

RE-THINKING THE LIMITS OF ARCHITECTURE THROUGH
THE AVANT-GARDE FORMATIONS DURING THE 1960S:
PROJECTIONS AND RECEPTIONS IN THE CONTEXT OF TURKEY

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submitted by **GÖKÇEÇİCEK SAVAŞIR** in partial fulfillment of the requirements for the degree of **Doctor of Philosophy in Department of Architecture, Middle East Technical University** by,

Prof. Dr. Canan ÖZGEN
Dean, Graduate School of **Natural and Applied Sciences**

Assoc. Prof. Dr. Güven Arif SARGIN
Head of Department, **Architecture**

Assoc. Prof. Dr. Ali CENGİZKAN
Supervisor, Dept. of **Architecture, METU**

Examining Committee Members

Assoc. Prof. Dr. Abdi GÜZER
Dept. of Architecture, METU

Assoc. Prof. Dr. Ali CENGİZKAN
Dept. of Architecture, METU

Assoc. Prof. Dr. Selahattin ÖNÜR
Dept. of Architecture, METU

Assoc. Prof. Dr. Suha ÖZKAN
Architect

Prof. Dr. Uğur TANYELİ
Dept. of Architecture, Yıldız Technical University

Date: 08 February 2008

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Gökçeçiçek SAVAŞIR

Signature:

ABSTRACT

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Savaşır, Gökçeçiçek
Ph.D., Department of Architecture
Supervisor: Assoc. Prof. Dr. Ali Cengizkan

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An inquiry into the voyage of avant-garde within the domains of art and architecture makes it evident that avant-garde is ambiguous in meaning as a word, a term, a phenomenon and a concept. This study aims to decipher avant-garde and to offer a map for its conceptualization in architecture. Taken not as a monolithic statement but as a unitary concept incorporating a number of subjects and formations for granted, in this study, architectural avant-garde is conceptualized as diverse expressions of activated energy of various subjects that reveal completely different attitudes and productions. Unfolding the concept in different dimensions, this study is an endeavor to delve deeper into various layers of theoretical and historical formations; to form a framework for conceptualizing architectural avant-garde through scanning the twentieth-century avant-gardes; to focus on the avant-garde formations of the 1960s by applying this conceptual framework, and the debate on their receptions in the present architectural context of Turkey. Being on the verge of architecture, the avant-gardes during the 1960s, namely Constant Nieuwenhuys, Yona Friedman, Japanese Metabolists, Archigram, Archizoom, and Superstudio, point out that architecture is both an intellectual activity and a physical production. Projections and resonances of these avant-gardes in the Turkish architectural context of the subsequent periods are trail blazed through the expressions of a group of receiving subjects from the Turkish scene of architecture. Hence, this study offers to lay a common ground for debating on the limits of architecture by forming not only the topography of architectural avant-garde in this era, but also a 'supra-discourse' on architectural avant-garde.

Keywords: avant-garde, conceptualization of avant-garde, architectural avant-garde, avant-garde in Turkey.

ÖZ

MİMARLIĞIN SINIRLARINI 1960'LARDAKİ AVANGARD OLUŞUMLAR ÜZERİNDEN YENİDEN DÜŞÜNMEK: TÜRKİYE BAĞLAMINDA YANSIMALAR VE ALIMLAMALAR

Savaşır, Gökçeçiçek

Doktora, Mimarlık Bölümü

Tez Yöneticisi: Doç. Dr. Ali Cengizkan

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Avangardın kelime, terim, kavram ve olgu olarak anlamlarının belirsizliği, sanat ve mimarlık alanlarındaki seyahati incelendiğinde açıkça görülür. Bu çalışma avangardı deşifre etmeyi amaçlar ve mimarlıkta avangardın kavramsallaştırılması için bir harita önerir. Bu çalışmada, tek ve mutlak bir önerme yerine pek çok özneyi kapsayan bütünleştirici bir kavram olarak kabul edilen mimari avangard, çeşitli öznelerin aktifleşmiş enerjilerinin tamamen farklı duruş ve üretimler şeklinde açığa vurulan ifadeleri olarak kavramsallaştırılmaktadır. Bu çalışma, kavramı farklı boyutlarda ele alarak, çeşitli kuramsal ve tarihsel oluşum katmanlarına ulaşma; mimarlıkta avangardın kavramsallaştırılması için 20. Yüzyıl avangardları üzerinden oluşturulan bir çerçeve sunma; 1960'lardaki avangard oluşumlara bu kavramsal çerçeveye bakarak bu oluşumların Türkiye mimarlık ortamında yansımaları üzerine tartışma çabasıdır. 1960'lar ortamında, Constant Nieuwenhuys, Yona Friedman, Japon Metabolistler, Archigram, Archizoom, Superstudio gibi bıçak sırtında duruşlarıyla mimarlığın sınırlarına işaret eden bu oluşumlar mimarlığın fiziksel bir üretim olduğu kadar düşünsel bir faaliyet de olduğunun vurgusunu yapmışlardır. Bu oluşumların Türkiye mimarlık bağlamındaki yansımaları ve titreşimleri, Türk mimarlık ortamından bir grup alımlayıcı öznenin ifadeleri üzerinden tartışılmaktadır. Böylece, hem mimarlıkta avangard üzerine bir 'üst söylem', hem de bu dönemdeki mimari avangardların topografyası oluşturularak mimarlığın sınırları üzerine bir tartışma zemini oluşturmak hedeflenmektedir.

Anahtar Kelimeler: avangard, avangardın kavramsallaştırılması, mimarlıkta avangard, Türkiye'de avangard.

To My Parents

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CHAPTER 1

INTRODUCTION

Though, in 1825, Saint-Simon had introduced the term with its specific application in philosophy; the witness of history to the voyage of ‘avant-garde’ as a concept dates back to its cultural formulation by Baudelaire in the 1860s.¹ After its conscious use in the literary artistic context, the term is conceptualized within the domain of art and architecture at the end of the nineteenth-century. Since the first introduction of the word to various discourses, numerous meanings of the word and its conceptualizations, divergent according to the strategic positions of the subjects, have appeared in different contexts, including politics, art, and inevitably architecture. Here, the adjective ‘strategic’ is used for specifying the critical and consequential positions of the subjects, which define different conceptualizations of avant-garde. It could easily be stated that there has been no unanimity on a definition of avant-garde within these domains; although there have been nevertheless a common understanding of it. Since there have been many definitions of avant-garde, gaining meaning according to the context proper, the term requires not only reflection but also an earnest inquiry on its conceptualization, which is deep enough to lay a ground both for the elaboration of this study and for further discussions.

1.1 Aim of the Study

The study is neither an attempt to seek the truest definition of avant-garde, nor inquires to reflect the surface appearance of avant-garde in architecture. On the way to construct a ‘supra-discourse’ on avant-garde, this study is an inquiry to project and re-locate the revelations and reflections of the massive and manifold pre-established knowledge upon avant-garde. It is believed that the existing knowledge derived from architectural theory,

¹ Matei Calinescu accepts the 1790s as the actual starting point for the subsequent uses of the term ‘avant-garde’ in radical political thought. He adds also as “... the romantic use of avant-garde in a literary-artistic context was directly derived from the language of revolutionary politics during the 1820s. The avant-garde is used in an artistic context during the early nineteenth-century, whereas it still had very strong military connotations.” As Calinescu noted the major change consists in the implication that the avant-garde is - or should be - conscious of being in advance of its own time. For further conceptual elaboration of ‘avant-garde’, please refer to Matei Calinescu, 1987, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham: Duke University Press), pp. 95-148.

history and criticism could serve as a ground, which may be shifted to accommodate new perspectives. Besides, by using the prefix 'supra' here, it is intended to express the peculiarity and novelty of both method and language of the statements within the study. It tries to construct a framework for understanding both avant-garde and its conceptualization in architecture. A number of parameters originated in the fundamental relationship between 'subject', 'ideational or physical productions of subject', 'their reception' and 'attributions on them' are searched through for the conceptualization of avant-garde in architecture.

When the topography of avant-garde is searched through, it could be stated that avant-garde is an ambiguous and hesitant concept, laden with numerous meanings. It has been contextualized flexibly and erratically within diverse contexts; therefore the phenomenon of avant-garde raises ambiguity and hesitancy. Within a broader perspective, *avant-garde* is a concept, fluid and evaporative, hard to grasp and define; while *avant-gardeness* recalls 'oscillatory attitude' pertaining the 'limit attitude'.²

With this understanding, on the one hand, the scope of the study generally covers the phenomenon of architectural avant-garde, which have been voyaging through the twentieth century and revealed through the architectural discourse and practice. Indeed, the weakness in establishing an umbrella definition for architectural avant-garde remains in the often-contradictory positions held by the distinctive activist groups throughout the twentieth-century. The bind between the subjects does not necessarily imply that there were common denominators linking one to another, as those who saw themselves as radicals were not necessarily willing to act also as experimentalists. Thus, the underlying intent in this thesis is to underscore just how strategically the expressions of a number of subversive positions were penetrating the mainstreaming architecture of the twentieth-century. On the other hand, the study focuses on the avant-garde formations during the 1960s and their receptions in the Turkish architectural context of the following decades. In addition to the similarities and continuities, the twentieth century bared witness to a number of ruptures within this continuity. Not only the twentieth century, but also the architecture proper were re-defined with the ruptures within the century; such as the punctuation of the First and Second World Wars, the liberation movements in 1968, and the rise of neo-liberalism dating from 1980. When the twentieth-century architecture is focused on, it could be comprehended that a

² For digging deep into the notion of 'limit attitude', see Michel Foucault, "What is Enlightenment?," in Paul Rabinov and William M. Sullivan (eds.), 1987, *Interpretive Social Science. A Second Look*, (1st edition was in 1984). (California: University of California Press), pp. 157-174.

number of avant-garde formations and maneuvers were emerged accompanying with these ruptures, or crisis in a sense. In the same way, all the avant-garde maneuvers figured out certain ruptures. With this point of view, ‘historical avant-gardes’ at the beginning of the century, including Surrealism, Dada, Expressionism, Futurism, Constructivism, Cubism, De Stijl and the Bauhaus School, led the ones came out between the two world wars. After the Second World War, some avant-garde figures and formations among the others, namely Frederick Kiesler, Buckminster Fuller, Konrad Wachsmann, Constant (Nieuwenhuys), CoBrA (acronym for Copenhagen, Brussels, Amsterdam, and venomous predator), C.I.A.M. (*Congrès International d’Architecture Moderne*), Team X, the Independent Group, and Peter and Alison Smithson paved the way for the avant-garde visions during the 1960s and 1970s, including Paolo Soleri, Oswald Mathias Ungers, William Katavolos, Haus-Rucker-Co., Ant Farm, Archizoom, Superstudio, the Situationist International, Paul Maymont, G.I.A.P. (*Groupe International l’Architecture Prospective* with Yona Friedman, Paul Maymont, Georges Patrice, Michel Ragon, Nicolas Schöffer, Ionel Schein, and Walter Jonas), Yona Friedman, G.E.A.M. (*Groupe d’Etudes d’Architecture Mobile* with Paul Maymont, Frei Otto, Eckard Schultze-Fielitz, Werner Runhau and D. G. Emmerich), Frei Otto, John Habraken, Cedric Price, Archigram, Multimatch, NER, UTOPIE, the Japanese Metabolists, Paul Rudolph, and James Stirling. It is obvious that most of the contemporary architects and formations have been influenced by these actors at the second half of the century. Moreover, it is evident that all the names above mentioned contributed to the formation of the phenomenon of architectural avant-garde by the 1960s. Though most of them have been generally acknowledged by the architectural authorities; some of them, being different from the ephemeral ones, loomed large in the scene of architecture. Therefore, within the scope of this study, the Metabolists, Constant Nieuwenhuys, Yona Friedman, Archigram, Archizoom, and Superstudio, as being the most outstanding and agitating figures will be focused on.

At the end of the 1950s, the Metabolists, Constant, and Yona Friedman premised the architectural formations of the 1960s by means of their manifestoes, alternative to the existing situation and utopian designs. Archigram, Archizoom and Superstudio, which revealed the utopian visions and discourses in the architectural context of the 1960s, were other avant-garde formations influential at the scene of architecture during the second half of the twentieth-century. In 1959, a group of Japanese architect and city planners, including Akira Shibuya, Youji Watanabe, Kisho Kurokawa, Kenzo Tange, Kisho Kikutake, came

together under the name of Metabolists and produced some ideas on the future city with large-scale buildings, flexible, expandable, and suitable for the process of organic development. Believing that the rules of traditional form and function are invalid, and new rules of space as well as functional transformations would define the future of society and culture, they produced the *Floating City*, *Tower City*, *Wall City*, *City of Agriculture*, and *Helix City* projects.

With his manifestoes on city and visionary architectural proposals for a future society, Dutch artist Constant Nieuwenhuys came into the scene of architecture by the mid-1950s. He is the part of the *Situationists International* and the co-founder of the *CoBrA Group*. He expressed his experimental ideas on 'network' spaces as opposed to the capitalist functions, throughout his project called *New Babylon*. Intended as a polemical provocation and a form of propaganda for criticizing conventional social structures, this 'situationist city' was elaborated in an endless series of models, sketches, etchings, lithographs, collages, architectural drawings, and photo-collages, as well as in manifestos, essays, lectures, and films.

Yona Friedman, as an architect, theoretician and writer, analyzed the real conditions of contemporary world and proposed various possible future scenarios. His manifesto, *L'Architecture Mobile* (1956), and his unrealized theoretical construction called *Ville Spatiale* (1958-59) were grounded on the idea of mobility. What Friedman has attempted to realize was maximum flexibility through the design of a gigantic 'superstructure' laid over the city. The future inhabitants of these structures would be free to build their dwellings within this grid. He also brings forth the concept of 'alternative urban zones' in his book *Utopies Réalisables* (1975).

With a consistent attitude and position, the British group Archigram (with six architect-designer-subjects, namely Warren Chalk, Peter Cook, Dennis Crompton, Davis Greene, Ron Herron, and Michael Webb) agitated and activated the international architectural scene through their ideas. The group expressed their ground shaking ideas through the *Archigram* magazine, published between 1961 and 1974. Some of these were all about cities, immediate future, transportation, interchangeability of parts, and metamorphosis, etc. Therefore, the magazine was a primary medium, through which literary, visual and physical productions of Archigram were communicated. Penetrating into the institutions of

architectural education, the group has also been shaking the ground of architecture with their ideas, as well as their discursive, representational and physical contributions to the domain of architecture.

Archizoom and Superstudio, as two Italian formations emerged in 1966, were influenced initially by the visions of the English architectural group Archigram. Archizoom aimed to provoke individual creativity and imagination capacity by means of praising a new, highly flexible and technology-based approach not only to urban design, but also to exhibition and product design; whereas, Superstudio imagined an alternative future, figured out by the developments of architecture and technology. Challenging the orthodox modernist forms, the group expressed their vision in photo-montages, sketches, collages and films. Though both of these formations criticized the modernist rationality by sharpening the edges, they were disbanded during the mid-70s. Yet, the influences of their productions on city and architecture still exist.

One of the fundamental arguments of this study is that when their productions and members within architectural milieu are considered, these formations have been on the razor's edge of architecture. As almost all of their architectural productions were unbuilt, they all have been pointing out the limits of building act in architecture. Indeed, their proposals have been too ahead of their time to become realized. More significantly, they have encouraging their receivers both to question the domain of architecture and to transform its limits. Therefore, these avant-garde formations during the 1960s have been not only urging but also redefining the limits of discipline. On the other side, when the strategic position and critical attitude of these formations are recalled, it could frankly be stated that they have all been standing on the verge of architecture and oscillating between reciprocities. Being the 'cutting-edges' of the twentieth-century architecture, they operated from within the front(ier) of architecture. When the architectural productions of these individuals or formations are considered, it could be argued that they are *open-ended* to be interpreted differently in each attempt, *'multi-layered'* to be unfolded, and loaded to be re-discovered. Most of the works produced by these formations are not site-specific. They were placeless and timeless. Therefore their architecture could be conceptualized as a *no(w)here architecture*, 'now here' but for 'nowhere'.

This study aims not only to map the concept of architectural avant-garde through its voyage at the twentieth-century; but also to re-frame the projections and resonances of these formations with a particular concern on the architectural context of Turkey in the following decades. The revelations and reflections of these formations about the limits of architecture are searched through the ideational productions of a group of ‘architect-receivers’. Having a consistent attitude and position in the Turkish scene of architectural theory, history, criticism, practice, and education, a set of architects, namely Ragıp Buluç, Haldun Ertekin, Ersen Gürsel, Adnan Kazmaoğlu, Mehmet Konuralp, Doruk Pamir, Selahattin Önür, Suha Özkan, Doğan Tekeli, İlhan Tekeli, Gürhan Tümer, Şevki Vanlı, Atilla Yücel are interviewed. Conceptualization of architectural avant-garde, projections, receptions and resonances of the following decades in context of Turkey are searched through discursive expressions by those architects.

It could be very easy to say that there was no avant-garde in Turkey during those years; or it would be unfair to claim that if there was, it had nothing to do with architecture. Taking avant-garde both as an attitude of a subject or a qualification of an architectural production, the hardest part could be to find out avant-garde maneuvers or reflections proper in Turkish context. Therefore, in this study, the task is not to judge either architects or their productions, but to pick up any trace of avant-garde in order to attain different conceptualizations of avant-garde in Turkey. Moreover, this study bases on an idea that the reasons for the acceptance of these formations or the obstructions for their influx could help to bring light into the present architectural and social context of Turkey. It could also be used to specify the position of an architect or the disposition of a group within the world of architecture. Focusing on the receptions of architectural avant-garde, one could state that ‘avant-gardeness’ could mostly and directly be attributed for describing the general characteristics of architecture, including its form, technique, and material. Yet, in this study, it is hypothetically inquired that the medium for ‘avant-garde’ could be anything, proposing a controversy or a critical stand; introducing a new thing; venturing an objection; and/or being appropriate for de-familiarization. The medium for ‘avant-garde’ itself could be any provocative search for the shock of the new.

The present study seeks to unfold different conceptualizations of avant-garde, to grasp those maneuvers throughout the twentieth-century, and to establish a sense of ‘avant-gardeness’ within the limits of architecture. Therefore, the main premise of this study is to underline the

complexity of avant-garde pertaining to the divergences according to the local contexts, as well as the convergences underlining the phenomenon itself. More specifically, the fundamental objective of this study is to address two related themes: first, to open up or multiply the conventional understanding of '*the avant-garde*' as a historical construct; and second, to re-conceptualize its voyage within the limits of architectural discipline. Here, it is claimed that avant-garde formations during the 1960s, with their direct or indirect reflections in Turkish architecture, have been tracing a history. Digging deep into this history is not merely for historiography itself, but it may also raise some questions both for anchoring the present state of architecture, and for locating it regarding the cultural present and its possible futures.

1.2 The State-of-Art for the Study

Avant-garde has been the subject of a number of studies within a broad range of areas, including architecture, art history, fine arts, mass communication, (comparative) literature, modern literature, cinema, dance, theatre, women's studies, ethnic and racial studies, biography, art education, European history, American studies, general sociology, rhetoric and composition. However, it can easily be perceived that there has been a gap pertaining to architecture and avant-garde in the specified area of research.

The driving premise behind this study is that the tripartite process of 'understanding - interpreting - relocating' the phenomenon of avant-garde could make a ground both for this dissertation and for further prospective studies. It is believed that once the phenomenon of avant-garde within the domain of architecture is enlightened; it could feed the related areas of theory, history and criticism, and more specific issues could be re-assessed as well. With such a ground covering the whole issue on avant-garde, different focal points could be found to dwell on. It could be a base both for the transfiguration of the discursive formations within architecture, and for the transformation of more concrete productions in architecture. Therefore, the main premise of the study is that this supra-discourse could be a general framework for prospective novel studies both on avant-garde and on architecture in general. Above all, such a framework could diminish the prevailing gap between theory and practice in the area of architecture. Consequently, architectural theory would not merely be for the 'sake of theory'; as architectural practice could make use of the projections of theory for its elaboration and evaluation. Likewise, the hollow ground of architectural criticism,

lacking a consensus on the definition of avant-garde, could possibly be nourished with such conceptualization of avant-garde.

The thesis initiated with a belief and an intention to make a ground for revealing other possible histories from the multi-colored and multi-layered history of modern architecture, as well as the multi-cultural and multi-lingual history of architectural avant-garde. To dig deep into the apparent knowledge available within the domain of architecture is significantly necessary for reaching the layers under the surface. For such ‘archaeology of knowledge’ - in Foucaultian sense- within the domain of architecture, the essential point is to decipher the pre-established discursive formations and to shift the almost already constituted maps in the minds of receivers.³ This study neither searches for *the truest* definition of avant-garde, nor means to introduce these actors from the recent scene of architecture as idols. Instead, it aims to highlight the role of these prominent figures within the history of modern architecture, as well as for possible future inspirations in architecture. For the position of this study, a metaphor could be worth mentioning: As an archaeological excavation, of which principles, methods, and tools are defined by the tension between subjectivity of archaeology and objectivity of the science of archaeology; architecture at the twentieth-century is scanned to uncover the hidden names, positions and productions, according to the parameters of architectural avant-garde defined throughout this thesis. As not intending to re-construct the excavated and pre-found elements within that archaeological site; this study does not aim to re-theorize or re-construct the pre-established discourse on avant-garde. As excavations to uncover different layers of history and to disclose different elements ready for different reconstructions; the parameters of architectural avant-garde are scanned through the twentieth-century for re-conceptualizing and mapping the concept itself.

1.3 Method of the Study

‘Avant-garde’ conveys a meaning comprised of numerous synonyms and metonyms laden with a number of implications differing ‘flexibly’ and ‘variably’ according to the context. From another perspective, this ‘flexible-variability’ of the word and term leads to ‘ambiguity’ and ‘hesitancy’. In a more general framework, ‘avant-garde’, as a concept and

³ For the conceptualization of ‘archaeology’, see Michel Foucault, 1972, *The Archaeology of Knowledge and the Discourse on Language* (New York: Pantheon Books).

phenomenon, is an 'evaporative', 'ever-changing', 'trans-forming', 'meta-morphosing' thing. It is 'fluid', 'flexible', 'dynamic', and 'free-floating'. Since avant-garde is a 'multi-dimensional' concept hard to describe and to define, this multi-dimensionality requires conceptualization of the architectural avant-garde as a 'complex network' or a *multi-dimensional matrix*.

Re-thinking the limits of architecture, as well as conceptualizing the voyage of architectural avant-garde throughout the twentieth-century, this study endeavors to figure out a framework. It is believed that this framework could help to establish a sense of avant-garde. Thus, once avant-garde is deciphered etymologically, theoretically, historically, and ideationally, the method for re-conceptualizing architectural avant-garde is introduced. Architectural avant-garde is conceptualized as a mode of activated-subject, an expression of this subject, or an attribution to the subject and/or the production. This framework focuses both on the conceptualization of phenomena as a multi-dimensional matrix and on the parameters for this issue. Here, it is believed that comprehension of the whole could only be achieved through a kind of abstraction based on the separation of each dimension, or plexus. Therefore, a kind of *operative structure* appropriate for figuring out each plexus of this matrix is intended to be figured out. Here, 'operative structure' is used in a meaning such that it would be effective not only for this study, but also for other possible attempts to conceptualize a phenomenon within the domain of architecture. Consequently, borrowing the term *sectioning* from within the limits of architecture, the method for this issue of conceptualization of architectural avant-garde is based on sectioning this multi-dimensional matrix of avant-garde. Among a set of sections for avant-garde, in this study, the parameters of architectural avant-garde are delineated through the subjects. These sections, or parameters, regarding subject, architectural production, projections of a production, attributions to a production, and the context proper are called from the discipline of architecture in order to comprehend the matrix of architectural avant-garde as a whole. Here, it should be highlighted that, free-floating yet consistent '*inter-sections*' are possible; such that, each section is a totality in itself but has some common points. That is to say, parameters may overlap as one parameter cannot be analyzed without the others. Positions of subjects cannot be comprehended without context, or production is inconceivable without its subject. Receiver needs subject and/or production to perceive; attributer calls for a projection to reflect upon them. These inter-connections could be various. What should be expressed is that one example, given to illustrate a parameter, may offer some clues for

other parameters. Although an exact analysis is almost impossible; in the end, such a complex network, or multi-dimensional matrix, might be comprehensible.

The re-location of avant-garde from within the limits of architecture is inquired through the architectural formations of the 1960s, which have an influential role in the international scene of architecture. On the way to conceptualize avant-garde within the *limits* of architecture, or at the *front(ier)* of architecture, avant-garde formations and receptions of them is subsidiary focus of the study. Re-thinking avant-garde through these maneuvers helps to comprehend the complex matrix of architectural avant-garde. Besides, the *symbiotic* relationship between these formations and the concept of avant-garde feeds the study for pointing out *the limits of architecture* and *delineating* the architectural avant-garde with other disciplines.

The thesis is constructed to reflect a kind of scientific objectivity in terms of the subjects within the study, as well as subjectivity due to the position of the author. Here, the claim is that one should be aware of the risk of entrapping into a kind of crystallization of a concept, while questioning a phenomenon, shifting its meaning, and relocating this concept.⁴ Within this framework, the first chapter brings forward the decipherment of the concept of architectural avant-garde. It is accepted as a scrutiny to understand and elaborate ‘avant-garde’ as a multi-dimensional entity: as a word, as a term, as a phenomenon and as a concept. After the etymological, theoretical, historical and conceptual dimensions of ‘avant-garde’ are brought briefly into light, a method for de-conceptualizing architectural avant-garde is investigated. While architectural avant-garde is re-conceptualized as a multi-dimensional matrix; different conceptualizations of avant-garde are also brought forth.

⁴ Even though, ‘modern’ has a perpetually transforming meaning, its conceptualizations may crystallize the term. For instance, Giedion is one of the people who fixed the meaning of modern architecture. Hilde Heynen highlights that Giedion’s writings (from his earlier book *Bauen in Frankreich to Space, Time and Architecture*) explicitly reflect the transformation of the notion of avant-garde into a ‘canonized’ and an ‘established order’. That is to say, Giedion’s conceptualization of the modern architecture focuses not on the ‘nomadic space’ of avant-gardes anymore, but on the ‘striated space’ of Modern Movement – if we could conceptualize the situation with a reference to Deleuzian terms. Some characteristics of avant-garde, as mobility, emancipation, liberation, social emancipation, simultaneity, dynamism, could not be found in Giedion’s construction of this ‘new tradition’. See Hilde Heynen, “Siegfried Giedion: A Programmatic View of Modernity,” 1999, *Architecture and Modernity: A Critique* (Cambridge, London: MIT Press), pp. 29-38; and Uğur Tanyeli, January 2001, “Profile: Siegfried Giedion (in Turkish),” *Arredamento Mimarlık*, Vol. 132, pp. 40-51.

The multi-dimensional matrix of avant-garde in architecture could be sectioned in a number of ways. Besides, each section could be interpreted differently in a number of manners. Therefore, the next chapter dwells on the parameters for the conceptualization of architectural avant-garde. Taken for granted, these parameters are delimited by the factors pertaining to subjects corresponding to the production process, phases of architectural production through the expressional modes of these subjects, projections on to the expressional modes of receivers, attributers defining and disseminating these expressions, and the context of production-reception-attribution. It is believed that these avant-garde architects and groups, primarily Yona Friedman, Constant, Japanese Metabolists, Archigram, Archizoom, and Superstudio and their architectural productions could yield a number of dimensions for the conceptualization of architectural avant-garde. Discursive, representational, and physical productions are taken as three modes of expression. Indeed, these interchanging modes of architectural expressions could manage to ferret out some concepts concerning not only these formations, but also ‘avant-gardeness’ within the limits of architecture.

The fourth chapter focuses on the revelations and reflections of the 1960s’ avant-gardes about the limits of architecture in Turkey. Once the context of the 1960s is asserted, the avant-garde formations are introduced. In the light of the clues derived from the conceptualization of these avant-garde groups and architects, the receptions of them and the attributions on these formations are transferred into the context of the following decades in Turkey. Therefore, the fourth chapter inquires into the resonance and reflections in the architectural context of Turkey. The discursive projections of these formations, receptions of architectural avant-garde, obstructions and/or acceptances are debated on this chapter. The expressions of a number of Turkish architects, who had been operating during the 1960s and the 1970s, are interviewed. This chapter ends with the relocation of the concepts and the comprehension of architectural avant-garde.

The last chapter concludes the study with indicative remarks both on the reception of architectural avant-garde in the context of Turkey, and on the conceptualization of the adventure of avant-garde from within the limits of architecture.

CHAPTER 2

A FRAMEWORK FOR CONCEPTUALIZING ARCHITECTURAL AVANT-GARDE

2.1. On Deciphering Avant-Garde

Throughout its voyage in history, there have been numerous attempts to define avant-garde in various meanings in diverse contexts of the art world by different subjects.⁵ Hence, avant-garde has necessarily been subject to imprecise usage with its different dimensions, as a word, as a term, as a phenomenon and as a concept. These different meanings all through its different dimensions indicate that the use of ‘avant-garde’ by the activated subjects and the receiver-attributers is strategically commutative. Having a critical position within the domains of art and architecture, these subjects, namely artists, architects, gallery-owners, curators, theoreticians, historians, critics, and media give rise to a set of diverse conceptualizations of avant-garde. Taken the label of avant-garde as a attribution for granted, to designate both activated subjects and their productions as ‘avant-garde’ means distinguishing them from the mainstream, to highlight them among the others.

The fully loaded discourse on ‘the Avant-Garde’ reveals that avant-garde fluctuates between a set of meanings and labels, mainly between destruction of the institution of avant-gardism and reconstruction of the concept of avant-garde with respect to the contemporary situation, between modern and anti-modern, between experimentation and convention, and between estrangement and familiarization. Although the fluctuation of avant-garde has been ambiguously identifiable through the centuries; the present state of avant-garde is clearly obscure. As Simon Ford claims, neither it advances in a manner that it once did, nor does it expose its proper dynamics constituting avant-garde practice today.⁶ While this binary trap brings avant-garde and its discourse side by side, they both limit the

⁵ Simon Ford makes a brief summary on the concept of avant-garde. As he notes, Saint-Simon introduced the concept of avant-garde into the intellectual scene in 1825. For the first introduction of the term avant-garde into the art world, Ford refers to Donald D. Egbert, December, 1967, “The Idea of Avant-Garde in Art and Politics,” *American Historical Review* Vol. 73 (2), pp. 339-366; c. in Simon Ford, 1994, “On the Deconstruction of the Institution of Avant-Gardism,” *Variant*, Winter 1993/Spring 1994 (16), pp.42-45. [Internet, WWW], ADDRESS: <http://lists.village.virginia.edu/cgi-bin/spoons/archive1.pl?list=avant-garde.archive/papers/simford.txt> [Accessed: 15 April 2004].

⁶ Ford, pp.42-45.

maneuvers of each other.⁷ This study is neither limited with an understanding of the pre-established discourse, called as ‘*the Avant-Garde*’, nor seeks for the exact answer to the question, “what is avant-garde”. When the pre-established discourse on the Avant-Garde is inquired in both art and architecture, one can immediately notice that the concept and the discourse on it are massive and manifold. Since this ‘umbrella concept’ is flexibly used in various contexts, it needs further elaboration of its general characteristics and deeper reflection on its dimensions.

2.1.1. Word – Etymologically

In order to comprehend and unfold ‘avant-garde’ as a term, as a concept, and as a phenomenon, etymological elaboration of the word would be helpful. Etymologically, the word ‘avant-garde’ has its roots in the French word ‘vanguard’ dating back to the fifteenth-century, as an advance group in military or forefront of any field.⁸ Again in Random House Webster’s Electronic Dictionary and Thesaurus, ‘avant-garde’ is dated back to 1910-1915 French literature meaning ‘fore-guard’.⁹ Matei Calinescu gives a full reference to the origins of avant-garde as follows:

The word ‘avant-garde’ (fore-guard) has an old history in French. As a term of warfare it dates back to the Middle Ages, and it developed a figurative meaning at least as early as the Renaissance. However, the metaphor of the avant-garde - expressing a self-consciously advanced position in politics, literature, art, and religion, etc. - was not employed with any consistency before the nineteenth century. Among other things, this fact accounts for the indelibly modern appearance of the label ‘avant-garde’.¹⁰

On the other hand, Hilde Heynen accentuates the etymological origins of avant-garde as a metaphor pointing out as “the word has been used from the nineteenth-century onwards to refer to progressive political and artistic movements, which considered themselves to be ahead of their time. The avant-garde radicalizes the basic principle of modernity: the urge

⁷ Simon Ford designates this situation as “stasis and equilibrium with no one side having any winning positions, clearly suits one side more than the other.” Ibid.

⁸ The word ‘avant-garde’ refers to “1. (n.) the advance group in a field, especially in the arts, whose works are unorthodox and experimental; 2. (adj.) characteristic of or belonging to the avant-garde.” ‘Vanguard’, on the other hand, refers to “1. the front part of an advancing army; 2. the forefront in any movement or field; 3. the leaders of any intellectual or political movement.” Random House Webster’s Electronic Dictionary and Thesaurus, s.v. “avant-garde” and “vanguard”.

⁹ Ibid.

¹⁰ Matei Calinescu, 1987, *Five Faces of Modernity*, (Durham: Duke University Press), p. 97.

towards continual change and development, the rejection of the old and the longing for what is new.”¹¹ Leaving to dig deep into the metaphorical or metonymical conceptualizations of the word, it is better to dwell on the lexical clarification of the word.

The dictionary definition identifies two functions of meaning accorded to the word: Avant-garde as a noun and avant-garde as an adjective. The former refers to “a group active in the invention and application of new techniques in a given field, especially in the arts.”¹² The latter indicates that “of, relating to, or being part of an innovative group, especially one in the arts.”¹³ It can boldly be stated that none of the mere definitions of avant-garde is enough to understand this ‘umbrella word’, which is both flexible to be used in any sensible context, and hesitant conveying different connotations in each time. It is also possible to claim that one could hardly have a clear idea of what the word ‘avant-garde’ actually signifies within different contexts. Due to the indefiniteness of the meanings attributed to the word in different contexts; the usage of avant-garde is obscure most of the time. It generally refers to a number of synonyms and metonyms.

Putting aside all metonyms of ‘avant-garde’, laden with a number of implications within proper contexts, the lexical inquiry into the synonyms should firstly be focused on for further conceptualizations and possible elaborations. As the word ‘avant-garde’ is searched in a thesaurus, one can first encounter ‘avant-garde’ as an adjective and as a noun.¹⁴ On the way to conceptualize the word within architectural discourse, some synonyms appeared as the foremost (Appendix A). Therefore, in this study, these synonyms are grouped into four. If ‘avant-garde’ is taken as an adjective, these synonyms are grouped as ‘radical’, ‘new’,

¹¹ Hilde Heynen, Summer 1999, “‘What Belongs to Architecture?’ Avant-garde Ideas in the Modern Movement,” *The Journal of Architecture* Vol. 4, p. 129. [Internet, WWW, PDF], Available: Available in .PDF format; ADDRESS: <http://lib.bilkent.edu.tr/>, [Accessed: 8 March 2003]. A copy of this is in the author’s possession and may be consulted by contacting the author at gokcebulut@yahoo.com.

¹² The American Heritage® Dictionary of the English Language, Fourth Edition, s.v. ‘avant-garde’. [Internet, WWW], ADDRESS: <http://dictionary.reference.com/search?q=avant-garde> [Accessed: 30 March 2004].

¹³ Ibid.

¹⁴ The adjective ‘avant-garde’ is used as a synonym for “unconventional, having synonyms of beat, experimental, far out, far-out, head, hep, hip, innovative, lead, leading edge, liberal, new, new waves, pioneering, progressive, radical, state-of-the-art, vanguard, way-out”. Moreover, the noun ‘avant-garde’ is given as synonyms of “advanced, camp, exotic, imaginative, innovative, intellectual, inventive, liberal, modern, novel, odd, original, pioneer, progressive, radical, singular, underground, unconventional, and up-to-date”. Roget’s Interactive Thesaurus, First Edition (v 1.0.0) Copyright © 2004 by Lexico Publishing Group, LLC. s.v. ‘avant-garde’. [Internet, WWW], ADDRESS: <http://thesaurus.reference.com/search?q=avant-garde> [Accessed: 30 March 2004].

‘experimental’ and ‘unique’. On the contrary, the word in its noun form raises ‘radical’, ‘innovator’, pioneer’, and ‘unusual’ for discussion or consideration (Table 1).

Table 1. The taxonomy of synonyms and antonyms of ‘avant-garde’ - within the discourses of art and architecture¹⁵

A. ‘avant-garde’ as an adjective			
radical	new	experimental	unique
irreconcilable	fluent	exploratory	odd
marginal	ephemeral	trailblazing	unusual
heterodox	transitory	ahead	alluring
destructive-creative	novel	advanced	exotic
revolutionary	innovating	inventive	mysterious
Promethean	mysterious	creative	singular
unconventional	contemporary		underground
liberal	original		alternative
provocative	imaginative		different
cutting-edge	current		unexpected
extreme	modern		
	up-to-date		
	innovating		
X	X	X	X
conventional	old	conservative	familiar
mainstream	obsolete		ordinary
orthodox			mediocre
B. ‘avant-garde’ as a noun			
radical	innovator	pioneer	unusual
revolutionary	originator	explorer	alternative
militant	intellectual	trailblazer	underground
provocative		advance-guard	way-out
		vanguard	
		forerunner	

¹⁵ The taxonomy proper is derived from the dictionary definitions of the word. The synonyms, ‘radical’, ‘new’, ‘experimental’, ‘unique’, ‘innovator’, ‘pioneer’, and ‘unusual’ are brought forth according to the conceptualization of the word by the author.

By definition, the meanings attributed to avant-garde have been continuous and ever changing throughout its history; although the meanings with two grammatical functions are variant. In spite of the dictionary definitions of the word, a number of connotations could help to conceptualize the meaning attributed to the word.¹⁶ Although avant-garde refers to a general characteristic derived from varying synonyms as adjectives and nouns; these synonyms have some nuances that means attributions on avant-garde Are obscure. As a word gains meaning within a statement, obscurity diminishes within the context of a statement. That is to say, neither dictionary definitions, nor lexical inquiry is satisfactory to decipher avant-garde. For further elaboration, both the proximity of these varying synonyms for ‘avant-garde’ has to be pinpointed, and they should be conceptualized within a context.

A general framework that covers the whole discussion on the historical transformation of the meanings attributed to ‘avant-garde’ would be the objective of etymology or linguistics. As this thesis is an attempt to conceptualize avant-garde within the discourse of architecture, and to relocate it within the domain of architecture; the elaborations of avant-garde as a term, as a concept, and as a phenomenon are more expedient within the structure of this study.

2.1.2. Term – Theoretically

Throughout the discursive formation of ‘avant-garde’ both in art and architecture, it can easily be noticed that the use of this word is indefinite. There are generally misinterpretations and misuses of avant-garde in place of ‘modernism’, ‘Modern Architecture’ and ‘Modern Movement’, referring to the whole progressive movements at the beginning of the twentieth-century. The term ‘historical avant-garde’, which indicates a ‘temporal distance’, distinguishes it from its use in the contemporary practice. The ‘zeitgeist’ both for modernism and for avant-garde at the beginning of the twentieth-century has the same characteristics of ‘reaction against tradition and past’, ‘continuous self-criticism and questioning’, and ‘the emphasis upon creativity and revolution’. However,

¹⁶ It could also be possible to follow lines of continuity throughout the words, such that ‘avant-garde’ is defined as ‘unconventional’, whereas ‘unconventional’ is defined as ‘different’. Furthermore, one can designate proximity between the synonyms of ‘avant-garde’, for instance ‘imaginative’ and ‘innovative’, both of which are defined as ‘creative’.

being different from modernism, avant-garde criticizes not only the modern bourgeois as the dominant middle class absorbing the destructive and creative characteristics of the avant-garde within the existing system, but also the reduction of art into a mere 'style' or into being the object of entertainment.

Through the voyage of avant-garde in art and architecture, the theoretical frameworks have been dominantly drawn by Clement Greenberg, Renato Poggioli, Peter Bürger, Manfredo Tafuri, and Matei Calinescu. Clement Greenberg was one of the first to define avant-garde within the social and historical contexts. His expressions on avant-garde have figured out the most important theoretical frameworks of the twentieth-century culture.¹⁷ In his remarkable essay, namely *Avant-Garde and Kitsch* (1939), Greenberg brings forth the ideas of purity and authenticity, posited by avant-garde, against the pseudo-values of kitsch. He claims that avant-garde was identical with the first pioneers of bohemia, who both had the courage to declare themselves as aggressively against the prevailing standards of society, and turned out soon to be demonstratively uninterested in politics.¹⁸ He takes 'avant-garde' as one of the driving forces behind modernism for granted. Renato Poggioli pinpointed the position of Greenberg as follows: "As a leftist critic he maintained that avant-garde and kitsch were the cultural fruits, one as bad as the other, of a unique social, economic, and political situation; equivalent and parallel results in the field of art, of the same stage of evolution or, better, the same phase of decadence in bourgeois and capitalistic society."¹⁹ He also adds that "the validity of Greenberg's observation resides in his recognition that the two terms, kitsch and avant-garde, are antithetic in appearance but correlative in substance... To understand these terms and their equivalents, we must first of all see whether the concepts they contain represent a phenomenon new to cultural history, and whether the aesthetic consciousness feels that they are new."²⁰ On Greenberg, Serge Guilbaut highlights that "Avant Garde and Kitsch formalized, defined, and rationalized an

¹⁷ Serge Guilbaut notes that "although preserving certain analytical procedures and a Marxist vocabulary, Greenberg established a theoretical basis for an elitist modernism, which certain artists had been thinking about since 1936, especially those associated with the American Abstract Artists group, who were also interested in Trotskyism and European culture." See Serge Guilbaut, "New Adventures of the Avant-Garde in America," in F. Frascina and J. Harris (eds.), 1997, *Art in Modern Culture. An Anthology of Critical Texts*, (Hong Kong: Phaidon Press), p. 242.

¹⁸ Clement Greenberg, 1939, "Avant-Garde and Kitsch," in Richard Hertz and Norman M. Klein (eds.), 1990, *Twentieth Century Art Theory. Urbanism, Politics, and Mass Culture*, (New Jersey: Prentice-Hall, Inc. Press), pp. 336-350.

¹⁹ Renato Poggioli, 1981, *The Theory of the Avant-Garde*, Gerald Fitzgerald (trans.), (1st edition was in 1962), (Cambridge, Mass.: The Belknap Press of Harvard University Press), p. 80.

²⁰ *Ibid.*, pp. 80-81.

intellectual position that was adopted by many artists who failed fully to understand it. Extremely disappointing as it was to anyone seeking a revolutionary solution to the crisis, the article gave renewed hope to artists... The transformation functioned perfectly, and for many years Greenberg's article was used to mark the beginning of the American pictorial renaissance, restored to a pre-eminent position. The old formula for the avant-garde, as was expected, was a complete success."²¹ Almost thirty years later, Greenberg wrote another article on avant-garde, *Avant-Garde Attitudes* (1968), which was aimed for criticizing and expounding his previous position. For the American critic, avant-gardism is an attitude, instead of a 'style'. He accentuates also that avant-garde does not mean a revolution, or a break with the past, or a new start. Instead, the fundamental purpose of avant-garde is to maintain continuity of standards of quality, which could only be kept up through constant innovation.²²

Renato Poggioli intends to study avant-garde art as a historical concept, and as a center of tendencies and ideas. Avant-garde is considered both as a manifold and a general phenomenon as an aesthetic and a sociological fact. He characterizes avant-garde by four moments as activism, antagonism, nihilism, and agonism. According to his theorization of avant-garde, these four moments are as follows: as an urge to action that is not necessarily linked to and positive goal, *activism* refers to adventure and dynamism; as an ever-lasting struggle against something - against tradition, public, establishment, etc., *antagonism* calls for combativeness; *nihilism* means a nihilistic quest in an uninterrupted search for purity that ends up by dissolving into nothing; and *agonism* points out a sacrifice of itself for progress.²³ For Poggioli, the activist moment refers to the movement that "takes shape and agitates for no other end than it's own self, out of sheer joy of dynamism, a taste of action, a sportive enthusiasm, and emotional fascination of adventure."²⁴ "Of the four 'moments', the activist is perhaps the least important", he claims; yet, it is "the cult of act rather than action".²⁵ Antagonism means 'spirit of hostility and opposition' against common taste or

²¹ Guilbaut, p. 242.

²² According to Greenberg, "the avant-garde's principal reason for being is, on the contrary, to maintain continuity: continuity of standards of quality - the standards... of the Old Masters. These can be maintained only through constant innovation, which is how the Old Masters had achieved standards to begin with." See Clement Greenberg, 1968, "Avant-Garde Attitudes," Terry Fenton. Writing on Art and Paintings. Clement Greenberg, [Internet, WWW], ADDRESS: <http://www.sharecom.ca/greenberg/avantgarde.html>. [Accessed: 13 September 2003].

²³ Poggioli.

²⁴ Ibid., p. 25.

²⁵ Ibid., p. 27.

acting by negative reaction.²⁶ Referring to the Latin word *nihil* that means ‘nothing’, Poggioli defines the essence of nihilism as it “lies in attaining nonaction by acting, lies in destructive, not constructive labor.”²⁷ For Poggioli, “the agonistic attitude is not a passive state of mind, exclusively dominated by a sense of immanent catastrophe; on the contrary, it strives to transform the catastrophe into miracle. By acting, and through its very failure, it tends toward a result justifying and transcending itself.”²⁸ In Poggioli’s point of view, the ‘theory of the avant-garde’ characterizes with the historical uniqueness of the avant-gardes of the 1920s (Futurism, Dadaism, Surrealism, the left avant-garde in Russia and Germany). In a more general framework, the language of his theorization mostly dwells on modernism in place of avant-garde and he uses avant-garde as a synonym for modernism, as opposed to previous movements of romanticism and naturalism.

Peter Bürger theorizes avant-garde on the way to abolish the autonomy of art as an institution and to achieve the sublation of art into life praxis. According to Bürger, avant-garde is an ‘alternative being offered for the sublation of art and life’, and an ‘attack mechanism’ improved against the ‘autonomous and institutionalized art’. The nuance between the terms ‘avant-garde’ and ‘modernism’ disappears with the help of the theory of avant-garde by Bürger. From Bürger’s theory on, avant-garde is freed from being comprehended as one of the styles of modernism, and turned out to be a concept figured out by aesthetical and political values. What Bürger determines is that avant-garde attempts were caught between the two world wars, and – in the end – it was failed and destructed through the process of internalization achieved by the art institutions, to which it had been objected. He distinguishes avant-garde from Modernism; such that the former aims to transform the status of art within the relations of production, as the latter deals merely with changing its forms with respect to aestheticism. For Bürger, the attempt to sublimate art into the praxis of life is turned out to be the new relation of the work of art with reality. David Cunningham draws attention to Bürger’s theory that constructs “a historical consensus in our time, concerning the ‘failure’ of the avant-garde and its recuperation by the art institution which, as he theorizes it, it was the project of the avant-garde to destroy.”²⁹ Cunningham also brings up Bürger’s emphasis on the inescapable misfortune of avant-

²⁶ Ibid., p. 26.

²⁷ Ibid., pp. 61-62.

²⁸ Ibid., pp. 65-66.

²⁹ David Cunningham, Jon Goodbun and Karin Jaschke, Summer 2001, “Introduction,” *The Journal of Architecture* Vol. 6, p. 107.

garde artists and movements after the Second World War, which “found themselves caught in a tragic or farcical repetition of the ‘neo-’ as they were trying to continue the legacy of the avant-garde.”³⁰ He figures out this dichotomy through striking depictions as “[these avant-gardes were] marked by failure before they have even begun, born dead or at the very least condemned to a half-life of belatedness and self-delusion.”³¹ Thus, for Bürger, avant-garde has been failed, as it could not be repeated whether as ‘neo-avant-garde’ or as in any other way. Yet, in one respect, this failure could be taken into account as the success itself.³² Jochen Schulte-Sasse dwells on the radical differences between Poggioli’s and Bürger’s theories of the avant-garde, through which the demarcation line between modernism and avant-garde within the discussions of modernism, postmodernism, and avant-garde could be figured out.³³

Manfredo Tafuri also marked out a similar position in architectural discourse. He debates on the correspondence between the historical avant-gardes and the ‘neo’-avant-gardes at the second half of the twentieth century, both of which were based their existence on the ‘new’ proposals for the salvation of art. These ‘neo’ avant-gardes could also be understood “not simply as tragic parody of some lost original, but as itself motivated by the renewed putting in question of the avant-garde”.³⁴ Here, what is accentuated is not only the ‘self-consciousness’ but also ‘critical questioning and distance posed upon the very concept of avant-garde itself’. According to him, these are the distinctive features, through which the post-war avant-gardes differ from the historical ones. Cunningham stresses that architectural theory usually brings the concept of avant-garde to a deadlock by reducing the term as “a simple equivalent to ‘elitism’ that is usually associated with a high cultural defense of autonomy and a narrow concern with the ‘formal’ elements of the architectural work.”³⁵ Through an analysis of the avant-gardes and a discourse on architecture, Tafuri criticizes the ‘traditional’ approaches to both historical inquiries and criticism. In *The Sphere and the Labyrinth* (1980), he inquires into the gap between reality and ideology from within a discourse on the structure and the ideology of the avant-garde, which covers the issue of the transgressed and destroyed traditional boundaries. He asserts that “the

³⁰ Ibid.

³¹ Ibid.

³² Peter Bürger, 1984, *Theory of the Avant-Garde*, Michael Shaw (trans.), (1st edition was in 1974), (Minneapolis: University of Minnesota Press).

³³ Jochen Schulte-Sasse, “Foreword,” in Peter Bürger, 1984, *Theory of the Avant-Garde*. Michael Shaw (trans.), (1st edition was in 1974), (Minneapolis: University of Minnesota Press).

³⁴ Ibid.

³⁵ Ibid.

avant-gardes of the twentieth century continue two major Piranesian themes, the limit of forms and ... the violence done to the forms themselves.”³⁶

According to Matei Calinescu, avant-garde is a radicalized and strongly idealized version of modernity, of which elements are dramatized for the sake avant-garde itself. He claims that avant-garde acts against past and thus it is hypnotized by past to a degree that forgets even the future; thus the aesthetic attitudes of avant-garde suggest the direct rejection of ‘traditional’ ideas of order, intelligibility, and even success. To Calinescu, art is supposed to become a deliberately conducted experience of failure and crisis. Therefore, he highlights the significant role of ‘anti-art for anti-art’s sake’.³⁷ Exaggerating the elements of modernism and placing them in unexpected contexts, avant-garde is distinguished - ideologically and politically - from the more formal, aesthetically purist and ‘subtly traditional’ character of mainstream modernism.³⁸ Calinescu also dwells on the crisis of the concept of avant-garde that came out during the 1960s. While the term became one of the major cultural myths of the time; for Calinescu, it was no longer offensive or radical. Instead, he states, it ossified and became merely amusing and almost innocuous cliché. As avant-garde should conceive of itself as in advance of time and beyond the limits, each effort to normalize avant-garde results in a kind of ‘fluctuating steady-state’, or ‘stasis’ – in Calinescu’s terms.³⁹ As Calinescu debates on, despite being the culture of crisis, “avant-garde did not collapse because of inner contradiction and its identity as a culture of crisis.”⁴⁰ He even expresses that “avant-gardist, far from being interested in novelty as such, or in novelty in general, actually tries to discover or invent new forms, aspects, or possibilities of crisis.”; and “art is supposed to become an experience – deliberately conducted - of failure and crisis.”⁴¹ He frankly claims that “the death of the avant-garde cannot be confined to any one moment in this century – such as before or after the last World War – simply because the avant-garde has been dying all along, consciously and

³⁶ Manfredo Tafuri, 1987, “Introduction: The Historical ‘Project’,” in *The Sphere and the Labyrinth Avant-Gardes and Architecture from Piranesi to the 1970s*, Pellegrino d’Acierno and Robert Collony (trans.), (1st edition was in 1980), (Cambridge: The MIT Press, pp. 1-24.

³⁷ Matei Calinescu, 1987, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*, (Durham: Duke University Press).

³⁸ Calinescu, p. 95. For an overview of the theories of the avant-garde, see also Richard Murphy, 1999, “Theories of the Avant-Garde,” in *Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity*, (Cambridge, UK; New York, NY: Cambridge University Press) pp. 1-48.

³⁹ Ibid., p. 122.

⁴⁰ Ibid., p. 124.

⁴¹ Ibid.

voluntarily.”⁴² He enumerates the features that usually associated with the spirit of the avant-garde as intellectual playfulness, iconoclasm, a cult of unseriousness, mystification, disgraceful practical jokes, deliberately stupid humor.⁴³

Among many others, the theories of avant-garde by these figures have been figuring the discourses of both art and architecture (Table 2).⁴⁴ What should be pinpointed and could be worth asserting here is that even though the modern movement is mostly associated with the ‘historical architectural avant-gardes’; indeed, ‘avant-garde’ is a fully loaded and transitory concept of modernity, which requires to be unfolded separately.⁴⁵ Even though this study is not an attempt to re-theorize avant-garde under the light of pre-established theories of avant-garde; the position of author within these theories of avant-garde should be clarified. This study tries to avoid an engagement with one of these theories; however, it has inevitably a position within the existing theoretical formations. Rather than a theoretical construction of the issue, this study is an attempt to unfold a map for conceptualizing architectural avant-garde; to unveil different layers of the issue for interpretation; and finally to elucidate the phenomena within a period and a context. Therefore, it searches for a ‘critical’ framework for architectural avant-garde, through which a repositioning of the concept of avant-garde could be possible from within the domain of architecture.⁴⁶

⁴² Ibid.

⁴³ Calinescu, p. 125.

⁴⁴ These frameworks posed here are based on the main theories of the avant-garde by Clement Greenberg, Renato Poggioli, Peter Bürger, Manfredo Tafuri, and Matei Calinescu.

⁴⁵ Here, the elaboration of modernity and modernism is based on Marshall Berman’s definitions and notions. Thus, here, the conceptualization of avant-garde is grounded on this kind of a background. See Marshall Berman, 1990, *All that is Solid Melts into the Air: The Experience of Modernity* (1st edition was in 1982), (London, New York: Verso).

⁴⁶ This framework and its parameters will be debated on in Chapter 3.

Table 2. Theoretical frameworks of the avant-garde.

	Concepts	Avant-Garde means	Avant-Garde vs. Modernism
Clement Greenberg (1939 & 1968)	<ul style="list-style-type: none"> * Purity and Authenticity * Aggressiveness * Continuity * Constant innovation 	<ul style="list-style-type: none"> * An attitude, not a style * Not a revolution, not a break with past * First pioneers of bohemia * Cultural * Within social and historical context 	<ul style="list-style-type: none"> * Driving force of modernism
Renato Poggioli (1962)	<ul style="list-style-type: none"> * Activism (Adventure and Dynamism) * Antagonism (Combativeness and Struggle) * Nihilism (Quest for nothing) * Agonism (Sacrificing itself for progress) 	<ul style="list-style-type: none"> * A historical concept * Aesthetic and social fact 	<ul style="list-style-type: none"> * Synonym for modernism
Peter Bürger (1974)	<ul style="list-style-type: none"> * Autonomy of art * ‘neo-avant-garde’ * aesthetical and political values * failure of avant-garde 	<ul style="list-style-type: none"> * Concept * Alternative for the sublation of art and life praxis * Attack mechanism * Aesthetic and political values * A project 	<ul style="list-style-type: none"> * Not one of the styles of modernism, but a concept * Different from Modernism
Manfredo Tafuri (1980)	<ul style="list-style-type: none"> * ‘historical avant-gardes’ * ‘neo-avant-gardes’ * self consciousness * critical questioning and distance * transgressed and destroyed traditional boundaries 	<ul style="list-style-type: none"> * new proposals for the salvation of art * violence done to forms and the limits of forms * continuous technical revolution and law of assemblage 	<ul style="list-style-type: none"> * Not elitism * Experience of shock
Matei Calinescu (1987)	<ul style="list-style-type: none"> * ‘anti-art for anti-art’s sake’ * crisis of avant-garde * ‘stasis’ * ‘death of the avant-garde’ * intellectual playfulness * iconoclasm * cult of unseriousness * mystification * disgraceful practical jokes * deliberately stupid humor 	<ul style="list-style-type: none"> * Against past * Rejection of tradition * advance of time * beyond the limits * inner contradiction * novelty * conscious and voluntary death * aesthetic attitudes * ideological and political 	<ul style="list-style-type: none"> * Radicalized and idealized version of modernity * Exaggerated modernism * Ideological and political vs. formal and aesthetical * Dogmatic vs. tolerant

2.1.3. Phenomenon – Historically

Defined as “the system of those sequential relations that any event has to any other, as *past* - *present* – *future*”, time not only points out indefinite and continuous flow, but also brings forth the concepts of transformation and change. Throughout the consecutives of *past*, *present* and *future*, both the concept of *space*, with which *time* is directly related, and consequently architecture change and transform. Within this course of change and transformation, present that assures the continuity from past to future not only delimits the past, but also connects it to the future. Still, there have been some *ruptures*, or *bridges* that unite the present and the future. Being characterized as *avant-garde*, these ‘ruptures within this continuity’ have appeared in different manners, in different times throughout the history of architecture. *Avant-gardes* in architecture could be conceptualized as projections of future into present, as endeavors to imagine future, and as *bounces* towards future.

Usually anything that regresses implies the logic of progress in a state of pause, the formulation, sometimes purely negative, of a new order of theoretical values and principles. This pause or change of mind, which is often and improperly singled out as the locus of the *avant-garde*, may present two different and contrasting paths of development: the Utopia of the *avant-garde*, and the reforming of the discipline. The first takes shape with the formulation of a negative thought that projects into the future all the figurative potential triggered by the rejection of the past. In its will to start over again from nothing, it denies history in order to find another point of departure, however illusory; and in so doing it easily achieves Utopia and its isolation from reality. In short, it plays an essentially reactionary role since, with its self-exclusion, it helps to reinforce the situation it wanted to destroy.⁴⁷

When the voyage of ‘*avant-garde* within the domain of art and architecture through the twentieth-century is dwelled on, it can be stated that history of ‘*avant-garde*’ as a phenomenon has mainly six ruptures and five periods, with which shifts in meaning occurred: Each rupture refers to a significant global event, which influenced the course of history and the character of the twentieth-century. These events could be enumerated as “emergence of *avant-garde* in art at the end of the nineteenth-century”⁴⁸, “the First World

⁴⁷ Massimo Scolari, 1973, “The New Architecture and the Avant-Garde,” in K. Michael Hays (ed.), 1998, *Architectural Theory Since 1968* (Cambridge, London: The MIT Press), p. 128.

⁴⁸ At May 17, 1863, the *Salon des Refusés* in Paris, organized by painters whose work was rejected for the annual Paris Salon of officially sanctioned academic art, was opened. This event could be accepted as the first introduction and application of this French term to art. *Salons des Refusés* were held in 1863, 1874, 1875, and 1886. Therefore, the last decades of the nineteenth-century designated the emergence of *avant-garde* in art. To come forth in architecture, *avant-garde* waited

War (1914-1918)", the Second World War(1939-1945)", "the boom of the Liberation Movements in 1968", "the rise of Neo-Liberalism from 1980 on", and "the Millennium". As each endeavor to examine a phenomenon requires some kind of generalization and deduction; here, the dates of these events serve as proximate boundaries for figuring out the general characteristics of these five periods. When the dates of these events are focused on, it could not be misdirected that the periods between these events could be taken as 'two decades' for granted. Therefore, the voyage of architectural avant-garde during the twentieth-century could be conceptualized, here, as a unitary phenomenon incorporating many individuals and formations involved whether in 'limit attitude' or with activating expressions (Figure 1).

Within this two-dimensional map, the avant-garde subjects and formations are represented by their activation periods. It is intended to delineate these avant-garde formations in architecture with predecessors, contemporaries, and followers. Art and criticism are also secondary references in figuring out the constellations. People and formations through the twentieth-century are designated as three main groups of art, criticism and architecture. Degree of relationship between the positions of subjects is represented via the proximity of names. Besides, divergent constellations are designated through the use of different colors, regarding 'frequency of energies' and 'phases of activated energies', which will be clarified in the following parts of this study. Within this table, a kind of historical lineation is aimed for. Hence, the ruptures in the twentieth-century are abstracted for the sake of periodization and indicated by twenty-years of periods from 1900 to the present (Figure 1)

until the beginning of the twentieth-century. Wikipedia Free Encyclopedia. [Internet, WWW], ADDRESS: <http://en.wikipedia.org/wiki/Avant-garde>. [Accessed: 11 January 2007]. As Betancourt expresses, "[t]he 'unexplored areas of the soul' Poggioli describes as the experimental arena for the avant-garde began with the rejection of certain art and artists by the French Salon in the 1860s. It is the exclusion of the painters who Charles Baudelaire defends in *The Painter of Modern Life* from the Salon that gives birth to the idea of 'avant-garde art'... The interest and connection between the avant-garde artists and those parts of culture rejected by the Salon is then inevitable." Michael Betancourt, 01 May 2002, "Disruptive Technology: The Avant-Gardness of Avant-Garde Art," in Arthur and Marilouise Kroker (eds.), *Ctheory. Theory, Technology and Culture* a107. [Internet, WWW], ADDRESS: www.ctheory.net/text_file?pick=336. [Accessed: 12 April 2002].

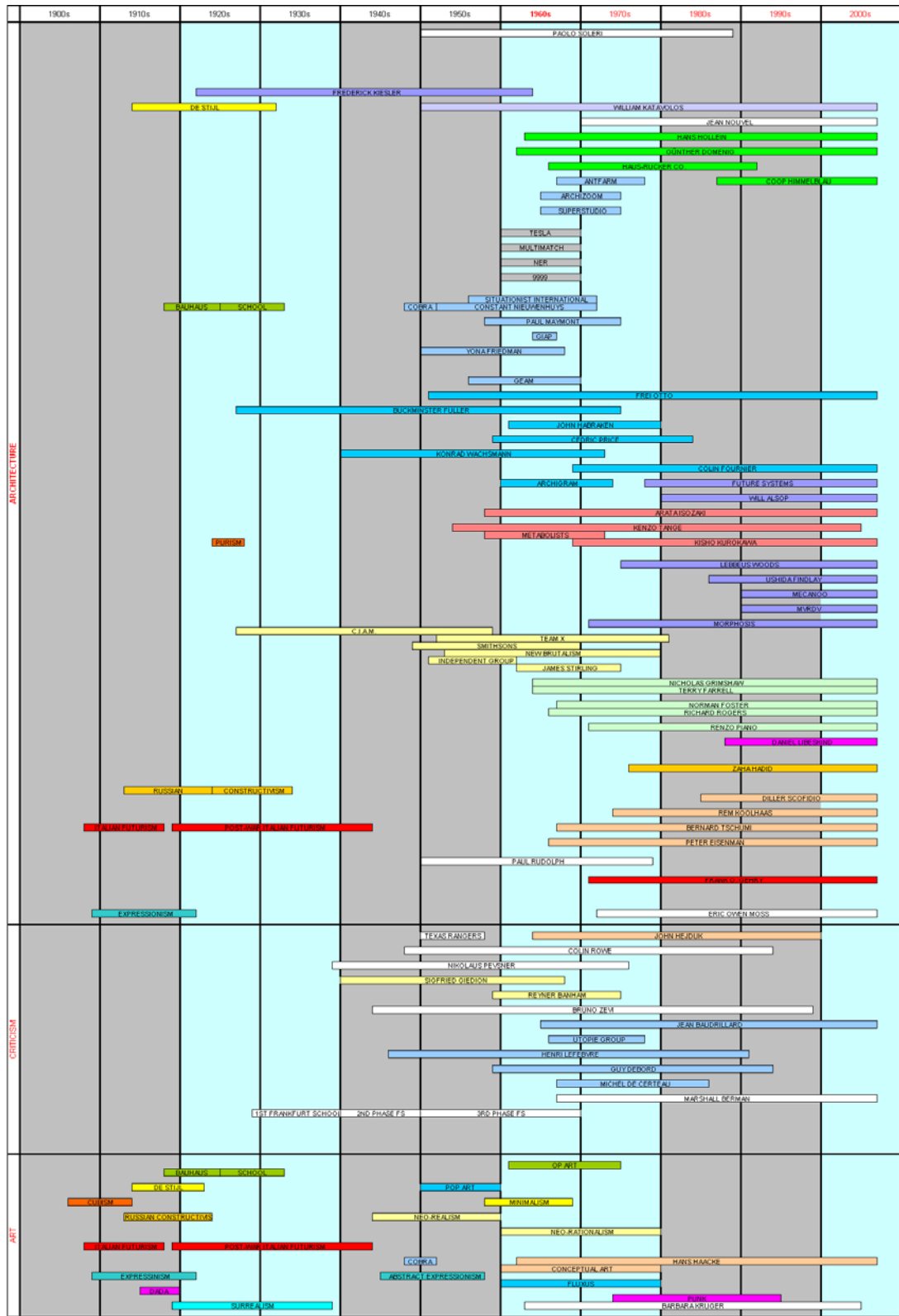


Figure 1 The voyage of avant-garde through the twentieth-century.

The first twenty years of this voyage started with the emergence of avant-garde in art and architecture and continued until the end of the First World War. In art and architecture, the representatives of this period are called as ‘historical avant-gardes’. The mainstream history of the modern art and architecture indicates that the ‘historical avant-garde movements’ in the early twentieth-century can be enumerated mainly as Expressionism, Dada, Cubism, Futurism, De Stijl, Purism, the Bauhaus School and Constructivism.⁴⁹ The fundamental characteristic of these movements was the artistic interferences against both the art institutions and the cultural system. They all rejected the prevailing standards in art and culture through aesthetic maneuvers. The interventions were mostly attained by means of critical and self-critical manifestations directed on the rejection of those systems. Therefore, anything could be a strategic tool for expressing their critical ideas - as public actions, events, manifestoes, media art, and critical public art – were permissible for the ‘historical avant-gardes’⁵⁰ (Figure 1).

The second period from 1920 to 1940 can be conceptualized as an era between the two world wars, and the avant-gardes in this period could be designated as both the ‘post-war historical avant-gardes’ during the 1920s, and the ‘socially engaged avant-gardes’ during the 1930s. In general, all these avant-gardes were mostly influenced by the effects of the First World War. After the war, ‘historical’ avant-gardes tried to prolong the magic of their pioneers. However, most of the ‘historical avant-gardes’ faded away; as some radicalized their political positions. Most of the Italian Futurists, for instance, sharpen their political perspective after the war, and associated with the Fascist regime and ideology in the hope of modernizing the society and the economy of Italy. For, after the First World War, their engagement with the ‘aestheticization of violence’ and ‘glorification of warfare’ as a fundamental artistic expression and their passionate nationalism turned out to be an embracement of fascism. While this engagement resulted in an official recognition and opportunity to complete several works, mostly in architecture; it also made them lose their

⁴⁹ Manfredo Tafuri, for instance, enumerates the ‘Historical European Avant-Garde movements’ in the realm of art and architecture as Cubism, Dada(ism), De Stijl, Italian Futurism, Russian Constructivism, Suprematism, Lettrism, and the Bauhaus School. Manfredo Tafuri, “Architecture and the Avant-Garde from Cubism to The Bauhaus: 1906-1923,” in M. Tafuri and Francesco Dal Co (eds.), 1999, *Modern Architecture I* (London: Faber and Faber / Electa).

⁵⁰ Krzysztof Wodiczko defines Futurism, Dada, Suprematism, Constructivism, and Surrealism between the 1910s and the 1940s as ‘historical avant-gardes’, who addressed the public by means of futurist synthetic theater, evenings, actions, manifestoes, critical media art, conventional public art. He also claims that the Situationist aestheticism had its roots in the strategies of these movements. Krzysztof Wodiczko, “Strategies of Public Address: Which Media, Which Publics?” in Hal Foster (ed.), 1998, *Discussions in Contemporary Culture* (Seattle: Bay Press), pp. 43-45.

more broad-minded perspective in their artistic and architectural productions. Likewise, two distinct threads of Realists and Productivists emerged within the Russian Constructivists during the 1920s. From 1920 on, their actions were based mostly on socially utilitarian lines for meeting the new social demands; while the Constructivists focused on the Cultural Revolution in Russia during the 1930s. In a more general framework, it could be asserted that avant-garde in this 'post-war period' engaged in social concerns and cultural issues. In addition to Futurism and Constructivism, C.I.A.M. (1928-1959) grown to be an influential formation in architecture during this period (Figure 1).

The next period between 1940 and 1960 witnessed to the Second World War and its post-war period. Regarding the context of the war and its outcomes, almost all facets of life, including art and architecture, were affected. Therefore, art and architecture focused on more on 'realistic' concerns. In architecture, Neo-Realism, Neo-Rationalism, and Neo-Brutalism were the dominating movements in this period. The Independent Group including theoreticians, artists, photographers, architects, and designers - like Reyner Banham, Lawrence Alloway, Eduardo Paolozzi, Richard Hamilton, Alison and Peter Smithson and James Stirling- was also influencing in the debates of art and architecture. Within this period, the actions of C.I.A.M. continued till the end of the 1950s. Engaged in formalizing the architectural principles of Modern Movement, it based its actions on the idea that architecture is a political and economic tool for a progress through the design of buildings and cities. On the contrary, the focus of art was different from that of architecture. The social engagement within the circles of art during the 1930s turned into an 'Abstract Expressionism' as epitomized and constructed by American critic Clement Greenberg. Thus, according to Greenberg's conceptualization, the art of the 1930s that had aimed instilling the avant-garde in everyday life turned out to be 'modernist avant-garde'.⁵¹ From the 1940s on, art alienated from life and based on 'pure' and 'abstract' formalism and the cultural center shifted from Europe to America.⁵² In art, with the shift of the cultural centre from Europe to America, abstract expressionism, pop art, minimalism and CoBrA Group

⁵¹ Here, 'modernist avant-garde' is conceptualized as "the striated condition of 'smooth (nomadic) space' of avant-garde" - in Deleuze and Guattari's words. That is to say; the territory of avant-garde is de-territorialized, internalized and institutionalized by the mainstream domain of art. See Deleuze, Gilles and Felix Guattari. 1987. *Thousand Plateaus: Capitalism and Schizophrenia*. (1st edition was in 1980). Minneapolis / London: University of Minnesota Press.

⁵² After the Second World War, avant-garde was turned into being the 'high culture' itself. See Ali Artun, "Foreword," in 2003. *Avangard Kuramı (Theory of Avant-Garde)*. Erol Özbek (trans.). Ali Artun (foreword). (1st edition was in 1974). Istanbul: İletişim, pp 17-19.

(including Jan Nieuwenhuys, Asger Jorn and Constant Nieuwenhuys) appeared as avant-garde movements and formations during the 1940s and the 50s (Figure 1).

The fourth period initiated at the beginning of the 1960s and carried on till the 1980s. This period was dominated by the Student Movements in 1968. Within this context, the striking and agitating manifestations of ideas by the Situationist International (including Guy Debord and Constant Nieuwenhuys), Team X (including Alison and Peter Smithson), the Japanese Metabolists (including Kisho Kurokawa, Akira Shibuya, Youji Watanabe, Kenzo Tange, and Kisho Kikutake), Archigram (by Peter Cook, Warren Chalk, Ron Herron, Dennis Crompton, Michael Webb, David Greene), Archizoom (by Andrea Branzi, Gilberto Corretti, Paolo Deganello, Massimo Morozzi, Dario Bartoni, Lucia Bartoni), and Superstudio (by Adolfo Natalini, and Cristiano Toraldo di Francia) led not only to the reflection and re-evaluation of the 'historical avant-gardes', but also to the conceptual transformation of avant-garde in architecture. The prominent artistic formations of this period were Op Art, Fluxus, Punk, and Conceptual Art. These formations are mostly called as 'neo-avant-garde' by the ones that presume the death of avant-garde.⁵³ The everyday life, public intervention, alternative spectacle, creation of situations, manipulation of popular culture, and active participation into city were the uppermost concerns of the period (Figure 1).

The last period of the voyage of avant-garde initiated by 1980 and carried on until the end of the twentieth-century. The characteristics of the 1980s were decentralization and conservatism; whereas, capitalism was the keyword of the 1990s. Instead of avant-garde formations, individual efforts by artists and architects prevailed throughout these decades. Richard Rogers, Norman Foster, Renzo Piano, Rem Koolhaas, Jean Nouvel, Libeskind, Zaha Hadid, Peter Eisenman, Haus Rucker Co., Frank O. Gehry, Coop Himmelb(l)au, Eric Owen Moss, Paul Rudolph, and Bernard Tschumi were among these architects, who focused on the experiments on representative values, meaning and image during this period. This period witnessed also some theoretical statements on 'failure of avant-garde', impossibility of 'neo-avant-garde', and 'project of avant-garde'.⁵⁴ Whether dead, reincarnated, or alive, avant-garde at the end of the century could be designated with its endeavor to rise 'critical consciousnesses' regarding urban experience not only to

⁵³ Please refer to Bürger, Tafuri and Calinescu.

⁵⁴ For a broader retrospective of the theoretical frameworks, see previous part.

acquire information on space and time, but also to address to a passive viewer, or to an alienated city dweller⁵⁵ (Figure 1).

In such a puzzling framework, the new voyage of avant-garde in the twenty-first century has already started with a kind of chaos in the air. In addition to the prevailing names of the previous period, a number of groups and individual architects - including MMW, MVRDV, Future Systems, Hariri Sisters, NATO (Narrative Architecture Today), Future Shack - have been urging the limits of architecture (Figure 1). However, these groups with their very short life have been rapidly burning out from within. Rather than giving direct references to avant-gardes in art and architecture, it is more effective posing some questions to understand both avant-gardes and the 'zeitgeist'. The presence of any avant-garde attempt today is possible and/or available? Which parameters do we need to attribute 'avant-gardeness' to subjects and their works? In this quest, the conceptualization of 'avant-garde' is important. If one tries to define 'avant-garde' with a direct reference to the historical avant-gardes or any avant-gardes of the previous century, and if one searches for an attempt within the present context, there could be the danger of misuse and misunderstanding. Thus, the 'historical' awareness of the terms, concepts, and phenomena and the proper understanding of the context are inescapably necessary.⁵⁶

2.1.4. Concept - Ideationally

When the massive and manifold discourse on avant-garde is searched thoroughly, it could frankly be stated that the concepts of utopia, modern, modernism, and modernity have their own domains in various disciplines, and autonomous realms within the theoretical studies on avant-garde. Hence, the relationships between these concepts are mostly comparative rather than inclusive. That is to say; avant-garde does not necessarily mean utopia, utopian, modern, or modernist. Theoretical and critical debates on avant-garde indicate that avant-garde is

⁵⁵ As an outcome of the 'critical consciousness', cultural studies or feminist discourse also defined the debates of this period. See Wodiczko, pp. 43-45.

⁵⁶ If the idea that created 'avant-garde' is the concept of 'newness', then it is worth thinking on the issue with reference to 'globalization' as the current situation. If there are still some traces of the avant-gardist approaches of the 1920s and 1930s that searched for the 'new' for the sake of 'newness' (Futurist, Purist etc.); then, it is necessary to conceive the present situation of the art and architecture. Awareness of the historical distance of the concepts and notions is significant. In order to conceptualize the things belonging both to the old and to the new, it is crucial to understand Foucault's conceptualization of 'archaeology'.

conceptualized mostly as an ‘early modernist concept’.⁵⁷ David Cunningham conceptualizes avant-garde as a ‘general concept’, and briefly points out different conceptualizations of avant-garde as follows:

If the specificity of the avant-garde is to be thought - as a general concept - in terms of a particular affirmative modality of the temporal logic of the modern, it is, nonetheless, still the case that far from presenting us with a univocal ‘category’ - or clearly bounded ‘historical period’ or ‘conceptual domain’ - this embraces a whole range of irreducibly different and often conflicting understandings, ‘within’ the historical avant-garde movements themselves, concerning how such an affirmation of ‘change’ is itself to be conceived and manifested. The frequent tendency to elide such differences is, I think, a consequence of the widespread sense that both modernity and avant-garde must (retrospectively) constitute some form of grand project, unfinished or otherwise; a belief which results in a tendency to identify, far too easily, the avant-garde’s ‘future-orientated’ politics of time with a univocal futural projection of specific ‘goals’ in attempts at its theorization.⁵⁸

In art world, ‘avant-garde’ as a term refers both to “a cohesive group of artists who have a strong commitment to iconoclastic aesthetic values and who reject both popular culture and middle-class life-style”⁵⁹ and to the characteristics of the artistic productions belonging to these group. Within the limits of this definition, the position of artists and the content of their works figure out the concept of avant-garde. However, social backgrounds of the audience, receptions of the intellectual actors as attributers, and context, in which these works are displayed and disseminated, are also influential in the designation of avant-garde.⁶⁰

Diana Crane briefly reflects upon the transformation of avant-garde in art world and she cites different definitions of the term as “the artists as a mediator between mass-produced culture and the so-called ‘resistant’ subcultures which redefine popular cultural artifacts in terms of their own social needs” and as “the research and development wing of mass culture that reshapes the ‘aesthetic discoveries’ of marginal social groups that in turn are reassimilated into mass culture.”⁶¹ In Crane’s point of view, avant-garde art is

⁵⁷ Edward Winters, Summer 2001, “The Wake of the Avant-Garde,” *The Journal of Architecture* Vol. 6, p. 145.

⁵⁸ David Cunningham, Summer 2001. “Architecture, Utopia and the Futures of the Avant-garde.” *The Journal of Architecture* Vol. 6, pp. 169-170.

⁵⁹ Diane Crane, 1987, “Introduction,” *The Transformation of the Avant-Garde*, (Chicago, London: The University of Chicago Press), p. 1.

⁶⁰ Ibid.

⁶¹ Ibid., pp. 14-15.

conceptualized as a cultural, social and aesthetic issue. Crane also mentions about the debates on importance of aesthetic and social roles of artists, which have been central to the discussions on avant-garde. For her, avant-garde artist either “utilizes new artistic tools and techniques, or redefines artistic conventions as well as the nature of the art object, including the range of objects that can be considered as artworks.”⁶² As Crane accentuated, debates on the aesthetic and social roles of architects bring forth the questions, “is the subject expected to be both a social critic and an aesthetic innovator?” and “what is the relative importance of these two roles?”⁶³

In the light of Crane’s emphasizes on the aesthetic and social roles of artists, not only the term avant-garde could extensively be elaborated, but also architectural avant-garde could be conceptualized.⁶⁴ It could be argued that each new formation in architecture shifts an aspect of architecture in diverse aspects, or it redefines the norms surrounding the production and reception of architectural production. As for the reason that avant-garde searches for the ‘new’, ‘radical’, ‘unique’ and ‘experimental’; it could also be stated that a formation in architecture might be attributed as ‘avant-garde’ regarding its approach to the discipline itself, to the norms surrounding architectural production, and to the cultural, aesthetic and social concerns redefining both the discipline of architecture and architectural productions.

Firstly, any attitude of an architect, position of a formation, or expressive quality of an architectural production could be ascribed as ‘avant-garde’; if it redefines architectural conventions, makes use of new artistic tools and techniques, or delineates the nature of architectural object. Hence those maneuvers, of which principles embrace ‘reestablishment of the architectural conventions of a preceding period or present’, are to be considered as avant-garde all through these efforts. Secondly, an architectural formation might be considered as avant-garde in its approach to the norms and conventions surrounding both production and reception of architectural expressions; if it not only redefines architectural and social contexts in terms of modes of production, projection, reception and attribution; but also relocates roles of activated subject, who permeates through other institutions of education, art, or politics. Last but not least, an architectural formation might be considered

⁶² Ibid.

⁶³ Ibid.

⁶⁴ For the aesthetic and social roles of artists, see Diana Crane, 1987, *The Transformation of the Avant-Garde*, (Chicago, London: The University of Chicago Press).

as avant-garde in its approach to social, political, cultural concerns; if it integrates and shifts the values of these concerns in its productions; or relocates the relationships within the system; or embraces a critical attitude toward mainstream institutions. Being critical of or different from the mainstream, an avant-garde formation could have the functions of either providing a countercultural force and cultural criticism, or agitating the prevailing system for reshaping its boundaries.

In an attempt to decipher avant-garde ideationally, it should implicitly be realized that avant-gardes differ in the ways, in which they urge the limits of the discipline through new strategies and experimental techniques, challenge the established conventions and institutions architecturally, artistically, culturally, socially, or politically, and propose alternative expressions for shifting the existing frames of mind and supervening eventually the others.

2.2. Method for Deciphering Architectural Avant-Garde

In order to decipher avant-garde as a concept, and to offer a map for its conceptualization in architecture, the method of this study should also be elaborated. The issue of deciphering calls for unfolding the concept in different dimensions; such that various layers of theoretical and historical knowledge could be delved deep into. Similar to the debate on ‘genealogy’ of knowledge in Michel Foucault’s seminal book *The Archeology of Knowledge and the Discourse on Language* (1972),⁶⁵ this study tries to dwell on *archaeology of the concept of avant-garde*.

Perhaps knowledge succeeds in engendering knowledge, ideas in transforming themselves and actively modifying one another; one thing, in any case, is certain: archaeology, addressing itself to the general space of knowledge, to its configurations, and to the mode of being of the things that appear in it, defines systems of simultaneity, as well as the series of mutations necessary and sufficient to circumscribe the threshold of a new positivity.⁶⁶

Thus, it is believed in this study that a proper *archaeology of the concept of avant-garde* could disclose different strata pertaining to the discipline of architecture; such that the outcrops of this archaeology would lay a fertile ground for conceptualizing architectural

⁶⁵ Michel Foucault, 1972, *The Archeology of Knowledge and the Discourse on Language*, (New York: Pantheon Books).

⁶⁶ Foucault, 2002, p. xxv.

avant-garde. The notion of ‘archaeology’ is significant regarding its offer to open out ‘a general space of knowledge’ on avant-garde that could lay a ground for different possible interpretations. Thus, the conceptualization in this study should be considered not as a given monolithic statement or a comprehensive whole; but as one of the many possible constructions, that would inevitably be subjective in terms of picked up materials, ways of elaboration, and structure. The outcrops could be restructured by adding the left out ones that would also make possible other interpretations. Manfredo Tafuri had also similar concerns that he expressed clearly in the introduction part of his famous book *The Sphere and the Labyrinth Avant-Gardes and Architecture from Piranesi to the 1970s* (1980) as follows:

My intention, then, has been to present, not a piece of history complete in itself, but rather an intermittent journey through a maze of tangled paths, one of the many possible ‘provisional constructions’ obtainable by starting with the chosen materials. The cards can be reshuffled and to them added many that were intentionally left out: the game is destined to continue.⁶⁷

Taken avant-garde as an ‘ever-changing and continuously transforming concept’ for granted, this study proposes to conceptualize architectural avant-garde as a *multi-dimensional matrix*, of which dimensions vary in regard with the parameters borrowed from the domain of architecture itself.⁶⁸ Subjects corresponding to the production, reception and attribution processes, the architectural productions as the objects of discipline, context, and time are four fundamental dimensions of this matrix. Each dimension has its own sub-parameters and different ways of conceptualizations, diverse topics and subjects. Thus, avant-garde subjects from within the twentieth-century architecture are doped out and mapped regarding the conceptualization offered by this study. Since the concept of avant-garde evolves incessantly, any attempt to figure out conclusive taxonomies and frozen maps turns into an inaccurate statement; such that two-dimensional maps or taxonomies may be incapable of reflecting what ‘avant-garde’ reveals.

⁶⁷ Manfredo Tafuri, 1987, *The Sphere and the Labyrinth Avant-Gardes and Architecture from Piranesi to the 1970s*, Pellegrino d’Acierno and Robert Collony (trans.), (1st edition was in 1980), (Cambridge: The MIT Press), p. 21. On Foucaultian ‘archaeology of knowledge,’ indeed based on Nietzsche’s genealogy, Tafuri comments and claims that “[t]o avoid the chimera of origin, the genealogist must avoid all notions of linear causality. He thus exposes himself to a risk, provoked by the shocks and accidents, by the weak point or points of resistance that history itself presents. There is no constancy in such a genealogy, but above all no ‘rediscovery’ and no ‘rediscovery of ourselves’.” Ibid., p. 4.

⁶⁸ These parameters will be discussed at some length in the next chapter.

This matrix for architectural avant-garde can be conceptualized as stratified matrices of relations between different parameters of the concept rather than a ‘solid’ matrix. “This abstract matrices of relations are, like any diagram, reductive in the sense that one may easily add further variables to the lists.”⁶⁹ Any diagram, used for the sake of understanding and conceptualizing different dimensions of this abstract matrix, involves a risk of subjectivity. Two cautions are in order *vis-à-vis* this matrix that will structure this conceptualization: First, the subject is restricted to the domain of architecture. And second, both diagrams and conceptual matrixes are meant to be suggestive rather than to be definitive. Other parameters would generate other *genealogies of avant-garde*. Hence, different paths through the course of the twentieth-century architecture, including subjects, architectural productions, methods and objectives, all having an initial effort to be ‘radical, new, experimental and/or unique’, are brought out in this study.

In this attempt to figure out a framework for conceptualizing architectural avant-garde, the chosen materials could be ferreted out scanning the individuals and groups in the twentieth-century mostly ascribed as ‘avant-garde’. Although the issue of *mapping out architectural avant-garde*, or that of *archaeology of a concept*, is dependent neither on a geographical boundary, nor a period of time; the voyage of architectural avant-garde is debated through the twentieth-century. Nevertheless, it should be noted here that any endeavor to establish, categorize, or classify architectural avant-garde could be risky though it would also be worthwhile. In any case, each arrangement of subjects and objects, including their dispositions and divisions, reflects subjectivity of its author. Michel Foucault discusses the issue of classification at some length in his book, and he debates as follows:

When we establish a considered classification... what is the ground on which we are able to establish the validity of this classification with complete certainty? On what ‘table’, according to what grid of identities, similitudes, analogies, have become accustomed to sort out so many different and similar things? What is the coherence – which, as is immediately apparent, is neither determined by *a priori* and necessary concatenation, nor imposed on us by immediately perceptible contents? For it is not a question of linking consequences, but of grouping and isolating, of analysis, of matching and pigeon-holing concrete contents; there is nothing more tentative, nothing

⁶⁹ C. Abdi Güzer, June 1994, “Cultural and Conceptual Frames of Architectural Criticism: Postmodern Transformations,” *Journal of the Faculty of Architecture*, Vol. 14 (1-2), p. 75.

more empirical (superficially at least) than the process of establishing an order among things; nothing that demands a sharper eye or a surer, better-articulated language; nothing that more insistently requires that one allow oneself to be carried along by the proliferation of qualities and forms. And yet an eye not consciously prepared might well group together certain similar figures and distinguish between others on the basis of such and such a difference: in fact, there is no similitude and no distinction, even for the wholly untrained perception, that is not the result of a precise operation and of the application of preliminary criterion. A 'system of elements' – a definition of the segments by which the resemblances and differences and below which there is a similitude - is indispensable for the establishment of even the simplest form of order.⁷⁰

The issues of classification and categorization are directly related with taxonomy or mapping, on which a few words should also be noted here. The word 'taxonomy', a kind of technique for classification, refers to identification and arrangement of 'things' in terms of their principal features.⁷¹ Taxonomy, by arranging and separating things, creates proximity and abstraction. Analyzing and adapting concrete contents, it constructs an order between things. As it is taken as a construction for granted, the determining features to place things under one title or another are changeable. It could also be stated that all kinds of taxonomies and maps are two-dimensional representations and, inevitably, reductions. Within a set of factors, one could select some features of a thing under a title or a sub-title, and exclude others in order to figure out a taxonomy, or an 'order defined by codes' in Foucaultian terms.⁷²

Taxinomia also implies a certain continuum of things (a non-discontinuity, a plenitude of being) and a certain power of the imagination that renders apparent what is not, but makes possible, by this very fact, the revelation of that continuity. The possibility of a science of empirical orders requires,

⁷⁰ Foucault, 2002, *The Order of Things: An Archaeology of Human Sciences*, (1st edition was in 1966), (London and New York: Routledge), p. xxi.

⁷¹ Random House Webster's Electronic Dictionary and Thesaurus, s.v. 'taxonomy.' 1. the science or technique of classification; 2. the science dealing with the description, identification, naming, and classification of organisms; 3. any classification, esp. the systematic classification of organisms into hierarchical groups or taxa. The suffix '-nomy' refers to "combining form meaning 'distribution,' 'arrangement,' and 'management'."

⁷² Foucault also reflects that theories and ideas support these fundamental codes of culture. However, the ground, on which the things are arranged, converged and diverged, can also bring forth and suppress the things themselves; therefore it is assumed as the 'truest' factor within this system. Foucault highlights that 'epistemological area' is the space of order, in which the knowledge of the things are figured out. He clarifies the issue stating that in spite of a history for the traditional meanings of a word, an 'archeological' method should be applied in order to reach such as episteme. Within the limits of this 'archeology', both history of similarities with convergences and kinship, and that of differences with divergences and alienation come to the scene. Michel Foucault, 2002, pp. xxi-xxiii. For further discussion on taxonomy, please see Michel Foucault, 2002, pp. 79-85.

therefore, an analysis of knowledge – an analysis that must show how the hidden (and as it were confused) continuity of being can be reconstituted by means of the temporal connection provided by discontinuous representations.⁷³

Introducing the notions of *mathesis*, *taxinomia*, and *genesis*, Foucault defines *taxinomia* as a qualitative *mathesis*, which is “a science of equalities, attributions, judgments, and truth”. For Foucault, “*taxinomia* treats of identities and differences; it is the science of articulations and classifications; it is the knowledge of beings.”⁷⁴ Taxinomia “establishes the table of visible differences; genesis presupposes a progressive series; the first treats of signs in their spatial simultaneity, as a syntax; the second divides them up into an analogon of time, as a chronology... It [taxonomy] defines, then, the general law of beings, and at the same time the conditions under which it is possible to know them.”⁷⁵

In the light of this elaboration, it should be accentuated that for mapping out geography of architectural avant-garde, it is worth representing the issue by means of theoretical maps, conceptual illustrations, tables, and charts. Here, it should be emphasized that conceptual maps and the issue of mapping point into two different aspects of the method of this study. “Reading the word map as a noun and as a verb entails an inherent slippage between two states. In one, meaning is a medium for truth; in the other, meaning is put at risk. One is foundational, one non-foundational; one wants to be located, and one resonates as conditions for a map of possibilities.”⁷⁶ In other words, taxonomies and maps are subjective constructions; as the issue of mapping offers re-supposition and re-location of what has already been constructed.

Being one of the architectural critics and referring mostly to categorizations and mappings, Charles Jencks also ponders upon the issue of classifications of architects and/or buildings and reflects on it as follows: “...the best architects are the least classifiable, the ones that fit into many traditions, because they produce a multivalent architecture.”⁷⁷ In a similar way, he accentuates that “[t]he classification of any building in one category or another is partly a matter of intuition, of gauging the amount and proportion of its various qualities and also

⁷³ Foucault, 2002, p. 80.

⁷⁴ Ibid., p. 81.

⁷⁵ Ibid., p. 82.

⁷⁶ Perrella, Stephen. 1991. “Anterior Diagrammatics, Writing Weak Architecture.” *AD Design Profile No.90*, *AD* Vol. 61 (3-4), p. 8.

⁷⁷ Charles Jencks, 1986, *Movements in Architecture*, (New York: Penguin Books), p. 382.

assessing the intentions of the architect.”⁷⁸ On the slippery ground of categorization, he states that “[t]hese categories are neither logically comparable nor exclusive: a single building might fit into several of the classes. The same is true of the categories proffered here: they are logically mixed, overlapping, and of variable cogency.”⁷⁹ Still, in this study, conceptual illustrations, tables, and graphic maps are projected to perceive all dimensions of architectural avant-garde for the sake of its conceptualization. Hence, it is believed that graphic maps enhance the power of conceptual mapping, which may in turn become a ‘map’ for other conceptualizations.

2.3. Re-Conceptualization of Architectural Avant-Garde

Though it has already been a challenging yet uncanny subject matter of a number of discourses from within various disciplines; avant-garde still needs to be re-conceptualized within the domain of architecture. In this study, multi-dimensional matrix of architectural avant-garde is re-structured around a tripartite nucleus as ‘position / mode of activated-subject’, ‘an expression/production of this subject’, or ‘an attribution to the subject and/or the production’. Context is both the nexus between these threefold core and the medium in which this three are interrelated.

With the activated energy as a response to the contextual dynamics, a subject reveals this energy whether through his/her position, actions or by means of expressions in different phases. The issue of revelation could actually be conceptualized as ‘transformation of an idea to an action’. In this state of revelation, the individual may or may not act with an intention of ‘being avant-garde’. Having been reflected consciously or not, the activated energy of a subject could come into existence in different phases and modes. Within the domains of art and architecture, these phases and modes can also be named as different means of expression that are mainly discursive, representational, and physical (Figure 2).

⁷⁸ Charles Jencks, 1988, *Architecture Today*, (London: Academy Editions), p. 14.

⁷⁹ *Ibid.*, pp. 20-21.

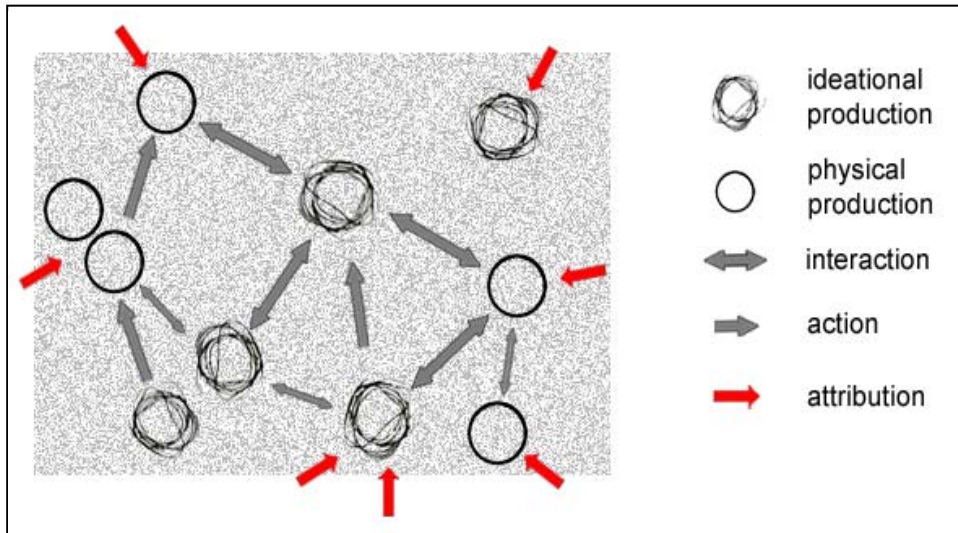


Figure 2 Conceptualization of architectural avant-garde.

Discursive phase is the productions expressed in literary or verbal means like manifestoes and architectural discourses. Being as a transitional mode between discursive and physical, representational phase makes use of all means of architectural expression. It is a phase through which abstract ideas turn out to be concrete productions. Physical phase is the materialized form of an idea that has been produced, practiced, and built. Through the ideational and/or the physical modes of expressions, activated energy of subject is conveyed to other subjects, whose ideas can possibly triggers other energies. *Collision and fusion of activated energies* create synergies that bring about ethos of these subjects. Therefore, avant-garde can be conceptualized in relation with positions, actions, and operations of activated subjects. Activated energies of different subjects magnetize other energies as far as context allows. The significant point is the *condition of cohesion and diffractions*, or in other words, *interactions between different subjects through their diverse ideas and productions*. As far as context tolerate, activated energies are received by other subjects - theoreticians, historians, or critics - that attribute those energies revealed from both subjects and/or expressions (Figure 2).

Though conceptualized briefly here, the issue is not so linear and reduced. Taken not as a monolithic statement but as a unitary concept incorporating a number of subjects and formations for granted, in this study, architectural avant-garde is conceptualized both as *diverse expressions of activated energy of various subjects* that reveal completely different attitudes and productions; and as *attributions assessed by receiving subjects* (Figure 2).

Within a vast range of modes for architectural production, avant-garde could be conceptualized also as a *domain* between physical production and ideational activity; between concrete product and utopia; between area of real, tangible, definite, particular and that of immaterial, intangible, indefinite, whole (Figure 3). Conceptualized in this way, domain of avant-garde is not only an ‘intersection’ of, but also a ‘transition zone’ between concrete architectural production and utopian thought. Due to the fact that ‘concrete’, ‘avant-garde’, and ‘utopia’ are hard-to-define the concepts, demarcation lines between them are blurred and ambiguous. To delineate avant-garde, it is better to introduce two more concepts related with the issue, namely ‘visionary’ and ‘imaginary’. Putting dictionary definitions of these two words aside, in this study, it is better to conceptualize both ‘visionary’ and ‘imaginary’ within the realm of ‘avant-garde’; such that the former is closer to physical production, as the latter is adjacent to utopia. As visionary has its roots in ‘to see’, it can be conceptualized as one step closer to concrete production with respect to imaginary one. Therefore, the former is based more on ideas; whereas, the latter is accompanied more with fictions, dreams, and hopes. It is directly related with the applicability of idea concealed within architectural production. It could also be noted that visionary and imaginary in addition to utopian production could be elaborated as an ideational activity.

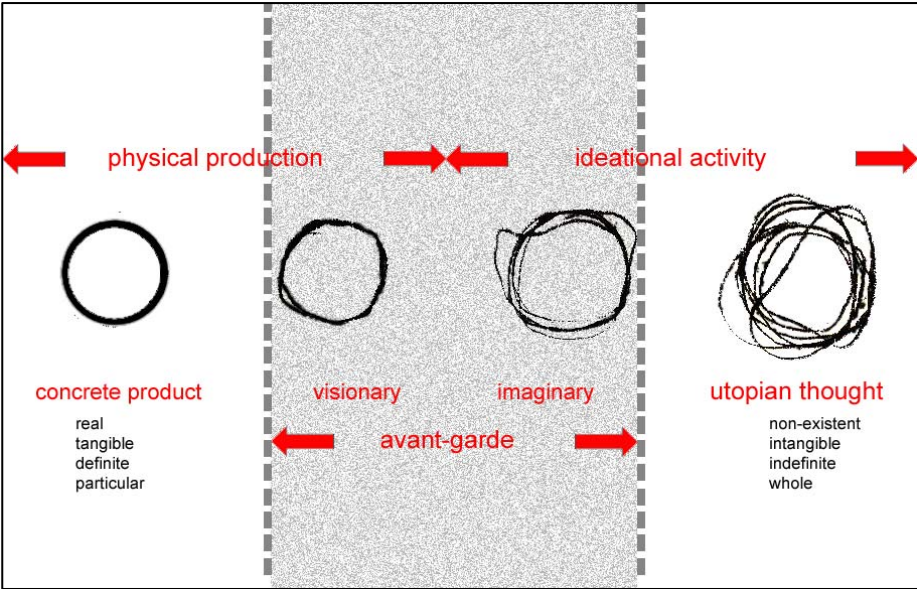


Figure 3 Conceptual mapping for the delineation of avant-garde.

When the imagination surpasses the limits permitted by the institution of culture, one speaks of poésie, utopia. When critical thought attains and surpasses its limits (which are much more severe than those of the imagination), one speaks of deviance, folly, a critical error, an overly theoretical system, a free-floating vision, etc. When the event attains and surpasses the limits permitted by the law, one speaks of revolution. Or of histories for daydreaming.⁸⁰

Without over-simplifying the issue of delineating avant-garde from utopia, it should be stated that this map is useful for conceptualizing a number of different instances within the domain of architecture, including the physical, representational and literary productions. Here, a broad range of architectural productions, from utopian to imaginary, from fantastic to visionary, from ideational activity and physical production, could help to delineate avant-garde as a transitory domain between the ideational to concrete production.

The argument here is that the strength of an idea comes from the courage to operate at the edge of the established professional boundaries of architecture, and that architectural production in physical phase is always part of some potential whole imagined by its architect, a whole that involves ideational productions as well. Realization of only a single building could be conceived of as the visible part of an idea. Once having been met the hardest resistance, an idea could be realized in time. Giedion well-expresses the issue through an anecdote as: “The avant-garde, which in France encounters the most formidable resistance whenever a new housing form is attempted, is small but confident.”⁸¹ He cites from “one of its representatives”, who wrote Giedion as follows: “Our hopes are vast, for we expect to win the game some day, and win it decisively. There are very few of us committed architects. But we have such a will to succeed that our ideas will slowly but surely make their way. It is only a matter of time.”⁸² These physical productions are indeed expressions of individual creation, though their reception is mostly socio-cultural.⁸³

⁸⁰ René Lourau, May 1967, “Contours d’une pensée critique nomme urbanisme,” *Utopie I*, pp. 11-12; c. in Sarah Deyong, 2002, “Memories of the Urban Future: The Rise and Fall of the Megastructure,” *The Changing of the Avant-Garde. Visionary Architectural Drawings from the Howard Gilman Collection*, Terence Riley (ed.), (New York: The Museum of Modern Art), p. 11.

⁸¹ Sigfried Giedion, 1995, *Building in France*, (1st edition was in 1928), (Canada: The Getty Center for the History of Art and the Humanities), p. 199.

⁸² Ibid.

⁸³ The issue will be focused deeply in the Chapter 4.

Therefore the physical production of architecture could be taken as an interface where individual creative subject meets the group of receiving individuals.

2.4 Different Conceptualizations of Avant-Garde

When the pre-established discourse on avant-garde is dwelled on, it could be stated that avant-garde could be conceptualized regarding a number of sub-domains, which bring out formal, aesthetical/artistic, cultural, social, functional, political, and technological aspects. These sub-domains are figured out according to the frequencies of activated-energies that are inevitably resulted both in diverse functions of operations that avant-gardes appropriated, and in different phases of expressions.⁸⁴

Indeed, since its first use in literary contexts of the 1870s, the concept of avant-garde had been indicating the alliance of two distinct aspects, which Poggioli calls as ‘cultural-artistic avant-garde’ and ‘socio-political avant-garde’.⁸⁵ Later on, “...the isolated image and the abbreviated term avant-garde became, without qualification, another synonym for the artistic avant-garde, while the political notion functioned almost solely as rhetoric and was no longer used exclusively by those faithful to the revolutionary and subversive ideal.”⁸⁶ He debates on as follows: “Since the formation of the concept of the cultural avant-garde in the nineteenth-century and in parallel with the existence of political avant-gardes, these historic manifestations have passed from the avant-garde of a single artistic discipline to avant-garde formations trying to recover the near-totality of the cultural field (surrealism, lettrism). Today, we are at the point where the cultural avant-garde can only define itself by joining (and thus suppressing as such) the real political avant-garde.”⁸⁷

The artistic radicals, who came to emphasize more and more their exclusion from society, their immunity from social conventions, and their spiritual and intellectual advance over ordinary men, have sometimes been equated both by admirers and by detractors with political movements of the Left which developed concurrently. Both groups of movements spoke at various times of bringing about revolution within their sphere. Both have styled themselves avant-garde, ascribing to themselves a function of political or artistic leadership and a prophetic understanding of human history and destiny. In

⁸⁴ Different frequencies of energies by the activated-subjects of the 1960s will be debated and illustrated in a broader sense in Chapter 3.

⁸⁵ Poggioli, pp. 11-12.

⁸⁶ Poggioli, p. 12.

⁸⁷ Ibid.

politics, liberals, republicans, socialists, anarchists, and communists have succeeded each other (or at times coexisted) as heralds of revolution; their painterly counterparts have been called Romantics, Realists, Impressionists, Postimpressionists, Fauves, Cubists, Expressionists, Futurists, Dadaists, and Surrealists. The similitude in chronology, doctrine, and tactics is clear.⁸⁸

Being the cutting edge of modernism, avant-gardes at the beginning of the twentieth-century introduced new forms of expressions into art and architecture. The emphasis on aesthetics, aesthetic experience, and aesthetic innovation was the most distinctive dispositions of the modernist tradition, which inevitably resulted in the preoccupation with form and formal aesthetics. Here, form is related with the corporeality of physical productions, and refers to the manner in which expressions revealed. For instance, it could frankly be stated that the ‘new’, ‘shocking’, and ‘unusual’ forms at the beginning of the century lost much of their avant-garde appeals and became obsolete, internalized, or familiar in a very short time. As temporality of avant-garde brings forth the issue of unraveling in time, through which physical forms turn into ordinary ones, the search for a ‘new’ aesthetic language results in ‘novel’ forms of expressions.

When the twentieth-century is inquired, it could clearly be noticed that there have been a number of diverse aesthetic languages and formal expressions that might appear to have little in common regarding their historical contexts, revelations and receptions. However, if the subjects, whose activated energies emanate from within the *frequency of aesthetics*, could be called as ‘artistic avant-gardes’, then those avant-gardes had some characteristics that let them be a part of an ‘avant-garde culture’ or ‘avant-garde tradition’. One of the most distinct characteristics of artistic avant-gardes has been the search for new art forms and languages, in accordance with new modes of perceptions, expressions, and receptions. For instance, ‘historical avant-gardes’ - including Dadaists, Surrealists, Expressionists, Futurists, Constructivists, Cubists and many other subjects – and the Situationists were outstanding examples that focused primarily on expanding the frontiers of aesthetic experience and artistic innovation.

As artistic and intellectual pursuits and products account directly for a cultural milieu, any avant-garde attempt, questioning the validity of norms and conventions in art or architecture, could inevitably be taken as a cultural statement. Being at the cutting edge of the prevailing cultural milieu, avant-gardes try to figure out an alternative outside of the

⁸⁸ Shapiro, p. xi.

mainstream culture. All through the twentieth-century, avant-garde artist and architects manifested their ideas and values both in their productions and in their attitudes and lifestyles they adopted. Here, the issue could be elaborated in two aspects: On the one hand, it is possible to mention about an *avant-garde culture* - an umbrella term that embraces both diversities and similarities – as opposed to the prevailing culture. On the other hand, though avant-garde culture involves a number of diverse subjects and activated energies, some of these activated energies could be assessed as ‘cultural avant-gardes’, operating from within the *frequency of culture*. Even though almost all the statements of avant-gardes have been cultural in some respects, the avant-garde formations during the 60s and 70s, for instance, dealt more with socio-cultural issues, including the relation between culture and everyday life. They not only questioned, but also transformed the prevailing culture, which would later be referred as the *1960s Culture* and *68 Generation*.

Avant-garde has always been beyond a mere aesthetic statement, a formal experiment, or a cultural criticism. Social commitments and political engagements redefine the boundaries of avant-garde both in art and architecture. Activated energy of a subject or synergy of a group reveals within such a frequency that these subjects, as iconoclasts and social rebels, found a place within the domain of *social avant-gardes*. Though the phenomenon of avant-garde almost always implies social aspects; dynamics within a context intensify the social roles of avant-garde. Together with the roles undertaking, avant-garde transforms the functions of art and architecture. It was especially valid during the post-war periods that *functional* aspects of architecture was in focus; as the context triggered also the quests for the social functions of art and architecture. Among the other functions, social function of art and architecture was loomed large to serve for the needs of society during those periods; and the architects set forth *architectural function* as a ground, on which *social function* could be fulfilled. Similarly, avant-garde art and architecture during the 1960s and 70s stand out mostly with the social concerns. Being one of the critical thinkers of that period, Guy Debord defines avant-garde as “what presents itself as a product of surpassing the social totality; as open criticism and construction, which constitutes an alternative to the ensemble of realities and problems that are inseparable from existing society.”⁸⁹ In a similar point of view, artists and architects tried to transform society by means of art and

⁸⁹ Guy Debord, “From Guy Debord to Robert Estivals 15 March 1963,” (Published in *Correspondence*, Volume 2, 1960-1964.), [Internet, WWW], ADDRESS: www.notbored.org/debord-15March1963.html. [Accessed: 08 January 2008].

architecture. Social realities figured out both ideology and operations of these activated subjects, who re-defined their disciplines through the social responsibilities of the contexts.

In addition to the artistic, cultural, and social aspects, avant-garde always includes a political dimension, accompanied mostly with revolts, oppositions, or revolutionary tactics. Thus, the activated energies of subjects, associated with the socio-political aspects, result in engagements in politics that inevitably defines *political avant-gardes*. For the ‘historical avant-gardes’, art has been taken as “an instrument for social action and reform, a means of revolutionary propaganda and agitation.”⁹⁰ Still, it could be stated that politics entered more into the field of art and architecture as in other dimensions of life after the First World War. Thus, politics and culture were profoundly intertwined during the 1920s and 30s until the end of the Second World War. “By the late 1960s, it had little to do with aesthetics anymore, but with politics, sociology, event, linguistics, technology, standardization...”⁹¹ Though the architectural avant-gardes of the 1960s had social responsibilities; there were also the ones, “whose orientation was decidedly political and whose attitude towards advanced technology was by no means uncritical.”⁹² ‘Italian radicals’, as they are mostly called, could be referred as ‘political avant-gardes’ owing to their distinct positions, actions, and strategies. The productions of Superstudio were so political, radical, and polemical that they even radicalized the discipline itself.⁹³

In addition to these aspects, by which the activated-energies of subjects could be delineated, technology has always been one of the fundamental driving-forces. In parallel with the advancements in technology, the avant-gardes of the twentieth-century adopted their attitudes, techniques, strategies properly. Still, some of them could be called as *technological avant-gardes*, due to the reason that their engagements into the technological issues bring them forth among the others.

The historical avant-gardes, especially the Italian Futurists and the Russian Constructivists, praised and marginalized technological developments in such a degree that technology turned into a threat for themselves; whereas, the context of the 1960s and 70s increased the alliance of avant-gardes with the technology.

⁹⁰ Poggioli, p. 9.

⁹¹ Yona Friedman, “In the Air. Interview with Yona Friedman,” p. 34.

⁹² Frampton, 288.

⁹³ Ibid.

The formlessness, that is, the risk of existence, then no longer creates anxiety if it is accepted as linguistic 'material'... It is not by chance then that a great many such celebrations of the formlessness take place under the banner of a technological utopia. The irritating and ironic metaphors of Archigram or of the Archizoom group, or of architecture conceived as an explosion of fragments by John Johansen, sink their roots deep into the technological myth. Technology can thereby be enslaved in the configuration of an entirely virtual space. It may be read, in a mystic manner, as 'second nature', the object of mimesis; it may indeed become the subject for formalist chit-chat, as in the part of the work of Soviet constructivism wherein the form self-destructs to make way for messages originating from the same self-destructive process... It is not aleatory then that the already outworn images of Archigram, or the artificial and willful ironies of Robert Venturi or of Hans Hollein simultaneously amplify and restrict the field of intervention of architecture. They amplify it insofar as their goal is the dominance of all visible space, and restrict it insofar as they understand that space solely as a network of superstructures.⁹⁴

Having been attributed as utopian or realizable, the expressions of the activated-subjects of the 1960s both marked the period and defined some pathways within the course of architecture at the end of the twentieth-century. Hence, their ideas and proposals have been relevant not only for the contemporary urban design, but also prevalent for the current situation of architecture. Bothering mostly with the popular, cultural, and social issues of their time, these architects combined visionary architecture with technological concerns. As far as technology goes on dominating almost all facets of life, avant-gardes hold their fascination with technology that can reveal through their architectural expressions.

⁹⁴ Tafuri, 1974, p. 308.

CHAPTER 3

A MAP FOR CONCEPTUALIZING ARCHITECTURAL AVANT-GARDE

‘Avant-garde’, within the domain of art and architecture, is characterized as a provocative search for the shock of new; a radical formation for the redefinition of artistic conventions; a courageous experiment utilizing new artistic tools and techniques; and a unique statement delineating the nature of art object. Thus, ‘avant-garde’ refers not only to “a coherent group of activated subjects,” but also to “the characteristics of their productions through the dissociative and productive imperatives”. Having an inherent energy for transforming the pre-established aesthetical and social values, avant-garde creates ‘the new’ with a social function, and constructs ‘the new’ for a revolutionary culture. Proposing a controversy or a critical stand, the medium for ‘avant-garde’ could be anything, introducing a new thing, venturing an objection, or being appropriate for de-familiarization. In the light of this definition, it could be argued that positions of activated-subjects, contents of their productions, social backgrounds of their receivers and attributers, and context, within which all of them operate, are parameters for designating ‘avant-garde’.

The underlying purpose of this part of the study is to re-locate the framework proposed in the previous chapter, and to map out the geography of profession regarding the voyage of avant-garde in architecture. Therefore, it is believed that this kind of mapping, carrying out the thorough-going revisions of the parameters for conceptualizing, can help to point out the ‘avant-gardeness’ of avant-garde. Instead of constructing a ‘solid’ matrix for architectural avant-garde, this study aims to unfold the stratified matrices of relations between different parameters of this concept. Thus, a set of interrelated variables accompanied with proper cases in architecture are debated for a general framework for architectural avant-garde. The parameters or the fundamental dimensions of this matrix can be enumerated as subjects corresponding to the production process, objects as the architectural productions, subjects corresponding to the reception and attribution, context, and time. Therefore, these parameters including sub-parameters and ways of

conceptualizations, and eventually referring to diverse topics and subjects, are the subject matter of this chapter.⁹⁵

3.1 Subjects corresponding to the production process

Before illustrating the issue via some examples from the twentieth-century architecture, at this point, it should be noted such that aforementioned subjects of architectural avant-garde above mentioned cover both the subjects active within the production process, and the ones as the actors of reception, dissemination, and/or attribution. In a more general perspective, these actors could be grouped as public actors and intellectual actors. On the one hand, subjects of architecture could be related directly with public affairs as audience/user, and owner/client. On the other hand, subjects with intellectual affiliations, such as academicians, theoreticians, historians, or critics, could be named as intellectual actors. In addition to these two groups, practicing-architects are taken as an intermediate group, *sine qua non* subjects of architectural production.

In one of his articles, Peter Cook mentions about three different kinds of subjects within the domain of architecture as ‘receiver’, ‘digester’ and ‘reactor’.⁹⁶ In the light of this division of the subjects, it is possible to mention about ‘public-receiver’, ‘intellectual-digester’, and ‘architect-reactor’; such that the public group receive the architectural productions and disseminate the experience of them, while intellectual ones digest the projected and disseminated knowledge of these productions and make some attributions on them. Architects as the central figure within this cycle of architectural domain, reactivates the life cycle of profession again and again. Indeed, this cycle of avant-garde production could be conceptualized as a *transformation of energy*.

The claim, which hypothetically constructs the structure of the whole study, is that avant-garde could be conceptualized as ‘perpetually transforming energy’. Dynamics of a context urge subjects and activate either inner-energy of a creative individual or a group-spirit. As

⁹⁵ These parameters are derived as a result of a literary survey on the topic, especially on the notion of avant-garde. Accompanying with a kind of logical thinking, some of the keywords that have been rising to the front are compiled to reach these sub-parameters. For further information, please refer to The Secondary Bibliography for Architectural Avant-Garde (Appendix C).

⁹⁶ “Intellectually, one would prefer to be a collector-digester-reactor. But I am very suspicious of my friends who spend so much time and so many literary laxatives, on the business of checking their digestion that they forget to collect and have hardly any reaction left either.” Peter Cook, 1992, “Un’architettura Ottimista / An Architecture of Optimism,” *Domus*, Vol. 742 (743), p. 28.

the main actor, activated subject reveals this energy through his/her attitude or different expressional modes. Thus, inner-energy turns into active-energy that comes into view both in attitudes of subjects and through discursive, representational and/or physical productions. Either this active energy stirs up other subjects, or the converging activations overlap. Encountering, coinciding, and amalgamating with others, these energies are received by intellectual and/or public receivers. Standing inside and/or outside of this production process, these receiving-subjects are ‘operation decoders’ within this cycle, who attribute ‘avant-gardeness’ to all these activated subjects and/or to their expressions. They appreciate, highlight, locate, classify, and attribute. However, even this transformation process seems like linear; it is rather cyclic and much more complicated than the conceptualization mentioned above. These roles within the emergence of architectural avant-garde figure out also positions of subject, models of action, strategies appropriated, and expressional modes, which will be debated in this chapter.

3.1.1 Energy – Synergy

The activated subject, as an artist or an architect, conflicts with the prevailing tendency; such that a dissonant reflection of this collision stimulates an operative energy. To share and multiply this revealing energy, subject is led to figure out his/her group. In this ‘incubation period in terms of creativity’, subjects take up some positions through hands-off attitudes towards the prevailing culture of society to which they belong. As this subject or group reacts, the mainstreaming system operates some maneuvers to control this marginal attempt, which flourishes the incessant process of disintegration. Thus, this reciprocally destructive relationship triggers other avant-garde actions for outfacing the ‘centrifugal power of the mainstream’ to destruct new rules of the system, to blur the limits of its operational field.

3.1.1.1 Position

Renato Poggioli, in his book *the Theory of the Avant-Garde* (1962), introduces a model for theorizing avant-garde through a historical and sociological perspective. His theory of avant-garde is significant in terms of positions or attitudes of subjects. He describes four artistic attitudes, in parallel with four moments, by which the role embraced by artist-subject brings about a change in the system of exchange between spectator and artist that

makes it also possible for the art world to change.⁹⁷ The four attitudes, namely activism, antagonism, nihilism and agonism - presented in the previous chapter - could be referred to understand the positions of avant-garde subjects and their ways of actions. According to Poggioli's theoretical model, an 'artist-subject' could distinctively be activist, antagonist, nihilist, and/or agonist. To conceptualize architectural avant-garde, my claim, at this point, is that Poggioli's theorization of avant-garde should be re-evaluated within the field of architecture in accordance with its proper parameters.

Within this theoretical framework, my assertion is that either the positions of activated subjects, or 'artistic attitudes' in Poggioli's words, trigger off diverse avant-garde actions inside and outside of the system; or they have almost already been embraced in different cycles of avant-garde production, through which avant-garde reveals. On the one side, diverse locations of activated subjects within the field of operation determine their actions. Subjects take place inside of the system to destruct, to transform and to reform it; or they operate outside of the system to revolutionize it. The intermediate position, between these two critical approaches, is based on a kind of 'limit attitude'. Therefore, activated subject defines position, along with the devices for putting it into operation, as 'dynamic-activist', 'opposing-alternative', 'destructive-anarchic', and/or 'critical-engaged'. On the other side, actions of the subjects figure out their relocation within this cycle. Hence, different actions that architectural avant-garde makes use of could be grouped in three models; physical operation (or practical action), ideological attitude (or conceptual action), and critical stance. The first model deals directly with physical obstacles and engages in concrete solutions via tangible products. The second model of action is based mainly on the ideas forming a political action, a social counteract, and/or a cultural program; whereas critical stance dwells fundamentally on the manipulative power of critical consciousness.

3.1.1.2 Action

It is not consequential whether an action, embraced by an avant-garde subject, is ideological (conceptual), physical (practical), or critical; the driving force for all actions is the will 'to break with past, traditional, or mainstream'. Taking art as a model for action, Tafuri defines art as the great guiding principle of the artistic uprising of the modern bourgeoisie and at the same time as the absolute that gave rise to new, irrepressible

⁹⁷ Poggioli, pp. 25-40.

contradictions.⁹⁸ “Life and art having proved antithetical, one had to seek either instruments of mediation—and thus all artistic production had to accept problematics as the new ethical horizon—or ways by which art might pass into life, even at the cost of realizing Hegel’s prophecy of the death of art.”⁹⁹

Tafuri debates on different modes of actions by focusing on the historical avant-gardes. “Cubism, as a whole, tends to define the laws of these reactions: it is symptomatic that Cubism began with the subjective and led to an absolute rejection of it. As a ‘program’, what Cubism wanted to create was a mode of behavior.”¹⁰⁰ Tafuri claims further that both Cubism and De Stijl, as techniques for analyzing a totalizing universe, are explicit invitations to action. Moreover, the fetishization of an art object and its mystery reveal from their artistic products.¹⁰¹ Provocation of the public is defined as the only essential way, by which people could be inserted actively into the production process and could participate actively into the urban life. “De Stijl became a mode of formal control of production, while Dada wanted to give apocalyptic expression to its inherent absurdity. The nihilist critique formulated by Dada, however, ended up becoming a tool for controlling design.”¹⁰² Having both destructive and constructive aspects, all the historic avant-gardes, including Cubism, Futurism, Dada, De Stijl, “adopted the political parties’ model of action as their own. While Dada and Surrealism can be seen as particular expressions of the anarchic spirit, De Stijl and Bauhaus did not hesitate to present themselves as global alternatives to political praxis. Alternatives that, it should be noted, assumed all the characteristics of an ethical choice.”¹⁰³

It should be noted that different manifestations and operations of the Italian Futurists were based on certain modes of actions - for example the enthusiasm for modern civilization and technology, the absolute break with the past and tradition, the desire to start from an entirely new position, and the tone of provocation – all of which were repeated thoroughly in different patterns by each avant-garde movement. However, the most important of these common traits was the break with tradition. Belonging to the revolutionary tactics and to an *a priori* declaration of one’s position, the form of manifesto utilized was indicative of not

⁹⁸ Manfredo Tafuri, 1969. “Toward a Critique of Architectural Ideology,” in K. Michael Hays (ed.), 1998, *Architectural Theory Since 1968* (Cambridge, London: The MIT Press), p. 18.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid., p. 19.

¹⁰² Ibid.

¹⁰³ Ibid.

only the Futurists, but also other avant-garde formations. “No longer believing in a creation, identified with an inspired gesture, the historical avant-gardes, mostly avant-garde poets, based their concept of creation on the analogy with science and experiment, which was necessary and valuable. It was a valuable step for the operations and future ‘discoveries’ within the limits of avant-garde aesthetics.”¹⁰⁴

The second half of the twentieth-century began as a period of intense experimentation, as the discipline encountered and engaged postwar technological developments, new territorial organizations, economic and political forces, and social movements. “The desire was to go beyond architecture, to define new languages and energies for projects destined to an ‘invisible city’, to a city without architecture as it had been traditionally understood, but conceived of for the future, on the basis of sensitivity and intuition of the present.”¹⁰⁵ Exploring the very limits and open-endedness of not only the discipline but also its products, architects and critics proved remarkably responsive to the task of reinvention. Among the others, Cedric Price and the Japanese Metabolists, who seemed to be pacing Price almost step by step, adopted the experimental method, offering partial and local impermanence within the matrix of permanent monumentalism. For Price, as Reyner Banham pinpoints, “all things become potentially transient if any one part can be varied beyond the architect’s control.”¹⁰⁶ Therefore, it could frankly be stated that the operational maneuvers of experiment and innovation at the beginning of the twentieth-century turned into the strategies of reinvention, control and choice, randomness, and impermanence by the mid-century. In addition to all of these maneuvers, dematerialization, radical strategies of refusal and protest, which roots to the proximate relationship between architecture and politics, were other notable action models of the architectural avant-gardes during the 1960s and 70s.

Archigram’s pluralistic forms ranged from the collaged symbolism of the advertising world to spaceship-like cities, robot metaphors and quasi-organic urban landscapes. These were not eclectic, decorative design elements, but rather attempts to find symbolic forms of expression appropriate to the times, reflecting an understanding of individual (human) and collective (social) issues. In insisting on experimentation, the group increasingly became a kind of creative channel

¹⁰⁴ Bogdana Carpenter, 1983, *The Poetic Avant-Garde in Poland, 1918-1939*, (Seattle: University of Washington Press), pp. xi-xii.

¹⁰⁵ Gianni Pottena, “Preface.” 1996. *Radicals: Design and Architecture 1960-1975*. Florence: Il Ventilabro, p. 9.

¹⁰⁶ Reyner Banham, Spring 1985, “Cycles of the Price-mechanism,” *AA Files*, no. 8, pp. 103-104.

through which ideas ‘flowed’ and manifested themselves in an outpouring of design and thought... Archigram’s work represents a ‘total existential experiment’ against established architectural conventions; they were not looking for some group-dynamic recipe to improve the efficiency of market-oriented offices... As an avant-garde movement, they generated a creative acceleration, which hot-wired a present bound by tradition and convention into the future¹⁰⁷

It could be argued that experimental work in architecture was rarely found in the practice of architecture at the end of the twentieth century,; rather avant-garde has been searching its operational tools in the virtual environment. While R.E. Somol’ essay retraces briefly different debates on architectural avant-garde, his final lines are expressive in terms of both historical and contemporary avant-garde actions. He suggests that “[r]ather than dream of a lost moment of purity, one project for the contemporary avant-garde would be to advance a practice that registers – by recognizing, soliciting, realigning, and subverting – the various frames that allow it to come into being, and to provide virtual alternatives that retroactively transform their contexts.”¹⁰⁸ Kipnis criticizes contemporary avant-garde for its discordant actions; on the one hand it claims to represent a new approach, on the other hand operates very differently. According to him, “they do not seek to overturn dominant practices and institutions; rather, they seek to infiltrate and destabilize them.”¹⁰⁹ The continuously changing maneuvers, welcomed by all avant-gardes, would be noticed beneath the surface of his indications.

3.1.1.3 Function

It should be noticed that both different modes of avant-garde action and the tasks of avant-garde that Tafuri accentuates are directly related with the functions of these actions. Putting the accent on ‘avant-garde experience’, Tafuri enumerates the tasks taken on as a whole by the avant-gardes of the twentieth century. According to Tafuri, these tasks are “[t]o remove the experience of shock from all automatism, to use that experience as the foundation for visual codes and codes of action borrowed from already established characteristics of the capitalist metropolis—rapidity of change and organization, simultaneity of communications, accelerated rhythms of use, eclecticism—to reduce the structure of artistic

¹⁰⁷ Lachmayer, p. 434-440.

¹⁰⁸ R.E. Somol, “Statement of Editorial Withdrawal,” R.E. Somol (ed.), 1997, *Autonomy and Ideology: Positioning on Avant-Garde in America*, (New York: The Monacelli Press), p. 30.

¹⁰⁹ Jeffrey Kipnis and Philip Johnson, “A Conversation around the Avant-Garde,” R.E. Somol (ed.), 1997, *Autonomy and Ideology: Positioning on Avant-Garde in America*, (New York: The Monacelli Press), p. 46.

experience to the status of pure object (an obvious metaphor for the object-commodity), to involve the public, as a unified whole, in a declaredly interclass and therefore antibourgeois ideology.”¹¹⁰ He continues debating on the subject, giving the basic characteristics of avant-garde as the laws typical of industrial production, of which very essence is continuous technical revolution, and the law of assemblage, through which the experience of shock was projected. “[T]he problem became that of teaching not how one should ‘suffer’ that shock, but how one should absorb it and internalize it as an inevitable condition of existence. The laws of production thus came to form part of a new universe of conventions explicitly posited as ‘natural’.”¹¹¹

Poggioli defines the task of avant-gardism as “to struggle against articulate public opinion, against traditional and academic culture, against the bourgeois intelligentsia.”¹¹² As he noted, “the original and tragic position of avant-garde art, in fact, is marked by the necessity that forces it to do battle on two fronts: to struggle against two contradictory types of artistic (pseudo-artistic) production... ‘classics and commercials’.”¹¹³

As it is noted in the previous chapter, Poggioli categorizes avant-gardes as ‘cultural-artistic avant-gardes’ and ‘socio-political avant-gardes’. Then, focusing on the issue within the limits of architecture, it could boldly be asserted that the functions of architectural avant-garde could be enumerated as aesthetic, cultural, political, social, and/or professional (practical); though each function mostly merge with another.

The ‘aesthetic concerns’ that most of the avant-gardes ponder upon, and the diverse expressions that oscillate from within the frequency of aesthetics, inevitably, outline the aesthetic function of avant-gardes. As introduced in the previous chapter, the artistic avant-gardes defined an avant-garde tradition that aimed to transform the prevailing forms of art and architecture and create a novel language, as well as new modes of experiences.

Criticizing the mainstream, avant-garde questions itself as well as the circumstances for the validity of norms and conventions of the prevailing culture. As Diana Crane mentions,

¹¹⁰ Manfredo Tafuri, 1969, “Toward a Critique of Architectural Ideology,” in K. Michael Hays (ed.), 1998, *Architectural Theory Since 1968*, (Cambridge, London: The MIT Press), pp. 17-18.

¹¹¹ Ibid., p. 18.

¹¹² Poggioli, p. 123.

¹¹³ Ibid.

“they not only engage in collective protest, but also challenge tradition and hegemonic structures on a wide range of social and cultural issues.”¹¹⁴ Thus, the quest for freedom and independence is inevitable; as it searches for destructing the stereotypes. “In the sphere of art ... fashion tends to translate a new or strange form into acceptable and imitable forms and then to submit some other form to analogous metamorphoses and conventions as soon as the first has been made diffuse and common enough to have turned into what the French calls *poncif* (stencil) and what we may anglicize ‘stereotype’.”¹¹⁵ The cultural criticism is accompanied with political concerns of opposition through the ideas and revolutionary actions laden with ideology. Therefore, any political stance has the capacity to flourish an avant-garde attempt.

Above all, the social function of avant-garde is also worth mentioning. Avant-garde always undertakes the role of social transformation. Debating on the social responsibilities of architects, Margaret Crawford focuses on the endeavors of radical architects of the 1960s, who proposed solutions ranging from participatory design to advocacy and self-help architecture for the cultural and social needs of society. She defines these efforts as ‘strategies’ that “required a profound transformation of the nature of the professional structure, inverting the traditional relationship between architect and client to allow previously excluded users a democratic voice in the design process.”¹¹⁶ During those years, architectural norms were reassessed in slums or squatter settlements by radical architects, who allowed social concerns to take precedence over formal choices. Thus, architectural design was imagined as a part of a larger and liberating social project. However, these social and professional transformations, as Crawford claims, “actually constituted an incomplete negation, which simply reversed the already fictional roles of the all-powerful architect and the ideal client, the masses, while accepting the ideological assumptions on which they rested.”¹¹⁷ Indeed, “served as reminders of the unfulfillable social hopes of the sixties,”¹¹⁸ the critical stance of radical architecture - like the technological Utopians’ position – “against the profession paradoxically reinforced the profession’s claims of ethical disinterest and social concern.”¹¹⁹

¹¹⁴ Diane Crane, 2002, “Avant-garde Art and Artists,” *International Encyclopedia of the Social & Behavioral Sciences*. Elsevier Science Ltd. s.v. ‘avant-garde’. [Internet, WWW], ADDRESS: <http://www.lib.metu.edu.tr/> [Accessed: 25 February 2003].

¹¹⁵ Poggioli, p. 80.

¹¹⁶ Margaret Crawford, “Can Architects Be Socially Responsible?” in Diane Ghirardo (ed.). 1991. *Out of Site: A Social Criticism of Architecture*. Seattle: Bay Press, p. 39.

¹¹⁷ Ibid., p. 40.

¹¹⁸ Ibid., p. 41.

¹¹⁹ Ibid.

The last function of avant-garde that should be focused on can be identified in relation with its role within the profession of architecture. For Crowford, “avoiding the inevitable ‘contamination’ of the professional world of building, these architects survive through teaching, publication, competitions, and the growing niche in the art market for architectural drawings and models. The gap created by the absence of building has been filled by complex theoretical constructs that render architecture untouchable by the demands of modern life.”¹²⁰ Opposing to the reduction of architecture into a simple act of building making according to the rules of (capitalist) system, avant-garde could be taken as a lever for the prevailing architectural practice based merely on operative acts. It blurs the borderlines of architecture and transgresses the lines between architecture, art, and politics. It not only destructs the architectural conventions, but also restructures the professional roles in terms of ethical, social and cultural concerns. Besides, intending to propose solutions for achieving better conditions, it can serve social and cultural needs of society by increasing democracy in the design process, or by prompting the social hopes and unchangeable cultural codes for architecture. That is to say, even though the functions of avant-garde are mentioned separately above; each function collectively operates in a broader sense.

3.1.1.4 Strategy

When the course of history is inquired it could be stated that almost all avant-gardes have enacted a strategy of manipulation, which differs with regard to diverse awareness of reality and critical stances concerning this consciousness. Basically, it is based on either negation or criticism of a condition without affirmation. Resisting and rejecting the prevailing conditions and suggesting totally new alternatives, a subject could be radically offensive. Contrarily, a subject could be moderate regarding the strategy that uses the proper tools of criticism for operating from within the limits of present situation. Being aware of the difficulty in describing and defining different manipulations of avant-garde, it is better to mention some strategies, which avant-garde art and architecture invoke in their operations. When the literary context is recalled, it is possible to encounter several strategies of avant-garde, in addition to the ones previously mentioned as actions.

¹²⁰ Ibid., p. 42.

Debating on the reciprocal relation between the nineteenth-century notion of instinctive creativity and the twentieth-century phenomenon of modernist aesthetic practice, Benjamin Buchloch points out two aesthetic positions and strategies: “the idea of the autonomous gesture of deskilling as an avant-garde strategy of negation and resistance as well as its opposite, the Expressionist’s definition of aesthetic practice as an instinctual and libidinal act of transgression that reconstitutes the unalienated subject.”¹²¹

According to Clement Greenberg’s conceptualization, avant-garde culture is the imitation of imitating and its strategy is based neither on approval nor on disapproval. He also accentuates avant-garde method of continuous destruction for progress that justifies the existence of avant-garde as a creative agency within art world.¹²²

For Poggioli, avant-garde art seems destined to oscillate perpetually among the various forms of alienation – psychological and social, economic and historical, aesthetic and stylistic. There is no doubt that all these forms are summed up in one other, namely in ethical alienation.¹²³ Indeed, the objects of architecture and city can be conceived of and designed anew, and the subjects of discipline are provoked for a ceaseless advance through estrangement and metamorphosis.

No doubt the intelligentsia can also find itself alienated from its own society (which may be other than the bourgeoisie); but the alienation of the intelligentsia cannot be translated into a specific cultural conflict. It can be, however, in the case of the avant-garde, whose alienation is a symptom not only of a general crisis, but also of a specific one. The latter is the true *raison d’être* and constitutes its very nature. Precisely therefore the avant-garde is too readily inclined to see its own particular crisis in more grandiose historical proportions, even in universal dimensions.¹²⁴

Kenneth Frampton comments on the reduction of architecture into a mere image and the compensatory strategy as the aestheticization of late modernism such that “irrespective of whether the stylistic affinities are neo-traditionalist or neo-avant-gardist, the outcome tends

¹²¹ Benjamin H. D. Buchloch, 2001, “Hans Haacke: Memory and Instrumental Reason,” *Neo-Avantgarde and Culture Industry. Essays on European and American Art from 1955 to 1975*. (Cambridge, London: The MIT Press), pp. 211-212.

¹²² Clement Greenberg, 1939, “Avant-Garde and Kitsch,” in Richard Hertz and Norman M. Klein (eds.), 1990, *Twentieth Century Art Theory. Urbanism, Politics, and Mass Culture*, (New Jersey: Prentice-Hall, Inc. Press), pp. 336-350.

¹²³ Poggioli, p. 127.

¹²⁴ Poggioli, p. 89.

to be the same, namely that architecture is increasingly reduced to a matter of superficial appearance.”¹²⁵ The cultural value in architecture, for Frampton, is released for a convenient situation-setting, or “late modern building seems often to be totally divested of any articulated socio-symbolic substance, even if all the necessary functions are provided for.”¹²⁶

Throughout these different strategies, it is possible to claim that operations of architectural avant-garde could be classified into four main spheres; such that avant-gardes venture objections, introduce totally new things, be appropriate for defamiliarizations, and offer unique existences. When the twentieth-century architecture is focused on regarding the avant-garde strategies, one can find out several examples that operate these strategies.

Behind the application of these techniques was, of course, a cultural *strategy* a critical endeavor that placed a high value on the foreign of a new and ‘starting re-seeing of traditional culture, and the proposition of a new way of experiencing the world - relativistic, shifting, and serial. From Formalism to Dadaism this strategy was assumed to be identical with the cultural project of the avant-garde: the destruction of bourgeois kitsch, whether in the academy or the home. Such strategies seem particularly appropriate now as the specifically modernist techniques of criticizing the progressivist tradition of the Modern Movement.¹²⁷

As ‘avant-gardeness’ is both an inherent characteristic of a subject, and an attribution to the permanent and inseparable feature outside of this subject, the activated subject acts on impulse without any concern about being avant-garde. Receivers and attributers evaluate all relevant factors - and sometimes not all of them - and designate this characteristic as ‘avant-garde’. However, there are those who expose their self-evaluation or self-attribution, like Philip Johnson:

I never was a member of the avant-garde. I was always a member of the upper class, a bourgeois if there ever was one, and content as such. No, I am just addicted to the new; it helps me fight the interminable boredom of bourgeois culture. Robert Hughes and Harold Rosenberg were right; the avant-garde gave way to the shock of the new, to the tradition of the new. Some critics call my fascination with new architecture flippant, lightweight. I get the point. But it just expresses my desire to be different, to see different things and yet to stay

¹²⁵ Kenneth Frampton, 1989, “Reflections on the Autonomy of Architecture: A Critique of Contemporary Production,” in Diane Ghirardo (ed.), 1991, *Out of Site: A Social Criticism of Architecture*, (Seattle: Bay Press), pp. 17-26.

¹²⁶ Ibid.

¹²⁷ Anthony Vidler, “Commentary.” in K. Michael Hays (ed.), *Oppositions Reader*, 1998, New York: Princeton Architectural Press, p. 367.

perfectly centered within the system. I am not out to change anything. I am just fighting off boredom. For instance, I have just built that crazy building out in the country, the Gate House... The building is entirely rear-garde, harkening back to German expressionism. But to me it is something novel. What was the avant-garde has become a frantic search for novelty.¹²⁸

On the very need for strategy of the historical avant-gardes, Anthony Vidler argues as “a need that was easy to elide or suspend by the formalists of the twenties in the assumed common aim of social renewal would be denied by some contemporary formalists, who would argue that the very idea of an externally justified strategy is extraneous to the formalist project, a hold-over from the traditional alliance of social realism and technological progressivism.”¹²⁹

Similar to their antecedents, avant-gardes at the second half of the century made us not only re-think the way we live and the everyday objects we take for granted, but also reformulate the objects and subjects of architecture via defiance, provocation, and stimulation. Provocative, unconventional, cutting-edge alternatives to the existing architecture shift both the conception of architecture and environment. As Davies & Griffiths expresses Archigram were overtly political and “if the politics of resistance have, historically, been about freedom, Archigram recognized that by the mid twentieth century freedom consisted, not in gaining control of the means of production, but in gaining control of the means of consumption.”¹³⁰ As it can be noticed, the strategy appropriated has been basically the same, yet the agency attacked has been transformed. The revolutionary opposition that activates the Archigram group is resulted in collective power and cooperative method against the traditional hierarchical division of labor within architectural practices, and the monotony of standard architecture.”¹³¹ The history of architecture by the mid-twentieth century also witnessed the Situationist strategies of creatively aimless urban wanderings (*derivé*) and the insertion of random events into ordinary situations (*détournement*).

The theoretician of the Situationists, Guy Debord, distinguished between two kinds of *détournement*. On the one hand, a displacement can be the result of a small *détournement*. A small component, one that is not important to the whole, is changed, but it produces a whole new context of meanings. As in the

¹²⁸ Kipnis and Johnson, p. 46.

¹²⁹ Ibid., p. 369.

¹³⁰ Paul Davies, and Sean Griffiths, Autumn 1994, “Archigram: experimental architecture 1961-74,” *AA Files*, No. 28, pp. 72-73.

¹³¹ Ibid.

Spanish Civil War - "Nice lips are red." The alienating detournement is, however, a conscious diversion of an intrinsically meaningful element, which demands another vision. This method, according to Debord, is a method for attacking institutions from within and thus opening a route for an open society in which the deliberate diversion has become permanent. With the derive (drifting) through the everyday reality of the city, the Situationists created situations that challenged the spectacle-culture and the art within that reality. The deliberate diversion of everyday, recognizable aspects of our society has the advantage that it communicates with everyday life. Diversion is an important device for unmasking meaning-systems without necessarily exploding or denying them.¹³²

Another operational maneuver of avant-garde could be conceptualized either as 'inversion of focal to marginal', or as 'familiarization of alien', or just as an accent of the existing situation in a strange manner. In parallel with the positions of the subjects and their models of actions, the avant-garde strategies and their architectural productions take shape. Almost all works of avant-gardes at the twentieth-century sound familiar, yet they are hard to be described within the existing vocabulary of architecture. They voyage throughout the limits of architectural discipline, and so their strategy could be conceptualized as an oscillation movement. If one of the conceptualizations of avant-garde strategy is 'positioning in relation to the contemporary field of cultural activity', the position of these architects within the domain of architecture is margin/al.

Any avant-garde attempt extends the scope of architectural discipline by the contributions of unusual ideas and enlarges the area of operations within the domain of architectural practice. It shifts the definitions, shakes the conventions, and changes the architectural practice. Therefore the field of activity for architecture is in a perpetual motion due to the intervening act of avant-garde. The stereotypes or conventions of architecture are wiped out, or at least, shaken by different ways of insights. Thus, the design activity is pushed to its margins, from chair to building, to urban settlement and to space-capsule. As recognized for challenging traditional pre-conceptions of architectural space and demonstrating environmental concern and efficiency, Future Systems that does not need to compromise on contemporary form could be brought forth for debating on avant-garde position and strategy. Concerning the operational domain of Future Systems, Ron Herron expresses as follows: "I envy their position as 'the only British Architects working for NASA' — the opportunity to design within the 'unreal' real environment of

¹³² Roemer van Toorn, September 1997, "Architecture against Architecture," in Arthur and Marilouise Kroger (eds.), *Ctheory. Theory, Technology and Culture* a051. [Internet, WWW], ADDRESS: <http://www.ctheory.net/articles.aspx?id=94>. [Accessed: 23.10.2006].

Space; where there is no ‘up’ and no ‘down’; where there is no bottom, top or side; where the superfluous is omitted and weight is a critical factor; and where context is not crowded with fourth-, third-or even second-rate buildings...”¹³³ For Future Systems, research on alternatives is a balance between experimental and real projects and the crucial part of their practice to remain at the cutting-edge of the field. With these kind of attempts, the terrestrial or physical boundaries of architecture are transgressed, as the very essence of architectural design is transformed into a different dimension. Hence, it might be proposed that not only the object of architecture is wrapped in quite another aspect, but also the objective of design activity - to satisfy the basic premise of architecture - is questioned by these unusual fields of activity and alternative productions of architecture.

Peter Cook, in *Archigram 7* (1966), defines architecture as “probably a hoax, a fantasy world brought about through a desire to locate, absorb and integrate into an overall obsession, a self-interpretation of the everyday world around us, and an impossible attempt to rationalize the irrational.”¹³⁴ He also includes that “it is difficult to be exact about influences, but those influences that enter unconscious consciousness are what I call ghosts.”¹³⁵ Thus, ‘critical consciousnesses’, different from unconscious one, and awareness of any kind - cultural, political, or social – figure out the position of a subject that would, in the course of time, be attributed as avant-garde. During the following years, Cedric Price and Joan Littlewood developed the *Fun Palace*, where they recognized the strategic importance of play as ‘a means of reclaiming agency and allowing for a constructive alienation’ in the Brechtian sense.”¹³⁶ Stanley Mathews describes the ludic aspect of the *Fun Palace* as a critical strategy, through which to counteract the more overt forces of social control within one-dimensional society, and an attempt to realize Marcuse’s vision of social emancipation through play and nonalienated labor.¹³⁷

Stating the impossibility of a position outside of the commodity system, Roemer van Toorn remarks the unfruitful belief in escaping from the system. The criticism of negation results in an alternative external to its own position, and independently of the situation in which it

¹³³ Ron Herron, February 1987, “Jan Kaplicky & David Nixon / Future Systems,” *AA Files*, Vol. 14, p. 76.

¹³⁴ Peter Cook, Summer 1987, “Warren Chalk: 1927-1987,” *AA Files*, No. 15, p. 57.

¹³⁵ Ibid.

¹³⁶ Stanley Mathews, February 2006, “The Fun Palace as Virtual Architecture. Cedric Price and the Practices of Indeterminacy,” *The Journal of Architectural Education*, Vol. 59 (3), p. 47.

¹³⁷ Ibid.

finds itself. Therefore, he proposes to develop a mode of criticism within the current conditions; such that “the Situationist International was perhaps the last avant-garde movement, and came closest to such a strategy.” This strategy was based on a culture as the “totality of aesthetics, sensations, values and norms with which the community reacts to daily life”, and “it tried to create situations in the urban condition that could made its own reality open to discussion.”¹³⁸ Thus, it could be asserted that the Situationists aimed to establish a continuous critical openness throughout this strategy of criticism.

3.1.1.5 Ethos

If it is possible to talk about an avant-garde culture, then it is also necessary to dwell on the fundamental characteristics or the spirit of this culture. At the previous parts of this study, it is intended to draw a general perspective pertaining not only to the distinguishing character or disposition of avant-garde in general, but also to the underlining sentiment that informs the ideas, attitudes, and practices of architectural avant-garde at the twentieth-century. All these, in a sense, refer to the term ‘ethos’ that is inevitably crucial to understand avant-garde in art and architecture. However, in this part, it is proposed to focus on the synergy, or the ‘group spirit’, which proves the very existence and continuity of avant-garde.

As underlined conceptually in the beginning, the activated-energy of a subject was fundamental for the emergence of avant-garde. Though a single subject suffices to reveal such energy, this energy should be shared and multiplied by the others, and turn out to be a synergy. This paradox is an intrinsic value of avant-garde and addresses to two related issues: First, its etymology exposes both an individual and a group advance in a field, and second there should be followers to echo their sentiment. Through the repositions and transforming strategies over and over again, the spirit of avant-garde proceeds on its way. This fluctuating course indicates that the ethos of subjects or groups has both convergences and divergences. Even some divergences converge at a point that can be acclaimed as ‘avant-garde’. Setting this issue aside, it’s worth here to dwell on the convergences of energies during the twentieth-century that allow talking about an ‘avant-garde culture’.

Admirers and followers of avant-garde art can come into being or cease being only when, at least potentially, they are born to it. And that, once again, shows that this circle of admirers and followers does not coincide with the

¹³⁸ Toorn.

intelligentsia. The avant-garde, then, is originally a fact of individual culture: it becomes group culture... only insofar as it is fatally led to transform itself by self-proselytizing. That fact was acutely noted by T.S. Eliot in one of his most felicitous diagnoses, when he describes culture as being limited to the ambiances of a group, not necessarily identical with society as a whole, and finally being extinguished. This is indubitably the fate inherent in every moment of the avant-garde, but the avant-garde in general seems to survive its own funeral pyre and to be reborn from its ashes, phoenix-like.¹³⁹

Questioning radically “the very principle of art in bourgeois society according to which the individual is considered the creator of the work of art”¹⁴⁰, both Bürger and Poggioli always use the term avant-garde by referring to group formations. After this annotation, Marjorie Perloff highlights that the identification of avant-garde within movements is not without its problems. Referring to a number of individual avant-gardes, she claims as follows: “The artist usually considered the quintessential avant-gardist, Marcel Duchamp, never quite belonged to any group... And, when we turn to the post-World War II avant-gardes, where do we place Beckett, whose works were originally perceived as shocking and incomprehensible? In what avant-garde movement did this extraordinary avant-gardist participate?”¹⁴¹ For Perloff, “the dialectic between individual artist and avant-garde groups is seminal to twentieth-century art-making. But not every ‘movement’ is an avant-garde and not every avant-garde poet or artist is associated with a movement.”¹⁴²

Perloff’s genealogy of avant-garde art practices is useful to comprehend the debate upon individual subjects and group formations within various avant-garde paradigms that have prevailed in the course of the twentieth-century. Although, in her brief yet clear text, she defines seven kinds of avant-garde within the domain of verbal and visual arts:

(1) The prototypical avant-garde as a movement that brought together genuinely like-minded artists, whose group commitment was to the overthrow of the dominant aesthetic values of their culture and to the making of artworks that were genuinely new and revolutionary... (2) A variation of the first is the movement whose group ethos was strong and whose aesthetics and politics

¹³⁹ Poggioli, p. 93.

¹⁴⁰ Peter Bürger, p. 51.

¹⁴¹ Marjorie Perloff, “How Avant-Gardes Rise, Fall, and Mutate: The Case of Language and Poetry,” *EPC SUNY Buffalo Electronic Poetry Center*. The Inaugural Cloud Lecture Series, [Internet, WWW, PDF], Available: Available in .PDF format; ADDRESS: http://wings.buffalo.edu/epc/authors/perloff/articles/avant_garde.pdf [Accessed: 31 August 2007]. A copy of this is in the author’s possession and may be consulted by contacting the author at gokcebulut@yahoo.com.

¹⁴² Ibid.

were highly integrated and articulated, but whose individual members did not come to be regarded as major modernist artists. Here Italian Futurism is a key example... In Italian Futurism, the movement thus exceeded the artist. Its great strength was its 'revolutionizing' of so many media - photography, film, architecture, poetry, fiction, drama.... (3) Another type is the avant-garde in which a congeries of disciples and acolytes gathers around a central charismatic figure... Guy Debord's Situationism was, for instance, a movement that would have been nothing without its leader... (4) A fourth kind of avant-garde formation is the geographical. Black Mountain was a movement that depended on residence at Black Mountain College for its definition. Many fascinating artists passed through Black Mountain—from Joseph Albers to Charles Olson and Robert Duncan, from Buckminster Fuller to John Cage, Merce Cunningham, and Allan Kaprow. The problem of geographical definition is that the avant-gardists in question had, as critics have now noted, little by way of a shared aesthetic... (5) A variant on the communitarian model is the school or workshop... a group project that observes particular rules and prohibitions and its leaders produce highly individual work... It radically questions the very possibility of its tools as a self-expression or invention... For instance, "Fluxus was a movement bent on making 'art' rooted in scientific and philosophical ideas, but codification was not its métier... Then too Fluxus was an international movement, fusing Dada and Zen elements to assert that all media and disciplines are fair game for combination and fusion, that indeed anything can be considered 'art'... But in Fluxus, as in Dada, the movement has proved to be stronger than its individuals. (6) In recent years, ideological and identity-based movements have sometimes been labeled 'avant-garde'... But the 'breakthrough' of such movements tends to be short-lived, the aim of the groups concerned being ironically counter-avant-garde in their drive to win acceptance within the larger public art sphere. Once received into the canon,... group identity is largely discarded... (7) Finally - and largely antithetical to all of the above -- is the movement that does not see itself as a movement at all but comes to be considered one by outsiders and later generations because its artists share a particular aesthetic and possibly a politics as well... To paraphrase Pound, this is an avant-garde that has stayed avant-garde."¹⁴³

What is proposed here is to take Perloff's genealogy as a base to leap to the domain of architecture. Therefore, here, it is revised and illustrated via relevant subjects and operations from within architecture. The key example for the first group could be the Russian Constructivists, with the poets, painters, sculptors, photographers, makers of artist books and performances. The individual was in accordance with the basic avant-garde principles. They fused the shared aesthetic values and individual development. Still, they had a group commitment, which was mainly based on "the overthrow of the dominant aesthetic values of their culture and the making of artworks that were genuinely new and revolutionary. Though, the Independent Group, and Team X could also be referred, it's

¹⁴³ Ibid.

better to call them just as ‘formations’ rather than a ‘movement’. Among the other avant-garde formations, Archigram, Archizoom, Superstudio, and the Metabolists could be enumerated as having a group ethos.

These distinct individuals [Archigram group] developed a dynamic ‘communal sense’ of productivity; their combined talents gave new meaning to collective imagination and creativity... Amazed by the fact that their communal ‘mega-fantasies’ worked so well, they saw the clear benefits of not competing with each other as individual ‘creative egos’ (in keeping with the general mood of the 1960s). Instead, they worked together to achieve a kind of ‘utopian transcendence of the self’. In this, Archigram embodied one of the traits of the ‘old’ Modernist avant-garde. Their sensitivity and ability to communicate and cooperate also made them committed teachers. As a group, they trained a number of world-class architects at the Architectural Association and elsewhere.¹⁴⁴

Among a set of avant-garde formations, CoBrA, G.E.A.M. and G.I.A.P. were figured out around a central charismatic subject; such that Constant headed CoBrA; as Yona Friedman shone more brightly than G.E.A.M. and G.I.A.P. during the 1960s. In architecture, the Japanese Metabolists could be considered as a geographical formation, although their architecture had a definitive character and a distinctive influence that surpassed also the national borders. Though the Bauhaus School and C.I.A.M. were not movements, they could be considered as groups emerged with particular principles.

3.1.1.6 Legitimization

Most of the avant-gardes do not burden themselves with a style or a movement; instead, they just reveal their inner-energy, which is the sufficient condition for being avant-garde. Still, some of the subjects need to legitimize their actions. So legitimization is another parameter for conceptualizing architectural avant-garde.

At the very beginning of the twentieth-century, manifestations, proclamations, and theoretical writings of the historical avant-gardes could be channels for announcing and legitimizing their existence and actions, which are mostly called as ‘movement’. Indeed, if manifesto is considered as an agency of avant-garde to cope with a crisis as a time of decision making; it could be stated that it is an opposition to established order, an attempt to introduce a sense of innovation and creation, and to flourish new ideas or ways for action.

¹⁴⁴Lachmayer, p. 438.

Intending to trigger social and political transformations, manifestoes are textual strategies for aesthetic or political operations.

Although manifestoes and movements became obsolete for architecture during the mid-twentieth-century, groups, communities, organizations and meetings, such as Team X, C.I.A.M. and Athens Charter, substituted them as new ways of attesting provocative ideas. In addition to the operations of such organizations, the radical manifesto of *Superarchitettura* by Archizoom and Superstudio in 1966 should also be noted as a way of dissemination and legitimization. The theoretical and conceptual framework drawn by Adolfo Natalini promoted to be “the architecture of superproduction, superconsumption, superinduction to superconsumption, the supermarket, the superman, and super gas”.¹⁴⁵ The following two decades bore witness to the avant-garde formations and tendencies, who expressed their ideas through printed media - like architectural magazines, pamphlets, fanzines - or any marginal means of representation. For instance, *Casabella*, *Architectural Design*, *Archigram* magazine itself, all turned out to be a medium for legitimization of avant-garde formations. Avant-garde subjects sometimes preferred to legitimize their ideas and actions leaking into architectural education. Archigram, Archizoom, Superstudio, the Japanese Metabolists, the Independent Group, could be mentioned as such. As Peter Cook talks about, some institutions were more concordant with novelties, criticism and radical ideas. One of them was the Architectural Association (the AA), “where there was more verbal cutting edge”, as Cook states.¹⁴⁶ Instead of a few names – like the Situationist International, most of these formations never attributed to any style, or gave reference to any movement. Besides, they objected to any kind of labeling, or a direct use of the mainstream vocabulary. For instance, Archigram group, the most famous of all, never defined themselves on a bygone formation, nor delineated with a distinct contemporary figure. Thus, they legitimized themselves ‘trans-stylistically’.

At the end of the century, there were a number of individual endeavors to be different and discernable. However, the activated-energy of the individuals could not be sufficient enough to be avant-garde. Or in another perspective, the synergy between individuals diminished. There were merely groups of people that could be classified under the same tendency, mostly due to their searches on form or image. In a world, where chaos and

¹⁴⁵ Peter Lang and William Menking, 2003, “Only Architecture will be Our Lives,” *Superstudio* (Milano: Skira Editore), p. 15.

¹⁴⁶ Peter Cook, 1981, “Six Shy Men,” *Architectural Design*, Vol. 12, p. 111.

globalization are reigning, there have been no more movements, formations, tendencies today. The only legitimate way for architecture seems to develop corporations, which almost never prefer to approve any avant-garde action within its organization.

3.2 Phases of Architectural Production through the Expressions of the Subject(s)

The inner-energy of a subject, as defined in the previous part, is expressed through various attitudes or productions. This energy reveals via different modes of actions that are basically ideational or practical. Therefore, it is possible to mention about the expressions of subjects in three phases: discursive, representational, and physical. Throughout the professional life, both the attitude of an architect and the position of his/her architectural production can oscillate between physical and ideational modes. As ideas and attitudes of an activated-subject change in time; so do the architectural productions. Depending on the uniqueness of an activated-subject, there can be a number of different revelations of this energy. Besides, a single expression can be realized in forms of various end-products. Due to the reason that the inner-energy of a subject is very specific and complicated, it is worth amplifying upon the issue all through the productions of architectural avant-garde that reveals as the outcome of these energies.

3.2.1 Ideational - Discursive

In his seminal book, *Archaeology of Knowledge* (1972), Michel Foucault debates on ‘discourse’ itself and his method of ‘archaeology’. According to him, discourse is “a group of statements in so far as they belong to the same discursive formation; it does not form a rhetorical or formal unity, endlessly repeatable, whose appearance or use in history might be indicated (and, if necessary, explained); it is made up of a limited number of statements for which a group of conditions of existence can be defined.”¹⁴⁷

When the body of statements expressed by the avant-gardes during the twentieth-century is brought into light, it is possible to reflect that the avant-garde discourse has been figured out as an entirety of negations. Elaborated through Foucault’s terms, it can be argued that the discursive practice of avant-garde in parallel with their group of statements “exists on a

¹⁴⁷ Michel Foucault, 1972, *The Archeology of Knowledge and the Discourse on Language* (New York: Pantheon Books), pp. 116-117

level at once different and the same as that of statements, of distribution of gaps, voids, absences, limits, and divisions.”¹⁴⁸ To put it another way, the discursive formation of avant-garde throughout the twentieth-century has constituted a body of discontinuities from within the prevailing discourse – of Modernism for the discipline of architecture, as for the domain of art.

Beneath the great continuities of thought... one is now trying to detect the incidence of interruptions. Interruptions whose status and nature vary considerably... they suspend the continuous accumulation of knowledge, interrupt its slow development, and force it to enter a new time... they direct historical analysis away from the search for silent beginnings, and the never-ending tracing-back to the original precursors, towards the search for a new type of rationality and its various affects; they show that the history of a concept is not wholly and entirely that of its progressive refinement, its continuously increasing rationality, its abstraction gradient, but that of its various fields of constitution and validity, that of its successive rules of use, that of the many theoretical contexts in which it developed and matured.¹⁴⁹

As avant-garde posits itself as opposed to the prevailing system, the discourse of avant-garde also adjusts itself in relation to the dominant discourse that it rejects but cannot transcend. Its role is to convulse and to disorientate the discursive formations within the mainstream, and to compel them to transform into another unity. Indeed, the role of avant-garde discourse is to emerge both for and against the prevailing discourse, and to break its framework, in which it is surrounded. Enunciating its ground-shaking statements, avant-garde discourse throughout the twentieth-century oscillates between the polarities of radical and orthodox, new and old, experimental and conservative, alternative and familiar.

At the beginning of the century, the prevailing discourse of Modern Architecture was on aesthetics and functionalism. Avant-gardes, on the contrary, figured out the notions of functional aesthetics, composition, juxtaposition, abstraction, industrial production, avoidance of ornament, objectivity, new consciousness, universality, dynamism, transformation, multiplicity, integration, multitude viewpoints, ambiguity, industrial aesthetic, nihilism, etc. The dominant architectural discourse during the inter-war period was on around realism and rationalism; whereas the debates of the 60s and 70s were focused on oppositions, humanism, functionalism, and technology.

¹⁴⁸ Foucault, p. 120.

¹⁴⁹ Foucault, p. 4.

In the last two decades of the century, the discourse of architectural avant-garde was dominated by the principle of negativity, which was expressed by the key concepts of destruction, deconstruction, de-materialization, de-territorialization, decoding, dislocation, de-auratization, and deflection. The interdisciplinary studies dominated the discursive formations within architecture; such that otherness, multiplicity, heterogeneity, virtual reality were some of the concepts that reflect the spirit of the prevailing discourse. Therefore, it could be claimed that whichever mode of expression it would be, the production of architectural avant-garde represents a type of thinking that should not be allowed to disappear from the architectural mainstream.

3.2.1.1 Content - Concern

The voyage of avant-garde through the twentieth-century indicates that there have been both convergences and divergences of avant-garde and modern architecture. Accompanying with the new concepts - of speed, dynamism, functionality, aesthetic, and interaction - reflected in all aspects of life as well as in art and architecture, the first decades of the century defined a period, through which avant-garde and modern architecture juxtaposed in terms of their concerns. Those decades were dominated with the scientific and technological developments, industrialization, and mechanization. The modern architecture mostly focused on architectural production as the complex arrangements of spaces and volumes, as well as the objectified and industrialized technological forms. Engaging in new techniques and representation, it was characterized by a critical attitude towards traditions. While modern architecture shared these general formal characteristics; avant-garde was also distinguished from the traditional schemes and turned its focus mostly on the revolutionary changes in spatial organizations. However, the magnitude of its break was much bigger as compared with that of modern architecture. Even though there were resemblances in terms of architectonic and formal qualities; avant-garde architecture was distinguished from modern architecture by its complete break with tradition and its almost utopian belief about the power of modern technology to transform society.

The militant and contradictory proclamations and the iconoclastic imaginary projects of the Italian Futurists, the cultural criticism of Adolf Loos, the imaginary city of Tony Garnier, the engagement of the Bauhaus School for conceiving and creating 'new building of

future', De Stijl's belief in the reform of art and culture to destroy those things which prevent further development, the eagerness of the Russian Constructivists to transform life through art and architecture, the 'new spirit' of the age introduced by Le Corbusier... All these subjects believed the powers of art and architecture to embellish the modern life as their utmost objective. Without that belief and engagement, the historical avant-gardes could not be so courageous to urge the limits of architecture.

When the two world wars came to a sticky end, the optimism of the previous decades was gone. Thus, the central concern of modern architecture at the middle of the twentieth-century hauled up from aesthetical to functional aspects. In parallel with the social realities, including social upheavals of the wars, collapse, disintegration, disillusionment, depression, distrust and nihilism, etc.; architecture between the two world wars faced with the realities and the social concerns. The distinctive concept of the time was rationality. However, avant-garde art, Dada for instance, was more critical of the political, social, and cultural structures. Architecture during the 1930s, especially by the Italian Futurists and the Russian Constructivist, was taken either as a part of a progressive cultural programme or as a demonstration of the political power.

Destruction of the Second World War was felt also in architecture as in other aspects of life. Hence, architecture was taken as a tool to improve the world through the designs of buildings and the urban planning. Neo-Realism and neo-rationalism were the key concepts of the period. Besides, housing shortage and post-war reconstruction of the cities were the most concrete problems in architecture; so socially utilitarian designs were at the center of attention during the 1940s. After the agitated years of the 1940s, the next decade was smoother; though architecture aimed for a greater inclusiveness and social awareness. Originated in 1928 as an organization critical of modern architecture, International Congress of Modern Architecture (C.I.A.M.) was the most influential formation that voiced 'architecture as a social art'. Concerning the context that it flourished, the position of C.I.A.M. among other propositions commanded the attention of the world of architecture for many years, even after its disbandment. Formed during the last C.I.A.M. meeting in 1956, Team X emerged as a radical alternative to the mainstream Modern Architecture. Like its predecessor, it is formed by a group of enthusiastic architects, who believed to

change the course of the mainstream from its functionalist origins by re-conceptualizing the methods and ideology of architectural design.¹⁵⁰

They came together in the first place, certainly because of mutual realization of the inadequacies of the processes of architectural thought which they had inherited from the modern movement as a whole, but more important, each sensed that the other had already found same way towards a new beginning. This new beginning, and the long build-up that followed, has been concerned with inducing, as it were, into the bloodstream of the architect an understanding and feeling for the patterns, the aspirations, the artefacts, the tools, the modes of transportation and communications of present-day society, so that he can as a natural thing build towards that society's realization-of-itself. In this sense Team 10 is Utopian, but Utopian about the present. Thus their aim is not to theorize but to build, for only through construction can a Utopia of the present be realized.¹⁵¹

With this rupture in the familiar pattern of architectural domain, the second half of the twentieth-century witnessed a broad recognition that urban design is also a concern of architectural design. Yet, the audience is not an individual owner anymore; but the whole society itself. Hence, the voyage of architectural avant-garde during the 1940s and 50s approximated to the Modern Architecture at the social and cultural concerns. As opposed to the one at the beginning of the century, the mainstream architecture was focused more on humanistic concerns and social realities during the 1960s. The fundamental aim was to achieve simplicity, economy, standardization, industrialization and prefabrication at larger scale. The architecture of the period, as a synthesis of art and function, was received as a tool for responding to the needs of society. With the increase in population as a reality of the time, new conceptions of city were on the agenda of architecture. As a result, a number of vertical cities, imagined as living organisms, with concentrated, compact, and lively structures, were proposed during this period.

In the domain of art between 1952 and 1955, the Independent Group also challenged the prevalent modernist approach to culture. "Using a range of sources including the pages of science-fiction magazines, Jackson Pollock's paintings, Hollywood film, helicopter design,

¹⁵⁰ Sarah Deyong, "Memories of the Urban Future: The Rise and Fall of the Megastructure," in Terence Riley, Marco Michelis, Paola Antonelli, and Sarah Deyong (Eds.), 2002, *The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection* (New York: The Museum of Modern Art), p. 25.

¹⁵¹ Alison Smithson (ed.), Smithson, Alison (ed.), 1974, *Team 10 Primer*, (Cambridge: The MIT Press). (1st edition was in 1962). [Internet, WWW]. ADDRESS: <http://www.team10online.org/>, [Accessed: 10 September 2007].

the streets of London's East End and modernist architecture the Independent Group created a radical approach to looking at and working with visual culture.”¹⁵² Different voices of Brutalists, especially those of Peter and Alison Smithson and James Stirling, were significant not only as a reaction against the architectural context of Britain but also as an assessment of popular culture. The Smithsonian seminal exhibition *This is Tomorrow* (1956) was one of the indicators that the engagement into the futuristic ideas and the optimistic belief in technology were get back to harness again, as for the historical avant-gardes at the beginning of the century. However, as the time goes by, it could be realized that these technology-driven ideas would not be mere utopias anymore.

The 1960s were the years that post-industrial age had begun; and self-criticism, questioning attitude as well as contradiction were on the agenda of architecture. Instead of the prevailing notions at the first half of the century, such as formal precision, idealism, and importance of final product, improvisation, significance of process, and meaning became important. Mass production, standardization, modulation, precision, and prefabrication, as well as adaptable design flourished by the contemporary technology. The effect of information technology on architecture, for instance the relationship between location, communication and information, just started to be examined in those years, and advanced during the 1970s. Cedric Price was one of the architects that had already been inspired by information technology. After a couple of projects, Price developed a schema, *The Generator* (1978), which “explores the notion of artificial intelligence, in which the environment itself becomes an intelligent artefact. *The Generator* project was thus one of the first major investigations into an artificially intelligent architecture.”¹⁵³ For expressing the broad range of concerns that architectural avant-garde tackled with during the twentieth-century, language have been a distinctive instrument, and a manner to perform the act of architecture for articulating and manifesting ideas.

3.2.1.2 Language - Style

¹⁵² Independent Group, Kingston University, London, [Internet, WWW]. ADDRESS: <http://www.independentgroup.org.uk/>, [Accessed: 10 September 2007].

¹⁵³ Roy Landau, Spring 1985, “A philosophy of enabling: the work of Cedric Price,” *AA Files*, no. 8, p. 5.

Architectural language, or style, is the *sine qua non* of communication, which not only means the expressions of the ideas, but also refers to the receptions of ideational and physical productions. Architectural language is the medium through which the energies of subjects are projected, transferred, transformed and received. It bridges subjects with different positions and roles within the circle of architectural 'production-reception-attribution'. Through the modes and ways of expressions, language both defines the architectural production and delineates the characteristics of subject.

Language becomes language only if it is shared by a group, and only if it is meaningful to all the subjects of this group. It requires cohesion even if this could be the unity of disunity, as for the language of avant-gardes. It is argued, here, that the shared energy of the architectural avant-gardes constitutes a language, but not a style; as style is an outcome of attributions by the label-givers, mostly theoreticians, historians and critics of architecture. It can also be claimed that avant-garde is 'trans-stylistic' and the way in which their enunciation is organized leads to the individualization of their discursive formations. Each statement or expression of avant-gardes is characterized not only by their mode of existence within avant-garde discourse, but also by their punctuation within the course of architectural history of the twentieth-century. As far as these individual expressions share a common ground – even it could be named as 'unity of disunity', or 'continuity of discontinuity', they figure out an architectural language.

The mapping of the discursive formations reveals the specific level of the statement... A statement belongs to a discursive formation as a sentence belongs to a text, and a proposition to a deductive whole. But whereas the regularity of a sentence is defined by the laws of language (*langue*), and that of a proposition by the laws of logic, the regularity of statements is defined by the discursive formation itself... discourse [is] a group of statements in so far as they belong to the same discursive formation; it does not form a rhetorical or formal unity, endlessly repeatable, whose appearance or use in history might be indicated (and, if necessary, explained); it is made up of a limited number of statements for which a group of conditions of existence can be defined... [D]iscursive practice... is a body of anonymous, historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical, or linguistic area, the conditions of operation of the enunciative function.¹⁵⁴

¹⁵⁴ Foucault, pp. 116-117.

Accentuating the difference between discourse and language, it is worth grounding this issue of ‘disunity’ on Foucault’s debate on ‘discursive formations, statements, and continuity’; and posing a few questions: “what are these unities?”, “how the differing statements belong to the same unity?”, “how the relationship between different statements occur?”, “how the statements are figured out?”, “are they merely retrospective re-groupings or already established forms?”, “do they conceal other unities?”, and “what sort of links exist between statements?”.¹⁵⁵ At this point, the short-cut answers to these questions are put aside; indeed, it is intended to find the answers that could turn out to be an answer as a whole all through this study. Still, it is obvious and inevitable that the statements of avant-gardes have been different in form and dispersed in time; yet, they all figure out a group and delineate an architectural language, which has strangely been de-constituting, re-constituting, and transforming the prevailing language of architecture. The group of relations between different avant-garde statements consists of cohesion and ethos, where interconnection and coexistence are indispensable.

Coming back to the debate on the language of the architectural avant-gardes during the twentieth-century, it can be stated that the language cultivated by various avant-gardes was different from that of the mainstreaming Modern Architecture. As the former figures out its language by negating and de-constructing the latter, language of avant-garde has been more free-floating and alive without any restriction. However, Modern Architecture has constituted its language through internalization, appropriation, and crystallization of the fleeting words of avant-garde. The International Style could be a relevant example for this issue; such that, almost all buildings exhibited at the *International Exhibition of Modern Architecture* (1932), held at the Museum of Modern Art in New York City had been glowing prominently until Henry-Russell Hitchcock and Philip Johnson identified and categorized them, and generalized their characteristics as common to Modernism across the world. Selected and attributed, these two people reduced different reflections of the inner-energies of architects and identified some formal principles, such as the expression of volume rather than mass, the balance rather than symmetry, and the exclusion of applied ornament.¹⁵⁶ Brought forth both at this exhibition and in the accompanying book, this generalization defined the stylistic aspects and turned the rare and marginal utterances into monotonous patterns. This kind of examples could be enumerated; that is to say, the

¹⁵⁵ Ibid., p. 31.

¹⁵⁶ Henry-Russell Hitchcock, and Philip Johnson. 1966. *The International Style: Architecture Since 1922*, (1st edition was in 1932), (London: W. W. Norton & Company, Inc.).

history of architecture witnessed various reductive approaches for constructing an idealized whole and maintaining its dominance over the rarities. Differences within this mainstream are encompassed and appropriated by their own strategies.¹⁵⁷ Then, avant-garde should find out another tactic for urging the limits of architectural language.

So it was that the determinism of Rug-in City (as an aesthetic), or of Walking City (as an object) was replaced in 1969-70 by Instant City, a nomadic caravan where there is no particular element more important than the other, and where the aesthetic itself has begun to fragment. That the need for a rediscovery of language made itself felt by the mid-1970s is another story. It amazes me, in fact, that the Archigram language⁷ grew up as quickly as it did, was as pungent as it was and became as imitable as it was. Of course, the essence of the ideas lay elsewhere. As I have already suggested the rounded corner was a stylistic label, a metaphor that became a minor device, whereas the crane way was a device that needed to have some metaphorical input added to it.¹⁵⁸

As Peter Cook reflects on the ever-changing and transforming language of Archigram, each particular instance and moment in time points to a unique case for conceptualizing both architectural avant-garde and its parameters. Therefore, the voyage of architectural avant-garde resulted in a variety of distinctive vocabularies, pertaining to the subjects, their expressions, and the context, within which the communication is realized.

3.2.1.3 Vocabulary

Though architectural language refers to the medium, through which particular manners or expressions are communicated; architectural vocabulary is a means of this medium, pertaining to the set of forms, techniques, or other means of expressions available to or characteristic of an architect. Disputing on the issue about architectural avant-garde, it could be stated that if architectural language is a general system having a variety of statements and expressions unique within its context; then, that of architectural avant-garde is a disperse system within this totality. Moreover, its vocabulary with its distinctive words refers to the subjects, their utterances, and the technique of expressions, aiming to broaden the word power of architecture against the uniform sounds and patterns.

¹⁵⁷ Different strategies appropriated by the twentieth-century avant-gardes have already been debated in the previous parts of this study.

¹⁵⁸ Peter Cook, 1993, *Six Conversations. Architectural Monographs, no: 28*, (London: AD Editions), p. 112.

The most striking use of vocabulary was the one Dada artists employed at the beginning of the century. Their technique was based on to convey a message other than the meanings of the words. By hollowing out the meaning from the word itself, they aimed to distract and shock the audience. Words and statements were dysfunctional and incommunicable on the way to figure out an 'order of disorder' with specific subversive purpose. Therefore, their vocabulary emerged from a de-contextualization and re-contextualization of the existing formations and objects. Their foremost techniques to manage their experimental endeavors were 'cut-out' and 'collage', which later on led to a newer technique - 'photomontage'.

Intellectually, one would prefer to be a collector-digester-reactor... As a collector-reactor one is most interested in vocabulary. The essential message of Archigram was that of blowing-open the tight vocabulary of architecture as it was in the early 1960's. Bruno Taut in *Fruhlucht* and the *Glass Chain* letters was doing the same thing... The greatest respect that can be paid towards the tradition of architecture - which I love dearly - is *creative lack of respect*.¹⁵⁹

For Archigram, as for the other avant-gardes, architecture itself is the channel to transform and to communicate with society, for which everything from technology to Pop Art, from functionality to utopian thought could be relevant. However, the Pop vocabulary they employed was characteristic and flamboyant for the language of architecture at that time. The expressions of Archigram exemplify both the collaboration of art and architecture, and the amalgamation of architectural techniques with artistic skills. Their vocabulary, borrowed mostly from the Pop Art, techno-utopia and industrial aesthetics, blurs the limits of architectural language, and dissolves the distinction between domains of art and architecture. Indeed, their "interdisciplinary approach produced a synergy of the different stimuli fuelling their imaginations and drove their creativity towards a universal vision for survival."¹⁶⁰

To sum up, the historical avant-gardes had an abstract vocabulary; whereas the vocabulary was politicized during the interwar years. The cruelty of the wars brought forth realism that was also reflected into the vocabulary of avant-gardes. Moreover, 'rationalism' and 'functionalism' were flourished during the 1940s and the 50s. Avant-gardes of the 60s were

¹⁵⁹ Peter Cook, 1992, "Un'architettura Ottimista / An Architecture of Optimism," *Domus*, Vol. 742 (743), p. 28.

¹⁶⁰ Herbert Lachmayer, 1994, "ARCHIGRAM: The Final Avant-Garde of an Ageing Modernism?," in Dennis Crompton (ed.), *A Guide to Archigram 1961-74 / Ein Archigram - Program 1961-74*, 1994, London: Academy Editions, p. 438.

dwelled mostly on the message to be communicated within the everyday life. From the 1970s on, especially during the 1980s, both the language and the vocabulary of architecture were in quest. Contemplation on the language of architecture did not bring forth anything other than stylization and obsession with *the* meaning; as the architectural vocabulary was delimited within the Post-Modern language. The architectural language at the turn of the century was so much dispersed that there was no cohesion other than being mere letters of an alphabet.

3.2.2 Ideational – Representational

The inner energy of an activated-subject reveals in a number of expressions that range from ideational to physical productions. Though idea as an inevitable core of architectural productions is concealed in all phases, the formation of an idea and its transformation throughout the cycle of architectural production differ each time. Within these two phases, the intermediary one is representation, having both convergences and divergences of ideational and physical modes in terms of technique and concreteness.

3.2.2.1 Technique – Medium

As reflected in the previous parts on language and vocabulary, the technique by which ideas are reflected could define the characteristics of an architect or an architectural production. By the same token, the issue is twofold for architectural avant-garde: Technique is an indispensable instrument of architectural avant-garde for revealing the inner-energy; as ‘avant-gardeness’ of an activated-subject and/or an architectural product is mostly attributed due to their techniques. Here, technique means ‘technic’ having its roots in Greek ‘*techniká*’¹⁶¹. It refers to “the method combining art and craft used to accomplish something, and the manner and ability with which artist employs the technical skills of a particular field of endeavor”.¹⁶²

¹⁶¹ The roots of the word ‘technic’ is given as “[1605-15; (n.) earlier *technica* < Gk *techniká*, neut. pl. of *technikós* of art and craft = *téchn(e)* art, craft + *-ikos* - IC; (adj.) < Gk *technikós*].” Random House Webster’s Electronic Dictionary and Thesaurus, s.v. ‘technic’. For a detailed interpretation of the ancient Greek concept of *techné*, see Martin Heidegger, 1953, “The Question Concerning Technology,” in Davis Farrell Krell (ed.), *Martin Heidegger : Basic Writings* (San Francisco : HarperCollins Publishers), pp. 281-317.

¹⁶² *Ibid*, s.v. ‘technique’.

By its nature, avant-garde has to find out new techniques to compensate the internalizations of the mainstream. In this respect, it should be noted that even though technique could also be used in the meaning of ‘strategy or tactic’; it is dwelled on here as referring to ‘method and medium’. Amongst a set of meanings for the word ‘medium’, two of them are appropriated to debate on the relation between technique and architectural avant-garde: On the one hand, it signifies the material or technique, with which an artist or architect works. On the other hand, it refers to the intervening agency, means, instrument by which something is conveyed or accomplished.¹⁶³ The plurals of this word, namely ‘mediums’ and ‘media’, could help to eliminate the possible confusions. Therefore, within this study, ‘mediums’ is used for expressing “the material or technical aspects of an architectural expression”; whereas ‘media’ delineates “the means of expressions”. It is better to dwell on the issue in terms of material, formal, technical, and instrumental aspects.

When the twentieth-century avant-gardes are focused on, it is possible to figure out that a range of diverse techniques have been embraced. They make use of all kinds of medium on the way to succeed their intent of ‘projecting art and architecture into life’. They mostly dematerialize the materiality within the discipline of architecture, as well as make use of literary and visual media. Medium, rather than the subject matter, was turned out to be one of the utmost concerns of avant-gardes during the twentieth-century.

In turning his attention away from subject matter of common experience, the poet or artist turns it in upon the medium of his own craft. The non-representational or ‘abstract’, if it is to have aesthetic validity, cannot be arbitrary and accidental, but must stem from obedience to some worthy constraint or original... Picasso, Braque, Mondrian, Miro, Kandinsky, Brancusi, even Klee, Matisse and Cézanne derive their chief inspiration from the medium they work in.¹⁶⁴

The Russian Constructivists reflected their ideas in discursive, representational and physical modes, including orthographic set of architectural drawings, axonometric drawings, perspective drawings, models, collages, photomontages, manifestoes, films, and graphic designs. In addition to Malevich, El Lissitzky engaged in abstract art that was reflected through the paintings, prints and drawings. “This body of work has come to be known under the artist’s neologistic acronym *Proun* (Project for the Affirmation of the New, a bi-

¹⁶³ Random House Webster’s Electronic Dictionary and Thesaurus, s.v. ‘medium’.

¹⁶⁴ Greenberg, 1939.

syllabic word properly pronounced pro-oon’).¹⁶⁵ As Nesbitt underlines, “many *Prouns* are built around three-dimensional, quasi-architectural elements (often rendered axonometrically), some are painted entirely with flat planes.”¹⁶⁶ In his works, collages with metal, cardboard, and paper, or more conventional elements with oil and watercolors were applied. They were based on complex compositions to reflect “the undogmatic, open-ended nature of their creator’s search for images that would both reject the representationalism of traditional art and affirm the utopian hopes for a thoroughgoing revolution in our understanding of material, space and creative activity.”¹⁶⁷ Nesbitt asserts that “*Proun* does not serve any particular goal, as it has the power to create such goals (and, indeed, the power to create new materials by creating the new forms which demand them).”¹⁶⁸ Transforming the subjectivity of artist into the objectivity of work itself through new materials and techniques, *Prouns* of El Lissitzky shifted the nexus between ‘projection, medium, and reception’ for art and architecture into another level.

Dadaists, for instance, preferred to invoke the protest artistic expressions that were opposed to the prevailing aesthetic concerns and techniques. On the way to refuse all the social and aesthetic values of the moment, as well as to provoke the bourgeoisie, the Dadaists often experimented in a continuous exchange and fusion of techniques pertaining to different fields. Their artistic methods were deliberately incomprehensible and grounded on the absurd and the irrational. Having the nihilist, irrational, and subversive character, the Dadaist manifestoes were the primary media to shake the audience in terms of their established aesthetic values. As Dada art was ‘anti-art’ and the Dadaist artists disdained both the forms and the traditional techniques; their techniques were skeptic, unusual, revolutionary, and innovating. A variety of materials chosen at random, juxtaposed textual reproductions from newspapers, collages, black and white photographs, ready-mades became the ideal means to express the energies of Dadaists. Even though the Italian Futurists used more conventional materials and forms to express their ideas than that of the Dadaists; their way of expressions through manifestoes, paintings, sculptures, poems, music, visionary drawings and perspectives were distinctive. They made use of discursive and representational modes.

¹⁶⁵ Nesbitt.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

After the Second World War, manifestoes were almost obsolete, and the avant-gardes used more conventional and popular means of architecture – drawings, models, diagrams, photomontages, collages, films, and comics. Rather than abstract and autonomous language of architecture, they preferred more popular and communicable means to reveal their energies. Indeed, it could be stated that the medium was the utmost concern of the avant-gardes, or “the medium was the message”, in Marshal McLuhan’s words.¹⁶⁹ In *Understanding Media: The Extension of Man* (1964), he proposes that medium itself rather than its content should be the focus of the study. He defines the characteristics of the time as “the final phase of the extensions of man – the technological simulation of consciousness.”¹⁷⁰ Within this context, the medium had a social effect, accompanied with the model of perception and knowledge of the culture, yet not the content in traditional sense. Thus, “the mark of our time is its revulsion against imposed patterns” and “we are suddenly eager to have things and people declare their beings totally”, of which he defines as ‘the new attitude’.¹⁷¹ He delineates medium as a message that “shapes and controls the scale and the form of human association and action”; as “the content or uses of such media are as diverse as they are ineffectual in shaping the form of human association.”¹⁷² For McLuhan, Cubism, for instance, “drops the illusion of perspective in favor of instant sensory awareness of the whole.”¹⁷³

Cubism, by seizing on instant total awareness, suddenly announced that the medium is the message. Is it not evident that the moment that sequence yields to the simultaneous, one is in the world of the structure and of configuration? Is that not what has happened in physics as in painting, poetry, and in communication? Specialized segments of attention have shifted the total field, and we can now say, “the medium is the message” quite naturally. The message, it seemed, was the ‘content’, as people used to ask what a painting was *about*. Yet they never thought to ask what a melody was about, nor what a house or dress was about. In such matters, people retained some sense of the whole pattern, of form and function as a unity. But in the electric age this integral idea of structure and configuration has become so prevalent that educational theory has taken up the matter.¹⁷⁴

¹⁶⁹ Marshal McLuhan, 1994, *Understanding Media: The Extension of Man* (Cambridge, London: The MIT Press). (1st edition was in 1964).

¹⁷⁰ *Ibid.*, p. 4.

¹⁷¹ *Ibid.*, p. 5.

¹⁷² *Ibid.*, p. 9.

¹⁷³ *Ibid.*, p. 13.

¹⁷⁴ *Ibid.*

According to McLuhan's proposal, the age was different from the Cubism had emerged; although Cubism had initiated that kind of awareness pertaining to the medium instead of the content. Each form of transport not only carries, but also translates and transforms the sender, the receiver, and the message.¹⁷⁵ The age that McLuhan points out was the same as the Archigram group came to the scene of architecture via a range of different media. They transcended architecture in terms of its expressions, went beyond the ordinary limits of the discipline, and turn the representational technique into a presence for architecture. For Archigram, the material of architecture also means drawings, models, diagrams, photomontages, collages, as well as comics.

Archigram built their careers through the media, and it worked, whether it be Ron Herron's magnificent *Walking City*, or Peter Cook photographed with Joe Orton, Tom Courtenay and Twiggy for *Queen* magazine. They established the model for every 1980s radical chic architectural practice: first draw (or teach), then publish, then exhibit, then catalogue. Media man Dennis Crompton, as the Producer, wrestled with the Xerox long before SarkPoint was even a gleam in Norman Foster's eye.¹⁷⁶

Archigram made use of both literary and visual media. Among the literary media, they utilized the *Archigram* magazine itself was the first and the most direct channel for conveying the ideas of group. They also used the mainstream professional press for divulging their thoughts effectively, and for communicating easily within the architectural world. In the line of Archigram's intention for a mutual interaction between architecture and everyday life, the popular press was another channel for communicating their ideas to the public. Exhibitions, including drawings, collages, models, video installations, were the visual media extensively used for spreading the ideas of Archigram group. Patrick Reyntiens defines Peter Cook's drawings as "in a phantasmagorical way, the lineal descendants of the great nineteenth-century exhibition projects, both stemming from the canvas, wood and plaster fantasies of the eighteenth century."¹⁷⁷

Being contemporaneous with Archigram, Cedric Price reflect his exciting and provocative proposals by means of "meticulous drawings, flashy models, ... sketchbooks, aerial

¹⁷⁵ Ibid., p. 90.

¹⁷⁶ Davies and Griffiths, p. 70.

¹⁷⁷ Patrick Reyntiens, Autumn 1985, "Humour and transcendence in Architecture," *AA Files*, No. 10, p. 90.

photographs and survey maps, all loaded with useful ideas and strategic thought.”¹⁷⁸ Nearly two decades later, Future Systems not only followed the tracks of Archigram and Cedric Price pertaining to the breaking of rules, but also transformed and transcended their representation techniques by means of newer computer technologies. They made use of technologically driven collages of the proposal in its setting to represent their ‘object/image based architecture’.¹⁷⁹

When the expressions of architectural avant-gardes are contemplated, the change in the medium for reflecting the avant-garde energies could be realized. It could be asserted that the material, formal and technical aspects, as well as means appropriated for architectural avant-garde have been varied. They have mostly called up the modes of architectural representation with similar purposes, with the intention of revealing radical, new, experimental and alternative expressions. Hence, the effects have been more or less same, or similar in essence. For instance, one of the techniques that avant-gardes at the beginning of the century had invoked, the axonometric technique, had conveyed the ideas and choices of avant-gardes; though it has been transmitting different messages grounded on diverse concerns. As pinpointed above, the Russian avant-gardes used the axonometric technique for reaching to a more abstract art; whereas, it has been used by the architects “to demonstrate the construction of a building is put together and how it works”, as well as “to handle three-dimensional design which could not have been coordinated in any other way.”¹⁸⁰ In this respect, Charles Jencks refers to James Stirling; such that the axonometric technique “has led to a new mode of architecture known throughout the world” in the hands of Stirling during the 1960s and the 70s.¹⁸¹ Moreover, Ron Herron indicates “the use of ‘exploded’ axonometrics to describe the component parts of a project”; while he dwells on the representation techniques that Future Systems used.”¹⁸²

By the same token, the medium for the radical architects covers a broad range as Gianni Pettena underlines: “...in many [architects], the capacity existed to confront various media, and to practice a useful ‘gymnastics’ alternating between projectual work - and this too in various scales, from city to... the spoon - and photo montages or museum installations.

¹⁷⁸ Lyall, p. 85.

¹⁷⁹ Ron Herron, February 1987, “Jan Kaplicky & David Nixon / Future Systems,” *AA Files*, Vol. 14, p. 76.

¹⁸⁰ Ibid.

¹⁸¹ Charles Jencks, 1986, “Recent British Architecture: Pop – Non Pop,” *Movements in Architecture* (New York: Penguin Books), pp. 241.

¹⁸² Ron Herron, February 1987, “Jan Kaplicky & David Nixon / Future Systems,” *AA Files*, Vol. 14, p. 76.

Therefore, also metaphors and allegories of their own thoughts and visions, apart from functions. There are therefore often furnishings or jewelry which seems to be models of the city, performances which narrate flows of thoughts, and linguistic analysis, even conducted apart from a project, through writings and photomontages.”¹⁸³

The mediums for architectural avant-gardes at the end of the century were diverse materially, yet identical technically. The ‘manipulated popular media’ of the 1960s and 70s lost its meaning, crystallized by the Post-Modern attempts, and turned out to be mere image oriented productions. The medium within the post-industrial age was swallowed by the facilities of the computer age. Active use of computer technology in design process enabled artistic and architectural production with almost infinite possibilities. Within this context, active-subject was both equipped and limited with these opportunities to reflect the activated energy; as these possibilities diffuse the effect of avant-garde act. The more dissolved and scattered the activated energy becomes, the lesser the shock of avant-garde is realized. Against the thread of internalization and crystallization by the system, avant-garde should find out novel ways. It should be changed over and over through the time. Thus, the notions of ‘change’, ‘growth’, and evolution are paramount for the concept of avant-garde. Lachmayer states as follows: “If we really believe in change, it will be a change in what we believe in, rather than a change in the means towards a different ideal. Growth itself has a dynamic and becomes a useful objective because it is the natural analogue of change. Now the analogy must be widened so that all parts are in an evolutionary state.”¹⁸⁴ With this respect, the medium for ‘avant-garde’ could be *anything* proposing a controversy or a critical stand, introducing a new thing, engaging into experience, or anything offering alternative. The medium for ‘avant-garde’ itself could be a provocative search for the shock of the new.

3.2.2.2 Technology

Before dwelling on the issue, it is worth noting that technology is different from technique; as Martin Heidegger emphasizes the contrast between ancient *technē* and ‘modern technology’ in *The Question Concerning Technology* (1953).¹⁸⁵ Heidegger’s discussion on

¹⁸³ Pettena, p. 9.

¹⁸⁴ Lachmayer, p. 436.

¹⁸⁵ Martin Heidegger, 1953, “The Question Concerning Technology,” in D. F. Krell (ed.), *Martin Heidegger : Basic Writings* (San Francisco : HarperCollins Publishers), pp. 287-317.

technology, mostly assumed merely instrumental, leads him to question the essence of technology.¹⁸⁶ He does not see technology as equivalent to the essence of technology; “likewise, the essence of technology is by no means anything technological.”¹⁸⁷ For him, instrumentality, causality, cause, and technology are interconnected. He voyages through these interconnections starting from the concept of cause until he reaches to the Greek concept of *technē*.¹⁸⁸

The word [technology] stems from the Greek. *Technikon* means that which belongs to *technē*. We must observe two things with respect to the meaning of this word. One is that *technē* is the name not only for the activities and the skills of the craftsman, but also for the arts of the mind and the fine arts. *Technē* belongs to bringing-forth, to *poiēsis*; it is something poetic. The other thing that we should observe with regard to *technē* is even more important. From earliest times until Plato, the word *technē* is linked with the word *epistēmē*. Both words are terms for knowing in the widest sense. They mean to be entirely at home in something, to understand and be expert in it. Such knowing provides an opening up. As an opening up it is a revealing. . . It is as revealing, and not as manufacturing, that *technē* is a bringing-forth.¹⁸⁹

In Heideggerian sense, *technē* reveals the material from which the *thing* is made, the idea of how the thing should look when finished, the end which limits the possible meanings and uses of the thing to a single way of being, and finally the subject who “considers carefully and gathers together the three aforementioned ways of being responsible and indebted.”¹⁹⁰ With this understanding, far from being a mere cause of the *thing*, subject is a co-responsible agent in bringing the *thing* into appearance (*poiēsis*) and into play for the production of the *thing* in such a way that he/she takes place in *poiēsis* through a specific type of knowledge called *technē*. For Heidegger, *technē* is a mode of revealing, once gathering the other causes, bringing the work to completion, and making the finished work present.¹⁹¹ As Andrew Feenberg underlines, “*Technē* is not about the procedures of making

¹⁸⁶ Ibid.

¹⁸⁷ Ibid., p. 287.

¹⁸⁸ Heidegger refers to four causes that have been philosophically contemplated for centuries as the *causa materialis* (the material), the *causa formalis* (the form), the *causa finalis* (the end), and the *causa efficiens* (the effect), all of which signify ways in which a thing is indebted for its existence. Whereas he accentuates that the notion of cause, in modern sense, refers only to the *causa efficiens* alone, or instrumentality. Indeed, introducing the nexus between the Greek concepts of *hyle* (matter), *eidos* (aspect), *telos* (aim), *legein* (logos), *apophainesthai* (to bring forward into appearance), *aitia* (occasion), *physis* (arising of something from out of itself), *poiēsis* (bringing forth), *alētheia* (truth revealing), *veritas* (truth), he relates technology with *technē* (know-how). Ibid., pp. 290-294

¹⁸⁹ Ibid., pp. 294-295.

¹⁹⁰ Ibid., p. 291.

¹⁹¹ Ibid., pp. 291-294.

but rather about knowing how the thing must come out in the process of its production... This kind of know-how is directed toward the end or goal of production rather than the means. It is productive in the sense of bringing the thing forward, producing it like a witness in court, first as idea, and then in reality. Technê promotes the specific movement in which a thing emerges.”¹⁹²

Once expressing that the essence of technology is an ultimate way of revealing the totality of beings, Heidegger debates on the divergences of ‘modern technology’ and technical modes of thought.¹⁹³ However, the important point for the conceptualization of architectural avant-garde is that *technē* could be understood as a mode for bringing forth the inner-energy of the activated subject or for revealing that perpetually transferring energy. Although the expressions of Heidegger - with a completely different position from within a different discourse - are pointed to the notion of ‘revealing’; they still help to conceptualize architectural avant-garde.

The revealing that rules throughout modern technology has the character of a setting-upon, in the sense of a challenging-forth. Such challenging happens in that the energy concealed in nature is unlocked, what is unlocked is transformed, what is transformed is stored up, what is stored up is, in turn, distributed, and what is distributed is switched about ever anew. Unlocking, transforming, storing, distributing, and switching about are ways of revealing. But revealing never simply comes to an end. Neither does it run off into the indeterminate. The revealing reveals to itself its own manifoldly interlocking paths, through regulating their course. This regulating itself is, for its parts, everywhere secured. Regulating and securing even become the chief characteristics of the revealing that challenges.¹⁹⁴

As Feenberg underlines, “Heidegger then concludes, rather abruptly, that despite the fact that modern technology is not a form of *poiēsis* in the manner of *technē*, and does not gather the four causes, it too must be understood as a mode of revealing.”¹⁹⁵ Therefore, the expressions of Heidegger are significant with regards to the questions regarding technology: “Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it.

¹⁹² Andrew Feenberg, “The Question Concerning *Technē*: Heidegger’s Aristotle,” [Internet, WWW], ADDRESS: <http://www-rohan.sdsu.edu/faculty/feenberg/tech2a.htm> [Accessed: 02 June 2005].

¹⁹³ Ibid., pp. 295-297.

¹⁹⁴ Ibid., pp. 297-298.

¹⁹⁵ Feenberg.

Such a realm is art. But certainly only if reflection upon art for its part, does not shut its eyes to the constellation of truth concerning which we are *questioning*.”¹⁹⁶ He not only relates ‘modern technology’ and art, but also points to the possibility that art could reveal the truth of being through ‘questioning’. “Yet, the more questioningly we ponder the essence of technology, the more mysterious the essence of art becomes. The closer we come to the danger, the more brightly do the ways into the saving power begin to shine and the more questioning we become. For questioning is the piety of thought.”¹⁹⁷

What should be noted is the necessity of awareness that the Greek notions that Heidegger pinpoints, like ‘independent reality of being’, ‘essences attributed to things’, ‘question of being’ are very different from the modern concepts. Though Heidegger accentuates the significance of “the question of being that can only occur where the very concept of essence is called into question”, as Feenberg claims, “[w]e ask that question in the modern world because we incessantly take apart and reconstruct the beings around us in the works of technology.”¹⁹⁸ That is to say, not only the projections but also receptions of the things and concepts are very different from the perception and revealing of *the* pre-given forms and *the* Ancient *truth*. “This assault on beings does not bring them to completion in pre-given forms but proceeds according to subjectively elaborated plans. The modern technological revealing sweeps away all concepts of essence and leaves only a collection of fungible stuff available for human ordering in arbitrary patterns... Modernity is the unleashing of this *arbitrariness* in the technological expression of human will.”¹⁹⁹

As Heidegger implicitly admits, it is possible to transcend the Greek conceptualizations through modernity; such that modernity enables “the active involvement of the human beings in the meaning of beings even if we express this insight in a distorted form as subjectivism and nihilism.”²⁰⁰ Hence, modernity brings forth ‘the absolute meaningless as the one and the only *meaning*’, ‘the destruction of the essence’, ‘the active role of human being in revealing’, ‘the possibility of experiencing man’s essence for belonging to revealing’, and ‘change in human nature, accompanied by a transformation of metaphysics’. According to the Heideggerian discourse, technology could be used in the

¹⁹⁶ Heidegger, p. 317.

¹⁹⁷ Ibid.

¹⁹⁸ Feenberg.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

new era, which would not be technological though. “It will have a ‘free relation’ to the realm of production rather than understanding being on the model of productive activity.”²⁰¹

Within this framework, it could be asserted that avant-garde - as the cutting-edge of modernism - intensifies the ‘meaninglessness’ of the absolute meaning, ‘harshness’ of destruction, and ‘active roles’ of both revealing and receiving subjects. Being the forefront in modernity, avant-garde should get on well with technology, not only for a boundless domain of production, but also for the revelation of subjects.

What place does the question of technique (by no means a technical problem) occupy in the process of forming a work? Naturally, all these began when distinctions were drawn between practical and conceptual action, between heights of ability and depths of reflection, which in ancient world united in the concept of *technē*.²⁰²

As Vittorio Gregotti reflects on the place of technique within the act of *technē*, the revelation of an activated-energy occurs through conceptual and practical actions of the subjects. Technology, in these actions, has a role to reveal, transform, transmit, and receive those energies among subjects that oscillate between creating ideational and physical productions, between utopian proposals and concrete solutions.

3.2.2.3 Concreteness

Although technology has a role within the revelation-reception process, realization of an architectural project depends on other factors, namely idealization of architect as an activated-subject, comprehension of receivers, intellectual background of attributers, and contextual inclinations for such a production. By the same token, the productions of architectural avant-garde are figured out through these dynamics, all of which are grounded on and emerged from ‘critical attitude’. Having been operative in different levels of production, these dynamics are materialized in different ways in different prominences; such that the outcomes of this amalgamation oscillate between two domains of ideational

²⁰¹ Ibid.

²⁰² Vittorio Gregotti, 1996, “On Technique,” Peter Wang and Francesca Zaccheo (Trans.), *Inside Architecture* (Cambridge: the MIT Press), p. 51.

and physical, or utopian and concrete. Hence, it could boldly be stated that avant-garde for architecture is an intermediary domain between utopian thought and concrete production.

“The very phrase ‘avant-garde’, after all, represents not only the idea of directed novelty, that is, not the idea of any-novelty-whatever, but specifically novelty in the service of hope.”²⁰³ Hoping for novelty, unknown, and ideal, the pioneers of the twentieth-century never stopped speculating on visionary places, imaginary societies, or utopian worlds that seem to be far beyond the physical realm. In other words, the inaccessibility of ideal places has always been the greatest challenge for thinkers, city planners, and architects of the century.

Among a number of architects from the history of architecture, here, some of them representing different paths of attitudes are chosen for elaborating the concepts of utopia and avant-garde. As the history of architecture has come across a number of architects pondering upon both ideal and ideational; the general structure of this study constrains to limit the names to the twentieth-century in parallel with the voyage of avant-garde.

For a clear conceptualization of avant-garde, it is worth to delineate the concepts of ‘avant-garde’ and ‘utopia’.²⁰⁴ Even though they do not convey exactly the same signification, they may often be used interchangeably. Etymologically, ‘utopia’ also houses an ambiguity in its roots. While it refers both to ‘good place (eutopia)’ and to ‘no place (autopia)’; it designates not only ‘ideal - accessible social system’, but also ‘intended-yet-inaccessible perfection’.²⁰⁵ The concept of ‘ideal place’, or ‘utopia’, distracted also the intellectuals, who incessantly had been searching for its meanings and reflections throughout the history.

The history bears witness to the use of utopia in a number of contexts with a set of meanings. In 1516, Sir Thomas More was the first to use the word in his book, *Utopia*, which coined this concept. He defines utopia as a ‘kingdom having an ideal life style’.

²⁰³ David Cunningham, Jon Goodbun and Karin Jaschke, Summer 2001, “Introduction,” *The Journal of Architecture*, Vol. 6, p. 111.

²⁰⁴ The word, ‘utopia’, is given as “1551, from Mod.L. Utopia, lit. “nowhere,” coined by Thomas More (and used as title of his book, 1516, about an imaginary island enjoying perfect legal, social, and political systems), from Gk. ou “not” + topos “place.” Extended to “any perfect place,” 1613. Utopian, as a noun meaning “visionary idealist,” is first recorded c.1873.” Online Etymology Dictionary. s.v. ‘utopia’. [Internet, WWW], ADDRESS: <http://www.etymonline.com/index.php?term=utopia> [Accessed: 08 June 2005].

²⁰⁵ Random House Webster’s Electronic Dictionary and Thesaurus, s.v. ‘utopia’.

Moore's *Utopia* was an imaginary island, where everything was represented in its greatest perfection. As Nathaniel Coleman asserted, 'revolutionary scopes that intend to wipe completely or partially out the limitations of the prevailing system' are mostly conceptualized as 'utopias'. With this understanding, More's utopia has an 'assumption of its potential goodness' and 'extreme spatio-temporal distance'.²⁰⁶

Although almost all utopias are imagined as perfect places for an undefined future, it should also be noted that there have been shifts in meaning throughout the utopian thought. The examples given here could be increased in number; such that all of them help to conceptualize and delineate 'utopian thought' in relation to architectural avant-garde. However, the aim and scope of this study direct the elaboration of the issue towards a debate on 'utopian thought' within the domain of architecture rather than on mere historical enumeration of several utopias.

It could clearly be noted that the utopian thought has mainly two characteristics; 'critique of the present' and 'imagination of the future'. Yearning for the past, the former aims for the revival of the past within present; whereas the latter longs for constructing the present via the dreams on future. This 'ideal or idealized place' emerges as a reflection about future, nourished with both the possibilities and the negativity of the realities of the past. Though utopia watches for the future, it is also based on the past through the negative and positive sides of the experienced realities. The future is neither determined, nor undetermined; yet, it is open both to the positive and negative possibilities. Utopias are the concentrations of the human mind over hopes, wills, visions and dreams on the prevailing economical, social, cultural, and architectural structures; so that utopias cover the prevalent and the prospected subjects of human life. The productive tension between the possible and impossible within the domain of architecture urges the architect into the extremes of irrational and utopian, which could finally be realized depending on the social imagination open to utopian dreaming.

Coleman expresses the significance of utopian thought within the process of architectural production as "providing architects with a place from which it is possible to consider and invent wholes (utopias of a sort) even though these are not intended for total realization."²⁰⁷

²⁰⁶ Nathaniel Coleman, *Utopias and Architecture*, (2005), New York: Routledge, p. 27.

²⁰⁷ *Ibid.*, p. 10.

He also notes as follows: “The distant location of utopias suggests limits even as it encourages an expanded horizon of potential for projects, envisioning projects in this way could have a positive benefit for architecture, especially by returning the social dimension of utopia to architectural thinking, which it shed when the excesses of positivist orthodox modernist theories and practices became anathema.”²⁰⁸ Therefore, the utopian thought has been in service of architectural domain as well as the other social disciplines. After the failure of revolutionary attempts by the French Revolution (1789), the utopian thinkers dwelled more on the physical organizations rather than the social ones. In architecture, the social and physical structures of the settlements, transformed by the Industrial Revolution, were the focus of both the discipline and inevitably the utopian thought. Thus, at the end of the eighteenth-century, the ‘classical utopia’ of Moore, being a mere intellectual product, turned out to be an ‘activist utopia’, as a well-formulated activity plan for criticizing the physical environment. In other words, the intellectual circles of this period started to consider utopia as an attainable ‘good-place’ instead of an impossible ‘non-place’.²⁰⁹ During the nineteenth-century, it was believed that human character could be shaped by the environment; therefore, it is intended to construct an ideal society upon the idea of liberating and satisfying all the passions of a society.²¹⁰ Therefore, utopia was idealized as a

²⁰⁸ Ibid.

²⁰⁹ About the architects that dwelled on ‘ideal places’, Kenneth Frampton refers to F. Blondel as “the master of that so-called ‘visionary’ generation of architects that included Etienne-Louis Boullée, Jacques Gondoin, Pierre Patte, Marie-Joseph Peyre, Jean-Baptiste Rondelet and, probably the most visionary of all, Claude-Nicolas Ledoux.” Frampton also noted that Claude-Nicolas Ledoux’s visionary plan for *the Ideal City of Chaux* (1804), was published under the title *L’Architecture Considérée Sous le Rapport de L’Art, des Moeurs et de la Législation*; yet, it was never built. “In fictitiously developing this limited typology to include all the institutions of his ideal city, Ledoux extended the idea of an architectural ‘physiognomy’ to symbolize the social intention of his otherwise abstract forms.” Kenneth Frampton, 1996, *Modern Architecture. A Critical History* (New York: Thames and Hudson Inc), pp. 14-16.

²¹⁰ Both Robert Owen and Charles Fourier searched for ‘the social and physical organizations within ideal city’ continued its dominancy till the mid-nineteenth century. Frampton states as follows: “Throughout the nineteenth-century, the effort of industry to take care of its own assumed many forms, from the ‘model’ mill, railway, and factory towns to projected utopian communities intended as prototypes for some future enlightened state. Among those who manifested an early concern for integrated industrial settlements one must acknowledge Robert Owen, whose New Lanark in Scotland (1815) was designed as a pioneering institution of the co-operative movement, and Sir Titus Salt (1850)... Neither of these realizations could match in scope and liberating potential the radical vision of Charles Fourier’s ‘new industrial world’, as formulated in his essay of that title (*Le Nouveau Monde industriel*) published in 1829. Fourier’s non-repressive society was to develop on the establishment of ideal communities or ‘phalanxes’, housed in *phalanstères*, where men were to be related in accordance with Fourier’s psychological principle of ‘passional attraction’.” Frampton, p. 22.

vision rather than a dream.²¹¹ From the mid-nineteenth century till the mid-twentieth century, utopias produced by the architects and the planners were comprehensive models “to articulate possibilities intended to clarify work toward their realization under existing conditions.”²¹²

Defining the context of the Industrial Revolution and the Enlightenment as ‘new conditions’, Coleman underlines that “the shock of these new conditions compelled some theorists to call for a return to pre-industrial existence. In others, it inspired demands for a complete overhaul of architecture, which would come about through adoption of machine methods of thought, production and living.”²¹³ Françoise Choay calls theorists of the first sort *culturalist*, and those of the second *progressist*.²¹⁴ John Ruskin, A.W. N. Pugin, and William Morris could be considered within the first group that “looked backward for a model of reform for cities ravaged by the first decades of the Industrial Revolution”; as the second group, such as Robert Owen, Charles Fourier, and Etienne Cabet “found inspiration in the thought of utopian socialists” for dreaming on future.²¹⁵ “Culturalist ideas emphasized organic beauty, variety and the possibility of an *unalienated* person living in an environment of coherent relationships”; whereas, “progressist... type of planning emphasizes rationality, hygiene, and industry.”²¹⁶ However, the notions of progress, transformation, and inevitably technology, have been the main concerns of utopias proposed by both culturalist and progressist thinkers for centuries. Referring to Choay’s arguments, Coleman accentuates that “[t]o a degree, each was a positivist who embraced technology; they were also concerned, though, with the problem of alienation endemic to industrialized mass society. Choay argues that the progressists are extremely important because persisting conceptions of modern space originate with them, especially ideas about

²¹¹ The most prominent figure that conceptualized utopia as a vision was William Morris. He firmly states as follows: “Yes, surely! And if others can see it as I have seen it, it may be called a vision rather than a dream.” William Morris, 1890, “News from Nowhere” in *News from Nowhere and Other Writings* (London, Penguin), 1993, p. 239, c. in Coleman, p. 63.

²¹² Coleman, p. 24.

²¹³ *Ibid.*, pp. 90-91.

²¹⁴ Françoise Choay, 1969, *The Modern City : Planning in the 19th Century*, Marguerite Hugo and George r. Collins (trans.), (New York: George Braziller), c. in Coleman, p. 90.

²¹⁵ *Ibid.*, p. 90. For a brief introduction of the utopias – William Morris’ utopian romantic science fiction *News from Nowhere* (1890), Robert Owen’s model city of *New Lanark* (1819), Charles Fourier’s *Phalanstère* (the early 1800s), and Etienne Cabet *Voyage et aventures de lord William Carisdall en Icarie* (*Travel and Adventures of Lord William Carisdall in Icaria*) (1840), see also Kenneth Frampton, 1996, *Modern Architecture. A Critical History*, (New York: Thames and Hudson Inc.), pp. 11-28.

²¹⁶ Coleman, p. 91.

zoning.”²¹⁷ Putting emphasis on the significance of the reciprocal relation between architecture and technology, the architects and city planners, both yearning for the past and dreaming on the future, believed that the architectural environment could bring about social reformation.

The utopian thought, which had focused on ‘utopist socialism’ and envisioned the ‘idealized place’ through mere imaginary drawings during the nineteenth-century, altered its course towards more comprehensible and realizable visions at the very end of the nineteenth-century. These proposals were more realizable due to the fact that they had been idealized in conjunction with the technical transformations. In addition to the above mentioned ‘absolutist’ utopians, some other prominent figures, Arturo Soria y Mata, Ebenezer Howard, and Tony Garnier that expressed their imaginary proposals for urbanism, should be mentioned to conceptualize utopia.

Arturo Soria y Mata’s Linear City, *La Ciudad Lineal* (1882), was the first model proposing the construction of cities interlocking with the development of fast and long-distance transportation systems. Soria’s city was provisional regarding the new transportation and telecommunication technologies. It became a model for the infrastructures to connect neighboring metropolitan regions into a single urban region.²¹⁸ In his book, *Tomorrow: A Peaceful Path to the Real Reform* (1898), Ebenezer Howard describes his ideal city as an independent garden city in the country, consisting of different functions, as a reaction to the pollution and crowding of the Industrial Revolution. He describes his ideas concerning the formation of new towns not only literary, but also schematically. Just a few years later, the first garden city was realized as the further ones followed throughout the world.²¹⁹ Tony Garnier’s *Industrial City, Cité Industrielle* (1904-1917), was a revolutionary concept of a city represented through a series of drawings and a book called *Une Cité Industrielle (An Industrial City)* (1917). It focuses on a radically new society, where the land is the common property and the formal structure of the city is organized on a functional plan imposed by the industrial world. In this respect, the proposal is one of the first examples of rational urban planning.²²⁰ Envisioning of the urban developments, the first two proposals, as Frampton states, underlined the importance of technical transformations:

²¹⁷ Ibid.

²¹⁸ Frampton, pp. 27-28.

²¹⁹ Ibid.

²²⁰ Ibid., pp. 100-104.

Rail transit on a much smaller scale, by tram or by train, was to be the main determinant of the two alternative models of the European garden city. One was the axial structure of the Spanish linear garden city, first described by its inventor Arturo Soria y Mata in the early 1880s, and the other was the English concentric garden city, shown as circumnavigated by rail in Ebenezer Howard's *Tomorrow: A Peaceful Path to the Real Reform* of 1898... Where the Spanish model was inherently regional, undetermined and Continental, the English version was self-contained, limited and provincial... The failure of this sole example condemned the linear city to a theoretical rather than practical future, and at this level it persisted from the Russian linear cities of the late 1920s to Le Corbusier's ASCORAL planning thesis, first published as *Les Trois Etablissements humains* in 1945.²²¹

Although the representation drawing of Mata's Linear City sounds naïve at first sight; it is valuable in terms of broadening the horizon of city planning; as it lays a ground for the theoretical expansions in the following decades. Howard's ideational product was rewarded by its physical projection through the twentieth-century. Its reverberations can still be felt theoretically and practically within both architecture and urbanism; as nowadays the world wide crisis of global warming calls out for more ecological sensitivity for instance. The principle of zoning introduced by Garnier's *Industrial City* would be appreciated soon thereafter among the functionalist principles of the CIAM, especially in the Athens Charter of 1933 and in the drawings of Le Corbusier. Hence, Antonio Sant'Elia, Frank Lloyd Wright, and Le Corbusier should also be mentioned as the most outstanding architects at the first half of the twentieth-century, who dwelled on visionary proposals for the *new* city. It is worth considering these visions in terms of the nexus between utopian vision and avant-garde architecture; as they are much more tangible and realizable than the classical utopias of the eighteenth and nineteenth-centuries. Though their resonances did not immediately found the proper reflections; their long-term influences could have been felt in the domain of architecture.

Accompanying the first *Futurist Manifesto of Architecture* (1914), the Italian architect Antonio Sant'Elia expressed his ideas in his visionary drawings under the name of *Città Nuova*, depicting a city of terraced skyscrapers with bridges spanning multi-leveled transportation systems, and that of huge apartment buildings, as well as bold, monumental,

²²¹ Ibid., p. 28.

obliquely supported structures that gave no indication of their function.²²² It was a rejection of the classical architecture, historicism, and decoration and it praises change, flux, and complexity of levels in the Futurist city. The overall impressions of the urban dynamism via speed and transportation systems are conveyed via a couple of perspective drawings and sketches depicting the visions of a future metropolis. It could be stated that this new and revolutionary form of architecture was an endeavor to break with the past and to progress towards a completely new form of architecture; as the visionary drawings helped to reveal Sant'Elia's power of ideational production. Though *Città Nuova* was mostly taken as a 'utopia' or an ideal model for its time; the history proved that it turned out to be an appreciated visionary model for the present architecture of cities.

Among a number of architectural projects, Le Corbusier developed three proposals for the 'urban connotations of his architecture', in Frampton words.²²³ The first was a design for a new city, called *Ville Contemporaine (Contemporary City)* (1922), defined "as an elite capitalist city of administration and control, with garden cities for the workers being sited, along with industry, beyond the 'security zone' of the green belt encompassing the city."²²⁴ It was based on the rules of rational and functional city planning with a regular geometry. The essential elements of Le Corbusier's urban theories could be enumerated as an orthogonal geometric grid, skyscrapers in the form of single or multiple slabs, apartments with direct insulation and ventilation, generous green spaces between the individual high-rise buildings and separation of access for vehicles and for pedestrian. After this 'reactionary' project, as it is called by the Communist newspaper *L'Humanité*, the ground shaking ideas of Le Corbusier were also published in his book *Urbanisme (The City of Tomorrow)* in 1925.²²⁵ His rhetoric, focused on the nexus between technology and urbanism, continued in his *Plan Voisin* (1925) proposed for the city center of Paris suggesting to replace the historical urban structure with super-skyscrapers accompanied with the means of transportation.

Therefore, the *Ville Radieuse (Radiant City)* (1930-36), could be seen as a transformation of his ideas revealed via the previous two projects; such that both the proposed social

²²² Dennis P. Doordan, 1998, "Futurism." In *Building Modern Italy: Italian Architecture 1914-1936* (New York: Princeton Architectural Press), pp. 6-18.

²²³ Frampton, p. 154.

²²⁴ Ibid., p. 155.

²²⁵ Frampton, pp. 154-156.

structure of the city and the physical environment evolved thoroughly. “Transformations in his urban prototypes in the 1920s, in which the ‘hierarchic’ *Ville Contemporaine* of 1922 became the ‘classless’ *Ville Radieuse* of 1930, involved significant changes in Le Corbusier’s way of conceiving the machine-age city; amongst which the most important was the move away from a centralized city model to a theoretically limitless concept, whose principle of order stemmed from it being zoned, like Milyutin linear city, into parallel bands, [dedicated to education, business, transportation, hotel and embassy, accommodation, green zone, light industrial zone, warehouses, and heavy industry].”²²⁶

Le Corbusier’s ‘radiant city’ concept was developed into a ‘linear city’, called *Plan Obus for Algiers* (1930), of which Frampton describes as “his last urban proposal of overwhelming grandeur.”²²⁷ “This provision of a public but pluralistic infrastructure, designed for individual appropriation, was destined to find considerable currency among the anarchistic architectural avant-garde of the post Second World War period (for instance, in the urban infrastructures proposed by Yona Friedman and Nicholas Habraken).”²²⁸ Though ‘linear city’ concept became well-known through Le Corbusier’s *Plan Obus*, it could frankly be claimed that this concept was not introduced into the domain of architecture by him. As it was the last phase of the urban prototypes of Le Corbusier, there had already been the Russian pioneers, *the Green City* (1930) of Barshch and Ginzburg, *the Linear-City Principle* (1930) by N.A. Milyutin, *Project for Magnitogorsk* (1930) and *Project for a Palace of Culture* (1930) by Ivan Leonidov, as well as the linear city scheme of Spanish Soria y Mata.

After the linear city schemes of Soria y Mata, Okhitovich and Milyutin “proposed ribbon-like settlements, which however imaginative, were often quite arbitrary in their specific configuration. Typical of such proposals was Barshch and Moisei Ginzburg’s *Green City* scheme for the extension of Moscow, published in 1930... By far the most abstract and theoretically consistent proposition was the linear-city principle advanced by Milyutin, who argued in 1930 for a continuous city comprising six parallel strips or zones [of railway,

²²⁶ Ibid., p. 180.

²²⁷ Ibid., p. 181. This linear city is also focused on in Manfredo Tafuri’s seminal book, *Progetto e Utopia: Architettura e Sviluppo Capitalistico* (1976). For his debate on the elaboration of *Obus Plan for Algiers* in terms of the relation between ideology, avant-garde and utopia, see Manfredo Tafuri, 1976, *Architecture and Utopia: Design and Capitalist Development*, Barbara Luigia La Penta (trans.), (Massachusetts: the MIT Press), pp. 125-152. For reminding this work, the author is grateful her colleague and friend Zeynep Tuna Ultav.

²²⁸ Ibid.

industry, green, residences, recreation, and agriculture]”.²²⁹ In addition to Milyutin, and other OSA architects (the Association of Contemporary Architects), such as Ginzburg, Leonidov produced another schematic proposal for the competition project for the city of Magnitogorsk, in 1930. It was a twenty-mile road linking the industrial plant to an agricultural commune in the interior. Even though all these abstract schemes were rejected by the authorities; it led to the endless theoretical disputes of the Russian architectural avant-garde – the complex arguments and the counter-arguments of the ‘urbanists’ and the ‘disurbanists’.²³⁰ Another visionary project by Leonidov was *Palace of Culture* project (1930), which is indeed a Suprematist megastructure. With its integrated space-frame construction, it anticipated the mid-century works of designers such as Konrad Wachsmann and Buckminster Fuller.²³¹

Although non of these architects could build a total version of these ideal cities, or utopian visions, the core of these ideas would come up either in their following works, or in the productions of their successors.²³² The visions that Le Corbusier brought forth, for instance, were partly realized in his later projects, such as in *Plan for Zlin, Czechoslovakia* (1935). “From now on, his approach to city planning was to be more pragmatic, while his urban building types gradually assumed less idealized forms.”²³³ Besides, Frank Lloyd Wright’s *Broadacre City* concept (1931-1935), “in which the concentration of the nineteenth-century city was to be redistributed over the network of a regional agrarian grid” was a radical visionary proposal for getting rid of the crowd, density, and lack of green in cities. The private transportation means were also depicted in the perspective drawings. Furthermore, this idea as one of the planning statements and a socio-political scheme was presented in the book, *the Disappearing City* (1932), declaring that “the future city will be everywhere and nowhere, and that ‘it will be a city so greatly different from the ancient city or from any city of today that we will probably fail to recognize its coming as the city at all’.”²³⁴ In

²²⁹ Ibid., p. 176.

²³⁰ Ibid., p. 177.

²³¹ Ibid., p. 175.

²³² It should be noted that this interpretation reflects my position in terms of conceptualizing ‘utopia’ and inevitably ‘avant-garde’. Tafuri, on the contrary, conceptualizes utopia as something that should be destructed as soon as it has been internalized by the capitalist system for constructing new utopias. As utopias are transforming; avant-garde taken as an equivalent of utopia should be evaluated critically. For Tafuri, ‘modern utopia’ is not so different from the reflection of the capitalist ideology. Zeynep Tuna Ultav, 2007, “Ideology - Avant-gardism - Capitalism in Discourse of Tafuri,” *Mimar.ist*, vol. 3, p. 45.

²³³ Frampton, p. 181.

²³⁴ Ibid., p. 190.

other words, Wright both criticized the conditions of the cities of his time and suggested an idealized alternative that implicitly refers to ‘utopia’.

After the Second World War, the context in which the faith in progress was so broken that the optimistic view towards utopia was changed, and the utopian thought for organizing the whole social structure turned into some fragmented utopias, limited but realizable. “By the second half of the twentieth-century, the failure of revolutionary dogmas – both in architecture and in global politics – to achieve many of their utopian aims led to a waning of the hortatory impulse in architecture.”²³⁵ In other words, the scale of utopias within the domain of architecture shifted from the idealized-totalizing schemes or plans of city to more open-ended urban structures or individual buildings. Hence, *absolute utopias* turned into *relative utopias*; that is boldly be stated by Coleman as follows:

[U]topias propose, even if on a limited scale, a basic transformation of some part of the human condition. *Some* is crucial, which is why sociologist Karl Mannheim argued that *relative* utopias could be realizable whereas *absolute* ones are not. His proposition suggests that an individual building, as a limited (partial or relative) utopia, could reasonably be a location for testing out a utopia. An individual building might be a tryout of utopian plans in the present for transformed application elsewhere or at another scale. Similarly, projects so large as to be *absolutist utopias*, because they stubbornly resist realization, may nevertheless contain possibilities for application as more limited utopias. Le Corbusier’s totalizing urban schemes, for example, were so vast in scope as to guarantee they would remain forever unrealizable, even though they influenced his thinking through of smaller projects, one such example of which is La Tourette.²³⁶

By the mid-twentieth-century, utopian thought focused more on ‘technological utopias’ rather than ‘social utopias’. In other words, from the 1950s on, the relative utopias in building scale and the fragmented visions on future as well superseded the absolute holistic utopias for the cities and the idealized visions for urban developments proposed at the beginning of the century. Here, it should be noted that this rupture during the 1960s indicates the shift in the utopian thought; such that utopia converges more into ‘avant-garde’ by the advancements in ‘technology’. Even though there have been some examples of ‘fantastic architecture’ during the 1960s, and the imaginary proposals such as *Arcology*

²³⁵ Bernard Tschumi, in Bernard Tschumi and Irene Cheng (Eds.), 2003, *The State of Architecture at the Beginning of the 21st Century* (New York: The Monacelli Press), p. 8.

²³⁶ Coleman., p. 25.

by Paolo Soleri during the 1970s, those decades witnessed a couple of architectural productions that could mostly be attributed as ‘avant-garde’.

The notion of ‘future’ has always been one of the main concerns of architecture. Nevertheless, among a number of architects, who pondered upon the visions of future, Constant Nieuwenhuys in his CoBrA and the Situationist International years, Yona Friedman during his G.E.A.M. and G.I.A.P. years, Kenzo Tange among the Japanese Metabolists, Cedric Price, Archigram, Superstudio, Archizoom, Antfarm, Haus-Rucker Co., Rem Koolhaas, Future Systems, and Lebbeus Woods, inquired to represent their ideations through their radical and visionary expressions during the 60s and 70s. The avant-gardes of this period engaged in the idea that the physical organizations and productions with the utilization of ‘technology’ could provide a ground for the elaboration of the social organizations.²³⁷ Thus, they all referred to represent this engagement by means of visionary drawings, or discursive productions. However, there have been other significant attempts, which considered the social life of cities from within a Marxist frame. Among these attempts, *Critique of Everyday Life* (1958) by Henri Lefebvre was highly influential. The uncompromisingly radical works of the Situationists International were of particular interest. Moreover, the influence of Constant’s idealization on Lefebvre could not be disregarded; whereas, the seeds of Constant’s proposals for utopian architecture had already been planted earlier in the CoBrA Group at the very beginning of the 1950s.²³⁸ The *New Babylon Project* (1957-1974) was based on a ‘unitary urbanism’, and intended for the ‘man of tomorrow’, or for the ‘New Babylonians’ as Constant calls.²³⁹

Utopianism is often associated with a radical break with the existing society and an opening out to a less programmed system. However, for Lefebvre, concrete utopias do not entail a historical break but are part of a conscious process of re-appropriation of fundamental rights — to the city, the body, work and play - and as such gives it sense and purpose. He distinguishes between the Utopian (concrete ideas) and the utopist (abstract dreamer). Constant is the prototype and

²³⁷ Technology, as a parameter for the conceptualization of architectural avant-garde, is dwelled in previous parts.

²³⁸ Eleonore Kofman and Elizabeth Lebas, “Recovery and Reappropriation in Lefebvre and Constant”, in Jonathan Hughes & Simon Sadler (eds.), 2002, *Non-Plan. Essays on Freedom Participation and Change in Modern Architecture and Urbanism*, (Oxford: Architectural Press), p. 81. (1st edition was in 2000).

²³⁹ *Ibid.*, p. 85.

leading exponent of a modern Utopian who works in a concrete Utopian schema but claims to be an abstract dreamer.²⁴⁰

Coleman briefly points out different points of views on utopia that “Archigram and Buckminster Fuller, for example, envisioned technological utopias in which science and technology could solve *all* human problems. On the other hand, Colin Rowe and Philip Johnson argued for an end to utopia. They imagined that draining architecture of its social and ideological content would solve all of its problems... Writers such as Manfredo Tafuri and architects including Rem Koolhaas elaborated on an alternative position, arguing that ideology and utopia have already ended.”²⁴¹ Even though Coleman calls them as ‘technological utopia’, it is more convenient to use the notion of ‘vision’ for these expressions due to the fact that they are presuming, imagining, and “simply offering a version of maximized existing reality extended into the future... Beyond maximized efficiency and abundance, technological utopias rarely envision any great overall benefit for individual or social life.”²⁴²

Buckminster Fuller was another significant figure in the formation of the twentieth-century avant-gardes. From the late-20s until his death in 1983, he expressed his ideas through several inventions, designs, proposals by means of technical drawings. His ideas converged in his *Dymaxian Designs* based on “dynamic maximum tension” and dated back to the late 1920s. “Dymaxion concept is the idea that rational action in a rational world demands the most efficient overall performance per unit of input. His Dymaxion structures then are those that yield the greatest possible efficiency in terms of available technology.”²⁴³ “As John Back underlines, Buckminster “Fuller’s vision was of a technological Utopia based on mass-produced, prefabricated shelter, airlifted to site in canisters and retailing at around the

²⁴⁰ Ibid., p. 88.

²⁴¹ Coleman, p. 65. Furthermore, on the impossibility of utopia, Colin Rowe claims as follows: “The hoped for condition did not ensue. For, when modern architecture became proliferated throughout the world, when it became cheaply available, standardized and basic, as the architect had always wished it to be, necessarily there resulted a rapid devaluation of its ideal content. The intensity of its social vision became distanced. The building became no longer a subversive proposition about a possible Utopian future. It became instead the acceptable decoration of a certainly non-Utopian present.” Colin Rowe, 1972, “Introduction to Five Architects,” in K. Michael Hays (ed.), 1998, *Architectural Theory Since 1968* (Cambridge, London: The MIT Press), p. 75.

²⁴² Ibid., p. 75.

²⁴³ Buckminster Fuller Institute. [Internet, WWW], ADDRESS: <http://www.bfi.org/> [Accessed: 28 January 2007].

same price as a top of the range family automobile.”²⁴⁴ Therefore, Fuller’s proposals cover a broad range from megastructures to single-family houses, for meeting the needs for mass-production, affordability, easy-transportation and environmental concerns. Even though he conceived and designed cities drawn afloat on the surface, or under water, but not actually built; the rapidly-developing industry for mass-production let him realize his technology-driven visions after the Second World War.

The utopian vision of Yona Friedman, expressed mostly via the schematic diagrams, was another source of inspiration for the avant-gardes during the 1960s. His principles of the ‘spatial city’ were drawn up in 1958 as an imaginary research; while he published his first manifesto on *Mobile Architecture* (1956), focusing “not on the mobility of the building, but the mobility of the user, who is given a new freedom.”²⁴⁵ It inspired visionary projects of Archigram and Japanese Metabolists, especially that of Kenzo Tange and Arata Isozaki, in the following two decades.

By the mid-century, the Metabolists were also enthusiastic about to solve the growing problems of the cities, and inevitably proposed giant megastructures during the 1960s. Although their proposals remained mostly as visionary productions and mere schemes; they had a great influence on several architects and groups during the following decades.

Another architect that should be recalled is Cedric Price, standing on the frontiers of architecture in terms of his architectural production; such that his drawings and inspirational ideas led a number of buildings to be built.²⁴⁶ Between the real conditions of the discipline fed with the construction industry and the visions on a more democratic society of future, he operated from within the limits of architecture. Though it was never built, the most well-known project by Price, the *Fun Palace* (1965), as well as his architectural principles as a whole, influenced the architecture of Richard Rogers and Renzo Piano remarkably during the 70s.

²⁴⁴ John Back, “Buckminster Fuller and the Politics of Shelter,” in Jonathan Hughes & Simon Sadler (eds.), 2002, *Non-Plan. Essays on Freedom Participation and Change in Modern Architecture and Urbanism*, (Oxford: Architectural Press), p. 117. (1st edition was in 2000).

²⁴⁵ Yona Friedman, 1960, “Programme for Mobile City Planning: An Update,” in Martin van Schaik and Otakar Macel (eds.), 2005, *Exit Utopia. Architectural Provocations 1956-76*, Munich, Berlin, London, New York: Prestel Verlag, pp. 13-18.

²⁴⁶ Reyner Banham, Spring 1985, “Cycles of the Price-mechanism,” *AA Files*, no. 8, p. 103.

Like many other attempts within the architectural scene of the 1960s, Archigram had ‘visionary’ proposals that were closely tied to the architectural attitude of Fuller. Archigram produced a series of architectural drawings, mostly unbuilt schemes originated from the notions of industry, technique, technology, and popular culture. Celebrating the possibilities of post-industrial age, the group envisaged not only the cities over the world as ‘Monte Carlo’, but also the ones proposed as ‘satellite city’, ‘Walking City’, ‘Plug-in City’.

Archigram’s subsequent commitment to a ‘high-tech’, light-weight, infrastructural approach (the kind of indeterminacy implicit in the work of Fuller and even more evident in Yana Friedman’s *L’Architecture mobile* of 1958) brought them, rather paradoxically, to indulge in ironic forms of science fiction, rather than to project solutions that were either truly indeterminate or capable of being realized and appropriated by society. It is this more than anything else that distinguishes them from that other prominent Fuller disciple on the British scene, Cedric Price, whose *Fun Palace* of 1961 and *Potteries Thinkbelt* of 1964 were nothing if not realizable and, in theory at least, both indeterminate and capable, respectively; of meeting an evident demand for popular entertainment and a readily accessible system of higher education.²⁴⁷

During the 1960s, architecture focused on understanding the existing situation and imagining the future. Architectural practice and criticism, as well as the researches and the academic studies were dwelled on the issue of future. Thus, a number of visionary projects dominated the scene of architecture during the 1960s. At the beginning of the century, a number of ‘absolute and holistic’ utopias were imagined for changing the world and the architecture of the time. Idealized visions for urban developments, developed between the war years, led to the ‘relative utopias’ in building scale. Hence, utopia imagined for the whole turned into fragmented visions on future in agreement with current technologies during the 1960s and 70s.

Even though none of their ideas could actually be built, these subjects above mentioned influenced the visionary architecture of the following decades, including that of Superstudio, Archizoom, Antfarm, and Haus-Rucker Co. “During the 1970s, the ideas in several buildings that have been made by Foster and Rogers, the representational productions by Rem Koolhaas and Future Systems, and the notable imaginary proposals of

²⁴⁷ Frampton, 281.

Lebbeus Woods.”²⁴⁸ Peter Cook highlights the nexus between conceptual, representational and physical modes of their architecture as follows:

A stabilizing influence was the morality of realism that meant that (wherever possible) we made the projects to the normal dimensions, of the normal materials and (strangely enough) with the normal composition of such things as houses and shops and balconies and staircases, 85 percent of Archigram projects are immediately buildable using current techniques. Indeed, we were (and are) often irritated by so-called ‘ideas’ architecture that is buildable by an undefined but all-purpose material, or that simply escapes detailed scrutiny by claiming ‘conceptual’ relevance drawn objects that have no likelihood of real existence. We had all spent years making working drawings. Subsequently we have all spent years as teachers. Perhaps the observer can spot this in the designs by Ron Herron, Mike Webb and myself, who constitute the part of Archigram that has (separately) continued making projects. Certainly the subject matter of the projects has that built-in rhetoric that should not be underestimated in the apparently descriptive style of our work..²⁴⁹

At the end of the century, the notion of an ideal order for future societies disappeared; as large-scale attempts to improve society by means of architecture became far too complex to be anticipated within a single vision and utopian image. As Bernard Tschumi frankly states, “architecture ... is not a dream ... It cannot satisfy your wildest fantasies, but it may exceed the limits set by them.”²⁵⁰ Thus, the domain of architecture faced with insular or dissolved visions defined by delirious ideas.

These proposals were based on a kind of ‘vision’, not only criticizing the existing architectural context and the discursive framework, but also transforming the limits of architecture through the experiences of users. All these subjects believed in the significance and the power of representational production as much as the built environment. Moreover, architecture means more than a concrete-materialized product, and such an understanding requires an adaptable perspective adaptable to the perpetually transforming responses to the social, technical, and technological conditions. Thus, these architects do believe, or accept by hearth that architecture is a critical act rather than a banal building activity.

²⁴⁸ Peter Cook, 1993, *Six Conversations. Architectural Monographs*, no: 28, (London: AD Editions), p. 113.

²⁴⁹ *Ibid.*, p. 112.

²⁵⁰ Peter Cook; c. in David Cunningham, Summer 2001, “Architecture, Utopia and the Futures of the Avant-garde,” *The Journal of Architecture*, Vol. 6, p. 169.

3.2.3 Physical – Practical

Standing on the razor edge between experimentation and experience, an architectural production either remains as an idea/ideal proposal, or turns into a concrete/corporeal project; even though the final phase of an architectural production, whether ideational or physical, is not dependent on the a priori expression of an activated subject. Indeed, the only subject, who rules on the final phase of architectural production, is not architect; as the only determining factor is not the subject within the this cycle of architectural production. Likewise, final phase of avant-garde production depends mostly on position and strategy of activated subject with respect to the prevailing context and frame of mind.

What was true of Ledoux was certainly no less true of Le Corbusier, whose vast urban projections could no doubt all have been realized had sufficient power been placed at his disposal. The 412-metre (1,350-foot) World Trade Center, New York, a framed tube structure in the form of twin towers completed to the designs of Minoru Yamasaki in 1972, or the 30-metre (100-foot) higher Sears Tower, Chicago, designed in 1971 by Bruce Graham and Fazlur Khan of Skidmore, Owings and Merrill, have both served to demonstrate that possibly not even Wright's 1,600-metre-high (1 mile) skyscraper of 1956 was necessarily unfeasible. But such mega-buildings are too exceptional to serve as a model for general practice. Meanwhile, as Manfredo Tafuri has suggested, the aim of the latter-day avant-garde is either to validate itself through the media or, alternatively, to redeem its guilt by executing the rite of creative exorcism in isolation. The extent to which this last may serve as a subversive tactic (Archigram's 'injecting noise into the system') or as an elaborate metaphor with critical implications depends of course on the complexity of ideas involved and on the intent underlying the whole enterprise.²⁵¹

Power of an architectural expression originates from its multi-layered and multi-fragmented character, which both holds a tension between definiteness and indefiniteness, and a potential to be interpreted differently at different times. This multi-dimensionality of an architectural expression not only dissolves the probability of imprisonment of an idea to its existential space-time, but also prevents eventual solidification, or inevitable disappearance, of its core when it is built.²⁵² Thus, it could also be argued that resonances of an ideational expression - dependent on the complexity of ideas and on the intentions of architect - might be prolonged in terms of its expansions; as it could figure out a supra-discourse covering a broader context depended on the open-armed receptions of other subjects within this cycle.

²⁵¹ Frampton, p. 280.

²⁵² For digging deep into the roots of this conceptualization of 'solidification of an idea', brought forward by the author here, see Marshall Berman, 1990, *All that is Solid Melts into the Air: The Experience of Modernity*, (1st edition was in 1982), (London, New York: Verso).

Hence, an architectural production, oscillating between imagination and materialization, could be conceptualized as a model or an icon, representing the presence of other possible architectural works.

Peter Cook showed us that architecture does have to not depend on subject, or technique, or the singularity of the work of architecture (yes, prophet Konrad Wachsmann). Richard Rogers, Norman Foster, not to mention the younger generation of architects who design all those buildings with unnecessary suspended roof-constructions (as Alvin Boyarsky puts it), would have been unimaginable without the unbridled fantasies of Peter Cook and Archigram, whose combined energies affected us all. But Peter Cook the builder?... The Peter Cook that might have been... The critics have got between us and the Peter Cook *that might have been*... They have looked at a great inventor who was able, over a period of time, to repeat some of his inventions and have decided that there are certain formal and elemental aspects, of his work which show such consistency of invention that they are observable and even repeatable rules (brothers. But this aspect of Peter Cook leaves aside his particular usefulness as an *inventor*... Those designs would have had the same revolutionary impact on their surroundings as the drawings of them had on the vocabulary of architecture. But he knows and we know: Building them would change so much, and we know that *Peter Cook is Peter Cook is Peter Cook*.²⁵³

Once being utopian a thought or an imaginary proposal; an idea could be realized in the course of time and turned into a physical production to be experienced all through its architectural qualities, and corporeal form, including the issues of scale and material.

3.2.3.1 Form

All through the history of architecture, physical form has always been the direct reference for architectural production. As it might be called as the tangible reflection of an idea in general; it could also be conceptualized as the materialization of an activated energy revealing from subjects. Moreover, it is possible to claim that architectural form embraces most of the other architectural elements, which eventually amalgamate for creating the primary concern of architecture, which is space. Therefore, form, as a fully-loaded aspect of architecture, has also been called in question by avant-gardes at the twentieth-century. Though it lost its priority from time to time, architectural form as a parameter of physical production is worth dwelling on.

²⁵³ Pascal Schoning, Spring 1987, "Peter Cook: Cities / Peter Cook & Christine Hawley: Museum," *AA Files*, no. 14, p. 102.

The ‘historical avant-gardes’ at the very beginning of the century, engaged mostly in aesthetical, cultural and philosophical concerns that inevitably resulted in rejection of historical and traditional values for the sake of new forms of experience. Thus, the artists and architects of the time searched for this very ‘modern’ experience through the abstracted and revolutionary forms of expressions both in art and architecture. Taken architecture as a synthesis of arts, crafts, and technology, the Bauhaus School, for instance, created an architectural language on pure forms, removing both the ornaments, and the references from history and tradition. With similar preoccupations, Constructivism, Futurism, and De Stijl aimed to reach ‘modern’ experience not on forms but through them. However, their short-lived flames of enthusiasm were extinguished by the First World War.

Focusing on meeting the needs of post-war economy and society, architecture could not major on aesthetic refinement, instead social, rational, and utilitarian issues were on the agenda. At the same time, what had been the outcomes of avant-garde enthusiasms were trimmed down by the International Style, which reduced a number of diversities just into three formal principles. During the following decades, these stylistic principles together with functional concerns were taken as a synonym for Modern Architecture. The motto of Modern Architecture, “form follows function”, as well as the obsession on pure architectural forms, was first questioned by the inclusion of ‘pop culture’ in the architectural agenda of the 1960s; and then, diminished by the post-modern reactions against it. Within this perspective, the formal experiments were not the driving forces of architectural avant-gardes at the second half of the twentieth-century. However, the notion of megastructure, or megaform, could be assessed as architectural response to social and cultural concerns of the 1960s and 70s. Megastructure, indeed, proposes an idealized system for a better society and architecture. Constant, Friedman, G.I.A.P., G.E.A.M., Otto, Habraken, Price, Archigram, and Metabolists, suggest mega structures as self-supporting system of mega cities. Most of the architects, who are occasionally called as ‘avant-garde’ pertaining to their radical discourses or to their engagements in the advanced technology and the new techniques, or to their alternative proposals on architectural programming, focused on some experiments both in urban and architectural forms during the 1980s and 90s. Within a number of names, Zaha Hadid, Peter Eisenman, Frank O. Gehry, and Eric Owen Moss, could be referred in their experiments in architectural form.²⁵⁴ As in almost all

²⁵⁴ The current experiments in form, is called as ‘blobitecture’. It is defined and introduced as “a futuristic retelling of the curve, resulting in protoplasmic forms designed by computers. A growing

aspects of architecture, form has been dissolved and melted into ‘image value’ that reveals both from the digital fields of data and from the surface of architectural production at the turn of the century.

3.2.3.2 Material

As mentioned in the previous parts on ‘technique - medium’ and form, material is an integral part of avant-garde production techniques, through which activated energy comes into existence. Within the limits of discussion on architectural avant-garde, the issue of material could be twofold: The first refers directly to the physical aspects of the constituting elements of an architectural production; the second indicates the fundamental elements, parts, ideas, or apparatus that can provide the basis for or be incorporated into the architectural production. In other words, the former literally denotes the physical building materials; whereas, the latter designates the broader domain of ideational production. As the issue of material in the second meaning is dwelled on exhaustively in the previous parts on ideational productions; here, it is better to debate on the physical materials in the practice of architectural avant-garde.

All through the twentieth-century, material has been an instrument of avant-gardes both in art and architecture. Materials sometimes reflected the revolutionary ideas; or sometimes expressed the courage to urge the limits of the mainstream. Mostly for aesthetic, and sometimes for political concerns, avant-garde artists and architects utilized innovative and advanced materials, in diverse manners and techniques. They combined heterogeneous materials, or reduced the final production into such a degree that a single material could create the effect, which had been intended. It could be meaningless to enumerate the building materials that architectural avant-gardes used during the twentieth-century; as a material should merely be taken as a medium for various expressions of activated energy. Paul Davies gives his powerful expression on the issue as referring to the works of Archigram.

number of inventive architects are now embracing this concept, making ‘blobitecture’ the hottest global trend in the industry.” See John K. Waters, 2003, *Blobitecture, Waveform Architecture and Digital Design*, (Massachusetts: Rockport Publishers, Inc.). [Internet, WWW], ADDRESS: <http://eng.archinform.net/quellen/57482.htm> [Accessed: 30 December 2007].

The substance of Archigram is that style is substance. Hence the new small but thick unpocket-able pocketbook is too small. The notion of a handbook is too literal and not sufficiently mindful of Archigram's internal friction or of the book's own role in the fabrication of an image.²⁵⁵

Nevertheless, it should be noted that material has always been a medium, through which the advancement in technology and the experimental techniques of avant-garde could be reflected, and has always been more than its material substance. As materials, technology and techniques are in progress, an ideational production could turn into a physical production in time.

Technical progress has frequently been in contradiction to emerging architectural languages. Nevertheless, a transformation of the 'conceptual' sense attributed to the meaning of the architectural object, and by extension the method by which it is conceived, has been an undeniable fact at least over the past sixty years. The Beaubourg, by Renzo Piano and Richard Rogers, could not have been conceived without that 'technological trend' that characterized the late 1960s and early 1970s. The Beaubourg was perhaps the first example created of the expression of that trend, though it had already been manifested, perhaps more abstractly and conceptually, by architects from Archigram to Richard Buckminster Fuller. It might be a mistake to only consider this process from the point of view of the progress of 'material' technology. A new, 'immaterial' concept of architecture may be the one that holds the key to understanding the origins of this new architectural language developed using the computer.²⁵⁶

Indeed, it could be claimed that avant-gardes at the twentieth-century, consciously or not, de-materialized the material of architecture. "Webb was progressively dematerializing the proposition of 'the building'. From auto-house to 'cushicle' to 'suitaloon' to the ultimate... As time has gone on they have both toughened their position... Webb moving circuitously towards a more theoretical than physical questioning of 'the need of the object', then towards the incorporation of quite definite objects."²⁵⁷ By the turn of the century, architecture went beyond the limits of material qualities of the previous century. As there would always be innovations in materials going hand in hand with the progress in

²⁵⁵ Davies and Griffiths, p. 73.

²⁵⁶ Marco Nardini and Francesco De Luca, 2002, *Behind the Scenes. Avant-garde Techniques in Contemporary Design*, (Basel, Boston, Berlin: Birkhäuser Publishers for Architecture), pp. 12-13.

²⁵⁷ Gunther Domenig, Michael Webb, and Peter Cook, September 1984, "Beyond the Normal Limits of Twentieth-Century Architecture," AA Files, no. 7, pp. 44-45.

technology and as architecture would accompany these improvements; avant-garde in architecture might have much to do with building materials also during this century.²⁵⁸

3.2.3.3 Scale

In addition to corporeal form and material, scale is another parameter on the way to conceptualize avant-garde in architecture. When the works from the limits of architectural discipline are reconsidered, it could be stated that these works are taking part in a broad range of study: from urban scale to plot scale, from building to furniture, from unique handmade craftwork to mass production. By the same token, when the voyage of architectural avant-garde is considered, it could be stated that the scale of its operational domain has been transformed during the twentieth-century: from building lot to settlement; from settlement to city; from city to mega-city; from mega-city to global; from global to virtual. Indeed, the scale of operational domain of architectural avant-garde is directly related with the general tendency figured out by the contextual dynamics, as well as the positions and the roles of architects.

Creative and heroic role of architect together with the aesthetical and cultural dynamics at the very beginning of the twentieth-century led to an architecture that was operating in building scale. For instance, architecture theoretically proposed and practically operated by De Stijl, the Bauhaus School, and Constructivism - not only in building scale but also in the objects within it - could be given as examples. Between the two world wars, architects had again heroic roles accompanied with more revolutionary spirit. Moreover, the post war-contexts demand more rational and utilitarian solutions for social crisis. Thus, the scale of architecture shifted from building to settlement. Constructivist proposals, either utopian or imaginary, during the 1930s; and the functionalist principles of C.I.A.M. on the designs of buildings and city planning could illustrate this approach. In addition to C.I.A.M., Team X and the Smithsons proposed socially-driven alternative urban proposals as well as building schemes during the 1950s. Although Constant's New Babylon seems like an alternative proposal for urban structure; it is a conceptual model for a utilitarian society. "New

²⁵⁸ Having the potential to transform radically the built environment, an inevitably the discipline of architecture, nanotechnology is defined as "the ability to manipulate matter at the scale of less than one billionth of a meter, has the potential to transform the built environment in ways almost unimaginable today." For the relationship, please refer to, Nanotechnology + Architecture, [Internet, WWW], ADDRESS: <http://www2.arch.uiuc.edu/elvin/nanotechnologyindex.htm> [Accessed: 30 December 2007].

Babylon ends nowhere (since the earth is round); it knows no frontiers (since there are no more national economies) or collectivities (since humanity is fluctuating). Every place is accessible to one and all. The whole earth becomes home to its owners.”²⁵⁹ Indeed, it blurs all kinds of definitions in architecture, including scale.

During the 1960s, the changes both in the context and in the dynamics of design activity inevitably led to a shift in scale and media of architectural production. City planning was started to be taken as an integral part of architecture. By the 70s, the scale was shifted from city planning to mega-city; hence the concept of ‘megastructure’, combining the scales of architecture and city planning, was a widespread idea in the scene of architecture. The visionary proposals of megastructures introduced new dimensions to both architecture and city planning; whereas, they brought about a number of new parameters and problems. The 1980s was a period of decentralization and conservatism; whereas, by the 1990s, capitalism and globalization influenced all parts of life including architecture. Therefore, the scales of both architecture and architectural avant-garde changed from local to global throughout these two decades. At the end of the twentieth-century, the issue of scale for architecture is so diverse and insular that it could be possible to claim that the scale of architecture turned into that of architectural corporation. In other words, the bigger an architectural corporation, the broader range of architectural productions it operates through. Within this perspective, scale of architectural avant-garde fluctuates from the domain of digits to the field of nanomaterials, nanoparticles, and composites.

Maybe the historical back-and-forth of morals and symbols dressed the architectonic styles is a game being played out? So what’s different about today? What’s new? Every so often our frontiers are so greatly extended by science and invention that the way to live takes a leap. Sometimes architecture is there wailing to help, or sometimes playing in its own corner. Technology? Now let’s see, hear, breathe, feel worlds outside our own world.²⁶⁰

²⁵⁹ Constant Nieuwenhuys, 1974, “New Babylon. A Nomadic Town,” The Exhibition Catalogue, The Hague: The Haags Gemeetenmuseum. [Internet, WWW], ADDRESS: <http://www.notbored.org/new-babylon.html> [Accessed: 30 December 2007].

²⁶⁰ Peter Cook, “Control and Choice,” 1975, *A Continuing Experiment*, (London: Architectural Press); c. in Martin Pawley, “We Shall not Bulldoze Westminster Abbey: Archigram and the Retreat from Technology,” in K. Michael Hays (ed.), 1998, *Oppositions Reader*, (New York: Princeton Architectural Press), p. 431.

3.3 Projections onto the Expressional Modes of Receiver(s)

Within the cycle of avant-garde production, activated energy is transmitted between different subjects. The energy reveals from activated subject through different modes of expressions as discursive, representational and/or physical productions. This activated energy may stir up other subjects; or the converging activations may overlap. Encountering, coinciding, and amalgamating with the energies of the others, these energies in different modes of expressions are received by other subjects that can be called as receivers. Within the same context or not, this revealed energy in one of these modes activates the receiving subjects, who eventually may or may not reflect it through other expressions. Therefore, it is possible to dwell on the interaction between different modes of expressions in this complicated and never ending cyclic process of transformation.

The interactions could be conceptualized between two sets of expressions, each of which has three phases of architectural productions as: discursive – discursive, discursive – representational, discursive – practical, representational – discursive, representational – representational, representational – practical, practical – discursive, practical – representational, and practical – practical. Even though these interactions are abstracted for the sake of conceptualization; it is not so linear and simple. A discursive formation in a period of time could influence other discourses; or the reflection of a discourse might be found in the representations of the others; or an idea represented by any kind of architectural media might trigger other ideas for producing very physical expressions, etc. It is not meaningful to repeat the nine interaction-combinations; yet, it is worth illustrating the issue again by referring to the avant-garde formations at the twentieth-century.

A number of interactions can be traced all through the twentieth-century architecture. There are several paths defining both the constellations of avant-garde subjects and the projections of their expressions. For instance, alternative and radical expressions of the Constructivist, in all three phases, found their reflection in the principles disseminated by Team X, in the ground-shaking representations of Archigram, and in the buildings of Kenzo Tange. Not only the influences of Team X on Archigram and Metabolists; but also the resemblance of Archigram's Plug-in City (1964) to Metabolist Kisho Kurokawa's Nagakin Capsule Tower (1972) is clearly visible. The manifestations of Constructivists, focused mainly on the integration of art and life, projected onto the distinctive expressions of

Constant and Guy Debord from the Situationist Internationals. Projections of the Constructivist expressions can be found on Zaha Hadid's experiments on architectural form and architectonic drawings, on Coop Himmelb(l)au's dynamic forms, and on Rem Koolhaas's debates from the 1970s on.

As epitomized through Constructivism, the interactions between architectural avant-gardes trace on the twentieth-century architecture. It is also possible to figure out particular interrelations of an individual or a formation within a period of time. David Rock, part president of Royal Institute of British Architects, for instance, locates the constellation of Archigram as follows:

The power of the manifesto, especially in its drawn form, to promote concepts and advance their own and others' thinking, was crucial in Archigram's attack on conventional thinking. There are connotations here of the Futurists, the Italian Urbanists, and the Metabolists, of whose work Archigram were aware, as they were of many other architectural influences in the USA, Europe and Japan - notably Buckminster Fuller, Louis Kahn and the Vienna circle. They felt part of a continuous line of discussion from Mies, Gropius, Taut and Corb, through to CIAM and TEAM 10. They were supported in their promotion of all these concepts by Reyner Banham, then of the Architectural Press, Monica Pidgeon of *Architectural Design*, Cedric Price and Theo Crosby, among others.²⁶¹

Indeed, what voyages through the century, from architect to architect via the architectural productions, is the ideas, energies, or activations transmitted, received, transformed, and conveyed.

3.4 Attributer(s) Defining and Disseminating Expressions

The ideas, energies, or activations reflected are received by other subjects, standing inside or outside of the production process. These receivers, who may belong to public or intellectual domain, attribute 'avant-gardeness' to all the activated subjects or to their expressions. Even though users and clients from the public body, as well as the architects from the domain of architectural practice, can also ascribe avant-gardeness; subjects with intellectual affiliations - such as academicians, theoreticians, historians, or critics – assign

²⁶¹ David Rock, 2002, *Royal Gold Medal 2002 : Presented to Archigram / Royal Institute of British Architects*. [Internet, WWW], ADDRESS: <http://www.bartlett.ucl.ac.uk/architecture/people/showcase/01-02/archigram.htm>. [Accessed: 02 May 2005].

the ascription of 'avant-garde' for subjects or expressions. These attributers not only designate, but also appreciate, highlight, locate, and classify those reference groups of subjects and productions. Moreover, the definitions and/or attributions are disseminated through the architectural discourse, within which divergent or convergent thoughts encounter. Thus, the complicated and cyclic processes of architectural production and discursive formation amalgamate, resulting in a multi-dimensional matrix of interrelations.

Within the scope of this study, it is not possible to cite or refer to all attributions assigned to the subjects and their productions through the twentieth-century. Besides, in the previous chapter and parts, both the geography of avant-garde and the topography of architectural avant-garde are deciphered by referring to several academicians, theoreticians, historians, and critics. However, it is better to dig into the issue of attribution throughout a 'debate on a debate', as an instance from the domain of architecture.

Richard Pommer, a critic for *Artforum*, points to "the emergence of the New York Five as a modernist counterpoint to the architectural recognition granted in the '60s to commercial, consumer and science-fiction imagery."²⁶² Pommer also comments on Eisenman's division of the architects into opposing camps: a false avant-garde of the '60s and a true modernism of the '70s. Relegated to the former category were a number of experimental architects; along with Peter Cook, Eisenman included Michael Webb, Hans Hollein, Friedrich St. Florian, and, at least in part, Arata Isozaki.²⁶³ Referring to Richard Pommer in his article, "Architecture or Techno-Utopia", Felicity D. Scott - Assistant Professor of Architecture in the Graduate School of Architecture, Planning, and Preservation at Columbia University and a founding editor of *Grey Room* - points out that "[f]or Pommer, Eisenman's modernism consisted primarily of the formalist analyses of Clement Greenberg mixed with that of Eisenman's teacher, Colin Rowe."²⁶⁴ Going one step further, Scott tries to trace the

²⁶² Richard Pommer, October 1976, "The New Architectural Supremacists," *Artforum*, Vol. 15, p. 38; c. in Felicity D. Scott, Spring 2001, "Architecture or Techno-Utopia," *Grey-Room* No.3, p. 115. Available: JSTOR The Scholarly Journal Archive; ADDRESS: <http://www.jstor.org>. [Accessed: 13 September 2007]. A copy of this is in the author's possession and may be consulted by contacting the author at gokcebulut@yahoo.com.

²⁶³ Ibid.

²⁶⁴ Scott also adds in the footnote that "Peter Eisenman would also demonstrate his indebtedness to Rowe's thinking on this topic on another occasion... In Eisenman's editorial to *Oppositions* 6 (Fall 1976), "Post-Functionalism", he positioned Reyner Banham, Cedric Price, and Archigram as architects who "have understood design as the product of some oversimplified form-follows-function formula." Indeed, for Eisenman, their 'idealization of technology' continued a functionalist predicament in which the positivist project was affiliated with an outdated ethical and idealist

genealogy of Eisenman's division through the discourse on modernism and avant-garde by Colin Rowe - a distinguished architectural historian, critic, theoretician, and teacher - as follows:

Earlier in the decade [1970s], in the introduction to *Five Architects*, Rowe had assimilated commercial modernism and the emergent experimental lineage (then still forging transformations in the functionalist paradigm). He described the former (in his terms 'the camp of success') as simply a less self-conscious version of the latter, the 'true believers'. Such 'true believers', Rowe explained, which included any prospect of a postwar European avant-garde, were naively committed to the authenticity of the modern movement's social and political agenda in the face of its actual failure. In attempting to revitalize the radical promise of modernism, they remained 'obliged to detach [themselves] from successes'. For Rowe, however, this was already a lost battle.²⁶⁵

In order to reveal the multi-dimensional matrix of interrelations within a singular argument, it is worth continuing on the receptions and reflections of Scott; although it is possible to refer Colin Rowe in his original text "Introduction to Five Architects".²⁶⁶ Scott reflects on Colin Rowe's text as follows:

After listing a "succession of fractional style phases" - among which he [Rowe] included Team 10 - he singled out Archigram, "in terms of which involutions," he insisted, "any consideration of architecture in the Nineteen Seventies must be based." Indeed, he continued, the two camps (the camp of success and the true believers) "have, by now, so much interpenetrated, so infected one another, so much exchanged arguments and apologetic, appearances and motifs, that to discriminate either is becoming a major operation."²⁶⁷

According to Scott, "Rowe invoked this distorted condition to assert the historical necessity of architecture's autonomy as demonstrated by the New York Five."²⁶⁸ He carries on giving other references that could support his argument. At this point, it is better to quit Scott's argument mapped out over Pommer, Eisenman, Rowe, and many others, in order to go back to the subject matter on the attributions.

perspective. Like Rowe, such work was thus to be collapsed into that of a mainstream modern architecture." Ibid.

²⁶⁵ Scott, p. 115.

²⁶⁶ Colin Rowe, 1972, "Introduction to Five Architects," in K. Michael Hays (ed.), 1998, *Architectural Theory Since 1968*, (Cambridge, London: The MIT Press), pp. 72-85.

²⁶⁷ Colin Rowe, "Introduction," in *Five Architects: Eisenman, Graves, Gwathmy, Hejduk, Meier*, 1975, (New York: Museum of Modern Art, Oxford University Press, p. 3; c. in Scott, pp. 115-116.

²⁶⁸ Scott, p. 116.

When the multi-dimensional matrix of interrelations is conceptualized, grounding on all the subjects within the discipline; it is possible to argue that relations could be grouped into two regarding producing-subjects and attributing-subjects. These interrelations could be elaborated in terms of the ‘consciousnesses’ of subjects. On the one hand, producing-subjects, being conscious of ‘resemblances’ or not, reflect the activated energy. As Lachmayer accentuates; “[t]here were some parallels, both conscious and unconscious, in the art world, as the same ideas developed around the same time - from the Land Art of Robert Smithson, to the work of Eduardo Paolozzi, or Richard Hamilton, or the Art & Language group, amongst others.”²⁶⁹ Peter Cook, frankly expresses that “it is difficult to be exact about influences, but those influences that enter unconscious consciousness are what I call ghosts.”²⁷⁰ On the other hand, producing-subjects, being conscious of ‘avant-gardeness’ or not, either express themselves without any preoccupation; or manipulate their reception and attributions. Theda Shapiro highlights that the painters themselves almost never used the term ‘avant-garde’.²⁷¹

They all, however, did employ the concept, if not the actual term, frequently referring to themselves as forerunners and foreseers who, comprehending and expressing their times and utilizing ever more advanced techniques, would be understood only by men of the future. They contrasted themselves to the general public, which they considered unreceptive to their endeavors, and also to the artistic traditionalists opposed to radical innovation and concerned with satisfying public taste. In contradistinction to these latter, the avant-garde, greater and lesser talents alike had not only a characteristic world view, but also a distinctive life style.²⁷²

Paul Davies comments further on the issue of consciousness during the process of production –reception – attribution that “Archigram built their careers through the media...They established the model for every 1980s radical chic architectural practice: first draw (or teach), then publish, then exhibit, then catalogue. The importance of building was minimal; the importance of drawing was elephantine.”²⁷³ Therefore, in the case of the phenomenon of Archigram, it could be stated that the members of the group designed the

²⁶⁹ Lachmayer, p. 436.

²⁷⁰ Peter Cook, Summer 1987, p. 57.

²⁷¹ Theda Shapiro, 1976, *Painters and Politics. The European Avant-Garde and Society, 1900-1925*, (New York, Oxford, Amsterdam: Elsevier), p. xiv.

²⁷² *Ibid.*, p. xv.

²⁷³ The issue was discussed in the previous parts on ‘technique-medium’ and ‘legitimization’. See Davies and Griffiths, p. 73.

receptions of Archigram by means of all kinds of media. Their constructed positions within the domain of architecture, or manipulated attitudes as opposed to prevailing system, are supported by the disseminations of attributers. How these activated subjects are introduced and launched by the attributers change not only the label ‘avant-garde’, but also the course of history. Though the ‘manipulated attitudes’ and the correlation between ‘consciousness’ and ‘avant-gardeness’ are controversial; it could firmly be claimed that the interrelations between producing and attributing subjects continuously transform not only all the subjects being mentioned, but also the context, within which all those interactions occur.

3.5 Context of Production – Reception – Attribution

Context, as “the set of circumstances or facts that surround a particular or situation,” connotes “framework, frame of reference, ambience, environment, surroundings, background, connection, relationship, conditions, precincts, milieu, and meaning.”²⁷⁴

Within the scope of this study, the issue of context is conceptualized twofold. It refers both to the milieu of architectural production, within which activated energy of an individual reveals and synergy of a group occurs; and to the background, where those productions are received and attributed. Then, it could be argued that context, within which all subjects and productions take part or interconnected, multiplies the variety and complexity of the *multi-dimensional* character of architectural avant-garde.

Though concepts and phenomena are not simple entities to be separated and categorized, and any conceptual map and historiographic categorization could be assessed as a reduction; mappings and charts, being as a part of archaeology of a concept, could be invoked. Noting that a number of different twentieth-centuries for different geographies as well as a number of architectural avant-gardes for diverse local contexts could be defined, here, the voyage of architectural avant-garde through the twentieth-century is conceptualized in a table, in which the parameters of architectural avant-garde are delineated in four ruptures and five periods of twenty years (Table 3).²⁷⁵

²⁷⁴ Random House Webster’s Electronic Dictionary and Thesaurus, s.v. ‘context’.

²⁷⁵ Indeed, these parameters are debated throughout Chapter 3. Therefore, the table itself should be taken as a tentative product, rather than a definite statement.

Table 3. Ruptures in the twentieth-century

	1900s 1910s	1920s 1930s	1940s 1950s	1960s 1970s	1980s 1990s
Subjects: Pioneering Architects and Avant-Garde Formations	Expression- ism, Dada, Cubism, Futurism, De Stijl, the Bauhaus School, Constructivism	Futurism, De Stijl, Purism, the Bauhaus School, Constructivism C.I.A.M.	Kiesler, COBRA, Constant, Wachsmann, Fuller, C.I.A.M., TEAM X, Smithsons, New Brutalism, Independent Group, Neo- Rationalism, Neo-Realism	Soleri, O.M.Ungers, Katavolos, Haus-Rucker Co., Ant Farm, Archizoom, Superstudio, Situationist International, Maymont, G.I.A.P., Friedman, G.E.A.M., Otto, Price, Habraken, Archigram, Tesla, Metabolists, Rudolph, Stirling	Nouvel, Hollein, Domenig, Coop Himmelblau, Future Systems, Alsop, Isozaki, Tange, Kurokawa, Findlay, MECANOO, MVRDV, Morphosis, Grimshaw, Farrell, Foster, Rogers, Piano, Libeskind, Hadid, Diller Scofidio, Koolhaas, Tschumi, Eisenman, Gehry, Owen Moss, Hejduk
Tendency in architecture / Focus of architectural production	Form / Abstraction & object oriented production	Function / Social realities	Humanist / Social concerns	Meaning and Structure / Culture and everyday life & process oriented production	Image and Surface / Representative values & global and capitalist production
Frequency of avant-garde	Artistic & Formal Avant- garde	Formal & Functional Avant-garde	Social & Functional Avant-garde	Cultural & Technological Avant-garde	Contextual & Technological Avant-garde
Common traits of avant-garde	Enthusiasm for modern, Absolute break with past and tradition, Desire to start a new position, Absurdity	Tone of provocation, politicization	Imperma- nence, transition,	Social engagement, Cultural issues, Pop, Technological advancements	Conservatism, Chaos Loosened up, reconfigured as identity 'branding' and 'lifestyle' issues
Position of architect	Destructive, Anarchic, Creative, Opposing, Alternative Heroic	Dynamic, Activist, Destructive, Engaged	Critical, Alternative, Realist	Critical, Engaged, Activist Revolutionist Tendentious, Libertarian Anarchic Radical	Institutionalized, Conciliatory Capitalist Nihilist
Action	Provocation, Destruction, Creation	Critical - Affirmative on culture and institutions	Practical action, Critical stance	Critical stance Opposition to the established conventions, refusal and protest	Infiltration Destabilization Merge of practice and everyday life Virtual alternatives to transform context
Function of avant-garde architecture	Aesthetic – Cultural Continuous technical revolution, Experience of shock	Political Social Transformatio n of the institution of culture, Social Revolution	Social - Practical	Cultural – Social Transformation Public intervention, creation of situations, active participation into the city	Practical - Aesthetic to transform culture from within, to raise critical consciousness on urban experience

(Table 3 continued) Ruptures in the twentieth-century

	1900s 1910s	1920s 1930s	1940s 1950s	1960s 1970s	1980s 1990s
Strategy of architect	Criticism Aesthetic Criticism, Self-criticism, Absurdity, Nihilism, Operational maneuvers of revolution, experiment, innovation	Negation Invention and engagement in mass media Social engagement	Moderation Experiment, Impermanence Revolutionary opposition	Resistance Collective power and cooperation against the tradition, Cultural revolution, reinvention, Creative aimlessness, Randomness, Impermanence Participatory design	Affirmation To infiltrate and destabilize dominant practices
Ethos	Movement	Organization	Formation	Tendency	Individual / Corporation
Legitimization of architecture	Aesthetic movement Stylistic auto- attributions	Social engagement	Political and economic dynamics	Contradiction Trans-stylistic attitudes and actions	Decentralization Dispersed formations and tendencies Corporation
Content	Rejection of culture	Socially utilitarian		Cultural and social concerns	
Language of architectural discourse	Productivist			Linguistic	Digital
Vocabulary	Experimental statements	Monolithic statements	Realistic statements	Critical Statements	
Technique of architectural representation	Abstraction, Juxtaposition			Complexity	
Technological reference for architecture	Transportation vehicles (train & automobile)	Transportation vehicles (aero plane)	Scientific progresses (biological, chemical, and physical)	Means of Communication (space-craft & space shuttle)	Means of communication (television & computer)
Concreteness & utopia	Absolute Holistic Utopia for cities	Idealized visions for urban development	Relative utopias in building scale	Fragmented visions on future	Insular Visions / Dissolved - Delirious Visions
Scale of architectural production	Building Design (Building Lot to Territory)	Urban Planning (Territory to Settlement)	City Planning (Settlement to City)	Mega Structures (City to Mega City and Metropolis)	Global Architecture & Urban Design (Metropolis to Virtual Architecture)
Material	Anything - publications, events, manifesta- tions, media art, critical public art			Dematerializa- tion, Manipulated popular media	
Form	Manifestations & anything revolutionary and new	Mass publications on design, education systems, film, opera, radio, theatre, spectacles		Situations	Melted into blobs and fields of data
Target Audience	Individual	Social	National	Popular	Global / (Virtual)

An attempt to scan the whole century basically constitutes a ground for conceptualizing architectural avant-gardes, and for debating on the avant-garde formations during the 1960s and the 70s. When these two decades are focused on, it could clearly be perceived that the subjects that have mostly be called as ‘avant-garde’ are worth remarking. As one of the underlying statements of this study, it is claimed that the relationships between these subjects, including a number of individuals and groups, and their architectural productions create a multi-dimensional matrix. One of the ways of representing this matrix, having a number of parameters as well as sub-parameters, could be a 3-dimensional map, which is figured out with the ‘individual maps’ of avant-garde subjects. Composed one at top of the other, these individual maps form a cylinder that could allow a set of cross-sections for a number of diverse re-readings (Figures 4-6).²⁷⁶

Each avant-garde within history originates through its formative circumstances and facts. Indeed, the only subject, who rules on the final phase of architectural production, is not architect; as the only determining factor is not the subject within the this cycle of architectural production. Likewise, final phase of avant-garde production depends mostly on position and strategy of activated subject with respect to the prevailing context and frame of mind.

The context of architectural avant-garde could be conceptualized regarding to a number of common denominators; such that it is possible to enumerate these diverse contexts as historical context, physical context, cultural context, social context, political context, intellectual context, aesthetic context, architectural context, etc. As it is hard to refer all the avant-garde individuals, formation, and their productions through the twentieth-century architecture pertaining to these context; and as these different denominators of the issue of context is mentioned in the previous chapter; it is meaningful to dwell on the conceptualization and reception of architectural avant-garde within the context of Turkey.

²⁷⁶ Intending merely to represent the conceptualization of this matrix, these figures are tentative and open to possible further interpretations.

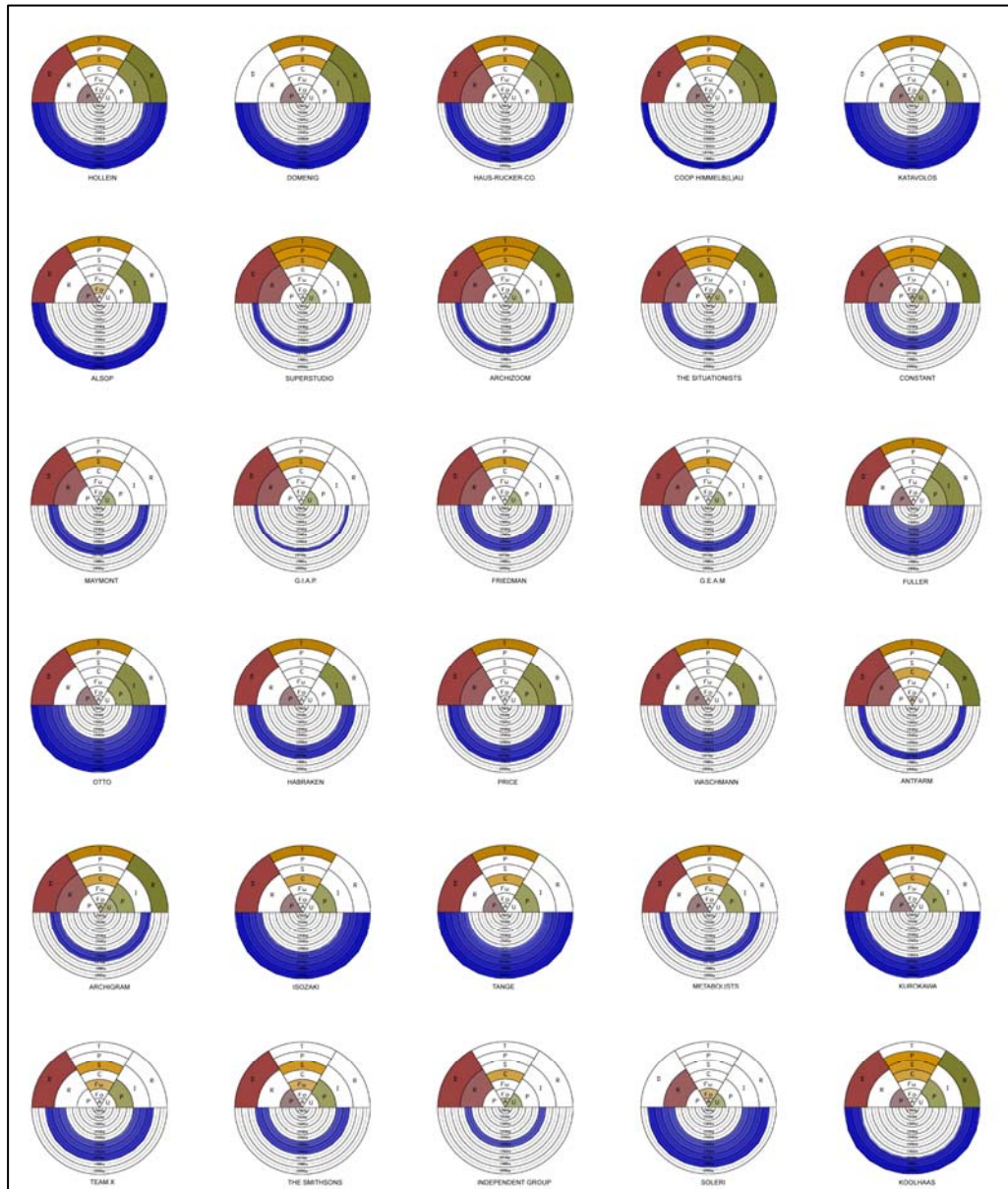


Figure 4 Conceptual maps for the avant-garde subjects of the 1960s, showing the ‘phases of activated energies’, ‘activation periods’, ‘frequency of energies’, and ‘taxonomic attributions’.

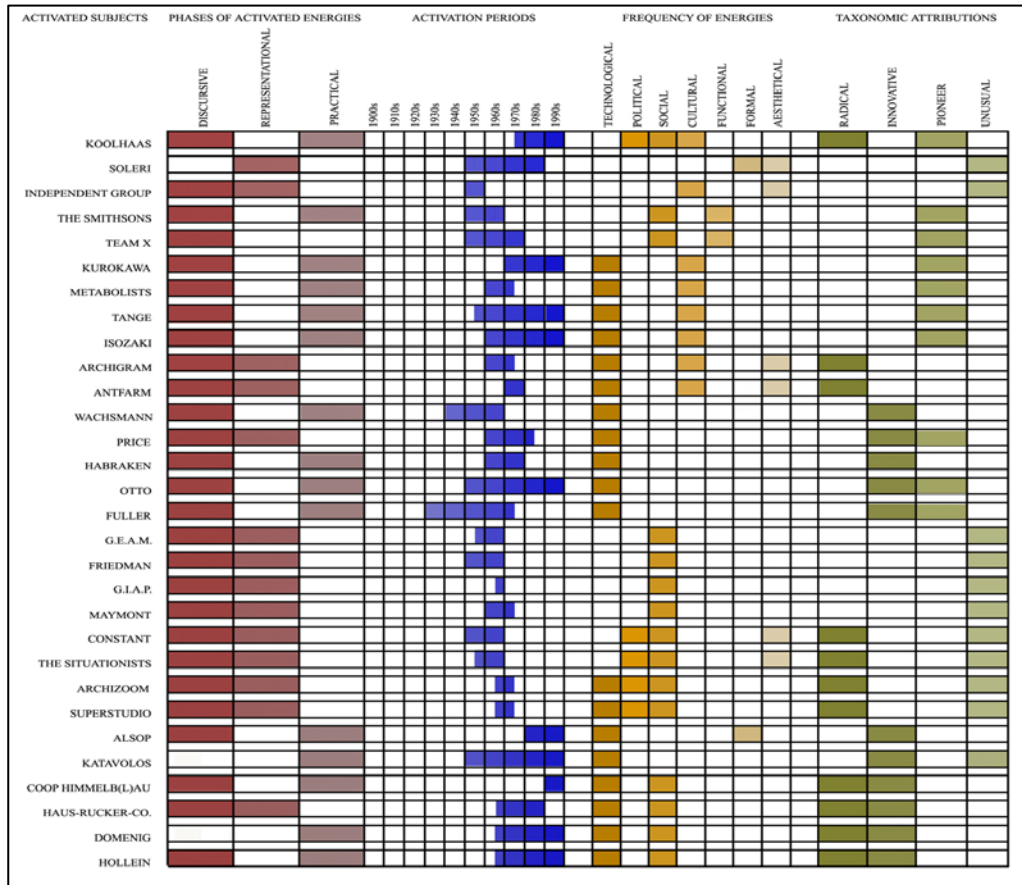


Figure 5 The conceptual section of the matrix for the avant-garde subjects, depicting the ‘phases of activated energies’, ‘activation periods’, ‘frequency of energies’, and ‘taxonomic attributions’.

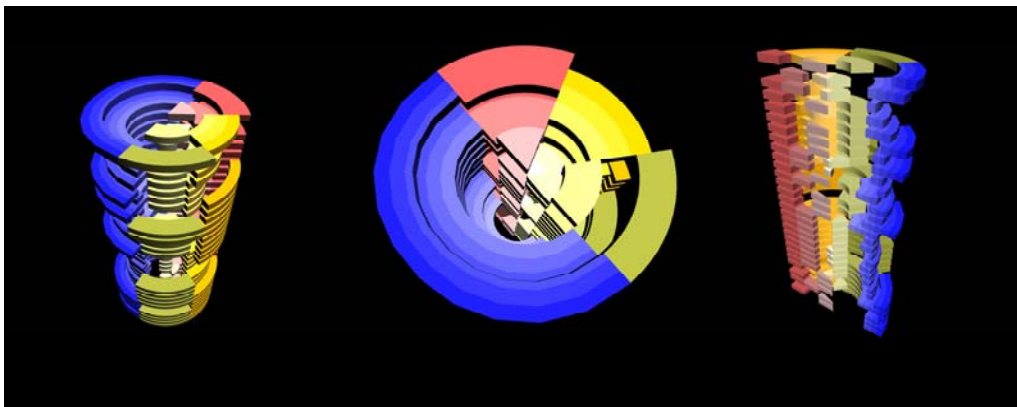


Figure 6 The 3-dimensional conceptual matrix for the constellation of avant-garde subjects during the 1960s.

CHAPTER 4

REVELATIONS AND REFLECTIONS ABOUT THE LIMITS OF ARCHITECTURE IN TURKEY

As the conceptualization of avant-garde through its voyage at the twentieth-century indicates, it is a multi-dimensional notion and a complex phenomenon as well. In spite of positions of subjects and contents of their productions, context, within which all subjects and productions appeared, engenders the *multi-dimensional* character of avant-garde. Here, context refers to a set of circumstances and facts surrounding the ‘avant-gardeness’ of subject(s) and object(s), as well as receivers. In other words, each avant-garde through history originates through its formative circumstances and facts. It could also be conceptualized that as the context changes, avant-garde accommodates itself to novel circumstances. Although avant-garde is a trans-national and cosmopolitan concept, it is a ‘multi-cultural’ and ‘multi-lingual’ phenomenon beyond its conceptual being. While it is possible to mention about more general inclinations within the history of avant-garde; the local contexts are also influential in the revelation of the activated-energy of subjects. Moreover, the characteristic of a local context is figured out by a number of particular contexts, including social, cultural, technological, political, and aesthetical ones.

After bringing forth a map for conceptualizing architectural avant-garde and an archaeological scan of the twentieth-century through the fundamental parameters of this concept, this part of the study intends to designate the possibility of various conceptualizations and receptions of avant-garde in diverse geographies. Emerged within their own dynamics, avant-garde formations during the 1960s, as well as their revelations, could project on different contexts in different ways; as their reflections and receptions could resonate within the local context in a number of particular manners. The fundamental aim of this part is twofold: to delineate both various conceptualizations of avant-garde as a notion and to bring out the receptions of these avant-garde formations as particular phenomena in Turkish context. Therefore, it is focused both on the conceptualization of avant-garde within the present architectural scene in Turkey; and on the resonances of the avant-garde formations during the 1960s about the architectural expressions of the following decades.

Indeed, the issue of reflection is also twofold: reception and projection. Thus, this part of the study is intended as a retrospective appraisal of the context of the 1960s by the Turkish architects and an endeavor to pore over the present frames of receptions in the Turkish context. Therefore, this chapter dwells on direct or indirect reflections of the voyage of avant-garde formations upon the expressions of Turkish architects. Revelations and reflections of the architectural avant-gardes are searched through the discursive expressions of a group of ‘architect-receivers’, having a consistent attitude and position in the Turkish scene regarding architectural theory, history, criticism, practice, and education. Hence, it is believed that this study could underline the complexity of avant-garde pertaining to the divergences according to local contexts, as well as the convergences underlining the phenomenon itself.

4.1 Context of the 1960s

Recovering from the Second World War and its aftermaths, the second half of the twentieth-century for the Western World had begun with a more consistent way of life as opposed to the turbulence of the previous decades.²⁷⁷ The period of the 1960s witnessed both positive and negative effects of the previous decade. Jumble of interrelated cultural and political events in Western countries, as well as social upheaval and liberalistic movements in a larger context, dominated this era, which became synonymous with all the new, exciting, radical, subversive and/or dangerous events and trends continued in the subsequent decades. The significant events around the 1960s, which would influence both the course of history and the character of decade, could be summarized as follows: complex cultural and political events, social upheavals in a larger scale, liberalistic movements, subversive and dangerous events, radical and exciting trends, and youth subculture. The

²⁷⁷ The post-war context brought forth the emphasis on normality and conformity in America; as the post-war Europe dwelled upon the issues aiming for a greater inclusiveness and social awareness. However, as the time passed, it became evident that the effects of social, economic, cultural repressions, as well as the developments during the 1950s would have a momentous impact not only on the 1960s, but also on the rest of the century. In spite of many changes in different aspects of life, the most drastic advancements that would soon shape directly architecture were in science and technology: In 1953, the helical structure of DNA was discovered; the first organ transplants were done in 1954; *Sputnik 1* was launched in 1957; the world’s first commercial jet airliner, *de Havilland Comet*, was brought into service; *Fortran* as an important milestone in the development of programming languages was developed at *IBM*; and *USS Nautilus (SSN-571)* became the world’s first nuclear powered submarine and traversed the Arctic in 1958. Going hand-in-hand with these scientific and technological achievements, the optimistic visions of a semi-utopian technological future, including such devices as the flying car, were popular references for art and architecture. Nick Yapp, 2005, *Getty Images 1960s: Decades of the 20th Century*, (Germany: Könemann), p. 1-11

1960s, in a way, became the decade of scandals, riots, mass civil conflicts, civil rights movement, and anti-war movements.²⁷⁸ Another discernible movement was the youth cultural radicalism by the hippies and the counter-culture. The youth, who would in the following years be referred as the *68 Generation*, engaged in liberalization in every aspect of life. Besides to the political agitations and the worker uprising in the United States and France, the student protests in 1968 marked this period. The universities became the centers, at which all aspects of life were in question, and from which anarchy, liberalism, pop culture were grown.²⁷⁹ With the rise of an alternative youth subculture, “the world had only recently begun facing the fact that young people could develop existential and expressional preferences independently of adults.”²⁸⁰

Approached strictly as a matter of style, new art in the 1960s surprises you - if it does surprise you - not by its variety, but by the unity and even uniformity it betrays underneath all the appearances of variety. There are Assemblage, Pop, and Op; there are Hard Edge, Color Field, and Shaped Canvas; there are Neo-Figurative, Funky, and Environmental; there are Minimal, Kinetic, and Luminous; there are Computer, Cybernetic, Systems, Participatory - and so on. (One of the really new things about art in the 60s is the rash of labels in which it has broken out, most of them devised by artists themselves--which is likewise new; art-labeling used to be the affair of journalists.) Well, there are these manifestations in all their variegation, yet from a steady and detached look at

²⁷⁸ The 1960s, in a way, became the decade of movements. A number of riots, mass civil conflicts and anti-war movement emerged. The momentum created by the civil rights movement swept through not only the United States but also the European countries in the 1960s. A period of civic turmoil followed this momentum, such that, in 1968, both the civil rights leader Martin Luther King, Jr. and the president candidate Robert F. Kennedy were assassinated; while the revolutionary Ernesto Che Guevara, who later became an iconic figure for the student left, was killed. The apartheid and race riots burst upon the scene in America. Scandals in Britain, attacks in China, collision of the white power and Blacks in Africa were the main political confusions. In 1968, chaos and confusion were everywhere. The 1968 student protests and worker uprising in the United States and France coincided with political disturbances in many countries. In most of the European countries, a mass socialist or Communist movement, with which the student-based new left was connected, emerged. The protests in the West incited the students in Eastern Europe, including Turkey. After Czechoslovakia was occupied by the Warsaw Pact countries, *Prague Spring*, the popular uprising in Czechoslovakia, was ended. Africa gained independence after colonialism. Anarchy, liberalism, pop culture arose from the universities. As the other aspects of life, education was also arguable and in question. Mostly sprout up in the universities, Marxist, Trotskyist, Maoist and anarchist groups focused on the organized labor movement. The protests in the West triggered off the ones in Eastern Europe, including Turkey. Ibid., pp. 12-121.

²⁷⁹ The conventional notions, as sexual morality or religious thinking, were broke down. With the rise of an alternative culture among the young, pop culture, as well as the rock and blues music produced mostly by drug-culture, spread over the whole decade. The Beatles and Flower Power were strikingly beautiful, but ineffective regarding to find solutions to the problems. Drugs, the Pill, the bomb, or the leaders also may have been a great dispute. Ibid., pp. 122-271.

²⁸⁰ Uğur Tanyeli, “Archigram in Context of its Time,” 2005, *Archigram November 22 – December 31 2005 Exhibition Catalogue*, Istanbul: Garanti Galeri, p. 2.

them through their whole range some markedly common stylistic features emerge.²⁸¹

In spite of many changes in different aspects of life, the most drastic advancements that would soon shape architecture were in science and technology.²⁸² Accompanying these political, cultural, and social upheavals, the scientific and technological achievements were popular references for art and architecture. It should also be noted that the continuous advancement in technology has been one of the most influential driving forces for the emergence of avant-garde, as it was during the 1960s.

For understanding the architectural milieu of the 1960s, it is worth digging into the ‘things in the air’.²⁸³ In order to define the architectural milieu of the 1960s and to locate avant-gardes within this context, it is worth mentioning about their predecessors, as well as prevailing tendencies of the period. As Gianni Pettena expresses upon the radicals of the twentieth-century, this study believes that understanding the voyage of avant-gardes from the 1960s lays a ground for anchoring the present state of architecture in all dimensions.

On the eve of the end of this century, which began with the ‘earthquakes’ of ‘historical avant-gardes’, to speak of ‘radicals’ is to speak of that period of the second half of the century in which the discipline researched languages and strategies for its own time. This permits us to think that the operative transcription of those investigations allowed for, in those years, and the following ones, the elaboration of a type of architecture which interprets our time by reflecting, as other disciplines, its evolution and contradictions. The analysis of the last twenty years of architectural production must therefore begin from the end of the 1950s in order to prepare us to understand and predict what lies around the corner, granted that entering into another century signifies turning towards something.²⁸⁴

As Barry Curtis noted, “[e]xploring the notion of the ‘organic’ is essential to an understanding of humanism in architectural thinking. For CIAM 8 (1951), the organic

²⁸¹ Clement Greenberg, 1968, “Avant-Garde Attitudes,” Terry Fenton. *Writing on Art and Paintings*. Clement Greenberg. [Internet, WWW], ADDRESS: <http://www.sharecom.ca/greenberg/avantgarde.html> [Accessed: 13 September 2003].

²⁸² The space program, Project Apollo, with the mission of “landing a man on the Moon”, was completed in 1969. American automobiles, the jumbo jet, Concorde, and the QE2 ocean liner were famous transportation means of the decade. Yapp, pp. 272-289.

²⁸³ Yona Friedman cites the expression of ‘things were in the air’ from Kenneth Larson. He explains “that not only happens in architecture, but also in science: it’s a change of paradigm.” Yona Friedman, 28 October 2001, “In the Air. Interview with Yona Friedman,” In Martin van Schaik and Otakar Macel (eds.), 2005, *Exit Utopia. Architectural Provocations 1956-76*, Munich, Berlin, London, New York: Prestel Verlag, p. 34.

²⁸⁴ Pettena, p. 9.

implied a relation to human needs and scale, and also a corrective to the programmatic phase of modernism deemed no longer suitable for democracies.”²⁸⁵ Therefore, ‘organic architecture’ in line with the understanding of ‘humanism’, as a critique of Modern Architecture, was on the architectural agenda at the very beginning of the 1950s. Moreover, in parallel with the postulation of Existentialism, the individual human being, entirely free and ultimately responsible, became the focal point for both architectural thinking and other disciplines from the mid-1950s until the late 1970s.²⁸⁶ Thus, Existentialism through the stresses on personal authority, choice and situation had a critical effect on the urban strategies of the Situationist Internationals. “The ways, in which the ‘needs of the people’ were to be expressed, provide little evidence of the dialectic demanded by Henri Lefebvre of the trivial and exceptional in daily life. Nor is there any psychogeographical sensitivity capable of conveying the ‘unity of atmosphere’ of various segments of the city.”²⁸⁷

‘Flexible and organic architecture as well as nomadic structures’, accompanied with the technology of their time, were some prevailing notions of the 60s. In this respect, the ‘historical models of the avant-gardes of the 60s were the architects and their outstanding works, such as *Alpine Architecture* by Bruno Taut, *Space House* and *Endless House* by Frederick Kiesler, and *Geodesic Domes* by Buckminster Fuller.²⁸⁸ Being one of the avant-garde subjects of the period, Peter Cook comments on Fuller as follows:

The ultimate inventor of our period is Richard Buckminster Fuller, and his one man’s output is itself the proof of optimism. The objects are innovative; the structures are understandable and cheap. The contextual offerings are at once exciting and directly related to the imagery of the objects. So excited does he

²⁸⁵ Curtis also delineates the notion of ‘organic’ regarding its various meanings attributed through the twentieth-century as follows: “As such, it differed from the sense in which F.R. Leavis used the term from the 1930s onwards to describe a culture destroyed by the ‘organized’ state Bruno Zevi, in 1950, sought to analyze the term and proposed it as corrective to the fundamental contradiction in early modernism between the rational utilitarian and the philosophy of purism... Whereas for Giedion the organic was opposed to the rational and geometric, for Zevi it was a sign of resistance to any aesthetic dogmatism.” Barry Curtis, “The Hearth of the City,” in Jonathan Hughes and Simon Sadler (eds.), 2002, *Non-Plan. Essays on Freedom Participation and Change in Modern Architecture and Urbanism*, (1st edition was in 2000), Oxford: Architectural Press, p. 63.

²⁸⁶ “The term existentialism was first adopted as a self-reference in the 1940s and 1950s by Jean-Paul Sartre, and the widespread use of literature as a means of disseminating their ideas by Sartre and his associates (notably novelist Albert Camus) meant existentialism was as much a literary phenomenon as a philosophical one.” Steven Crowell, 23 August 2004, “Existentialism,” Stanford Encyclopedia of Philosophy, [Internet, WWW], ADDRESS: <http://plato.stanford.edu/entries/existentialism/>, [Accessed: 28 November 2007].

²⁸⁷ Curtis, “The Hearth of the City,” p. 59.

²⁸⁸ Toni Stooss, “Foreword,” in Dennis Crompton (ed.), 1994, *A Guide to Archigram 1961-74 / Ein Archigram - Program 1961-74*, London: Academy Editions, p. 13.

become with his inventions that they lead to greater and greater statements of universality. The story of his life is that of a continuing search for comprehensiveness which leaves behind the limits of designed objects as merely sufficient onto themselves and their function. So the titles of the projects have a heroic ring: the 'World Town Plan' (1927), the 'World Energy Map' (1940), the 'Geospace' dome (1961). Some demand the total invention of a nomenclature and terms of reference, so original are both their concepts and their hardware: the 'Dymaxion' house (1927), the 'Dymaxion' bathroom (1937), Energetic and 'Synergetic' geometry (from about 1940). Others are in a constant dialogue with concepts of nature: the 'Mini-Earth' sphere (1952) and the 'Seed-Pod' structures (1950s).²⁸⁹

The issues of 'programming fluidity and formal indeterminacy' were also novel concepts for the 60s. "By the late 1960s, it had little to do with aesthetics anymore, but with politics, sociology, event, linguistics, technology, standardization..."²⁹⁰ Cedric Price, who based his ideas on Fuller, was one of the leading architects in this respect; such that his *Fun Palace* "was not an aesthetic treatment but the bare bones structural armature on which its interactive and fluid program could play out. The *Fun Palace* was primarily there to respond to the changing needs and desires of individuals, not to house prepackaged exhibits and events for a generalized public."²⁹¹ Though they all share the same domain within architecture, all these figures, active and influential during the 1960s - such as Buckminster Fuller, Cedric Price, the Archigram group, and Constant - had some diverging and converging aspects.

To start with, some context. Price belongs to a generation of architects which graduated into the British scene in the late fifties. At this time the construction industry, under the guidance of the national bureaucracy, was gradually covering Britain with new housing estates, schools, industrial parks and towns. But it was also a time when genuine debate about this production and about an architecture of the future was beginning to emerge from the self-congratulatory euphoria of the late forties and early fifties. This was a period in which architecture was expected to be seen as *the* social art, when investigation, research, theory and explanation were paradigmatic concepts among both students and practitioners. However, underlying and supporting this agenda was a positive and optimistic belief in a constantly improving world in which even the chronically conspicuous shortages of resources were seen, at worst, as momentary aberrations and, at best, as opportunities to be exploited. A strong commitment to the future and a confidence in rational debate and action were to help create an encouraging ambience for the seeding and developing of architectural ideas. The concerns of the period included the CIAM-breakaway

²⁸⁹ Peter Cook, 1993, *Six Conversations. Architectural Monographs, No.28*. London: AD Editions, p. 121.

²⁹⁰ Yona Friedman, "In the Air. Interview with Yona Friedman," p. 34.

²⁹¹ Stanley Mathews, February 2006, "The Fun Palace as Virtual Architecture. Cedric Price and the Practices of Indeterminacy," *The Journal of Architectural Education* Vol. 59 (3), p. 39.

Team 10 programme of the Smithsons, Voelcker, Howell and others, with their proposals for a socially sensitive architecture of place. Also, Stirling and Gowan were moving their researches in a direction which was to give new authority to the built object. At the same time, the Modern debate was being sustained empirically, particularly in the work of Denys Lasdun, and intellectually, especially through Alan Colquhoun and Colin St John Wilson; and a further Modernist shift was to come from Patrick Hodgkinson and Neave Brown. Another major theme, the industrialized building, had received the total commitment of public sector architects Gibson and Swain... While together these themes provide far less than an adequate context for the time, they do indicate some of the more fruitful paths which had emerged or were subsequently to develop. In placing Price within this time and setting, one can identify in his work a strong belief in the new solution and a confidence in the future sustained by his full commitment to rationality and progress.²⁹²

Sarah Deyong sheds light on the architectural milieu of the post-war period in another perspective. She briefly introduces that “the International Congress of Modern Architects (C.I.A.M.), had grown into the largest and most important organization to promote the ideas of modern architecture.”²⁹³ Including Alison and Peter Smithson, Jacob Bakema, and Aldo van Eyck, this group bitterly criticized the Athens Charter proposing to fragment the city into four functional zones and “established a new urban agenda, emphasizing the need for reintegrating the various functions of the city into a hierarchical ‘cluster’ of ‘associational elements’ (house, street, district, and city)”, which “laid the groundwork for the first megastructures by Yona Friedman and the Metabolists.”²⁹⁴

One of the notions of that period was ‘megastructure’ as an ‘umbrella term’ that both reflects the *zeitgeist* of the 1960s and inter-relates a number of names as a constellation. As Deyong notes, “it represented a new vision of modernity unhindered by the social and technical constraints of the past” and the “aim was to bring about a Utopian transformation of the built environment at a scale and speed as yet unseen.”²⁹⁵ In this respect, the most outstanding and ground-shaking proposals of the architectural milieu could be enumerated as “Yona Friedman’s mobile architecture and spatial cities; Metabolist Kisho Kurokawa’s *Helix City* project (1961), a vertical city in the shape of a DNA molecule, Archigram’s *monumental urban machines like Peter Cook’s Plug-In City (1961-65), Ron Herron’s Walking City*

²⁹² Landau, p. 3.

²⁹³ Sarah Deyong, “Memories of the Urban Future: The Rise and Fall of the Megastructure,” in Terence Riley, Marco Michelis, Paola Antonelli, and Sarah Deyong (eds.), 2002, *The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection*. New York: The Museum of Modern Art, p. 25.

²⁹⁴ Ibid.

²⁹⁵ Deyong.

(1966), and Dennis Crompton's *Computer City* (1964); whereas, "by the late 1960s, the megastructure had lost much, if not all, of its avant-garde appeal; and visionary architects found themselves under attack for their love affair with technology, mass communications, and consumer goods, on the one hand, and for their failure to create anything more than just images of the future, on the other... Although the megastructure was originally intended as a corrective to the modern project, in the end it led to another and final impasse. This impasse was not the result of technological, social, or political constraints, but grew out of the logic of the modern discourse itself."²⁹⁶ Thus, the idea of megastructure failed and criticized when it was turned into real.

Many [of the megastructures] were conceived, few were built, but all tended toward a vision of a vast monumental framework of structure, transportation and services, within which individuals or groups or whole communities could contrive their own environments. Such were the 'Plug-In' cities of the English Archigram Group, such also was the project by Aldo Loris Rossi in Naples, these and all the others were in their various ways attempts to reconcile the irreconcilable: the freedom of the individual and the mastery of architecture... These Megastructures were praised for their daring or damned, according to taste, as monumental follies. They remain a bold, if doomed, attempt by the Modern Movement to save itself by its own efforts and out of its own resources and traditions... Even when modern architecture seemed plunged in its worst confusions it could still summon up a burst of creative energy that gave the lie to premature reports of its demise. Modern architecture is dead; long live modern architecture!"²⁹⁷

4.2. Avant-garde formations during the 1960s

During the 1950s, Frederick Kiesler, Constant Nieuwenhuys, Yona Friedman, Buckminster Fuller, Konrad Wachmann, Alison and Peter Smithson, the Independent Group, Paul Rudolph, and Texas Rangers premised the architectural formations of the 1960s regarding their alternative discourses and designs. Therefore, these names enumerated above could be considered as the 'historical models' of the architectural avant-gardes of the following two decades. From 1960 on, Paolo Soleri, Oswald Mathias Ungers, William Katavolos, Hans Hollein, Guenter Domenig, Haus-Rucker-Co., Antfarm, Archizoom, Superstudio, Multimatch, NER, 9999, the Situationist International, Paul Maymont, G.I.A.P., G.E.A.M., Frei Otto, John Habraken, Cedric Price, Archigram, the Japanese Metabolists, Arata Isozaki, Kenzo Tange, Kisho Kurokawa, and James Stirling, Nicholas Grimshaw, Terry Farrell, John Hejduk, Reyner

²⁹⁶ Ibid.

²⁹⁷ Reyner Banham, "Introduction," 1962, *Age of the Masters. A Personal View of Modern Architecture*, London: The Architectural Press, p. 6.

Banham, Bruno Zevi, Jean Baudrillard, the UTOPIE Group, Henri Lefebvre, Guy Debord, Michel de Certeau, and Jean-Paul Sartre agitated the scene of architecture during the 60s and 70s via the utopian visions, critical discourses, and radical proposals.

In 1960, The Museum of Modern Art inaugurated what might well be called a decade of metaphoric transformation in modern architecture with an exhibition titled *Visionary Architecture*. The show was widely considered a landmark event, because it was the first major exhibition to herald a new development in modern architecture, more commonly known as the megastructure, which had been brewing since the mid-1950s, and flowered in the early to mid-1960s with the advent of such groups and individuals as Kenzo Tange and the Metabolists in Japan; Archigram and Cedric Price in Britain; the *Groupe d'Espace et d'Architecture Mobile* (G.E.A.M.), Architecture Principe, and Utopie in France; Hans Hollein, Friedrich St. Florian, Haus Rucker Co., and Coop Himmelblau in Austria; and Archizoom, Ettore Sottsass, and Superstudio in Italy.²⁹⁸

Among a number of avant-gardes that colored the mainstreaming architecture, some architects and formations are focused on within the scope of this study. In this study, it is believed that the Japanese Metabolists, Constant Nieuwenhuys, Yona Friedman, Archigram, Archizoom, and Superstudio could represent the actors, which have been agitated the architectural milieu with their convulsing proposals during the 1960s. “Archigram’s *Plug-in City*, Constant Nieuwenhuys’ *New Babylon* and Yona Friedman’s *La Ville Spatiale* rank among the first traces of the architectural avant-gardes during the 1960s.

With *New Babylon* and *Plug-in*, we are at the outer edge of the early sixties avant-garde, primarily motivated not by making architecture better behaved, but by making architecture change life and alter spatial experience. In 1963 Constant and Archigram shared an enthusiasm for an undiluted ‘Pop’ or ‘science-fiction’ architecture, coinciding with the revival in the reputation of the Futurists and other avant-gardes (recovered by Reyner Banham’s landmark *Theory and Design in the First Machine Age*, 1960, and in Ulrich Conrads and Hans Gunther Sperlich’s *Phantastische Architektur*, 1960, soon afterwards translated into English)... Through image, text, sound and light, this ‘assault on the senses’ that physically enveloped visitors tried to convey the essential property of the city as being its state of continual becoming, and to enshrine physical and cultural pluralism as a key quality of urbanism.²⁹⁹

²⁹⁸ Deyong, pp. 23-24.

²⁹⁹ Simon Sadler, “New Babylon versus Plug-in City,” in Martin van Schaik and Otakar Macel (eds.), 2005, *Exit Utopia. Architectural Provocations 1956-76*, Munich, Berlin, London, New York: Prestel Verlag, p. 59.

Emerging from the cataclysm of World War II - after the *Stunde Null* of Auschwitz and Hiroshima - and countering all 'reactionary' tendencies to rebuild the old world, Cobra brought together birds of a very different feather, but with the declared goal to break the stalemate, to explode the anxious stuffiness of the post-war years, and to move forward into the uncharted territories of truly egalitarian and free artistic creation. The ambition was - through international collaboration and collective experimentation - to bypass the incapacity of the re-war avant-gardes that had failed to renew their cultural offensive... so the artists from three small European countries teamed up to make a fist, and most importantly: to *create*. Indeed Cobra generated a momentum that in the relative isolation in their home countries these artists would otherwise simply not have had.³⁰⁰

Constant Nieuwenhuys debated on a visionary proposal both for a city of future and for a future society at the end of the 1950s. Accompanied with the critique of modernist urbanism, *New Babylon* was designed as a free world, a world without borders; as a *décor* for new creativity and new culture of the liberated people. Constant describes it as a social utopia, an urban design, an artistic vision, a cultural revolution, a technological conquest, or a solution to practical problems of the industrial age; and he expresses that each of these properties defines a singular aspect of *New Babylon*.³⁰¹

With the issue of social space, Constant has arrived at a crucial point in his reasoning. By sacrificing the idea of a true social realm to functional emptiness and boredom, not only real urban life, but also art along with it, has nearly all but disappeared. Dysfunctional play and culture are simply planned into extinction, and the possibility for spontaneous gathering or chance encounters, the thrill and vagaries of urban life survive in the cracks, at best.³⁰²

As the other architects who proposed megastructures, Constant's *New Babylon* dwells on leisure as 'the hoped for principle feature of a post-industrial culture'; an equally undetermined, dynamic and flexible space, and a structure contributing to nomadism. *New Babylon* was to make use of the latest ultra light and highly insulating materials in order to produce a lightweight and widely spaced out structure. Designed to cover the entire city,

³⁰⁰ Martin van Schaik, "Psychogeogram: An Artist's Utopia, 1," in Martin van Schaik and Otakar Macel (eds.), 2005, *Exit Utopia. Architectural Provocations 1956-76*, Munich, Berlin, London, New York: Prestel Verlag, p. 37.

³⁰¹ Constant Nieuwenhuys, 1966, "The City of Future. HP-talk with Constant about New Babylon," in Martin van Schaik and Otakar Macel (eds.), 2005, *Exit Utopia. Architectural Provocations 1956-76*, Munich, Berlin, London, New York: Prestel Verlag, p. 11.

³⁰² Schaik, "Psychogeogram: An Artist's Utopia, 2," p. 109.

the open air terraces, accessible by means of stairs and elevators, would be utilized for sports, airports, heliports, gardening, etc.³⁰³

New Babylon is a form of propaganda that critiques conventional social structures. New Babylon envisages a society of total automation in which the need to work is replaced with a nomadic life of creative play, in which traditional architecture has disintegrated along with the social institutions that it propped up. A vast network of enormous multilevel interior spaces propagates to eventually cover the planet. These interconnected ‘sectors’ float above the ground on tall columns. While vehicular traffic rushes underneath and air traffic lands on the roof, the inhabitants drift by foot through the huge labyrinthine interiors, endlessly reconstructing the atmospheres of the spaces. Every aspect of the environment can be controlled and reconfigured spontaneously. Social life becomes architectural play. Architecture becomes a flickering display of interacting desires.³⁰⁴

Involving with the question “why should architects decide for the people who live in their buildings?” during his education, Yona Friedman engaged himself for an architecture through which people could decide for themselves.³⁰⁵ His ideational productions, including discourses and diagrams, were inquiries on the sociological aspects within the architecture of cities. He debated on ‘dematerialized architecture / inhabitable nature’, ‘erraticity / unpredictability’, and ‘free and changeable urban reorganizations’. Due to his association with G.E.A.M., his manifesto easily echoed within the circles of architecture; such that “[v]ery different characters indeed, the two of them, but Constant and Habraken agreed with the basic tenets of *L’Architecture Mobile*. Constant had the artist’s view, and Habraken the technical approach. But both are right.”³⁰⁶ His manifesto on mobile architecture had propinquity with Frei Otto’s *Adaptable Architecture* (1958), Eckhard Schulze-Fielitz’s *Raumstadt* (1959), and Nicolas Schöffer’s *Spatiodynamic Tower for La Défense, Paris* (1970), etc. In his Spatial City proposal, the megastructure, laid over fifteen to twenty meters above the existing city, would free the future inhabitants of this structure by offering a chance to build their dwellings within this grid.³⁰⁷ There is a resemblance between his ideational position and the designers of the post-war tradition, such as Frei Otto, Buckminster Fuller, John Habraken, and Constant Nieuwenhuys, regarding their

³⁰³ Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant’s New Babylon to Beyond*, (Cambridge and Massachusetts: The MIT Press).

³⁰⁴ *Ibid.*, p. 45.

³⁰⁵ Yona Friedman, “In the Air. Interview with Yona Friedman,” p. 30.

³⁰⁶ Yona Friedman, “In the Air. Interview with Yona Friedman,” p. 31.

³⁰⁷ Yona Friedman, 28 October 2001, “In the Air. Interview with Yona Friedman,” in Martin van Schaik and Otakar Macel (eds.), 2005, *Exit Utopia. Architectural Provocations 1956-76*, Munich, Berlin, London, New York: Prestel Verlag, p. 30.

focus on lightweight structures in an urban context. All of them asked about the future of architecture. Yet, the underlying motive behind Friedman's proposals was to enable the free will of the individual inhabitants and he advocated that "architecture would disappear," about which Friedman claims as following: "Today I can explain it in a wider context, but in 1957 that was one of the ambitions: architecture has to get rid of all the networks, the street network, electricity network. And today we are there! (*Friedman grabs his cell phone*). That doesn't mean they no longer exist, it means that the networks are dematerialized – that is the exact word. You can have a virtual environment."³⁰⁸

The Metabolists mainly focused on the issues of 'mega city planning' and 'living in a capsule' and produced the *Floating City*, *Tower City*, *Wall City*, *City of Agriculture*, and *Helix City* projects. For almost half a century, their proposals have been very influential within both the discourse and the practice of architecture and city planning. As Frampton cynically expresses "the work of Archigram was surprisingly close to that of the Japanese Metabolists, who, reacting to the pressures of Japanese overcrowding, started in the late 1950s to propose constantly growing and adapting 'plug-in' megastructures where the living cells, as in the work of Noriaki Kurokawa, would be reduced to prefabricated pods clipped on to vast helicoidal skyscrapers."³⁰⁹ Frampton claims firmly that although most of the Metabolist proposals seem even more remote and inapplicable to everyday life than the megastructures of Archigram; they testify to "the rhetorical avant-gardism of the movement that most of the Metabolists went on to establish rather conventional practices."³¹⁰ Even though a few proposals were realized, the concepts Japanese these Metabolists brought forth have been significant as being a constituent part of the existing rhetoric for architecture and city planning.

Postulating that "the future of architecture lies in the brain", Archigram formulated their visions of space and time on a universal scale. For Archigram, it was the human brain that allowed the most far-reaching imagining of dimensions... The realization that there were as many dimensions as could be imagined was one of the main creative achievements of Archigram."³¹¹ Archigram revealed new dimensions of space and time in architecture, as

³⁰⁸ Ibid., p. 32.

³⁰⁹ Frampton, p. 282.

³¹⁰ Frampton, p. 282.

³¹¹ Pascal Schöning, "The Future of Architecture Lies in the Brain," in Dennis Crompton (ed.), 1994, *A Guide to Archigram 1961-74 / Ein Archigram - Program 1961-74*, London: Academy Editions, p. 40.

well as the change in the frame of reference for architectural vision. Since the very beginning of the 1960s, the Archigram Group with its six members - the Spokesman (Peter Cook), the Artist (Ron Herron), the Producer (Dennis Crompton), the Hedonist (Mike Webb), the Prophet (Warren Chalk) and the Poet (David Greene)³¹² - confirmed that Archigram has been a milestone in the history of European architecture. "In the mythology of twentieth-century architecture, Peter Cook equals Archigram. And Archigram equals the architectural expression of the creative, irreverent and subversive mood that broke out in Britain in the early 1960s, with the pop art of David Hamilton and Eduardo Paolozzi, the fashions of Carnaby Street and Mary Quant, the music of the Beatles and the Rolling Stones."³¹³ As the architectural productions of Archigram are inquired, it could be stated that the underlying notions were "infinite flexibility and social exchange; the focus on compositional vividness and resistance to system; the promotion of technological solutions for an architecture for individual freedom and an environment that is liberating, supportive and enabling. The 'picturesque aesthetic' of the Archigram projects both caught the zeitgeist of their time, and urged the limits of architecture."³¹⁴

As mentioned in the previous chapters, the spirit of the period was defined by a set of dynamics, ranging from politics to aesthetics, from education to fashion, etc. By the same token, schools of architecture had a unique role in the disseminations and receptions of the radical ideas of the time. The Archigram Group referred almost all popular techniques through their distinctive language in order to attain the objectives of 'avant-gardism'. Even though they never called themselves 'avant-garde', or attributed to their productions 'avant-gardeness' during the active period of Archigram itself; it should be considered that they might either felt in their bones that 'inner-energy of avant-gardeness', or adopted a definite position on 'avant-gardeness' taken as a domain from within the limits of architecture.

In its early days of 1973-4 it felt much more close to the world of art experimentation: performance, the representational codes of photography, narrative texts, the *unfolding* of events. It was necessary to distance the group from the sheer materialism of other groups in the AA - and perhaps from the sheer politicalism of parallel groups in Europe...

³¹² Davies and Griffiths, p. 70.

³¹³ Peter Cook, 1992. "Un'architettura Ottimista / An Architecture of Optimism." *Domus* Vol. 742 (743), p. 17.

³¹⁴ Ian Horton, "Pervasion of the Picturesque: English Architectural Aesthetics and Legislation, 1945-65." In Jonathan Hughes and Simon Sadler (eds.). 2002. *Non-Plan. Essays on Freedom Participation and Change in Modern Architecture and Urbanism*. (1st edition was in 2000). Oxford: Architectural Press, pp. 77-78.

Nonetheless, it is sometimes difficult to grasp the total motivation and meaning of some of the drawings. There is inevitably that part of avant-gardism which is concerned with wry offensiveness: never let it be thought that *this or this* part of a drawing should be *obvious*. Never let it be misunderstood that *this* maneuver or *this* maneuver is in any way the child of a previous altitude or mode.³¹⁵

Their operations were based fundamentally on to destruct the discipline of architecture itself for novel formations and constructions, and “to explode architecture itself, to draw inspiration not from Palladio or Lutyens or even Le Corbusier but from car production, hovercraft, balloons and robots.”³¹⁶ The Archigram Magazine was the primary medium for attaining those maneuvers.

Multi-disciplinary, anti-hierarchical, and de-differential, Archigram took on the look of comic-books, or poetry, or political handouts. Rather than illustrating plans, sections and elevations of building-projects for professionals, it was intended to appeal to the growing student audience. Influenced by Marshall McLuhan, the style rejected classical methods of representing architecture favor of methods that had been engendered the new white heat of technology... Archigram were always about the present, and never, as they were subsequently re-presented, about the future. Their central concern was the immediacy of the city... Archigram took on the city for what was - now!, at any instant, or the next - the choice was to be yours - no time to lose. Suddenly the partiality of drawings and the conceitedness of the architectural profession were exposed.³¹⁷

As Archigram loomed large among other architectural avant-gardes during the 1960s; Peter Cook was “the *ubiquitous spiritus rector* and *animator* of Archigram... [believing in] ...intuition as the prime mover of an architect’s, planner’s or designer’s work... the immediate, explosive and possibly witty experiment... invention aimed at novelty... avant-garde modernism...and design as an artistic expression.”³¹⁸ For the architectural media, especially for the architectural magazines, Cook was the center of interest as a sparkler, to whom different descriptions have been made for decades.³¹⁹

³¹⁵ Peter Cook, July 1983, “Strange pavilions of the mind: The discourse of events - the work of Diploma Unit 10, 1973-1983,” *AA Files*, No. 4, p. 102.

³¹⁶ Peter Cook, 1992, “The Ark,” *Architectural Design*, Vol. 62 (1-2), pp. 91.

³¹⁷ Davies and Griffiths, pp. 70-71.

³¹⁸ Cook, “Un’architettura Ottimista / An Architecture of Optimism.” p. 17.

³¹⁹ Schöning, for instance, defines Peter Cook as follows: “He is the agent provocateur par excellence. He is beyond questions of taste, construction, or any other existing limits. But he is not beyond moral limits... Peter Cook the experimenter. Peter Cook the designer. Peter Cook the writer. Peter Cook the teacher. Peter Cook the internationalist. Also Peter Cook the performer.” Pascal Schöning, Spring 1987, “Peter Cook: Cities / Peter Cook & Christine Hawley: Museum,” *AA Files* No. 14, p. 102. The attributions on Peter Cook by Patrick Reytiens, are also remarkable as: “Peter Cook is a *grazioso*, an architectural clown of genius with a deeply serious sense of purpose. His exhibition, *21 Years - 21 Ideas*, shows more versatility and fecundity of ideas than

In spite of the appreciations, Archigram also received some criticisms that depend profoundly on the positions of receiver-critiques. Their prominent work, *Plug-in City*, for instance, was received not only as an environmental-friendly design occupying minimum space and generating different milieus with respect to the place it exists, but also as a futuristic monstrosity laid on the nature as a representation of totalitarian system due to its over-consistency.³²⁰ “All the capsules in it are the same; all the pieces of infill are stylistically linked.”³²¹ Indeed, the tension emerging both from the positions of the group and their architectural productions; and from their reflections and receptions indicates that Archigram was one of the ground-shaking avant-garde formations of the 1960s and 70s. Through their multi-dimensional contributions to the discipline, the limits of architecture have been urged. “There remains an unexplored region in our minds that does indeed hark back to obsessions, technical achievement, anarchy and contempt for the achievements of the past, minute attention to detail, and seemingly arbitrary way-out solutions to problems... In all these individuals one can see the urge, in the interests of a higher and vastly different vision of society and the individual, to master the technological data of the time and to create something which was greater and more significant than any pedestrian vision actually-inherent in the material means.”³²²

In later years of the 1960s, ideas of Archigram, democratic or totalitarian in different points of view, paved the ground for conceptual architecture. “Pitting the new architecture against both the anti-avant-gardist dogma of continuity and the *architettura radicale* of groups like Archizoom, Superstudio, and 9999 — who alternatively appealed to the historical avant-garde for its culturally destructive strategies or twisted the procedures of pop art into ironically liberating therapies.”³²³ Being influenced initially by the ‘urban utopias’ of Archigram, two Florentine groups of radical architecture - provoked the scene and urged

most of the famous names in architecture put together. This is a Rabelaisian show; the idiom of the day and the assumed ideas behind it are taken up, dissected, turned about, explored, exposed, and represented as a phantasmagoric nightmare of transposed ideas.” Patrick Reyntiens, Autumn 1985, “Humour and Transcendence in Architecture,” *AA Files* No. 10, p. 89.

³²⁰ Similarly, Suha Özkan indicates discordant point of views on *Plug-in City*. See Suha Özkan, 09 December 2005, “Archigram’a Türkiye’den Bakmak (To Look at Archigram from Turkey),” İstanbul: Osmanlı Bankası Müzesi. Presentation at the Museum of Ottoman Bank. İstanbul. Turkey. A copy of the notes and tape recording of this presentation is in the author’s possession and may be consulted by contacting the author at gokcebulut@yahoo.com.

³²¹ Cook, “Un’architettura Ottimista / An Architecture of Optimism.” p. 18.

³²² Reyntiens, p. 89.

³²³ Massimo Scolari, 1973, “The New Architecture and the Avant-Garde,” in K. Michael Hays (ed.), 1998, *Architectural Theory Since 1968*, Cambridge, London: The MIT Press, p. 124.

the limits of architecture. “One of the inspirations for Superstudio were the work and publications of Archigram. Already at an early stage the members of Superstudio and Archizoom were confronted with the technophile architectural fantasies of Archigram.”³²⁴

The Archizoom Associati (Andreas Branzi, Gilberto Corretti, Paolo Deganello, Massimo Morozzi, Dario & Lucia Bartolini) was one of the Italian radical architecture, which has been active from 1966 to 1974.³²⁵ “The name clearly refers to Archigram (the title for the fourth issue of *Archigram* magazine was *ZOOM! Amazing Archigram*). Archizoom can be seen as the initiators of Anti-Design; their members radically questioned the traditional status-function and fetish-nature of design, interior design and architecture production. They achieved international recognition with their participation in the exhibition *Superarchitettura* in Pistoia (1966) and Modena (1967) in collaboration with the group Superstudio.”³²⁶ They carried out an experimental work in the field of design, as well as a research on environment, mass culture and the city. Thus, their ideas were represented through their *No-Stop City*, first published in the review *Casabella* in 1970 and in *Domus* magazine in 1971 as “No-Stop City: Residential Parkings”.³²⁷ Underlying idea was that “[t]he real revolution in radical architecture is the revolution of kitsch: mass cultural consumption, pop art, an industrial-commercial language. There is the idea of radicalizing the industrial component of modern architecture to the extreme.”³²⁸ Therefore, they radicalized architecture itself; such that they aimed to achieve ‘architectureless architecture’.³²⁹ *No-Stop City* was designed as an environment, in which individual could achieve his/her housing conditions as a creative, freed and personal activity.

[T]he architectural avant-garde of the 1960s had not entirely abdicated its social responsibility. Many factions existed whose orientation was decidedly political and whose attitude towards advanced technology was by no means uncritical. Of these mention must be made of the Italian Superstudio group, who were, in this respect, among the most poetic. Influenced by the ‘unitary town planning’ concepts of the International Situationist Constant Nieuwenhuys, who, in his *New Babylon* of 1960, had postulated a constantly changing urban fabric that

³²⁴ Sander Woertman, “The Distant Winking of a Star, or the Horror of the Real,” in Martin van Schaik and Otakar Macel (eds.), 2005, *Exit Utopia. Architectural Provocations 1956-76*, Munich, Berlin, London, New York: Prestel Verlag, p. 149.

³²⁵ For the contextual, social, political, and architectural dynamics of the Post-War Italy, please refer to Woertman, pp. 146-149.

³²⁶ Fuchs.

³²⁷ Woertman, p. 153.

³²⁸ Andrea Branzi, 1969, *No-Stop City/ Interior Landscape*.

³²⁹ Woertman, p. 153.

would respond to the 'ludic' tendency in man, Superstudio started in 1966 to produce a body of work.³³⁰

Superstudio, the group included architects and designers introduced their conceptual work to a broader public via the sublime images of the *Monumento Continuo (The Continuous Monument)*, elaborated between 1969 and 1970 and published in *Casabella* in 1971, under the title of 'Natural and Artificial Deserts'.³³¹ It was a proposal of "an architectural monument covering and shaping the entire world – a monument as the result of an all-encompassing cultural fusion... Although presented by Superstudio as a tangible object, the project never tries to posit itself as a realizable building... In the illustrations, the focus is primarily on the effect the building produces in the viewer. For, ultimately, that is the point: it is the viewer who has to change."³³²

Both in the *Continuous Monument* project and in their following theoretical works, *Twelve Ideal Cities*, published in *AD Magazine* in 1971 and *Cinque storie del Superstudio: vita, educazione, cerimonia, amore, morte*, which appeared in *Casabella* in 1973.

"Superstudio's method was not to supersede the limits of modernism by replacing it with another fiction, but to pursue the logic of this discourse to its paradoxical conclusion."³³³

Natalini frankly claims that "[m]any of the first projects, which are now labeled utopian and are considered part of the Italian avant-garde movement called 'Architettura Radicale', were not meant to be Utopian at all. On the contrary, they used rhetorical devices to make negative Utopias, *demonstrate per absurdum*."³³⁴ They reflected their ideas through "architecture of the image inspired the graphic-visual research behind the beguiling renderings that became the group's renowned signature. The architecture of the image provoked an extensive visual experimentation into techniques and appliqués, appropriating from diverse sources, such as collage, pop art, cinema and dada."³³⁵

Simultaneously, Superstudio began the first phase of its commercial activity, designing houses, banks and interior furniture. Despite its professional engagements, the office did not assume the role of traditional architects' practice, but neither did it remain a den of radicals. Superstudio saw itself transformed into a 'super' office, in that they attempted to create more than a

³³⁰ Frampton, p. 288.

³³¹ Fuchs.

³³² Woertman, p. 150.

³³³ Deyong, p. 31.

³³⁴ Natalini.

³³⁵ Lang and Menking, p. 16.

semblance of a legitimate practice, while all the while seeking to exasperate the condition of the standard architecture through well-targeted ‘super’ charged actions. The ‘super’ code of conduct required that the young architects dress professionally so as to infiltrate the homes and offices of a prospective well-off clientele. They were ‘super-operators’, and as such producers of designs and objects that would be over-loaded with symbolism and poetic content. As Superstudio’s designs confounded the sense of scale and objective significance, the unsuspecting user would find him or herself becoming part of the critical process of the design.³³⁶

As Peter Lang and William Menking underline “their widespread appearance on the international scene caused a stir because their claims for an egalitarian society conscripted into a totalizing monumental architecture seemed curiously antithetical.”³³⁷ For some critics, like Manfredo Tafuri, “the premises of this particular brand of 1960s’ architecture preferring to reflect more on rehabilitating earlier Italian avant-garde precedents” were not so much appreciated; even though their “commitment to pursuing a critical practice cannot be easily dismissed, precisely because their work could not have taken shape without a fundamental belief in the necessity for political engagement in the first place.”³³⁸ However, the receptions of other critics were more moderate. “Both Charles Jencks and Kenneth Frampton were willing to look much closer at the issues, but each came to rather divergent conclusions.”³³⁹ On the one hand, Jencks introduces and criticizes Superstudio and Archizoom as follows:

During the late sixties two Italian groups, Superstudio and Archizoom, started to examine late capitalist building types such as the supermarket for their spatial implications. Superstudio developed their ironic *Continuous Monument* (1969) from this and other types. The *Continuous Monument* was a sublime, isotropic grid of endless identical units which was to be continued around the world. The totalitarian, democratic sameness which unified all supermarkets would now be applied to all functions, but in such a beautiful way that no one would notice. Or if they did, they would enjoy the ‘sweet tyranny’. Archizoom, a Marxist group of designers, was equally ironic about extending capitalist and socialist trends of gigantic growth to extremes. Their *No-Stop City* was, as the name implies, an endless isotropic grid of open space sandwiched between an endless (or at least large) vertical grid of floors... Archizoom foresaw the subversive egalitarianism developing within consumer society and took it to a sublime, nightmarish extreme.³⁴⁰

³³⁶ Ibid., p. 17.

³³⁷ Ibid., p. 20.

³³⁸ Ibid.

³³⁹ Ibid.

³⁴⁰ Jencks, 1988, p. 91.

Frampton, on the other hand, comments on “Superstudio, led by Adolfo Natalini, started in 1966 to produce a body of work which was more or less divided between representing the form of a ‘Continuous Monument’ as a mute urban sign and producing a series of vignettes illustrating a world from which consumer goods had been eliminated. Their work varied from the projection of vast impenetrable megaliths, faced in mirror-glass, to the depiction of a science-fiction landscape in which nature had been rendered benevolent - in short the quintessential anti-architectural utopia.”³⁴¹ As Frampton noted “beyond the rule of the performance principle, which the philosopher Herbert Marcuse had already characterized as defining life in terms of instruments and consumer goods, Superstudio projected a silent, anti-futurist and technologically optimistic utopia ...”³⁴² For Frampton, “it is significant that Superstudio chose to represent such a non-repressive world in terms of an architecture that was virtually invisible, or, where visible, totally useless and by design auto-destructive.”³⁴³

Sander Woertman frankly expresses converging and diverging aspects of these Italian radicals in terms of their position, field of operation, strategy, legitimization, and technique.

Just as Archizoom focused on the supermarket and the parking garage as prototypes for urban development, Superstudio posited the highway as the precursor of the Continuous Monument. In Superstudio’s case, the highway analogy did not come as a surprise: the idea of man as a nomad without a permanent place of residence, roaming around the world without any worldly possessions, had occupied their minds for quite some time already, a concern culminating in the Supersurface. In Archizoom’s case, the images of the supermarket and the parking garage, as well as the assembly line, derived from their theoretical discourse on the city. These models already informed the presentations of both groups in the two *Superarchitettura* exhibitions.³⁴⁴

For Woertman, Archizoom and Superstudio differ in their approaches to traditional-conventional forms of both capitalist system and modernist architectural production; although, being whether critical or antithetical, they both offer ‘urban utopias’ and question utopia itself. Superstudio and Archizoom make different auto-attributions; such that “[w]hile Natalini dubs *the Continuous Monument* an anti-utopia, Archizoom describes *No-*

³⁴¹ Frampton, p. 288.

³⁴² Ibid.

³⁴³ Ibid.

³⁴⁴ Woertman, p. 154.

Stop City as a critical utopia.”³⁴⁵ Le Corbusier, with his modernist architecture, served as a source of inspiration for the groups regarding two different levels of critiques.³⁴⁶

Scolari refers to these Italian radicals of the 1960s in his article, “The New Architecture and the Avant-Garde (1973)”, accentuating both different presences of avant-garde in the fields of design and architecture and the significance of architectural media to disseminate their ideas.

It is rather in the field of design and its most recent extensions into the Utopias of the city and its outlying areas that such a term, with all its cultural ambiguities, may be applied... The ‘killing fields’ of the most politically ruthless designers (the Strum group), Rosselli’s accordions, or Zanuso’s caravans have been associated, with typical commercial cynicism, with the offerings of the Florentine groups (9999, Archizoom, Superstudio), which some time ago, with their Anglo-Saxon companions, had won their place in the confused organs of the avant-garde, such as AD and Casabella. It is therefore necessary to state precisely the terms of this avant-garde and the reasons for its absence in the world of architecture.³⁴⁷

Having criticized the modernist rationality by sharpening the edges, both of these Italian formations were disbanded during the mid-70s; the influences of their productions on city and architecture have been extant though.³⁴⁸ Their contributions to the discipline by dwelling on a ‘future architecture’ would be not so much the individual pieces as it would be the process itself accompanied with their critical vision on their own roles in the much broader context of production. This extreme criticism of the profession itself was not followed by others within the discipline of architecture; for this reason, their positions within the voyage of architectural avant-garde were noteworthy. In other words, as Scolari remarked, “it is actually not the images that disturb, but their motivations; the images remain silent before the progress of the discipline, since they understand progress simply as change, mutation, diversity, and not as active, operative clarification.”³⁴⁹

³⁴⁵ Woertman, p. 155.

³⁴⁶ Ibid.

³⁴⁷ Scolari, p. 127.

³⁴⁸ Sarah Deyong notes that “[i]f there is a proper coda to Superstudio’s critical turn, then perhaps it would be Rem Koolhaas’s *Delirious New York* (1978). Koolhaas’s earlier project for a linear city, titled *Exodus* (1971), or *The Voluntary Prisoners of Architecture*, pays tribute to Superstudio’s *Continuous Monument*.” Deyong, p. 31.

³⁴⁹ Ibid., 129.

To conclude, it could be stated that when the twentieth-century architecture is focused on, it could be comprehended that all the avant-garde maneuvers, which figure out certain ruptures, imagined architecture and city of tomorrow for a society of future: the visionary projects of Japanese Metabolists - namely *the Floating City*, *the Tower City*, *the Helix City* - that reflect the ideas on future cities; Constant Nieuwenhuys' *New Babylon Project* for future city and society; Yona Friedman's *Possible Utopias* speculating on various future scenarios; the proposals by Archigram focused mainly on future; the proposals for an alternative future by Archizoom and Superstudio; etc. It should also be noted that there could be many other names to be referred and elaborated according to a number of parameters. However, the common features of these architects and groups could be highlighted as their focus on future architecture, critical stance from within the limits of architecture, and alternative response to the existing conditions of the discipline itself; even though each aspect was dwelled differently on their proposals. Being unbuilt, these proposals remained as relics of the spirit of the 1960s, moments of social and architectural discontent and expectancies in eras of seemingly limitless hope and optimism. Indeed, what was common in their proposals and positions is their willingness for reaching to architecture of a new and more qualified future. This architecture was idealized to such a degree that it would pave the ground for a more democratic, libertarian society and architecture, within which both new creativities and cultures flourish and definitions for the limits of architecture change.

Being at the cutting edge of architecture through the twentieth-century, all of these avant-garde endeavors were to conceptualize and to reflect an architecture, city, and society of future into their own time. In this sense, all these names could be accepted as prophets of architecture for the last century. Projecting the 'architecture of future' into their contexts, they not only inspired their contemporaries, but also changed the course of architecture inevitably. Underlying characteristics of their proposals could be enumerated as eagerness to reach the future, courage of encountering experimental and new, and challenge to the prevailing tendencies in architecture. They all dealt with architecture of a newer and more qualified future, through which more democratic systems for emancipated people could emerge. Consequently, it could be stated that the influences of these formations never went away; and have recently resurfaced. Hence, a retrospective inquiry into the architectural avant-gardes during the 1960s indicates that the architectural productions of these individuals and formations have a timeless power for understanding the past, anchoring the present, and

conceiving the future in terms of the position of architect and the role of architecture within society.

4.3. Receptions and Resonances in Turkey during the 1960s and 70s

This study initiated with a belief that the projections and receptions of avant-garde formations during the 1960s within the context of Turkey could be traced in the architectural expressions of the following decades. These expressions vary from the ideational activity to the physical productions, including the discursive, representational and physical productions. Indeed, this inquiry could be twofold: The first deals both with the objects of architecture and with the attributions to these products; whereas, the second engages in the subjects of the scene of architecture and their receptions of the issue. In other words, the former is an endeavor based more on the subjective construction of the issue by the author herself - from within the limits of the silent-language of architectural objects; as the latter could not only be centered on direct reflections of subjects, but also lay an open-ended archaeological domain for the concept of architectural avant-garde.

It should be noted that this study is an attempt not only to decipher the concept of avant-garde, but also to map the construction of this concept in the Turkish architectural context. Hence, within the scope of this study it is proposed to focus on their resonances within the architectural discourse of Turkey and on the present receptions of these avant-gardes by the Turkish architects. For this specific purpose, a group of architects having a consistent attitude and position in the Turkish scene of architectural theory, history, criticism, practice, and education, namely Ragıp Buluç, Haldun Ertekin, Ersen Gürsel, Adnan Kazmaoğlu, Mehmet Konuralp, Doruk Pamir, Selahattin Önür, Suha Özkan, Doğan Tekeli, İlhan Tekeli, Gürhan Tümer, Şevki Vanlı, Atilla Yücel are interviewed. Not only present conceptualizations of architectural avant-garde, but also projections, receptions and resonances in the context of Turkey between 1960 and 1980 are searched through their interviews.

The interviews have been structured in three phases: First a preliminary work on the architectural context between 1960 and 1980 has managed. Throughout a literature survey, relevant subjects of the Turkish architectural scene have been highlighted. The intended subjects for these interviews have been chosen among the students of architecture, the

prominent academicians (architectural historians, theoreticians, educators), and practicing architects of the period between 1960 and 1980. After a confirmation phone-call, a pre-interview text had been sent to the architects for describing both the structure and the focus of the intended interview. In that text, the objective of this interview is designated as “Projections of the Avant-Garde Formations during the 1960s into the Context of Turkey: Receptions of Archigram, Japanese Metabolists, Constant, Yona Friedman, Archizoom, and Superstudio within the Context of Turkey”. After giving brief introductions to those avant-garde formations, the focus of study is described in three key points: reflections on the concept of ‘avant-garde’; resonances of these formations within the context of Turkey; and finally projections of these avant-garde formations on the architectural practice, education, and criticism within the context of Turkey during the 1960s and the 1970s. At the second phase of the study, these Turkish architects have been interviewed since April 2006. As the last phase of that study, the interviews have been deciphered. The statements of these architects have been interpreted within the framework for the conceptualizing architectural avant-garde, which is the main objective of this study.

Therefore, this part focuses on the interpretation of these interviews, and it focuses on the receptions of concept of avant-garde and that of avant-garde formations by these architects. In other words, it is believed that this kind of endeavor could give an idea about “how the Turkish architects understand the concept of avant-garde” and “the possible misconceptions, variances, and/or distortions about that concept and those formations”. A number of significant points, such as ‘definition and conceptualization of avant-garde’, ‘delineation of avant-garde and utopia’, and ‘questions concerning avant-garde itself’ reveal; when the interviews are searched thoroughly. The inquiry started with a belief that these issues could help to lay a ground for understanding different receptions of avant-garde. While dwelling on the receptions of those formations, a retrospective appraisal of the context of the 1960s, including the social and architectural structures, comes to the scene. The receptions of those avant-garde formations bring both the ways of acceptance and the reasons for obstruction into light; besides, the statements of the architects allow us to elicit also the issues on the ‘general approaches at the foremost educational institutions’, as well as ‘legitimization of position’ and ‘identity construction’ of the architects. Hence, some questions exposed on the statements of the architects. Interpretation of the discursive formations for a few decades could help to figure out the *ways of thinking* in the context of Turkey from the 1960s till today. All through these interviews, it could also be stated that the focuses defined above are directly related

with the *ways of thinking*, or the *frames of reception*. Here, all through this endeavor, the most crucial keyword is ‘reception’ that also indicates the significance of ‘receiving subjects’.

As the expressions through those interviews explicitly indicate, the reception of avant-garde depends both on the qualifications of subject and object, and on the receivers’ ways of understanding. Indeed, it is a two-fold issue; the former is more related with the attributes of transmitting subjects and objects; whereas, the latter is pertaining to the characteristics of receiving subjects and contexts. In accordance with the initial intentions of this study, the receptions of architectural avant-garde are debated on by means of the conceptual framework that has already been figured out and mapped in the previous chapters. Thus, the statements of these Turkish architects are dug up layer by layer; such that each layer would refer to a specific dimension or parameter of architectural avant-garde.

When the interviews are sought out, it could be stated that the Turkish architects understand avant-garde in several meanings; such that they used a broad range of synonyms, including “utopian, marginal, extraordinary, red blooded, audacious,”³⁵⁰ “unaccustomed, ambitious, minority, courageous, evolutionary, revolutionary, and Promethean”³⁵¹, “marginal, controversial, novelty, courage, critical,”³⁵² “experimental, inquiry, innovative, agitating, new, leader, forerunner,”³⁵³ “trailblazer, fanciful, engaged, unorthodox”³⁵⁴, “forward-looking, unfamiliar, new, extraordinary, beatnik, strange,”³⁵⁵ “radical, pioneer, fore-guard, iconoclast.”³⁵⁶ They conceptualize avant-garde as an engaged subject, who opens up new directions, frontiers and perspectives with pulsating previsions.³⁵⁷ Moreover, avant-garde is understood as a work of architecture, new, utopian, “fantastic, absurd, different, experimental, extreme”³⁵⁸, “odd, challenging, and fanciful, unique, and shocking”³⁵⁹, “forerunner, courageous, rapturous.”³⁶⁰ Avant-garde is also conceived of as ‘a driving force’³⁶¹, ‘an upstream activity,’³⁶² “an instantaneous, critical and contradictory attitude, which also

³⁵⁰ Gürhan Tümer, 07 April 2006, interview by the author, tape recording, İzmir, Turkey.

³⁵¹ Şevki Vanlı, 21 April 2006, interview by the author, tape recording, Ankara, Turkey.

³⁵² Ragıp Buluç, 22 April 2006, interview by the author, tape recording, Ankara, Turkey.

³⁵³ Haldun Ertekin, 22 April 2006, interview by the author, tape recording, Ankara, Turkey.

³⁵⁴ Doğan Tekeli, 04 May 2006, interview by the author, tape recording, İzmir, Turkey.

³⁵⁵ Doruk Pamir, 25 May 2006, interview by the author, tape recording, İstanbul, Turkey.

³⁵⁶ Atilla Yücel, 26 May 2006, interview by the author, tape recording, İstanbul, Turkey.

³⁵⁷ Doğan Tekeli.

³⁵⁸ Doğan Tekeli.

³⁵⁹ İlhan Tekeli, 04 May 2006, interview by the author, tape recording, İzmir, Turkey.

³⁶⁰ Pamir.

³⁶¹ Doğan Tekeli.

³⁶² Pamir.

requires courage, willingness, interest, endeavor, passion, and open-mindedness.”³⁶³ It is also expressed that avant-garde is “an advanced idea intended to be carried out; and ruptures within the continuity of a process”³⁶⁴ and it is “a hope that proposes a positive aspect.”³⁶⁵

When the statements of the architects are read thoroughly, it could be realized that architectural avant-garde is also conceptualized mostly as a phenomenon. On the one hand, the architects identified avant-garde with a ‘movement’³⁶⁶ and the ‘historical avant-gardes’;³⁶⁷ whereas, some architects understand avant-garde either as “a branch of modern” or as “a continuation of the modernist project.”³⁶⁸ On the other hand, some architects understand “avant-garde as utopia.”³⁶⁹ As it is described as “a minor reserve for architecture”; it is believed that “architectural avant-garde could merely be in the modes of expression or in the ways of ideation”; such that ideational activities and productions are taken as “ideas leading the way for the others, as well as critical cutting-edge positions.”³⁷⁰ It is “a re-position, or an enthusiasm in the undergraduate days, an inner-enthusiasm during the professional life, a strategic position that not only tries to say a new word while performing the optimal.”³⁷¹

Defining avant-garde as “forerunner movement, course, or event”, some architects question the concept of avant-garde itself. It is expressed that “in addition to avant-garde, rationality and modernism should be questioned”. Besides, the Turkish architects pose some questions on “the delineation of avant-garde and utopia”³⁷², “the possibility and the reflections of avant-garde within the domain of architecture”, and “meaning of talking about avant-garde today”.³⁷³

One of the most encountered misconceptions is the synonymous use of utopia and avant-garde. The interviewed architects use the word utopia in the following meanings: ‘beyond avant-garde’, and ‘advanced idea not ready to be carried out’, ‘fancy dream of a time in the distant future’, ‘product of a hopeful end with a specific aim’, ‘ventures kindling the passions

³⁶³ Yücel.

³⁶⁴ Vanlı.

³⁶⁵ Yücel.

³⁶⁶ Nuri Arıkoğlu, 20 April 2006, interview by the author, on telephone, Ankara, Turkey.

³⁶⁷ Pamir.

³⁶⁸ Kazmaoğlu, Ertekin, and Yücel.

³⁶⁹ Tümer, and Doğan Tekeli.

³⁷⁰ Yücel.

³⁷¹ Kazmaoğlu.

³⁷² Tümer.

³⁷³ Yücel.

for revolution’, and ‘redefinition of the limits through the proposals mostly impossible’.³⁷⁴ That is to say, both as a qualification of an architectural product and as a way of understanding, utopia are mostly confounded with avant-garde. Regarding the delineation of avant-garde and utopia, it is stated that “avant-garde houses a hopeful rejection, a belief in the possibility, and a positive proposal for the criticized subject; as utopia bears a joy for the fantasy of impossibility.”³⁷⁵ It is also added that ‘utopia of a political process and participatory democracy’ are much more important, “rather than ‘utopia of a total end-product’. Architecture and city could be understood as the consequences of a social and democratic process realized through the participatory democracy.”³⁷⁶ In another point of view, “architecture is defined as a medium to accept extreme ideas, which may be avant-garde or utopian as long as they are not realized.”³⁷⁷ Therefore, the delineation of avant-garde and utopia could be conceptualized as follows: On the one side, avant-garde is a response to the issues of criticism and rejection, and therefore it is *a positive proposal upon the belief in the hopeful future*. On the other side, utopia, not as a response to a specific criticism, is *a hopeless proposal for nowhere / never ever*.

These architects describe the formations as avant-garde, utopia, movement, or professional flow. For them, these formations are merely “triggers and motivators of imagination; that’s why, there was no time for this kind of fanciful formations during that period.”³⁷⁸ The architects explain the reasons behind the obstructions for receiving these formations as follows: “These formations have not been welcomed for the reason that avant-garde and utopia are not utilitarian but ideational endeavors. In other words, these formations were all ideational, yet not effective in terms of contesting for a prize, or gaining money.”³⁷⁹ Another reason claimed is that the Turkish people could not experience and follow the intellectual development that the West had already been experienced.³⁸⁰ It is also added that “architecture itself could not examine its own existence, or locate itself, or produce a philosophy over its own power of practice.”³⁸¹ In another point of view, “these formations have not been accepted; although the scene of Turkish architecture was very well aware of them.”³⁸²

³⁷⁴ Vanlı.

³⁷⁵ Yücel.

³⁷⁶ İlhan Tekeli.

³⁷⁷ Suha Özkan, 26 March 2007, interview by the author, tape recording, İzmir, Turkey.

³⁷⁸ Doğan Tekeli.

³⁷⁹ Doğan Tekeli.

³⁸⁰ Vanlı.

³⁸¹ Ertekin.

³⁸² İlhan Tekeli.

The most widely-known and mentioned figures were the Archigram group and Yona Friedman. One of the most influential educator-architects, Suha Özkan declares that “Archigram was different from the others such that the expressions of Archigram were likely inspired by the oil refineries; whereas, there were some ‘form fantasies’, of which architects call ‘utopian’ at that time. Each single line in the proposals of Archigram could be elucidated since they are functionalist.”³⁸³ In more general terms, it could also be stated that the expressions of Archigram were inspired by industry-technology-driven aesthetic; such that the resemblance between the sea bunkers constructed during the war and the *Walking City* (1964).³⁸⁴ For Özkan, “the most ‘imaginative’ aspect of Archigram was to change the framework radically and to introduce industrial aesthetic into architecture. Nevertheless, David Green could be attributed as ‘the most avant-garde of those avant-gardes’ due to his *Logplug and Rokplug*(1969) analogous to the internet through the present technology. Within the hippy culture, both the positions of the Archigram group and their expressions were in parallel with the contextual dynamics of the time.”³⁸⁵ Özkan also refers to NER (Novyi Element Rasselniya)³⁸⁶, UTOPIE, Antfarm, Yona Friedman and Constant as follows:

NER is a poor Russian group that proposed a circular plan around Moscow represented with a collage. However, UTOPIE, with their ephemeral proposal on pneumatic structures for an architecture of the future, was not so much influential. The Californian group, Antfarm, was neither influential within the scene of architecture. The structures proposed by Friedman, indeed, had inner-consistencies in terms of dedication; however, he never thought on the realizable consequences of those proposals, which could be deflated in essence. In these proposals, therefore, ideas account for their quintessence. I was familiar also with Constant, of whose architecture was labor-intensive; we rather prefer ‘idea-

³⁸³ Suha Özkan locates Archigram within the ‘functionalist tradition’, which is grounded on more objective concerns as opposed to the subjective experiments of form by Frank o Gehry, or Zaha Hadid etc. Özkan.

³⁸⁴ Barry Curtis refers to John Madge as he “in the introduction to *Tomorrow’s Houses* (1946), attempted to summarize the technical advances in house building made possible by the war and to bring ‘the hard light of reality to bear on a field which for too long has remained a copywriters’ paradise’.” Curtis claims as follows: “This pragmatic tone was kept alive in the avant-garde manifestoes of the 1950s and 1960s, which attempted to bring together both sides of the equation – to provide basic services whilst acknowledging the importance of the aspirations and fantasies that were stimulated and realized by the expanding culture of consumerism.” Barry Curtis, “Archigram – A Necessary Irritant,” in Dennis Crompton (Ed.), 2002, *Concerning Archigram* (London: Archigram Archives), 4th edition, (1st edition was in 1998), p. 31.

³⁸⁵ Özkan.

³⁸⁶ Suha Özkan, October 1972. “Paolo Soleri. Görüngüsel Kentler Üzerine Düşünceler (Paolo Soleri. Ideas on Visionary Cities). *Mimarlık*, Vol. 72/10, pp. 50-52.

intensive' attempts. Nowadays, I really experience the cities fragmented as the Situationists proposed.³⁸⁷

By dwelling briefly on the parameters, the statements of architects can be re-read with the help of the map proposed in the previous chapter. About the positions of architects, it could be said that the Turkish architects locate themselves whether different or ahead of their colleagues. Doruk Pamir, for instance, sees himself incessantly marginal and thinks that his architecture is different from the prevailing ones. Describing himself as 'being open to novelties'; he accentuates the significance of turning the situation to ones that benefit not by denying but by using the opportunities. Being opposed to legitimize his architecture by talking about himself, he claims that his architecture is directed according to his appreciation, rather than trying to find a reason for legitimization.³⁸⁸ Being one of the educator-practicing architects, Atilla Yücel tries to be critical and keep his distance to avant-garde.³⁸⁹ Therefore, it could be argued that he internalizes the context and does not estrange himself from the context. The context, within which these formations projected and received, is the most valid ground for debating on the resonances of architectural avant-garde in Turkey.

To the best of their recollection, the interviewed architects spoke briefly of their strategies to manipulate the issues that they criticized from within the system. Özkan both fought for bringing novelties into the education and made an effort to change the obstacles within the prevailing system. Defined as 'guerilla operations within architectural education' - in his words, his maneuvers could be comprehended as 'legitimately underground operations from within the system itself.'³⁹⁰ His efforts in technical, practical, academic as well as theoretical levels were unquestionably worthy in terms of the transformation of architectural education of the period. Without totally negating the criticized conditions, he both supported direct operations conducted against the authority of the institution, and encouraged students to adopt a definite position on the prevailing practices.

Re-reading the interviews between the lines gives also some hints about the issue of 'legitimization of position' and 'identity construction of the Turkish architects. Throughout the interviews, most of the architects brought forth some statements, which reveal the

³⁸⁷ Özkan. (Translation by the author.).

³⁸⁸ Pamir.

³⁸⁹ Yücel.

³⁹⁰ Özkan.

endeavors to legitimize their positions within the domain of architecture, and particularly within the Turkish context. Some architects estranged themselves from their professional colleagues. The Turkish architects whether feel alone within the domain of architecture, or see themselves different and ahead of their colleagues. Still, the presence of colleagues with similar ideas and positions gives courage and it creates an ethos that prevents architect from feeling alone. Contrarily, some architects define themselves as ‘rational and practicing architect’, by which they legitimize their positions as being parallel with the prevailing discourse of Modern Architecture. Some architects, who had been practicing abroad, reflected that they do not share the responsibility of the poor quality of architecture. Therefore, it can boldly be stated that the statements of these architects reveal estrangement from the Turkish context, that inevitably results in a kind of *othernization* by bringing forth the dualities of ‘West – us’, ‘others – I’.

Suha Özkan recalls Ragıp Buluç that the projections of the avant-garde formations could be found in his first experimental architectural practices, one of which was a café with a tent structure built across the National Assembly Building in Ankara. On the contrary, as Doğan Tekeli claims, most of the architects were not aware of these avant-gardes and opposed to these kind of imaginative leaps.”³⁹¹ In addition, regarding his ‘orthodox modernist position’ and his welcoming attitude for avant-gardes, Ziya Tanalı is pointed by Haldun Ertekin and Nuri Arıkoğlu.³⁹²

When the statements of the architects are inquired, it could be claimed that these architects try to keep a distance to avant-garde, or make auto-attributions. Though they do not accept direct emulations to these formations, their statements reveal that these formations had influences on them. Some architects make self-attributions or descriptions about the characteristics of their architectures, which could let us interpret their identity constructions. They do not abstain to make auto-attributions as rebellious, skeptic, inquisitive, inquiring, being open to newness for breaking the established values. The Turkish architects mostly define themselves as avant-garde and try to support this assertion by a number of anecdotes. One of them is Adnan Kazmaoğlu, who does not accept a direct reference to any one of these formations; though he legitimates his attitudes and ideas by referring to Archigram. He declares that during that period, he was much more equipped

³⁹¹ Özkan.

³⁹² Ertekin; Arıkoğlu.

than Archigram in terms of social concerns.³⁹³ Therefore, it can be asserted that he internalizes the issue of avant-garde; in such a degree that he does not criticize the qualities of his own productions, yet locates his position making auto-attributions pertaining to avant-gardeness. Ragıp Buluç believes in supremacy of creative subject; whereas, Haldun Ertekin argues that subject is a being as much as his/her production, not more than that.³⁹⁴ In addition to all these statements, diversity of opinions on the superiority of idea or on the primacy of final architectural production could also be noticed through the interviews.

Although the word avant-garde is ascribed to the architect and the work of architecture; the issue of 'context' is critically important for conceptualizing avant-garde. It refers to a set of circumstances and facts surrounding the 'avant-gardeness' of subjects, objects, and/or receivers. Hence the issue of reflection refers to both projection and reception; if the context is taken as 'spatio-temporal' for granted, then it is possible to talk about four sets of circumstances or facts concerning the reflections of architectural avant-garde in Turkey. The spatial sub-set exposes the international and national contexts of architecture; whereas, the temporal sub-set brings forth the context of the 1960s and the context at present. Leaving other three reflections aside, this study is a retrospective appraisal of the context of the 1960s by the Turkish architects, and an endeavor to pore over the present frames of receptions within the Turkish context.

Statements of the Turkish architects reveal that their retrospective appraisals converge at two points: the general characteristics of the period, and the comparative reminiscences about the Turkish context. Here, the analysis of their expressions could help to understand the issue; such that the former imply an *affirmation of avant-garde*; while the latter constructs itself on *apologetic arguments* about the *absence of avant-garde within Turkey*. The affirmative statements of the Turkish architects can be summarized as follows: The 1960s was a liberalization period within which limits were questioned, urged, and redefined. Motion and visuality were two keywords of the time. Another dominant characteristic of the 1960s was comparative way of understanding, accompanying with the new feelings and perceptions, and the new ways of experiences. Marxism, Existentialism, and Phenomenology were influential systems of thought. Contrarily, the retrospective glances of the interviewed architects expose some apologetic statements as follows:

³⁹³ Kazmaoğlu.

³⁹⁴ Buluç and Ertekin.

Technology and science became popular all over the world. However, technology was not internalized in Turkey, or even there was no technology in Turkey. Avant-garde could not exist within the course of life, as it could only be found in the theoretical texts. Overflowing with the social oppositions, it was a time for questioning all legitimacies, including even the self-legitimacy. There was no ambience for developing, supporting and encouraging ideas. The context was neither appropriate for intellectual nor ideational expressions; contrarily, most of the expressions were based on emulation. Due to the socio-political affairs, there was no time for debating on such issues as avant-garde. The era was described as provocative, political, and full of the Left-wing social criticism that had come out by the military coup of 1960.³⁹⁵

Digging deep into the interviews, the statements of the architects could also reveal the social and architectural structures of the 1960s. Focusing on the general context described by the Turkish architects, it could easily be claimed that their statements could be summed up in two groups: the accounts defining the social structure of the Turkish society and the ones that make some generalizations about the Turkish society by borrowing personal characteristics. Within the general structure of the society, some characteristics are defined as “remote from the origin”, “deficiency in demand and substructure for avant-garde”, “closed, unprogressive, enclosed with iron curtain”, “at low level in prosperity”, “having a floating culture”, having cooperative minds”, “standing out with degeneration and lack of culture”, ‘social opposition and criticism, undeniably leftist social criticism’, ‘free-use of space in accordance with opposition and transformation’, ‘dissolution of limits and spatial taboos by political arguments’, and ‘novel feelings through social transformation’. Likewise, the personal characteristics are generalized as being that of the society that could be enumerated as follows: “apathetic and visionless”, “barren of courage, interest and excitement”, “barren of cogitation”, “imitator and posing”, “tracer having ‘group instinct’ rather than the courage of being individual”, “miserable by its very nature”, “capable of extricating from difficulties”, “lack of self-confidence”, “shy that could be related with ‘being Anatolian’”, “lack of the habit of reading”, and “having phobia about trying something new”.

³⁹⁵ For a broader evaluation of the 1960s politically, socially, economically and architecturally, see Şevki Vanlı, January 1995, “Araştır ve Uygulamanın Kırk Yılı: 60’lı Yıllar. (40 Years of Search and Practice: the 1960s),” *Arredamento Mimarlık*, Vol. 66, pp. 94-99.

During the interviews, it is asserted that avant-garde is “an experimental and luxurious flame of enthusiasm for the Turkish context. This sort of enthusiasm was unnatural for the profession of architecture and avant-garde was appropriate not for architecture but for art.”³⁹⁶ Or, Atilla Yücel expresses as follows:

Avant-garde for the Turkish architects was a history remained at the 1920s, which was ‘modernist avant-garde’. However, nobody, even Archigram, was using the term ‘avant-garde’. Rather, the concepts of ‘utopian’ and ‘fantastic’ were on the agenda that was evident when the architectural periodicals are searched thoroughly. That is to say, avant-garde was just in some of the theoretical texts, yet it was not in the daily life. Technology has no meaning for Turkey. It was rather easier to read Marquez; however, some reflections, such as sexual revolution, Beatles, and technology, were distant realities for the Turkish context. In this perspective, the concepts of criticism and liberalization seem much more important than avant-garde.³⁹⁷

It is boldly claimed by Haldun Ertekin that “there would not be any avant-garde that strikes its context (Turkey) and that turns out to be a utopia as a reference. Besides, there would never be again the ‘historical avant-gardes’; due to the reason that those borders had already been passed over. Today’s concern is alternative globalization and reformation of a context appropriate for the utilization of technology. Therefore, imagining a newer life style appropriate for these concerns is important.”³⁹⁸ It is also proclaimed that “utopias could not produce legitimacy though they would offer opposition. However, utopias should satisfy the legitimacy of opposition. Avant-garde should emerge from within a new framework of legitimacy, figured out through the dynamics of Turkey itself as contrary to the modernist templates of the West.”³⁹⁹

The architects described architectural structure of the 1960s as follows: Rational, realist, and functionalist concerns were the mainstreaming tendencies in architecture: whereas, there were some pathways within this prevailing course, such as ‘chemical architecture’ and ‘fantastic architecture’. The architectural context was unproductive and limited with physical productions. Even though the air was highly political, categorized, and agitated with the slogan of “architecture for society”; the social dynamics could not be operative. The context was not ready or appropriate for avant-garde and could not provoke the vision

³⁹⁶ Doğan Tekeli.

³⁹⁷ Yücel.

³⁹⁸ Ertekin.

³⁹⁹ İlhan Tekeli.

for avant-garde. Indeed, avant-garde was not on the agenda, and it could not find a market for itself due to the fact that there was no excitement and interest for avant-garde. Moreover, the context could not receive any avant-garde. The discipline of architecture could not go beyond to be seen as a daily activity. Without any discourse or discussion, the mainstream architecture was based on some stereotypes and did not support any search. Hence, the Turkish architecture, as compared to those in the international scene, was not in the mainstream. In terms of their appearance, the architectural products bore resemblance to the imported patterns. The potential of architecture for transforming life could not be benefited. The period was convenient not for constructing a theory, but for developing the existing ones slightly. Selahattin Önür points out the issue as follows:

Although there would be some influences of these formations, they were not so much comprehensive. People, who would be influenced by those avant-gardes, could receive them most probably through the publications; yet, the effects of these receptions could be very limited in terms of the production of scientific information on architectural practice. Nevertheless, the alternative ideas of these avant-garde movements on ‘technological utopia’ and ‘transformation of both the existing social organization and the techno-political system’ were very significant by the mid-60s. Within these alternative ideas that propose systems to answer for the changing and unchanging problems of society, the most influential was ‘megastructure’. For instance, megastructures that Metabolists and Archigram proposed as solutions for these kinds of dynamics are significant as they were grounded on both novel social transformation and search of utopia rather than a mere formal inspiration. The ideas were mostly dwelled on the development and structuring of existing urban environments; such that they were based on a comprehensive approach for more dynamic urban plans and processes supported with the existing technology. Hence megastructures were proposed as technologically determined structures for the overall urban form; whereas, the idea of ‘gadgetry’ brought forth as being significant for the individualization of people. Most of the avant-gardes, including the Austrian ones such as Haus Rucker-Co and Hans Hollein, imagined their ideas as much as they could. Reflections of these endeavors could not be found in Turkey due to the reasons that technology, supporting the activation of avant-gardes, might be too far for the Turkish context; or some other concerns were predominantly on the agenda... In sum, there was no avant-garde practice within the Turkish context. The discourse on avant-garde was very limited and fragmented. However, the significant point, here, is to quest on the existence of any avant-garde taking roots from its own local context, namely the Turkish context. It could be claimed that all avant-gardes share some all-encompassing features have been attributed as ‘avant-garde’ by common consent.⁴⁰⁰

Önür claims that it is hard to find out avant-garde formation having a ‘constitutional correlation’ within the Turkish context. He comments on the issue as follows:

⁴⁰⁰ Selahattin Önür, 09 April 2007, interview by the author, tape recording, Ankara, Turkey. (Translation by the author.).

Nevertheless, there were some people academically searching for the international scene in order to compare differences. Hence, to some extent, there have been actions following and assessing those avant-garde subjects and formations. At this point, conceptual frameworks behind those avant-garde attitudes, as for the Metabolists and Team X, were critically important; although these formations might have some resolutions in terms of their 'avant-gardeness'. That is to say, they could conceive some consequences of their ideas and expressed them through their productions. Once utopian an idea, it turns into a reality in time, and that makes an idea 'avant-garde'. Avant-garde has meaning within a specific time and a particular context. It intends both to reveal ideas that should not sound 'realizable', and to stimulate the others agitating the context. As technology transforms rapidly and creatively, not only the standpoint with respect to the issues of conservation and progress, but also the strategy for proposing and propagating novel things concerning social realities, gain importance.⁴⁰¹

There might be some others in an action-reaction relationship; yet, a few of them would be ephemeral, while the efficacy of some others could be carried on within this transformation of dynamics. The Russian group, NER, proposed 'suspended structures'; however it did not have projections. Some architects, for instance the Smithsons, might have avant-garde experiments in particular periods of their professional lives that could change direction in later years. In other words, some actions and productions might be defined as avant-garde; nevertheless, the activated subjects would not have avant-garde positions. Or, definitions of 'applicability' and 'inapplicability' are determining factors for the attribution of avant-gardeness. That is to say, the important point is that 'avant-garde attitude should initiate some others. On the way to lead others, representation is more essential than discourse. Therefore, architectural avant-garde could be defined as 'physical representation of an idea'. Avant-garde activation might or might not be accepted immediately, though it could be realized in time. Even though expressions of an idea give clues about the meaning of those expressions within the limits of architectural discipline, an idea accompanied with its representation is much more important. For, representation is an interface between idea and physical reality for the discipline of architecture... Nowadays, media is the most influential channel, through which a number of concepts infiltrate into the daily lives and transform the ways of thinking and understanding. Depending on the personal variables, both receivers and the level of receptions could be various: regarding, accepting, approving, criticizing, reacting, negating, etc."⁴⁰²

⁴⁰¹ Ibid.

⁴⁰² Ibid.

The critique of these avant-gardes, in terms of their techno-utopian dimension by socio-progressive, or socialist criticism, emerged immediately afterwards these avant-gardes had been introduced to the scene of architecture. Alternatively, a frame of understanding, grounded on human-priority well-balanced with technology, was much more tempting. Hence, this approach getting along with the prevailing ways of thinking - considerably rationalist, functionalist or positivistic - continued during the 1970s. Those endeavors to interpret more conscious humanistic dimensions were very limited during that period until the emergences of phenomenological and structuralist approaches by the 80s. These approaches, fairly critical of those avant-gardes in terms of their reductionist aspects of techno-utopia, were also limited both in Turkey and in the international scene. City planners were much more critical than architects, who could be excited by idea-oriented comprehensive forms as reflection of powerful and revolutionary proposals. The issues of reception and reflection depend on personal interest and engagement.⁴⁰³

Indeed, the utmost reflection was in the theoretical or ideational levels during the 60s. On the contrary, the architectural education by the 70s was more receptive for the international architectural scene. A few academicians, who had completed their architectural education abroad or keeping abreast of the foreign publications, conveyed the relevant information on the avant-gardes of the 1960s and on the contemporary developments.⁴⁰⁴ In architectural education, the channels for those avant-gardes to leak into the context of Turkey were very limited. Basically, as the most important printed media of that time, the professional periodicals like *AD (Architectural Design)*, *JA (Japan Architecture)*, and *Mimarlık* were the means through which those formations were introduced to the Turkish context.⁴⁰⁵ In spite of all kinds of obstructions, the architects tried to keep their ideas up-to-date through these professional periodicals, and books as well. Another channel for the projection of the international debates and formations was the academician that had been keeping abreast of the current international events by reading the ground-shaking thinkers, debating from within the Marxist and Critical Theory, Existentialism, and Phenomenology, namely Karl Marx, George Wilhelm Fredrich Hegel, Antonio Gramsci, Herbert Marcuse, and Jean-Paul Sartre, Nevertheless, most of the academicians and the architectural historians did not allow these

⁴⁰³ Ibid.

⁴⁰⁴ According to Adnan Kazmaoğlu, Bülent Özer was one of those academicians. See Kazmaoğlu.

⁴⁰⁵ Though the architects did not refer to all the publications, *Arkitekt*, *Mimarlık ve Sanat*, and *Yapı Dergisi* were the other professional periodicals. With respect to these three, *Mimarlık* had been debated more on collective, political and social issues; while the Chamber of Architects of Turkey, as an institutionalized organization, was criticized for its adherent politics. See Vanlı, January 1995.

avant-garde formations to leak into the mainstream architectural education during the 60s. These subjects and formations were mostly called as ‘unrealistic projects’. As Özkan underlined, Soria y Mata’s *La Ciudad Lineal (Linear City)* (1882), or Sant’Elia’s ‘fantastic sketches’, defined as architectonic and formalistic, Le Corbusier’s *Plan Obus for Algiers* (1930), Frank Lloyd Wright’s *Mile-High Tower* (1956), had a place within the architectural curriculum.⁴⁰⁶ “Nevertheless, the avant-gardes of the 1960s resonated the architectural education through their ideas proposed by the students of architecture in discursive and representational levels. The student projects - that of Yiğit Coşkun and Suha Özkan, for instance, were the means to re-produce the ‘novel, iconoclastic and radical language’ of the avant-garde formations during the 1960s. This language had the potential to convey the ideas on alternative methods, such as megastructure that dwells on flexibility, development, and expansion. Though some motifs, inspired by those avant-gardes, might be reflected on the architectural competitions; there were no such activities emerged on its own initiative.”⁴⁰⁷

Tendencies within the educational institutions during that period could also be comprehended through the statements of the interviewed architects. It is noted that the causality had been overriding and theoretical issues had not been on the agenda. Although, the ambiance was appropriate for destroying some pre-established ideas and values; it was unsuitable for avant-garde or such formations. The characteristics of the architectural education at the topmost three universities have been defined as follows: the Middle East Technical University (METU) had been founded in an American system and the influence of Louis Khan had been feeling through the whole education.⁴⁰⁸ It is also argued that avant-garde could only be carried out within the domain of art, and those formations were not allowed to take part within the education at METU.⁴⁰⁹ “Although got behind the international peer-group during the 70s; the education in METU was more critical when compared to the other Turkish universities. It was based on research and dialogue, which differentiate it from the others with a leading role.⁴¹⁰ Istanbul Technical University had been more conservative, rationalist and it was not ready for novelties. Besides, Istanbul

⁴⁰⁶ Özkan mentions about the architectural history courses given by İnci Aslanoglu, who had merely referred to the ‘historical avant-gardes’ at the beginning of the twentieth-century, such as Bruno Taut and Antonio Sant’Elia. See Özkan.

⁴⁰⁷ Önür.

⁴⁰⁸ Buluç.

⁴⁰⁹ İlhan Tekeli.

⁴¹⁰ Özkan.

State Academy of Fine Arts had been under the influence of Sedad Hakkı Eldem; although the education became more critical during the 1970s. Nevertheless, schools of architecture were the most appropriate institutions for the acceptance of those avant-gardes and activations.⁴¹¹

4.4 On the Conceptualization of Avant-Garde in Turkey

Laying these statements on the ground, some points on the present conceptualization of avant-garde within the Turkish architectural context can be remarked. First, it can firmly be claimed that avant-garde is a novel word in Turkish; the use of this word has been ambiguous, gaining diverse meanings in different contexts. Even the architects themselves have no consensus on either the spelling or the meaning of the word. Likewise, it can be asserted that the criticism of architecture in Turkey has recently become conscious of avant-garde; so the architects have not been familiar with the concept for a long time.

It could frankly be stated that the concepts of utopia, modern, modernism, and modernity have their own domains in various disciplines, and they have autonomous realms within the theoretical studies on avant-garde. Hence, the relationships between these concepts are mostly comparative rather than inclusive. That is to say; avant-garde does not necessarily mean utopia, utopian, modern, or modernist. Yet, avant-garde refers to utopian or modernist for the Turkish architects. They believe that ‘to be avant-garde surely means to be utopian or modernist’. However, the interviews show that the conceptualization of avant-garde, as well as other concepts, in Turkey is different from the common meaning accepted in the international scene of architecture. In other words, the statements of these architects reveal that the idea of avant-garde is totally different from the idea in general due to the reason that the frames of reception differ from culture to culture, and context to context.

In Turkey, avant-garde always refers to a technologist point of view. The interviews show that there are a number of excuses regarding not having been avant-garde, or regarding the impossibility of avant-garde within the domain of Turkish architecture during the 1960s and 70s. The architects always speak apologetically about the context of Turkey, regarding the destitutions as economical poverties, political hardships, and cultural repressions. They also try

⁴¹¹ As Şevki Vanlı noted, some private-academies as well as the departments of interior design and industrial design were founded during this period. Vanlı, January 1995.

to legitimize their positions within this context. The excuse is mostly that the technology in Turkey did not compete with the others; that's why, they could not manage to be avant-garde, or to produce avant-garde works of architecture. Yet, it could be noted that the architectural history witnessed a number of avant-gardes. Their ground shaking statements never required technology, but emerged through 'idea', courage, and critical attitude. Therefore, the statements as "the context was not convenient for avant-garde" or "there was no technology for the emergence of avant-garde" are not explications but excuses brought forth by the Turkish architects.

Focusing on the Turkish architectural context during the 1960s, it can be asserted that the dynamics of the period have influenced the receptions of an architectural production and the attitude of an architect. A building can be 'avant-garde', when it is interrelated with the other buildings within the Turkish context. Besides, it is mostly possible that during the design process an architect cannot be aware of the definition of avant-garde; rather he/she experiences 'avant-gardenes' at hearth. There could be a number of examples to point up this issue. As the contexts change, the dynamics, parameters and references shift properly. The contextual variations for Europe have never been the same for Turkey. Thus, if one searches for direct reflections of those avant-garde formations in Turkey, it would be misleading. As the interviews show us, the dynamics in Turkey have been particular and different. For Turkey, a proposal for upgrading slum houses ('gecekondu'), a courageous attempt for altering the prevailing architectural templates, an innovative detail, an alternative life style or a discursive position for the rapidly changing situations of the time could be attributed as avant-garde.

As the Turkish architects always try to relate avant-garde with architectural practice; in the same way, they conceptualize avant-garde as 'an obstacle for the professional progression'. These architects believe that one could merely have a place in the scene of architecture when the avant-gardeness is scraped off. During the 1960s and 70s, the architectural competitions organized by the Ministry of Public Works were mostly based on 'buildability' of the projects. Hence, most of the proposals were rationalist. Though juries for the architectural competitions changed, this point of view was not broken down. As far as the competition rules permit or the jury deems worthy; some avant-garde ideas and novel perspectives could be awarded for the prizes or the honorable mentions. For the Turkish context, avant-garde has always been a retrospective issue belonging to the former years of an architect. What is paradoxical is that

architects comprehend avant-garde as an appellation and/or as an obstacle; whereas, receptions of avant-garde lead to affirmation or negation.

In the light of these interviews, the panorama drawn by the architects about the conceptualization of avant-garde is as follows: It is boldly stated that avant-garde within the context of Turkey is rare or absent. The reason behind this rareness or absence could be interpreted in two different ways. The first assumption, extremely solid and irreversible, is that there has been neither avant-garde production, nor avant-garde subject in the Turkish context. Between the lines of this excuse, we could grasp that avant-gardeness is a fateful state of being for the Turkish architects. That's why; most of the architects try to explain "why they could not become avant-garde" by setting forth the argument that the Turkish context has never been proper for avant-gardeness. The second assumption is more reasonable; such that both definition and conceptualization of avant-garde in the Turkish context are different from its designation through the theoretical frameworks.

Lastly, it is worth exposing some questions on the ways of thinking and the im/possibility of the cultivation of avant-garde in Turkey, which could be more effective than giving answers. Is there any avant-garde subject or production within the Turkish architectural scene? Has avant-garde been familiar with the Turkish context? Why or how the Turkish context cannot produce or support avant-garde? In such a context familiar with a lot of provocations, ruptures, and agitations, how avant-garde cannot operate in Turkey? Do the Turkish architects have no courage to propose a controversy or a critical stand, or no energy for transforming the pre-established values? Is there no need for 'the new' or 'avant-garde'? To what extent does Turkish art and architecture endure to be 'arriére-garde', or follower? There would be many other questions. The answers to all of these questions highlight one point such that critical thinking, which is both destructive and creative, can ignite avant-garde culture in Turkey.

CHAPTER 5

CONCLUDING REMARKS OF THE STUDY: ARCHITECTURAL AVANT-GARDE RE-LOADED

This study initiated with an attempt to comprehend ‘avant-garde’ as a phenomenon and a concept as well. The intent was to decipher the concept of avant-garde, to figure out an idea on ‘avant-gardeess’, and to offer a framework for its conceptualization in architecture. The issue of deciphering is, therefore, called for unfolding the concept in different dimensions; hence, for deciphering various layers of knowledge, the main theoretical constructions and diverse historical formations of avant-garde were delved deep into. As a part of ‘archaeological investigation’ of the concept, different strata pertaining to architectural avant-garde were dug; then, the outcrops are laid on the ground for conceptualizing architectural avant-garde. Indeed, this conceptualization should not be considered as a monolithic statement, but as one of the many possible constructions, each of which are inevitably subjective in terms of materials picked up, ways of elaboration, and structure. It is believed in this study that with such an approach, the outcrops could be restructured in a number of different manners that would also make other interpretations possible.

Having been defined metaphorically here, and elaborated in detail throughout the study, a ‘supra-discourse’ on architectural avant-garde did not intend bringing up quick-and-flashy-responses to the questions on the topology of architectural avant-garde. Rather, the discourse proposed throughout this study aimed to point out the topology itself, which is re-constructed for both responding the possible questions, and letting a number of further questions come into sight. In other words, this framework claims to be ‘a map for avant-garde’, guiding the reader about the questions that include the phrase of ‘architectural avant-garde’ with different interrogative words. These question marks hanging in the air could trigger other questions and ideas upon the issue, which make room for further re-constructions, elaborations, and de-constructions in the field of architecture.

As it could be grasped within the lines of this study, the underlying objective was to decipher that avant-garde is, indeed, an attribution figured out diversely by the different positions of receivers and attributers. With such a point of view, each endeavor to define

the *truest* meaning of avant-garde; or to choose a position to locate among the pre-established theoretical frameworks on the avant-garde; or to re-write the history of architectural avant-garde through the twentieth-century; to transpose the knowledge on architectural avant-garde from the 1960s to the present could be misleading and superficial. Contrarily, the study dwells on “how one could handle a concept - particularly architectural avant-garde here - by means of several issues, including different modes of subjects and objects”. In other words, the main concern of this study was the approach or method itself that tried to keep a distance between the author and her subject matter.

Within the limits of this study, the materials for mapping the architectural avant-garde were ferreted out by scanning the twentieth-century avant-garde subjects of individuals and groups. In such an attempt, the issue could be elaborated with respect to the activated subjects or the very objects of their productions. Here, architectural avant-garde was conceptualized constituting a framework based on subjects and activated energies of these subjects. The framework was grounded fundamentally on the nexus between ‘activated subjects’, ‘productions as revelations of these activated energies’ and ‘receptions as well as attributions pertaining to these subjects and productions’. Therefore, avant-garde was conceptualized as an *activated energy* of a subject, revealed as architectural expressions; or as possible *attributions* both to the activated energy of these subjects and to their expressions. Therefore, the conceptual map for architectural avant-garde is marked out by debating on the parameters pertaining both to the subjects revealing their activated energy, and to the architectural productions of these subjects in discursive, representational, and physical phases. In this quest, context within which projections, receptions and attributions are defined and disseminated is also significant. Thus, the study is structured with the claim that avant-garde could be conceptualized as a perpetually *transforming energy*. Dynamics of a context urge subjects to activate the inner-energy of a creative individual or a group-spirit. Activated subject reveals this inner-energy through different attitudes or expressional modes that may activate other subjects within the context.

Once the conceptual map proposed through the avant-garde subjects of the twentieth-century architecture is dwelled on, Constant Nieuwenhuys, Yona Friedman, the Japanese Metabolists, Archigram, Archizoom, and Superstudio, as the forefront avant-garde individuals and formations around the 1960s were focused on. These subjects as well as their architectural expressions were searched in detail concerning the contextual dynamics

of the era. Then, the focal point of the study was shifted onto the debate on their receptions in the architectural context of Turkey. Projections and resonances of these avant-gardes in the Turkish architectural context of the subsequent periods are trail blazed through the expressions of a group of receiving subjects from the Turkish scene of architecture. In addition to the available literary documents, verbal expressions of these architects, as parts of a discursive formation on the issue, were also inquired. Then, some of the key figures within this context, namely Ragıp Buluç, Haldun Ertekin, Ersen Gürsel, Adnan Kazmaoğlu, Mehmet Konuralp, Doruk Pamir, Selahattin Önür, Suha Özkan, Doğan Tekeli, İlhan Tekeli, Gürhan Tümer, Şevki Vanlı, Atilla Yücel were interviewed. In this attempt, three main topics as ‘ideas on the concept of avant-garde in architecture’, ‘revelations and reflections of these formations about the architecture of the 1960s’, and ‘resonances and receptions of these avant-garde formations within the context of Turkey during the 1960s and 1970s’ were focused on. Different receptions, and attributions as well, paved the ground for comprehending a number of issues, mainly ‘voyage of avant-garde in the context of Turkey’, ‘discursive formations - on position, action, function, strategy, ethos, and legitimization - by the Turkish architects’, and ‘conceptualization of avant-garde within the Turkish architectural context at present’.

Some remarks both on the conceptualization of architectural avant-garde through the twentieth-century and around the 1960s; and on the receptions within the Turkish architectural context could be worth noting. The issue of deciphering avant-garde raised some statements as follows: Putting aside all the pre-established discourses on avant-garde laden with a number of statements, there is no unanimity on *the* definition of avant-garde. Therefore, the limits of avant-garde are *indefinite*. Describing, comprehending, defining, and delimiting the concept and phenomenon of avant-garde is a hard issue. The boundaries of avant-garde are *ambiguous*. As a concept and phenomenon, it is ‘evaporative’, ‘ever-changing’, ‘trans/forming’, ‘meta/morphosing’, ‘fluid’, ‘erratic’, ‘dynamic’, and ‘free-floating’.

This voyage could also be conceptualized as a comprisal of a number of synchronic adventures. Since it is *manifold and fully-loaded*, it requires being unfolded. This *multi-layered concept* requires digging deep into the apparent knowledge available within the domain of architecture, which is significantly necessary for reaching the layers under the

surface. In other words, this *multi-dimensional* phenomenon could be conceptualized through a *complex network* or a *multi-dimensional matrix*. Abstracting each ‘plexus’ by sectioning this matrix, a number of *inter/sections*, as *free-floating systems consistent-within-itself* could be maintained.

The study does not attempt to seek the truest definition of avant-garde, nor does it inquire to reflect the surface appearance of avant-garde in architecture. Rather the aim is to grasp a sense of *avant-gardeness* and to conceptualize avant-garde from within architecture. On the way to conceptualize avant-garde within the *limits* of architecture, or at the *front(ier)* of architecture, the twentieth-century avant-gardes - referring both to the subjects and to their architectural productions – figure out the scope of the study. In this attempt, avant-garde formations during the twentieth-century help to comprehend avant-garde more easily within *the limits of architecture*.

Through the debates on these avant-garde formations during the twentieth-century, it is evident that a set of phrases could be brought into light. It is worth highlighting these phrases, having the contradictory and consolidating power of opposites, including ‘almost possible architecture’, ‘strangely familiar’, ‘friendly alien’, ‘reconciliation of the irreconcilable’, ‘self-conscious edginess and originality’, ‘psychedelic alien’, ‘edgily creative’, and ‘electrifyingly strange’, are used to define both those subjects and their productions. This could also be elaborated to a degree that these attributions bring forth both contradictory definitions and consolidated attributions. These conceptualizations could be enumerated as ‘paralyzingly agitating (pertaining to its reception)’, ‘presence of representation (pertaining to medium)’, ‘de-materialization of the material (pertaining to physical production)’, ‘comprehensively topical (pertaining to architectural discourse or language)’, ‘replacement of the commonplace’, ‘deviation from the course (pertaining to strategy)’, ‘divergence of the convergent (pertaining to strategy)’, ‘intangibility of the tangible (pertaining to corporeality of architecture)’, ‘disembodiment of the embodied (pertaining to corporeality of architecture)’, ‘defining the indefinite (pertaining to architecture in prospect)’, and ‘obscuring the definite (pertaining to the limits of architecture)’. In this study, it is believed that these phrases reflecting the inherent characteristics of avant-garde itself could pave the ground for conceptualizing architectural avant-garde.

The claim of this study was that avant-garde within the domain of art and architecture could be characterized as a *provocative search for the shock of new*; a *radical formation for the redefinition of artistic conventions*; a *courageous experiment utilizing new artistic tools and techniques*; and a *unique statement delineating the nature of art/architectural object*. Thus, 'avant-garde' refers not only to "a coherent group of activated subjects," but also to "the characteristics of their productions through the dissociative and productive imperatives". Having an inherent energy for transforming the pre-established aesthetical and social values, or political structures, avant-garde creates 'the new' with a social function, and constructs 'the new' for a revolutionary culture. Proposing a controversy or a critical stand, the medium for 'avant-garde' could be anything introducing a new thing, venturing an objection, or being appropriate for de-familiarization.

On the one hand, when the subjects corresponding to the production process in architecture, their positions and attitudes are recalled; it can frankly be stated that they stand on the thin line between 'irreconciliation' and 'reconciliation', 'conventional' and 'progressive'. Being on the the *cutting-edges* of the twentieth-century architecture, these formations *operate from within the front(ier) of architecture* and point out that architecture is both an *intellectual activity* and a *physical production*. On the other hand, when the architectural productions of these activated subjects are considered, it can be perceived that they stand on a *trigger zone*, sometimes as an *operational area*, or sometimes as a *demarcation line* between 'concrete and ideational productions', between 'constructible' and 'imaginable', between 'physical and utopian'. Most of the avant-garde productions that focus on to reflect the forefront ideas, are not site-specific, or can also be conceptualized '*no(w)here architecture*'. More significantly, they encourage both to question the domain of architecture itself and to transform the limits of architecture.

An architect, or an activated subject, could consciously or unconsciously 'be avant-garde', 'feel avant-garde', or 'attributed as avant-garde' during one period of his professional life. Or, productions of an activated subject could be 'ascribed as avant-garde'. Here, the point is that avant-garde can be conceptualized as an attribution pertaining to the 'activated energy revealed as positions or expressions of subjects'. Hence, other dynamics for the emergence of avant-garde could be the subjects corresponding to the reception, comprehension and attribution and the context within which these revelations and disseminations occur. In other words, avant-garde is *a way of thinking*; an *activated energy* that is expressed in

diverse collisions and fusions; an *ethos* emerged from that synergy; an *activation* conveyed through different modes of productions, and received by different subjects.

Taken 'avant-garde' as a slippery term for granted, it could be stated that its meaning is obscure. As the word gains meaning within the statement, the obscurity diminishes with the context of the statement. Since avant-garde refers to general characteristics emerged from varying factors, such as position, strategy, *ethos*, legitimization, language, vocabulary, technique of subjects; none of these factors is sufficient by itself in order to make a judgment regarding the 'avant-gardeness' of a subject. Yet, the totality of such features and qualities constitutes 'avant-garde position'. Besides, 'avant-garde' is mostly and directly used to describe or specify the general characteristics of an architectural production, including its content, scale, technique, form, and material. For instance, if 'historical avant-gardes' at the very beginning of the century, or avant-garde formations by the 1960s could be called as 'avant-garde', it is because their subjective energies, attitudes and positions, as well as the peculiarity of their productions engender such an attribution.

It should be added that these avant-garde individuals and groups were ahead of their time in terms of their anticipation of the strong correlation of culture and technology. Their radical, new, experimental, and alternative contributions transformed both the architectural discourse and practice. Quite apart from their innovative and visionary conception of architecture, what makes these figures important even today is that they revolutionized the design process and presentation of architectural ideas. However, the most prominent characteristic of those subjects was that they had the ability to pass on their creative inspiration, or activated-energy, to others. Being a part of their position and strategy, their courage allowed them to do away with conventional techniques. In this respect, they intended to make an original mix of diverse elements, but to change architectural thinking, to challenge accepted judgments and values in general. A kind of "archaeological investigation" upon the avant-gardes during the 60s could lay a ground dug up for conceptualizing the discursive formations not only on those actors but also on architectural avant-garde itself.

There then emerges a stage where the notions themselves can be taken outside the description of a single design or proposition, and read against several. They can be detected in some ideas, and come through fiercely in others. We have eight notions that are still unanswered by any complete set of experiments through we have begun in series. They are dreams because

we keep returning to them. They are dreams because they may never be completely satisfied by what a designer or a strategist or any operator can do. They are open-ended, and, whatever we are doing by the time that you are reading this, may in some way have sprung out of a dream or two.⁴¹²

The striking thing about these avant-gardes is that the energy that they had created has been reactivated after almost four decades, or conveyed to the recent architectural agenda. By the turn of the century, both those formations and the concept of avant-garde have been on the architectural discourse. This revival brings forth a number of questions to be debated on. One of the significant questions could be “how and why these actors have re-appeared on the public and architectural scene?” In other words, the same question could also be expressed as “which dynamics have affected the public and architectural domain to recall those formations?”, or “what lies beneath the re-emergence of a discourse on avant-gardes?” Even though avant-garde is a transnational and cosmopolitan phenomenon in many respects; it is entrenched in regional and national cultural contexts that determine the artistic production. Then, another question could be brought forward as “how these avant-gardes have been received in other local contexts?” Other questions could possibly be as follows:

What is and what has been the role of avant-garde? Why there have been such demands for avant-garde? What is the role of avant-garde conceptually? How different roles, played by different subjects, are received? Which characteristics do the present form of avant-garde and its apparatus have? Which aspects of avant-garde attitude pertaining to its content are elementary? How avant-garde manages its actions? Through which elements of the existing system avant-garde operates? Which parameters and processes affect the existence of avant-garde? How the present context, in regard to the reality of information society that actually redefines the discipline of architecture, is related with the emergence of avant-garde? These questions are fundamental to understand both the concept of avant-garde and its relocation today.”⁴¹³

In addition to the above mentioned conclusions, some remarks on the receptions of avant-garde and avant-garde formations within the Turkish architectural context should be noted. This study discloses the layers on the frames of reception in the Turkish architectural scene as well as exposes some questions on the ways of thinking about the cultivation of avant-

⁴¹²Archigram, 1968, “Archigram 8;” cited in Herbert Lachmayer, “Archigram: The Final Avant-Garde of an Ageing Modernism,” in Dennis Crompton (ed.), 1994, *A Guide to Archigram 1961-74 / Ein Archigram - Program 1961-74*, London: Academy Editions, p. 440.

⁴¹³Selahattin Önür, 09 April 2007, interview by the author, tape recording, Ankara, Turkey. (Translation by the author.).

garde in Turkey. The panorama figured out by the Turkish receivers about the issue could be conceptualized as follows: Avant-garde within the context of Turkey is rare or absent” that could be interpreted regarding with ‘the lack of avant-garde energy’, or ‘the inactivated energy of the subjects’ or ‘inappropriate qualifications of the context, within which energy-synergy, collision-fusion, and action-reaction occur’. Alternatively, it could be claimed that definition and conceptualization of avant-garde in the Turkish context is different from its designation through the theoretical frameworks.

With this point of view, it is also possible to pose some other critical questions as: Why the Turkish context cannot produce, or support, avant-garde? In such a context familiar with a lot of provocations, ruptures, and agitations, how avant-garde, opposing and critical by its nature, cannot operate in Turkey? Do the Turkish people have no courage to propose a controversy or a critical stand, or no energy for transforming the pre-established values? Is there no need for ‘the new’ or avant-garde? To what extent does Turkish art and architecture endure to be ‘arrièrè-garde’, or follower? There would be many other questions raised pertaining the changing conditions of the context. Similar questions to the ones posed above could be relevant for a number of countries and for their architectural scene. The answers to all of these questions highlight one point such that *critical thinking*, which is both destructive and creative, can ignite avant-garde culture not only in Turkey but also in general.

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APPENDIX A

LEXICAL INQUIRY OF THE WORD 'AVANT-GARDE'

Lexical inquiry of the words - with synonyms, antonyms and concepts - help to conceptualize the meaning attributed to the word 'avant-garde' through its history.⁴¹⁴

⁴¹⁴ Interactive Thesaurus, 1st Edition, s.v. "avant-garde". [Internet, WWW], ADDRESS: <http://thesaurus.reference.com/search?q=avant-garde> [Accessed: 30 March 2004].

Table 4 Lexical Inquiry of the Word ‘Avant-Garde’

Entry	avant-garde	advanced	camp	exotic	imaginative
Function	adjective	adjective	adjective	adjective	adjective
Definition	unconventional	ahead	contemporary	mysterious	creative
Synonyms	beat, experimental, far out, far-out, head, hep, hip, innovative, lead, leading edge, liberal, new, new waves, pioneering, progressive, radical, state-of-the-art, vanguard, way-out	avant-garde , break, breakthrough, cutting edge, excellent, exceptional, extreme, far out, first, foremost, forward, higher, late, leading, liberal, old, precocious, progressive, radical, unconventional	affected, artificial, avant-garde , current, far out, futuristic, groovy, in, mannered, mod, ostentatious, pop, posturing, way out, wild, with it	alien, alluring, avant-garde , bizarre, colorful, curious, different, enticing, external, extraneous, extraordinary, extrinsic, far out, weird fascinating, foreign, glamorous, imported, introduced, kinky, naturalized, not native, outlandish, outside, peculiar, peregrine, romantic, strange, striking, unfamiliar, unusual, way out,	artistic, avant-garde , blue sky, brain wave, breaking ground, clever, dreamy, enterprising, extravagant, fanciful, fantastic, far out, fertile, fictive, flaky, head tripping, high-flown, ingenious, inspired, inventive, kinky, offbeat, original, originative, poetic, poetical, productive, quixotic, romantic, utopian, visionary, vivid, way out, whimsical
Antonyms	conservative, conventional, mainstream	after, obsolete, backwards, behind, conservative, slow		familiar, native, ordinary, usual	
Concept	nonconformity	first position / part	stylishness	origin / source	creating

Table 4 (continued) Lexical Inquiry of the Word ‘Avant-Garde’

Entry	innovative	intellectual	inventive	liberal	modern
Function	adjective	noun	adjective	adjective	adjective
Definition	creative	smart person	creative	progressive	new
Synonyms	avant-garde , contempo, cutting edge, deviceful, ingenious, innovational, innovatory, inventive, just out, leading edge, new, newfangled, original, originative	academic, academician, avant-garde , beard, big think, bluestocking, Brahmin, brain, brain truster, conehead, doctor, double dome, egghead, Einstein, genius, gray matter, highbrow, illuminati, intelligentsia, ivory dome, literati, longhair, nerd, philosopher, pointy-head, pundit, scholar, skull, thinker, whiz, wig, wizard	adroit, artistic, avant-garde , causative, constructive, demiurgic, deviceful, fertile, forgetive, formative, fruitful, gifted, imaginative, ingenious, innovational, innovative, innovatory, inspired, original, originative, poetical, productive, resourceful, teeming	advanced, avant-garde , big, broad, broad-minded, catholic, detached, disinterested, dispassionate, enlightened, flexible, free, general, high-minded, humanistic, humanitarian, impartial, indulgent, inexact, intelligent, interested, latitudinarian, left, lenient, libertarian, loose, magnanimous, not close, not literal, not strict, permissive, pink, radical, rational, reasonable, receiving, receptive, reformist, tolerant, unbiased, unbigoted, unconventional, understanding, unorthodox, unprejudiced	avant-garde , coincident, concomitant, concurrent, contempo, contemporary, current, cutting edge, fresh, last word, late, latest, latter-day, leading edge, modernistic, modernized, modish, neoteric, new-fashioned, newfangled, novel, now, present, present-day, prevailing, prevalent, recent, stylish, today, twentieth-century, up-to-date, up-to-the-minute, with-it
Antonyms					
Concept	creating	education entity	creating	freedom	stylishness

Table 4 (continued) Lexical Inquiry of the Word ‘Avant-Garde’

Entry	novel	odd	original	pioneer	progressive
Function	adjective	adjective	adjective	adjective	adjective
Definition	original	unusual	new	first	liberal
Synonyms	atypical, avant-garde , contempo, diff, different, far cry, fresh, funky, innovative, just out, modernistic, neoteric, new, new- fashioned, newfangled, now, odd, offbeat, peculiar, rare, recent, singular, strange, uncommon, unfamiliar, unique, unusual	abnormal, atypical, avant-garde , bizarre, character, crazy, curious, deviant, different, eccentric, erratic, exceptional, extraordinary, fantastic, far out, flaky, freak, freakish, freaky, funny, idiosyncratic, irregular, kinky, kooky, oddball, offbeat, outlandish, peculiar, quaint, queer, rare, remarkable, singular, spacey, strange, uncanny, uncommon, unconventional, unique, unusual, way out, weird, weirdo, whimsical	avant-garde , causal, causative, cherry, conceiving, creative, demiurgic, devising, envisioning, fertile, formative, fresh, generative, imaginative, ingenious, innovational, innovative, innovatory, inspiring, inventive, new, novel, originative, productive, quick, ready, resourceful, seminal, sensitive, unconventional, unprecedented, untried, unusual	avant-garde , brave, early, experimental , head, initial, lead, maiden, original, pioneering, primary, prime, untried	accelerating, advanced, advancing, avant-garde , bleeding heart, broad, broad-minded, continuing, continuous, developing, dynamic, enlightened, enterprising, escalating, forward-looking, go-ahead, gradual, graduated, growing, increasing, intensifying, left, lenient, modern, ongoing, onward, open-minded, pink, radical, reformist, revolutionary, tolerant, up-and-coming, up-to-date, wide
Antonyms					
Concept	difference	abnormality	creating	first position/part	Governmental / political action

Table 4 (continued) Lexical Inquiry of the Word ‘Avant-Garde’

Entry	radical	singular	unconventional	underground	up-to-date
Function	noun	adjective	adjective	adjective	adjective
Definition	revolutionary	unique	different	secret	current
Synonyms	agitator, anarchist, avant-garde , Bircher, Bolshevik, communist, crusader, extremist, fanatic, fascist, firebrand, iconoclast, individualist, insurgent, insurrectionist, left- winger, leftist, marcher, militant, misfit, mutineer, nihilist, nonconformist, objector, pacifist, pinko, progressive, racist, rebel, red, reformer, renegade, revolter, revolutionary, revolutionist, right-winger, rioter, secessionist, socialist, subversive, supremacist, traitor, ultraist	atypical, avant-garde , bizarre, conspicuous, cool, curious, eccentric, eminent, exceptional, extraordinary, loner, noteworthy, odd, oddball, onliest, original, out-of-the-way, outlandish, outstanding, peculiar, prodigious, puzzling, queer, rare, remarkable, special, strange, three-dollar bill, uncommon, unimaginable, unordinary, unparalleled, unprecedented, unthinkable, unusual, unwonted, weird	anarchistic, atypical, avant-garde , beat, bizarre, crazy, eccentric, far out, far-out, freakish, freaky, idiosyncratic, individual, individualistic, informal, irregular, kinky, kooky, nonconformist, odd, oddball, offbeat, original, unceremonious, uncommon, uncustomary, unique, unorthodox, unusual, way out, way-out, weirdo	alternative, avant-garde , clandestine, concealed, covert, experimental, hidden, hush-hush, private, radical, resistant, resistive, revolutionary, subversive, surreptitious, unbowed, under wraps, undercover, unusual	abreast, advanced, au courant, avant-garde , brand-new, contempo, cutting edge, dashing, expedient, faddish, fashionable, fitting, hot, in, in fashion, in vogue, in-thing, last word, latest, leading edge, modern, modernistic, modish, neoteric, new, newest, newfangled, now, opportune, popular, red-hot, state-of-the-art, stylish, suitable, timely, today, trendy, up, up-to-the-minute, with it
Antonyms			nonconformity		
Concept	Governmental / political entity	difference		inaccessibility	timeliness

APPENDIX B

PRE-INTERVIEW TEXT

After a confirmation phone-call, the below given pre-interview sheet was sent to the architects for describing both the structure and the focus of the intended interview. Both the tentative title of the dissertation, the position of the author as a Ph.D. Candidate, the name of the advisor, and the title of the study as “Projections of the Avant-Garde Formations during the 1960s into the Context of Turkey: Receptions of Archigram, the Japanese Metabolists, Constant, Yona Friedman, Archizoom, and Superstudio within the Context of Turkey”. After the framework of the study is given through a brief introduction of the avant-garde formations, the focus of the study is described in three key points: (1) reflections on the concept of ‘avant-garde’; (2) resonances of Archigram within the context of Turkey; (3) projections of these avant-garde formations on the practice, education, and criticism within the architectural context of Turkey during the 1960s and 1970s. The intended subjects for the interviews are defined as the students of architecture, educators, historians, theoreticians, critiques and architects of this period.

The pre-interview text sent to the architects is as follows:

Bu çalışma, Gökçeçiçek Savaşır tarafından Orta Doğu Teknik Üniversitesi, Mimarlık Bölümü’nde, Doç. Dr. Ali Cengizkan danışmanlığında sürdürülmekte olan “Mimarlıkta Avangardın Sınırlarını 1960’lardaki Avangard Oluşumlar Üzerinden Yeniden Düşünmek” başlıklı Doktora Tezi kapsamında yapılmaktadır.

Mimarlıkta 1960’lardaki Avangard Oluşumların Türkiye Bağlamında İzdüşümleri: Archigram, Japon Metabolistler, Constant, Yona Friedman, Archizoom, Superstudio’nun Türkiye Bağlamında Alınlanması

1960 – 1980 dönemi uluslararası mimarlık sahnesinde aktif rol almış **Archigram** grubu geçtiğimiz 45 yıl içinde farklı dönemlerde farklı bakış açılarıyla yeniden gündeme gelmiştir. 1950lerin sonlarında mevcut duruma alternatif manifestoları ve ütöpik modelleriyle Archigram’a öncüllük etmiş **Japon Metabolistler, Constant (Nieuwenhuys)** ve **Yona Friedman**; 1960ların mimarlık ortamını ürettikleri ütöpik projelerle ve söylemleriyle sarsan Archigram’a da bir alternatif olarak ortaya çıkan **Archizoom** ve **Superstudio** yirminci yüzyılın ikinci yarısında mimarlık sahnesinde etkili olmuş diğer avangard oluşumlardır.

Archigram, Londralı altı mimar–tasarımcı öznenin kolektif bir şekilde, var olan mimarlık disiplinini sorgulayıcı bir üslupla oluşturduğu basılı malzemedan oluşan, adını

'architecture' ve 'telegram' kelimelerinin birleşiminden alan, düzensiz aralıklarla 1961-1974 arasında 9 adet yayınlanan ve önceden belirlenmiş formatlara karşı durarak tasarlanan nesnenin kendisidir. Fakat her ne kadar grup önceleri kendine belli bir isim vermemiş olsa da, zamanla Peter Cook, Dennis Crompton, Ron Herron, David Greene, Mike Webb, ve Warren Chalk'tan oluşan grup Archigram olarak anılmıştır.

1959'da bir grup Japon mimar ve kent plancısı '**Metabolistler**' adı altında birleşip, büyük ölçekli, esnek, ve genişleyebilir, organik gelişme sürecine uygun yapılardan oluşan geleceğin kenti üzerine düşünceler ürettiler. Geleneksel form ve işlev kurallarının artık geçersiz olduğuna, mekan kurallarının ve işlevsel dönüşümlerin toplumun ve kültürün geleceğini belirleyeceğine inanarak *Yüzen Şehir*, *Kule Şehir*, *Duvar Şehir*, *Tarım Şehri*, ve *Helix Şehri* projelerini öngördüler.

Hollandalı sanatçı **Constant Nieuwenhuys** 1950'lerin sonlarında kent üzerine manifestoları ve geleceğin toplumu üzerine düşünsel mimari önerileriyle mimarlık ortamına girmiştir. *Situationists International* ve *CoBrA Grup*'un kurucusu olup, kapitalist işlevlerin mekan üzerindeki hakimiyetini yok edici 'network' mekanlar üzerine deneysel düşüncelerini New Babylon isimli projesi aracılığıyla ifade etmiştir. Konvansiyonel sosyal yapıları eleştirmek, polemik yaratmak ve kışkırtmak üzere kurulan bu '*durumcu kent*'i, sonsuz maket serileri, eskizler, gravürler, litograflar, kolajlar, mimari çizimler, fotokolajlarla ifade etmekle kalmamış; manifestolar, makaleler, konferanslar ve filmlerle de fikirlerini desteklemiştir.

Mimar, kuramcı, ve yazar olan **Yona Friedman**, çağdaş dünyanın gerçek şartlarını analiz edip çeşitli gelecek senaryoları önermiş, bunlara 'olası ütopyalar' adını vermiştir. Bir başka önemli çalışması olan *Mimarlıkta Devingenlik* (1956)'de '*Ville Spatiale*' - yerküre üzerindeki olası gelecek yerleşim formlarının organizasyonu - fikri üzerine kurulmuştur. Burada binanın değil, bağlam içine giren kullanıcının devingenliğinden bahsedilmektedir. Friedman kent üzerine örtülmüş devasa bir 'süper-yapı'nın tasarımı aracılığıyla maksimum esneklik elde etmeye çalışmıştır. Friedman'a göre, bu '*süper-yapı*'ların gelecekteki sakinleri kendi konutlarını bu gridin içine inşa etme özgürlüğüne sahip olacaklardı.

Archizoom ve Superstudio özellikle Archigram'ın ütöpik düşüncelerinden etkilenerek 1966'da İtalya'da ortaya çıkan oluşumlardır. **Archizoom**, kentsel tasarımda yeniyi arayan, oldukça esnek ve teknoloji temelli yaklaşımları, sergi ve ürün tasarımlarıyla bireysel yaratıcılığı ve düş gücünü kışkırtmayı hedeflemiştir. **Superstudio** ise mimarlık ve teknolojik gelişmelerin şekillendireceği alternatif bir geleceği, alışılmış modernist kalıplara meydan okuyarak fotomontajlar, eskizler, kolajlar ve filmler aracılığıyla düşlemiştir. Modernist rasyonalite mantığını uç noktalara taşıyarak eleştiren bu iki grup 1970'lerin ortasında dağılsa da kent ve mimarlıkla ilgili üretimlerinin etkileri günümüze kadar ulaşmaktadır.

Bu çerçevede, bu "sözlü tarih çalışması"nın odak noktaları şu şekilde tanımlanmaktadır:

- (1) **mimarlıkta avangard** kavramının düşündükleri.
- (2) önceleri 1960lar ve 70lerdeki düşünsel projeleriyle ve söylemleriyle mimarlık disiplininin sınırlarını zorlayan, daha sonra bu sorgulayıcı tavrı, mimarlık eleştiri ve eğitimine de yansıtarak etkili bir rol oynayan **Archigram'ın Türkiye bağlamındaki titreşimleri**.
- (3) dönemin entelektüel atmosferinde Archigram'ın etkileşim içinde bulunduğu Yona Friedman, Constant gibi diğer aktörlerin ve Archizoom, Superstudio gibi **avangard**

oluşumların, aynı yıllarda Türkiye bağlamında mimarlık pratiği - eğitimi – eleştirisine yansımaları.

Dolayısıyla, 1960-1980 yılları arasında Türkiye’de mimarlık öğrencisi, eğitimcisi, eleştirmeni, tarihçisi, kuramcısı olan veya doğrudan mimarlık pratiği içinde bulunan mimarlar bu çalışmanın hedef kitlesini oluşturmaktadır. Teşekkürler.

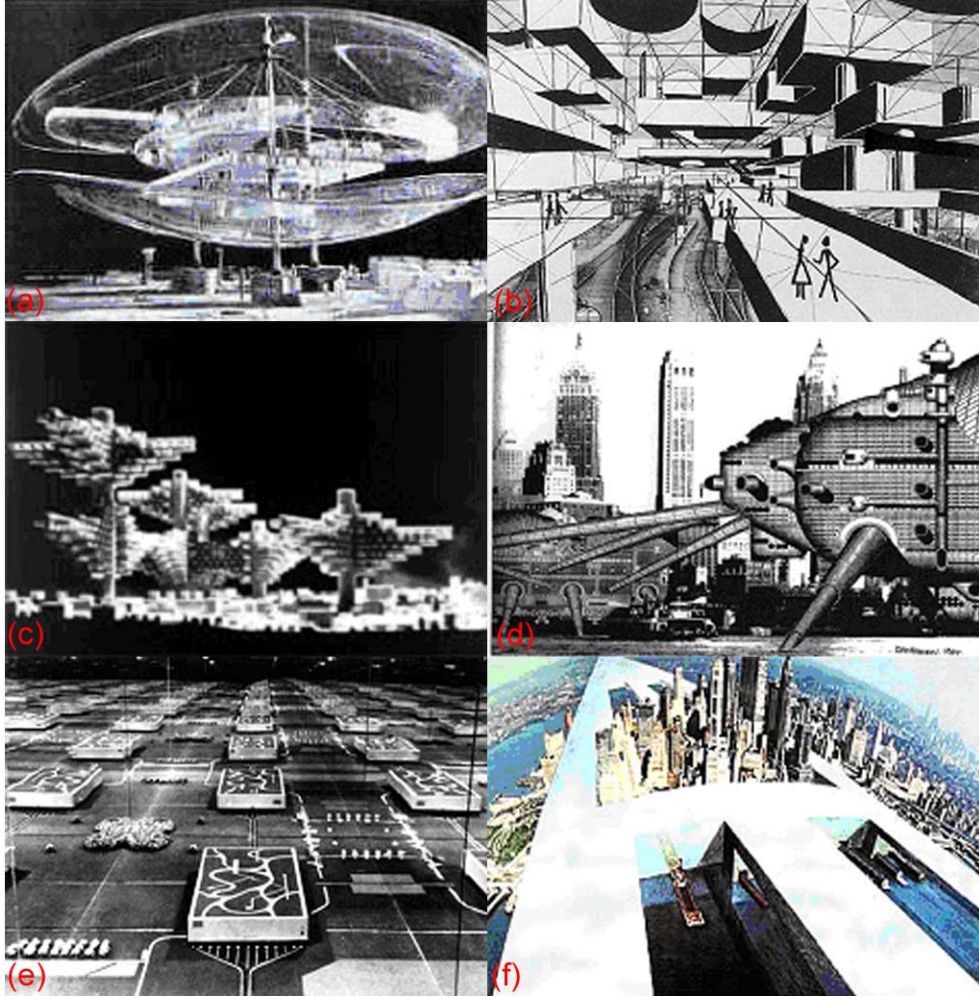


Figure 7. (a) Constant Nieuwenhuys, *New Babylon*, 1956; (b) Yona Friedman, *Ville Spatiale*, 1958-59; (c) the Japanese Metabolists, *Clusters in the Air*, 1963; (d) Archigram, *Walking City*, 1964; (e) Archizoom, *No Stop City*, 1968; (f) Superstudio, *Continuous Monument*, 1969.

The translated version of the interview sheet is as follows:

This study is conducted within the limits of the ongoing PhD dissertation, “Re-thinking the Limits of Architecture through the Avant-Garde Formations during the 1960s: Projections and Receptions in the Context of Turkey”, with the advisory of Assoc. Prof. Dr. Ali Cengizkan, at the Department of Architecture, Middle East Technical University.

Projections of the Avant-Garde Formations during the 1960s into the Context of Turkey: Receptions of Archigram, the Japanese Metabolists, Constant, Yona Friedman, Archizoom, and Superstudio within the Context of Turkey

After the end of the 1950s, Constant Nieuwenhuys, Yona Friedman, and the Japanese Metabolists premised the architectural formations of the 1960s by means of their manifestoes alternative to the existing situation and utopian design proposals. From the 1960s on, Archigram, Archizoom, and Superstudio, with utopian visions, discourses, and proposals, were other avant-garde formations influential at the scene of architecture throughout the second half of the 20th century.

Archigram is both the name of the British group (with six architect-designer subjects, namely Warren Chalk, Peter Cook, Dennis Crompton, Davis Greene, Ron Herron, and Michael Webb) and the name of the magazine published between 1961 and 1974. Archigram is the combination of 'architecture' and 'telegram'. Criticizing the pre-established formats, the magazine, was a primary medium through which the ground shaking ideas of Archigram were communicated. With a consistent attitude and position, Archigram group agitated and activated the international architectural scene through their ideas about architecture, cities and life in the immediate future.

In 1959, a group of Japanese architect and city planners came together under the name of Metabolists and produced some ideas on the future city with large-scale buildings, flexible, expandable, and suitable for the process of organic development. Believing that the rules of traditional form and function are invalid, and new rules of space as well as functional transformations would define the future of society and culture, they produced the *Floating City*, *Tower City*, *Wall City*, *City of Agriculture*, and *Helix City* projects.

With his manifestoes on city and visionary architectural proposals for a future society, Dutch artist Constant Nieuwenhuys came into the scene of architecture at the end of the 1950s. He is the part of the *Situationists International* and the co-founder of the *CoBrA Group*. He expressed his experimental ideas on 'network' spaces that obliterated assigned capitalist functions, by means of his project called *New Babylon*. This 'situationist city', intended as a polemical provocation and a form of propaganda for criticizing conventional social structures, was elaborated in an endless series of models, sketches, etchings, lithographs, collages, architectural drawings, and photo collages, as well as in manifestos, essays, lectures, and films.

Yona Friedman, architect, theoretician, and writer, analyzed the real conditions of contemporary world and proposed various possible future scenarios, what he called *Utopias Réalisables* (1975). His other fundamental text, *L'Architecture Mobile* (1956), is based on the idea of *Ville Spatiale*, a possible future organization of forms for habitation on Earth. The mobility, here, is not that of the building but that of the user within the context. What Friedman has attempted to realize is maximum flexibility through the design of a gigantic 'superstructure' laid over the city. The future inhabitants of these structures would be free to build their dwellings within this grid.

Archizoom and Superstudio, Italian formations emerged in 1966, were influenced initially by the utopian visions of the English architectural group Archigram. Archizoom aimed to provoke individual creativity and imagination capacity by means of praising a new, highly flexible and technology-based approach not only to urban design, but also to exhibition and

product design; whereas, Superstudio imagined an alternative future, figured out by the developments of architecture and technology. Challenging the orthodox modernist forms, the group expressed their vision in photo-montages, sketches, collages and films. Though both of these formations, criticized the modernist rationality by sharpening the edges, were disbanded during the mid-70s; the influences of their productions on city and architecture have been extant.

Within this framework, the tripartite focus of this ‘oral history’ was defined as follows:

(1) Reflections on the concept of architectural avant-garde

(2) Not only urging the limits of architecture through their ideas during the 1960s, but also reflecting this critical position upon the discipline of architecture, the avant-garde formations during the 1960s and their resonances within Turkish context.

(3) Projections of these avant-garde formations onto the practice, education and criticism of architecture during the 1960s and the 1980s.

Hence, a group of architects, that were students, educators, critics, historians, theoreticians, or practicing architects within the domain of architecture between 1960 and 1980, are the subjects of this study (Table 5).

Table 5. Interviews with the Turkish architects

Architect	Birth date	Diploma / School	Date	City	Length
Gürhan Tümer	1944	1970 / İTÜ	07.04.2006	İzmir	01:28:25
Selahattin Önür	1945	1967 / ODTÜ	19.04.2006	Ankara	00:35:04
			09.04.2007	Ankara	01:37:16
Nuri Arıkoğlu	1943	1966 / ODTÜ	20.04.2006	Ankara	Telephone
Şevki Vanlı	1926	1954 / UNIFI	21.04.2006	Ankara	01:28:07
Tekin Akalın	1925	1953/ DGSA	21.04.2006	Ankara	01:04:00
Ragıp Buluç	1940	1964 / ODTÜ	22.4.2006	Ankara	00:57:24
Haldun Ertekin	1949	1976/ ODTÜ	22.04.2006	Ankara	01:46:05
Doğan Tekeli	1929	1952 / İTÜ	04.05.2006	İzmir	00:57:50
İlhan Tekeli	1937	1960 / İTÜ			
Gürhan Tümer	1944	1970 / İTÜ			
Doruk Pamir	1938	1960 / ODTÜ	25.05.2006	Istanbul	01:00:38
Atilla Yücel	1942	1965 / İTÜ	26.05.2006	Istanbul	01:21:58
Adnan Kazmaoğlu	1948	1975 / DGSA	26.05.2006	Istanbul	02:32:37
Ersen Gürsel	1939	1962 / DGSA	27.05.2006	Istanbul	02:22:56
Suha Özkan	1945	1967 / ODTÜ	22.03.2007	Bursa	00:54:37
			26.03.2007	İzmir	01:23:43

APPENDIX C

SECONDARY BIBLIOGRAPHY FOR ARCHITECTURAL AVANT-GARDE

In addition to the ones that could be taken as the primary references for this study, the secondary bibliography could also worth enumerating. Accessed from the High Beam Research Engine in January 2005, the secondary references for the study are given below. The main keyword for this research was 'avant-garde'; whereas some avant-garde subjects and formations were also searched through. The results were based fundamentally on the electronic versions of the popular printed media. Therefore, these references laid a ground both for understanding different contexts, receptions, and reflections; and for conceptualizing architectural avant-garde.

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APPENDIX D

SUPPLEMENTARY MATERIAL FOR THE AVANT-GARDE SUBJECTS AND CONSTELLATIONS DURING THE 1960S

Even though the architectural avant-garde is conceptualized through the subjects and parameters pertaining to their characteristics; it is worth facilitating the reader with a couple of supplementary information as well as some images of their productions that approximately give a general idea of the range that this study covers. It should be noted that the avant-garde subjects and formations cannot be limited with the names pointed out here. Besides, the architectural productions given here cannot reflect the truest expressions of their avant-gardeness. Still, the avant-garde subjects during the 1960s, with their predecessors and followers, which brightened the architectural scene by their activated energies, are given indicating their activation periods (Table 6). Then, the architectural expressions of these subjects are compiled as a set of visual materials. (Figures 8-33).

Table 6 Avant-garde subjects and their activation periods

Avant-garde subject / formation	Activation period	Official websites / primary links
BUCKMINSTER FULLER	1928-1975	http://bfi.org/
FREI OTTO	1952-2007	http://www.freiotto.com/
JOHN HABRAKEN	1962-1980	http://www.habraken.com/
KONRAD WACHSMANN	1941-1973	http://www.axxio.net/waxman/
PAOLO SOLERI	1951-1989	http://www.arcosanti.org/theory/main.html
WILLIAM KATAVOLOS	1951-2007	http://www.williamkatavolos.org/
SITUATIONIST INTERNATIONAL	1957-1972	http://situationist.cjb.net/ http://members.chello.nl/j.seegers1/situationist/index.html
CONSTANT NIEUWENHUYS	1953-1972	http://www.notbored.org/constant.html
G.I.A.P.	1965-1967	http://www.olats.org/schoffer/G.I.A.P.1.htm
YONA FRIEDMAN	1951-1968	http://www.megastructure-reloaded.org/en/313/
G.E.A.M.	1957-1970	http://www.megastructure-reloaded.org/en/384/
INDEPENDENT GROUP	1952-1962	http://www.independentgroup.org.uk/
TEAM X	1953-1981	http://www.team10online.org/
ALISON AND PETER SMITHSON	1950-1970	http://www.designmuseum.org/design/alison-peter-smithson
METABOLISTS	1959-1973	http://www.kisho.co.jp/ http://www.ktaweb.com/en_index2.html
CEDRIC PRICE	1960-1984	http://www.designmuseum.org/design/cedric-price
MULTIMATCH / WILLIAM ALSOP	1971-2007	http://www.alsoparchitects.com/
ARCHIGRAM	1961-1974	http://www.archigram.net/
SUPERSTUDIO	1966-1975	http://www.megastructure-reloaded.org/en/311/
ARCHIZOOM	1966-1975	http://www.megastructure-reloaded.org/en/312/
ANTFARM	1969-1978	http://www.antfarm.org/
HAUS-RUCKER CO	1967-1992	http://www.ortner.at/C_HRe.html
COOP-HIMMELB(L)AU	1988-2007	http://www.coop-himmelblau.at
GÜENTHER DOMENIG	1963-2007	http://www.domenig.at/
HANS HOLLEIN	1964-2007	http://www.hollein.com/
REM KOOLHAAS	1975-2007	http://www.oma.nl/

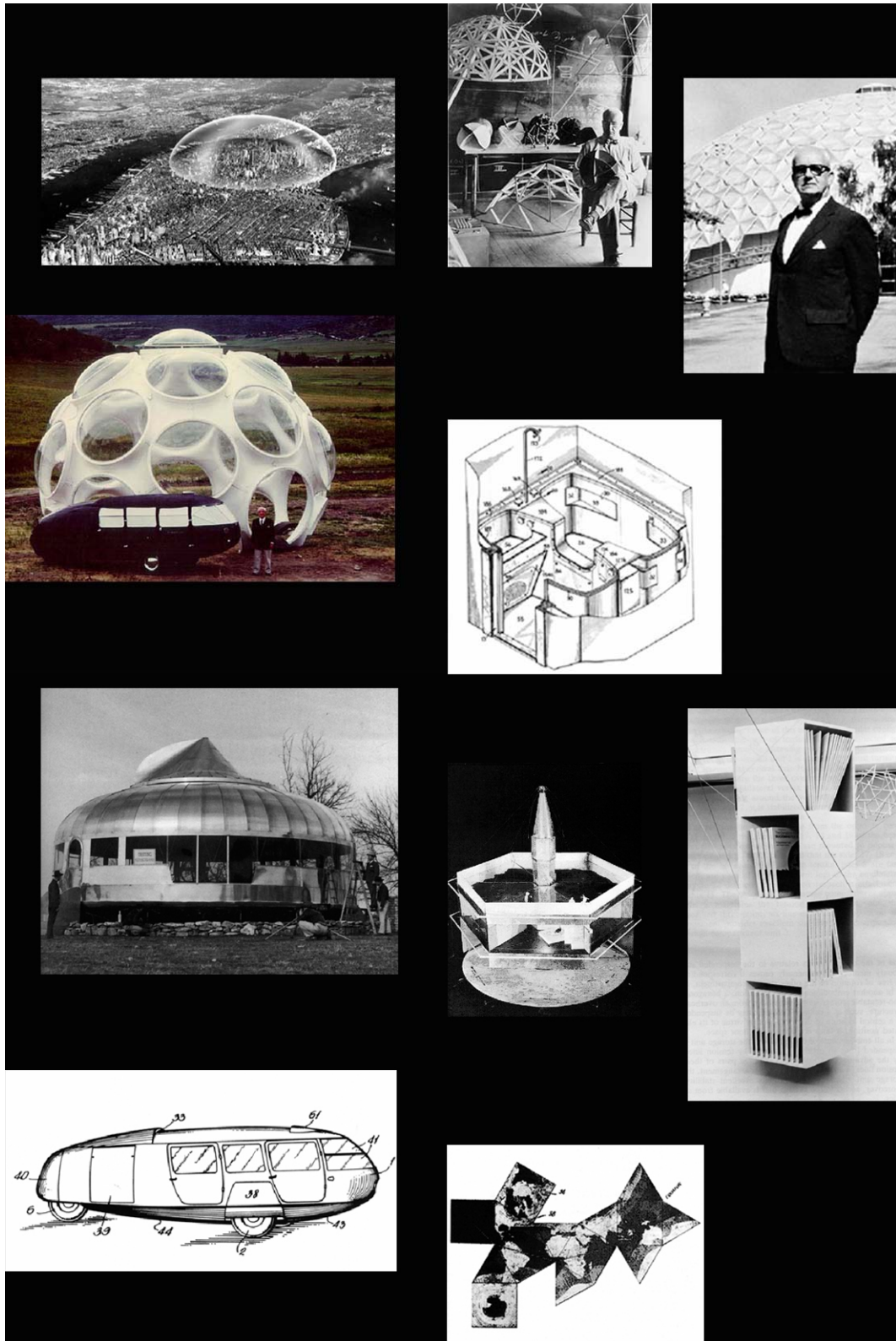


Figure 8 Buckminster Fuller, 1928-1975, Dymaxion (DYnamic - MAXimum - tensiON), rational and efficient structures regarding technology.



Figure 9 Frei Otto, 1952-2007, tensile and membrane structures, inflatable buildings.

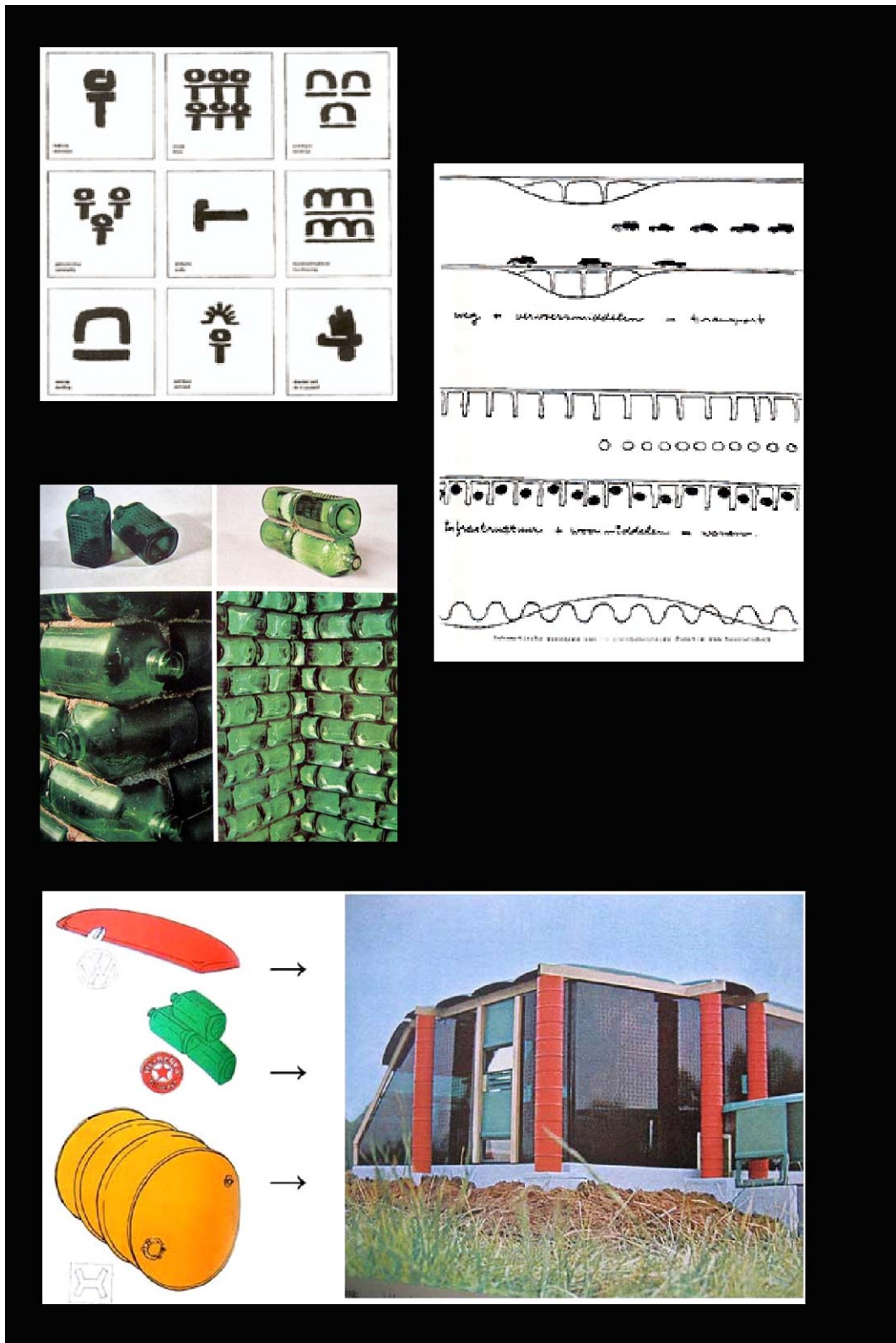


Figure 10 John Habraken, 1962-1980, mass housing and the integration of users and residents into the design process.

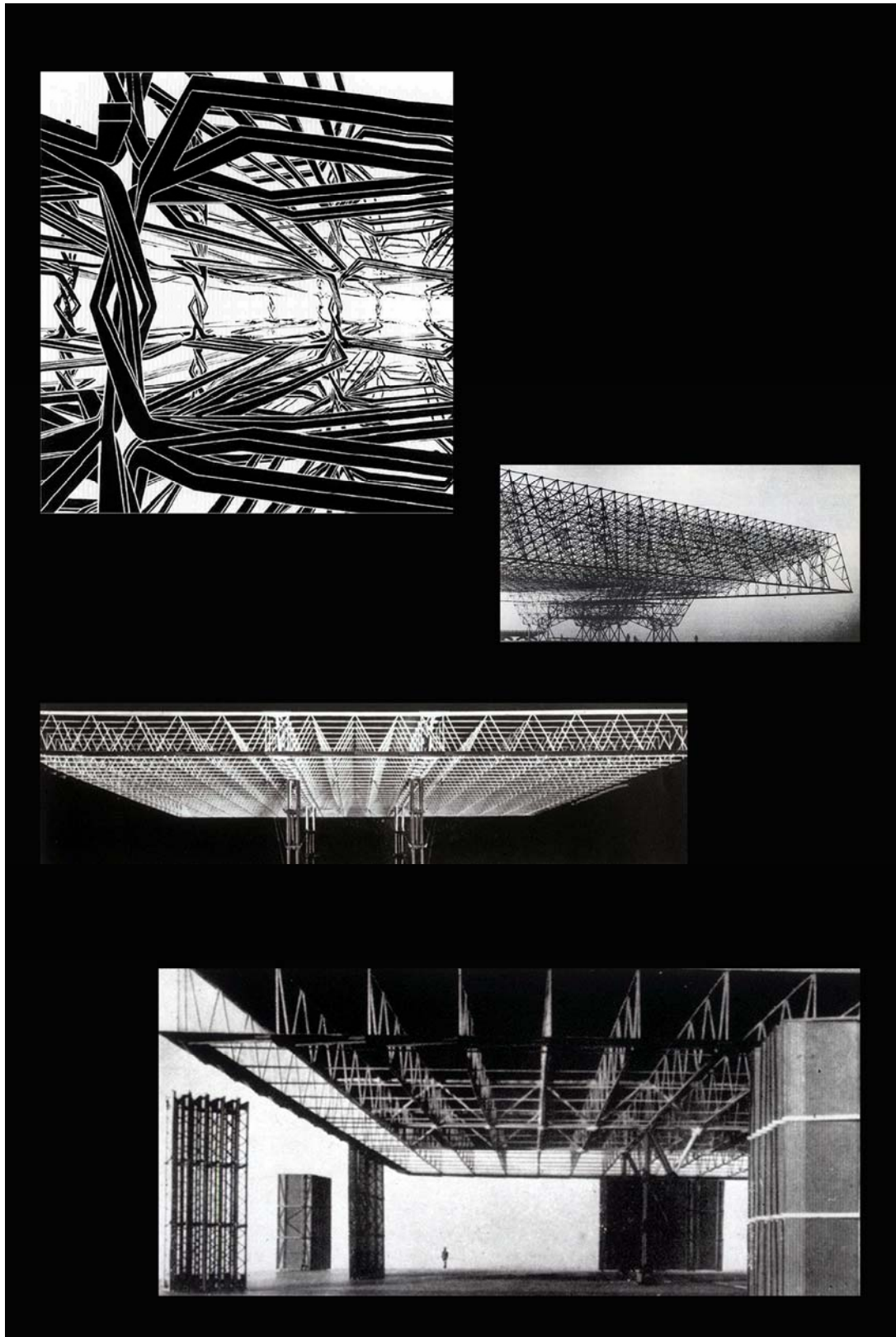


Figure 11 Konrad Wachsmann, 1941-1973, mass production of building components.

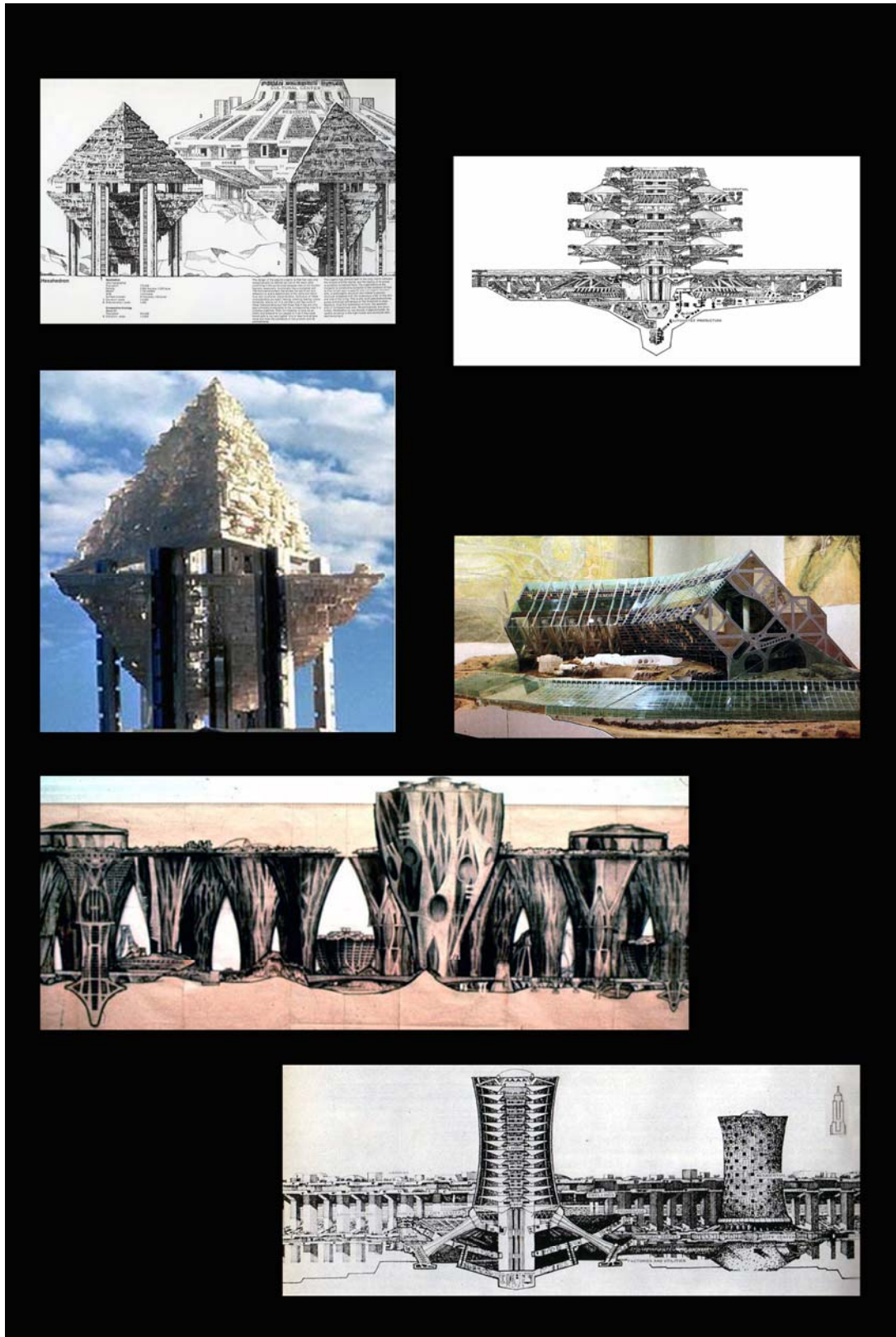


Figure 12 Paolo Soleri, 1951-1989, 'arcology', the concept of ecological human habitats.

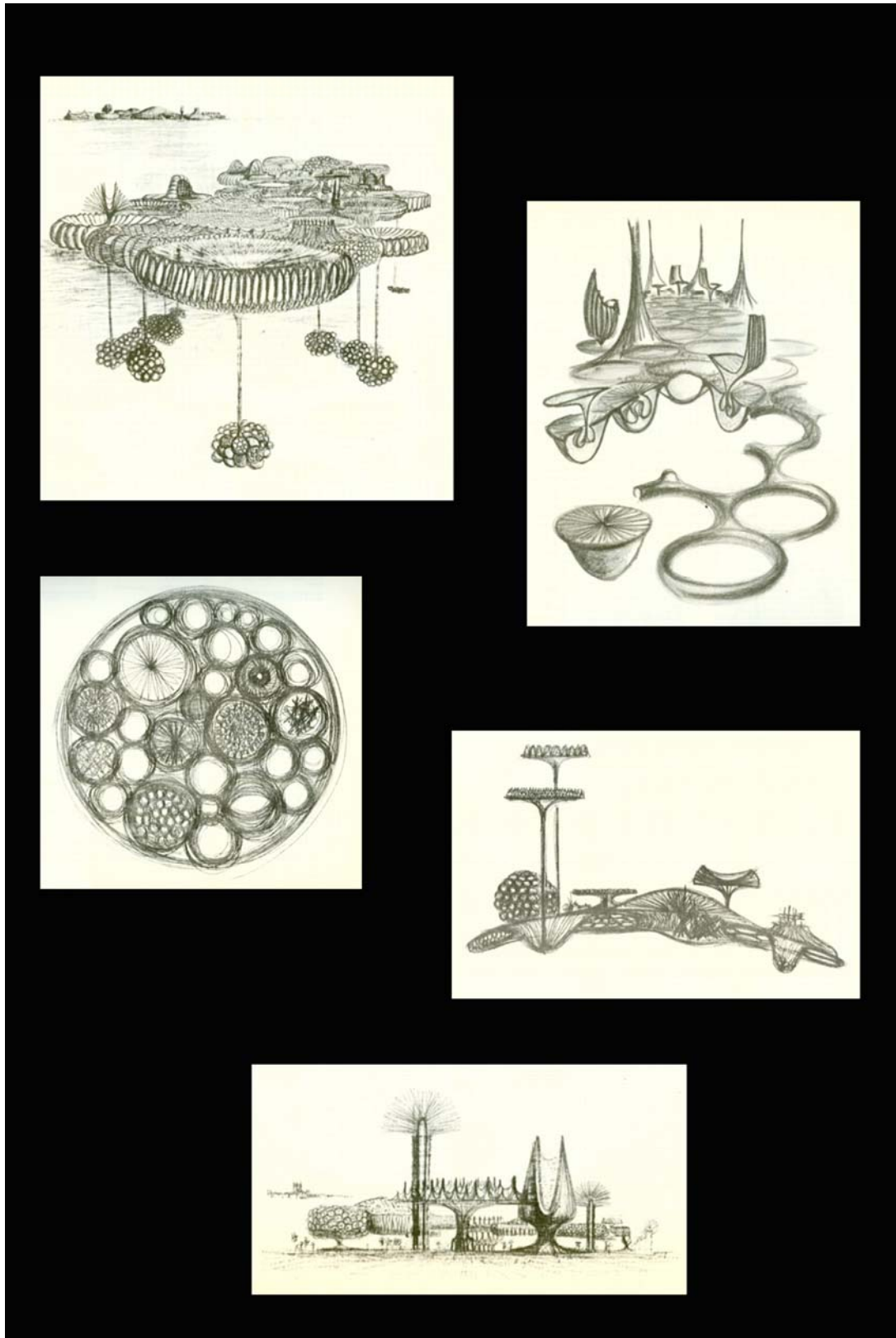


Figure 13 William Katavolos, 1951-2007, chemical architecture, manifesto of organics.



Figure 14 The Situationist International, 1957-1972, theory or practical activity of constructing situations, 'détournement' and 'dérive'.



Figure 15 Constant Nieuwenhuys, 1957-1972, 'Situationist city', experimental architecture

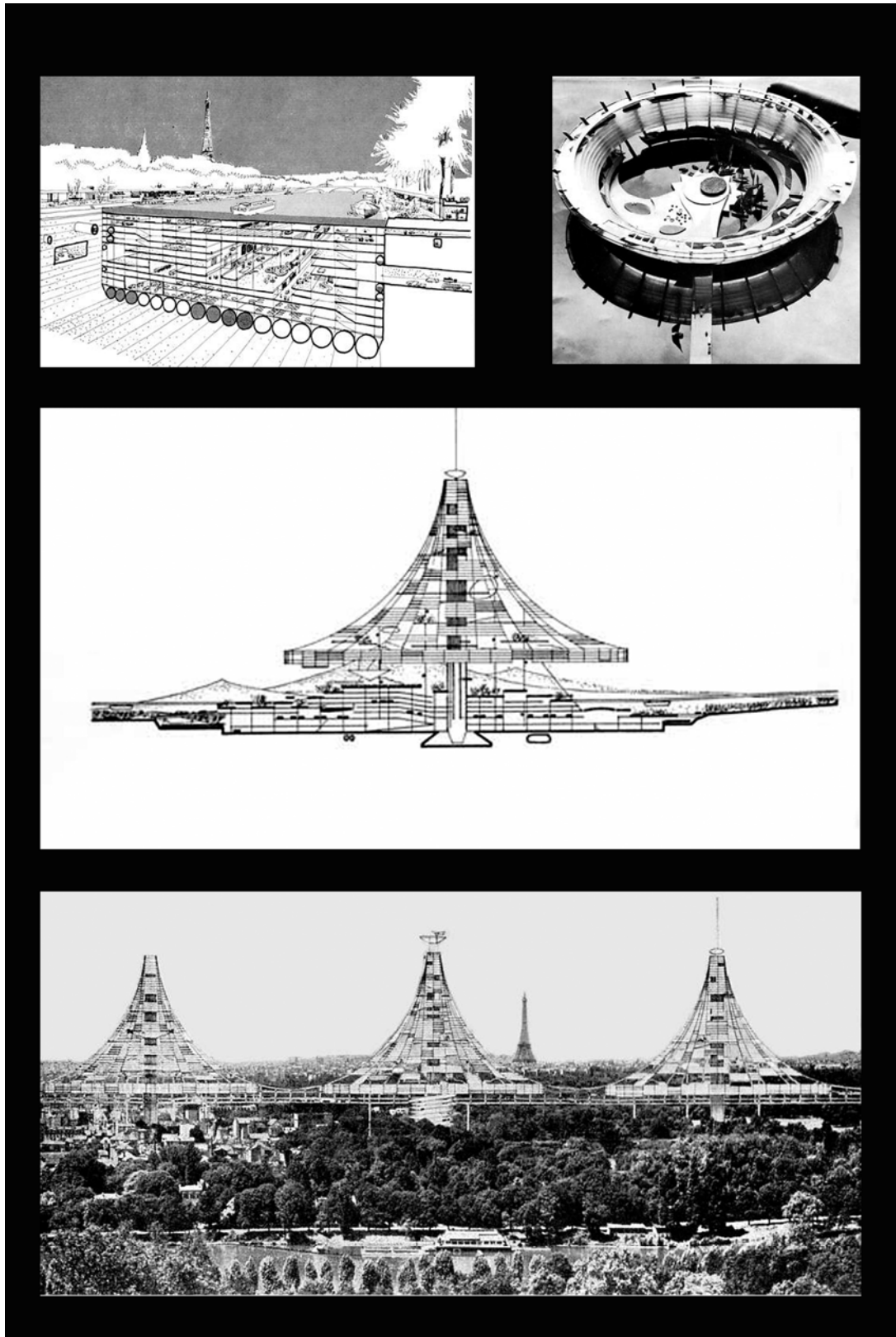


Figure 16 Groupe International d'Architecture Prospective (G.I.A.P.), 1965-1967, Progressive architecture, megastructure.

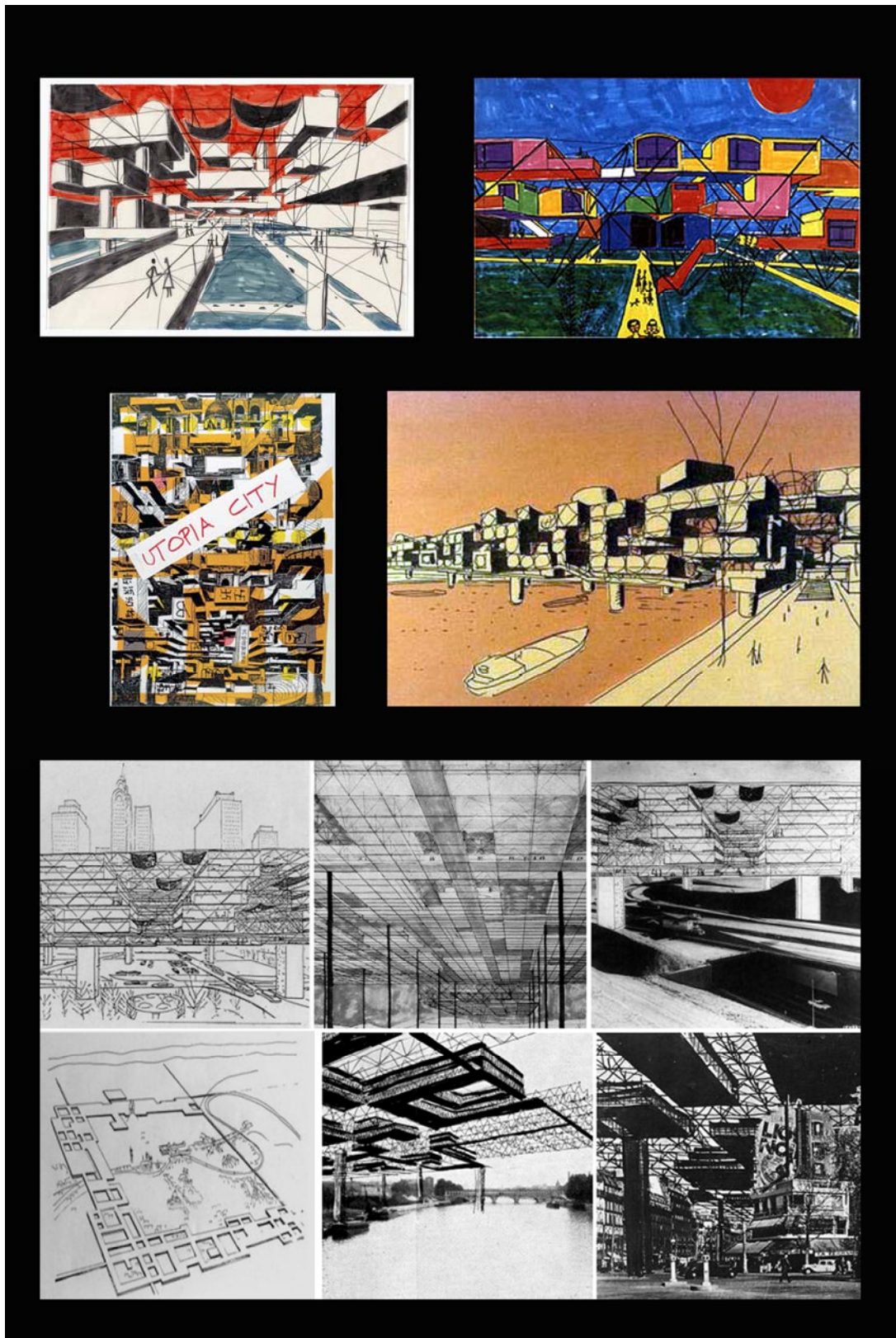


Figure 17 Yona Friedman, 1951-1968, spatial urbanism, megastructure.

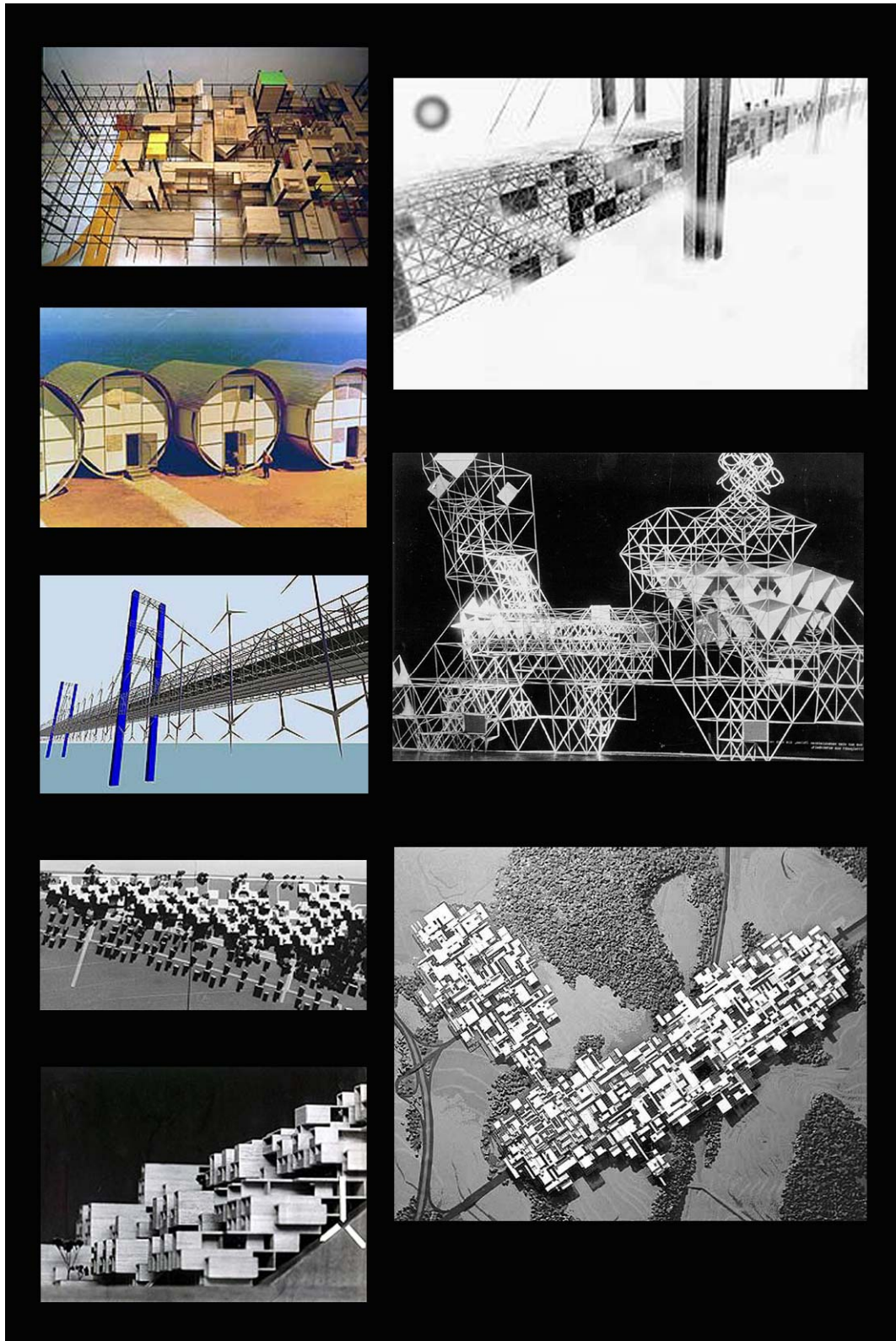


Figure 18 Groupe d'Etude d'Architecture Mobile (G.E.A.M.), 1957-1970, mobile architecture, megastructure.



Figure 19 The Independent Group, 1952-1962, critical thinking, creative practice about visual culture.

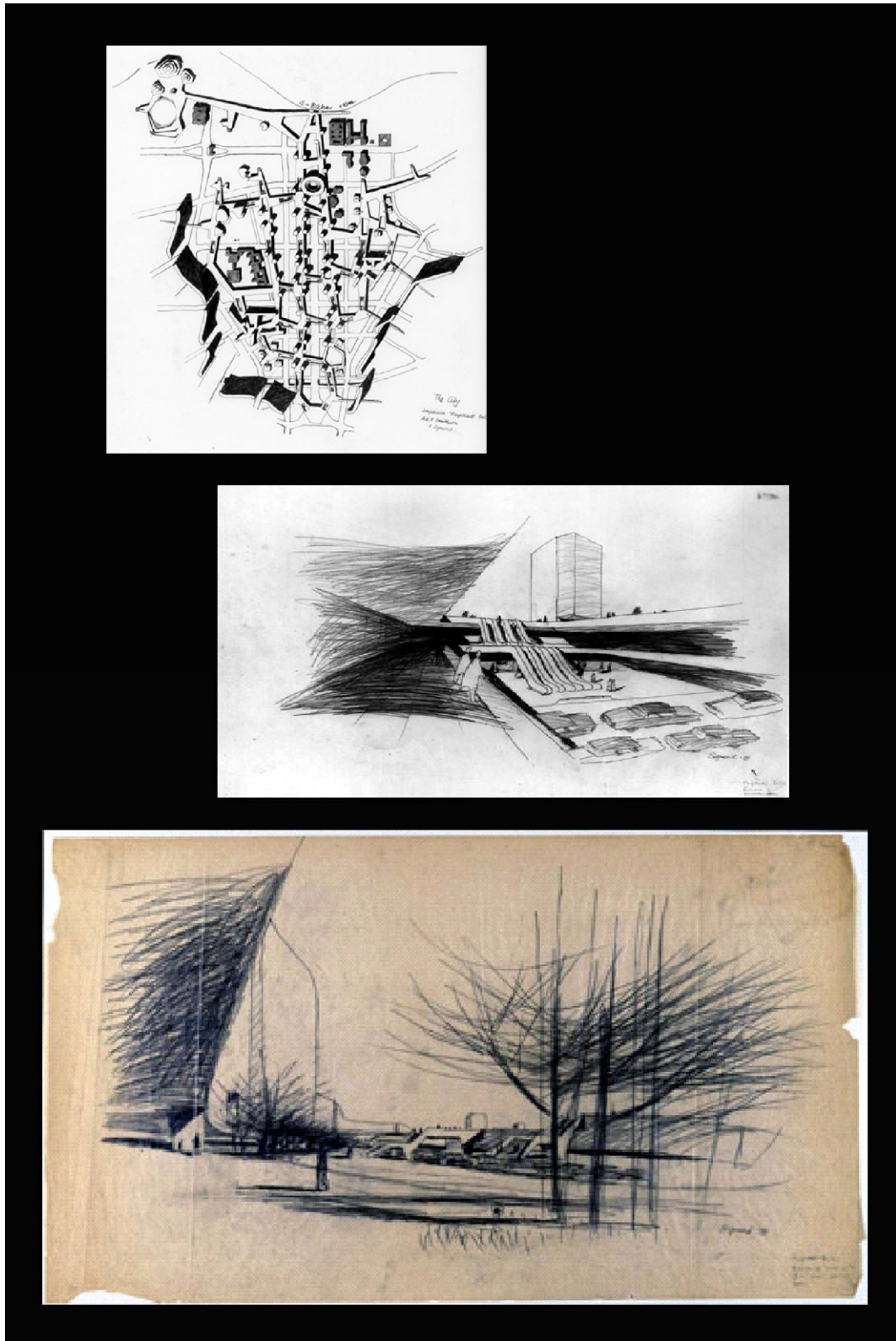


Figure 20 Team X, 1953-1981, socially-driven alternative urban proposals and building schemes.



Figure 21 The Smithsons, 1950-1970, 'New Brutalism', *This is Tomorrow* Exhibition.

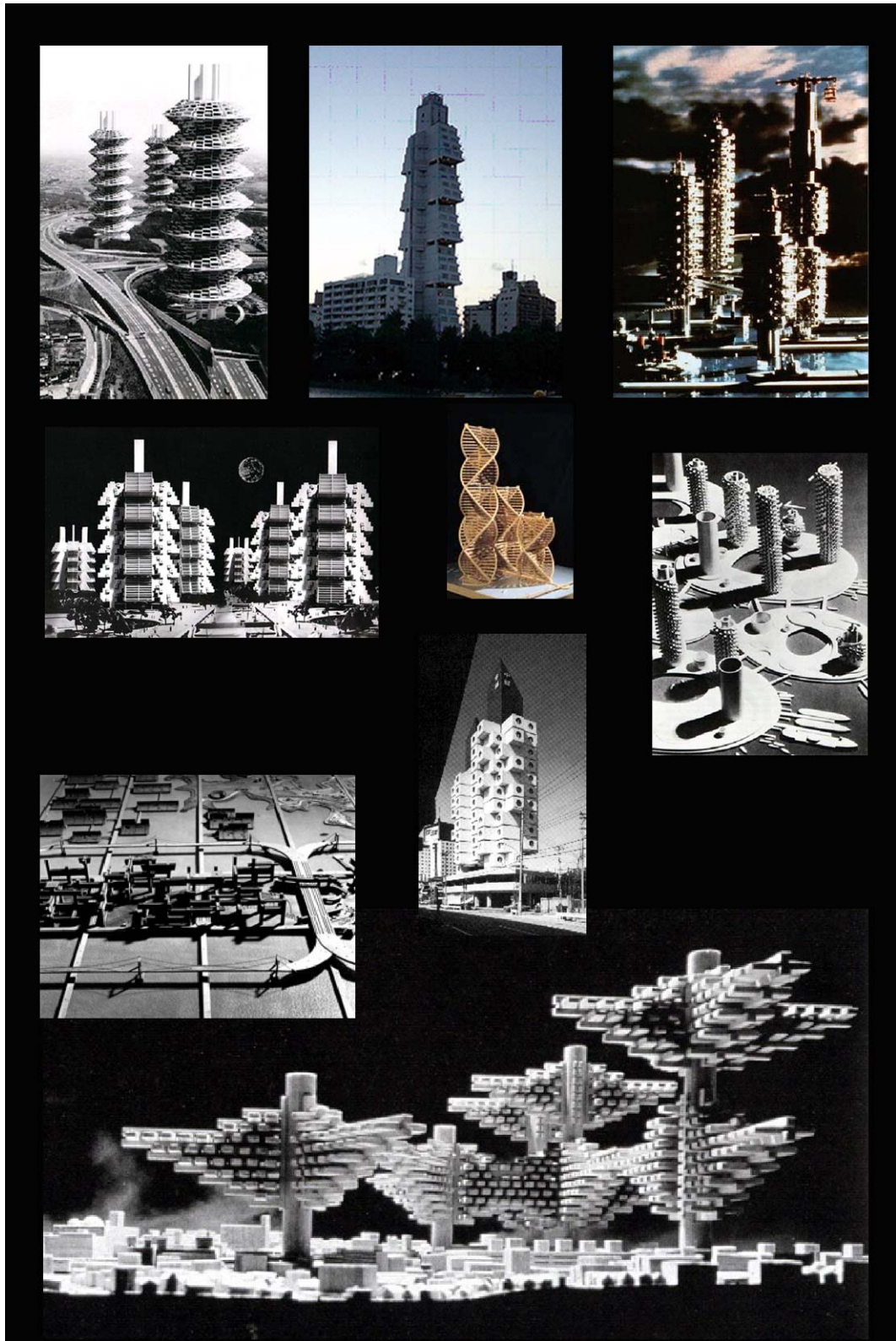


Figure 22 The Japanese Metabolists, 1959-1973, large scale, flexible and extensible structures that enable an organic growth process.

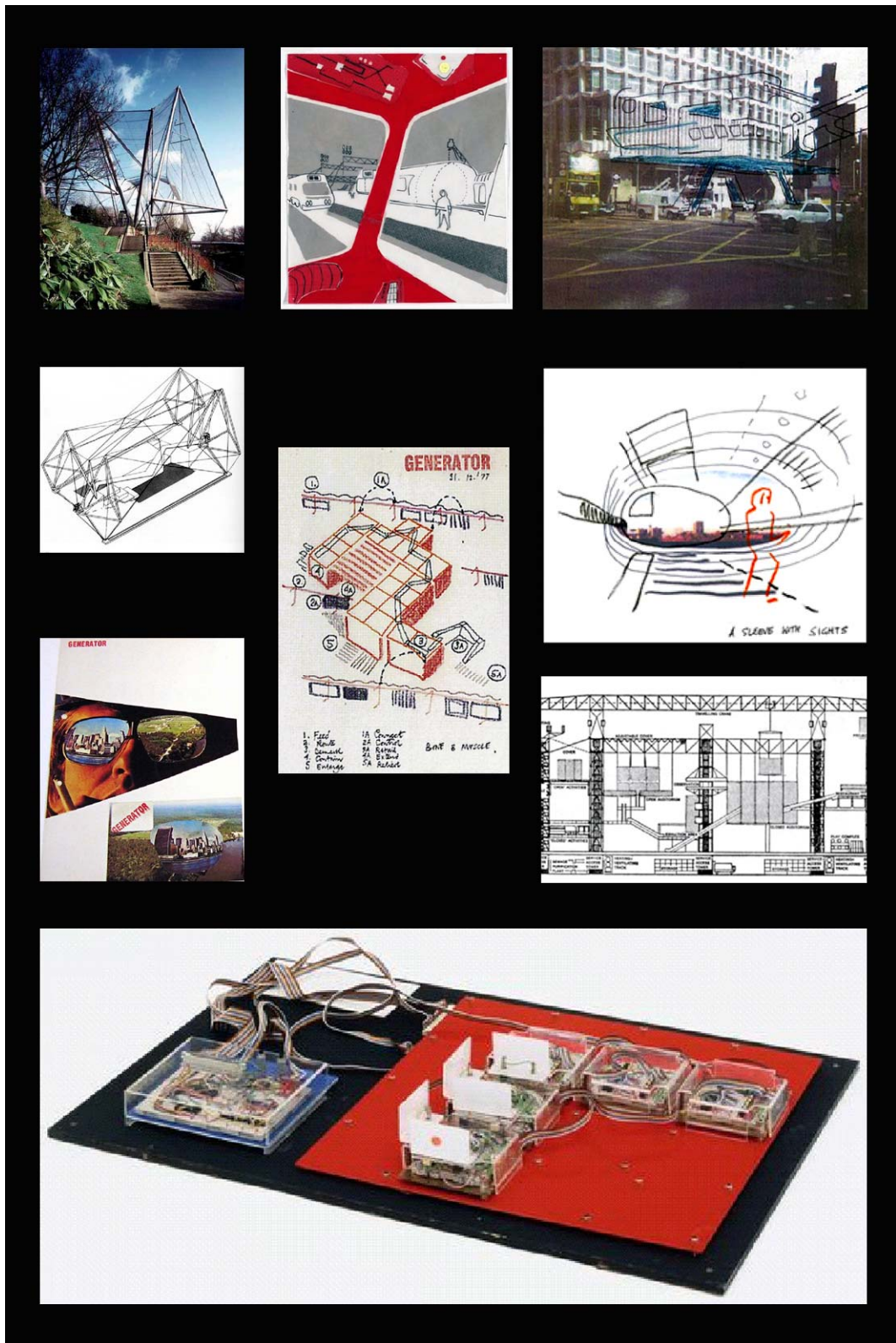


Figure 23 Cedric Price, 1960-1984, visionary architecture and time-based urban interventions, flexible space.

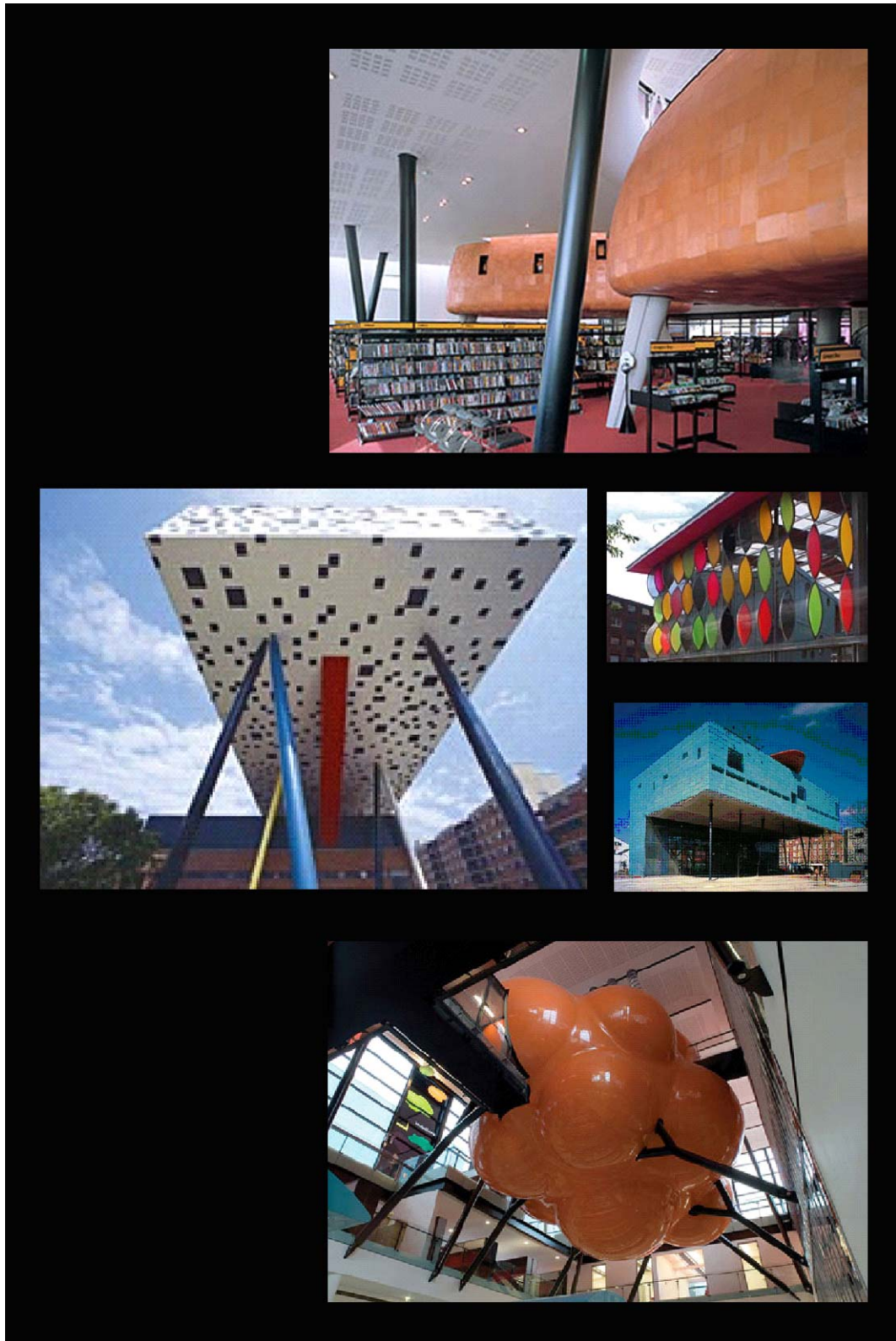


Figure 24 William Alsop (Multimatch), 1971-2007, vibrant use of bright color and unusual forms, futuristic conurbation, interconnectivity of the cities.

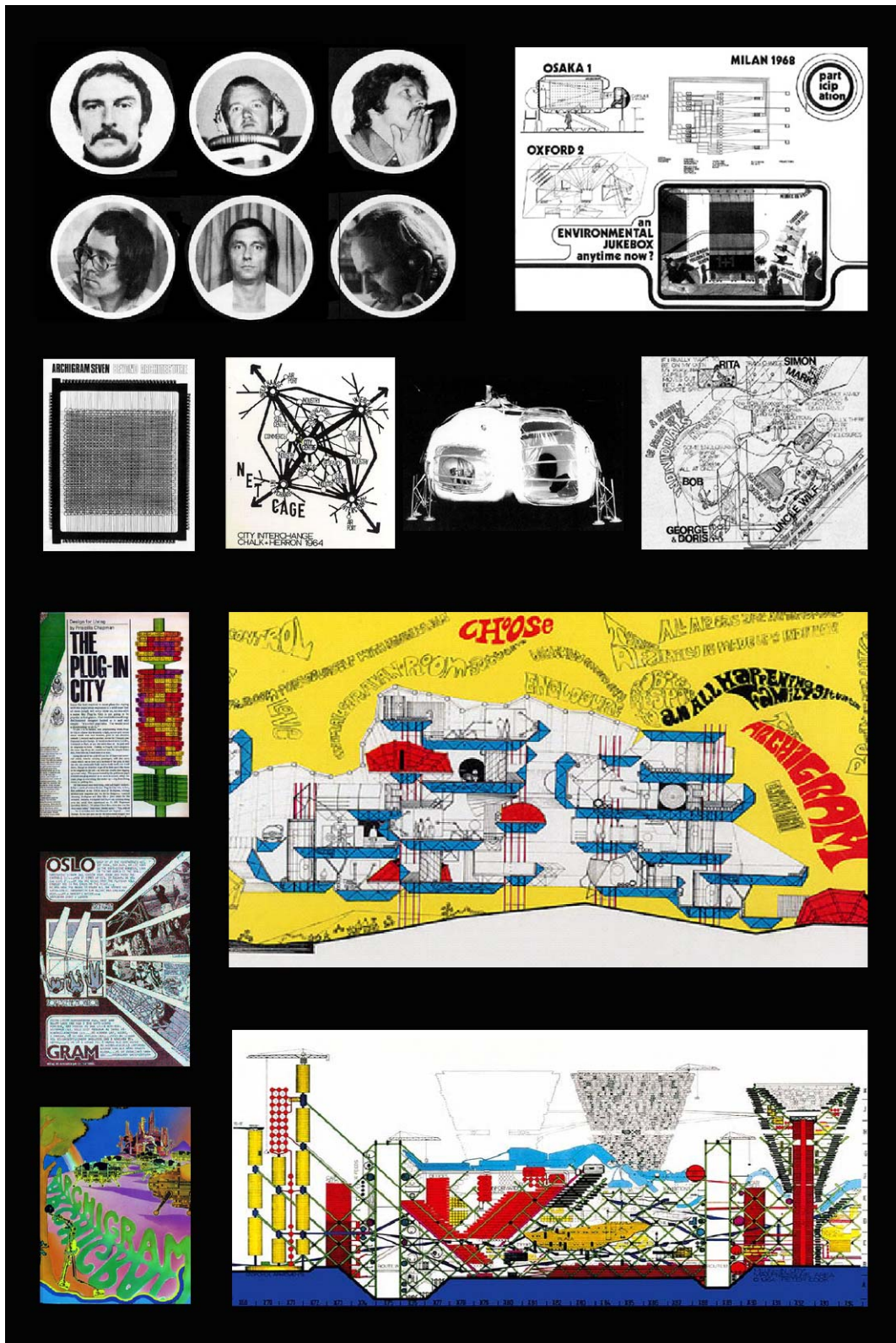


Figure 25 Archigram, 1961-1974, 'high tech', infra-structural approach, modular technology, mobility through the environment, space capsules and mass-consumer imagery.

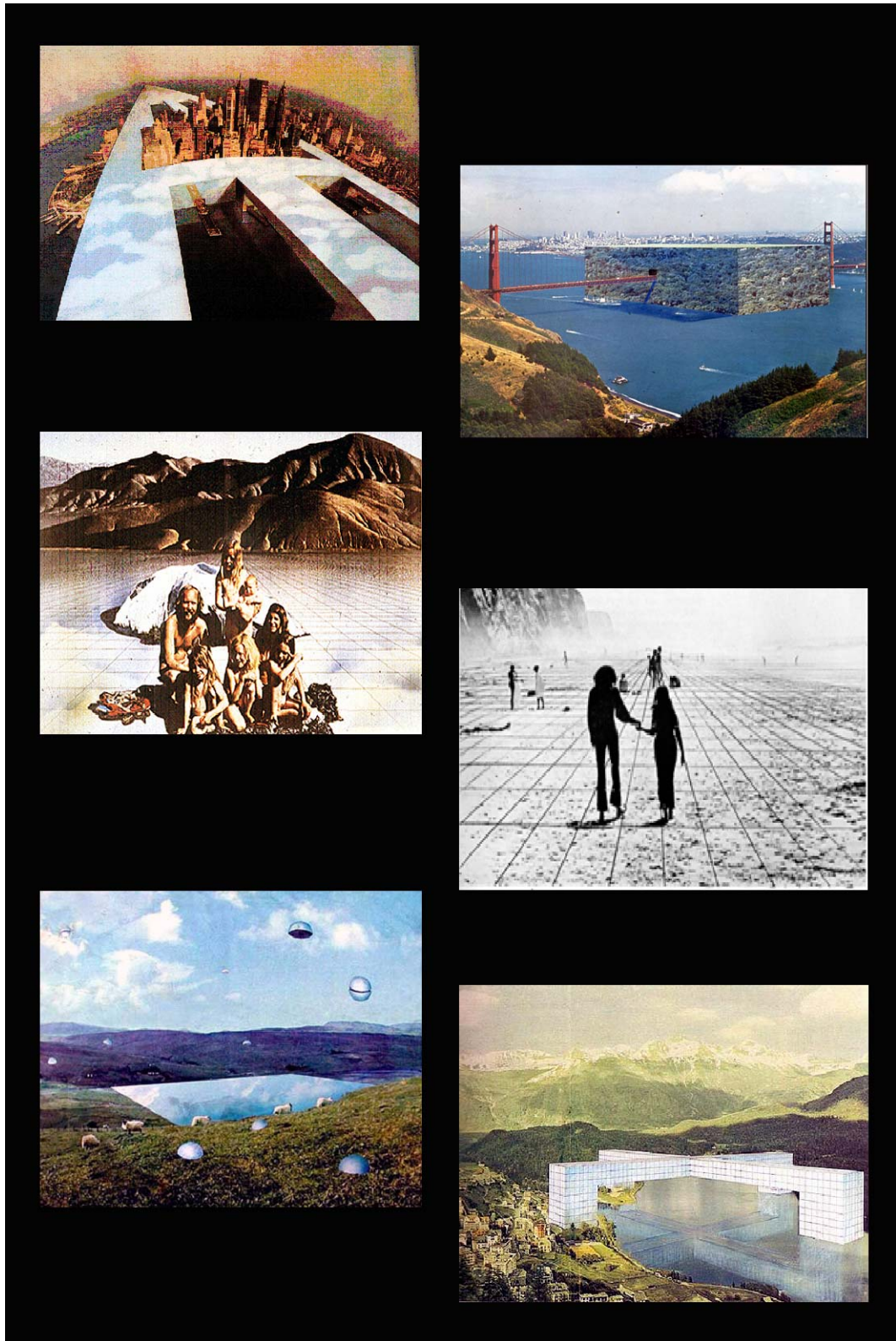


Figure 26 Superstudio, 1966-1975, *Superarchitettura* Exhibition, *The Continuous Monument*, critical approach to total urbanization.

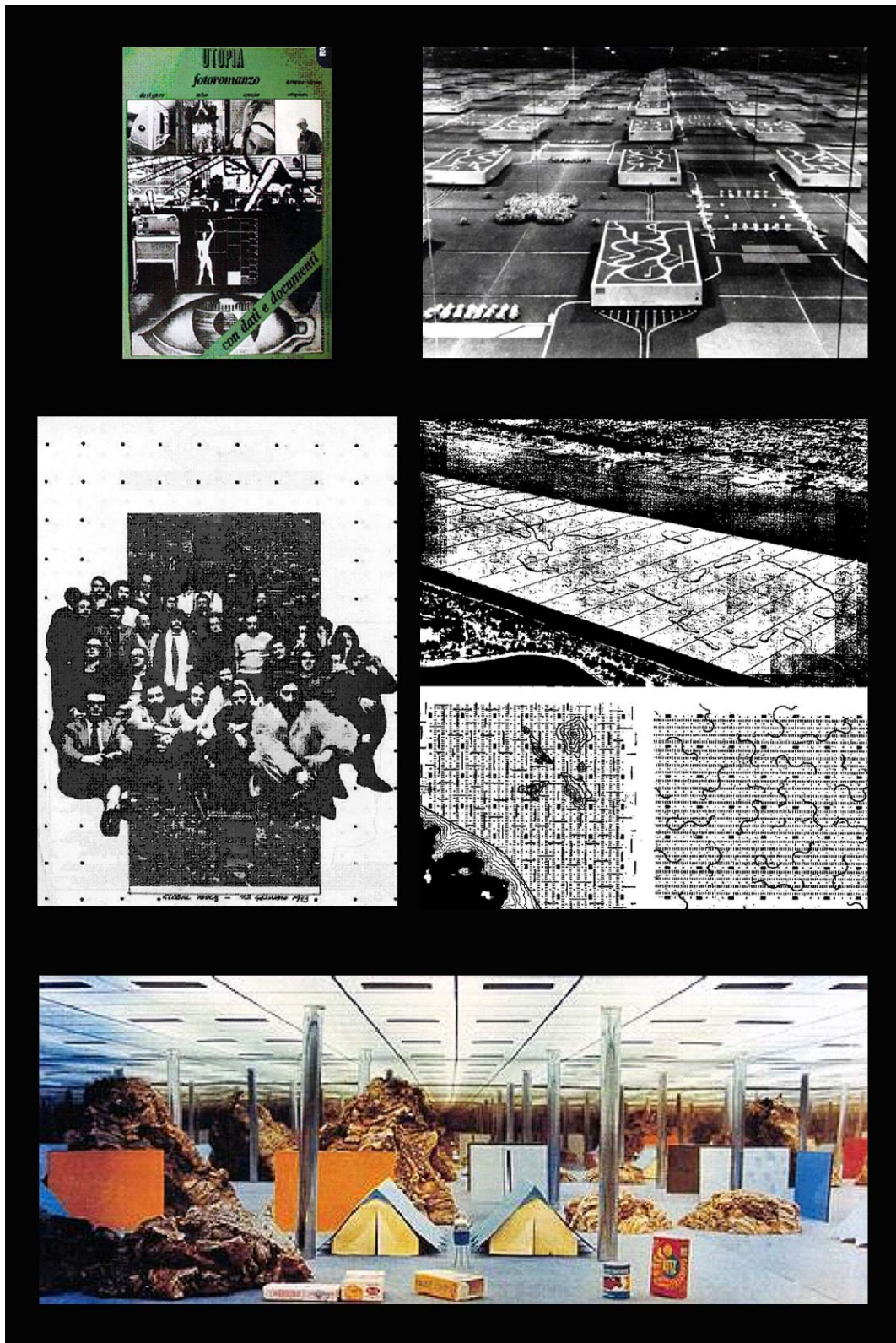


Figure 27 Archizoom, 1966-1975, *Superarchitettura* Exhibition, new, highly flexible and technology-based critical approach to urban design.



Figure 28 Antfarm, 1969-1978, inflatable structures suited to a nomadic, communal lifestyle.

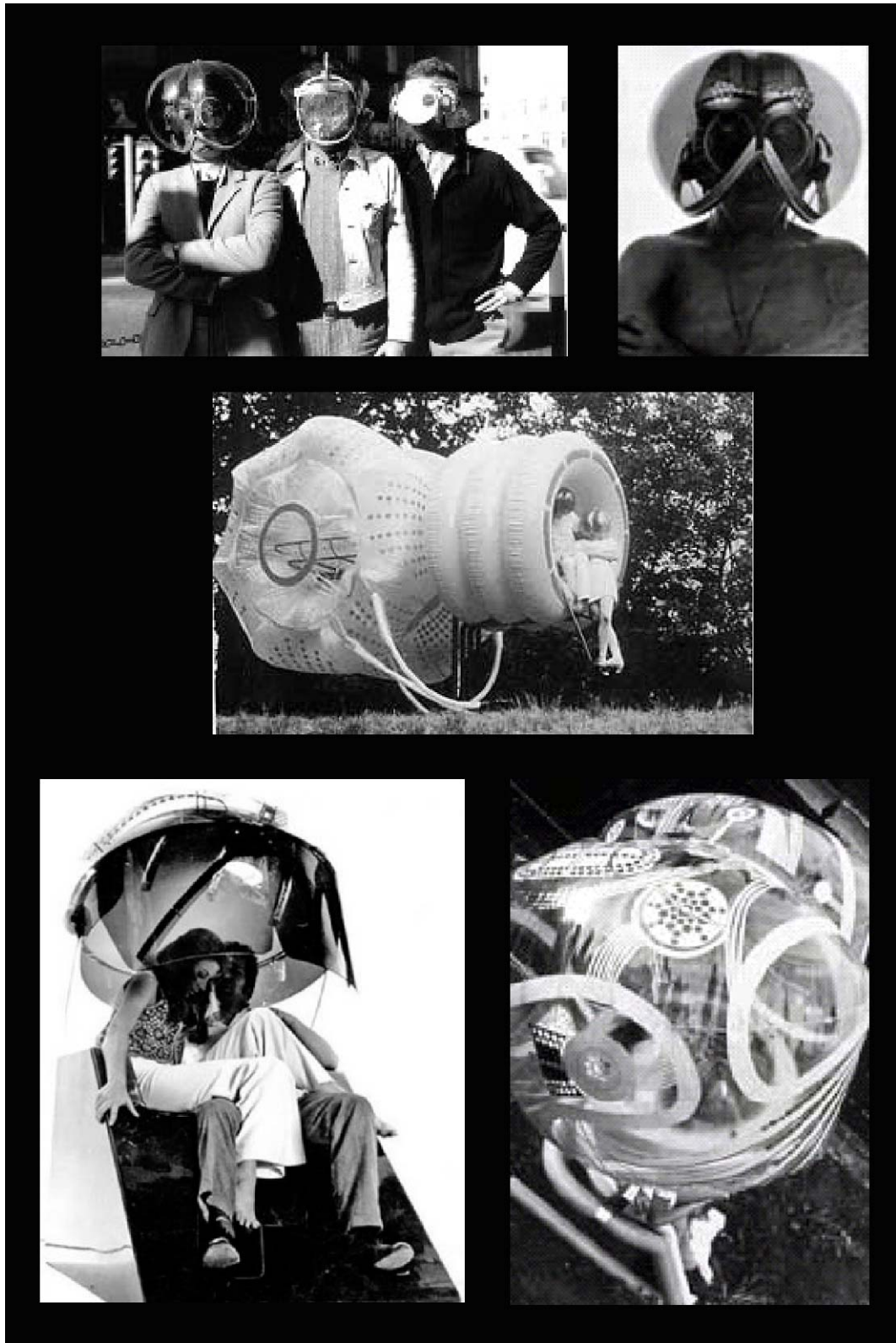


Figure 29 Haus-Rucker Co., 1967-1992, pneumatic space capsule, inflatable structures.

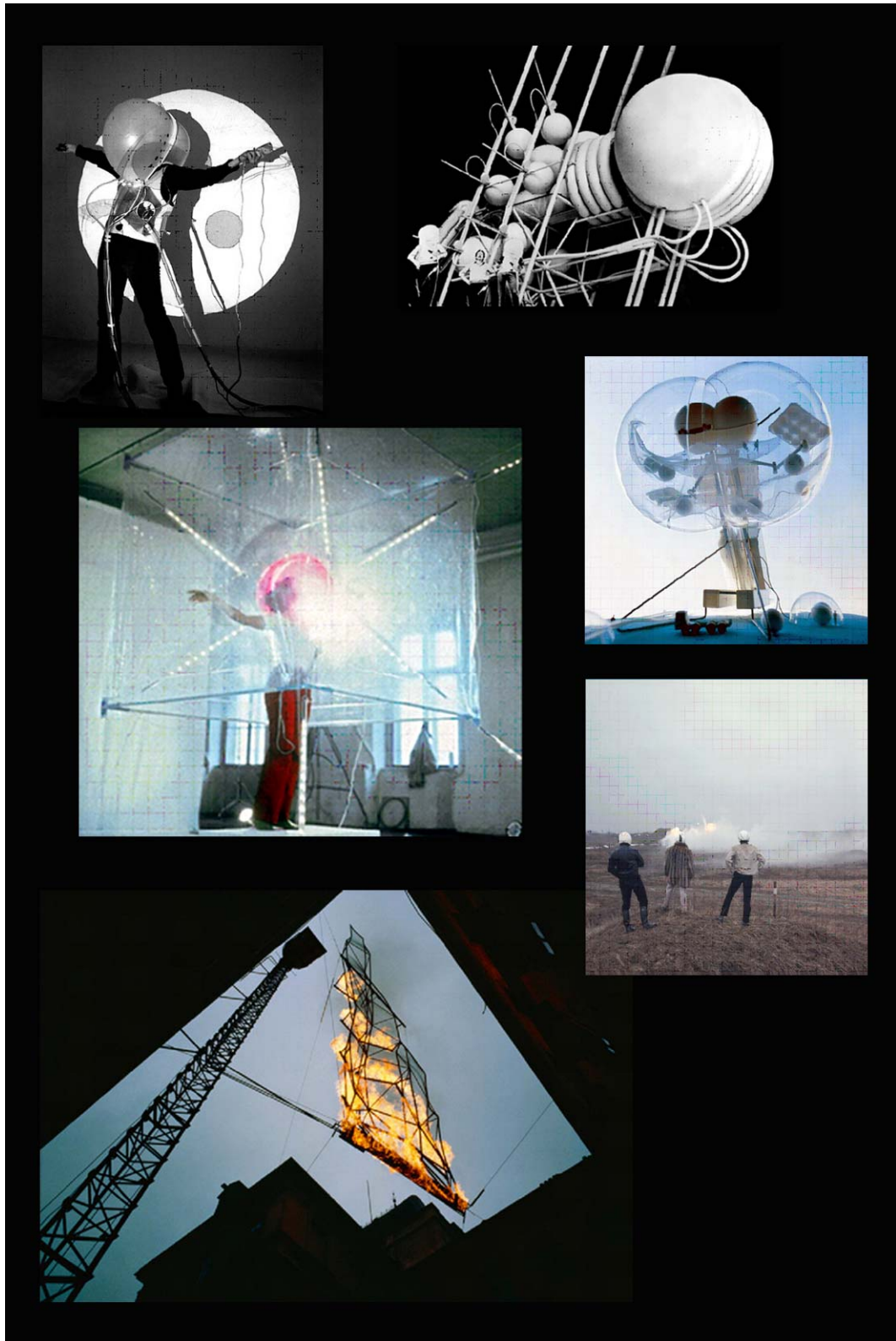


Figure 30 Coop-Himmelbau, 1988-2007, inflatable architecture, pneumatic constructions, linked urban spaces to create a rhythm of dynamism and concentration.

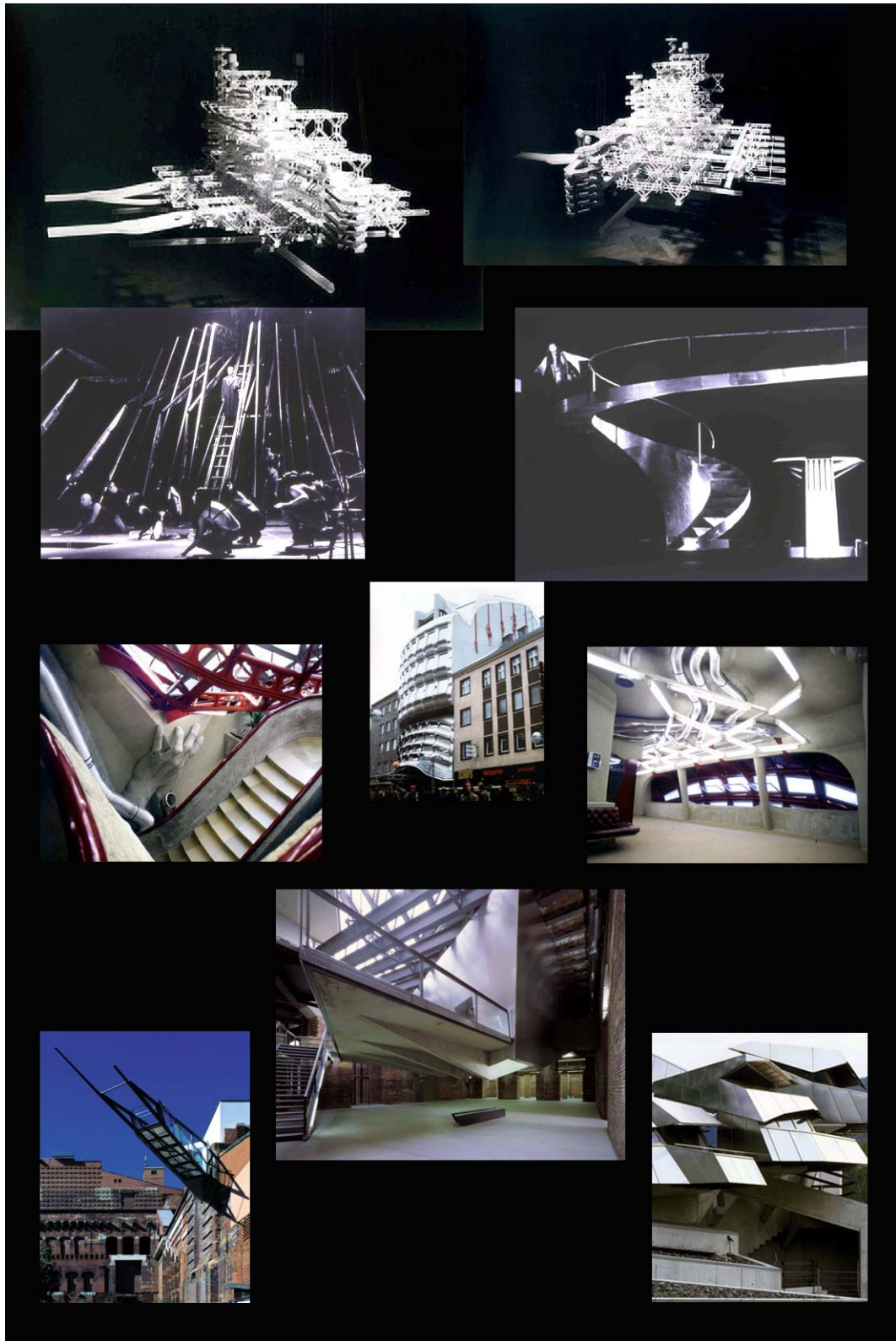


Figure 31 Guenther Domenig, 1963-2007, inflatable architecture, pneumatic constructions, megastructures for a new and more flexible society.

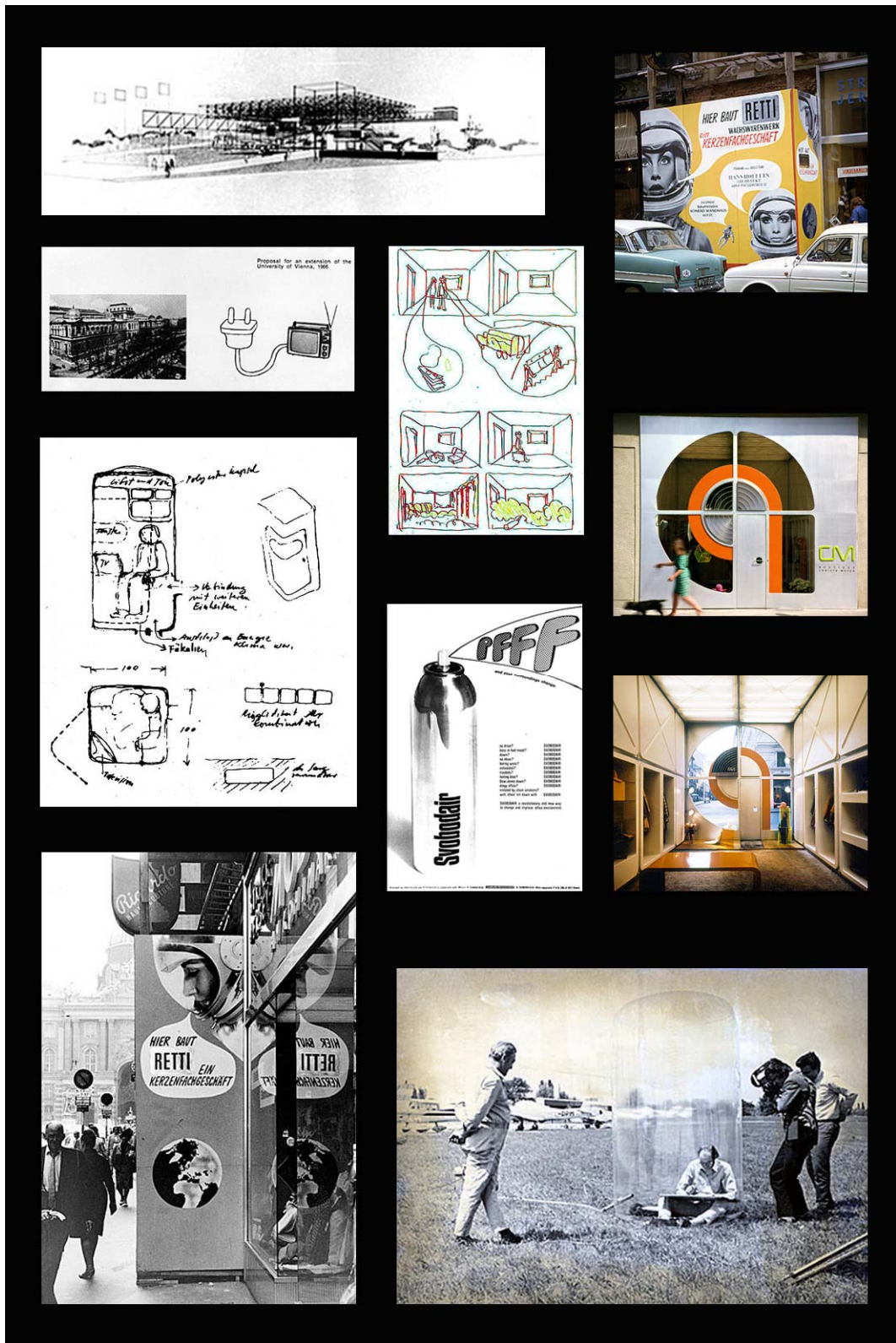


Figure 32 Hans Hollein, 1964-2007, *Plastic Space*, 'purposeless architecture'.

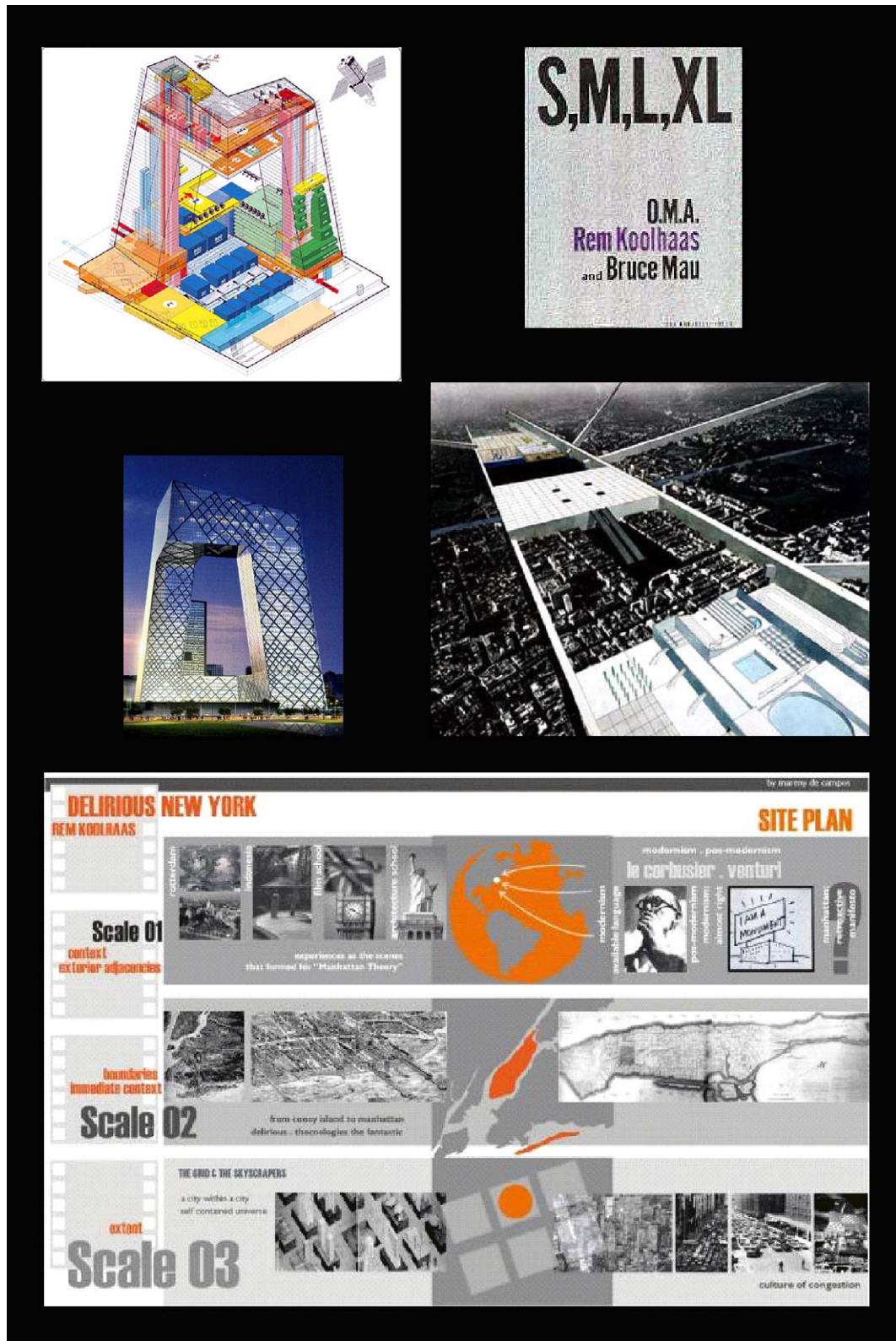


Figure 33 Rem Koolhaas, 1975-2007, programming, 'cross-programming', critical approach to the notions of urban design, concept, context, culture, etc.

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Savaşır, Gökçeçiçek
Nationality: Turkish (TC)
Date and Place of Birth: 10 May 1977, Muğla
Phone: +90 232 412 84 50
Fax: +90 232 4532986
e-mail: gokcebulut@yahoo.com

EDUCATION

Degree	Institution	Year of Graduation
MS	METU Architecture, Ankara	2001
BS	METU Architecture, Ankara	2000
High School	Karşıyaka Gazi High School, İzmir	1994

WORK EXPERIENCE

Year	Place	Enrollment
2004 – Present	Dokuz Eylül Univ., Architecture, İzmir	Research Assistant
2004-2004	Art Mimarlık Ltd., Ankara	Architect
2003-2004	Nuran Ünsal Mimarlık Ltd., Ankara	Architect

FOREIGN LANGUAGES

Frequency in English (Upper Intermediate Level)
Italian (Intermediate level)

PUBLICATIONS

- 2007, Apr. "From 'Drómos' To 'Virtual-Drome': Re-Thinking The Terrestrial Boundaries Of City through the Aero-Architecture of Italian Futurists." Monica Boria, and Linda Risso (Eds.). *Laboratorio di Nuova Ricerca. Investigating Gender, Translation & Culture in Italian Studies* (Leicester: Troubador), pp. 45-56.
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MEMBERSHIPS

- 2007 Philosophy in Assos, Istanbul, Türkiye.
- 2007 International Association of Aesthetics.
- 2006 SANART Association of Aesthetics and Visual Culture, Ankara, Türkiye.
- 2000 Chamber of Architects, Ankara, Türkiye.
- 1997 E.A.S.A., European Architecture Students Assembly.
- 1995 Amateur Photography Club, Middle East Technical University, Ankara, Türkiye.

HOBBIES

Photography, traveling, reading, music, and handicrafts