ELEMENTARY ARCHITECTURAL FORMATIONS AND THE METU CAMPUS

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ABSTRACT

ELEMENTARY ARCHITECTURAL FORMATIONS AND THE METU CAMPUS

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Designed by the Çinici architects in the 1960s, the architecture of the METU Campus presents a unique creation of the elementarist space conception. This study aims to discover the underlying agents of the embedded elementarism of the Campus. In this context, the film "Mon Oncle" by Jacques Tati from 1958 and Mondrian dresses by Yves Saint Laurent from 1965 are scrutinized first. Both the film and the dresses represent elementarism by their elementarist entities that we call "elementary formations" in this study—accordingly, the extraction of their elementarist attributes aid in scrutinizing the architecture of the Campus. This process remarks on two essential terms, which are "elementarization" and "integration," as Yve-Alain Bois defines. Thus, this thesis claims that what we call "elementary formations" emerge as tectonic plates in the METU Campus, and the assembly of the tectonic plates through the principles of "elementarization" and "integration" generates the authentic elementarist space conception of the Campus. The principles protect the autonomy of architecture by materials and assembly techniques very particular to architecture, and the METU Campus represents the dissemination of art into the environment as an epitome.

Keywords: Art and Architecture, Elementarism, Elementarization and Integration, "Gesamtkunstwerk"

ÖZ

ELEMANTER MİMARİ OLUŞUMLAR VE ODTÜ KAMPÜSÜ

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1960'larda Çinici mimarlar tarafından tasarlanan ODTÜ Yerleşkesi'nin mimarisi, elementarist mekan anlayışının benzersiz bir yaratımını sunmaktadır. Bu çalışma, Yerleşke'nin gömülü elementarizminin altında yatan etkenleri keşfetmeyi amaçlamaktadır. Bu bağlamda, ilk olarak Jacques Tati'nin 1958 tarihli "Mon Oncle" filmi ve Yves Saint Laurent'in 1965 tarihli Mondrian elbiseleri incelenmiştir. Hem film hem de elbiseler, bu çalışmada "elemanter oluşumlar" dediğimiz birimleri ile elementarizmi temsil etmektedir—buna göre, filmin ve elbiselerin elementarist niteliklerinin çekilip çıkarılması, yerleşkenin mimarisini incelemeye yardımcı olmaktadır. Bu süreç, Yve-Alain Bois'in tanımladığı "elementarization" ve "integration" olmak üzere iki temel terime dikkat çeker. Dolayısıyla bu tez, "elemanter oluşumlar" dediğimiz durumun ODTÜ Yerleşkesi'nde tektonik plaklar olarak ortaya çıktığını ve tektonik plakların "elementarization" ve "integration" ilkeleriyle bir araya gelişlerinin Yerleşke'nin özgün elementarist mekan anlayışını ürettiğini iddia etmektedir. İlkeler, mimariye özgü malzeme ve bir araya gelme teknikleri ile mimarlığın özerkliğini korumaktadır ve ODTÜ Yerleşkesi, sanatın çevreye yayılışını çok başarılı bir örnek olarak temsil etmektedir.

Anahtar Kelimeler: Sanat ve Mimarlık, Elementarizm, Elemanterize ve Entegre Etmek, Bütünsel Sanat Yapıtı

To my family

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CHAPTER 1

INTRODUCTION

This thesis is an outcome of a continuing study initiated by the Getty Conservation Institute Keeping It Modern-METU Faculty of Architecture Building Project and interrelated graduate courses that are given at the Master of Architecture program at METU: Arch 524 Architecture and Different Modes of Representation, Arch 505 Advanced Architectural Design Research, and Arch 571 Directed Studies in Environmental Design. It also benefited from the outcomes of the exhibitions organized by the same research group between the years 2016 and 2020.[1] The unique research approach underpins all the research-based graduate courses mentioned above and constitutes the core of this study. The umbrella term that holds all this together will be "modernism," and it requires a thorough investigation.

"Modernism" is a difficult term to define, and all the trials have the impediment of remaining insufficient, especially when referring to architecture in modernism. Sarah Williams Goldhagen criticizes specific authors writing on architecture in modernism. She remarks on the misconception of architecture, particularly in the definition of the paradigm of "style" and stylistic periodization. She emphasizes that approaching the subject through one particular way, such as solely cultural, political, social, or formal, is inadequate for the exhaustive articulation of the subject. Thus, she defends the conceptualization of architecture in modernism as a "discourse"

[1] Ayşen Savaş and Agnes Van Der Meij, eds., Diamonds in Sahara: METU Lodgings Documented, Ankara: Middle East Technical University, Faculty of Architecture, 2018.
All the references in this study are from the syllabuses of these courses, outcomes of which will be published in OverHolland journal by the editorship of Ayşen Savaş and Esther Gramsbergen.

encompassing all the international productions, actors, thoughts, and intentions.[2] In this study, modernism is treated as an avant-garde effort to articulate the context of modernity and create an ideal future; and the thought of the ideal future encompasses the integration of architecture, art, and other creative fields.

The historical and political contexts of modernism are quintessential, and all the research made on post-war Turkish architecture is fundamental for understanding the architecture of the METU Campus.[3] Yet, this thesis is framed by the artistic concerns of modernism, and none of these readings developed during this research. Because of this reason, the thesis itself is an abstraction and develops in a rather self-referential format. Further understanding the architecture of the METU Campus necessitates a deeper investigation.[4]

One of the tools for abstraction and representation of subjective interpretation is color. Color codes serve to emphasize the elementary conditions of the entities. Neoplastic color codes are important for this purpose. However, additional colors are also used, as in El Lissitzky's paintings.

This study starts with the claim that an investigation of the film "Mon Oncle" by Jacques Tati from 1958 regarding the intricate relationship of architectural design and fashion design in the film can elucidate the modern period in a different manner and can help an articulation for conceiving modernity. As the period represents a unitary culture based on so-called stylistic aspects, Baudelaire asserts that the birth of modernity can be conceived only through "a deep understanding of fashion." The

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[2] Sarah Williams Goldhagen, "Something to Talk about: Modernism, Discourse, Style," *Journal of the Society of Architectural Historians*, 64, no. 2, 2005, pp.144-167, https://doi.org/10.2307/25068142.

[3] Please see Sibel Bozdoğan, *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, Seattle: University of Washington Press, 2002. Sibel Bozdoğan, and Esra Akcan, *Turkey: Modern Architectures in History*, London: Reaktion Books, 2012. İnci Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı 1923-1938*, İstanbul: Bilge kültür sanat, 2010.

[4] Please see Ayşen Savaş, İpek Gürsel Dino, Sezin Sarıca, Bengisu Derebaşı, Fatma Serra İnan, Şahin Akın (Ed.). "Research and Conservation Planning for The METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici Ankara, Turkey," 2018.
Retrieved from https://www.getty.edu/foundation/pdfs/kim/metu_arch_res_cons_plan.pdf

correspondence of the clothes and the villa in the film cannot be solely thought of as an act of matching the scene and the clothes for creating the story. The correspondence of the architecture and clothes is actually a conscious act of design that finds its practices in the past. Considering the modern period, architects and interior designers designed clothes besides their own practice field, including Frank Lloyd Wright, Henry Van De Velde, and Peter Behrens. Counted as one of the "fathers" of the modernist practice of architecture, Adolf Loos states that: "have you ever noticed the strange correspondence between the exterior dress of people and the exterior of buildings? Is the tasseled robe not appropriate to the Gothic style and the wig to the Baroque? But do our contemporary houses correspond to our clothes?"[5] Loos states this sentence in his essay "Architecture" in 1910, before the practices of so-called "modernist" architecture. He searched for an architecture that fits the century, and he compares the past with his present through clothes.

The intricate relationship of the architectural design and fashion design in the film "Mon Oncle" is performed by following certain principles. These principles not only integrate the architectural design and fashion design but also integrate all the design works in the main set of the film. This thesis claims that these principles come originally from the "elementarist" art of the modern period, and the elementarist approach generates the set of the film while integrating art and life through design. Even though the set design of the film is a fictional creation, it has connotations from reality; and Tati understands modern life through the design works representing the period where especially the clothes have an important role as in line with.

In line with Tati's articulations, Mondrian dresses, designed by Yves Saint Laurent in 1965, are scrutinized as the next step in the scope of integration of art and life through the elementarist approach. The Mondrian dresses present iconic looks that embody the modern life of the 1960s. The elementarist approach naturally underpins

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[5] Adolf Loos, as cited in Mark Wigley, *White Walls, Designer Dresses: the Fashioning of Modern Architecture*, Cambridge, MA: MIT Press, 1995, p.60.

the dresses because the dresses are successful translations of Mondrian's paintings to fashion design, who is one of the most important representatives of De Stijl elementarism. Yet, the dresses are generated by a specific elementarist approach, which is based on De Stijl's generative principles of "elementarization" and "integration."[6] Yves Saint Laurent's successful application of these principles to the fashion design is a significant act because the dresses prove the applicability of these generative principles to another discipline besides painting, and the dresses allude to the integration of art and life through design.

As in the set design of the film "Mon Oncle," the art and life are integrated with the aid of design which also integrates the works of other creative disciplines. Therefore, the success of the principles of elementarization and integration on fashion design, particularly Mondrian dresses designed by Yves Saint Laurent, point out the same success of these principles on architectural discipline. Accordingly, the METU Campus, designed by Altuğ and Behruz Çinici in the 1960s, is an epitome for applying these principles to architectural design. The elementarist space conception of the Campus starts with the drawings of the Campus, especially its master plan, through the principles of elementarization and integration; and, it is completed in the built-form by following the same principles. The generative principles are performed by the materials and techniques particular to the architectural design discipline, and the METU Campus proves the applicability of these principles to architectural design in a successful way. As Mondrian dresses do, the architectural design of the METU Campus also alludes to the integration of art and life through design. Therefore, it also proves Yve-Alain Bois's claim that the environmental utopia of De Stijl is the corollary of principles of elementarization and integration.[7]

The integration of the arts is also known as "Gesamtkunstwerk," a German term that means "total work of art." The term is praised by the composer Richard Wagner in

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[6] Yve-Alain Bois, *Painting as Model*, Cambridge, MA: The MIT Press, 1998, pp.102, 103.
[7] Ibid. p.103.

the 19th Century to converge all the arts in "one musical theater" for remarking his "aesthetic ambition."[8] The modernist intellectuality embraces the notion of total work of art, and it is explicitly declared by many modernist actors, including the Bauhaus school, De Stijl, and Russian suprematism. Yve-Alain Bois remarks on "two ideological pillars" of the modernist movements to explain the theory of De Stijl, which are "historicism" and "essentialism." He states that these are not specific to De Stijl, and historicism refers to the evaluation of the productions "as the logical culmination of the art of the past." It also refers to the vision of "the inevitable dissolution of art into an all-encompassing sphere" in "quasi-Hegelian terms." Meanwhile, its essentialism depends on the belief that "each art was to realize its own nature by purging itself of everything that was not specific to it, by revealing its materials and codes, and in doing so by working toward the institution of a universal plastic language."[9] These explanations of Bois are essential for presenting the fundamental generative notions behind the integration of art and life through design and the integration of the arts with each other.

In line with the notion of the total work of art, architectural design and art had an intricate and corresponsive relationship during the modernist period. The first quarter of the 20th Century witnessed a significant shift from figurative to abstract arts. Cubism is a quintessential step for reaching a total abstraction, and as Sigfried Giedion emphasizes, it achieved "a new conception of space" through breaking with the Renaissance perspective.[10] However, Russian suprematism and Dutch neoplasticism movements may be counted as the final steps of the question of abstraction. One of their common concerns is dissolving the boundaries of the paintings and emancipating their artistic formations to the environment. The fundamental elements of this concern are planes, whether in suprematism or

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[8] Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, David Joselith, *Art Since 1900: Modernism, Antimodernism, Postmodernism*, New York: Thames & Hudson, 2016, p.860.
[9] Op.cit. Bois, 1998, p.102.
[10] Sigfried Giedion, *Space, Time and Architecture*, Cambridge: Harvard University Press, 1959, p.432.

neoplasticism. Planes constitute the vocabulary of the paintings, and they are abstract codes for representing a metaphysical world where "art and life are integrated."

The common purposes of the different movements compel them to embrace similar principles. These principles create a common language even though the movements are different. The term "elementarism" emerges at this point as an umbrella term for gathering all the productions created by the common principles under a single roof. Reyner Banham remarks on this situation and emphasizes that the term "elementarism" is suitable for referring to the common approach of different art movements. He also asserts that elementarism is developed from the ideas of Kazimir Malevich and his "fundamental suprematist elements."[11] However, according to Banham, "[e]lementarism equals art made of Malevich's elements minus Malevich's aesthetic philosophy, for the Elementarists' elements did not, as the Suprematists' did, carry a load of empathetic values, but were simply units of structure and space-division."[12] Also, Kenneth Frampton defines the "elementarist approach" as "the constituent 'elements' being first established and then manipulated in order to generate a number of alternative arrangements."[13]

The term "elementarism" is also used by van Doesburg for naming his oblique paintings. However, Yve-Alain Bois criticizes van Doesburg's choice as "the extremely inappropriate word chosen by van Doesburg to label his introduction of the oblique into the formal vocabulary of neoplasticism in 1925."[14] Consequently, he proposes two critical terms for explaining the general principle of De Stijl movement that also creates De Stijl's specificity: "elementarization" and "integration," as mentioned before. Elementarization is "the analysis of each practice into discrete components and the reduction of these components to a few irreducible

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[11] Reyner Banham, *Theory and Design in the First Machine Age,* New York: Praeger, 1967, pp.188, 189.
[12] Ibid. p.189.
[13] Kenneth Frampton, *A Critical History of Modern Architecture*, London: Thames and Hudson, 1992, p.159.
[14] Op.cit. Bois, 1998, pp.107, 110.

elements." On the other hand, integration is "the exhaustive articulation of these elements into a syntactically indivisible, nonhierarchical whole." According to Bois, the act of integration is a "structural principle" that is "like the phonemes of verbal language, [and] visual elements in question are meaningful only through their differences." Likewise, integration denotes totality, and "no element is more important than any other, and none must escape integration."[15] Moreover, for Bois, these terms together are the "single generative principle" of De Stijl, and they are applicable to all the arts while protecting their autonomy.[16]

The term elementarism is important for the modernist art and design approach, and it is an approach of the zeitgeist. It promises the ideal future of the early 20th Century modernist intellectuality, where the notion of total work of art is achieved through the integration of all the knowledge of art, design, technology, and life. On the other hand, the period of 1950s and 1960s are important for presenting a section of the modernist future. It is when the modernist practices gained their maturity in various geographies. Therefore, the 1950s and 1960s represent the growth of the seeds planted by the modernists and have the potential of bringing all the modernist productions from various disciplines together in an integrative relationship through the elementarist approach.

All three cases of this study from the period in question present epitomes of the integration of art and life through design generated by the elementarist approach, and they are accordingly scrutinized in this study. As mentioned before, the first is the film "Mon Oncle" directed by Jacques Tati in 1958; the second is Mondrian dresses designed by the French fashion designer Yves Saint Laurent in 1965; the third is the METU Campus designed by the architects Altuğ and Behruz Çinici in the 1960s. All three cases are constituted by elementary formations that are the basic units generated by the elementarist approach, and the elementary formations emerge in

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[15] Ibid. p.103.
[16] Ibid.

these cases by following the disciplinary borders of each medium. In the film “Mon Oncle,” the elementary formations emerge in various design media, including architectural design, fashion design, furniture, and industrial design, to create the film’s set that presents a fictional world. Because the film’s main set is constituted solely by the elementary formations, the film represents the integration of art, design fields, and life in a successful way.

Further, in the Mondrian dresses by Yves Saint Laurent, the elementary formations emerge as the elementary garment blocks whose assembly by sewing constitutes the dresses. Because the dresses are translations of Mondrian’s paintings to fashion design, the elementarist approach of the dresses is generated by the principles of elementarization and integration that are specific to De Stijl elementarism. The dresses are significant for demonstrating the applicability of De Stijl’s generative principles to another discipline, which is fashion design, while protecting the discipline’s autonomy. As the garment blocks of the Mondrian dresses elementarize the structure of the human body, the Çinici architects elementarize the topography of the land in their design of METU Campus. Therefore, it is the claim of this thesis that, in the METU Campus, what we call “elementary formations” emerge as tectonic plates. By following the principles of elementarization and integration, these elementary plates are articulated to generate the elementarist space conception. This quality is also emphasized in the materials and assembly techniques particular to the Campus design. Thus, the Campus demonstrates the applicability of the generative principles of elementarization and integration to another discipline, architecture.

CHAPTER 2

MODERNIST ARCHITECTURAL FORMATIONS I: IN FILM - "MON ONCLE"

2.1 Elementary Formations of the Film "Mon Oncle"

The film "Mon Oncle," directed by Jacques Tati in 1958, epitomizes the intricate relationship between architecture, art, and other fields of design during the modern period. The film's set is composed of the integration of art, architecture, industrial design, and fashion design in a holistic view. The film is important for not just criticizing modernism but for portraying a fragment of life in late modernism. In this fragment of life in modernism, Tati animates the narration with little speech, yet emphasizing bodily actions. The bodily actions of the characters in the film become the storytelling language, almost without speech. The set design, including architecture, furniture, industrial design, and fashion design works, all together function as a guiding tool of the characters' bodies. Therefore, all the design works in the set are the extensions of the bodies in various scales.

Jacques Lagrange is one of the film's writers, and he is also the designer of "Villa Arpel," which is the house hosting the narrative. Lagrange's being both a designer and a writer probably has an important impact on founding the body and space relationship in the film in a successful way. The relationship between the body and space is an underlying generative force that constitutes the film's set and its narrative. Accordingly, all the design works function in various scales based on the bodies of the characters. Yet, the body and space relationship is represented by a coherent understanding of design. The coherency in the film's scenography is achieved by the elementary formations, which are the basic units of all the design works.

The term “elementary formations” mainly refers to the term “elementarism” in this thesis. Reyner Banham explains the term meticulously in his canonical book “Theory and Design in the First Machine Age” under the roof of De Stijl. De Stijl includes artists and designers from various geographies with various backgrounds. Therefore, De Stijl has a uniting role in the avant-garde art of the early 20th Century. Van Doesburg is one of the leading actors of De Stijl, and as can be understood from his travels to the avant-garde art centers of Europe, he has a significant role in De Stijl for presenting many progressive works and notions from various geographies. Van Doesburg embraces different understandings of art similar to his, such as Dadaism, late futurism, constructivism, and suprematism. Thus, De Stijl is published increasingly at the international level with its rich content in the period.[17]

Van Doesburg states that: “Since it is correct to say that culture in its widest sense means independence of nature, then we must not wonder that the machine stands in the forefront of our cultural will-to-style.... Consequently, the spiritual and practical needs of our time are realized in constructive sensibility. The new possibilities of the machine have created an aesthetic expressive of our time, that I once called the Mechanical Aesthetic.”[18] Reyner Banham approaches the origins of the term “Mechanical Aesthetic” with a suspect. Yet, he finds important the definitive feature of the term for referring to the common visual qualities of the machine objects such as cars, locomotives, and airplanes.[19] The artists and designers such as van Doesburg, Hans Richter, El Lissitzky, and Moholy-Nagy that embrace the mechanical aesthetic are once named “constructivists.” The situation is related to considering the Russian avant-garde art as suitable for the mechanical age; yet, Banham finds this label confusing. Despite the term “constructivist,” the term “elementarist” is more appropriate for Banham. According to him, the term “elementarist” originated from Malevich's ideas and his “fundamental suprematist elements,” and the term

[17] Op.cit. Banham, p.186.
[18] Ibid. pp.187, 188.
[19] Ibid. p.188.

successfully responds to the typical qualities of various works.[20] Yet, Banham clarifies the situation with an equation as "Elementarism equals art made of Malevich's elements minus Malevich's aesthetic philosophy, for the Elementarists' elements did not, as the Suprematists' did, carry a load of empathetic values, but were simply units of structure and space-division."[21]

Accordingly, the main set of the film "Mon Oncle" follows the "elementarist" design approach, which constitutes all the design works. Elementary formations shift between various scales and generate the architecture of the house, furniture, industrial products, and clothes. In doing so, the elementary formations of all the design works enclose the characters' bodies and reshape them. Abiding by the elementarist approach, the scenography of the film gains coherency. The elementarist artistic origins of the design work compel them to integrate and designate their totality. Therefore, the elementary formations of the film's set yield the notion of "total work of art" in the scenography of "Mon Oncle."

[20] Ibid. pp.188, 189.
[21] Ibid. p.189.

2.2 The Idea of Total Work of Art in the Film "Mon Oncle"

Gesamtkunstwerk, as a German term, means "total work of art," and it is praised by the composer Richard Wagner in the 19th Century to converge all the arts in "one musical theater" for remarking his "aesthetic ambition." [22] Consequently, artists and designers embrace the concept of total work of art, and it becomes a central thought for artworks. The artworks constituted by the notion of total work of art refer to "a transcendental or totalistic dimension of art." Yet, in the 19th and 20th Centuries, there are several distinct views about which artform brings all the others under itself. For instance, the term "design" in Art Nouveau, the "painted panel" in De Stijl, and "architecture" in the Bauhaus are regarded as the "master form that would gather all [the] others."[23]

As an evolved extension of the theatres, the film medium is naturally prone to represent the notion of total work of art. The coherency in the scenographic images is achieved by the structural relationship and integration of the compositional entities. In its inherent potential, the pictures in a motion can affiliate between various art forms, including painting and architecture. In line with the abstract paintings, abstract cinematic experiments are seen in the early 20th Century avant-garde. According to Hal Foster, abstract painting is one of the starting points of abstract cinema, and abstract cinema's one of the purposes is motioning the paintings. "Absolute film," as an abstract cinematic thought, is a term in line with Wagnerian "Absolute Music," and Foster evaluates Absolute Film as "a marriage between avant-garde painting and post-Wagnerian music, often drawing its visual forms from the former, and its temporal rhythms from the latter."[24] As an epitome, Hans Richter's Rhythmus 21 from 1921 translates the similar concerns of avant-garde art, especially so-called the "elementarist" ones. As a significant development,

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[22] Op.cit. Foster et al., p.860.
[23] Ibid.
[24] Ibid. p.238.

these experiments represent the integration of art and cinema in the modernist sense, yet, it is the most direct act of translation of the “painted panel” to the filmic production. Therefore, the “painted panel” is the master form for these works, as it is for De Stijl.

In contrast to the two-dimensional instances of abstract cinema, the films referring to the real world, even if they are fictional, are composed of mimetic world images. Therefore, the film sets are essential for how to represent the world. They substitute the real world in a fictional sense, and they are the major tools for portraying the inanimate worldly image. The three-dimensionality in the films brings them closer to architecture, and architecture is very suitable for being the master form in films.

Figure 1. Woodcut of a Cathedral, 1919 (Lyonel Feininger)

In terms of centering around the approach of architecture as a master form for gathering all the arts under itself, Bauhaus is a leading figure of the 20th Century, and it represents this notion by the woodcut of a cathedral image by Lyonel Feininger (Figure 1). The cathedral appears as a cover page of the Bauhaus Manifesto and represents the unification of art, sculpture, and architecture through its three stars and the convergence of their light beams. In the Manifesto, Walter Gropius presents the school's program and aims that "artists and craftsmen [are] together to create the building of the future."[25] According to Magdalena Droste, Bruno Taut's ideas are important for Gropius, and she states that Bruno Taut "was the first to call for houses for the people and the involvement of every branch of art in architecture." Thereafter, she quotes Taut's statement that "there are no barriers between handicrafts and sculpture or painting; they are all one: building."[26] Architecture as a master form for the notion of total work of art is embraced and practiced not only by the architects associated with the Bauhaus but also by many modernist architects from different geographies. Moreover, the same notion leads the set design of the film "Mon Oncle."

The house called "Villa Arpel" is both the main set of the film "Mon Oncle" and the protagonist in the narrative. The house represents a progressive future and suggests a new lifestyle. Yet, the inhabitants of the house have more traditional personalities, and the film adopts this conflict. The reduction of the speech to a little and animating the intense interaction of the characters with the house brings Villa Arpel's design into the forefront more and more. As Feininger's cathedral, Villa Arpel unites all the design works under its roof. Its strong elementary formations demand to integrate with other design works such as furniture, and the furniture of the house also has the elementarist sensibility. Yet, what is missing in Feininger's cathedral for reaching the total work of art is emphasized in "Mon Oncle," which is fashion design, and it

[25] Magdalena Droste, *Bauhaus 1919–1933*, Köln: TASCHEN, 2019, p.28.
[26] Ibid. p.29.

coincides with the emerging life in Villa Arpel. The design works, all together in front of the white-washed walls of the house that acts as an empty three-dimensional canvas, compel the film's scenes to give an elementarist abstract painting impression.

2.3 Fashion Design in the Elementarist Space Conception

Scrutinizing the film "Mon Oncle" starts with the claim that an investigation of Tati's film can elucidate the period in a different manner and can present an articulation for conceiving modernity deeply, as also indicated by Baudelaire. As the period represents a unitary culture based on so-called stylistic aspects, Baudelaire asserts that the birth of modernity can be conceived only through "a deep understanding of fashion," which Tati does so. All the design works constituting the film's set carry the concern of establishing a relationship between the body and space. Therefore, every design work functions as an extension of the bodies of the characters. This situation directs to question the relationship between architectural design and fashion design.

The strong connection of the clothes and Villa Arpel is not merely a corollary of creating coherent scenes through the set design of the film "Mon Oncle." The connection between architectural design and fashion design has a long past. As mentioned before, especially in the modern period, architects and designers such as Frank Lloyd Wright, Henry Van De Velde, and Peter Behrens designed clothes. Adolf Loos asks: "have you ever noticed the strange correspondence between the exterior dress of people and the exterior of buildings? Is the tasseled robe not appropriate to the Gothic style and the wig to the Baroque? But do our contemporary houses correspond to our clothes?"[27] Loos' statement is important because fashion design is a practice whose constitution is far faster than the constitution of the

[27] Adolf Loos, as cited in op.cit. Wigley, p.60.

architectural design and gives more space for experiencing the subject matter itself rather than its representations. Thus, in terms of the potentials of reciprocating the subject era, it can be said that fashion design is far faster than architectural design; that the statement of Loos is very parallel with this notion.

The people are the subject of the modernist architects for building a progressive future and social engineering. The buildings they designed and the users of the buildings cannot be dissociated from each other because the visual consistency and harmony in the composition are vital for architecture in modernism. In modernist buildings, users are not just simple users; they are also components of the design. Their appearances are either a compliment to the building in which they live, through which they become a part of the design, or representations of the idealistic identity of progressive modern humans. Meanwhile, the inclination of the modernist architects to design clothes was not a sudden circumstance; the agency was also a cultural phenomenon coming from the recent past; designing clothes was also common before modernism in architecture. As a matter of fact, in the era between 1880 to 1920, even the interior design handbooks were linking feminine dress and architecture for matching.[28]

As an important instance, Frank Lloyd Wright is one of the architects who designed dresses and whose purpose is stimulated by the desire for unity. Wright designed the building and the appearance of the woman inside it; his intention was to create "living pictures." Even though a few dress designs of him are known, which are for his wife and a client's wife at the beginning of the twentieth century,[29] if Wright had designed Villa Arpel, the house would look different, yet the clothes of the clients would be designed accordingly. On the other hand, Villa Arpel refers to Le Corbusier's design approach. As stated by Wigley, Le Corbusier does not want a

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[28] Marian Page, *Furniture designed by architects*, New York: Whitney Library of Design, 1983.
[29] Carma R. Gorman, *Fitting Rooms: The Dress Designs of Frank Lloyd Wright*, Winterthur Portfolio, 30(4), 259–277, 1995.

decorative object to interfere between the looking eye and his white wall.[30] In these terms, Villa Arpel must be an epitome for Le Corbusier because even the inhabitants do not interfere between the looking eye and the white walls. Besides, Charles Arpel wears "austere man's suit" in Le Corbusier's terms, and the house and inhabitants compose a unit of a "civilized" society.

[30] Op.cit. Wigley, p.8.

Figure 2. Madame Arpel and the Neighbor (Tati, 1958)

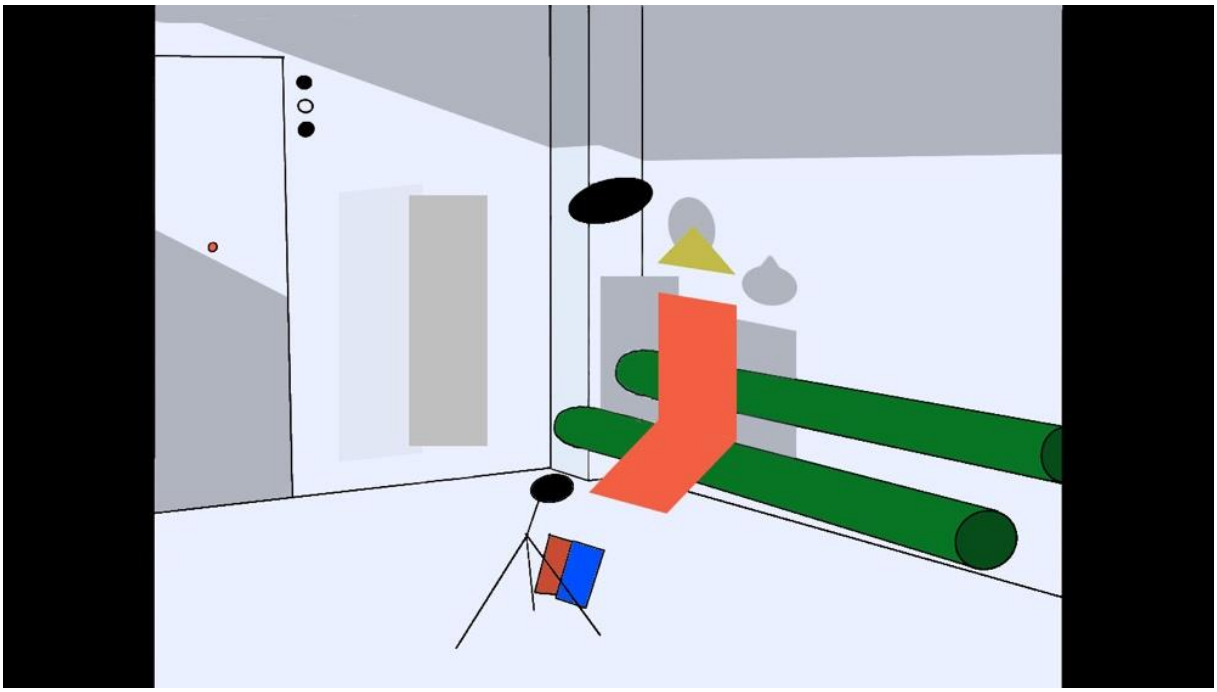

Figure 3. Geometrical Analysis of Figure 2 (Özen, 2019)

The elementary formations constitute the set and the scenography of the film “Mon Oncle.” As an iconic scene in Figure 2, Madame Arpel and her neighbor take place. The scene actually summarizes the principles of the set design of the film. It embodies the elementarist design concerns and represents the integration of the elementarist art with life. The white-washed walls act as a three-dimensional canvas and emphasize what is standing in front of them. The elementary formations that constitute the furniture and the clothes shine out, and the scene transforms into a three-dimensional version of one of the elementarist paintings, such as El Lissitky’s Prouns. Thereafter, the scene is composed of various colors of flowing geometrical forms settled on a white-grey canvas. In addition, even though both women’s dresses are one of the elementary formations, while Madam Arpel dissolves into the white walls of the house through her pinkish-grey dress, her neighbor joins the colorful flowing geometrical forms on the picture plane through her red dress and straw color conical hat. Both of them, in their own ways, compose the scene with the architecture and furniture while abiding by their character representation through clothes in the film. The scene is also in line with Wright’s will for living pictures; however, it is almost an abstract painting.

Villa Arpel is one of the oeuvres serving to build a progressive future and develop society through architectural vision. The Arpels' affords for fitting in the house and becoming the persons that the architecture suggests is explicit in the film. It is evident in the scene when Charles and Madame Arpel keep the red-dressed neighbor under surveillance curiously through two round glass windows, referring to the seeing eyes. They are curious because the neighbor relatively embraces the identity that the house suggests more than them. The idea is rooted in the sign of the dress, that is, at the same time, the sign of the identity of the neighbor. The dichotomy is also inferable in “Figure 2” and “Figure 3” disregarding the film’s story. Two women face each other, and they are quite dissociated even though their clothes are both constituted by elementary formations. Madame Arpel chooses to dissolve in the scenes of the house through her humble pinkish-grey dress that is a mask that hides her traditional identity in the white walls and grey shadows of the house. On the contrary, the

neighbor becomes a component of the house through her appearance that is constituted by a red geometric cut dress, white shirt, and conical straw color hat. Despite dissolving in the same walls, her clothes stand in front of the walls as the furniture stands as an architectural subset.

Figure 4. Madame Arpel and Charles Arpel (Tati, 1958)

Le Corbusier opposed sensuality and defended the transition from sensuality to visuality: sensuality is related to ornamentation, and ornamentation belongs to the peasants for him. On the other hand, the civilized man is purified and wears "a well-cut suit."[31] Therefore, another important scene in the film is Madame Arpel's seeing her husband within her shiny green outfit (Figure 4). The outfit is exceptional among the other dresses that Madame Arpel wears throughout the film, while Charles Arpel's wardrobe is consistent. The outfit belongs to Madame Arpel's private identity when she is not in the public eye. She is not concerned about how she looks when there is no guest, and the outfit refers to her traditional identity with its

[31] Le Corbusier as cited in op.cit. Wigley, pp.15, 16.

“superfluous” details. Thus, the outfit does not belong to Villa Arpel with its design principles. On the other hand, Charles Arpel’s clothes are effortlessly harmonious with the building. The issue addresses that Charles Arpel’s man clothes are naturally harmonious with the villa because both the villa and the modern suit carry the same essence of the progressive future through the guidance of the elementarist approach.

Creating scenographic images in architectural design is an essential concern for many modernist architects, as seen in Frank Lloyd Wright or Le Corbusier. Therefore, this notion is perfectly suitable for set designing. The architectural design works can compose the scenography in unity, and they can sustain this unity by their almost petrified forms. Yet, the human input can threaten unity by wearing unpredictable clothes that do not belong to the composition of the scenography. Thus, as the dress designing architects consolidate this argument, the clothes are essential for creating a total work of art. Yet, over control in the people’s appearances for scenographic composition compels the people to strike a pose or perform designated actions. This situation is also explicit in both the scenes of Figure 2 and Figure 4: in Figure 2, with the red-dressed woman sitting in a particular position on the chair and facing the light, and in Figure 4, with the Arpels standing at the center of the circular doormats.

In line with the notion of architectural scenography, for Adolf Loos, designing architecture in its all forms, including drawing, photograph, text, or building, are all representations, and creating “frames” in the spaces is an architect’s fundamental duty. Through this purpose, he often frames his spaces and compels them to seem photographic.[32] Representations of the spaces of Loos constitute the spatial perception, and drawings and photographs of the spaces are more commanding than the spaces themselves. He also uses mirrors to reflect his interiors, and inhabitants become spectators through being excluded from their space, as explained by Beatriz

[32] Beatriz Colomina, *Intimacy and spectacle: the interiors of Adolf Loos*, AA Files, 20(20), 5 15, 1990.

Colomina.[33] The exclusion has reflections in space's representations; in the photographs of interiors of Adolf Loos: there are no inhabitants. Beatriz Colomina interprets this situation as "Looking at the photographs, it is easy to imagine oneself in these precise, static positions, usually indicated by the unoccupied furniture, and to imagine that it is intended that these spaces be comprehended by occupation, by using the furniture, by 'entering' the photograph, by inhabiting it."[34] On the other hand, the photographs that do not have inhabitants might also come from the notion that inhabitants' looks do not fit in the image.

Figure 5. The Eyes of Villa Arpel **(**Tati, 1958)

[33] Ibid.
[34] Ibid.

Figure 6. Madame Arpel Through the Entrance (Tati, 1958)

Figure 7. The Guest Walking on the Path of the Garden (Tati, 1958)

Like Frank Lloyd Wright, Le Corbusier, Adolf Loos, and many others carry the concern of scenographic composition, Villa Arpel in the film “Mon Oncle” have a similar concern. Yet, it exaggerates the value of the scenography in modernism for the sake of its comedy. Villa Arpel’s demanding architecture compels the inhabitants to become “spectators” of their own space, as Loos’s interiors do, explained by Colomina. Therefore, various forms of looking such as “gaze” and “surveillance” emerge in the house. The house becomes almost an exhibition place where elementary formations in all forms are displayed, and various forms of looking are practiced. Yet, when the fashion design becomes the case, the exhibition transforms into a fashion runway. Villa Arpel, especially its garden, can be evaluated as a fashion runway. The issue is engendered by simply “looking.” Fashion runways inherit all various definitions of “looking,” especially “gaze” and “surveillance.” The act of looking creates the space in runways and directs the body and eye through the subject of looking. Fashion runways are stages such as theatre halls that gather the eyes of the lookers on a focal point.

Modern architecture privileges visuality, and one of its aspects is the act of “surveillance.” In Villa Arpel also, surveillance is one of the main concerns of the building. Surveillance is practiced through different layers of the villa. The guest or the stranger firstly faces the building's entrance closed by a door, and just behind it, there is Villa Arpel and its “eyes.” The two juxtaposed circular windows refer to the eyes, and the guest or the stranger gets the impression of being monitored (Figure 5). After the door opens, the guest faces the garden and Madame Arpel, who gazes at her from a long distance (Figure 6). By the time Madame Arpel gazes at the guest, she is aware that the guest also sees her and her garden. It is understood by her meticulous preparations before facing the guest, including smoothing down her dress and switching on the fountain of the garden.

The garden of Villa Arpel is a buffer zone in terms of corresponsive surveillance, and this agency makes the garden a “stage.” What makes this stage a fashion runway is a curvy path that leads the way to Madame Arpel. The guest has to walk through this narrow path because the negative space of the path is not suitable for walking,

especially in high-heels. The guest is aware of being gazed at by Madame Arpel during this long walk. Besides, the only thing having a third dimension in the almost two-dimensional design of the garden is the guest herself. Thus, even if Madame Arpel does not watch her, the vast two-dimensional garden makes the guest a focal point. In these terms, Madame Arpel is the single audience of this runway, and the guest is the model walking on this demonstration (Figure 7).

The representational drawings of the architectural design and the fashion design unfold the relationship between them and carry the argument to a broader level. Accordingly, Villa Arpel, as the subject, has two sides: in Robins Evans' terms: one is "the corporeal properties" of it, and the other is "disembodied properties" in its drawings.[35] The looks of the inhabitants fit in the representations of the building in "Mon Oncle;" but what is seen in the film is a translation from an architectural drawing and a fashion design sketch. To understand the intricate relationship, deducing the original drawings of the building and the clothes is fundamental.

El Lissitzky's Axonometric Projection of the Proun Room installed in the Greater Berlin Art Exhibition in 1923 (Figure 8) is an essential instance of the elementarist space conception. The installation is like a transition phase from drawing to building and represents the dissemination of the elementary formations from the painting panel to the environment. Yet, it is neither entirely a painting nor an architectural work. The installation has two loose ends, which are supposed to be imagined as closed round behind the observer, and the ambiguity of translation is used as an aesthetic manifestation in the installation.[36] Yve-Alain Bois states that the axonometric installation presents a space that is proper to the twentieth century.[37] The installation functions as a model, yet, Villa Arpel goes all the way of translation

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[35] Robin Evans, *Translations from drawing to building*, Cambridge, MA: MIT Press, 1997, p.160.
[36] Robin Evans, *Architectural Projection*, In E. Blau & E. Kaufman (Eds.), *Architecture and Its Image: Four Centuries of Architectural Representation* (pp. 19–35), Montreal: Centre canadien darchitecture, 1989, p.34.
[37] Yve-Alain Bois, *Metamorphosis of Axonometry*, Daidalos: Berlin Architectural Journal, 1, 40–58, 1981.

in its entirely architectural form. Thus, the elementary formations break the painting panel, and they are embodied as furniture, industrial products, clothes, and the Villa Arpel's architecture itself.

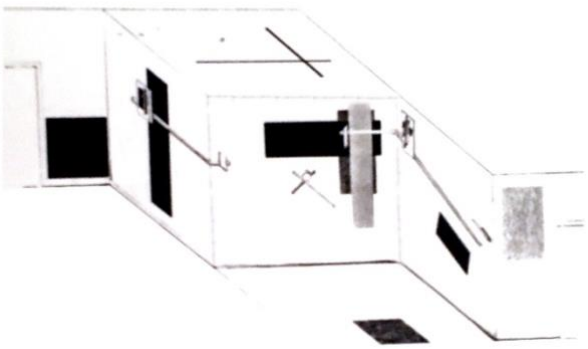

Figure 8. Axonometric Projection of the Proun Room, Greater Berlin Art Exhibition, 1923 (El Lissitzky)

The installation brings closer the drawing and the constructed work by simplifying its manifestation. It uses axonometry's creation capabilities, besides using it as a sole technical drawing for designating the construction. The superimposed planar shapes projected on the walls can be thought of as departed planar forms in the three-dimension. Thus, the installation promises conceptualizing of architectural space in the elementarist sense.

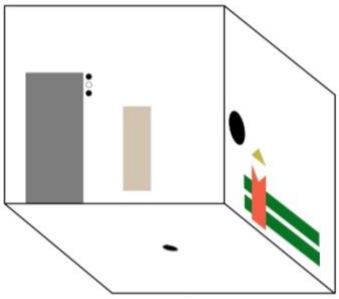

Figure 9. Axonometric Projection of the Room in Figure 2 (Özen, 2019).

The elementary formations of the film “Mon Oncle” in the scene of Figure 2, including the furniture, the industrial products, and the clothes, are projected on the walls in Figure 9. The projection is an act of back-translation that demonstrates the elementarist space conception of the film’s set. In somewhere between drawing and building, the projection of elementary formations of the film alludes to the Proun Room and other works constituted by the elementarist sense in the modern period.

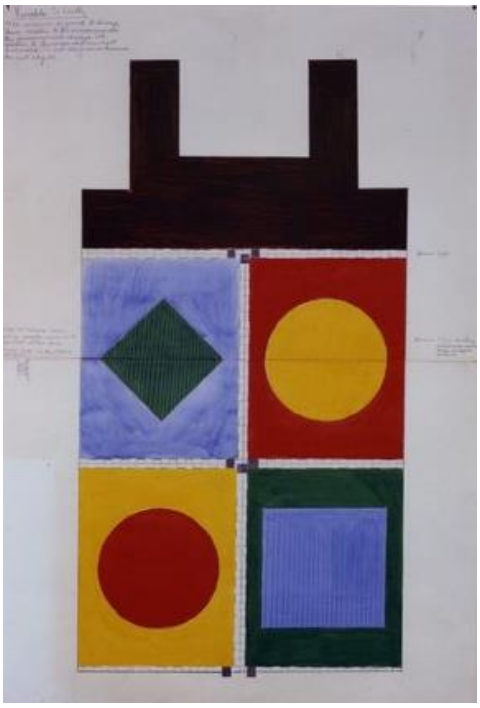

Figure 10. Variable Sheets Drawing (Willats, 1965)

Figure 11. Variable Sheets Dress (Willats, 1965)

As demonstrated in Figure 9, the projection of the clothes represents their original manifestation in the elementarist sense. In their original manifestation, the projected clothes also allude to Russian constructivists' first conceptual cloth design collages. Russian constructivists cut geometric forms and superimpose them to human body

representation; through this way, they create their first representations.[38] Carrying the approaches of Russian constructivists, the conceptual drawings of geometric cut dresses have the essence of the architectural projective drawing. Above, there is an instance of a dress designed and made by Stephen Willats in 1965 (Figures 10, 11). The dress is created in the same year when Yves Saint Laurent created the Mondrian dresses. The imperfect geometric shape of the sewed dress has a perfect geometric shape in its representational drawing. The squares and circles placing in the geometric center of the rectangles respond to each other with the extension lines of their edges; even though it is not seen, there is a hidden grid that constitutes sub-shapes and the whole. The dress's material is not a woven cloth: it is a plastic material, and the designer cuts and assembles them. The elementary plastic blocks cover the body through their assembly.

Carrying the scenographic concerns of the architecture in modernism, the set design of the film “Mon Oncle” emphasizes the importance of the clothes in the notion of total work of art. The film unfolds the undisclosed relationship between architectural design and fashion design through the elementary formations of its set. Elementary formations in the film represent the dissemination of the elementarist artworks to the environment through embodying in architecture, furniture, industrial design products, and clothes. Therefore, coherent scenographic images are composed in the film. As Diogenes in barrel, the set design directs to think about where the fashion design ends and where the architectural design starts. Through the articulation of the spaces as an extension of the bodies in the film, elementary formations both elementarize the architectural design and the fashion design and unite them coinciding with new arguments.

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[38] Olga Vainshtein, *Designing the Future: Constructivist Laboratory of Fashion*, in Louise Wallenberg & Andrea Kollnitz (Eds.), *Fashion and Modernism*, London: Bloomsbury, 2020.

2.4 Tailoring Villa Arpel

Mark Wigley states that "Modern architecture, like all the many sciences of artificial limbs, is a form of tailoring."[39] Therefore, architecture in modernism presents a lot of argumentative perspectives about architectural design and fashion design analogy. Firstly, Diogenes, who lives in a barrel, is an essential figure for questioning the analogy. The barrel is wearable and covers the body of Diogenes like a dress, and Diogenes can walk in it. On the other hand, the barrel is a house for Diogenes and presents the basic needs of protection in an architectural manner. Having an enormous impact on the architecture in modernism, Le Corbusier evaluates Diogenes' barrel as "the primordial cell of the house."[40] Mark Wigley states that "Le Corbusier's whole thinking of the modern object is organized in terms of clothes,"[41] and "for Le Corbusier, all useful objects are clothes. The story of whitewash, as the endgame of the story of the modern object, is a story of clothing."[42]

Architectural design and fashion design relationship have a long past, but discerning the correspondence is more elusive in the periods before modernism, especially when ornamentation is a primary concern. Detecting similarities between the buildings and the clothes is easier in such conditions because of the condensed dominance of the ornaments in the buildings and clothes. As stated by Mark Wigley, "modern architecture strips off the old clothing of the nineteenth century to show off its new body, a fit body made available by the new culture of mechanization."[43] In line with this approach, Adolf Loos's famous essay "Ornament and Crime" is a milestone for the architectural discourse of modernism. The term "style" is an infamous word in the period, and it is a parallel word with "fashion." Style or fashion is correlated with

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[39] Op.cit. Wigley, p.19.
[40] Le Corbusier as cited in ibid.
[41] Ibid. p.18.
[42] Ibid. p.19.
[43] Ibid. p.xviii.

ornament, and ornament refers to the unnecessary layer of temporality, which is a term opposite to the purpose of the modernist architects. The motivation of the modernist architects is to create timeless works of architecture, and ornament is an impediment to this purpose.

Gottfried Semper is an important figure for architectural discourse in modernism. Especially, Louis Sullivan, Frank Lloyd Wright, Le Corbusier, and Adolf Loos, who are the so-called "father figures" of modernism, are affected by Semper.[44] Semper and Loos seem controversial at first sight because Semper claims the importance of ornamentation, and Loos is entirely against it. Even though Loos's approach to ornament is conceived as a strict perspective to exclude ornamentation from the building, according to Wigley, Loos was not against ornamentation as understood commonly.[45]

Semper argues about the textile essence of architecture, and according to him, the textile is the essence of all arts, including architecture. He states that "Hanging carpets remained the true walls, the visible boundaries of space. The often solid walls behind them were necessary for reasons that had nothing to do with the creation of space; they were needed for security, for supporting a load, for their permanence and so on. Wherever the need for these secondary functions did not arise, the carpets remained the original means of separating space. Even where building solid walls became necessary, the later were only in the inner, invisible structure hidden behind the true and legitimate representatives of the wall, the colorful woven carpets."[46] Semper's argument is staying true to the potential of the matter and ornamenting through this notion. Loos carries this thought of Semper, and he opposes the ornamentation besides Semperian ornamentation. Semper's contemplations are

[44] Ibid.
[45] Ibid.
[46] Semper as cited in ibid. p.12.

interpreted among most of the modernist architects as staying true to the technique of the construction, and the famous statement of "form follow function" is said.[47]

Figure 12. Millard House (Wright, 1923)

The direct effect of Semper is seen in Louis Sullivan and Frank Lloyd Wright. Sullivan's surfaces of buildings are "fabric-like weaving of ornaments," and a similar situation is there in Wright's buildings.[48] In Sullivan's buildings, the ornament is privileged and mainly used to create decorative surfaces, and he dresses up the structure. On the other hand, in Wright's buildings, the textile essence transcends this decorative effect, and ornament is created through structural elements. In his textile blocks, this effect is obvious. In textile blocks, the textile effect is created in two ways: first, the block itself is carved, and a module is created, then the repetition of blocks generates a structural wall. The act of repetition has more authority in giving the textile effect; because textile is actually a pattern, and it is created through

[47] Ibid.
[48] Ibid. p.60.

an order. Thus the walls constructed solely with simple blocks also have the effect. Wright's buildings are interesting because it is very suitable to Semperian thought of textile essence of architectural design. Wright weaves these blocks like ancient people of Semper who weaved clothes for creating the space; the difference is the material of construction. Another interesting point is that the ornament cannot be stripped off from Wright's buildings because he does not dress up his structure; the ornament in Wright's buildings is neither style nor fashion, and it is not a temporal dress; it is the structures itself.

When coming to Villa Arpel, it has a lot in common with Le Corbusier's works of architecture. Primarily, its white walls directly refer to Le Corbusier. White-washed buildings of Le Corbusier are signatures of him, and white-washed walls express so much for him. For Le Corbusier, civilized society is associated with the "elimination of the superfluous" for reaching the essential; being civilized is a transition from "sensual to intellectual" or "tactile to visual," and ornamentation is seen as a sensual faculty.[49] Yet, according to Mark Wigley, Semperian articulation still exists in the white-washed walls of Le Corbusier, and white walls are another interpretation of Semperian thought. He states that "Even without a visible texture, the smooth white surface remains a fabric. We are still in the domain of the textile. Le Corbusier makes a twentieth-century reading of clothes, a displacement of what constitutes clothes rather than a displacement of clothing as such."[50] As also stated by Wigley, evaluating "white" as a color, it is perceived as cleanness, and "[t]he whiteness of supposedly hygienic spaces originated with the garments and cosmetic powders." Georges Vigarello claims that once, changing the linen thought equal to taking a bath. Because it becomes a demonstration of social class, the white linens "come to the surface slowly," and a correlation between the body and the garment is made. The cleanness of the garment refers to the cleanness of the body, and even the body

[49] Le Corbusier as cited in ibid. pp.2, 3.
[50] Ibid. p.19.

is not seen, a body image is engendered,[51] which is one of the cases for Le Corbusier, and consequently for Villa Arpel.

In Villa Arpel's design, the emphatic body and space relationship brings architectural design and fashion design closer to each other. The elementary formations of Villa Arpel constitute all the design works, and they function as an extension of the body. Therefore, Villa Arpel, as stated before, adopts a similar approach with Le Corbusier as can be understood from "For Le Corbusier, all useful objects are clothes" statement of Mark Wigley.[52] The set design's achievement is that it generates all the "useful objects" with elementary formations. Elementary formations weave the spaces like fabric in three-dimension. In weaving, the order of the "grid" supplies a virtual structure for the assembly of the elementary formations in an architectural manner.

The grid is the kind of "homology" of architectural design and fashion design, and by the grid, the form is determined, the spaces are defined, and even the light and shadows of Villa Arpel are created. Besides, the grid is the very essence of the textile, and the textile is the grid itself. In textiles, weaving is based on two dimensions: warp and weft; together, they create the textile in the loom. In a similar way, Villa Arpel is weaved by elementary formations in a three-dimensional loom. The elementary formations weaving Villa Arpel are explicit in the drawing of "Bird's-eye and profile view of Villa Arpel's yard" (Figure 13), which is drawn by Lagrange. The colorful two-dimensional drawing has vertical and horizontal lines that create the elementary formations and their colors. The drawing is almost a textile work; besides warps and wefts, there are lines drawn by pen.

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[51] Georges Vigarello as cited in ibid. p.5.
[52] Ibid. p.19.

Figure 13. Bird's-eye and Profile View of Villa Arpel's Yard (Drawn by Lagrange)

Figure 14. Design for a Geometrically Patterned Carpet, (Stölzl, 1928)

Figure 15. Hand-woven Textile Sample (Stölzl, 1931)

Figure 16. Garden of Villa Arpel (Designed by Lagrange)

The articulation of the body and space relationship in the film “Mon Oncle” presents an epitome for the architectural design and fashion design relationship. The elementary formations in the composition of every design work in the film's main set stimulate scrutinizing the design works in various scales. The superimpositions of the elementary formations, including the architecture, furniture, industrial design works, and fashion design, on the film screen make the scenes a total work of art. Villa Arpel, as the master elementary form and the protagonist in the film, gathers all the other elementary formations under itself. Its white-washed walls embody fashion design analogies; yet, as Diogenes’ barrel, Villa Arpel’s itself is a form of dress, not only with its white-washed walls but also with its all building materials. To conclude this chapter, elementary formations in the film act as a dress and as an extension of the human body; yet, they are also important for representing the dissemination of art to life, embodying in all the “useful objects.”

CHAPTER 3

MODERNIST ARCHITECTURAL FORMATIONS II: IN FASHION DESIGN- MONDRIAN DRESSES

3.1 The Universal Plastic Language and De Stijl Elementarism

De Stijl is an important movement that has significant influences on the art and design of the 20th Century. Yve-Alain Bois refers to Theo van Doesburg for approaching De Stijl, and De Stijl has three definitive sides: a "journal," a "group of artists," and an "idea."[53] As a Dutch journal, De Stijl was active in the years from 1917 to 1932 and had eclectic content, including various artists/designers from different geographies as Italian futurist Gino Severini or Russian constructivist El Lissitzky. It is the first journal dedicating itself to the concept of abstraction and art.[54] On the other hand, De Stijl, as a group of artists, refers to the people who are mostly identified with the movement, such as Piet Mondrian, Theo van Doesburg, Gerrit Rietveld.[55]

De Stijl as an idea needs a broader explanation compared to the previous approaches to De Stijl as a journal or a group. Theo van Doesburg states that "it is from the De Stijl idea that the De Stijl movement gradually developed,"[56] and Yve-Alain Bois emphasizes the statement's remark on the movement as "The style," not as "the Style." World War I has many effects on the development of De Stijl idea as can be understood from the first manifesto of De Stijl in 1918. The first manifesto questions

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[53] Theo van Doesburg as cited in op.cit. Bois, 1998, p.103.
[54] Op.cit. Foster et al., p.166.
[55] Op.cit. Bois, 1998, pp.101, 102.
[56] Theo van Doesburg as cited in op.cit. Bois, 1998, p.102.

the relationship between the individual and the universal by the War, and it invites a "new balance" between them. A "new consciousness" emerges in the new world, and the manifesto claims that art needs to be reformed for reaching a pure expression.[57] For Bois, De Stijl is "a typically modernist movement" through its historicism and essentialism ground. In terms of historicism, De Stijl claims itself as the result of the historical progress of art. Also, it predicts "the inevitable dissolution of art into an all-encompassing sphere" in "quasi-Hegelian" terms.[58] On the other hand, its essentialism sources from its intention to emerge the essence of all the arts by "purging [themselves] of everything that [are] not specific to them;" in this way, unveiling its "materials and codes," and to achieve a "universal plastic language."[59] According to Kenneth Frampton, De Stijl is also affected by the mathematician M.H. Schoenmaekers' Neoplatonic philosophy and "metaphysical world-view."[60]

For Yve-Alain Bois, "the specificity" of De Stijl is based on its capability of reciprocating all the arts through a "single generative principle" while protecting the autonomy of the arts. The generative principle is composed of two actions that Bois calls "elementarization" and "integration," and he explains that this principle is not declared by the people associated with De Stijl.[61] Elementarization is "the analysis of each practice into discrete components and the reduction of these components to a few irreducible elements." Meanwhile, integration is "the exhaustive articulation of these elements into a syntactically indivisible, nonhierarchical whole." According to Bois, the act of integration is a "structural principle," and they are "like the phonemes of verbal language, [and] visual elements in question are meaningful only through their differences." Likewise, integration denotes totality, and "no element is more important than any other, and none must escape integration."[62]

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[57] Op.cit. Frampton, p.142.
[58] Op.cit. Bois, 1998, p.102.
[59] Ibid, p.102.
[60] Op.cit. Frampton, p.142.
[61] Op.cit. Bois, 1998, p.103.
[62] Ibid.

This underlying principle raised the questioning of the context of the work of art or architecture as "what distinguishes a work of art from its context" in De Stijl. Therefore, the questioning of the context led the De Stijl members to study the concept of "frame." For De Stijl members, frame or limit is something that should also be elementarized and integrated. Therefore, an integration between a painting and its spatial context is the issue.[63] According to Yve-Alain Bois, De Stijl's "environmental utopia" is the very result of the general principle of elementarization and integration.[64]

Piet Mondrian is one of the most celebrated members of De Stijl movement. He is also influenced by Schoenmaekers, and the term "neoplasticism" also comes from Schoenmaekers. One of the most emphatic features of Mondrian's paintings is his primary colors, and Schoenmaekers also has a role in the color palette. Frampton quotes Schoenmaekers' text as "The three principal colours are essentially yellow, blue and red. They are the only colours existing ... yellow is the movement of the ray (vertical) ... blue is the contrasting colour to yellow (horizontal firmament). . . red is the mating of yellow and blue.[65] Mondrian gives credit to van der Leek for using primary colors. Yet, according to Yve-Alain Bois, van der Leek could never achieve a total abstraction in his paintings. He could not leave "an illusionistic conception of space" that acts as "prior to the inscriptions of forms," and eventually, he returned to figuration.[66]

Cubism is an important movement as a point of departure for Mondrian. Yet, in his years in Paris, Mondrian is dissatisfied with cubism's inclination to collage works that propose "representational signs" where "everything else in the painting looks three-dimensional by comparison."[67] However, Mondrian stands by abstraction and

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[63] Ibid.
[64] Ibid.
[65] Schoenmaekers as cited in op.cit. Frampton, p.143.
[66] Op.cit. Bois, 1998, p.104.
[67] Op.cit. Foster et al., p.160.

aims to break the relationship of figure and ground. Accordingly, he gives frontal views with his paintings and uses the orthogonal grid. Therefore, he opposes the three-dimensional illusion in his paintings by the "truth" of the relationship between verticality and horizontality, which are "immutable essence of all things."[68] It is also accord with Schoenmaekers' thoughts that Frampton quotes as "The two fundamental, complete contraries which shape our earth and all that is of the earth are: the horizontal line of power, that is the course of the earth around the sun, and the vertical, profoundly spatial movement of rays that originate in the centre of the sun."[69] Accordingly, everything can be transformed into units composed of verticality and horizontality. The units compose the paintings and allow Mondrian to eliminate the hierarchy and centrality.[70]

Mondrian's Neoplatonic approach that "essential truths to be disclosed behind a world of illusions" changed with Hegel's philosophy.[71] Before embracing Hegel, Mondrian's vertical and horizontal units have a quality of neutralizing each other. However, the Theory of Dialectics of Hegel embraces oppositions in dynamism and contradiction. Therefore, Yves-Alain Bois states that Mondrian's understanding of "each element is determined by its contrary" comes from Hegel. This shift in the thought of Mondrian changes his paintings' condition from "transcoding of the visible world" to rendering the "laws of dialectics that govern the world."[72] As an instance of this shift, Yves-Alain Bois evaluates Mondrian's "Composition 1916" as "it is no longer the spectacle of the world that is transcoded but the elements of the art of painting itself that are digitalized – line, color, plane, each reduced to a basic cipher," and he finds Mondrian's approach as "one of the most elaborate explorations of the materiality of the painting itself, an analysis of its signifiers."[73]

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[68] Ibid.
[69] Op.cit. Frampton, p.143.
[70] Op.cit. Foster et al., p.160.
[71] Ibid.
[72] Ibid. p.161.
[73] Ibid. p.162.

Mondrian's "Composition in Line 1916/1917" is essential for him to deepen his research on figure and ground relationship. The work does not fully achieve breaking the figure and ground relationship, and breaking the relationship between them is fundamental for reaching a pure abstraction for Mondrian. In the following years of research, Mondrian finally uses the "modular grid" to achieve his goal. The proportions of the canvas give reference to the units of the modular grid, and the difference between figure and ground is perplexed. His "Checkerboard Compositions" demonstrates the direct usage of the modular grid. Yet, the "illusionistic optical effect" of his modular grid works contradicts his general approach.[74]

After abandoning the modularity, Mondrian returns to the regular grid; yet, the units in the paintings also differentiate in size. Accordingly, he achieves eliminating optical illusions, centrality, and hierarchy; and breaking the figure and ground relationship. The primary colors assist his compositions, and he calls "neoplasticism" to his new mature style.[75] Yve-Alain Bois interprets Mondrian's neoplastic works as "each Neoplastic painting would be a microcosmic model, a practico-theoretical object in which the destructive powers of dialectical thought are tested each time anew."[76] As an important work of Mondrian, "Composition with Yellow, Red, Black, Blue, and Gray, 1920" is the first genuine instance of neoplasticism.

The "lozenge" paintings are also crucial for Mondrian's career. Square canvases constitute the "Lozenge" paintings, yet, they are rotated 45 degrees, and vertical and horizontal elements of Mondrian are placed at the rotated canvases. At first sight, they look like "fragments of a whole" in line with De Stijl members' desire for unifying painting and architecture and Mondrian's ideal future of "dissolution of art

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[74] Ibid. pp.162, 163.
[75] Ibid. p.163.
[76] Ibid.

into the environment." However, Mondrian claims the autonomy of his paintings, and his paintings are "complete in [themselves] as microcosms," and in his terms, neoplastic work is a "surrogate of the whole."[77] Mondrian's paintings were not in accord with their environment at that time because the environment was "chaotic, natural, or undetermined." Yet, sometime in the future, modern architecture would develop and embrace the general principles of Mondrian's paintings, then his paintings and the "abstract built environment" could be naturally integrated.[78]

Regarding the painting and environment's relationship, another critical name for De Stijl is Theo van Doesburg. According to Yve-Alain Bois, van Doesburg is confused by the notion of abstraction. He explains van Doesburg's ideas as "if a composition must be abstract, it had to be justified by mathematical computations, its geometrical configuration had to be motivated."[79] In his art's development, stylizing some worldly figures as a cow or a dancer is seen. Yet, his most recognized works are his oblique "elementarism" paintings. Van Doesburg uses the term "elementarism" for naming his oblique paintings. Yet, Yve-Alain Bois evaluates this choice as "the extremely inappropriate word chosen by van Doesburg to label his introduction of the oblique into the formal vocabulary of neoplasticism in 1925."[80] Van Doesburg's "elementarism" paintings are not welcomed by Mondrian because the paintings have an effect of space illusion, and they are seen as a return in time. Yet, through his new principle, van Doesburg makes some important works on interior space and architecture.[81]

The formation of the interior space as a "hybrid art form" in De Stijl has two main approaches. The first is based on the notion that an art form should draw its borders, achieve its autonomy, and find the features particular to itself; then, it can find the

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[77] Ibid. pp.164, 165.
[78] Ibid. p.165.
[79] Op.cit. Bois, 1998, pp.106, 107.
[80] Ibid. pp.107, 110.
[81] Ibid. p.110.

common features with other arts, and integration between arts can be achieved. In the case of architecture and painting, De Stijl members claim that the "planarity" is the common feature of the two: the wall in architecture and the picture plane in painting.[82] For instance, van der Leek claims that the flat surface substituted the perspective for the continuity of the space, and space and plane are common concepts for architecture and painting.[83] In the first approach, the treatment is on a pre-existing architecture, and the rooms in question are in isolation, as in the instance of Mondrian's Paris studio.[84]

The second approach starts with van Doesburg and J.J.P. Oud's working together as a painter and an architect. Yet, this collaboration could not fulfill its purpose as expected because the symmetry and repetition qualities of Oud's architecture in question contrasts with De Stijl's principles. This situation stimulates van Doesburg to develop a "negative integration" that painting occupies architecture while disregarding architecture's constructional features.[85] Yet, in van Doesburg and van Eesteren's collaboration for a "university hall" project, van Doesburg's oblique principle emerges, and the project fulfills van Doesburg's vision. Van Doesburg states that "[a]rchitecture joins together, binds – painting loosens, unbinds" in 1918.[86] Therefore, the university hall project and the other similar works of van Doesburg have an articulative attitude towards the existing condition of architecture, even if his articulations function as a mask. The oblique mask transforms the interior into an abstract space, and it contrasts with the horizontal and vertical structure of architecture.[87] The works in question can be seen as a state of struggle of the contrasts where van Doesburg's disseminated painting elements perceptually "unbind" the architectural elements that are already bounded.

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[82] Ibid. p.111.
[83] Van der Leek as cited in ibid.
[84] Ibid.
[85] Ibid. p.113.
[86] Van Doesburg as cited in ibid. p.113.
[87] Ibid. p.114.

Besides the oblique of van Doesburg, the Berlin Pavilion of 1923 by Vilmos Huszar and Gerrit Rietveld unfolds another possibility for integrating painting and architecture. In the Pavilion, the painterly elements occupy the surfaces, especially the corners, and generate continuity between architectural entities such as walls, floors, or ceilings. The fundamental difference of the Pavilion from the other treatments is that the treatment is not launched on an existing architecture; yet, the architecture itself is the very treatment. The Pavilion demonstrates the importance of the autonomy of arts notion of De Stijl. Thus, the integration of the arts is actualized in the Pavilion through the autonomy of architecture.[88]

According to Yve-Alain Bois, De Stijl's role in the development of architecture is mainly based on the Rosenberg projects and Gerrit Rietveld's works.[89] Van Doesburg and van Eesteren's axonometric drawings in Rosenberg projects are essential for presenting De Stijl's approach to architecture. Frampton states that meeting with El Lissitzky changed the works of van Doesburg, even though El Lissitzky has a suprematist elementarist origin. Therefore, the axonometric drawings of van Doesburg and van Eesteren carry the essence of El Lissitzky's Prouns.[90] In the drawings, colors transcend being solely a composition property, and they gain a purpose of elementarization of the surfaces and turn them into "screens." The screens present two views: the side view as a disappearing line and the frontal view as a plane that prevents spatial recessions, and the views generate a flowing architectural space conception. The screens are the common elements of architecture and painting, and Yve-Alain Bois evaluates the screens as a "major architectural discovery" that compels architectural elements such as walls, floors, or ceilings to turn into screens that propose spatial flexibility.[91]

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[88] Ibid. pp.114, 116.
[89] Ibid. p.116.
[90] Op.cit. Frampton, p.145.
[91] Op.cit. Bois, 1998, p.116.

Van Doesburg states that the only building that actualizes the principles of the axonometric drawings in the Rosenberg projects is Gerrit Rietveld's Schröder House.[92] The house responds well van Doesburg's definition of a "plastic architecture" by its "elementary, economic and functional; unmonumental and dynamic; anti-cubic in its form and anti-decorative in its color" qualities.[93] Van Doesburg's eleventh point of the "16 points of a Plastic Architecture" also defines well the house that is also quoted by Frampton: "The new architecture is anti-cubic, that is to say, it does not try to freeze the different functional space cells in one closed cube. Rather, it throws the functional space cells (as well as the overhanging planes, balcony volumes, etc.) centrifugally from the core of the cube. And through this means, height, width, depth, and time (i.e. an imaginary four- dimensional entity) approaches a totally 'new plastic expression in open spaces. In this way architecture acquires a more or less floating aspect, that so to speak, works against the gravitational forces of nature."[94]

However, van Doesburg and Rietveld dissociate at the concept of "frame." The axonometric drawings in the Rosenberg projects evaluate the frame by a "constructive perspective," which is "natural, anatomical, motivated, and above all functional."[95] On the other hand, besides the architectural elements, Rietveld also elementarizes the frame of the building. The usage of the cantilever is emphatic in the axonometric drawings; yet, Rietveld elevates the concept of the cantilever to the frame. Thus, he breaks the relationship between supporting and supported elements, which is the main principle of the architectural frame. Even though this new approach conflicts with the functionalist approach of architecture in modernism, it generates the Schröder House as well as Rietveld's "Red and Blue Chair."[96] Rietveld's works are important for transforming De Stijl's ideas to built-form, and

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[92] Van Doesburg as cited in ibid. p.119.
[93] Op.cit. Frampton, p.145.
[94] Ibid.
[95] Op.cit. Bois, 1998, p.119.
[96] Ibid.

Rietveld evaluates his works as sculptures that are “separating, limiting and bringing into a human scale a part of unlimited space.”[97]

According to Frampton, the project of Cafe L'Aubette by van Doesburg in 1928-1929 is the last crucial architectural work of neoplasticism. After that time, one by one, De Stijl artists and architects have directed their interests to Neue Sachlichkeit movement and international socialism. Even van Doesburg’s new house in Meudon does not respond to the former thoughts of him. After 1930, the future dreams of De Stijl members about the dissemination of art into the environment started to fade away, and the death of van Doesburg consolidated this situation. Therefore, only Mondrian stays as an original De Stijl member who sustains the principles of De Stijl.

[97] Rietveld as cited in ibid.

3.2 Building Mondrian Dresses

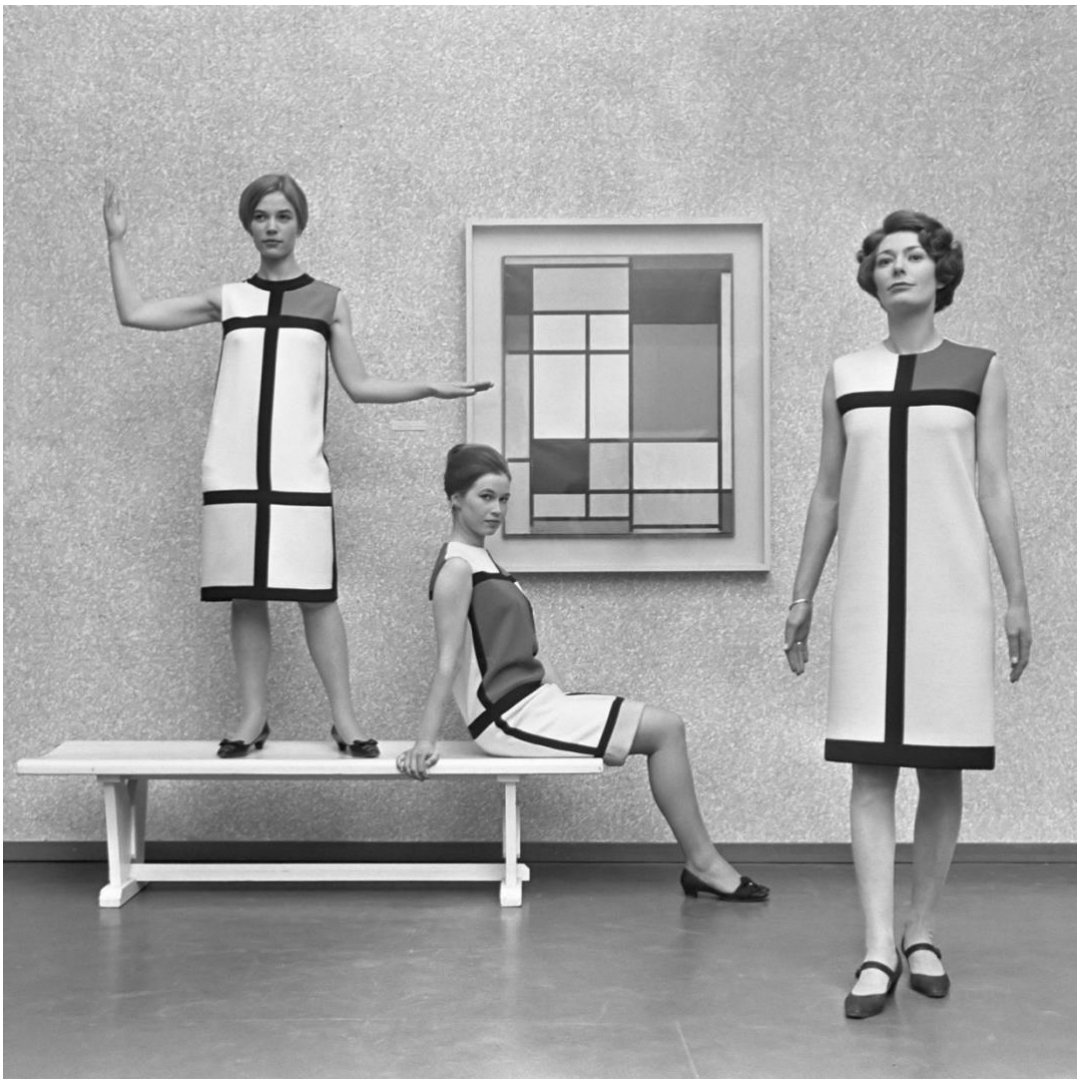

Figure 17. Mondrian Dresses, Model Numbers: 80, 81, 77 (Yves Saint Laurent, 1965)

Mondrian dresses are designed by French fashion designer Yves Saint Laurent, and six versions of the dresses stood out in his autumn/winter collection show in 1965.[98] The collection is essential for the application of De Stijl's ideals to one of the most important daily objects, which is clothes. The dissemination of the principles of De Stijl paintings to the environment can be seen in various instances, including architecture, furniture, or industrial products. They together render the environmental utopia of De Stijl. Yet, without integrating clothes into this environment, the unification of the arts remains insufficient. At this point, Adolf Loos' statement of "have you ever noticed the strange correspondence between the exterior dress of people and the exterior of buildings? Is the tasseled robe not appropriate to the Gothic style and the wig to the Baroque? But do our contemporary houses correspond to our clothes?"[99] gains importance again.

The Mondrian dresses take the Mondrian paintings as a model. Yves Saint Laurent interprets the elementary formations of Mondrian and translates them to enclose the human body. For this translation, two options can be considered: using a single-piece garment like a canvas and painting it afterward; or preparing the garments before with their appropriate cuts and colors and assembling them by sewing. The choice between the two options actually represents Yves Saint Laurent's approach to fashion design. As Robin Evans dissociates the "corporeal properties" of a building and "disembodied properties" of its drawings,[100] the first option does not promise much about any form of articulation. It would be a direct translation of the surfaces of Mondrian's paintings. In this option, even if the elementary formations look like embodying corporeal properties in the form of dress, they would substantially protect their disembodied properties in their original painting form. Then the Mondrian dresses would remain as mere motifs. However, Yves Saint Laurent chooses the

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[98] Frederique van Reij, *Wearing Mondrian Yves Saint Laurent's Translation from High Art to Haute Couture*, The Rijksmuseum Bulletin, Vol. 60, No. 4, 2012, p. 343.
[99] Adolf Loos as cited in op.cit. Wigley, p.60.
[100] Op.cit. Evans, 1997, p.160.

second option. The wool jersey garment pieces having geometric cuts in different colors constitute the dresses. In doing so, Yves Saint Laurent creates his own elementary formations with garments that are very particular to fashion design.

Yve-Alain Bois explains one of the approaches of De Stijl for the integration of arts as "only when an art has defined the limits of its own field, only when it has achieved the greatest possible degree of autonomy and discovered the artistic means specific to itself, that is, only through a process of self-definition and of differentiation from the other arts, will it discover what it has in common with another art."[101] The autonomy of the arts is fundamental for De Stijl approach, and Yves Saint Laurent's way of execution in the second option creates the possibility of evaluating the Mondrian dresses as important cases for scrutinizing the notion of autonomy. The first option would represent an act of sacrifice of the autonomy of fashion design because it would be insufficient in drawing its borders as a discipline, and the dresses would lose their identity for the sake of the paintings. This option would be unpleasant even for Mondrian himself as an important defender of the autonomy of arts. Yet, the second option extracts the generative principles of De Stijl, which are elementarization and integration as the terms defined by Yve-Alain Bois, and apply the principles to dresses with the materials and techniques that are very particular to fashion design.

According to Yve-Alain Bois, the elementarization and integration principles of De Stijl reciprocates all the arts while protecting their autonomy.[102] As also mentioned before, the term "elementarization" is defined by Bois as "the analysis of each practice into discrete components and the reduction of these components to a few irreducible elements."[103] In Mondrian dresses, one of the purposes of Yves Saint Laurent is clearly to create a rectangular silhouette for referring to the rectangular

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[101] Op.cit. Bois, 1998, p.111.
[102] Ibid. p.103.
[103] Ibid.

canvases of Mondrian, and the principles of elementarization and integration aid him to achieve it. Thus, the dresses present important experiments of translating the virtual elementary formations in the Mondrian paintings to the objects having corporeal properties abiding by the concepts of Mondrian. The painting panels prepare grounds for the elementary formations of Mondrian to occupy; yet, the painting panel is dissolved in the Mondrian dresses. There is not a flat panel for elementary garment blocks of the Mondrian dresses to occupy, and they are self-existing without a flat panel. The human body becomes a supporter for them to stand up, and they are naturally ready to break the figure and ground relationship, which is one of the most important challenges of Mondrian. The human body supplies them a ground; yet, they are not dependent on the body that much, as the elementary formations of Mondrian depend on the painting panels. Thus, they create their own flat look with the support of the human body and gravity. Because the elementary garment blocks are not as virtual in the paintings of Mondrian, and they are not independent as architectural artifacts, they are somewhere in between painting and architecture.

There are some specific qualities that are expected from dresses. They have to present some flexibility for bodily movements such as sitting, walking, stretching out, or leaning, and they are expected to fit perfectly to the body that they are worn by. Through these specific parameters, the dresses can emerge in infinite ways, and they represent a compromise between the body, flexibility expectations, and personal interpretations and choices of their creator. Accordingly, creating a rectangular silhouette is a difficult challenge when the other parameters are considered. Yet, the Mondrian dresses achieve it. While the sleeveless tops, high necks, and straight-cut skirts define the top and bottom lines of the rectangular silhouette of the dresses, almost straight lines of the sides having a slight curvy movement complement the definition of the rectangle. The slight curves on the sides of the dresses tacitly imply the waistlines of the woman models, and the dresses also provide a space in the chest cups. Thus, Yves Saint Laurent achieves a compromise between the rectangular silhouette of the dresses and the bodily structures of the women models.

It is clear that the Mondrian dresses respond to the functional and aesthetic needs that are expected from dresses, and they fit the bodily structure of the women models perfectly. Even though the dresses look like loosely fitting A-line shift dresses, Yves Saint Laurent uses his high dressmaking skills to create its components. At this point, the generative principles of elementarization emerge from Mondrian's paintings, and they become an analogy for dressmaking. Yves Saint Laurent analyzes his dress concept through various parameters and creates "discrete components" that are reduced to their elementary conditions as in the definition of the term elementarization. The elementarized garment blocks are designed by both the functional considerations such as the bodily movements and providing an openness for the arms, head, and legs, and the aesthetic considerations for complementing the woman body. Especially the elementary garment blocks on the upper chest zones of the dresses provide the most explicit information about their way of formation. Besides the other parts of the dresses, they mostly lose their rectangular look first to follow the oblique shoulder lines and second to define the openness for the head. There could probably be other possibilities for designing that part, such as supporting the shoulders from the inside with additional materials and making a straighter look. Similarly, the necklines could be straighter, and they could reach a compromise with the shoulders to protect the original rectangular look of the elementary formations of Mondrian. Yet, the distortion of the elementary garment blocks on the shoulders and neck areas demonstrates Yves Saint Laurent's specific approach to fashion design and protects his autonomy as a designer and the fashion design's autonomy over the superiority of the Mondrian paintings.

Figure 18. Dress Sketches of the Collection (Yves Saint Laurent, 1965)

Figure 19. Mondrian Dress No: 77, The Kyoto Costume Institute (Yves Saint Laurent, 1965)

Figure 20. Mondrian Dress No: 78 (Yves Saint Laurent, 1965)

Figure 21. Mondrian Dress No: 81, Costume Institute Metropolitan Museum (Yves Saint Laurent, 1965)

Figure 22. Mondrian Dress No: 80, Victoria & Albert Museum (Yves Saint Laurent, 1965)

Figure 23. Mondrian Dress No: 102, Fashion Museum Bath (Yves Saint Laurent, 1965)

Figure 24. Mondrian Dress No: 103, Los Angeles County Museum of Art (Yves Saint Laurent, 1965)

The “Dress Sketches of the Collection” (Figure 18) demonstrates the six prominent variations of the Mondrian dresses. Models of 77, 78, 81, 80, and 102 are designed as ensembles, and jackets complement the dresses. Model 103 does not have a jacket, and it is intended to be a sole dress.[104] The determined materials and color usages of the dresses for their sewed form are attached to papers, and they can be seen above the sketches. There are different opinions about the number of the different versions of the Mondrian dresses. For Axel Madsen, there are twenty-five; for Laurence Neveu, there are eight versions.[105] Because there are also some dresses designed for private clients, it is difficult to determine the exact number of the versions.[106] Yet, the six prominent dresses already present adequate information about their formations as translations of Mondrian paintings to the fashion design field.

One of the most important typical features of these dresses is the way of translation of the black lines of the Mondrian paintings to dresses, and the translation presents essential instances of the application of the elementarization principle. Yves Saint Laurent translates the elementary planes of the Mondrian paintings to his elementary garment blocks; yet, the black lines in the Mondrian paintings also translated as elementary garment blocks in Mondrian dresses. In the classical neoplasticism of Mondrian, the materiality of the paintings is emphasized, and Mondrian generates his paintings through the very basic entities of a painting that are lines, planes, and colors; and all of them are in their elementary forms. The black lines in the Mondrian paintings can be evaluated as both joint elements of the elementary planes and also the structuring elements of them. As a response in fashion design to Mondrian’s paintings, the black lines also can be translated as seams that are emphasized as joint forms.

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[104] Op.cit. van Reij, p.343.
[105] Axel Madsen and Laurence Neveu as cited in ibid. p.346.
[106] Ibid.

Yve-Alain Bois remarks on De Stijl's essentialism; accordingly, he emphasizes eliminating all the things that are not particular to an art discipline and unveiling the art's "materials and codes" for "realizing its nature."[107] Therefore, an appropriate way of translating the black lines of Mondrian's paintings in classical neoplasticism to fashion design is essential for "realizing" fashion design's "nature." Regarding the black lines as joint elements of the elementary planes of Mondrian, the translation of them to the fashion design could also be possible with seams. Seams are very particular to the fashion design, and they are the joint elements of garment blocks. Thus, seams could be emphasized in the Mondrian dresses, and they could generate black lines. In doing so, the "materials and codes" of the dresses could be revealed, and this method could fit perfectly to an idea of a "Mondrian dress." However, there is a great effort to give the dresses a "seamless" look in Yves Saint Laurent's Mondrian dresses. The dresses almost look as if made of a solid garment that is dyed afterward. Yet, the "seamless" look of the dresses unfolds a new discussion on the black lines.

The translation of the black lines of the Mondrian paintings into the black elementary garment blocks in the Mondrian dresses generates a bemusement about their identification as lines or planes. This situation does not accord with Mondrian's paintings in classical neoplasticism, where every element is clearly identified as lines or planes, and there is no place for confusion. Yet, the idea of bemusement is a fundamental generator of the Mondrian paintings after the year 1932, when Mondrian radically changes his paintings. The first instance of this change is "Composition B" from 1932, and Mondrian introduces the "double line" in this painting. The "double line" consists of two black lines that are parallel and close to each other, and they identify a white rectangular area between them. This white rectangular area creates confusion about its identification as a line or a plane. Following this confusion, Mondrian introduces his "Composition with Yellow

[107] Op.cit. Bois, 1998, p.102.

Lines" in 1933: a "diamond" painting composed of four orthogonal seeming yellow lines/planes having different thicknesses.[108] The lines of Mondrian do not have to be black anymore, and he achieves the very "bemusement" that he wants in this painting. It is impossible to identify the elementary formations of him as lines or planes anymore.

The Mondrian dresses' black elementary garment blocks have a similar condition of "bemusement" with Mondrian's paintings after 1932. Even though their blackness refers to the black lines of Mondrian paintings, the planarity of them perplexes their identification as lines or planes. However, they have a typical fundamental role in the dresses, which is structuring the other elementary garment blocks that are attributed to the womanly body. The black elementary garment blocks define areas to the other elementary garment blocks to emerge, and especially their three significant way of usage emphasizes their structural role in the dresses. The first usage can be detected in Model 91 of the dress sketches (Figure 18). Model 91 does not exactly belong to the family of the Mondrian dresses with its hourglass form. Yet, if supposing its sewed form has similar treatments with the main six dresses, this dress also presents an interesting case in terms of the principle of elementarization. In this dress, there is an emphatic black elementary garment block exactly on the waistline. This block emphasizes the narrowing waistline but also aid in forming the two halves of the dress to create an hourglass silhouette. Because enclosing a woman's body with planar surfaces is difficult, the black elementary garment block at the waistline emerges at a very strategic place to organize the other elementary garment blocks. Accordingly, the overall hourglass silhouette of the dress that is formed by the elementary garment blocks owes its formation to the black elementary garment block at the waistline.

The second usage of the black elementary garment blocks emphasizes their structural role in Models of 77, 78, 81, 80, 102, and 103, which are the six main Mondrian

[108] Op.cit. Foster et al., p.366.

dresses. The sketches of the models can be seen in Figure 18, and their sewed forms can be seen in Figures between 19 and 24. One of the most important features of these dresses is the horizontal black elementary garment blocks above the chest lines. Even though these dresses have forms of an A-line shift dress, this form is fundamentally different from the hourglass form of Model 91; the way of strategical usage of the black elementary garment blocks is similar. These six dresses do not emphasize the waistline as in Model 91; yet, they have a similar enclosing challenge at the chest zones. The black elementary garment blocks above the chest lines have a very strategic position, and they are placed above the chest curves. In doing so, the flatness of the elementary garment blocks is sustained; otherwise, they would lose their flatness because of their inclination to be shaped according to the chest form. Model 103 is slightly different from the other dresses with its half-black elementary garment block above the chest line; thus, it presents a vital instance accordingly. The black elementary garment block above the chest line on the right fragments the torso and creates a flat look; on the contrary, the left side of the torso does not have a black elementary garment block above the chest line and loses the flat look. Because of that reason, the two parts of the torso look fundamentally different from each other. Yet, these black elementary garment blocks above the chest lines organize the other elementary garment blocks in the dresses, and all the elementary garment blocks owe their way of articulation to the black elementary garment blocks above the chest lines. Also, a similar strategy exists in the hip zones of some of the dresses as in Model 81.

One of the main differences between the Mondrian dresses and the Mondrian paintings is that the dresses are enclosures that are constructed around the body. The concept of flatness coming from Mondrian's paintings generates the dresses; yet, the dresses are three-dimensional enclosures despite the two-dimensional paintings. Accordingly, even though the dresses give almost flat views from fronts and backs, the elementary formations should join at the turnings, and the way of treatment of these zones becomes important. At this point, the third usage of the black elementary garment blocks emerges explicitly at the side views of some of the dresses. As in

Models of 81, 80, or 103, the black elementary garment blocks are vertically placed to structure other elementary garment blocks around them at the right and the left side of the dresses. The colorful or creme elementary garment blocks can emerge without bending on the right and left sides of the bodies by the strategic location of the vertical elementary garment blocks on the right and left sides of the dresses. Thus, all the elementary garment blocks have a chance to be articulated by protecting their almost flat look. However, there are still some elementary garment blocks in the dresses that are not interrupted by these black elementary garment blocks and creating a loop around the bodies as in the instances of yellow elementary garment block at the most bottom of Model 81 or light grey elementary garment block that creates the skirt part of Model 103.

All the way of treatments of the black elementary garment blocks present epitomes of applying the principle of "elementarization" to fashion design. As in the definition of Yve-Alain Bois, elementarization is "the analysis of each practice into discrete components and the reduction of these components to a few irreducible elements."[109] The strategic placement of the black elementary garment blocks in different dresses, such as at the waistlines, chest lines, and the right and left sides of the dresses, demonstrates that Yves Saint Laurent makes an "analysis" of the structure of the woman body. According to this analysis, he creates "discrete components" and reduces the components to "a few irreducible elements." Thus, the black elementary garment blocks have three functions in dresses: the first is to structure the colorful and cream elementary formations; the second is to become the joint elements of the colorful and cream elementary formations; the third is having a compositional role similar to the colorful and cream elementary garment blocks because of their planarity. Even though the black elementary garment blocks of the dresses do not entirely respond to the classical neoplasticism of Mondrian in terms of their compositional roles, they definitely respond to the principle of elementarization.

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[109] Op.cit. Bois, 1998, p.103.

The other component of De Stijl's principle of elementarization is the principle of "integration." Yve-Alain Bois defines the term as "the exhaustive articulation of [the] elements into a syntactically indivisible, nonhierarchical whole." It is based on a "structural principle" that is "like the phonemes of verbal language, [and] visual elements in question are meaningful only through their differences." Accordingly, it remarks on totality, and "no element is more important than any other, and none must escape integration."[110] The principle of integration successfully emerges in some of the dresses; yet, some still struggle with achieving the principle of integration. As in the act of elementarization, the act of integration in Mondrian paintings also becomes an analogy for dressmaking. In the dresses that fulfill the principle of integration completely, all the elementary garment blocks come together and not only constitute the overall rectangular silhouette of the dresses but also constitute the one uniform enclosure made by garments, and they are "indivisible" in their way of articulation.

Despite the analogy of "elementarization" coming from Mondrian's paintings, achieving the analogy of the "integration" in the dresses is more challenging. In the classical neoplasticism of Mondrian, which is mainly based on his works between 1920-1932, the principle of integration actualizes his various purposes, such as eliminating the figure and ground opposition and hindering hierarchy in the paintings. By the principle of integration, all the elementary formations gain an equilibrium, and they do not compete with each other to gain attention. When the flatness of the surfaces of Mondrian's paintings is considered, the empty canvas, at first, presents an equal opportunity for the elementary formations to exist. Therefore, the embedded equality in the flatness of the empty canvases supplies an ideal area for Mondrian to achieve equilibrium in his elementary formations. Yet, the structure of the human body does not present the same opportunity with the flat canvases for the elementary formations to achieve their state of equilibrium.

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[110] Ibid.

Even though the complex morphology of the human body does not present a flat surface for the elementary formations to easily occupy, the flatness in the Mondrian dresses is mostly achieved again by the elementary formations themselves afterward. The main material of the elementary formations of the dresses is the wool jersey, and the wool jersey's flexibility is stabilized to some degree with gravity. Thus, the dresses give almost flat views from different perspectives. In this way, a flatness metaphor is generated from Mondrian paintings in the dresses. However, it is still a challenge to achieve the principle of integration thoroughly because of the uneven bodily structure of the women models. Therefore, the elementary formations in the dresses are under the threat of gaining dominance over each other; and if any of the elementary formations gain more attention than the others, the equilibrium between them breaks down. Because there are multiple Mondrian dresses, each dress presents a different case for evaluating the principle of integration in them.

Model 91 is not precisely one of the versions of the Mondrian dresses; yet, because it achieves the principle of elementarization, it can also be scrutinized in terms of the principle of integration. The fundamental difference of Model 91 from the six main dresses is that it emphasizes the waistlines, and it is an hourglass formed dress, while the six main dresses are A-line shift dresses. Therefore, the idea of flatness coming from the Mondrian paintings does not exist in Model 91. Even though its components achieve the principle of elementarization, it does not respond completely to the principle of integration. For the principle of integration to exist, the elementary formations should be nonhierarchical, and they should not gain importance over the others. Yet, the horizontal black elementary garment block on the waistline of Model 91 gains importance to emphasize itself. This situation suddenly engenders a central organization and a hierarchy between the elementary formations, and it creates a figure and ground relationship. Further, considering Mondrian's opposition against the illusions in the paintings, his elementary formations also aid him in getting rid of the painterly illusions. Yet, the elementary formations of Model 91 create a waistline illusion that implies the bodily structure of the women models. If the Mondrian paintings will be translated into a fashion design practice, the concepts behind the

paintings should also be adopted in a thorough way. Thus, Model 91 cannot achieve the concepts of Mondrian paintings exhaustively. Even though Model 91 does not claim to be one of the Mondrian dress versions at first, it presents a case for starting to scrutinize the principle of integration in the six main Mondrian dresses.

On the other hand, one of the common features of the main six versions of the Mondrian dresses is that they are all loosely fitting A-line shift dresses. Therefore, they achieve to some degree the flatness metaphor coming from the Mondrian paintings. Because of the quasi-flat look of the dresses, the elementary garment blocks have more chance to have an equilibrium and actualize the principle of integration. Yet, Models 77 and 80 have vertical black elementary garment blocks that divide the compositional structure into two from the very center of the symmetry. The same problem in Model 91 emerges again; yet, the central vertical black elementary garment blocks are emphasized this time. The vertical black elementary garment blocks in these dresses dominate the other elementary garment blocks and draw attention. This situation engenders a hierarchical relationship between the elementary garment blocks and creates a figure and ground relationship. Thus, the principle of integration is broken in these dresses.

Models 78 and 81 achieve the principle of integration more than the other versions of the Mondrian dresses. Model 102 also achieves the principle of integration in its sketch form (Figure 18); yet, it does not achieve it in its sewed form (Figure 23) as in Models of 77 and 80. The dress has an asymmetrical organization in the sketch, but it has a symmetrical organization in its sewed form. The reason for this difference is that the composition of the dress is changed during it was made.[111] The asymmetrical organizations of the elementary garment blocks in Models 78, 81, and 103 are important steps for breaking the hierarchy between them. Yet, Model 103 is also unsuccessful at achieving the principle of integration for several reasons. In Models 78 and 81, because the organization of the elementary garment blocks is

[111] Op.cit. van Reij, p.343.

asymmetrical, there is not a bold element at the center. The A-line shift form of the dresses also presents almost rectangular silhouettes and prepares a fairground for preventing any of the elementary garment blocks from dominating the others. These two dresses and the sketch form of Model 102 efficiently use the advantages of the asymmetrical organizations and almost rectangular grounds for generating a "nonhierarchical" whole.

Figure 25. Mondrian Dress No: 78 (Yves Saint Laurent, 1965)

As one of the Mondrian dresses that fulfills the principle of integration, Model 78 has a different feature that gives nuance to this dress, and it can be seen in Figure 25 in its sewed form. The black and cream elementary garment blocks constitute the dress, and the black elementary garment blocks generate line/plane bemusement also in this dress. Yet, the nuance is created with the black elementary garment block that is above the chest line. The black elementary garment block in question is a unique instance in the Mondrian dresses of Yves Saint Laurent. In the other five of the

dresses, there are horizontal black elementary garment blocks above the chest lines that lead other elementary garment blocks to emerge in this zone. These horizontal black elementary garment blocks have important structural roles for creating the form of the chest zones and protecting the flatness of the elementary garment blocks around them. Yet, in this dress, there is one black elementary garment block above the chest line that is reduced to a single element, and it does the same thing by oneself that is done with multiple elementary garment blocks in the other five of the dresses. It sits on the top part of the chest curve, and it not only structures the elementary garment blocks at the bottom part of it but also structures itself and protects its flatness by itself. It substitutes the group of four or five elementary garment blocks at the same chest zones of the other five of the dresses, and Yves Saint Laurent's this act enhances the simplicity of the dress. The black elementary garment block on the upper chest zone of this dress is the only black elementary garment block that does not create a line/plane bemusement between all the Mondrian dresses because of its explicit "plane" identity.

The one vertical black elementary garment block asymmetrically placed on the dress complements the black elementary garment block on the upper chest zone, and another horizontal black elementary garment block on the upper leg zone converges with the vertical one in the dress. The black elementary garment blocks structure the cream elementary garment blocks, and all together, they generate the form of the dress. The vocabulary of the dress is reduced to a few in terms of the only black and cream color usage and the number of elements. All the elementary garment blocks equilibrate with each other, and there is no elementary garment block that competes with one another to gain attention. As in the definition of the term "integration" by Yve-Alain Bois, "no [elementary garment block] is more important than any other," and they are "syntactically indivisible." Accordingly, they refer to a total organization, and they create a "nonhierarchical whole." Thus, the dress achieves both principles of "elementarization" and "integration" exhaustively.

Figure 26. Mondrian Dress No: 102, Fashion Museum Bath (Yves Saint Laurent, 1965)

Model 102 has a very similar composition to Model 78 in its sketch form. Its only difference is that the two cream elementary garment blocks and two black elementary garment blocks with line/plane identity substitute the black elementary garment block with plane identity at the same place as Model 78. Even though Model 78 has fewer elementary garment blocks in its composition, Model 102 is simpler than Model 78 in terms of its formal vocabulary. The dress has only cream elementary garment blocks and black elementary garment blocks with line/plane identities. Thus, it is the simplest Mondrian dress version between the other five dresses regarding the less variety in the formal vocabulary, and it has similar constructional strategies by the black elementary garment blocks with the other five dresses.

There are six cream elementary garment blocks and three black elementary garment blocks when their intersections are disregarded in the composition of the dress. The

vertical black elementary garment block divides the composition asymmetrically in the sketch, and the two horizontal black elementary garment blocks, the one above the chest line and the other on the upper legs line, complement the vertical one. The cream elementary garment block on the middle left part of the dress takes a large place in the composition and emphasizes this zone. Yet, the two horizontal black elementary garment blocks pull the emphasis towards themselves from the top and bottom poles of the dress. The vertical black elementary garment block defines the path that the attention can oscillate between top and bottom. Yet, the cream elementary garment blocks balance the weight of attention and equilibrize the black ones. Accordingly, the composition in the sketch form of Model 102 achieves the state of equilibrium and becomes a “nonhierarchical whole.” Thus, the principle of integration is achieved by “syntactically indivisible” and “totalizing” elementarized garment blocks in the sketch form of this dress. On the other hand, the sewed form of the dress does not achieve the principle of integration at all with its symmetrical organization (Figure 26).

Figure 27. Mondrian Dress No: 103, Los Angeles County Museum of Art (Yves Saint Laurent, 1965)

Model 103 also has a different place between the main six Mondrian dresses (Figure 27). The dress does not have the primary colors, and it is constituted by cream, black, and grey elementary garment blocks. It is the only Mondrian dress that adopts the grey elementary garment blocks. The color palette of the dress seems unusual because Mondrian generally does not use grey alone with black and white either in his classic neoplasticism or the years after 1932 when he radically changed his paintings. On the other hand, it is possible to see the domination of different values of grey in some of his paintings before 1920. Thus, the dress increases the level of interpretation of the Mondrian paintings, and it can be evaluated as a "mannerist" version among the others by also considering the dress as the last Mondrian dress sketch and having the biggest model number in the "Dress Sketches of the Collection" (Figure 18).

The dress has two cream and four black elementary garment blocks on the front, and two others complete the front look with two different values of grey. The horizontal black elementary garment blocks on the neckline and hips turn around the body as the large lighter grey elementary garment block at the bottom part of the dress does. A vertical black elementary garment block connects the black ones from the center of symmetry at the neck and hip lines, and a horizontal black elementary garment block above the chest line emerges at the right part of the symmetry axis. There are vertical black elementary formations on the right and left sides of the dress, and they are interrupted by the lighter grey elementary garment block at the bottom part. The composition of the back of the dress is very similar to the front, and the only difference is that the back of the dress does not have the horizontal black elementary garment block above the chest line. Lastly, two black elementary garment blocks sit on the shoulders by meeting with the one on the neckline and connect the front and back of the dress from the top.

Model 103 is also exceptional among the other versions of the Mondrian dresses because of two more reasons, in addition to its unusual color palette. Yves Saint Laurent uses the horizontal black elementary garment blocks above the chest lines in the same way in Models 77, 78, 81, 80, and 102. Yet, only half of the same

horizontal black elementary garment block emerges in this dress. Further, the lighter grey elementary garment block on the upper legs takes a large place and turns around the body as a loop. It is only fragmented by the horizontal black elementary garment block on the hip line. These differences fundamentally affect the composition of the dress and the principle of integration. Even though the dress has a vertical black elementary garment block that divides its torso part into two symmetrically, the half horizontal black elementary garment block above the chest line breaks the symmetry, and the darker grey elementary garment block consolidates this break. The elementary garment blocks on the torso equilibrate each other, and they achieve the principle of integration. However, the black elementary garment block on the hip line divides the dress strongly. Because any other elementary garment block does not fragment the lighter grey elementary garment block at the bottom part, it contrasts with the torso part of the dress that is strictly defined by the black elementary garment blocks. The tonal value change in this zone from cream to lighter grey strengthens the dissociation of the bottom part, and the dress loses its uniformity. Thus, the dress looks as if it has two components: the top part and almost a separate skirt. The torso becomes bolder with its black elementary garment blocks and dominates the bottom part. Accordingly, the lighter grey elementary garment block escapes from integration, the equilibrium in the dress is broken, and the composition does not constitute a nonhierarchical whole. Thus, the dress has a different place among the other Mondrian dresses in terms of its design; yet, it is the most insufficient version in terms of adopting the principle of integration.

Figure 28. Mondrian Dress No: 81, at Costume Institute Metropolitan Museum (Yves Saint Laurent, 1965)

Model 81, which can be seen in Figure 18 in its sketch form and in Figures 21, 28, and 29 in its sewed forms, is one of the signature pieces of the Mondrian dresses. The dress uses all the elementary colors in the vocabulary of neoplasticism besides the values of grey. It presents an epitome in terms of translating the Mondrian paintings through its compositional qualities, and the A-line shift dress fulfills the principle of elementarization and integration in advance. It represents Mondrian's paintings in the dress form, including both his classical neoplastic works and his experimental works after 1932. Yves Saint Laurent analyzes the almost rectangular silhouettes of the dress and creates "discrete components" that are "irreducible." Thus, he achieves the principle of elementarization also in this dress. The elementary garment blocks are exhaustively articulated, "syntactically indivisible," and refer to

a total organization. Even though fulfilling the principle of integration becomes challenging when the aim is to generate a “nonhierarchical whole” and “no element is more important than any other,” as in the explanations of Yve-Alain Bois, the dress achieves it either.

Figure 29. Mondrian Dress No: 81, Screenshots from Retrospective Yves Saint Laurent Haute Couture Fashion Show, January 2002 (Yves Saint Laurent, 1965)

Achieving the principle of “integration” is a determinant factor for comparing the Mondrian dresses to each other in terms of their success in translating the Mondrian paintings to dresses. As mentioned before, some of the dresses cannot fulfill the principle of integration even though they are all successful at achieving the principle of elementarization. Yet, this dress responds to all the requirements in the definition of the term “integration” by Yve-Alain Bois in a different way than Models of 78 and the sketch form of 102. As in Model 78 and the sketch form of 102, this dress also has an asymmetrical organization of the elementary garment blocks. Still, it is richer than Models 78 and 102 in terms of its formal vocabulary usage in more variety.

First of all, the black elementary garment blocks have an essential role in the composition of the dress and again have a structuring role in organizing the other elementary garment blocks as in the other Mondrian dresses. The dress has a horizontal black elementary garment block on the upper chest line for enclosing the curves on the chest as in the other A-line shift formed Mondrian dresses. Similarly, the vertical black elementary garment blocks on the sides of the dress yield the possibility of turnings on the body without losing the almost flat look of the elementary garment blocks. The black elementary garment blocks on the sides also divide the dress into two: the front side and the back side of the dress. Thus, these elementary garment blocks allude to the general formation order of the constitution of the dress. The elementary garment blocks on the front and the back can be grouped separately; yet, they are integrated through the alignment of the horizontal black elementary garment blocks. The common elements and the way of articulation bounds the front and back of the dress, and the yellow elementary garment block at the most bottom complements the unification of the groups through its loop movement. Thus, all the elementary garment blocks remarks on the totality of the dress.

As shown in Figure 29, the horizontal black elementary garment block below the waistline is another important structuring element in the dress composition. This horizontal black elementary garment block turns around the body at the back of the dress and sits on the hip line. This block functions in a similar way to the horizontal black elementary garment block above the chest line. The horizontal black elementary garment block on the hip line fragments the hip curve and protects the flatness of the cream elementary garment blocks around it. Also, as the vertical black elementary garment blocks on the sides do, these blocks divide the dress horizontally into two and generate two groups of elementary formations. Yet, the front/back and top/bottom groupings coincide in the dress, and the continuous integration of all the elementary garment blocks prevents groupings and unifies the composition.

Yves Saint Laurent uses all the elementary color palette belonging to neoplasticism besides the values of grey in this dress. There are nine cream elementary garment

blocks in the dress that four of which are at the front and five at the back. There are two red elementary garment blocks that one of them at the front and one of them at the back, one blue elementary garment block at the front, and one yellow elementary garment block that turns around the dress as a loop. Also, there are nine black elementary garment blocks when their intersections are disregarded: two verticals at the front, two verticals at the sides, one vertical at the back of the dress; two horizontals turn around the dress as a loop, and two separate horizontal black elementary garment blocks at the front and back that are aligned on the chest line and seem as loops. The cream elementary garment blocks are more than the others, and the colored elementary garment blocks are strategically placed to create a balance in the composition. In the front view of the dress, there is a large red elementary garment block between the chest and waistlines sitting on the two in third of this zone, and a blue elementary garment block complements it by placing the upper right corner of the dress. A cream elementary garment block is placed on the upper left corner, and other cream elementary garment blocks occupy a large place in the middle of the dress. Finally, a yellow elementary garment block emerges at the bottom and completes the front look of the dress.

The colored elementary garment blocks are prone to take the attention to themselves; yet, their number, strategical placement on the composition, and relationship with cream and black elementary garment blocks prevent them from standing out from the others. The red elementary garment block on the front view of the dress seems to stand out in the composition at a glance because of its close location to the center, large size, and bold color. Yet, the other elementary garment blocks emerge immediately to equilibrize it and dissolve its stress. The blue elementary garment block pulls the focal center towards itself from the red one, and two cream elementary garment blocks at the top part of the dress diagonally emerge to spread the focal center. The other two cream elementary garment blocks also emerge at the bottom part as a first step to disseminate the attention from top to bottom part, and finally, a yellow elementary garment block emerges at the most bottom with its line/plane identity to balance the composition.

The black elementary garment blocks also serve for the equilibrium of the composition as well as their structural role in the dress. The blue and yellow elementary garment blocks occupy the top and bottom parts of the dress, and the red one occupies the middle zone. The three cream elementary garment blocks aid to equilibrize the red one and take a vast zone at the middle parts; and, while the blue and the yellow elementary garment blocks pull the focal center towards themselves from the top and bottom poles, the red and cream elementary garment blocks also equilibrize these poles together. Because the three cream elementary garment blocks have a large area at the middle parts of the dress, the attention can quickly shift to the red, blue, and yellow elementary garment blocks; yet, the thickness of the black elementary garment blocks increase at the middle parts, and they protect the equilibrium. Therefore, the focus is distributed, and it glides over the front surface of the dress. The elementary garment blocks generate a "nonhierarchical whole," and the front view of the dress achieves the principle of integration in advance.

The success of the application of the principle of integration on the front view of the dress substantially continues at the back view. Because the back of the dress has a symmetrical identity, the principle of integration is endangered by the vertical black elementary garment block at the center. Thus, the vertical black elementary garment block at the back of the dress is supposed to gain importance over the others by its central location. Yet, its importance is equilibrized by certain counteracts. Firstly, the horizontal black elementary garment block below the waistline cuts the vertical one, and its thicker look breaks the importance of the vertical black elementary garment block to some degree. The horizontal black elementary garment block above the chest line also has a similar role with the horizontal black elementary garment block below the waistline: it fragments the vertical one and reduces its importance. Simultaneously, the red and yellow elementary garment blocks pull the focal center towards themselves from the polls, and the importance of the vertical black elementary garment block is disabled by several counteracts.

There are five cream, one red, and one blue elementary garment blocks at the back of the dress. Also, the black elementary garment blocks that can be counted as four

structure the cream, red, and blue elementary garment blocks. The red and yellow elementary garment blocks occupy the top and bottom poles of the back of the dress, which is a similar strategy in the front of the dress. The usage of these colors one by each, their remote location from the center of the composition, and their smaller sizes prevent their bold colors from dominating the others. The five cream elementary garment blocks also take a large area at the back of the dress, and they balance the strong identities of the red and yellow elementary garment blocks. The thickness of the horizontal black elementary garment block below the waistline aids the cream ones in balancing the composition and enforces the middle zone of the back of the dress. Therefore, the focus is again distributed, and it glides over the back surface of the dress as it does in the front part.

Yves Saint Laurent approaches the dress as having two essential views as front and back. The side views are fragmented into two main parts by the vertical black elementary garment blocks: one towards the front and one towards the back. Even though the front and back views of the dress generate the idea that the elementary garment blocks might continue towards the opposite sides of the dress, only some horizontal black elementary garment blocks and the yellow one at the most bottom continue their movement towards the opposite sides. Most of the elementary garment blocks are completed by the vertical elementary garment blocks at the right and left sides. Also, there are no black elementary garment blocks on the shoulders to fragment the elementary garment blocks above the chest line. Thus, the cream elementary garment block above the chest line at the front joins with the red one at the back without any black elementary garment blocks, and the same principle is valid for the blue and cream ones. All the elementary garment blocks can continue towards the other sides of the dress; yet, they are mostly completed on the view borders. If much more elementary garment blocks continued towards the opposite sides of the dress, the movement of the elementary garment blocks and the three-dimensionality of the composition could be more emphasized. Yet, the present dress unfolds another discussion over the representation of a human body by the act of

enclosing, and although very specific, “the Cow” painting by Theo van Doesburg presents an appropriate point of departure for it.

Figure 30. The Cow (Theo van Doesburg, 1917)

“The Cow” painting by Theo van Doesburg (Figure 30) from 1917 is an essential painting for initiating the discussion on the representation of the human body by the act of enclosing. The figure in the painting is somewhere between abstraction and figuration. Yve-Alain Bois’ definition of the term “elementarization” is also valid for this painting, even though the painting is not totally abstract and has an explicit figure and ground relationship. As mentioned before, elementarization is “the analysis of each practice into discrete components and the reduction of these components to a few irreducible elements.”[112] The practice in question is based on

[112] Op.cit. Bois, 1998, p.103.

the body of a cow, and van Doesburg fragments the body of a cow into “discrete components” and reduces them to “a few irreducible elements.”

As can be understood from the way of articulation of the black elementary garment blocks in the Mondrian dresses, they have critical constructional roles as well as their compositional roles. Their constructional roles are determined by the structure of the woman's body, and the black elementary garment blocks represent various abstract reference lines and proportional relationships. Accordingly, the elementary planes and the black lines of the Mondrian paintings disseminate from the painting panels and gain corporeal properties by the elementarization of the silhouettes of the woman's body. Even though the compositions of the dresses are not figurative and do not directly refer to a worldly image, their formations represent the structure of the body by mathematical relationships, as in the “Cow” painting of van Doesburg.

There are some important common features of the Mondrian dresses in terms of their formations. Even though the compositions of the dresses are different from each other, Yves Saint Laurent consistently repeats some treatments in them. The treatments in question are based on the black elementary garment blocks and their way of fragmenting the dresses in the same way and in certain places. Thus, Yves Saint Laurent has an embedded vocabulary that is constituted by the certain positions of some of the black elementary garment blocks. These blocks emerge in the dresses at different times and generate different combinations.

Starting from the upper part of the dresses, the first black elementary garment block belonging to this vocabulary is the one that traces the neckline. This black elementary garment block is a horizontal one and can be seen in Models 80 and 103, and it can also be seen in Model 91, even though it is not exactly a Mondrian dress version. It emphasizes the neck zone and adds compositional weight to this part, and it also describes the undisclosed neckline. Accordingly, it fragments the head from the rest of the body, and the head is elementarized. Even though the dresses not having a horizontal black elementary garment block on their necklines also elementarize the heads, the usage of this block explicates the act of elementarization.

The second black elementary garment block in the vocabulary of black elementary garment blocks is the vertical one that divides the composition symmetrically. It can be seen in all the Mondrian dresses except Models 78 and the sketch form of 102. This block does not always exist in its complete form in the dresses. While it entirely divides the compositions symmetrically in Models 77, 80, and the sewed form of 102, it partly emerges in Models 81, 103, and 91, even though Model 91 is not particularly a Mondrian dress. The dresses with symmetrical organizations created by the vertical black elementary garment blocks at the center do not achieve the principle of integration completely and have figure and ground relationships. Yet, the vertical black elementary garment blocks at the centers refer to the symmetry of the woman's body. Thus, these vertical black elementary garment blocks become abstract lines that trace the two almost equal vertical parts of the woman's body. These blocks partly emerge in some of the dresses as mentioned before; yet, they exactly sit on the virtual symmetry center, and they are consistent about their locations in these dresses.

The third black elementary garment block in the vocabulary black elementary garment blocks is the horizontal ones that sit above the chest line. This block emerges at the same place in all the six main Mondrian dresses. Its form changes more radically in two of the dresses: in Model 78, it becomes both line and plane, and in Model 103, half of it emerges. Its thickness changes in some of the dresses, and it has an essential constructional role in aiding other elementary garment blocks to enclose the curvy chest zone, as mentioned before. Yet, besides its constructional role, it always traces the level of the armpits. Thus, it also becomes an abstract line that fragments the body from the armpit line where the arms and the shoulders join at the bottom part and reveals the constructional reference line of a joint zone that has a vital role in the structure of the human body.

A similar principle also emerges in the waistline of Model 91, and as mentioned several times, this dress is not precisely a Mondrian dress. As an important joint zone, the waistline joins the top and bottom parts of the human body structure. Thus, the horizontal black elementary garment block at the waist traces this abstract joint

line and fragments the body from there. Also, the other horizontal black elementary garment blocks below the waistline that can be seen in other dresses fragment the torso from different levels: in Model 81 on the joint zones of upper legs and torso, or on the levels above the knees as in Models 78, again 81, 80, both the sketch and sewed forms of 102, and 103. The traces of these blocks create illusions of the torso as seeming in different lengths, such as longer than the actual measurements. Meanwhile, some of the Mondrian dresses have horizontal black elementary garment blocks that trace the bottom end of them above the knees, as in Models 91, 77, and 80. They also function similarly with the horizontal black elementary garment blocks on the necklines. They fragment the human body from above the knees and elementarize the lower legs and upper parts.

The last black elementary garment block in the vocabulary of black elementary garment blocks is the vertical ones placed on the sides of some of the dresses, as shown in Figure 29. These blocks start from the armpits by virtually intersecting with the horizontal black elementary garment blocks above the chest lines, elementarize the arms as them, and extend towards the bottom parts of the dresses. Because the human body is wider from the front and back views and narrower from the side views, the front and back views stand out compared to the side views. Thus, vertical black elementary garment blocks on the sides of the dresses reduce the side views of the human body into singular virtual lines and elementarize them by fragmentation. These blocks trace the narrowness of the human body on the sides, and they trace the longitudinal length of the human body from bottom to top. In doing so, they render the abstract constructional reference lines on the sides of the human body, and they express the relative narrowness of the side views. Also, a similar usage can be seen on the shoulder parts of the dresses. These ones can be seen in Models 80 and 103, and they trace the shoulder lines by sitting horizontally on them. They elementarize the front and back views of the dresses from the top view, and they reduce the top view of the human body into singular virtual lines as the vertical black elementary garment blocks do at the right and left sides of the dresses.

The vertical black elementary garment blocks are also crucial for generating the flatness metaphor coming from the Mondrian paintings. As mentioned before, if the elementary garment blocks on the sides, other than the blacks, were not fragmented by the straight vertical black elementary garment blocks, they could continue their movements on the sides, and the three-dimensionality of the enclosure could be more emphasized. Yet, the current approach emphasizes the front and back views of the dresses and implies their request to be flattened as the paintings of Mondrian. Thus, the elementary garment blocks in the dresses can be thought of as generated by their projections on the virtual two-dimensional picture planes in front of the front and back views. The black elementary garment blocks on the sides merge these two metaphorical canvases, and they also substitute the seams for a "seamless" look.

All these ways of usages of the black elementary garment blocks trace the constructional reference lines of the woman's body, reveals the undisclosed proportional relationships of it, and reinterpret these relationships. As van Doesburg does in the "Cow" painting, Yves Saint Laurent elementarizes the woman's body, yet he uses the elementary garment blocks for it. As modern architecture creates an abstract environment in nature, the Mondrian dresses transform the figurative woman body into abstraction by vertical and horizontal elementary formations and enclose the body with them. At this point, Adolf Loos' statement of "[h]ave you ever noticed the strange correspondence between the exterior dress of people and the exterior of buildings? Is the tasseled robe not appropriate to the Gothic style and the wig to the Baroque? But do our contemporary houses correspond to our clothes?"[113] emerges again. As in line with this statement, the Mondrian dresses constitute important models for compelling the human body to integrate with an abstract environment.

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[113] Adolf Loos as cited in op.cit. Wigley, p.60.

CHAPTER 4

THE METU CAMPUS AS A MODERNIST ELEMENTARY FORMATION

The architecture of the METU Campus is designed by Altuğ and Behruz Çinici in the 1960s, and it is a winning project proposal of a competition held in 1959 and resulted in 1961. The Campus is located in Ankara, the capital city of Turkey, and it is important for several reasons such as presenting an "ideal landscape," expressing an "environmental revolution," representing a "transformation" of the "Anatolian prairie" to an "urban environment," "engineering the society in accordance with the taming of nature," and being a successful "regional interpretation of modernity in Turkish architectural culture."[114] Güven Arif Sargın and Ayşen Savaş emphasize that the Campus successfully generates a "society" by its architectural design and ask for further investigation about its architectural design qualities that they interpret it as having a "third-hand Bauhaus influence with the architectural expression of a local dimension."[115] One of the most important design qualities of the Campus is its "elementarist" essence, which also resides in Bauhaus. Accordingly, this study reveals another layer of "significance"[116] of the architecture of the METU Campus.

According to Reyner Banham, Germany adopted the elementarist approach either by El Lissitzky when he visited there in 1921 or by Puni and Moholy-Nagy in a more indirect way;[117] and for him, the Bauhaus used the elementarist approach

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[114] Güven Arif Sargın & Ayşen Savaş, *'A University is a society': an environmental history of the METU 'campus'*, The Journal of Architecture, 18:1, 79-106, DOI: 10.1080/13602365.2012.751806, 2013.
[115] Ibid.
[116] Ayşen Savaş, İpek Gürsel Dino, Sezin Sarıca, Bengisu Derebaşı, Fatma Serra İnan, Şahin Akın (Ed.). "Research and Conservation Planning for The METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici Ankara, Turkey," 2018.
Retrieved from https://www.getty.edu/foundation/pdfs/kim/metu_arch_res_cons_plan.pdf
[117] Op.cit. Banham, p.189.

efficiently.[118] El Lissitzky is a significant figure in terms of delivering the Russian approaches to Europe, and his most important contribution to the literature of art and architecture is his "Proun" concept. "Proun" is a term that means "object" in Russian, and a version of it appeared on De Stijl journal coinciding with the statement of "… though here the artist began his own transformation – from the imitator of objects to the creator of a new world objects."[119] Banham interprets the Proun as the "seminal object" in this "new world," and an "aesthetic prototype for something very like a gigantic Berlagian Gesamtkunstwerk." He also puts some other quotations from De Stijl Journal about Proun as "Proun begins on the flat plane, goes on to the construction of three-dimensional models, and beyond that to the construction of every object of our common life. [] Thus Proun supersedes painting and its artists on the one hand, the machine and its engineers on the other, proceeds to the construction of space, organizes its dimensions by means of its elements, and creates a new, manifold yet unified, image of our nature." Further, "Proun is creative formation (mastery of space) by means of economical construction with revalued materials."[120] All these quotations are very important not only for understanding the Prouns but also for demonstrating the common concepts embraced by different the elementarist approaches, such as Russian and Dutch, in their practices. It is difficult to claim that the METU Campus represents any specific approach of elementarism, and it is also difficult to attribute a specific elementarist source to the Çinici architects for their design of the architecture of the Campus. Yet, the METU Campus represents an elementarist space conception, and the two generative principles of De Stijl, which are "elementarization" and "integration" defined by Yve-Alain Bois, reside in an undisclosed way in both of the Campus' modes of drawings and built-form.[121]

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[118] Ibid. p.191.
[119] Ibid. p.194.
[120] Ibid.
[121] A different approach was presented in the elective course ARCH 778, which was offered with a title "Formal Analysis of Buildings" in 2012-13 by B.Gür and E. Altan.

4.1 Elementary Formations Break Through: The Master Plan of the METU Campus

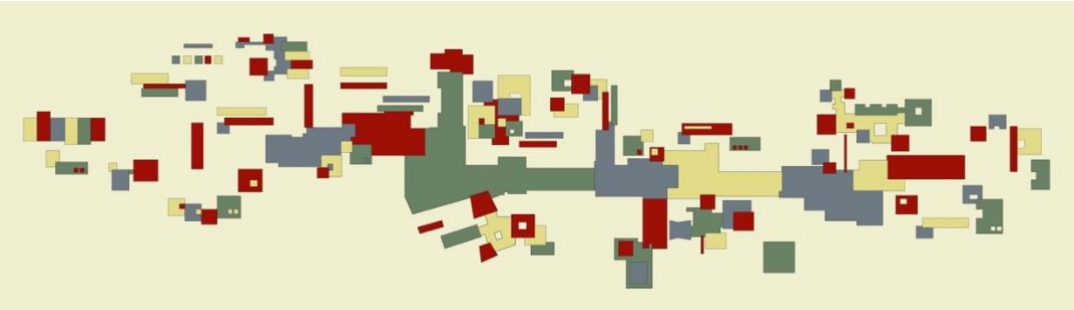

Figure 31. Elementary formations – METU Campus site plan abstracted (Nejat Emre Özen, 2020)

The original master plan of the METU Campus is essential for representing and encapsulating all the undisclosed elementarist space conception of the Campus. Therefore, this thesis claims that the master plan is an initiator of the elementarist pattern, and the embedded elementarism unfolds itself starting from the master plan to the individual built-forms of the Campus. The two terms defined by Yve-Alain Bois for explaining the underlying generative principle of De Stijl aid to reveal the undisclosed elementarism of the Campus, and as mentioned before, they are the "elementarization" and "integration" principles. Yve-Alain Bois defines the term "elementarization" as "[t]he analysis of each practice into discrete components and the reduction of these components to a few irreducible elements."[122] The term integration is "the exhaustive articulation of these elements into a syntactically indivisible, nonhierarchical whole." It is a "structural principle," and the elements in question are "like the phonemes of verbal language," and they are "meaningful only through their differences." It denotes a totality, and "no element is more important

[122] Op.cit. Bois, 1998, p.103.

than any other, and none must escape integration." Further, these generative principles constitute "not additive but exponential" articulations.[123]

The original drawings of the master plan contain underlying piles of discrete rectilinear plates that are used as tools for overall architectural composition. Yet, their orthographic projections on the master plan are represented by black ink, and because the drawing carries the features of the mode of an architectural technical drawing, the elementary plates are hidden. For revealing them, different color codes are attributed to the undisclosed elementary plates on the master plan, as it is a common technique in the elementarist art to emphasize the differences of the elementary formations with color codes such as in the Mondrian paintings; thus, their elementary conditions are represented (Figure 31).

As mentioned before, Yve-Alain Bois claims that the "single generative principle" of De Stijl, which is based on the terms of "elementarization" and "integration," is applicable to all the arts by protecting their autonomy.[124] As demonstrated in the case of Mondrian dresses by Yves Saint Laurent, the generative principle is perfectly applicable to fashion design and protects its autonomy while giving it the chance of using materials and assembling techniques very peculiar to fashion design. On the other hand, the METU Campus presents another important case for the application of the generative principle to another discipline, which is architectural design; and the generative principle also protects architectural design's autonomy while giving it the chance of using the materials and assembling techniques very peculiar to architectural design.

Architectural design is bound to earthly restrictions more than the other art and design disciplines, and it has more direct responsibility for society in terms of the pragmatic functional roles it has to respond. Thus, its autonomy is firstly tested by the fundamental truths about the forces of nature and the pragmatic functional roles

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[123] Ibid.
[124] Ibid.

it has to respond. The architectural design might have to face some other restrictive parameters such as the political and aesthetic sensitivities, or basically, its clients' demands that all also test the autonomy of the architectural design. Yet, these are more secondary restrictions compared to the fundamental truths about the forces of nature and the pragmatic functional roles it has to respond. All in all, architectural design is an act of reconciling all the design parameters and compelling them to make some concessions for each other; thus, architectural design is a state of compromise and equilibrium. Mondrian dresses designed by Yves Saint Laurent demonstrate the principles of elementarization based on the physical qualities of the human body. The design of the METU Campus, on the other hand, presents the principles of elementarization and the integration of these elements.

One of the most fundamental parameters that the Çinici architects had to deal with for designing the architecture of the METU Campus is the gravitational forces of the earth. This parameter directly relates architectural design with the topography of the land that it occupies, and the Çinici architects take into consideration the topography of the land with utmost importance. Güven Arif Sargın and Ayşen Savaş remark on the success of the Çinici architects for the way of treatment of the land by referring to the Jury Report of the competition as "… the prime reason for its selection was its success in the utilization of the site, as well as its architectural competence, through which the three main components of the given programme – the academic centre, the dormitories and faculty guest-houses, and related social amenities – were successfully elaborated."[125] Accordingly, the Çinici architects use the topography of the land strategically, and the act of elementarization starts with the topography of the land that the METU Campus occupies.

As the elementary garment blocks of the Mondrian dresses elementarize the structure of the human body, the Çinici architects elementarize the topography of the land of the METU Campus. They analyze the topography of the land into "discrete

[125] Op.cit. Sargın & Savaş.

components" and reduces these components to "a few irreducible elements" as in the definition of the term "elementarization." The topography lines are digitalized into rectilinear plates with respect to the original formation of the land, and the architecture of the METU Campus becomes an abstraction of the land, as the Mondrian dresses become abstractions of the human bodies. Further, the sizes of the elementary plates on the site plan are generated by the space utilization needs of various building types of the Campus. Therefore, the space utilization needs are crucial parameters for performing the principle of elementarization on the topography of the Campus.

Because the architectural design presumes a measurable world through the representations of its built-form, the elementary plates of the METU Campus need a basis for their measurable articulation. At this point, the orthogonal grid of the Campus that is constituted by 100x100 m units emerges to structure the elementary plates. Ayşen Savaş evaluates this grid as an "abstract ordering system to create a seamless architectural unity," and she continues as "through the invisible lines of the abstract urban planning tool, "the grid" continues to act as a three-dimensional matrix of guidelines that controls the articulation of the building masses."[126] The "building masses" in question are equal to the elementary plates of the Campus, and the first function of the grid is to "control the articulation" of the elementary plates.

Ayşen Savaş also states that "the grid flattens any topography,"[127] which is another function of the grid of the METU Campus. As mentioned before in this study, the grid can also be grasped from the paintings of Mondrian. One of the fundamental purposes of Mondrian for using the grid is achieving the "flatness" in his paintings and breaking the figure and ground relationship. The grid flattens all the elementary planes of Mondrian, and through which he prevents any of his elementary planes

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[126] Ayşen Savaş, "The METU Campus Documented V: Representing Itself," METU JFA, 2019, p.287.
[127] Ibid. p.290.

from being perceived in figure or ground concept. Because the master plan of the Campus (Figure 31) shares common elements with Mondrian's paintings, such as elementary planes and grid, the fragments of the master plan also break the figure and ground relationship. The elementary plates on the master plan of the Campus represent the buildings and the architectural formation of the alley. Yet, especially in the abstracted version of the master plan (Figure 31), all the entities are perceived as discrete rectilinear elementary plates without any additional information about their architectural identities. Thus, because there is neither any figure nor any ground, there is also no difference between the formations of the buildings and the alley. Accordingly, all the elementary plates of the Campus imply equality. It can be claimed that the Çinici architects were aware of this "bemusement" in the master plan that the elementary plates create. That might be one reason why they hatched the elementary plates that represent common spaces of the Campus, including the alley and the common spaces of the lodgings or dormitories. In doing so, they attributed to the elementary plates a layer of differentiation.

The implication of equality not only emerges from the flatness that the grid supplies to the elementary plates of the METU Campus but also from the very principle of "integration," which is the other component of the principle of "elementarization" and the main generator of the "equilibrium" of the elementary plates. As in the definition of the term "integration" by Yve-Alain Bois, the elementarized plates of the METU Campus presents an "exhaustive articulation" of the elementary formations. Because the formal vocabulary on the master plan (Figure 31) is generated solely by the elementary plates, and they are structured by the grid, they are "syntactically indivisible." The elementary plates grow in a horizontal way in the master plan, and they have a strong asymmetrical organization. Thus, there is neither a central element nor an element that takes attention to itself. Accordingly, the elementary plates create a "nonhierarchical whole," "no [elementary plate] is more important than any other," none of them "escape integration," and every elementary plate alludes to their "totality."

The integration principle generates an equilibrium between the entities that it is performed on. As mentioned before, the flatness of the painting panel of De Stijl artists, for instance Mondrian's, presents a fairground for the elementary formations to occupy and supplies a great chance of performing the principle of integration. Yet, as demonstrated in Mondrian dresses of Yves Saint Laurent, the elementary formations have the uneven surface of the human body to occupy; and Yves Saint Laurent achieves the integration principle with various strategies and generates an equilibrium between his elementary garment blocks despite his challenging base. The METU Campus also has an uneven base with its uneven topography for the elementary formations to occupy. At this point, the grid aids in performing the principle of integration with its ability to "flatten any topography," as stated by Ayşen Savaş. The elementary plates of the Campus sit on various levels of the topography in a parallel way to each other. The master plan (Figure 31), as an initiator of the elementarist space conception, projects all the elementary plates to the same level and eliminates the obstacles sourcing from the uneven surface of the topography for achieving the equilibrium between the elementary plates.

Ayşen Savaş states that the grid system of the METU Campus "guides the dimensions and the locations of all the landscape and architectural elements including the waffle system of the ceilings, façade divisions, window and door dimensions and the layout patterns of the concrete blocks and the natural stone flooring. Each function expresses itself with its own "box."[128] Thus, it is possible to talk about the superimposition of multiple grids with different scales on the Campus' design. Similarly, Yve-Alain Bois states that the principles of elementarization and integration constitute "not additive but exponential" articulations.[129] Therefore, the elementary plates on the master plan of the Campus include other elementary plates hidden behind their surfaces, and when the scale of the building drawings increases,

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[128] Ibid.
[129] Op.cit. Bois, 1998, p.103.

they emerge. The superimposition of different levels of orders in various scales of the elementary plates presents exactly the "not additive but exponential" articulations. Thus, the master plan of the Campus performs the principles of elementarization and integration with utmost success.

The "not additive but exponential" articulations of the elementary plates of the METU Campus present the opportunity of growth by following and protecting their own mode of articulation. Güven Arif Sargın and Ayşen Savaş remark on an expectation of the consultants of the Campus' design that it should have "order with variety and continuity of growth for many decades to come."[130] The opportunity of growth that is supplied by the principles of elementarization and integration fully responds to the initial intentions of the competition report of the Campus. Yet, it does not mean that the elementarization and integration principles present a merely pragmatic growing ability of the Campus. On the contrary, the architectural design of the Campus also "represents" the idea of growth through its elementary plates and their mode of articulation. The idea of growth of the Campus also comes from the artistic origin of the application of elementarization and integration principles.

The treatment of the "frame" of paintings is a fundamental issue for the elementarist avant-garde artists of the modernist period. As Malevich's "White on White" composition from 1918 claims to transcend the boundaries of painting and disseminate to the environment, or Mondrian's elementary planes on his paintings give a sense of continuity beyond the physical frames, the elementarist principles share a similar treatment of the issue of "frame," and the frame is there to be transcended. Yet, when the case is architectural design, the treatment of the frame gains corporeal properties with the built-form of architecture compared to the virtual realm of painting.

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[130] Op.cit. Sargın & Savaş.

The topography of the METU Campus, as any topography belonging to the earth, is only a tiny part of the rounding surface of the planet. Despite the strongly definitive formation of a painting panel that implies “completeness,” the round formation of the earth never presents such an independent frame, and it always implies “continuity.” The elementary plates of the METU Campus on the master plan (Figure 31) disseminate throughout the topography as a dynamic composition, and it does not present a well-defined frame. By following the orthogonal grid, the principles of elementarization and integration bound all the elementary plates and create one uniform structure. While the elementary plates elementarize the topography and are fused with it, their strong unity generated by the principle of integration initiates an autonomous attitude to eliminate the topography. As the Mondrian paintings use the ground to dissolve the ground itself, the elementary plates of the METU Campus use the topography to eliminate the topography itself.

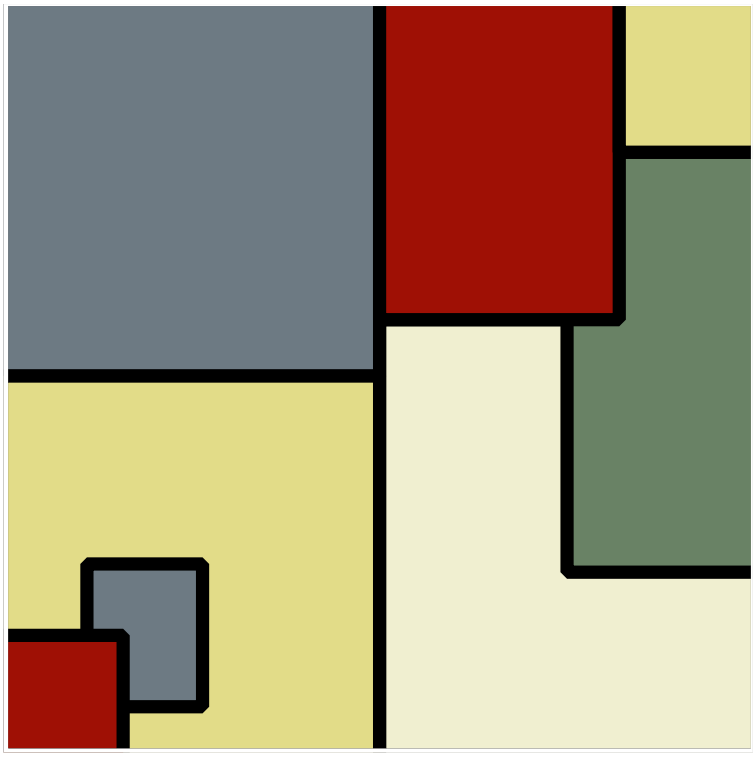

Figure 32. Fragment 1 from the Master Plan of the METU Campus (Figure 31) (Nejat Emre Özen, 2021)

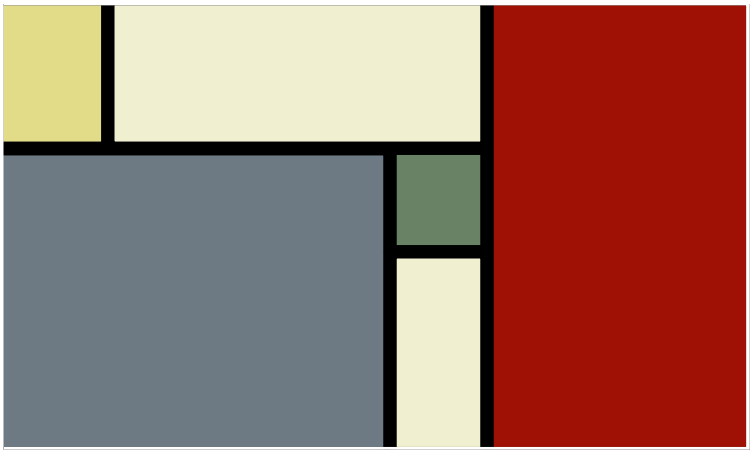

Figure 33. Fragment 2 from the Master Plan of the METU Campus (Figure 31) (Nejat Emre Özen, 2021)

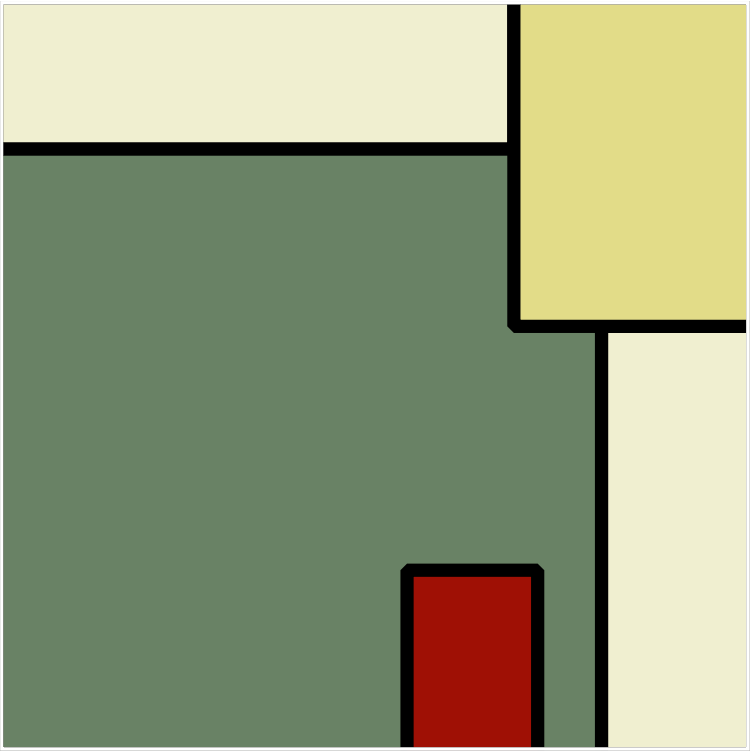

Figure 34. Fragment 3 from the Master Plan of the METU Campus (Figure 31)
(Nejat Emre Özen, 2021)

Figure 35. Fragment 4 from the Master Plan of the METU Campus (Figure 31)
(Nejat Emre Özen, 2021)

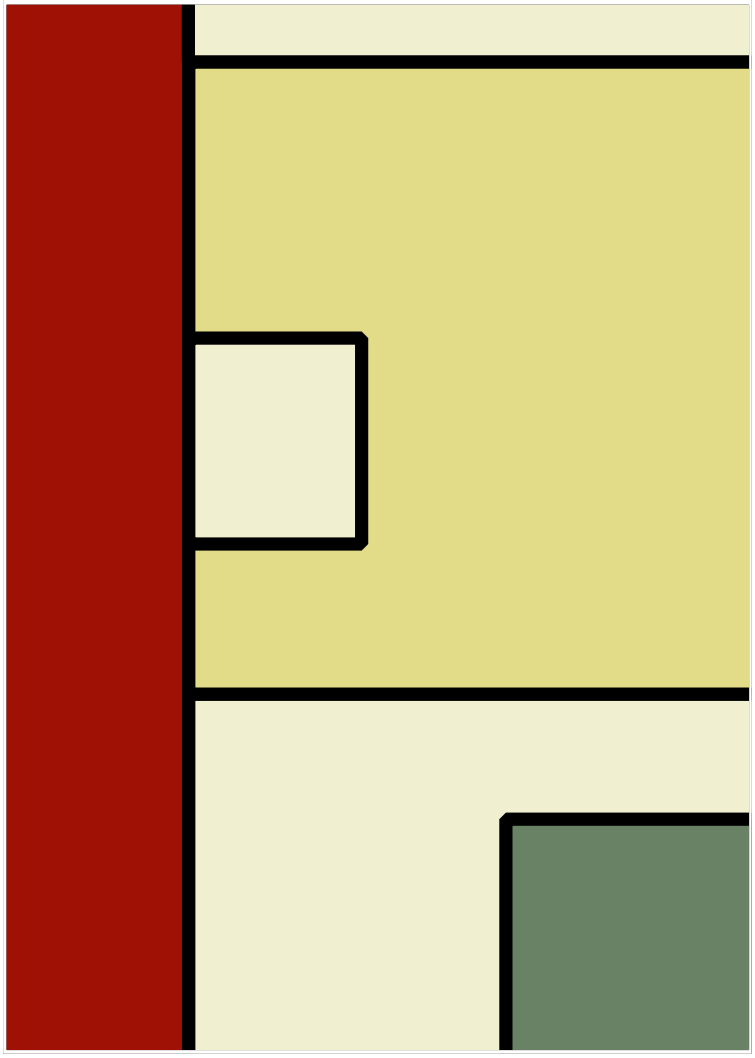

Figure 36. Fragment 5 from the Master Plan of the METU Campus (Figure 31)
(Nejat Emre Özen, 2021)

Figure 37. Fragment 6 from the Master Plan of the METU Campus (Figure 31) (Nejat Emre Özen, 2021)

The vast land of the METU Campus is only occupied by the elementary plates without any disruption of the syntax by a foreign architectural language. Because the elementary plates do not have a regular geometric frame to limit them, the loose and dynamic ends of the composition of the elementary plates have a representationally welcoming attitude towards the other fellow elementary plates that do not exist yet, and they represent an inclination to continue their articulation with their consistent syntax. Thus, even though the elementary plates do not have a central organization, their assembly in totality designates a center for initiating their growth. The earth presents a huge ground for the elementary plates to grow and eliminate the earth itself, and the idea of continuity that the earth's round formation implies is consolidated by way of the composition of the elementary plates. Accordingly, the elementary plates do not represent a static "being;" rather, they represent a dynamic "growth." Therefore, none of the potential fragments of the master plan, as Figures 32-37 present some instances, defines a complete organization; the fragments always generate the idea of continuity as Malevich's or Mondrian's paintings do, and every fragment presents itself almost as a work of art.

All in all, the master plan of the METU Campus is an initiator of the elementarist space conception of its built-form. The drawing performs the principles of elementarization and integration utmost success while abiding by the scope of the

architectural design discipline. At the same time, the articulation of the principles of elementarization and integration fully responds to the architectural qualities that the competition consultants expect from the METU Campus, especially in terms of land usage, emphasized common spaces, and growth potential. Further, the usage of the orthogonal grid brings closer the master plan to the elementarist paintings. Yet, the two-dimensional master plan only represents the built-form of it, and the architectural design has a three-dimensional formation in its built-form compared to any elementarist painting. Thus, unfolding the master plan into three-dimension opens the way of scrutinizing how the elementarist space conception originated from paintings transforms into a built architectural formation, and how architectural materials and assembling techniques peculiar to architectural design generate the elementarist space conception and preserves architectural design's autonomy.

4.2 Unfolding the Master Plan: The Generative Elementary Details of the METU Campus

Robin Evans states that "[w]e have witnessed, over the past fifteen years, what we think of as a rediscovery of the architectural drawing. This rediscovery has made drawings more consumable, but this consumability has most often been achieved by redefining their representational role as similar to that of early twentieth-century paintings, in the sense of being less concerned with their relation to what they represent than with their own constitution. And so the focus of attention, while the transmutation that occurs between drawing and building remains to a large extent an enigma."[131] As mentioned before, the master plan of the METU Campus is an initiator of all the elementarist space conception of its built-form. Its way of articulation with the elementary plates brings the master plan closer to the elementarist paintings, and its strength in its successful visual composition compels

[131] Op.cit. Evans, 1997, p.160.

the elementary plates to easily emphasize their "own constitution" rather than "what they represent." In such conditions, the autonomy of the architectural design of the Campus could be threatened by the painting domain, and achieving the elementarist space conception also in the built-form while protecting the autonomy of architecture becomes challenging. Yet, the Çinici architects draw their disciplinary borders at utmost success, and the built-form of the Campus actualizes the elementarist space conception in the master plan with its materials, assembling techniques, and the details that are very peculiar to the architectural design discipline.

Yve-Alain Bois states that the principles of "elementarization" and "integration" can preserve the autonomy of each art when they are applied.[132] For explaining one of the theoretical perspectives of De Stijl members, he also states that "only when an art has defined the limits of its own field, only when it has achieved the greatest possible degree of autonomy and discovered the artistic means specific to itself, that is, only through a process of self-definition and of differentiation from the other arts, will it discover what it has in common with another art."[133] As in the definition of the term "elementarization," Mondrian "analyzes" the painting "practice" into "discrete components" and reduces "these components into a few irreducible elements," which are the planes, black lines, and neoplastic colors. Accordingly, as in the definition of the term "integration," he exhaustively articulates "these elements into a syntactically indivisible, nonhierarchical whole" by following the two generative directions that the world is based on, which are horizontals and verticals coming from the mathematician Schoenmaekers. Because the master plan of the METU Campus is a "two-dimensional drawing," as the elementarist paintings similarly are, it gains an elementarist painting essence when the principles of elementarization and integration are applied. Yet, the built-form of its architecture is

[132] Op.cit. Bois, 1998, p.103.
[133] Ibid. p.111.

entirely a different medium for performing the principles of elementarization and integration.

Mondrian's performance on the "elementarization" of painting practice into "discrete components" and Yve-Alain Bois' statement that "elementarization" and "integration" principles can preserve the autonomy of each art when they are applied open the way of scrutinizing how the architectural design practice could be elementarized. As no surprise, Theo van Doesburg and Cornelis van Eesteren's axonometric drawings in the Rosenberg projects present some experiments on how the architectural design could be elementarized. According to van Doesburg, color is a "construction material," and the surface of the walls can be elementarized by using colors in these projects.[134] Yve-Alain Bois states that these projects present a "new architectural element," which is "screen," and all the construction of the projects are generated by the screens. Further, he continues as "[t]hus, the desire to integrate painting and architecture, to establish a perfect coincidence between the basic elements of painting (the color planes) and architecture (the wall), led to a major architectural discovery—walls, floor, ceiling as surfaces without thickness that can be duplicated, or unfolded like screens and made to slide past one another in space."[135] Yet, the axonometric drawings in the Rosenberg projects still carry the painterly essence of De Stijl even if they claim to be architectural by their assembly in the three-dimensional space; and, they still belong to the virtual realm of painting and cannot present the corporeal architectonic qualities belonging to the built-form of architectural design.

As in the statement of Yve-Alain Bois, the architectural design of the METU Campus "defines the limits of its own field," claims its "autonomy," and "discovers the artistic means specific to itself;" accordingly, it also "discovers what it has in common with another art." Architectural design is a spatial practice, and the Campus

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[134] Ibid. p.116.
[135] Ibid. pp.116, 119.

directly elementarizes the "space" itself. The Çinici architects "analyze" the orthogonal three-dimensional architectural space into "discrete components" and reduce these components "into a few irreducible elements," which are the elementary plates of the Campus that not only represent the common elements of architectural design and painting as a corollary of the act of elementarization but also basically signify the walls, floors, and ceilings of the Campus. These terms are not new; yet, despite the elementarist space conception in the axonometric drawings of the Rosenberg projects mainly based on the "elementarization of surfaces" and generating a solely representative elementarist space conception by still following the virtual realm of the paintings, the METU Campus embodies the elementarist space conception by its architectonic plates generated by the own ontological condition of the built-form of the architectural design. Because the elementary plates have load-bearing structural attributes, the Campus represents the elementarist space conception through the tectonic expression of its elementary plates and claims its disciplinary autonomy successfully.

The act of integration of the elementary plates of the METU Campus in its built-form also necessitates a special treatment compared to its drawing form in the master plan. As mentioned before, the principle of integration is a "structural principle," and the "elements in question are meaningful only through their differences."[136] The master plan of the METU Campus flattens all the elementary plates by using orthographic projection, and because the elementary plates do not have colors in the original drawing, the differentiation of them is based on their black contours and some hatchings on the elementary plates of the common spaces. For consolidating the elementary states of them, the color codes are used in Figure 31, and their "differentiation" is enhanced; yet, the built-form of the Campus has earthly colors and mostly tones of grey coming from the exposed building materials. Even though the material differences aid the "differentiation" of the elementary plates, it is the act

[136] Ibid. p.103.

of “recessions” that genuinely actualize the principle of integration in the built-form of the Campus. The recessions are specific to the built-form of the Campus, and they are the fundamental act of movements that emerge as a tool for generating the principles of elementarization and integration in the built-form.

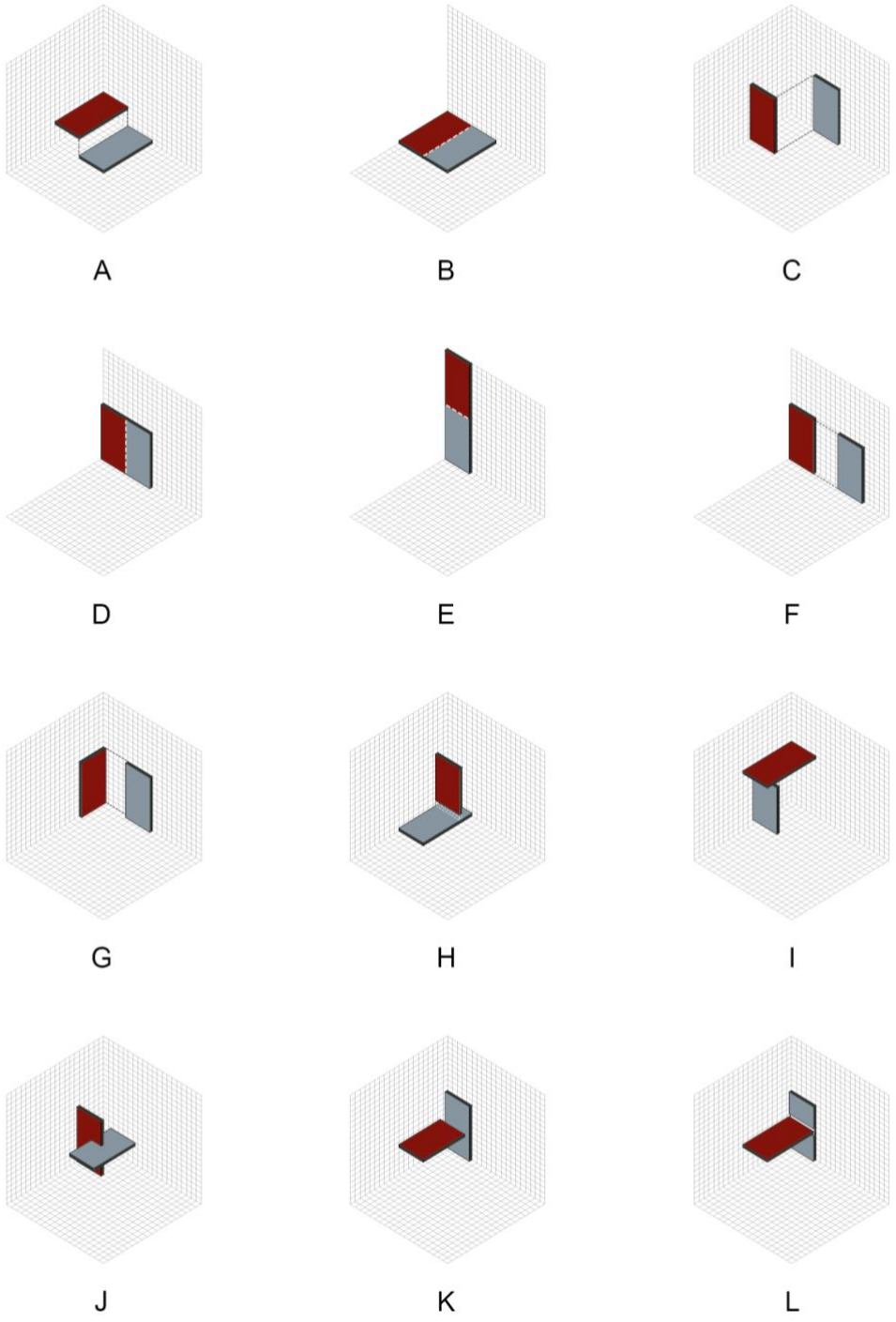

Figure 38. The Elementary Recessions Vocabulary Board of the METU Campus (Nejat Emre Özen, 2021)

Ayşen Savaş states that in the METU Faculty of Architecture, "[w]henever two masses must function together, two methods apply: either the walls do not touch each other at all and get connected with a circulation platform or the walls are juxtaposed on top of each other to form L shaped corners. This system applies to whole campus design, and even to the design of the built-in furniture and art objects in the Faculty Building."[137] The "masses" and their "functioning together" in question are generated by the elementary plates and their recessions. The recessions are forms of spatial relationships of the elementary plates serving for the principles of elementarization and integration, and all the METU Campus is generated by elementary plates and their articulations through recessions. Based on the way of articulations of the elementary plates, the recessions emerge in various forms. Yet, they are always consistent in their way formations. They follow specific algorithms according to the way of assembly of the elementary plates, as demonstrated in "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38).

Algorithms A and C on "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38) are the most fundamental recession forms of the Campus. They are the generators of the primary spatial decisions of the built-form. Algorithm A follows the equation: Horizontal Plate + Horizontal Plate = Dramatic recessions emerging by the movements of the horizontal elementary plates on the vertical axis. The articulation of the elementary plates by following this equation has a wide range of usage on the Campus. Not only the elementary plates of the alley but also the floors and ceilings of the buildings and even the stairs are generated by algorithm A. Thus, this algorithm functions in various scales of the Campus successfully. While the elementary plates that generate the alley and the basement floors of the buildings "tame"[138] the topography by sitting on different levels on the site, the others that are suspended on the different levels of space generate the upper

[137] Op.cit. Savaş, 2019, p.290.
[138] Op.cit. Sargın & Savaş, p.88.

floors and ceilings of the buildings and create the horizontal components of the building enclosures. The stairs act accordingly, and they generate the act of circulation of the users across the elementary plates on different levels.

Algorithm C on "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38) has a similar way of articulation with algorithm A. Their fundamental difference is the directions of the elementary plates that generate the recessions. Vertical elementary plates generate this recession form, and it is also the other component of algorithm A in terms of creating the primary spatial decisions of the Campus. Algorithm C follows the equation: Vertical Plate + Vertical Plate = Dramatic recessions emerging by the movements of the vertical elementary plates on the horizontal axes. The sizes and the locational relationships with each other of these vertical elementary plates can vary, and this recession form fragments the spaces that are firstly delineated by the horizontal plates of algorithm A. By algorithm C, the facades of the buildings are generated, the room divisions are created, and all of the primary spatial relationships of the Campus that are initiated by algorithm A are completed. Because the vertical elementary plates of algorithm C are interdependent, this algorithm involves not only the two of the vertical elementary plates but also the vertical elementary plates of the whole Campus. Thus, even any two of the vertical elementary plates chosen from any two of the buildings of the Campus generate the recession form of algorithm C, disregarding their remoteness from each other.

The recession forms of algorithms B, D, and E on "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38) are the same. They are generated by the merging of two elementary plates constituted by the same materials and sitting on the same virtual plane. Algorithms B, D, and E follow the equation: Horizontal Plate + Horizontal Plate or Vertical Plate + Vertical Plate = Recessions in the scratch form emerging to differentiate the elementary plates sitting on the same virtual plane. This recession form is completely representational, and it generates the idea of "discreteness" of the elementary plates even if they are physically merged. Algorithms B, D, and E draw the contours of the elementary plates through thin

scratches, and they are the artistic finishings of the built-form of the Campus to consolidate the principles of elementarization and integration. This algorithm not only fragments the paths of the Campus into discrete elementary plates but also fragments the elementary plates that signify the walls and floors constituting the building façades. Similarly, they even fragment the columns of the buildings to represent their constituent elementary plates.

Algorithms H and I on "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38) generate one of the most critical recession forms of the Campus. The elementary plates signifying walls, floors, and ceilings merge physically in the built-form, and this merging threatens the elementary identities of the plates. At this point, algorithms H and I intercede to protect the elementary identities of the plates. This recession form is created by the assembly of horizontal and vertical elementary plates, and algorithms H and I follow the equation: Horizontal Plate + Vertical Plate = Recession emerging on the Vertical Plate at the point where the Horizontal Plate and Vertical Plate meet. This recession form presents a bigger scale treatment than the recessions in the scratch form of algorithms B, D, and E because the elementary plates of algorithms H and I sit on different virtual planes, and they converge despite the elementary plates of algorithms B, D, and E sitting on the same virtual planes. Accordingly, whenever the elementary plates signifying walls, floors, or ceilings meet, the recessions of algorithms of H and I elementarize them.

Algorithms F and G on "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38) generate another important recession form. Both of the algorithms generate the same recession form by vertical elementary plates, and their only difference is the placement directions of the vertical elementary plates. This recession form is the sub-recession form of algorithm C, and it is specialized with transparent plate usage. In algorithms of F and G, the transparent plates sit on the recessions generated by the vertical elementary plates of algorithm C. The vertical elementary plates in question gain special treatment, and they generate scratch-like recession forms for the frame skeletons of the transparent plates to be embedded in

them. This recession form emphasizes the recessions of algorithm C despite emphasizing its own constitution and generates a seamless opening idea. Therefore, the transparent plates seem like openings yet function for separating spaces. Because of its ability to isolate different spaces without being seen, the recession form of algorithms F and G is constantly seen on the building façades for both receiving the sunlight to interior spaces and protecting the interior climates of the buildings by blocking the uncomfortable qualities of the external climates. Further, this recession form is also widely used by the elementary plates of the interior spaces, especially in the classrooms. In doing so, the visibility of some interior spaces and the transition of light through them are preserved. Also, the emerging sounds at the different interior spaces are isolated by the recession forms of the transparent plates. Therefore, algorithms of F and G follow the equation: Vertical Plate + Vertical Plate + Transparent Plate = The Recessions emerging at the Vertical Plates as scratch-like forms for the Transparent Plates to be embedded in them.

Algorithms J and K on "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38) also present another recession form that is constantly used in the built-form of the Campus. As algorithms of H and I do, the recession forms of algorithms J and K are articulated by the meetings of horizontal and vertical elementary plates. Algorithm J follows the equation: Horizontal Plate + Vertical Plate = Recessions emerging by the partly intersecting plates. This recession form changes the stereotypical assembly of the floor and columns or load-bearing walls where floors cut these entities and divide them completely. By algorithm J, the vertical elementary plates signifying columns or load-bearing walls sustain their monolithic wholeness without being divided by the horizontal elementary plates signifying floors. Accordingly, the vertical elementary plates gain a strength to eliminate their compositional subordination by the horizontal elementary plates.

On the other hand, algorithm K follows the equation: Horizontal Plate + Vertical Plate = Recessions emerging by the total separation of the Plates. As algorithm J brings a compositional strength to the vertical elementary plates to equilibrate their relationship with the horizontal ones, algorithm K brings a compositional strength to

the horizontal plates to equilibrate their relationship with the vertical ones. This recession form can emerge when a horizontal elementary plate is supposed to be propped by the vertical ones. In such conditions, the needs of the horizontal elementary plates to be propped are reduced to a minimum degree whenever it is possible. There are a lot of instances of the usage of this recession form, such as the horizontal elementary plates of the stairs are departed from the vertical ones of the walls, and they are only propped by themselves and the horizontal elementary plates of the floors they connect. Yet, the most explicit emergence of this recession form is when the horizontal elementary plates function as cantilevers. In these instances, the horizontal elementary plates are only propped by one of the vertical plates; and, if there are other vertical elementary plates nearby that are ready for propping them, algorithm K elementarizes the horizontal elementary plates and departs them from the other vertical elementary plates. This recession form can be detected especially in the built-in elementary plates signifying a sitting place for the people. Even though algorithms J and K are diametrically opposed – the elementary plates totally interlocked by their intersection at first, and they are completely departed from each other at second – they function similarly by bringing a needed compositional strength to equilibrate the horizontal and vertical elementary plates.

Algorithm L on "The Elementary Recessions Vocabulary Board of the METU Campus" (Figure 38) is the last recession form of the built-form of the Campus. The recession form of algorithm L is similar to the recession form of algorithms H and I in terms of their way of being generated by meeting elementary plates sitting on different virtual planes. Yet, even though algorithm L generates a similar recession form with algorithms H and I, it elementarizes "a group of elementary plates" together whose assembly defines a separate "object." This recession form can be detected in the details of the built-form of the Campus, such as where the group of elementary plates defining stairs meet with walls, on the contrary of the recession forms of algorithm K. The elementary plates assemble as a group and generate a stair as a separate object. When the elementary plates of the stairs should merge with the elementary plates of the walls, algorithm L intercedes to elementarize the stairs as a

whole from the walls. This operation can be either as the contours of the elementary plates of the stairs are offset outwards on the wall, and the defined area on the wall is recessed; or, the upper parts of the elementary plates of the stairs are offset inwards by shortening from the walls while they are still merged from their bottom parts with the elementary plates of the walls. Further, the recession form of algorithm L can also be detected in some of the artworks or even in the concrete vases.

The elementary plates can assemble as a group and create a separate object such as artwork or simply a vase. The recession form of algorithm L elementarizes them by the same recession form of algorithms H and I; accordingly, the objects generated by the group of elementary plates consolidate their discrete identities even though they are merged with the elementary plates of the grounds. The objects in question might already be dissociated from the other elementary plates with their plastic forms by not completely following the order of orthography; yet, the recession form of algorithm L brings to the objects an enhanced monumental characteristic and compel them to exhibit themselves as sculptures. Thus, this recession form is also an artistic finishing of the built-form of the Campus, and it follows the equation: Group of Elementary Plates Defining an Object + Vertical or Horizontal Plate = Recessions emerging at the meeting points of the Group of Elementary Plates Defining an Object and The Vertical or Horizontal Plate.

All the recession forms of the METU Campus generated by the algorithms on “The Elementary Recessions Vocabulary Board of the METU Campus” (Figure 38) are fundamental relationships for actualizing the principles of elementarization and integration on the built-form of the Campus. The elementarization and integration principles of the master plan are successfully translated to the built-form by the elementary plates and their way of articulations through various combinations of the recession forms. Despite the elementarist painting essence of the elementary plates on the master plan, the elementary plates of the built-form generate the elementarist space conception by their architectonic assembly. Accordingly, the Çinici architects totally protect the autonomy of the architectural design discipline in their

elementarist space conception by using materials and assembling techniques very peculiar to architectural design.

4.3 The Floating Campus

Reyner Banham states that "Space in Elementarist art is, indeed, continuous and open, and the work of art is a structure that makes its rectangularity manifest by giving body to its grid-lines and the planes and volumes between them."[139] Accordingly, the METU Campus also fully responds to the statement of Banham, and all the elementary plates of the Campus and their articulations through various recession forms create the elementarist space conception of it. In the space conception of the built-form of the Campus, not only the principles of elementarization and integration of the elementary plates of the master plan embody corporeal properties but also all the elementary concepts residing in the master plan, such as the way of treatment of the frame and fragmentation, figure and ground relationship, planarity and flatness, equilibrium of the elementary plates and their nonhierarchical wholeness, and the measurable grid, coincide with this transformation. Therefore, the architectural design of the Campus presents a peculiar experience through its spatial qualities that are generated by the elementary plates.

[139] Op.cit. Banham, p.191.

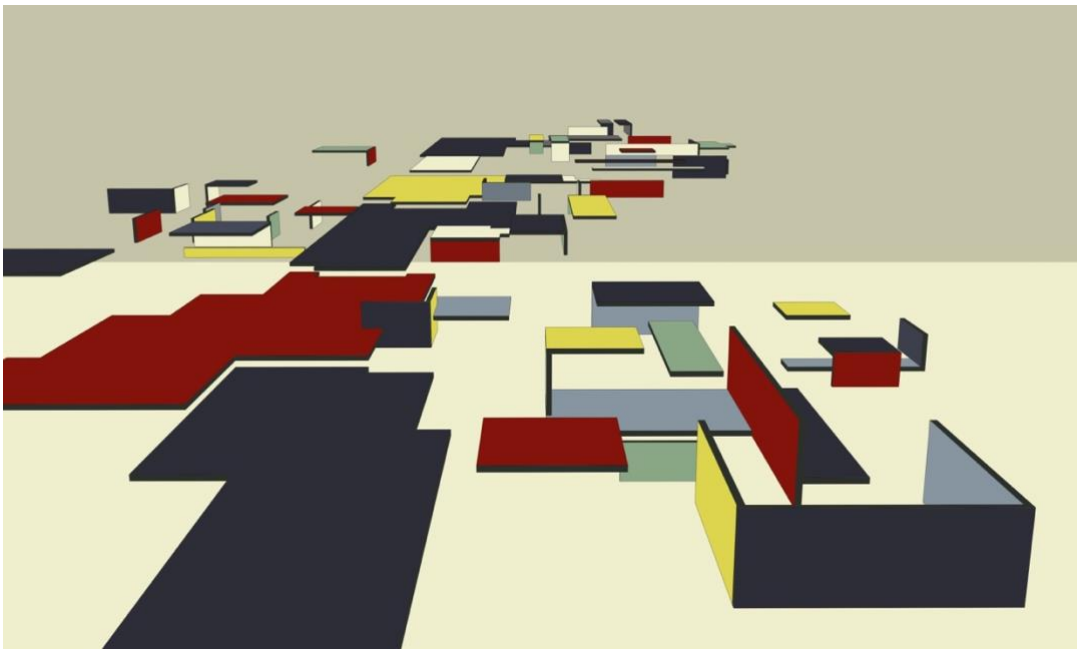

Figure 39. The Integration of the Elementary Plates in the Built-form of the METU Campus (Nejat Emre Özen, 2020)

The horizontal elementary plates coming from the master plan are articulated by algorithm A, and they sit on different levels of space in the built-form of the METU Campus. These elementary plates present flat surfaces. Then, algorithm C intercedes to organize the vertical elementary plates. They are placed on the flat horizontal elementary plates in various ways to fragment them and define spaces serving different usage needs. The articulation of the vertical elementary plates by algorithm C is totally based on the purpose of sustaining the principle of integration on the master plan as well as in the built-form. The integration of the vertical elementary plates in the built-form also leads to the integration of the spaces they define. As mentioned before, the vertical elementary plates of algorithm C are interdependent, and they have an "exponential" relationship. Thus, algorithm C involves not only the articulations of any two of the vertical elementary plates from different places of the Campus but also all the vertical elementary plates of the Campus to interconnect them at the same time. Accordingly, all the spaces of the Campus defined by all the vertical elementary plates are also integrated, and the integration of the spaces also

gains an equilibrium and becomes a “nonhierarchical whole” as the elementary plates are. Thus, the uniformity of the master plan generated by the integration of the horizontal elementary plates also continues in the built-form with the articulation of the vertical elementary plates, and the association of all the elementary plates makes the Campus one uniform space. There is still no difference between the alley and the buildings as in the master plan, and the difference between interior and exterior spaces is also bemused in the built-form of the Campus because of their integration. Further, and most importantly, equilibrium and the nonhierarchical whole of the elementary plates, as well as the spaces they define accordingly, also determine the way of life on the Campus, and they generate the idea of equality in user experience.

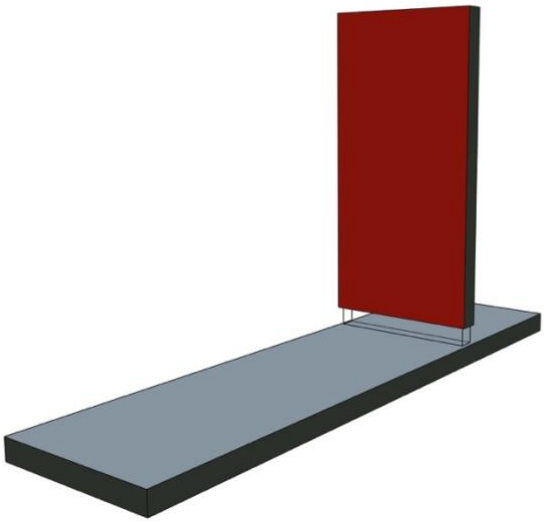

Figure 40. The Elementary Recessions of the Horizontal and Vertical Plates of the METU Campus (Nejat Emre Özen, 2020)

The orthogonal order of the elementary plates on the master plan of the METU Campus follows horizontal “x” and vertical “y” axes. In the built-form, the elementary plates sustain their horizontal and vertical relationship by the virtual planes that are created by the combinations of “x” and “y” axes with the “z” axis, which are x-y, x-z, and y-z planes. The various combinations of algorithms A and C

on the “The Elementary Recessions Vocabulary Board of the METU Campus” (Figure 38) generate the primary spatial decisions by following these virtual planes: algorithm A follows the virtual planes of x-y axes, and algorithm C follows the virtual planes of x-z and y-z axes. Yet, the way of operating the assembly of the elementary plates in the built-form articulated by the recession forms of algorithms A and C becomes critical for protecting the elementary identities of the plates. At this point, algorithms of H and I emerge to protect the elementary identities of the plates. “The Elementary Recessions of the Horizontal and Vertical Plates of the METU Campus” (Figure 40) zooms in algorithm H and demonstrates the assembly of the horizontal and vertical plates that it generates.

The recession form in “The Elementary Recessions of the Horizontal and Vertical Plates of the METU Campus” (Figure 40) is very powerful in embodying and expressing all the elementarist space conception of the Campus by itself. The critical recession detail is a representational “dis-joint,” and it is a determinant input in the success of the built-form of the METU Campus for achieving its elementarist space conception. This keystone recession form representationally departs the horizontal and vertical plates that are physically merged and elementarizes them. This act demonstrates a delicate resistance to the gravitational forces of the earth. While gravity bounds the vertical elementary plates to the horizontal ones, this recession form generates a counter-force and compels the vertical elementary plates to take off. Thus, it is the second operation on the elimination of the ground. As the horizontal elementary plates of the Campus use the topography for eliminating the topography at first, which is demonstrated through the master plan, or Mondrian similarly uses the ground of his paintings for eliminating the ground, this recession form uses the gravity for eliminating the gravity. Accordingly, all the elementary plates of the Campus generate the idea of “floating.” Through representational elimination of the ground and gravity, all the elementary plates float in space. This situation creates a tension between the two opposites: the first is the “corporeal” properties of the plates that connect the plates to the earth and each other constantly, and the other is the “disembodied” properties that compel the plates to disconnect

from the earth and each other, accordingly, compel them to float. Thus, all the assembly of the elementary plates represents not a constant "being" but a dynamic "becoming."

Another essential quality of the recession form in question is the sculptural monumentality that it attributes to the vertical elementary plates. Rosalind Krauss emphasizes the "placeless" and "self-referential" characteristics of the sculptures in the modernist period and states that "Through its fetishization of the base, the sculpture reaches downward to absorb the pedestal into itself and away from actual place; and through the representation of its own materials or the process of its construction, the sculpture depicts its own autonomy."[140] Along with the elimination of the topography and gravity, the elementary plates of the METU Campus are in full accord with Krauss' statement. Yet, not only the horizontal elementary plates act as bases for the vertical ones, but also the vertical elementary plates do the same thing for the horizontal ones because the idea of floating generated by the recession forms creates a directional bemusement. Thus, the elementarization and integration of the plates also bring the Campus a sculptural monumentality as a whole and carry the Campus to the "expanded field" of Krauss. Besides, through the horizontal elementary plates of the master plan sitting on the higher levels of the topography of the land, the whole assembly of the elementary plates makes the Campus a "City Crown" that consolidates the sculptural monumentality of it; and the Campus represents "the dissemination of truth and knowledge"[141] with its disseminated and ready-to-grow elementary plates and as well as equality and democracy with the

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[140] Rosalind Krauss, *Sculpture in the Expanded Field*, October, Vol. 8, Spring, 1979, p.34.

[141] Sargın and Savaş refers to the Jury Report from 1959 of the first competition for the METU Campus (METU Archive), which states "*A University is a society—its purpose is to search for and disseminate truth and knowledge. This means that it is always on the move, fluid and flexible, expanding and contracting in sometimes-unpredictable directions. Further, the qualities with which the university buildings should be infused seem often to be mutually conflicting—seclusion and adventurousness, humility and dignity, spaciousness and intimacy, flexibility and order*."
Op.cit. Sargın & Savaş, p.94.

flatness and the equilibrium of the elementary plates that are generated by the principle of integration. Thus, the Campus becomes a symbolic generator in the new capital city of Ankara for the new ideals of the new republic.

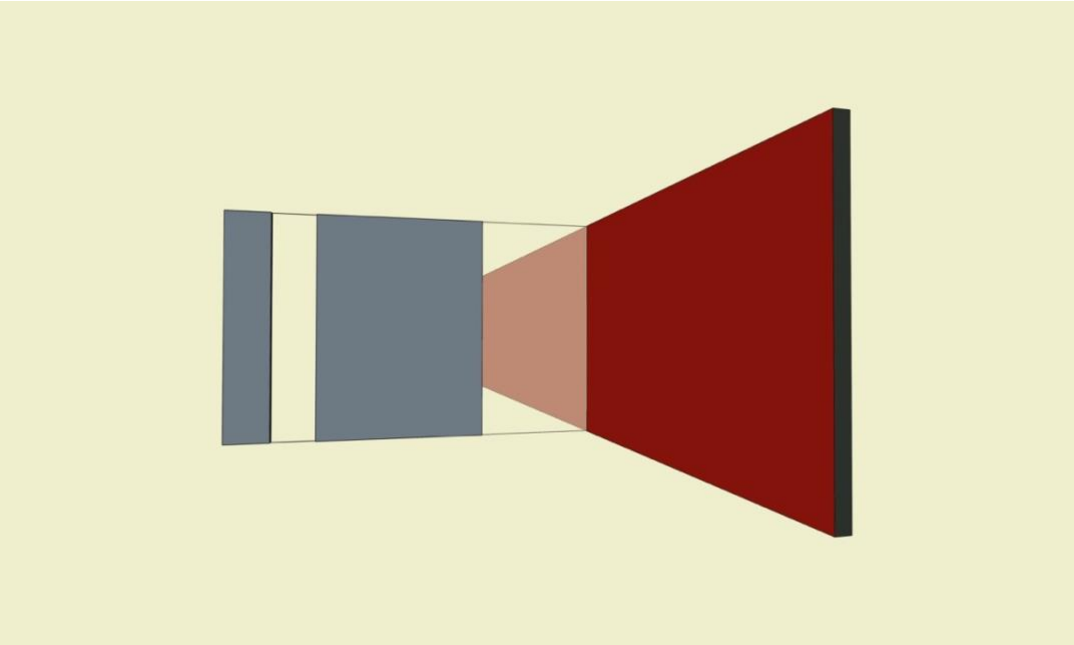

Figure 41. The Transparent Elementary Plates (Nejat Emre Özen, 2020)

The integration of the elementary plates of the METU Campus also generates integrated spaces. Even though the various recession forms perform to elementarize and integrate the plates, these actions also have a responsibility for presenting a comfortable environment to the people. Thus, the primordial duties of the architectural design, such as protecting the people from unfavorable weather conditions or receiving sunlight to the interior spaces, become vital. The conventional window designs act as barriers and respond to such needs very well; yet, the elementary plates of the Campus need a special treatment for opening needs. The vertical elementary plates supply lots of openings by their articulation with algorithm C. However, because the various recession forms strongly articulate the elementary plates, any conventional window design could easily ruin the compositional totality that is generated by the principles of elementarization and

integration. At this point, the transparent plates with algorithms of F and G intercede to create an isolation barrier and solve the opening problem with full respect to the principles of elementarization and integration.

The conventional windows are generally designed by the combinations of transparent materials and various materials for fragmenting and constituting a skeleton for them. Yet, the Çinici architects also elementarize the openings of the METU Campus and "analyze" the conventional window composition into "discrete components" and "reduce these components to a few irreducible elements" as in the definition of the term elementarization by Yve-Alain Bois. The only remaining element is the transparent plates in this performance. Even though the transparent plates have skeletal frames, they are embedded in the other elementary plates by sitting on the scratch-like recessions on these elementary plates. Therefore, the generic image of a conventional window design is bemused by the Çinici architects, and the transparent plates are there only for being absent. Accordingly, the openings remain as the sole openings, and the isolation of different spaces is achieved without interrupting the articulations of the elementary plates. In this way, the integration of the elementary plates and as well as the integration of the spaces are protected, and dissociations between different spaces are also bemused by the almost uninterrupted perspectival views of the Campus. Thus, the idea of continuity beyond the frame residing in the elementarist paintings of Mondrian or Malevich is also generated in the METU Campus, and Reyner Banham's statement of "Space in Elementarist art is, indeed, continuous and open, and the work of art is a structure that makes its rectangularity manifest by giving body to its grid-lines and the planes and volumes between them"[142] is fully responded by the Campus.

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[142] Op.cit. Banham, p.191.

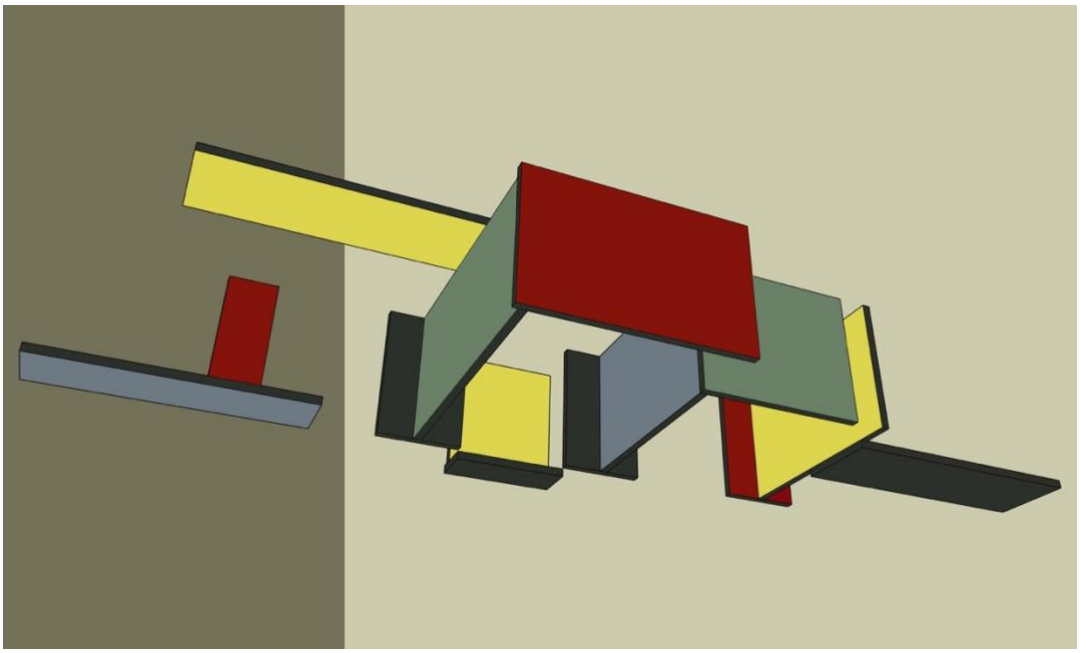

Figure 42. The Continuous and Open Spaces (Nejat Emre Özen, 2020)

Figure 43. The Integrated Spaces of METU Faculty of Architecture I (Nejat Emre Özen, 2018)

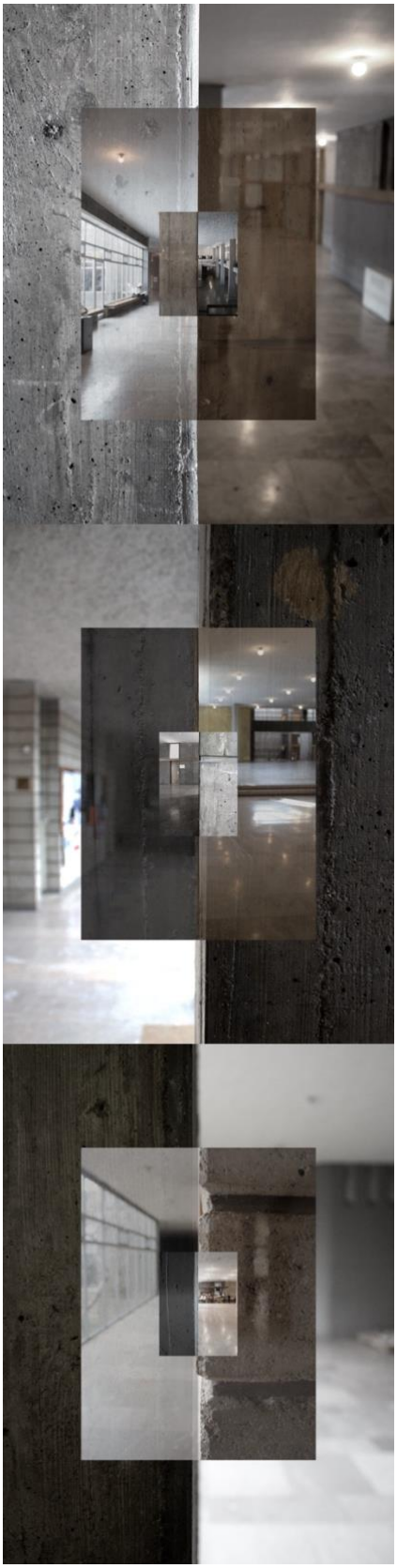

Figure 44. The Integrated Spaces of METU Faculty of Architecture II (Nejat Emre Özen, 2018)

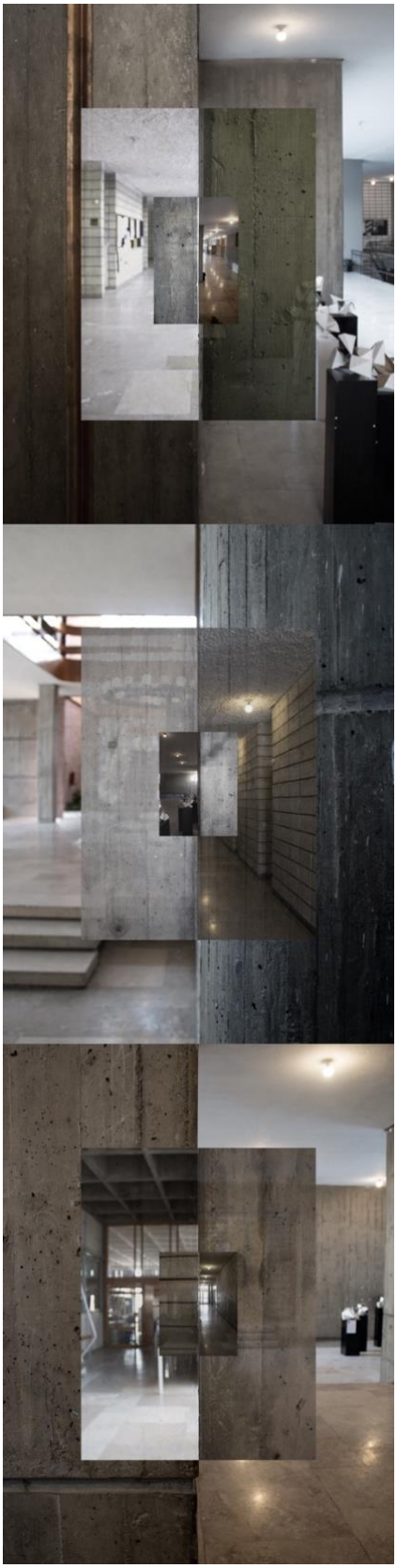

Figure 45. The Integrated Spaces of METU Faculty of Architecture III (Nejat Emre Özen, 2018)

Figure 46. The Integrated Spaces of METU Faculty of Architecture IV (Nejat Emre Özen, 2018)

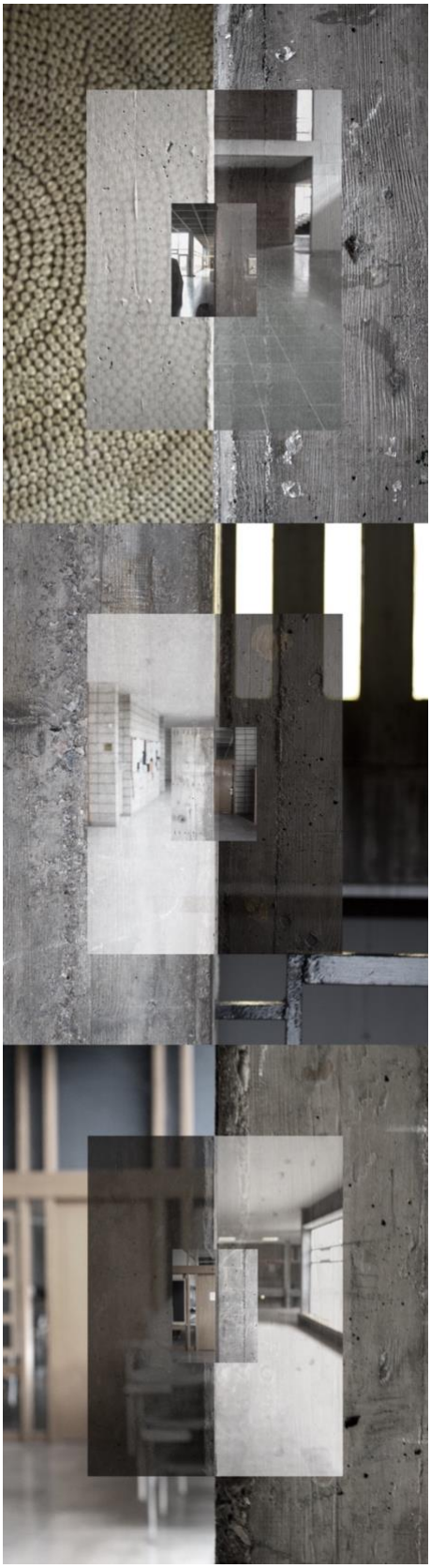

Figure 47. The Integrated Spaces of METU Faculty of Architecture V (Nejat Emre Özen, 2018)

The elementarization and integration of the plates also generate the integration of different spaces of the built-form of the METU Campus. This situation creates a bemusement in spatial perception and compels the different spaces to flow into each other. The Faculty of Architecture building is an epitome in terms of these qualifications, and the bemusement of the spaces through the elementary plates is represented in "The Integrated Spaces of the METU Faculty of Architecture" collage series (Figures 43-47). The generative principles of the Campus and the Faculty building compel these series to be also generated by the principles of elementarization and integration in the photograph and collage media. In this process, the different spaces of the Faculty building in the perspectival view are "analyzed" into "discrete components," in an interpretive way, by using photographic frames, and the components are reduced to "a few irreducible elements" that are the vertical elementary plates and the spaces articulated by the recessions. The elementarized views of the plates and the spaces of the Faculty building through photographic frames are regenerated in the collage medium by superimposing them on top of each other in a perplexed order, and they are rearticulated into a "syntactically indivisible and nonhierarchical whole" as in their original formations. The series also emphasizes the idea of continuity and growth beyond the frame embedded in the Faculty and the Campus, and they represent the elementarist space conception of the Faculty building by using the photographic representations of the actual materials.

The representation of the actual materials of the Faculty building by the collage series also brings to the end the gradual act of unfolding the elementarization of integration principles of the METU Campus, which follows the direction from the "disembodied properties" of the master plan towards the "corporeal properties" of the built-form. The elementarization and integration principles generate the elementarist space conception of the Campus by protecting its disciplinary autonomy, and they are articulated by the materials and techniques very particular to the architectural design. Therefore, the last phase of the elementarization and integration principles in the built-form of the Campus is the application of these

principles also on the materials. The Çinici architects might have followed the "brutalist" tendency of the period in terms of exposing the material qualities of the plates; yet, the exposition of the material qualities of the plates actually fits perfectly to their "elementary" states.

The act of elementarization is a reductionist operation, and it reduces a practice into its "essential" components. These components are "irreducible" by their fundamental nature, and any other further operation on them besides the principles of elementarization and integration can easily spoil their elementary conditions. Therefore, concealing any elementary plate with another material adds a secondary layer to it and decreases its elementary condition unless the secondary layer is also necessarily fundamental. Yet, the elementary plates of the METU Campus expose their very elementary conditions without being concealed. This exposition not only "reveals the materials and codes"[143] of the elementary plates by signifying their tectonic and load-bearing attributes but also differentiates the elementary plates even if they are physically merged. The elementary plates' exposed material differentiation analogically functions in the same way as the colors of the elementarist paintings, such as Mondrian's primary colors, to differentiate the elements. It directly aids to the success of the principle of integration because "the visual elements in question are meaningful only through their differences"[144] in Yve-Alain Bois' terms. Accordingly, the elementary plates of the METU Campus are also constituted by elementary materials such as concrete, brick, steel, and glass. While the different mold traces of every concrete plate complement their elementary state by bringing them a unique identity, the articulations of the various kinds of bricks also generate sophisticated elementary plates; and the assembly of the elementary

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[143] "Revealing the materials and codes" is an articulation of Yve-Alain Bois on the term "essentialism."
Op.cit. Bois, 1998, p.102.
[144] Ibid. p.103.

plates embodied in these material forms constitute the built-form of the METU Campus.

All in all, the architectural design of the METU Campus by the Çinici architects presents an epitome for performing the principles of elementarization and integration both in its drawings, especially the master plan and its built-form. The painterly origin of the generative principles is applied to the built-form of the Campus while protecting the autonomy of architectural design over painting. These generative principles are embodied in elementary plates having tectonic qualities, and they are articulated by the materials and techniques very particular to the architectural design. The various recession forms are constant parameters of the articulations of the elementary plates, and the elementarist space conception of the Campus is generated by the elementary plates and their various recession forms. The elementarization and integration of the plates also generate elementarized and integrated spaces that are bemused and flows into each other. This way of articulations of the elementary plates representationally eliminates the ground and gravity; they emphasize their own constitution; and, they generate the idea of floating. All the assembly and articulation of the elementary plates through the principles of elementarization and integration brings the architectural design of the Campus to the "expanded field" of Rosalind Krauss, and the METU Campus becomes a gigantic work of art that signifies equality and democracy with the flatness of the elementary plates and their equilibrium, the "dissemination of truth and knowledge"[145] with the dissemination of the elementary plates, and symbolizes the ideal future that is generated by an ideal environment.

[145] Op.cit. Sargın & Savaş, p. 94.

CHAPTER 5

CONCLUSION

This study starts with a claim that scrutinizing the corresponding intricate relationship of the architectural design and the fashion design in the modernist period can elucidate the period in a different manner and present peculiar articulations for conceiving modernity deeply. Therefore, the study firstly focuses on the film "Mon Oncle" by Jacques Tati from 1958 regarding the architectural design and fashion design's relationship and continues with the "Mondrian Dresses" by Yves Saint Laurent from 1965. Discovering the embedded "elementarism" of the Villa Arpel, which constitutes the main set of the film "Mon Oncle," and the dresses, furniture, and industrial products that reciprocate the "elementarism" of the house with their designs aid to remark on the notion of "gesamtkunstwerk" or "total work of art" in the modernist period. Consequently, the two important generative principles of "elementarization" and "integration" emerge from another modernist movement that embraces the notion of "total work of art," De Stijl, by the explanations of Yve-Alain Bois.

These principles lead to scrutinize the "Mondrian Dresses" by Yves Saint Laurent, which translate these principles from Mondrian's paintings to fashion design. The translation of the paintings to the fashion design by Yves Saint Laurent demonstrates the applicability of the principles of elementarization and integration to another discipline while protecting the discipline's autonomy. The virtual elementary planes and lines of Mondrian and their integrated relationships embody the dress form in Mondrian dresses by following the materials and assembly techniques very peculiar to fashion design. Thus, the dresses are generated by the elementary garment blocks and their assembly by sewing now. In the dressmaking process, other parameters specific to fashion design and the human body emerge; and the elementarization and

integration principles are performed in the dresses through these parameters. In this way, Mondrian's many important painting concepts also translated into dresses, such as his approach to figure and ground relationship, the equilibrium in his compositions, or his way of treating the painting frame. Therefore, the boundaries between painting and fashion design are blurred by these experimental dresses, and the dresses demonstrate the very possibility of the unification of the disciplines through the application of principles of elementarization and integration.

The architectural design of the METU Campus, designed by the Çinici architects in the 1960s, on the other hand, presents another modernist formation that the principles of elementarization and integration are performed. The generative principles are applied to architectural design; accordingly, applying these principles is determined by the parameters and concerns specific to architectural design. The principles of elementarization and integration also protect the autonomy of architectural design by using materials and assembly techniques very peculiar to architectural design. Painting and fashion design practices can be performed directly on the subject matter itself; yet, architectural design practice is performed through the subject matter's representations. Thus, the drawings of the Campus are essential for scrutinizing the application of elementarization and integration, and the master plan of the Campus is the most important one for initiating the elementarist space conception of the Campus. Because of its two-dimensional drawing nature, the master plan is close to the painterly practice; and the application of the principles of elementarization and integration brings the master plan closer to the elementarist paintings. Accordingly, the undisclosed piles of discrete rectilinear plates generate the master plan, and the generative principles bring the elementarist painting concepts to the spatial qualities of the Campus. These concepts, along with the principles of elementarization and integration, not only create the elementarist space conception of the Campus but also fully responds to both functional and representational qualities that are expected from the design of the Campus.

In this chapter of the study, scrutinizing the elementarization and integration principles of the METU Campus starts with the master plan and continues with

unfolding it to the end of the built-form's details. The "disembodied" qualities of the principles of elementarization and integration in the master plan gain "corporeal properties" when they are translated into the built-form. In this process, the rectilinear elementary plates of the master plan are embodied in elementary tectonic plates in the built-form, and the principles of elementarization and integration are performed in the built-form by the articulations of these elementary plates through various recession forms. The recession forms elementarize and integrate the plates and provide a constant structural basis for the articulations of them, and their various way of combinations yield the Campus. In the end, the integration of the elementary plates makes their assembly a "nonhierarchical whole" in a state of equilibrium; and their way of articulations also integrate the different spaces they define and unify them in a bemused way. Further, all the elementary plates and their recession forms signify the idea of floating, and the sculptural monumentality that is achieved by the articulations of the elementary plates with the recession forms makes the Campus a work of art that represents "dissemination of truth and knowledge" through the dissemination of its elementary plates and the equality and democracy through the equilibrium of the elementary plates and the spaces they define. All these qualities make the METU Campus a living proof of Yve-Alain Bois' claim that the environmental utopia of De Stijl is the corollary of principles of elementarization and integration[146] and carry the Campus to the "expanded field" of Rosalind Krauss.

[146] Op.cit. Bois, 1998, p.103.

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APPENDICES

A. The METU Campus and the Pedestrian Alley

Source: https://archives.saltresearch.org/handle/123456789/84106

B. Interior Space Photograph from the METU Faculty of Architecture Building

Source: https://archives.saltresearch.org/handle/123456789/92532

C. Interior Space Photograph from the METU Faculty of Architecture Building

Source: https://archives.saltresearch.org/handle/123456789/92532