CULTURE OF ARCHITECTURE: AN INQUIRY INTO FRAGMENTS OF PERCEPTION, CONCEPTION, AND REASON

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ABSTRACT

CULTURE OF ARCHITECTURE: AN INQUIRY INTO FRAGMENTS OF PERCEPTION, CONCEPTION, AND REASON

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Architecture is a culturally fueled, creative, and interdisciplinary profession. It operates in the conception, coordination, and critical assessment of the built environment while requiring the refinement of an architectural common sense, through an acumen that is most pragmatically tuned for the delivery of all services involved. The ongoing virtualization in a globalized consumer society allows for the conception, urge, and realization to propagate previously incomprehensible forms and methods, and a tendency to move away from the customary. While doing so, it makes it customary for the architect’s inquiry to depend on a foreign interface, relegating form and construction problems from actual, material dimensions into the domain of representation. To explain this phenomenon, the thesis observes how the series of industrial revolutions since the nineteenth century have disrupted the evolutionary pace of many cultures, and how architecture reacted to those gradual shifts of thought from pre-modern to modern global paradigms. It analyzes how the current trends of virtualization and image propagation threaten intellectual labor value while also disregarding the ages' accumulated wisdom in the human interaction with the environment. Through a series of interrelated and argumentative chapters, a culture of architecture is defined by articulating the term in terms of means and

ends, by understanding technology not as the mastery of nature but as the mastery of the relation between nature and humankind, to propose strategies for the vicious legal, economic, and material cycles related to the contemporary architectural practice.

Keywords: Art, Architecture, Culture, Industrialization, Globalization

ÖZ

MİMARLIK KÜLTÜRÜ: ALGI, KAVRAM VE DÜŞÜNCE PARÇALARI ÜZERİNE BİR ARAŞTIRMA

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Mimarlık, kültürden beslenen, yaratıcı ve çok disiplinli bir uzmanlık alanıdır. Uzmanlık kapsamında bulunan yapılı çevrenin kurgulanması, koordinasyonu ve eleştirilmesi gibi işleri, amaca dönük bir mesleki sağduyu geliştirerek yürütür. Günümüzdeki küresel tüketim toplumu ve bu toplumun kendisini içinde bulduğu sayısal devrim, daha önce algılanamayan yöntem ve biçimlerin üretilmesini ve yayılmasını, insanların genel kabul görmüş yöntemlerden de uzaklaşmalarını telkin etmektedir. Bu telkin sonucu insan beyni kavramak için, biçim ve yapım süreçlerinin somut doğasını iki boyutlu grafik evrenine indirgeyen yabancı arayüzlere ihtiyaç duyar. Tezde, bu olguyu anlatmak için on dokuzuncu yüzyıldan itibaren gerçekleşen çeşitli sanayi devrimlerinin, kültürlerin doğal evrim süreçlerini nasıl etkilediği ve mimarlık disiplininin modern öncesi ve modern dönem arasında gelişen süreçlere nasıl karşılık verdiği araştırılmış, günümüzde etkin olan sanallaşma ve imge yayma eğilimlerinin, insanlığın yapısal çevre ile etkileşimindeki tarihsel süreçlerine dayalı bilgeliğinin ve buna bağlı olarak düşünsel emeğinin değerinin azaldığı incelenmiştir. Bir dizi eleştirel ve birbiriyle bağlantılı bölümde incelenen mimarlık kültürü kavramı, mimarlık disiplininin kendi amaç ve araçları ile birlikte tanımlanmış ve teknolojiyi doğaya egemenlik yerine, doğa ve insan arasındaki ilişkilere egemenlik

olarak anlamlandırılmıştır. Bu doğrultuda detaylandırılan günümüzdeki mimarlık pratiğiyle ilişkili yasal, ekonomik ve maddi kısır döngülere cevap veren öneriler sunulmuştur.

Anahtar Kelimeler: Sanat, Mimarlık, Kültür, Sanayileşme, Küreselleşme

To my beloved daughter Duru,

and the dreams of every child for a happier world

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TABLE OF CONTENTS

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION: FIELD OF RESEARCH, SIGNIFICANCE, METHODOLOGY, AND RESEARCH MEDIA

This dissertation intends to understand architecture as a process between its subject and its object while defining the culture of architecture as the governing set of conditions on and behind the scenes, including economy, politics, technology, and even education. It builds its theory with a focus on a prevailing dematerialization within the profession, which is exemplified throughout the text with instances of transition from the pre-modern to modern societies and from post-structuralist thought and beyond. Deliberating from a critical reading of the older and extending towards the more recent, several analyses of their common qualities are employed to derive conclusions for the set of affairs in the contemporary architectural practice, and how the practice should evolve in benefit of a greater good. Apart from referring to theorists and/or historians, it also emphasizes the theoretical value of the built and written work by the leading architects of both traditions. To link these traditions, a critical study of the first two industrial revolutions is considered concerning their impact on the value of physical labor and the more comprehensive social structure, and how people interact with their settings in such changing circumstances. This goal is a crucial one, much needed to reassess intellectual labor value after the digital revolution in an extensively globalized post-industrial world.

Among the broader goals of this thesis are to stress the evolutionary nature of all cultural processes, understand how architecture reacts to them, and propose suggestions of architectural inquiry that are more suited to the rhythm of the evolutionary continuum of human civilizations. To make these possible, focus on specific cultures and their in-depth peculiarities are avoided, unless they exhibit

direct cause-and-effect relationships that shall help tie, in an ontological discourse, the human *being* to the shaping of the environment, both at individual and collective scales. Following these observations, where similarities in such relationships across the ages are noted in order to approximate to patterns that can be understood as *cultural*, to which architecture, as a phenomenal activity, has developed its endemic systems of relating. Understanding these secondary, reactive relationships is the main goal in defining a culture of, and for architecture. The significance of this work to the contemporary discourse in architectural theory lies in its deliberate cross-geographic, temporal, and disciplinary approach that embraces fine arts, literature, and even music, to understand where architecture stands across the creative continuum of professions.

Acknowledging the *professional* character of all tasks, either aesthetic or not, we should look at perhaps the most dominant player in the process of making: the method, the raw mechanics of what is required to get things done from the beginning to the end. In this respect, a critical inquiry into technology becomes necessary, one that is discussed at length through the later chapters of the thesis with the theories of John Ruskin, essays of Walter Benjamin, and Manfredo Tafuri. From the naturalist moralism of the former to the Neo-Marxist critique of the latter, technology has had a habit of making labor less valuable for not all but many professions, as its reason of being is to make life easier, faster, and overall, more efficient.

When the power loom was invented and put to use in early nineteenth-century Britain, cotton weavers across the country were severely depressed for losing their previously privileged working conditions, engaging in occasionally violent riots against the machine (Aspin 1995, 63-70). Current times are only a little different, as labor inhibitive effects of technology are observed even in a broader range of professions, from finance technologies making conventional bankers less sought after to peer-to-peer ride-sharing software setting unrest along with taxi drivers across the globe. The aim of this work is neither to condemn the method nor the use of it. Neither the reader should take from this research an implication that technology

is gradually rendering creative technicians obsolete. It should be quite the opposite, given the abundant number of contemporary designers who use the new computerized methods to their advantage and become proficient in their field, who do not need to excel in their fine motor skills and unearth the artistic talent of the masters from the past to get things done. Aesthetic work, when happily married to technology, should remain in a safe zone.

The main danger lies in labor becoming an accessory to the method. This happens very often, in almost all professional fields of the contemporary white-collar labor market, from finance to logistics. The reason for this is based on the fact that most people are expected to work through systematic interfaces, whose intrinsic and subjective logic defines their capabilities, to an extent where it may even start shaping their way of thinking. In a good share of contemporary design practices, the know-how of the practitioner is defined, and evaluated, through their literacies in certain methods, tools, codes, and software. A very good proof of this phenomenon can be observed in almost every architectural job advert and resume. They generously mention the digital tools that are otherwise the intellectual property of third-party developers.

Here lies one good dilemma. Design tasks are disproportionately complex and multi-leveled to be pragmatically reduced to literacy in particular software. Theodor Adorno, on two consecutive and disproportionately insightful pages of Aesthetic Theory, declares: “The task of aesthetics is not to comprehend artworks as hermeneutical objects; in the contemporary situation, it is their incomprehensibility that needs to be comprehended” (Adorno 1997, 118). Adorno, articulating from Hegel, asserts that every creative endeavor product is the critique of its own myth. It depends on the spirit of the material or temporal situation that it is originally meant to represent, yet it kindles by opposing its materiality. In the most rational sense, an aesthetic task involves the mimetic translation of phenomena or into the construction principles of form in another medium. However, the paradox of aesthetic form lies in its dependence on methodologically irrational and impulsive mimesis; for that, it

avoids the assimilation of its own logic against a superimposed, exact, and mathematized logic, which may be observed in the works of Piet Mondrian (Adorno 1997, 118-119).

The architect, similar to an artist, is a professional who deals with the task of generating value from critical imitation. This critique involves an aesthetic search, which comes with a simultaneous logical questioning of prescribed myths at different degrees of exactitude. These cultural prescriptions may come as myths of form, of function, of purpose, of gender, of compositional logic, of user experience, of publicity, communality, privacy or intimacy, of spatial and constructional economy, of ownership, security and surveillance, of real estate value, of historicity, of style and or fashion, localness, and contextuality, of environmental performance, of technology, of universal design or fire prevention. Architectural discourse starts with selecting items from this extensive list of notions and is intended to be developed into an articulate set of consistent arguments for the sake of developing an appreciative opinion, for which priorities greatly vary.

This has been the case throughout history. As the Roman Emperor and Stoic philosopher Marcus Aurelius states by telling us to “Remember that all is opinion,” we indeed live in a milieu where we find ourselves as subjects to our perceptions. It is our subjective and error-prone reasoning is that causes the terror in our world. For Aurelius, a mind can only be free when it is free from its opinions. On the other hand, memory is a patch of thought created upon fallible perception and is registered, shared, or dismissed following strictly subjective mental processes that are profoundly affected by opinions. If individual memories and experiences cannot be free of opinions, they cannot and will not be free of error. Hence the use of collective reasoning, while also being error-prone, constitutes the most basic and the only applicable filter required for the transition of memories, customs, and styles through generations and societies (Aurelius 2002, 129-141).

The paradoxically simultaneous reading of dialectics by Adorno and the early subjectivism of Stoic philosophy by Aurelius shall help us build discourse through

this introductory chapter by bridging their theoretical and temporal gaps, at least from an architectural point of view. Arguments by Aurelius and Adorno are indeed focused on different phenomena, as the former dealt with the human mind's subjectivity while the latter on the dialectics of and between subject and object. They also stand almost two millennia apart along the philosophic continuum and share no direct line of influence. Nevertheless, both share common ground when their ideas are applied to architecture, which is described as the moderation of the environment in Reyner Banham's terms. Banham inadvertently connects Aurelius and Adorno as he concludes the second edition of *The Architecture of the Well-Tempered Environment* with the following words: “The greatest of all environmental powers is thought, and the usefulness of thought, the very reason for applying radical intelligence to our problems, is precisely that it dissolves what architecture has been made of to date: customary forms” (Banham 1984, 312).

Paradoxes and clashes of customs are everywhere. French and English landscaping traditions of the eighteenth century offer a good point of departure when analyzing the subject-object dialectics caused by environmental moderation. Is the formal French garden less mimetic of nature as it directly exposes the set of constructional principles behind its composition, or is it more truthful to its artificiality? Conversely, is the picturesque English garden more natural, or is it more deceitful to the visitor through concealing the artificial mechanics in a false setting? Would Adorno find comfort in the French garden's undialectical translation or the impulsive mimesis of the English? Would Mondrian better enjoy a stroll around Versailles or Claremont? Do we, or should we reach an agreement in justifying our aesthetic appreciation arguments, or simply are we bound to our cloud of comparative opinions?

Answering these questions is quite difficult, and their answers are most likely not rewarding. However, we can discuss why one approach has developed away or evolved differently from the other. There we can get answers, based on historical, economic, social, and political parameters that together shape cultures. Gottfried

Semper and Reyner Banham's arguments are used in this work as binding agents for this concern due to their emphasis on culture and how it reacts in relation to the physical environment. The problem definition is then articulated by research on the history of modernization until contemporary times. Works of Walter Benjamin, Martin Heidegger, and Jean-Paul Sartre are later employed to formulate the main theoretical framework for the reception and conception of arts instead of those of architecture. The culture of architecture is then understood as the collective consciousness that shapes how we interact with the physical environment.

As a start, we can hypothetically understand the concept of culture as the totality of polyphonic opinions, before developing our discourse on how these opinions shape the trajectory of architecture. Banham explains the issue of cultural behavior of managing the environment by exemplifying two possible contrasting decisions to be taken by a savage tribe as it arrives at an evening campsite that offers abundant fallen timber. The tribe may either develop a structural solution of building a windbreak or rain shed or a power-operated solution of setting up a campfire after assessing what is at its disposal. The tribe should ideally, as Banham reads from Le Corbusier and Marc-Antoine Laugier, calculate the amount of wood available and estimate the weather conditions for the night and make use of the resources accordingly. Their decision between a single demanding investment or an easy yet resource-depleting course of action depends on their cultural prescriptions to satisfy physical and psychological expectations from the environment (Banham 1984, 19).

The initially *savage* tribe gradually develops certain ways, models of reaction, as it evolves into a more developed, established community with more complex patterns of interaction. Their decision to set a campfire, or to erect a shelter, or both, or even to do nothing, in return, shapes the tools, crafts, and the labor division required to initiate all processes involved in materializing their decision, that shall, in an excruciatingly complex chain of events, eventually evolve into dichotomies such as the French versus the English landscaping traditions. In a logically sound attempt to understand what culture of architecture stands for, the analysis of such chains, discrete niches, or dead-end family trees should be avoided.

Instead, the attention should be turned into the pre-modern. As articulated later in the ninth chapter, *Out in the Open: Structuring the Archaic Wisdom,* the customary reasoning behind what the environment provides and how people interact with it is best visible in pre-industrial and semi-nomadic societies that still exist around the globe. As noted by Aldo van Eyck, there is more to learn from them in understanding and improving our modern condition. Van Eyck asserts that there is much to be inspired from the ways how people, in places such as Greenland, Africa, and Pre-Colonial Americas, among others, have been dealing with limited resources with grace and accuracy in extending their collective behavior into inspiring built form; before rhetorically asking whether we, as modernized individuals living in a globalized society, were essentially different than those who are not. For Van Eyck, members of the modern societies were mentally and physiologically the same as the archaic, however, they lacked the *solidarity* of the latter, which was required to prevent the face of Earth from being rendered into "a network of scars", and technology most commonly serving as a malevolent facilitator in the process (Van Eyck 1981, 5-7).

The *kepenek* (figure 1.1), a traditional felt cape worn by shepherds of the Western Anatolian Yörük peoples offers a fine instance of an artifact that has been culturally and purposefully shaped for supreme environmental conditioning, which Banham and Van Eyck intended to articulate with their architectural discourse. *Kepenek* is a product of traditions that have been carried by the Turkmen settlers from the Central Asian steppes into the mountainous Mediterranean hinterlands of Anatolia. Made of felt, the seamless woolen cape is intimately tied to methods with which the nomadic herders covered their shelters in the harsh climates of Central Asia. The cape is, in fact, a small and portable *yurt* that protects the shepherd from the elements, makes him large and imposing against the predators that may threaten the herd, and even serves as a sleeping bag. The highly insulating wool fibers of the *kepenek* are sourced from the very same livestock that the wearer of the cape is meant to protect, rendering a discrete and sustainable material cycle. The cape is the prime product that is employed, through the activity of the shepherd, in the sourcing of food and building

materials for the entire community. Therefore, the making of more durable, higher quality capes also contributes to the craft of felt making that is essential in the production of other artifacts of everyday use. In being so, the cape also constitutes a cultural symbol identifiable with the nomadic animal-herding lifestyle (Begiç 2016, 44-62). The *kepenek* defines the immediate physical and social environment of the shepherd, and as an object, is intimately tied to the economic lifecycle sustained by the Yörük Turkmens, who carried their ways of living from afar into a new paradigm. It is one instance of bespoke architecture, both a piece of clothing in its capacity as a cape and also a portable shelter that tempers and defines the environment of the shepherd, one that is produced for and after the customary behavior of a community.

Figure 1.1. A Shepherd in his *Kepenek*, Western Turkey, 1986. (Tarih-i Kadim Arşiv, 2020).

To make the discussion on the Yörük Turkmen *kepenek* or a *yurt* valid to our wider argument and the ideas of Banham, we shall consider one other instance of people

settling in new lands and their ways of shaping the domestic vernacular, with the dwellings built during the European colonization of North America. Quoting from *The Weather-Conditioned House* by Groff Conklin, Banham shares the author's opinion on a house being "nothing but a hollow shell" while mentioning Conklin's biased American perception of a *shell* being "all a house or any structure in which human beings live and work." Mentioning modest, single space structures that early European settlers built in the new continent, Banham observes that the American tradition quickly adopted the habit of investing less in buildings while depending more on resources, for that resources were abundantly available, and their harvesting made habitation easier. The cultural preparedness of European settlers, likely to result from a colonizing mindset, to "pump more heat, light, and power" is both a direct outcome and a remedy of the informal architectural layout, in which space and air continuously flow around due to the lack of partitions. Phenomenologically speaking, the American house is nothing but a single room within the infinite continental outdoors. It is accessed after traveling great distances; through the semi-open foyer space of the terraced porch, which is the most monumental space of domestic vernacular architecture in the United States (Banham 1965, 70-79). It is where the architectural setting intensifies against the external environment. One enters a micro-universe where environmental conditions change along with rules of social conduct, similar to the vestibule of a church or the iwan of a caravanserai.

The cultural preparedness favoring the *power-operated* solution eventually makes the American house, and all other variations of domestic architecture hailing from similar colonial backgrounds, into thermally inefficient shells that are over-dependent on auxiliary services. For Banham, these shells are most commonly articulated to conceal all the electro-mechanical innards of the domestic environment, to a point where conventional architectural inquiry is overridden by the complexity of the problem, and disproportionately high costs of managing all of the auxiliary systems. Banham admittedly exaggerates this condition through a drawing titled *Anatomy of a Dwelling* (figure 1.2), as he suggests "The house itself has been omitted from the drawing, but if mechanical services continue to accumulate in this

rate, it may be possible to house in fact", in further contribution to the idea of the generic house of the industrial age as a hollow shell (Banham 1965, 71).

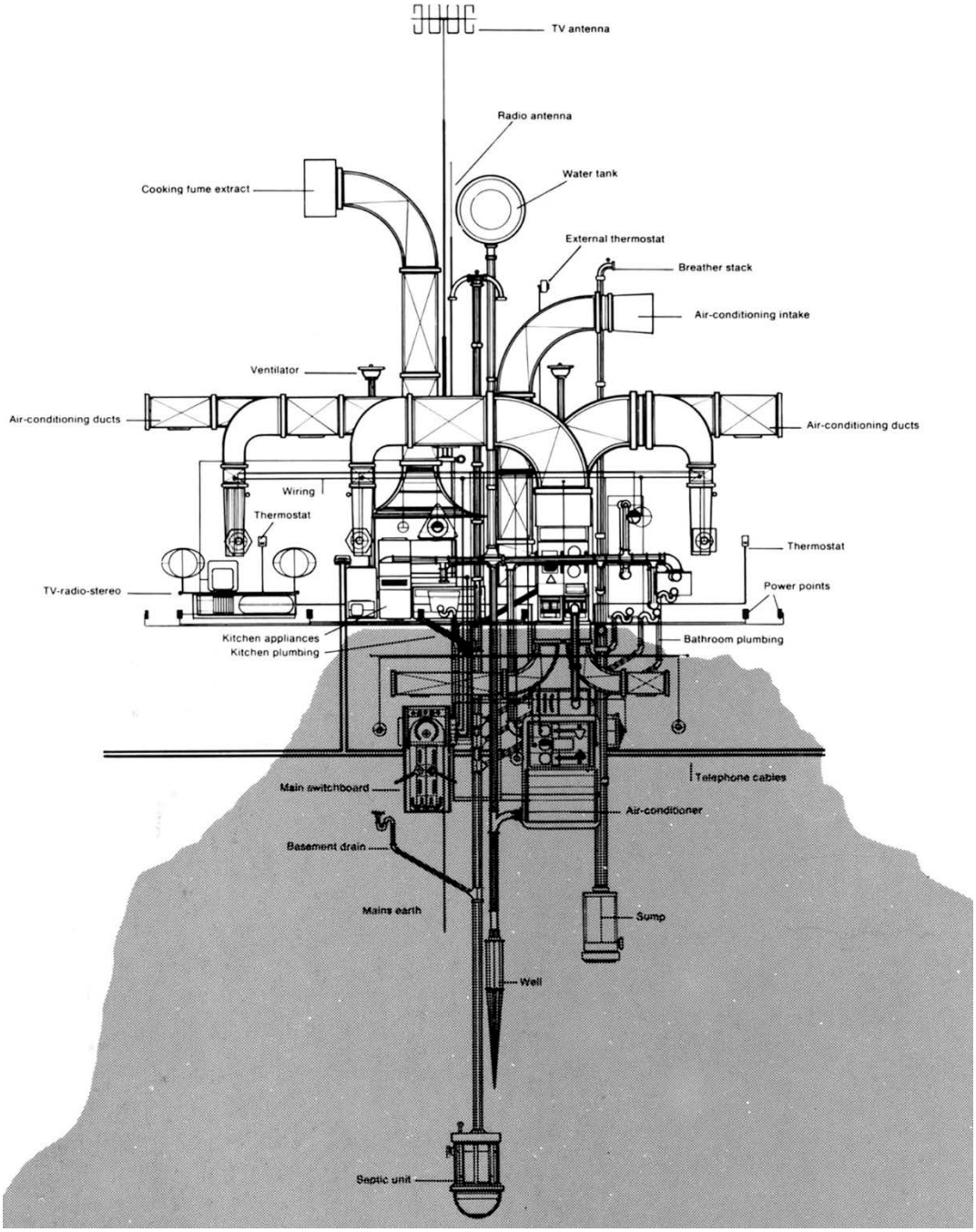


Figure 1.2. Anatomy of a Dwelling, by Reyner Banham and François Dallegret, 1965. (Banham 1965, 71).

What makes the *kepenek* relatable to the ideas of Banham is obvious topological and functional similarities that a cape has with a hollow shell. They both create environment bubbles around those that they are meant to protect. However, the outcomes are worlds apart. One bubble depends on the direct tangible contribution of individuals in solidarity with their close community. The other bubble depends on complex economic relationships, where services are fragmented, separately procured, and supervised by third parties. The first is sustainable by virtue, whereas the second, most commonly is not, creating the "network of scars" that Van Eyck was critical of. Disparities are mainly due to the active versus sedentary lifestyles of the successors of the settlers. While most of the Yörük peoples of Turkey of today are now urbanized, and therefore, living in similar environments to the European Americans; there are still some who still carry the nomadic herding lifestyle of their Central Asiatic ancestors in remote Mediterranean highlands (Begiç 2016, 50). The herders manage to provide an antithesis to the power-dependent and resource-depleting dwelling patterns of their urbanized counterparts in Turkey, the United States, and elsewhere. The sourcing of felt, from the wool of the animals, leads to a wide range of crafts necessary for the production of every tool and object of everyday use. Unlike the power-operated spaces of modern societies, dwelling and living patterns are inseparable in pre-modern communities. All crafts are inherently tied to the survival of the community, instead of making ends meet until the end of each month.

The central question here, therefore, becomes how to introduce the connection the pre-modern or nomadic have with their ways of being and living into an industrialized, modern paradigm where such lifestyles are unfeasible. The answers may lie in some of the earliest attempts by those noticing the detachment. A century before Banham, the German architect, and critic Gottfried Semper strikes amongst the first modern theorists to have articulated an activity-based and culturally coordinated understanding of architecture. In the book *The Four Elements of Architecture,* Semper defines four distinct components in a domestic architectural setting. These are the *hearth*, the *roof*, the *enclosure,* and the *mound*, which

respectively are the outcomes of the four traditional crafts of ceramics, carpentry, weaving, and earthwork (Semper 1989, 74-129). There is little doubt that Semper's definition of *hearth* and *roof* eventually relate to Banham's campfire and rain shed. On the other hand, the enclosure and mound are issues that the tribe will deal with in a case of long-term domesticity. Cultural habits and crafts shape the built environment, which in return shape the cultural activities and aesthetic opinions.

After a visit to Crystal Palace at the Great Exhibition of 1851, Semper experienced an admitted crisis as he further developed the concept of the enclosure to that of *Bekleidung*, which is translated by Harry Francis Mallgrave and Wolfgang Hermann as *dressing*. He realized that building methods were changing in nature with new technologies, with the skin being perceived apart and independent of structure. This caused him to search for artistic form's mode of *becoming* instead of its *being* (Semper 1989, 182-184). As mentioned in the introduction of *The Four Elements of Architecture* by Mallgrave, Semper built his theory upon the historical origin of dressing as a method of defining spatial enclosure, regardless of scale. Therefore, in architecture, elements that provide a protective coating (dress) must be clearly distinguished from what is being coated (Mallgrave 1989, 42-43). Kenneth Frampton interprets Karl Friedrich Schinkel, another architect of the German Enlightenment, as a predecessor to Semper due to his understanding of architecture as an activity. Schinkel is interpreted in this line for having earlier defined the act of building as joining different materials into a whole to fulfill a definite purpose (Frampton 1996, 61-91), paving the way for other activities. As elaborated in *From Nothingness: Architecture and its Conception*, Martin Heidegger joins the line much later, in observing that an ancient Greek Temple did what it did by only standing there, bringing the perfect image of its representative deity down to the rugged earth of mortals. In this line of thought, architecture is rendered a mediator for the forces of culture.

Our reading of Semper's ideas offers theoretical relief to the dialectics of Adorno, as they bridge the gap between the subject and object by studying processes and

purposes of its components. The activity of *dressing* makes all the difference. For its ability to conceive roofs as acts of roofing phenomenally independent from the building underneath them, it paves the way for many of our post-enlightenment civic structures, such as covered marketplaces and station shelters. Slavoj Žižek speaks of his delight with these *pockets* of space in his own admittedly clumsy Hegelian commentary. He states that they render architecture a dialectical intervention to space, setting up intricate relationships between the outside and the inside through a *skin* (Žižek 2011, 110-111), similar to Banham's porch and shell. Discussed further through the work of Team X in the chapter *Out in the Open: Structuring the Archaic Wisdom,* a more contemporary social point of view is one that considers architecture as the practice shaping the negative form of the built environment, as opposed to the solid objects inside of it. While doing so, it indirectly sets the scene for a cultural collision. For Žižek, to make this collision soft and gentle is an architect's primary responsibility (Žižek 2011, 120).

Considering a hybrid of the analogies by Semper and Žižek, we may understand the built environment as a dress on the crust of earth itself, which is later detailed through Heidegger's words in the chapter *From Nothingness: Architecture and its Conception*. In dealing with the crust, human activities appear remarkably indifferent in terms of construction and purpose to those of other animals, such as the nest of an ant colony. As humans, we perpetually keep sewing pockets of variable sizes into this dress, with building after building. We stitch them together with roads, bridges, and electromechanical infrastructure. The pockets are torn apart as soon as they complete their life cycles and are replaced with new ones or abandoned to decay altogether. These pockets fulfill the dwellers' specific needs by conditioning the otherwise hostile environment into a performative one. Performance criteria are wildly variable. We expect hospitals to be more utilitarian, museums to be more communicative, administrative structures to be more formal, and schools to be more casual. We expect most of them to be intimate, secure, and comfortable, which is most likely a result of cultural conditioning, as well as our physiologically fragile constitution that requires further affirmation, a sense of relief brought in by the clean,

well-built, and repaired feeling we take from the environment. Walls, international borders, and buffer zones are all ruptures on the dress, where the negative form on either side is aggressively defined and administered. Without a tailor’s services, a rough cultural collision along them is inevitable.

In this perspective, every artificial setting is architectural, independent from architects or architectural inquiry being involved in its becoming. The environment is what provides the core of culture into architecture, and architecture is the further culturing of that environment. Being bound to its specific place is what makes the process of design true to its roots. Banham’s savage tribe was not able to set their camp with timber carried from far away. They must make a wise assessment of the resources and decide accordingly and choose to build a shed, set fire, or continue further until finding a more suitable site. This course of action, characterized by a critical decision of preferring a suitably balanced equation between a labor-intensive or resource-dependent solution, forms the basis for all interaction with the environment in the times and cultures of the much more established ancient civilizations. Observing the ways in which those ancient civilizations centered around Mesopotamia and the Nile shaped the environments in which they were bound, one can easily concur that their astonishing longevities were secured after succeeding in finding a correct balance in their interaction with the environment through the means available to them. Precisely speaking, their abilities to mobilize labor and resources on a massive scale, either by enforcement or collective initiative, renders a greatly institutionalized upgrade to the tribal mechanism, one that is much more systematic yet still inherently bounded to place, and hence, all the parameters of specific geography and climate.

At least in the sheer scale, as we now observe, globalization provides the antithesis of this course of action. Regardless of size, purpose, and budget, contemporary building practices involve mass displacement of design, materials, and labor. If a specific component can be efficiently stacked in a container, it is good to go. If a specific well-endowed region lacks the labor force for a client's grandiose visions,

worker visas or contracts are issued en masse to agencies from an underprivileged corner of the world. If image-making is required along with technical know-how, a multinational architectural practice smoothly steps in. Common ground is tough to establish with so much displacement in action. The environment is irreversibly corrupted with an out of place solution to an out of place problem, for which all the parties involved ranging from the architect to the migrant worker, have proceeded to somewhere else, leaving a hopeful client holding on to the prospect that the investment into their labor will cause promising returns. If the product is commodified, so is the process, and so is the profession.

Architecture realized in this fashion is phenomenally similar to airport sushi, in terms of its per-specification readymade nature. Inspired by the Japanese delicacy, the globally available sushi version is a pseudo-authentic vinegared rice dish with frozen seafood, semi-cooked ingredients, and dairy products such as cream cheese to address the wider public. It is commonly offered as part of “all you can eat” deals for the same reason, discouraging its balanced and moderate consumption, devoiding the dish from its cultural tenets, and displaces it further from genuineness. Both with airport sushi and culturally displaced works of architecture, we are expected to consume a thematic experience and perhaps receive an image for a specific locality on that it is well integrated into the global capitalist market. With displaced sushi, the cook does not need to know how to season the rice, conserve the fish, or rack-dry seaweed into *nori* sheets. All ingredients are available online in wholesale retail. With displaced architecture, the designer does not need to have sober reasoning for what the site needs, the materials, and crafts the region offers or the skills of the available labor force, or even to possess technical expertise for the problem entirely. Anything can be done, for that all components, including labor, are imports. Material suppliers and consulting firms cover where the technical know-how of the designer comes short. These activities are also imposing challenges for the environment. The global popularity of sushi poses a severe threat to marine life for encouraging unrestricted fishing. On the other hand, displaced architecture involves the irreversible investment of materials, time, and resources to a locality without cultural

background and urban economy of a post-industrial capitalist economy. When displaced, architecture acts as a catalyst in the expedition of transforming an underdeveloped or developing region into a consumer's paradise, where most of the consumers are also displaced from elsewhere.

If architecture is bound to place, one should be critical of all agents, encouraging us to think independently from physical and cultural context. If one needs to understand architecture as the dressing of the environment as Semper did, one should understand what is being dressed. Without this understanding, the activity would remain an object on the surface, more additive in character than a harmonious blending of parts. If Semper and Banham clearly elaborate that architecture has always developed with customary forms, what kind of global consensus shall we search for in an overly globalized world? How do we season our practice with its environment if everything is new and alien to us and anyone else in the picture? How do we follow a code if our first rule is simply to get the job? How do we establish an intimate relationship with the task if we are expected to speak up and stand out from the rest, only to survive for most of the time at the rock bottom of the white-collar service market?

Displacement is inevitable with the wide range of service providers globally available. With the information technologies at hand and increased mobility, a more convenient origin for goods and services is found with ease, causing local providers to lose cost competitiveness in advanced economies and technical competitiveness in backward ones. This luxury of finding the right service for the right price, despite its noble premise, poses a threat similar to what economists call *Dutch Disease*. Named for what the country's economy experienced following the discovery of natural gas in the North Sea by the end of the 1950s, the disease caused exports and manufacturing industries of the Netherlands to sharp decline during the following decade, as natural gas revenues caused the country's currency to be overvalued, which lead to reduced competitiveness in across different sectors of the economy, leading to prolonged stagnation (Enders & Herberg 1983, 473-85).

This phenomenon, not unique to the Netherlands but also prevailing in many other high-income countries since then, has polarizing effects on the scale and quality of architecture produced worldwide. Where there is capital to spend for construction, design services may be imported to meet international standards. With reduced competitiveness against the higher international competition, local design practices are relegated to severely undervalued and occasionally informal ends of the market. Reduction of local practices' competitiveness not only comes in with the involvement of international practices but also indirectly, through demanding bidding requirements set by consultant firms overseeing projects on behalf of their clients. These requirements may include all interested bidders to certify that their permanent project staff count is above a limit, that they have specific in-house hardware such as plotters or high-performance photocopier machines, and that they are proficient in the use of particular software, holding at least one license per their project staff. These parameters indirectly cause some practices to swell in size, begin monopolizing all commissions offered by large-scale firms and governmental institutions, keeping small market firms at bay. As a result of all these factors, design services become overly standardized. Designs, for most projects above a specific size, start to become dominated by secondary, off-the-shelf elements, whose manufacturers are also companies above certain stature being able to have had registered their products in the inventories of local agencies, issued certifications for a diverse range of technical data and production cycles. Architecture becomes an accessory to the building industry, that is becoming ever more standardized across many borders.

The generic, globalized building industry can operate on all ends of the market. Where there is a shortage of capital, industrial cheapness prevails both in design and construction. Globalization and purely cost-saving technology use is a lose-lose situation for the architectural culture and a significant environmental hazard for the globe. Virtually all thermal proofing, water insulation, and façade problems may be solved with plastic polymers, or composite materials closely related to them in their chemical compositions, available in a wide range of prices and colors, from factories

around the world. A diverse and rich market is one that can compensate for a reduced emphasis on design.

In contrast, a resilient and conservative market is one that offers better opportunities for designers to overcome its shortcomings by forcing them to apply critical solutions within limited means. At the other end of the spectrum, in which high-end materials, aesthetics, and performance are required, one can choose to work with a building envelope consultant, who would be in professional association with a dealer able to import highly insulated glass panes from Austria, fire-proof steel profiles and joinery from Switzerland, timber from Finland, marble from Italy, all of which critically coordinated into a work of architecture glamorously promoted in a book published by Taschen. Even though the high-end alternative naturally avoids being generic in its compositional layout, it finds itself a displaced white elephant.

Despite all of that has been mentioned up to now in some fragments that provide a glimpse into what one can see as a collective and orderly disorder in a profession, it would be extremely biased to view architecture as the premier victim of globalization. Architecture is much better secured against this conjecture's hostilities than other much more vital sectors, such as agriculture, food processing, and logistics, textiles, pharmaceuticals, and education. What makes architecture stand out from the others is that it has received substantial collateral damage, despite having methods and processes that are much slower and more customary and end products that are more fixed and permanent. The account of the savage tribe at a campsite constitutes an appropriate point of departure in explaining the evolution of cultural habits related to the shaping and the use of the built environment. For the first time in history, Humankind constitutes a single savage tribe of broadly diverse families that are circumstantially bound together through commerce, dwelling in distinct parts of the one great campsite, depleting its resources at an unprecedented level.

Parallel to this introductory chapter's deliberately fragmented, and essay-like character, this dissertation has been written over five years, in small yet interrelated

fragments. In doing so, it has a better claim to avoid prioritizing certain popular events and trends, given that their lifespans are extremely limited in the post-truth age. Through a sequence of interrelated, argumentative chapters, it primarily intends to cast light on some ontological questions about architecture and the role of the architect in our contemporary times. It commences with a diagnosis, follows historical, cultural, and theoretical analyses, and concludes with an ethical stance in a free roamer's world, after nine chapters that follow this introduction.

Our discourse continues with the second chapter *Diagnosis: The Essence Against the Fragment*, where the relationships between classicist and modernist architecture are discussed through the works of two prominent architects: Louis Kahn and Le Corbusier. In doing so, the dissertation introduces two opposing interpretations of culture, legitimized in the name of the word *spirit*. By analyzing the works of two architects from the early and late periods of modernist architecture, we see that the spirit that has needed to evolve, from a generous embrace of new materials and methods early on to a serious critique of all things that are secondary, concealed, or *dressed*. What makes the simultaneous reading interesting is to see that both the championing for a revolutionary change and its later critique were legitimized through ties of its models, constructional processes, and materials to the cultural reflexes of the Western tradition.

The third chapter, titled *Infinite Slowness: A Conversation between the Immediate and the Universal* takes the subject from the previous chapter by discussing what happens in between, especially through the regional variations of modernist architecture, before moving on to the mature work of Ludwig Mies van der Rohe in the United States as an apparent antithesis to regionalization. The chapter ties the universalist nature of Mies's work in the generic context of the American Midwest to his classicist remarks which tie his practice as a natural evolution of an infinitely slow historical continuum. To better explain this continuum, the chapter's discourse moves back to prehistorical times to find clues between geography, climate, and

culture, before moving forward to comment on the architectural culture of a generic global culture.

In an attempt to understand how the generic came to being, the fourth chapter, *Context 1851 - 1914: Architecture and Evolution - Lessons from London, Vienna, and Chicago,* takes the account to the nineteenth century to see how the building activities in the industrialized world try to react to technical novelties and ever-increasing demand. The artistic reaction to the industrial revolution is discussed by analyzing several avant-garde movements, with a special emphasis on the Viennese Secession and Adolf Loos's distance against it. The economic side is explained through the Chicago School and Louis Sullivan. Works of Ruskin and Semper are used to help develop the intellectual framework for the context, one that is retrospectively criticized by Tafuri as a popular surrender to the conjuncture.

Context 1918 - 2000: Architecture or Revolution, as the fifth chapter, explains the surrender and various positions against the surrender through the Bauhaus, Le Corbusier, and Philip Jonhson. While the German school is selected due to its revolutionary approach that brought together applied arts and architecture in a modern paradigm, works of Le Corbusier, and Johnson are employed to articulate how different iterations of the initial surrender came to being through the extended lives and work of two extremely successful and controversial architects who managed to exert a strong influence on the architectural spheres.

The sixth chapter, *Context 2000 - Architectural Devolution,* is articulated to cast light on the current state of affairs in architecture. It links the global construction boom that started in the eighties in neoliberal economies and extended into developing nations from the turn of the millennium to explain how architecture's turn to the more graphic, easily graspable formal explorations and formal reverse-engineering came without surprise. It links the loss of technical prowess in architectural graduates and a necessary over-specialization in the construction market to how the expansion of the market caused legal and procedural challenges and overall complexities involved in the realization of the built environment.

After the three chronologically ordered chapters dealing with the evolution of global architectural culture, the seventh chapter, titled *Grandmother's Loggia: Architecture and its Apprehension* takes the account to the user side of the equation. Building its discourse through a song by the Argentine musician Andrés Calamaro and essays of Walter Benjamin, it intends to understand how users relate to the environment based on their unique experiences, personal and collective histories, and world views. Psychologist James Jerome Gibson's theories of visual perception, Ernst Gombrich's refutations, and the *Multiform* paintings by Mark Rothko are employed to explain the essays of Benjamin and his views on how architecture is characterized differently from arts in terms of its product, process, and also the mechanics of appreciation.

The eighth chapter, *From Nothingness: Architecture and its Conception*, takes the subject to authors of all kinds. The chapter serves as a pre-conclusion climax of this dissertation, in its attempt of linking the history of modernist architecture to cultural and historical phenomena. Two well-known paintings by Goya and Magritte are analyzed together with the works of architects from the French Enlightenment, Boullée, and Ledoux. Ontology of Heidegger, semiology of Sartre, and one architectural undertaking by Wittgenstein are employed as arguments that bind the processes of creative thought, dwelling, and building.

Out in the Open: Structuring the Archaic Wisdom, as the ninth chapter, unfolds the whole history of conflict between designer and user, technology and labor, environment and society. It analyzes one fine rare instance of a social, humanist rebellion against cultural prescriptions through architecture by Aldo van Eyck and his encounters with the Dogon tribe in Mali. The socially progressive character of post-war Europe and its somewhat experimental cultural settings are explained through the works of Van Eyck, and a maverick figure from the period, Frank van Klingeren.

The tenth and the final chapter, *Conclusions: Yet a Newer Spirit* offers an overview of what is meant by the culture of architecture, and strategies to keep the culture alive in dignity, for a better world with much less burden on the environment.

CHAPTER 2

DIAGNOSIS: THE ESSENCE AGAINST THE FRAGMENT

“Long ago they built with solid stones.
Today we must build with ‘hollow stones.’”

Louis Isadore Kahn (1901-1974) concludes a brief essay of 1957 with the words above. For him, that instance when the walls freed themselves from their age-old fully structural purposes marks the change of an era in the history of architecture. Buildings were no longer what remained within, around, and between thick masses of masonry. Instead, they were left with structural frames, mechanical installations, and lightweight enclosure systems. With these elements in hand, Kahn urged architects to cease imitating buildings of solid stones and start embracing the present the way it wished to develop, by employing no intrusion – such as the suspended ceiling tile or a fake beam – "to blur the statement of how a space was made" (Kahn 1993, 270-272).

Kahn appears to have elaborated these statements in light of his first-hand experience from his first significant commission, the Yale University Art Gallery. The building was completed five years earlier in 1952, at a time when he was a visiting scholar at New Haven from his hometown of Philadelphia. Kahn was then around fifty years of age, already a prominent academic matured in theory, discourse, and teaching, yet not so much in practice despite having decades of first-hand experience in architecture. At the Art Gallery for Yale, he had developed an innovative waffle slab with tetrahedral cavities, which, unlike a regular slab, allowed for electromechanical installations such as ducts and wiring to pass through its semi-hollow structure. The uniform, monolithic appearance of the slabs was not compromised, and other

concealing surfaces such as suspended ceilings were avoided altogether. The building's robust character created gallery spaces that were of an unassuming monumentality owing to an exposed use of materials and an overall simple geometric configuration. The slabs ingeniously communicated between two levels by forming the ceiling of one and the floor of the other. They provided the interiors with a sense of scale and modulation through the repetition of triangles, which then became servants to the spaces underneath by bringing them life with light and fresh air. As Kahn wrote the essay mentioned above in 1957 based on the experience with Yale University Art Gallery, his trademark dichotomy between served and servant spaces was culminating into a composition of laboratory towers for the University of Pennsylvania, the setting of which later came to be known as the Alfred Newton Richards Medical Research Laboratories as the project was completed in 1960.

At Richards, service units such as the staircases, wet cores, and ventilation ducts were deliberately taken outside the masses, which contained main laboratory and office spaces and placed outside as separate servant towers connected to the bulkier served towers. The slenderer towers rise above bulkier ones to create the impression of a forest of towers, emphasizing Kahn's deliberation in freeing them from the inside of the building. These towers were placed on a grid that allowed for future expansion through bridges connecting two bulky towers from their centers. Richards laboratories were indeed expanded five years later after their initial completion date with the addition of two more bulky laboratory towers and a slenderer service tower. The expansion was named David Goddard Research Laboratories (Huff 1982, 26-29). Hollow stones of Yale were also applied in the Richards-Goddard compound to articulate the cross-sectional characteristics of the floor slabs. There are rectilinear waffle trusses, whose deep beams are generously perforated to allow exposed electrotechnical installations to pass through, to the extent that the slabs appear two-tiered with a layer of beams below defining the ceiling of the floor below and the actual slab of the upper floor hovering above them. This intricate design was made possible with careful arrangement and sequencing of in-situ and precast reinforced concrete elements. All floors cantilevered from a third of their main spans at the

corners. These decisions helped the building become lighter both in overall appearance and its interiors to benefit from more daylight. The cantilevering ensured that all connections, whether a bridge, a staircase, or a ventilation tower, were to be placed at the central third of each cluster (figure 2.1).

Figure 2.1. Model of a Typical Laboratory Tower of the Richards Laboratory, (Kahn, 1961).

Especially the initial Richards complex, where Kahn is reported to have had more influence in the design and execution of the structure, was widely revered by critics, paving the way for him to become an internationally acclaimed architect at the age of almost sixty. Vincent Scully, a prominent Yale-based lecturer, and critic of art and architecture had an important role in Kahn's reputation, especially through a book he wrote in 1962 directly on Kahn, which was published as part of the *Makers of Contemporary Architecture* series by George Braziller. In the book, Scully considers the Richards Laboratories as one of the most remarkable buildings of modern times and goes to the extent to endorse Kahn's work as a spiritual successor to the recently deceased Frank Lloyd Wright (Scully 1962, 26-32). Banham was more skeptical in seeing the ventilation towers of the laboratories an "attempt to put the drama of mechanical services on show", even though he also acknowledged the psychological importance of the gesture before the eyes of other architects, independent from the question of whether or not the show was a success (Banham 1965, 70).

Even though Kahn's works and ideas are well received and appreciated by many, it would not be a sufficiently valid point of departure to take them for granted in our ambitious task of understanding what the culture of architecture stands for. This is not the intention either. The body of work Kahn was able to produce towards the end of his life, in a relatively short period of time is one vocal critique of how architecture had been - and is still being - developed in contemporary times. In this manner, they shall help us establish connections, through counterstatement, between how architecture reacts to different phases of industrialization, globalization, specialization, and eventual fragmentation of design and construction markets. Kahn's championing of hollow stones, behind the overarching, reverberant strength through the poetic nature of their semantic composition, is in fact, a concise and down to earth statement against the habit of using something secondary to mask and conceal what the three-dimensional architectural composition necessitates in an era where electromechanical installations are an essential part of the layout. In the case of Yale University Art Gallery and Richards Laboratories, this stance leads to the design of hollow core structures that avoided suspended ceilings or shafts that

consumed valuable space away from the volumes of main spaces. By being suspended from an existing ceiling, the application of suspended ceilings was considered by Kahn as an additive measure that blurred the statement about how space was made. However, it was taken for granted in a universal scale generously applied without being questioned. Kahn appears to have been seriously concerned about the shifts in the realization of the built environment observed in the second half of the twentieth century, particularly the newly appearing segmentations of the design and construction markets, which challenged the essence of the activity of building.

A video recording of Kahn's lecture from the 1972 International Design Conference of Aspen reveals more about his stance. At the lecture, Kahn is very direct in saying that there was not such a thing called architecture. Instead, he asserts that there is a spirit of architecture, sometimes manifested in a work of architecture. Insisting that all the practices involved in the shaping of the built environment, including architecture, urban planning, city planning, and environmental design, are purely market divisions, Kahn asserts that an architect, holding on to the idea of searching for that spirit, could design in all scales and mediums in the same breath. According to him, the practice of design is putting into being the realization of form. In other words, the form is what has been detected by a designer to have always been present in the nature of something. In his direct words: “Design strives to, at that moment employ the laws of nature in putting it into being, to allow light to come into play.” In doing so, the designer becomes a maker of presences (SCI-Arch Media Archive, 2017). For Kahn, the design problem was an almost archaeological or quasi-religious detection of essential form, and it brought into reality, the latter of which rendered an ephemeral presence of an enduring spirit. This stance is perfectly aligned with Semper’s emphasis on the mode of becoming before the mode of being.

A more straightforward definition to his approach is to be found at an account between him and his students, as he tells them to ask materials for advice: “'What do you want, Brick?' And Brick says to you, 'I like an Arch.' And if you say to Brick,

'Look, arches are expensive, and I can use a concrete lintel over you. What do you think of that, Brick?' Brick says, 'I like an Arch.' And it's important, you see, that you honor the material that you use" (Kahn 2003, 158). In conversing with the brick, one not only reasons with the material but also the composition in which the brick eventually finds itself constituting a part.

It is easy to understand the strict and strong rationale behind Kahn's works, not because of him supporting them with prolific writing and appealing speech, but also through the consistency he has been able to achieve for developing his architecture almost exclusively during a short, but mature period of his career, which corresponded to the last third of his life. Kimbell Art Museum is perhaps the setting that best exhibits his stance in terms of tectonics, where one observes a simple and clear differentiation between the structural and non-structural elements directly from the eye level. The Philips Exeter Academy Library is no different in this regard, apart from being spatially more complex in its ability to communicate the hierarchy of construction both through its substance and voids. In both works, one can observe that the whole setting is carefully harmonious yet hierarchical. All elements are coordinated in plan, section, materiality, constructional logic. The question is not only about servants or serving in the planimetric organization but also about finishing materials and constructional methods.

The campus designed to become the Salk Institute of Biological Studies, located in the La Jolla neighborhood to the north of San Diego, at a site close to the ocean, is arguably Kahn's most appreciated work. As seen in a documentary film produced by his son Nathaniel, Louis Kahn enjoyed collaborating with his famous client, Dr. Jonas Salk, the first successful polio vaccine developer. Salk shared Kahn's convictions for a spiritual dimension of architecture. According to another highly prominent figure of late modern architecture, I.M. Pei, Kahn considered Salk as the perfect client (Kahn 2003). As a result of this mutually fruitful collaboration, the campus takes the case to a metaphysical level. The ocean and the ever-changing skies above become part of an otherwise fixed setting of a meticulously calculated

environment, where all processes required in the realization of the space of concern are laid out in parallel to how they relate to the becoming of the setting (figure 2.2). Virtually all elements of the composition are harmoniously and precisely coordinated, from the seams of the concrete formwork to the connections of load-bearing walls with slabs and also how the non-load bearing elements, such as the thick slabs of travertine on the ground, teak façade panels, and plain stainless-steel handrails were inserted in between the expressive voids defined by the structural layout of the office towers flanked on two sides of the infinite courtyard opening into the Pacific. Nothing is, at least visibly, second to the other.

Figure 2.2. Courtyard at The Salk Institute of Biological Sciences, (Kidder Smith, 1975).

The hollow stones of Yale and Richards are still in the picture, as Kahn promoted the ceiling space that was much required for technical installations of biomedical laboratories into full height technical floors sandwiched between clean, adaptable spaces serving as laboratories. This points to a significant upgrade from Richards,

where he had applied two-tiered, hollow-core waffle slabs. The building is by character, more complete than Richards as well, for that the towers in Pennsylvania had certain modularity that practically allowed them to be iterated infinitely along a grid. The towers at Salk are much more compact, geometrically more articulate, and more frequently repeated across the central courtyard's two sides. Their repetition is not the result of a strategy implemented for further growth but instead reflects an idea to improve a more flexible inter-division of the large laboratory halls behind them. The courtyard is, of course, the main claim to fame of the project, for that space which had always been there was simply made visible with Kahn's intervention. At Salk, one sees a setting at which architecture, with all its micro and macro components, is together and only second to a spirit of architecture championed by the architect.

In light of all that has been discussed about Kahn's work and ideas, we may conclude that his architecture is one that tried to allocate a properly defined space, purposefully designed and built for every function in a building. However, he is far from being labeled as a functionalist. On the contrary, the architect we analyze has serious classicist undertones engaged in a highly personalized, romantic fight against the cheapening, agglomerative forces of post-industrialization. He fueled a resilient strive for permanence through the logic of construction and spatial organization in a world where ephemeral means and hasty solutions were gaining more ground. According to Nathaniel Kahn, this caused one of the most revered figures of modern architecture to have found little success in the market, as he ran a perpetually small practice, passing away in a significant amount of debt. I.M. Pei relates Kahn's dedication for a spiritual essence in architecture to his uncompromising attitude with his clients who would not share the same vision for most of the time. In an interview conducted by Nathaniel Kahn for the 2003 documentary film My Architect, Pei is recorded saying, "I probably lost fewer clients than he did." This comment leads Nathaniel to support Pei by saying, "Oh, way fewer. I think you've built way more. You've had way more success rate in terms of your buildings". Pei sighs before answering in modesty: "Building does not mean success. Three or four masterpieces

are more important than 50, 60 buildings. Quality, not quantity" (Kahn 2003). What makes Louis Kahn relevant to our argument, hence legitimizing the reason to commence with him in our diagnosis, is his mode of operation that was against the currents of the time, as he sought for the essence of architecture through classical compositional purity in a highly personalized modernist style and not being concerned with getting the job while doing that. In most other prominent contemporaries of Kahn, we observe designs that adapt to the soul of the times and the trends in the market through secondary elements that gradually dominated their compositions. This phenomenon is later covered in detail in the chapter titled *Context 1921 – 2000: Architecture or Revolution*.

Criticism of secondary, additive elements is not exclusive to Kahn. The criticism is in line with a paragraph from Frampton's oft-cited introduction of *Modern Architecture: A Critical History*, where the critic states that architecture, throughout the modern age, has involuntarily depleted the abstract quality of the environment by reducing everything into byproducts of discrete processes. Parallel to what has been argued in the introductory chapter of this dissertation, Frampton states that "architecture has adopted a language in which expression resides almost entirely in processal, secondary components, such as ramps, walkways, lifts, staircases, escalators, chimneys, ducts and garbage chutes." According to him, this adoption is as far as one can get away from classicism, where the bodily presence of the setting echoes the purpose of what has been built (Frampton 1992, 9-10). Architecture in the late modern era saw the early modern phenomenon of dressing evolve into masking and concealing, due to an ongoing increase in the complexity of building systems. Here lies the irony. Almost all prominent figures of the early modernist architecture, starting from its theoretical upbringing in the latter half of the nineteenth century until the 1950s, when it came to be widely appreciated as an international style, were classicists at heart. The line starts with practicing classicists like Schinkel and Semper and extends with the likes of Louis Sullivan, Adolf Loos, Le Corbusier, and Ludwig Mies van der Rohe, whose lines of thought and action are all explored in discrete instances through this dissertation. Hence, we need to explore

how architecture takes a swift turn to adopt the polyvocal essence that we are critical of in both theory and practice, almost immediately after the maturing of modernism with Kahn and his contemporaries. The irony is aggravated by the fact that modern architecture's early protagonists have indeed had success in their adaptation of the theory and practice of architecture into the freshly industrialized, globalized paradigm. However, eventually, it was the very same paradigm that overcame what had been championed through an incredible inventory comprised of buildings, cities, books, posters, and manifestoes.

A brief turn of focus to classicism and what it means for architecture to have classical qualities appear as valid points of discussion, before proceeding with discussing further the paradigm mentioned above. *The Language of Classical Architecture*, a beautifully concise and to-the-point book by the influential British architectural historian Sir John Summerson (1904-1992), explains the use of primary components, or the rendering of a harmonious plastic whole as the defining element of the essence of classicism. This definition is mainly about the unity and balance of composition, rather than the ornamental peculiarities and finishes of the five standard orders of Tuscan, Doric, Ionic, Corinthian, and the Composite, for which classicism is usually taken granted. According to Summerson, this view is only a skin-deep assessment (Summerson 1980, 7-9). Instead, we need to understand classical architecture, if we are to take it as a precursor, or model for modernism, as the consistent, precise relationality between the parts and the whole. The parts may seem, in a superficial analysis, as trivial components. However, their outreaching abilities to generate rules about the overall height of a column, the width of an entablature, the rhythm of all vertical load-bearing elements, and to a certain extent, the overall mass of a building constitutes a mathematical function between the most minute part and the bodily whole. A classical façade is not the end result, a static snapshot of something derived from a digitized building model. Instead, it is a construction drawing of a dynamic mathematical equation, which concerns precise relationality between craft, construction, and the final appearance. Personalized variations of these equations, as

the word suggests, are mannerisms. Exaggerations of these expressions are what we now know as baroque.

Summerson places specific emphasis on the Doric order, the earliest to have been developed from the cohort of five. With Doric, one may observe a much more tectonic emphasis on the entablature, for that the order itself had been developed from primitive timber construction. According to Summerson, as he interprets Vitruvius, it is safe to suggest that the wooden temples realized with delicate constructional measures taken for the longevity of their structures against the forces of nature have contributed to the establishment of an image of sanctity in pre-classical Greece, which has then been reflected into what gradually came to be known as Doric. Prehistoric carpenters' applications on wood have been stylized into marble, as the whole composition became a norm, a static canon for construction (Summerson 1980, 13-14). Mutules placed below the upper cornice, triglyphs marking the position of wooden beams spanning across to the other side, with the taenia and guttae below them, are all direct, honest reflections of construction manifested in a building. The wooden beams represented by triglyphs, which are repeated at regular intervals along the frieze, basically provide a reference for how far the roof can span over the architrave for that they also relate to the cross-sectional dimensions of the beams. Triglyphs also define an intermediary rhythm concerning the intercolumniation, giving further emphasis on the role of the entablature as a peripheral frame around the peristyle colonnade. The triglyphs' indentations are most likely to represent the somewhat less reflective appearance of cross-sectional timber placed on a polished architrave produced with planks sawn parallel to the trunk. Mutules and guttae are serving the purpose of water drips, ensuring that rainwater is relieved of the structure before it reaches the veins inside the timber, a purpose they also satisfy for masonry (figure 2.3). This is a delicate puzzle in which the constructional craft calls all the major decisions, which is entirely in line with Louis Kahn's stance of not blurring the statement of how spaces were made. In being so, Kahn's arguments retrospectively suggest the presence of a consistent, rational line

of thought in architecture, despite the innumerable back and forth fractures in between the classical antiquity and the modern era.

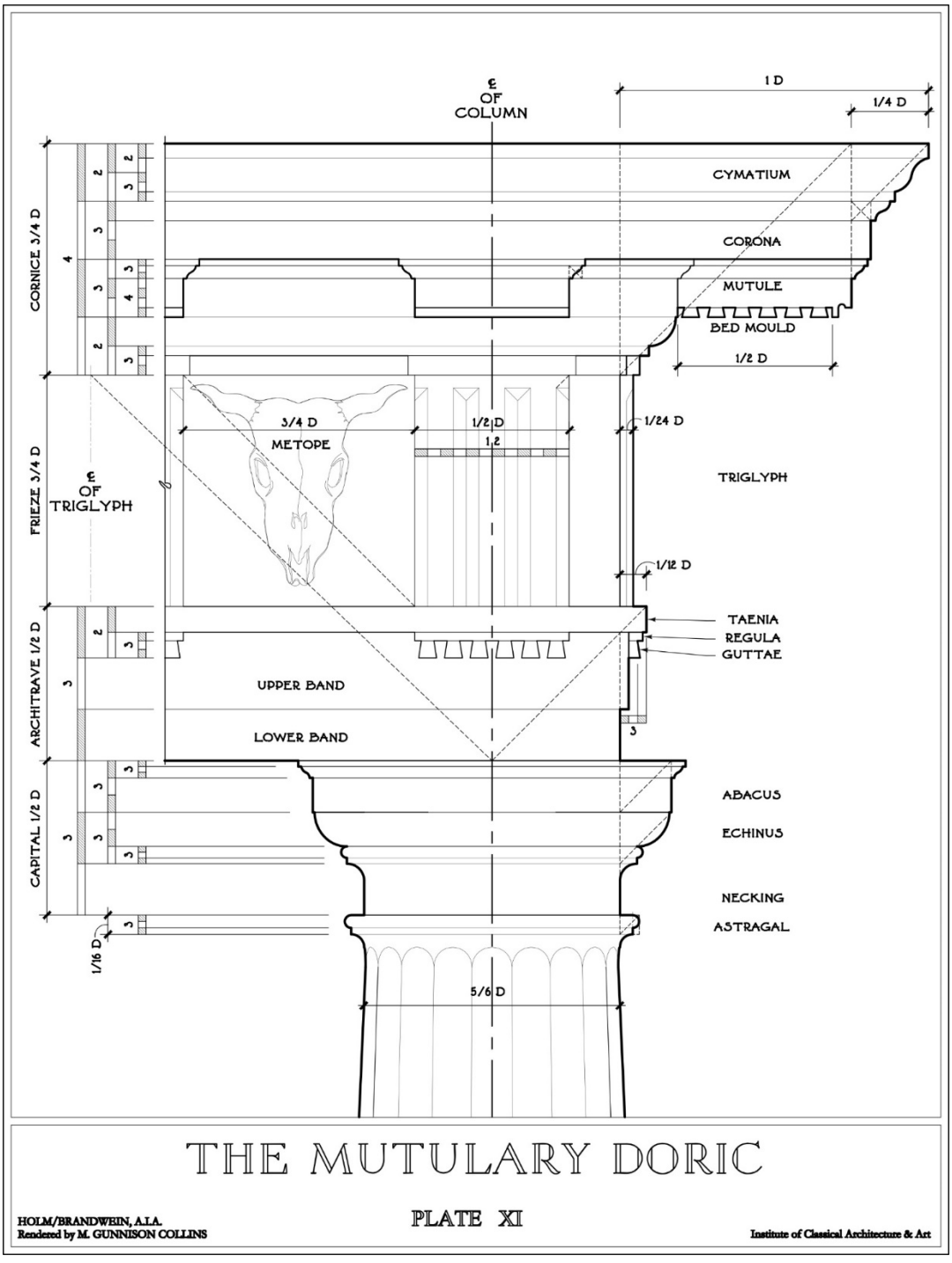


Figure 2.3. Entablature of the Mutulary Doric order, (Holm/Brandwein, 2012).

The integrated, complete equilibrium of classical architecture creates a system that suggests certain personality traits embodied in their physical compositions. Its complete, plastic character initiates further thought beyond the skin-deep appearance. Summerson once again points at Vitruvius as the person responsible for having catalyzed such perception in the Renaissance scholars' minds. He states that the associations of the Doric with robust masculinity, the Ionic with slender femininity, and the Corinthian with the delicate figure of a preadolescent girl by Vitruvius has been most clearly delineated by Sebastiano Serlio, with the latter recommending the use of the Doric in churches dedicated to male saints and military figures, the Ionic to female saints and male scholars and the Corinthian to virgins, especially the Virgin Mary. According to Serlio, the Tuscan is suitable for fortifications and prisons, while the Composite Order lacks a clear orientation in its mood through being hybrid in character (Summerson 180, 14-15).

Whether these Vitruvian or Renaissance associations are befitting or not is beyond our focus. What is noteworthy is the widespread use of these associations across centuries by well-read, forward-looking polymaths since the Italian Renaissance. In essence, classical architecture has integrity, to the extent that it becomes possible to associate personality traits in further support of the complete, symmetrical bodily compositions produced under the name of classicism. On the other hand, the use of classical language without duly following its meanings and the grammatic syntax in which those meanings have developed is something that lacks the same integrity, as it most commonly leads to casual use of historicist elements in whole new economic and technical paradigms. A Doric column loses its reason of being without an appropriately designed entablature resting on its capital and beams springing behind the fascia into the structure's deeper reaches. We need to understand classical orders in their relationalities to the crafts they have evolved from to avoid corrupting the classical and modern alike. That, precisely, is what makes the study of the classical relevant to the theory of the modern.

Among the early protagonists of modern architecture, perhaps the most vocally concerned individual about these changing paradigms was the Swiss-born French architect Charles-Édouard Jeanneret-Gris (1887-1965), known by his adopted pseudonym Le Corbusier. Even though his dealings with those changing times are covered in detail in later chapters, his accounts with classical architecture from his formative years are crucial to mention here. We see Le Corbusier analyze and promote the Doric order through a visual essay published as a chapter in *Vers une Architecture,* the highly polemical book written by the architect in 1923 at the beginning of his long, illustrious career, which came to be known as *Towards a New Architecture* in later English translations. The chapter titled *Architecture, Pure Creation of the Mind* starts with a distant photograph showing the Parthenon rising above the Athenian Acropolis plateau. Focusing mainly on the famous Doric temple dedicated to Athena, the divine protectress of the city, Le Corbusier extends his account of the Parthenon by offering comparisons of the temple to the other buildings that have survived in the setting as he makes an emphasis on the superiority of a fully developed, yet not still corrupted Doric order as a model to serve as a point of departure in his conclusive essays of the book, which later serve as theoretical promotion to his designs (Le Corbusier 1999, 213 – 304).

The uniformity of the Parthenon's formal composition, and the equally uniform perspectives it can create owing to its standalone position, ensures that the most prominent building of the Acropolis does not only stand out from the others in terms of its scale but also its overall character. The more contextually shaped, unusually irregular Erechtheion, the decidedly oriented gateway structure Propylaea and the much smaller Temple of Athena Nike next to it all feel like parts of a larger urban composition whose main piece is the Parthenon. This fact is historically accurate as well. Parthenon was the first building to be commissioned by the ambitious Pericles on the Acropolis. The Propylaea followed shortly after, while the Erechtheion and the Athena Nike were constructed after Pericles' death, throughout the three-decade-long Peloponnesian war against Sparta, which eventually resulted in favor of the Spartans (Roth 2007, 230-240). The Parthenon fully follows the Doric order, while

the Propylaea is mostly Doric with partial Ionic elements. The last two surviving buildings, realized in a wartime economy as offerings to deities to hopefully ensure an Athenian victory, do indeed produce elegant perspectives from around. However, lack the holistic, strong character the Parthenon enjoys in abundance.

In his comparison, of course, independent from the historical background, Le Corbusier cherishes the temple's singular, austere and robust character against the empty horizon. As suggested in the chapter title, the architect saw the Doric order as “a pure creation of the mind”. The entablature rests on a series of unornate column capitals, without the pretense disguise of the Ionic volutes or Corinthian acanthus leaves, is logic manifested in pure clarity. The genius of a sculptor took inert stones from a quarry and brought them together in a fluent plastic composition. One is struck by the Parthenon mainly because it does what it does in clear statements, unlike how one feels in front of the Madeleine Church in Paris, a nineteenth-century neo-classical church that employs the same vocabulary in the Corinthian order, with steps, columns, and pediments. Clarity is the key here. It is what is necessary for a great work of art (Le Corbusier 1999, 213 – 236). Taking Le Corbusier’s accounts, one begins seeing something carved from the rough uniform substance that is the mountain and reassembles on top of another mountain as a puzzle whose pieces are one-by-one fulfilling a purpose and rendering higher-order unity when brought together. The plasticity of concern is not one that conceals the internal physics of the composition. On the contrary, it is one that exhibits them like an efficient machine or in the tense body of an athlete.

The Parthenon is not simply introduced towards the end of *Vers une Architecture* for the author to make one additional point before moving on to legitimize his own architectural proposals, which are centered primarily on the problem of housing in the mechanical age. Le Corbusier initially mentions the building in the first half of the book by placing next to other photographs and accounts of the Athenian temple next to airplanes and automobiles. He uses this juxtaposition to build a discourse comparing the machinery of the early twentieth century, which were at the beginning

of their evolution, to the Parthenon, which he champions as the Doric order's climax. For Le Corbusier, the standards of any model in engineering or design must be first established so that one can start thinking about a problem of perfection. He shows the First Temple of Hera in Paestum, which precedes the Parthenon by around one-hundred and fifty years, as a model that was eventually perfected in Athens, where we see proportions become more appealing than Paestum, the connections more precise, and the transitions more fluid in every minute point. These refinements were all made possible by learning from trials and errors of construction. As the construction was improved, so did architecture. The automobile was the prototype of something to be improved by setting standards to meet. Its function was simply to travel, yet fortunately, according to Le Corbusier, the more complicated, demanding aims of comfort, resistance, and appearance was forcing the engineers in the industry to reason, unlike architects of the time, who indirectly took pride in not being reasonable by appealing to elementary satisfactions such as decoration. In the modern age, like any other age before, designers were to be reminded to seek higher satisfaction, like those found in mathematics (Le Corbusier 1999, 151 – 168).

Having read these arguments, the association between the five orders of classical architecture and the five points of Le Corbusier's new architecture, dated to 1929, strikes as an uncanny one. The points were numbered five to refer to the five orders deliberately. The points promoted by the architect are:

- the use of pilotis to raise the building above the ground
- the use of free plan with internal partitions independent of the structural elements
- the design of a free façade in which the subdivisions are to be arranged without suggesting a load-bearing character – for that they are nonstructural
- the use of strip windows to allow more daylight and provide panoramic views,
- and lastly, the use of roof terraces.

Just as the five classical orders had followed their own respective paths of evolution to constitute models that had already been perfected in history, the five points of Le Corbusier were developed by the architect to constitute prototypal relationships between the fundamental elements of modern architecture and the spatial expression that would communicate when bound together, to be eventually perfected through trial and error, as it could be observed in the refinements of the Doric order from Paestum to Athens, and the evolution of motor vehicles almost a century after the first publication of *Vers une Architecture.*

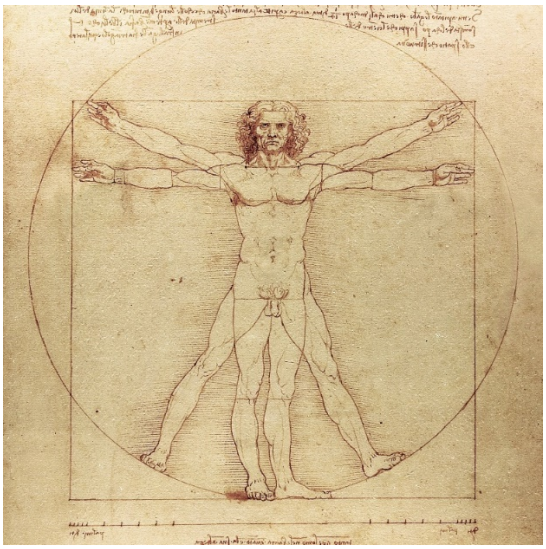
According to Oechslin and Wang, his selection of the word “points” is widely considered to have been influenced by the points in the earlier *De Stijl* movement. The way these five were communicated is Le Corbusier's deliberate attempt to set his work apart from the tradition of Beaux-Arts, whose circles were using the book *Cours d'architecture professé à l'École Polytechnique* by Gustave Umbdenstock in the training of architects well into the 1930s. The book by Umbdenstock, who also happened to be a known opponent of Le Corbusier, followed a content that was in line with the seventeenth- and eighteenth-century neoclassicist works of France, falling within a cultural continuum traceable to the works by the pre-enlightenment architect and polymath François Blondel and the enlightenment age architect Jacques-François Blondel. Nonetheless, as also concluded by Oechslin and Wang, Le Corbusier’s legitimization of five points had other non-stylistic, yet still, inherently classical connotations, as concurred from the authors citing of Vitruvian notions of *utilitas, firmitas,* and *venustas* (commodity, firmness, and delight) in an attempt to relate them to Le Corbusier’s reasons for the promotion of the five points. As the authors successfully deliberate, Le Corbusier’s *“raisons d’économie”* and the *“raisons de confort”* relate to Vitruvian *utilitas,* while his *“raisons techniques”* are associated with firmitas, and the *“raisons sentimentales”* to *venustas*. The Corbusian elements are basic ingredients of a classical architectural recipe adapted to modern times' materials and methods. The reasons, as well as the act of reasoning, are age-old phenomena. Pilotis, for instance, are not promoted only for letting the garden flow under the building, but also for protection against dampness, and are facilitated

by the superior firmness facilitated by *ciment armé,* a system with the ability to first disperse and then to concentrate loads of a building into an array of singular points, unlike masonry construction (Oechslin & Wang 1987, 83-93).

Figure 2.4. *Villa Savoye* (ArchEyes, 2020).

Villa Savoye in Poissy, to the outskirts of Paris, is one of the best-known works of Le Corbusier, completed in association with his cousin, Pierre Jeanneret. With a project and construction cycle spanning from 1928 to 1931, the villa also coincides with the time Le Corbusier developed the five points. Therefore, it is widely accepted that this house is the best representation of the architect's principles. For the most part, the living spaces have been elevated on pilotis, which extend towards the inside of the building as slender columns in the upper floor. The rectilinear mass, which has been expressed to be floating above the ground, partially attains that character due to its strip windows and the free façade (figure 2.4). Columns are not embedded inside the partition walls, as they usually manifest their presence as independent cylindrical poles inside a room, near one of its walls. The roof garden is generous in

its volumetric composition, with series of ramps fluently connecting the ground to the uppermost level. One feels to be floating through a sequence of open spaces defined by the rooms of a building, which ironically has a character independent from the configuration of the spaces it contains. One can say that the architect has set the rules in action, arranged a structural layout to construct an overall layout, then started carving spaces, both enclosed and open, from underneath and above the building, without compromising the strong, symmetrical white painted composition. Kenneth Frampton uses Colin Rowe's association of Le Corbusier, and Jeanneret designed *Villa de Monzie* at Garches, which was completed several years before Savoye, to Andrea Palladio's *Villa Malcontenta* due to their similarities in the proportions of the planimetric organizations, to highlight the embedded classical qualities of the building besides the obvious. Frampton refers to Rowe in building an argument in which he relates the more famous *Villa Savoye* as "a complex metaphor of the centralized and biaxial plan of" the equally better-known *Villa Rotonda*, again by the master architect of the Italian Renaissance (Frampton 1992, 157-158).



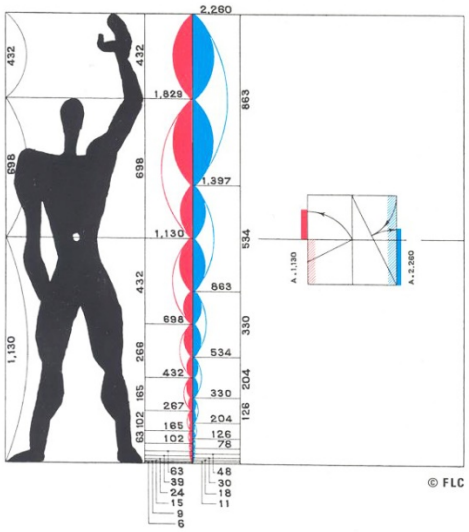


Figure 2.5. (left) The Vitruvian Man (Da Vinci, c.1492), and Figure 2.6. (right) *Le Modulor* (Le Corbusier, 1945).

One important update provided by the five points to the five classical orders is that they have not been developed as separate codes to follow. Instead, Le Corbusier promoted them as a flexible vocabulary to use in the composition of buildings in the new spirit, an instance of which was displayed with *Villa Savoye.* To bring compositional order into these five points, one needs to read them together with the Modulor, which the architect published two decades later. The notions of proportion and harmony are explored through anthropometric scales in the latter publication, whose very existence is a further reference to the Renaissance man and classicism ideals (figures 2.5 and 2.6). So, let us consider what is classical or systematic in designing a free façade or a free plan alike. How does being deliberately unrelated to a column, which is a fundamental element of the most prominent, the only unavoidable system in a building, the structure? How do we pretend to be systematic if we are purposefully distancing from the existing systems? Is the study of proportions, classical symmetry, and harmony enough? Does the human body constitute a good source of legitimization for the vocally free paradigm architects should enjoy while designing?

The answer to the questions above lies in exploring some of the points defended by John Summerson. We have already mentioned through an analysis of the Doric order that, by going further than the skin-deep disguise of the peculiarities of the classical elements and orders in architecture, we can start appreciating the reasons for the existence of every element that has been shaped in a particular manner. In any masonry system of construction, while having parts that are relatively more important than others, the building's entire mass is load-bearing. The term stereotomy, Greek for solid-cut, explains this phenomenon in implying that the entire substance of construction is somehow to be studied and developed an interrelated puzzle in its minute fragments. Works of the Greco-Roman antiquity, which are named and appreciated as classical architecture, simply offer relatively better interrelated, more complex puzzles than most other cultures of construction. These puzzles have apparently graphic yet inherently computational codes to follow. Those

are the five classical orders. They offer the designers a tool palette and a set of rules to follow to realize more articulate masonry buildings.

The Gothic tradition has other peculiarities, such as pointed arches, flutes, flying buttresses, all of whom are employed for superiority in vertically accentuated structures. It defines a more pragmatic system that is open to evolution, with rules that are much more related to constructional issues and much less to the overall organization in design. With Gothic, we observe that geometric imperfections, such as varying spans of arches placed side by side, are much more welcome than they are with the architectural styles of classical antiquity and the Italian Renaissance. The fact that it was possible to observe geometric and bodily imperfections, or variations, in the Gothic style, even though those helped bring along structural superiority, was the reason behind the Renaissance scholars such as Giorgio Vasari to initiate a sequence of scholarly discourse that eventually led to the naming of the style as “Gothic." This naming had underlying derogatory connotations attributed to the sack of Rome and its supreme societal, artistic, and expressive qualities by the so-called “barbarous Germans” (Vasari 2010, 117).

The differences between the Classical and the Gothic are not central to the argument. To understand why there was such a debate is one question leading to one clear answer. It would be fair to say that the rules of construction in both styles, independent of the imposition level on the overall form they exhibit, are there to govern the design realization of structures that are of uniform materiality. Codes and traditions were necessary. The constructions of prominent buildings realized in both styles typically went on for multiple decades, or even centuries at some instances, with primary supervisory responsibilities of works being passed from masters to apprentices, fathers to sons. Preparing full-fledged projects in the contemporary sense, which detailed every minute corner through multiple sets of drawings, was uncommon. Prolonged construction times meant that buildings were destined to evolve on the way. This phenomenon is evidenced by almost ten large scale revisions the St. Peter’s Basilica received in construction that spanned more than a century

after the placement of foundations under the supervision of Donato Bramante (Roth 2007, 372-376), and the case of the Cathedral of Santiago de Compostela, where we observe the building go through phases of stylistic differences across the centuries from Romanesque to Gothic and eventually from Gothic to Baroque (Norberg-Schulz 1975, 162-165). From the medieval age architecture until the nineteenth century, tradition has been the mortar in the masonry of all styles of construction, not only in Europe as discussed here, but all over the world.

After a devastating earthquake or fire, or much more commonly, after the planned demolition of reinforced concrete or a structural steel-framed building, unless the latter is deliberately disassembled for the scrap metal value, we observe that parts of the structure which are destroyed yield in their entirety, producing only rubble. This is in great contrast against the buildings of the past, which would be in ruins after demolition, with the roofs gone, but parts of the structure still standing, a picture we can relate to by remembering a work of Piranesi. Ruins are compositionally superior to the disorder we see in piled-up debris. It is the slow and additive essence of pre-modern construction, coupled with the traditionally perfected codes which are in no other option but to make the best use of the limited means available, that cause them to be substantially more demanding and expensive to realize, yet essentially more grounded and remarkably more sustainable. However, let us not get lost in romantic nostalgia, for that it is ever more unfeasible in the contemporary conjecture. Now that we are more than a century into a modernized paradigm, where we have been observing ever-diversifying divisions of labor, accumulation of wealth, and an unprecedented increase of the global population; the necessity to delineate how things are to be built has been uninterruptedly looming in the architectural theory since the emergence of the early protagonists of modern architecture.

This discussion brings the case of modern architecture, at least as promoted by the five points and many reasons of Le Corbusier, into a state in which the comparisons with the past prove far-fetched, very unlikely to contribute to theories for the new ways of building. Two of Le Corbusier's five points, the free façade, and the free

plan, are inherently aware of this disparity in their directed separation of structural and non-structural elements. Let us consider an example of a slightly damaged reinforced concrete or structural steel building after an earthquake of milder magnitude, similar to a building that has experienced eccentric settlement in its foundations due to peculiarities of its structural composition or seasonal changes of saturation of the groundwater table. The most likely places to observe the cracks in the plaster, besides their conspicuous location near lintels above windows and doorways, would be places where partition walls connect to columns or directly under where outer walls touch peripheral beams. The reason for this is simple. Structural and non-structural elements in a modern age building are essentially very different in terms of the processes related to their realization. In the modernized ways of construction, structural elements are uniform and monolithic. In the case of reinforced concrete, a system greatly benefitting from the superior tensile resistance of its internal three-dimensional wireframe reinforcement of iron bars, structural elements are cast all at once in situ or a factory. The case of steel construction is similar, as we observe hot rolled steel profiles being extruded all at once directly from a furnace, transported to a site where it is welded or fastened with bolts to other profiles. In stark contrast, non-structural elements are additive and more traditional in composition. They are woven, one by one, using lightweight blocks of hollow brick or cinder or, in the case of drywalls, constructed with profiles of timber, aluminum or cold rolled steel before they are sheathed. These essential differences of composition between structural and non-structural systems lead them to have inconsistent natural internal vibrations, tensile and compressive strengths, and itineraries to relieve forces through their substance. When the eccentric lateral forces of an earthquake hit a building erected in the modern ways of construction, its partition walls and the structural frame do not react the same way, as opposed to the masonry buildings of the Classical or Gothic traditions, where all units are uniformly weaker. Uniformity is hey here. Buildings realized with modernized means and methods are not uniform. Hence, after a slightly damaging earthquake, we observe plaster cracks below beams or near columns.

The discussion we posit in the paragraph above for our earlier questions on the reasoning behind two of the five points by Le Corbusier, namely the free plan and the free façade, is relatable to the theories of Semper mentioned in the introductory chapter. Modern architecture, involuntarily, is setting a scene for innumerably many distinct processes, or crafts, involved in the realization of its works. Most of its non-structural crafts are relatable to *Bekleidung*, the dressing of the setting with elements such as partition walls, the enveloping of a building with curtain walls, and literally all layers applied as internal finishes on the rough construction. The free plan and the free façade advocated by Le Corbusier, knowingly or not, render a solution to the modern problem of construction, in which the *dressing* and what is being *dressed*, similar to Kahn's *servant* and *served*, are clearly set apart. In doing so, the systematic Corbusian avoidance of the structural system becomes inherently systematic. It happens to be tectonically concerned for not blurring the structure by hiding a column inside a wall and avoiding the eventual plaster crack.

Modern architecture has been a constant battlefield in which the fragment and the essence are placed at odds. Within the diversified, globalized paradigm; building systems, their providers, laborers, codes, imported materials, and all auxiliary secondary elements as criticized by Frampton, find themselves in the same equation. Thanks to the meticulous, unwavering figure of Louis Kahn, we can observe mature examples of modernist architecture, almost in a Parthenon like an instance of refinement to the temples of Paestum, through the design of heavy, robust modernist buildings with clear definitions of space, materiality, essence, and with the new building systems carefully ingrained into their substances of hollow stones.

Of course, Kahn is not the only well-known architect who managed to profess at such a level of success in bringing building systems into spaces of classical plasticity. There are others, including his friend I.M. Pei, Renzo Piano, Peter Zumthor, Rafael Moneo, Alvaro Siza, Eduardo Souto de Moura, and to a lesser extent, the large scale technologically and contextually oriented practices of Richard Meier and David Chipperfield. Kahn's figure is of more interest due to his late-blooming, short-lived,

and small-scale practice, which produced a respectable number of highly original work, which were carried under perpetual stress of financial burden, having lost many clients on the way for not going by their expectations. For Kahn, seeking the essence - a more resilient version of a spirit previously spearheaded by Le Corbusier - was more important than financial sustainability and comfort found in playing by the market rules.

Kahn's stance, despite being five decades old by our current times, casts light on the crisis of contemporary architectural culture. On a global scale, the discipline is professed by individuals who are expected to adapt to the ever-changing rules of the market, most commonly refrained from having a chance to season an idea, think it many times over and over again before it is perfected. Survival of the fittest has become the survival of the quickest and the cheapest. A traditionally slow industry shaping the built environment, which in return is expected to be of use across generations, is paced up and valued down before the market's dominating demands. These demands cause all to build larger and faster across the globe, more to be occupied and more to be eventually demolished into rubble, latter of which constituting a clear signifier of, perhaps better than anything else, the facilitating role of the construction industry in the mass consumption of our planet.

The architecture of our contemporary times needs to be slow and somewhat proudly inefficient in its processes, for that only such a counter-cultural argument in the field can yield thoughtful, inquisitive, and well-seasoned solutions in reaching the essence of problems related to the human interaction with the built environment, and conciliate between the essence and the fragment. Only then, only after the profession regains its much-severed dignity, we can start searching for a spirit of architecture and hope that it speaks for a more significant cause than being a service facilitator in a large industry.

CHAPTER 3

INFINITE SLOWNESS: A CONVERSATION BETWEEN THE IMMEDIATE AND THE UNIVERSAL

Modern architecture has many different sub-genres prioritizing one aspect above others. These genres attain names such as constructivism, functionalism, expressionism, and brutalism, amongst others. These genres also have regional variants, which call for further attention, as they constitute attempts where we can observe the imported styles in art and architecture take root by adapting to the milieu of the regions and countries they have been introduced to. Perhaps the best examples of this introduction, which led to highly original manifestations, are found in Finland, Brazil, Mexico, Turkey, and the four major states of the Indian Subcontinent. In these countries, the modernist works are somehow better related to the means, climate, and political spirit of respective times when the countries of concern began identifying their image with universal values, aiming to move up in the global scene. From Brasilia to Chandigarh, from Dhaka to Helsinki, principles of modern architecture and city planning were preferred by nations to leap forward, to compensate for the many decades of delayed industrialization or struggle for independence. After all, modernism was the architectural style of the industrial paradigm. It was, and still is in its current incarnations in former Soviet Republics, the Gulf Region, and across Mainland China, is preferred for its ability to provide front seat tickets to observe the spectacular upgrades of nations' image.

Unlike the post-nineties practice of a fully globalized design and construction ecosystem, the earlier mature modernist expansion of the period spanning from the forties until the seventies indeed had original, context, and culture-bound qualities. Alvar Aalto’s cooperation with the industrialist Gullichsen family, whose matriarch

Marie he had come into contact with through his furniture workshop, led the now-famous designer to emerge as the leading figure of one of the most contextually rooted traditions of modernism. Aalto's mature work professed in the unique settings of remote sub-arctic spruce forests where the Gullichsen sourced their timber from, introduced place-bound qualities to the architect's more international tunes of the twenties and early thirties. It is possible to observe, in the settings of Villa Mairea (1939) and the later Säynätsalo Town Hall (1952), that Aalto achieved notable success in creating spaces of extraordinary warmth, where architecture, in its diverse and rich use of materials, becomes a generator of habitable landscapes in a cold region. Meanwhile, moving south to the climatically much warmer tropical setting of Brazil, we observe Oscar Niemeyer's association with Juscelino Kubitschek, the former mayor of the city of Belo Horizonte. Niemeyer brought his work to the prime stage with his involvement in the barren red soiled savanna that eventually became the new national capital city of Brasília, after the election of Kubitschek as the President of Brazil. Niemeyer has then established a reputation for being a leading figure of a sculptural variant of modern architecture by exploring the plastic qualities of reinforced concrete and developing monumental works characterized with very few but opposingly dominant and well-balanced elements in overall compositions. The controversially cold, disproportionately monumental, and sculptural approach of Niemeyer can be perceived as the exact opposite of Aalto. However, the stark contrast between the two countries' overall characters ensures that the works by two wildly contrasting architects of modernism are highly revered for different reasons. In Finland, Aalto quotes the Doric-like uniformity of Karelian timber architecture and its ability to grow and adapt into holistic town settings as the basis of his mature approach (Frampton 1992, 192). In Brazil, Niemeyer resorts to muses such as the white beaches, huge curvaceous mountains, baroque churches, and in his terms, the "beautiful suntanned women" of Brazil in defense of the bold compositional gestures of his works (Basulto 2012).

In the Subcontinent, a younger generation of architects gained prominence following their countries' independence from the British Empire and their eventual partition

from one another. Balkrishna Doshi of India, Yasmeen Lari of Pakistan, Muzharul Islam of Bangladesh, and Geoffrey Bawa of Sri Lanka, all with stellar educational backgrounds hand history of collaboration with premier modernist architects such as Le Corbusier and Louis Kahn, have brought the richness of their countries' traditions into new levels of universal expression. While Doshi and Lari explored the frontiers of socially concerned, expressive, and inclusive works, Islam and Bawa worked in designing settings that were addressed to the climate, building culture, and materials of their countries. In India, Doshi promoted qualities of intuition and self-esteem as his driving forces. He extended his advice of resorting to intuition and keeping high self-esteem to other aspiring Indian architects, as qualities would help them find the courage to overlook the books and conventions of reading history, hopefully helping them in their pursuit of excelling in design (Belogolovsky 2020). Yasmeen Lari, who is reported as the first-ever female architect of Pakistan, has dedicated her later career to humanitarian projects, developing low-cost, socially inclusive works of architecture realized with immediate means. In Bangladesh, Muzharul Islam championed freedom from symbols that dominated the prevalent mindset as an indispensable measure to attain true Bengali modernity. Islam's plea for modernity came with a warning that scrapping symbols were not be understood as scrapping tradition. As observed in the villages in Bangladesh, the traditional ways of interacting with nature should be continued in the new modern cities (Muzharul Islam Foundation, 2005). In Sri Lanka, Geoffrey Bawa developed a characteristically similar design to that of Aalto, using a rich array of materials and construction methods to develop modern-minded, spacious, flexible, and fluent spaces.

While modern architecture gradually spread over the globe, paving the way to regional variants, some of its earlier figures professing in the developed world had brought their work to levels where it neared a fully universalized character. The most prominent figure fitting the description is arguably Ludwig Mies van der Rohe (1886 – 1969), who, after having emigrated to the United States in 1937 on the eve of the Second World War, enjoyed a mature career in search for tectonic excellence in architecture over the course of the last three decades of his life. Unlike Aalto, whose

style took a turn to incorporate regional elements into his previous international modernist phase, Mies distanced further into the universal notions, to the point of achieving his vision of more with less, one that he explained for the house he designed for Edith Farnsworth with the words *"beinahe nichts,"* almost nothing. Based in Chicago, where he also held the role of the head of the department of architecture of Illinois Institute of Technology (IIT), Mies enjoyed the mid-nineteenth century New World's multi-cultural character. He seized the postwar boom's fertile economic conditions to develop the architectural character he is now best known for, despite already having highly esteemed works such as the 1929 German Pavilion in Barcelona and the 1930 Tugendhat House in Brno. His practice in Chicago produced buildings mostly centered in the American Midwestern States and Ontario Province of Canada, an expansive region that is notoriously uniform in its geographic character and urbanization. The generic spirit of the geography, and the positive, "all you can do" attitude of the time helped the architect develop a style in which he reduced all components of compositions down to their most basic essence and ensure that their statements for balance, scale and proportion were conveyed as clearly as possible.

For Mies, building and meaning were the same (Mies van der Rohe 1993, 164). He appears not to have been interested in searching for a semiology for architecture, symbols and secondary meanings, or even purposes. Instead, he was more eager to apply deliberate expression reductions, which brought abstract compositional values and raw materiality together. Appearing silent and static when photographed, the late period works of Mies are instead overly articulate in techniques that allowed them to be experienced in sheer dynamism and flexibility. This character is mainly made possible by purity and harmony in their compositions. These compositionally silent works express their volumes, flows between volumes, and all substances that defined those volumes in clearly distinguishable ways. Linear, planar and solid elements and the volumes in and around them are easily perceived as independent beings, although their careful and somewhat tense coordination ensures them to be perceived as parts

of singular configurations. With the tense, distant character attained in his structures, all sub-spaces are felt in their fully raw exposure.

At a lecture held at the Faculty of Art, Design and Architecture of Bilkent University on November 24, 2019, I took note of a beautifully concise definition for architecture by Juhani Pallasmaa when he said, “The task of architecture is to confirm and clarify our sense of reality.” This definition, even though Pallasmaa was showing slides with photographs of works by Aalto and Kahn while he elaborated it through theories by Walter Benjamin, resonates better when applied to works of Mies; such as the Farnsworth House, Lake Shore Drive Apartments, S. R. Crown Hall, along with many other buildings at the campus of IIT, Seagram Building of New York, and most notably, *Neue Nationalgalerie* in Berlin. With these works, among others, Mies successfully emphasized austere monumentality exhibited in its details, which was made possible by a supreme knowledge and command over industrially produced materials. With them, we see carefully coordinated architectural micro universes, comprised of elements above us, before us, near us, behind us, or further away from us. These reminders ensure that we are repeatedly made aware of the holistic, three-dimensional Cartesian space they produce and our bodily presence there concerning the other elements around us. Mies was, in the Semperian sense which we have mentioned earlier, a master of the architectural ways of becoming above being. He created highly abstract, almost prototypal spaces through technical sophistication, which were complemented with user presences.

According to the architect, that mode made great forms become a reality with an “infinite slowness.” Mies refers to the Gothic style, commending its preference of the method of construction above its infinitely variable manifestations. Mies elaborated on that attribution to propose that the structures of the modern age needed, to some extent, to follow the Gothic model in exhibiting construction as an essential building component. If properly incorporated into the art of building, the then-current age technology would have had no other way of operation other than to make the most and the best out of the circumstances, instead of exhibiting its usual peril of

alluring the fallible men with power and grandeur. Observing that there was only a modest count of thirty life spans between the modern man and the great edifices of the Athenian Acropolis (Mies van der Rohe 1993, 164-166), Mies set his sights on closing the loop which architecture of the past had initiated and hopefully helping it reach its final stage of evolution.

In 1968, the architect designed the *Neue Nationalgalerie* in Berlin as one of his last ever projects, and the only one realized in Germany after the Second World War. The gallery is accessed from a uniformly symmetrical entrance pavilion whose thick, generously cantilevering steel roof appears to be weightlessly floating above the open ground, underneath of which are the main exhibition spaces. The building is best known for this entrance pavilion, which, in rising above an artificial plateau, creates a robust compositional resemblance to the Parthenon on top of the Athenian Acropolis (figures 3.1 and 3.2). When we consider the current achromatic condition of the Parthenon in ruins, instead of in its originally polychromatic one, we can appreciate Mies' preference in his stance defending the elimination of symbols from architecture to a point where it attains only constructional expression. Almost two and a half millennia after the construction of the Parthenon, the time has long decayed the dye, leaving white marble to prevail in full exposure and ensured that the constructional logic is communicated as clearly as possible. *Neue Nationalgalerie*, unless taken excellent care of, will indeed not survive the test of time in the way the Parthenon did due to its use of more corrosion-prone materials in a humid climate. The fragility was evidenced by the building receiving a full-scale five-year overhaul supervised by David Chipperfield Architects less than fifty years after its completion. However, in using steel profiles unpainted in their naturally dark color and following the same alloy composition for all elements, both structural and non-structural, Mies had ensured that his point was made in full clarity. His architecture was one that deliberately preferred to exhibit all materials the way they were, full uniform and untreated, to reveal their inner nature at a molecular level.

Figure 3.1. *Neue Nationalgalerie* Entrance Pavilion (Carsten, 2014).

Figure 3.2. The Parthenon (iStockphoto/Thinkstock, 2010).

The resemblance between the two buildings went beyond their similar urban form, prominence, and uniformity. Both structures have their main spaces, their sanctuaries at their centers. There are two ways to interpret this configuration. Either the built form extended beyond those cores, or the cores were recessed from the built form's perimeters. In both ways, what results from this configuration is a full-height arcade below the roof of the building, through which the urban open space channels into an enclosure. The peristyle colonnade of the Parthenon was reflected as a cantilevered arcade, supported by two cruciform columns near the centers of each façade. Triglyphs on the Doric temple's entablature were reflected on the eaves of *Neue Nationalgalerie,* with webs of steel beams spanning across the building jutted out of the webs of peripheral beams and rested between their flanges. The cruciform columns in Berlin were tapered, getting smaller in cross-section as they moved higher, reflecting the idea of entasis in the architecture of Classical Greece, the application of complex curvatures across the length of columns for aesthetic purposes. In one sense, it is possible to say that Mies inverted the whole Doric column by making it cruciform instead of circular in section. The real ingenious gesture, however, is to be found on the column capitals. The Parthenon capitals are square, and following the canon of the time, extend outwards for the entablature to rest on them. The column capitals of *Neue Nationalgalerie* were instead circular disks, and much smaller, recessed back to the centers of the cruciform columns to create the impression of a horizontal seam separating the columns from the roof across the full perimeter of the structure. This gesture has considerably contributed to an effect in which the heavy roof is perceived to be hovering above the plateau on top of the lower ground exhibition spaces.

What was evidently visible as a goal for a matured Mies at the later prime of his career was no more than the true fulfillment of a historical form, with multiple, repeated emphasis on the word true. This fulfillment of truth was of crucial importance, for that he asserted that the most "decisive battles of the spirit are waged on invisible battlefields." Mies prophesized that a new world would arise once the decisive battle for the spirit has been won (Mies van der Rohe 1993, 166). Standing

on the bridge across generations and cultures, including the modern, Mies addressed to intermediate between the historical adversity of the Gothic and the Classical traditions, leading him to promote what they, as established building cultures of the past, had in common. That common quality was a relentless love and respect for achieving constructional logic, which led to great form in infinite slowness.

Let us consider Mies' advice for slowness and its infinity in taking a good step back from the supposed end of the decisive Miesian battle. This step shall take us back to prehistorical times, where we can be free from our cultural values, knowledge of history, theory, and biased perspectives resulting from those. It will help us consider ourselves once again, figuratively speaking, in the most likely inexistent shoes of the savage tribe standing at the prelude of a battle against the environment, with *beinahe nichts* except an inner drive for survival. The tribe chooses a certain way to interact with the environment based on its prescribed habits and experience. The tradition behind these habits is disproportionately old compared to the roughly five thousand years of a timeline we cover in this dissertation, of which only the most recent two hundred years are architecturally scrutinized. That is how we start to feel the extent of the infinite and the wisdom behind the promotion of slowness, helping us understand the modernist architect and his intentions of removing symbols and meanings from architecture to convey its true essence based on technics and making. An easy scalar comparison comes with the element of fire, the one genuinely indispensable component of a campsite. Our ancestors, the Homo Erectus, discovered the control of it around three hundred thousand years ago. By doing so, they unknowingly acquired a ticket to move out of the warm climate of Sub-Saharan Africa, made possible with the light and heat from the fire to keep warm and protected at night, to compensate for their otherwise fragile builds. Humankind has since endured many glaciations that brought prolonged periods of cold to the otherwise stable conditions of the Holocene. This restricted stability had made it possible for many animal species, including the early hominids, to populate the globe at an unprecedented level. The journey out of Africa was, in a vague sense, the first

real wave of globalization for the hominids, who carried the ability to populate regions characterized with conditions that were not necessarily suited to them.

Europe is the hotspot for Paleolithic findings of inhabitation; for that, it was the region inhabited by the successors of the hominids coming out of Africa, both Homo Neanderthalensis and Homo Sapiens, where the effects of the last glacial maximum were most recently felt. In Nice, a site named *Terra Amata*, even though the exact dating of which is disputed by some scholars, has shown the findings of base stones laid in an elliptical shape around a central hearth, dating back an impressive three hundred thousand years. As proposed by the archaeologists who found the site, these stones were laid to fix sticks of wood to create temporary shelters. What is more notable about the site is the orientation of these stones aligned with Nice's prevailing winds today. It is, of course, known that these were campsites. For fixed shelters, where architecture, as we know, began, one needs to look at caves, which are also equally revealing. Cave paintings from the end of the last ice age, from forty thousand years before the present, depict large animals, apparently moving all together at once in a particular direction. Architectural historian Leland Roth builds his argument based on the absence of domestic animal depictions or remains of hunted animals and the difficulty of access in reaching the painted chambers of the most richly adorned caves in Europe, such as the Lascaux or Chauvet in current-day France, to suggest that these paintings might have been made in ritualistic desperation to intervene in the course of events leading to the disappearance of the large animals of the ice-age wildlife from the face of the planet (Roth 2007, 162-166). In some sense, when considered an intervention in the environment, architecture started with the painting of symbols before technics. It gradually moved, starting with the primitive hut, towards a direction to incorporate means, materials, and crafts of bringing them together in an infinitely slow process. At the eventual end of this process, we shall see the elimination of symbols, and the prevalence of means in sheer abstraction, as defended by Muzharul Islam, and of course, as theorized and designed concisely by Mies himself.

Moving some thirty thousand years forward, to a time around twelve thousand years before the present, to Mesopotamia, which is now known as the cradle of civilization, we observe myths ingrained into facts for due reason. The fact behind the myths is that the Persian Gulf, in its current geographical name, is a very shallow water body, with the deepest point near the Strait of Hormuz, where it drains into the Indian Ocean. Even there, the gulf is at a modest eighty meters below the mean sea level of today. The strait has one of the most peculiar geographies in the world. It is the place of a highly corrugated topography characterized by almost entirely submerged rocky mountain peaks to its south, now lying in a region known as the Musandam province of the Sultanate of Oman. The intricately rocky Musandam is in stark contrast to the Arabian Peninsula's desert plains, which uniformly stretch beyond for a thousand kilometers to the west until the mountains of Hejaz. It feels as if Musandam's peaks were the fortress that was defending the region against the rising sea levels following the last ice age, in ruins, but still there. As a matter of fact, the quirky peninsula jutting out from the north of Oman into Iran did that. The rising sea levels caused by glacial melt from all around the world, including the continental glaciers of the Eastern Anatolian highlands, eroded their walls and finally cut through them, taking an approximate six thousand years until around the year 6.000 BC, in slow submersion of the low lying fertile plain extending to the northwest. The plain was part of the basin of the river now called *Shatt al-Arab* or *Arvand Rud*, in Arabic and Farsi, respectively, which is now a short but still major waterway south of Mesopotamia that is formed after the confluence of the Euphrates and the Tigris (Lambeck 1996, 43-57).

So, the story of struggle across the millennia began. The peoples of Mesopotamia perpetually dealt with the constant reduction of their habitable lands, perpetrated by seawater coming through the Strait of Hormuz to the southeast, and freshwater from the rivers flowing from the north. When the effects of the final deglaciation ended around eight thousand years before the present, the shoreline had already reached about two hundred kilometers further north than where it is now, as the meltwaters from the glaciers around the world had flooded an area that stretched some

impressive one thousand kilometers as the bird flies away from Hormuz. Alluvial deposits of the two rivers have since moved the shoreline back south to a region near modern-day Kuwait. When the water balance became more predictable, seasons more pronounced, the land allowed for the development of one of the earliest civilizations, a politically loose group of city-states known as Sumer, occupying the region between the two rivers, hence leading to the Greek name Mesopotamia. The area of Sumerian influence spanned geography corresponding to the southern half of modern-day Iraq, for an approximate period between 4.500 and 2.000 BC.

To understand how facts and myths were intertwined, we need to look at accounts of the ancient Babylonian religion, which was based on the Sumerian. Babylonians explained the creation of the universe through a clash of two main primordial forces. These were *Tiamat* of saltwater and *Abzu* of freshwater. It was believed that from this clash emerged the earth surface that was inhabited by mortals and the starred firmament of the heavens holding the celestial ocean above. Four primary deities of the Sumer pantheon descended from these primordial forces. They were called Anu, the god of the heavens; Enlil, the god of wind and storm; Enki, the god of water; and Ninhursag, the goddess of fertility. Of this group of four, Enki, who was also known and worshipped as a god of creation, intelligence, crafts, and mischief, has the highest level of interference with humans and the land due to his role in ensuring the balance to the ongoing clash between salt and fresh water. In keeping the balance, Enki mainly used the two springs coming out of his either shoulder, one believed to have been the source of the Euphrates and the other of the Tigris (Albright 1919, 161-195). As evidenced in the *Epic of Gilgamesh* and many others, he is associated with his involvement in great floods and creation myths (Davila 1995, 199-214) that have since transpired into Abrahamic religions and to the Greek mythology as the titan Prometheus. Sumerian myths, especially the ones centered around Enki, were based on the effects of the last glacial maximum. Subsequent cultures have eventually syncretized these myths into their belief systems, which interestingly represent an outstanding share of the global population in the later classical antiquity and, through the global scale, spreads of Christianity and Islam in the world of today.

All of these accounts relate to the built environment reflect ancient Mesopotamian mythology, which was strongly shaped by a dialectical philosophy displaying simultaneous fear and dependence on water. The cities of Sumer were developed with that idea in mind. Cities such as Ur, Uruk, and Nippur were placed at critical locations along with either one of the two major rivers, walled off from the surroundings, and usually had artificial canals passing through them the ease of logistics and access to sanitation. The urban form was tight-knit, with districts of interwoven streets receiving their geometries and itineraries from what resulted after the close clustering of the most fundamental architectural unit, a house with spaces around a private courtyard. This typology still prevails in the domestic architectural tradition of the region. Street levels would keep rising, with debris from old buildings piling up on the ground. Ground floors of existing buildings would constitute the foundation of the next, rendering the city a perpetually growing hill, easily spotted from a distance on the Mesopotamian plain. At the center and the city's highest point would be the administrative district, with public buildings clustered around a large central square, whose center would be occupied with a ziggurat. The ziggurat was a substitute structure for a mountain, a vertical bridge built for the temple of the king-priest to reach closer to the heavens above (Kostof 1995, 52-62). The ruler would then find himself distant from the underworld's troubles and secured from the mischievous floods of Enki.

Egypt was an entirely different case where we can observe the parameters of the setting shape the way and the understanding of life, cosmology, government, and all aspects of the daily culture, including building traditions. This was all made possible through the region being characterized with great contrasts, where life is squeezed into a strongly delineated area inside the desert where the perpetually bright skies cause scorching daytime temperatures and breezy nights. Egypt has negligible rainfall. Its water is almost entirely dependent on the Nile, which is the provider of life in the barren desert, to a narrow strip of land on two sides of the river. Instead of two rivers with unpredictable discharge and changing courses over the Mesopotamian plain, the one great Nile has historically had a stable, unchanged

course, through which the waters of Sub-Saharan Africa were brought northward into the Mediterranean. The Blue Nile, which is the shorter head river, emerges from a region with heavy rainfall, Ethiopia's highlands. Annual monsoons caught by the highlands cause the Nile to flood every year on more or less a constant date, bringing highly valuable, fertile silt along with the water. Life in Egypt has always had visible boundaries and canonical cycles: day and night, flood and drought, fields and the desert.

These predictable cycles caused ancient Egyptians to develop mechanisms that were perfected to make the most out of the circumstances. Intricate surface irrigation systems were developed to catch the floodwater on their plains before it evaporated. This necessitated building their towns along the edge of the desert, close enough to the water for practical reasons and far enough to ensure safety against inundation. Their shaping of the environment on a massive scale and collective action caused their ways of government to become highly centralized and stratified. With life occupying a strip of land at the river's two banks, the desert was left for the dead. After all, a particular cosmic order of things was felt very clearly in the country. Life had edges and cycles; what was left beyond those edges was left for the afterlife. Their conception of time also had a dichotomy. Egyptologist Jan Assmann explains this dichotomy with further associations of the two concepts. *Neheh* meant an endlessly repetitive time, which was measurable in terms of hours, days, months, and years. It is associated with the sun god Ra, bringing life to Egypt every morning. *Djet*, on the other hand, characterized a linear temporal concept, one that does not decay, cannot be corrupted, and is endless in duration, such as the earth and the stone. This version of time is associated with Osiris, who was considered to exist in perfection (Fischl et al. 2013, 359-360). The mortals left the cyclical time, *neheh* when their lives were over. However, they would continue to exist in the linear time, *djet*. They built mastabas, which were tapered flat-topped adobe burial houses for their existence in *djet*. The Hieroglyph for a mastaba is transliterated as pr-djt, meaning a house for eternity. Mastabas gradually evolved into stepped, ziggurat-like pyramids, and then eventually to tetrahedral pyramids for those who could afford

them. The first in line in this transition was the steppe pyramid at the Mortuary Complex of Zoser at Saqqara, designed and built by the grand vizier architect, Imhotep, from 2.778 to 2.723 BC (Norberg-Schulz 1975, 20-25).

Duality in everything, including time, shaped ancient Egypt's land in a very similarly strict manner. The river was always there, forming the strict grid's central spine that the Egyptians built their country along. The land was uniform in character along the river. However, parallel to the cross-section of the valley of the Nile formed the main axis that was antithetically promoted in the transverse direction. That axis was the one to which all towns, temples, or mortuary complexes were oriented. Architecture and compound urban form went hand in hand, with residences forming organized rectilinear districts and temples in compound form, expressing their accounts in sequences of spaces moving from the most public towards the river and the most sacred or private towards the desert. Especially in temples, all spaces, one after the other, enjoyed diversifying qualities in plan and section, starting with a massive pylon that separated the outside world from an entry forecourt leading to a hypostyle hall, which would then provide access to a sacred chamber surrounded by rooms for priests. The pyramids of the Giza Necropolis, built from 2.680 to 2.560 BC, were similarly axial and sequential. All three pyramids had valley temples near the river, which served as the entrance to the compound, where the corpse would be received for purification and mummification. One would start moving towards the desert along a perfectly straight axis leading to a mortuary temple around seven hundred meters away, built for veneration and offerings for the Pharaohs. The mortuary temple was placed at the monumental pyramid's footstep, the latter of which served as the publicly inaccessible tomb proper (Roth 2007, 188-211). The architecture was one of crystalline masses, built mainly to resist its strict geometric configurations, where almost all visible surfaces would serve as background for bas-relief textual engravings. Literary symbolism and resolute functionalism, which we would regard as opposing, contradictory today, were simultaneously exaggerated, without competing with one another, made possible with a unique cultural paradigm shaped by the contrasts and borders of the environment.

In the Hellenic realms across the Mediterranean Sea, the notions of landscape and the settlement methods were significantly different from in both Mesopotamia and Egypt. Geography is characterized by a mild climate with more pronounced seasons, rugged mountains, disperse valleys, highly articulate shorelines, and many islands, the lands around the Aegean Sea defined pockets of space ready for human settlement. The absence of a great plain like Mesopotamia, or the river and the desert of Egypt, the Greek landscape was a tough one to govern, at least centrally. This fact produced an ordered variety of city-states and colonies centered around a region comprised of modern-day Greece, southern Italy, and western Anatolia, even though there were also colonies on the Black Sea coast, Libya also in places as far west as Spain. The difficulty of governing on land helped the Greeks become mercantile seafarers. A more pluralistic cultural paradigm was made possible, paving the way to detailed accounts of mythology, the development of scientific and philosophical endeavors, and the earliest forms of democratic government.

Even though individual Greek colonies' planning, such as Miletus and Priene on the Ionian coast, is revered for having been the places of the invention of the grid-iron city layout, the cities did not represent the typical Greek *Polis* setting. Instead, they proved to be practical models for cities to embody specific geometric and social orders. Elsewhere in the Greek inhabited lands, the *Polis* was much more fluid and organized mainly to adapt to the landscape. Norberg-Schulz notes that the Greek concept of space was once described by the compound term “in-between.” The Greek *Polis* was an accumulation of public spaces shaped in-between buildings, which were more individualistic or sculptural in general character (Norberg-Schulz 1975, 44-80). The commercial city core, centered around the public agora, would gradually emerge near the acropolis, the high city with a temple precinct housing an accumulation of temples, which are regarded as the premier legacy of classical Greek architecture. An acropolis would be built on the remains of a Bronze Age citadel or a natural hill, as it is in Athens's case (Roth 2007, 222).

The in-between condition did not mean that unplanned Greek cities lacked order. Instead, at the commercial core around the agora, which served as the main marketplace of the city, one would find notable elements of urban architecture that were central to the public life, such as the stoa, a one-sided building defining the enclosure around the market, and the bouleuterion for council meetings. Dramatic and athletic events also constituted important public activities, which were realized in the Greek invented settings of the theatre, the stadium, and the hippodrome. As discussed earlier, the Greek classical age architecture was based on carpentry, and its tectonic refinements were partially reflected in masonry buildings. In attaining sculptural form and developing settings for urban culture, including the semi-open porch that was the stoa, or the peristyle colonnade around a temple, Greece's architecture was considerably more sophisticated than the earlier heavier works of architecture by the peoples of ancient Mesopotamia and Egypt. This sophistication was mainly facilitated by the development of individual characteristics of the peoples across the discrete corners of the Hellenic sphere of influence. Geographical confinement and uniqueness of every landscape led to trade, exchange of ideas, and cross-cultural pollination, in stark contrast to the strict ways of life elsewhere. In one sense, the architecture of the Greeks became the first globalized style, not only due to its propagation by later empires but also in the historical mechanics behind its development. Initially confined to cities and colonies around the Aegean and the Adriatic, the sculptural yet adaptable characteristics of Greek architecture were first spread eastward with Alexander the Great's Empire, and then around the entire Mediterranean basin the Romans.

We have covered brief accounts of how geography has historically shaped living and reflections on the built environment. The period covered from the Pyramids to the Parthenon is two thousand five hundred years, from the end of the great floods, six thousand years, and a remarkable three hundred thousand years from the French campsite. The excellent form, provided that there is one, does arrive in infinite slowness, and it does so after much trial and error, improvement of tools and methods, and after centuries of exchanging ideas with one another. That is the natural

progression for any phenomenon in history. A model is first developed, in the Corbusian sense, and gradually perfected. It may start with symbols, for that humankind is in perpetual search to place meaning into their existence and the creation of the universe. Some symbols as simple and powerful as a cross or a crescent moon can do that without a painstaking philosophical inquiry. This is why spaces, clothing, and languages themselves are highly articulated with them. The end of this evolutionary path is one that does not require symbols at all.

In Miesian architecture, the end of this infinitely slow search for great form is manifested as a universal space of supreme abstraction and sheer materiality. The Greek model of classicism is taken for its sculptural qualities, constructional order, proportional purity, symmetry, and balance. The Gothic is taken for its pragmatic, flexible approach to the problem of construction. All are blended into spaces that an industrialized, globalized, and displaced culture can relate to. A German émigré with an international background settled in the post-war United States. Mies developed his universal notions of great form precisely due to his alien exposure to a generic cultural, and geographic setting of the American Midwest space progressed uniformly in all cartesian directions. In one sense, his late work periods, despite their sublime qualities, were representatives of a regional variant of late modern architecture, much like Aalto and Niemeyer's works were for their home countries.

Mies developed his answer to great form by winning his share of a “decisive battle of the spirit.” However, his battle was not part of a more splendid series of wars that were “waged on invisible battlefields.” Therefore, the whole new world that he had prophesized did not arise after the war. Instead, as it is elaborated in the following three chapters on the more recent history of architecture, we as humans, in our infinite slowness, have proven to be still deeply attached to our symbols and the use of propagative forms in art and architecture.

Enki remains a spanner in our works.

CHAPTER 4

CONTEXT 1851 - 1914: ARCHITECTURE AND EVOLUTION - LESSONS FROM LONDON, VIENNA, AND CHICAGO

In *Rules for Building in Mountains*, a concise and daring 1913 essay by Adolf Loos (1870-1933), architects are advised to “not think about the roof, think about rain and snow,” as that is “how the locals think, and so they build the flattest roofs they can using the know-how they have. In the mountains the snow must not slide when it wants to, but when the locals want it to” (Loos 2014, 126). Loos’s conceptualization of roofs as measures against the forces of nature calls for better integration of design parameters in architecture. He tells the architects to respect the local practice for its broader experience and rootedness about the environment. Few paragraphs earlier, he also advises them to be truthful and speak in their ordinary educated language with the locals, calling for the extermination of “those Viennese lawyers” who conversed in layman’s German with them (Loos 2014, 125). For Loos, the architect is supposed to respect both the tectonic culture as the source of reference for his practice and the tectonics of culture to dignify his persona.

Loos’s theory was expanded upon the place and position of individualism in modern culture, leading him to declare ultimately that the house did not need to say anything to its surroundings (Colomina 1996, 33). Even though in different contexts, the act of dwelling in a building came in close correspondence to thought in the human mind. Both needed etiquettes. In *Potemkin City*, for instance, one of his earliest essays, Loos accused buildings on the *Ringstraße* of lacking one. He believed the Viennese society had an incredible feeling of inferiority, which they intended to mask by imitating Italian aristocrats' Renaissance and Baroque palaces. What further

aggravated their fault was their preference to do so with cement and stucco (Loos 2014, 40-41).

In line with his views on the fake crudeness by members of the intelligentsia, pseudo-sophistication formed the basis of Loos' cultural arguments. According to him, presenting themselves as something more than who they actually are was the Viennese's most essentially deceptive character. He viewed their over self-promotion as proof of their desperate state of emptiness, and members of the Secession, Austrian counterpart of Art Nouveau, as opportunistic agents working on masking their clients' spiritual poverty. In return, he sympathized with the building contractor. Loos explained that the contractor, for economic and logical reasons, would prefer to finish his concrete frame building plastered from top to bottom; yet as the landlord failed to attract tenants, he would have to start nailing details on the façade. These efforts of using new techniques to create images of buildings that had been established by old methods and materials were acts of superficiality (Loos 2014, 40-41). Loos believed that there was no problem with nailing, cladding, or covering surfaces. However, the moment these were done to look more valuable than what they essentially were, they became superficial by form and character. He stated that such building components should acknowledge their nature, as done by English wallpapers of the time, which for him were not ashamed of being made from paper. They did not try to appear as velvet (Loos 2014, 48).

For that particular time in history, one can hardly speak of English wallpapers without mentioning their strong ties with the Arts and Crafts movement. Being the forerunning figure of the movement, William Morris is known for his decades of dedication to their design. Besides his practice, Morris was deeply influenced by his mentor John Ruskin (Frampton 1992, 42-50), whom Loos openly rejected. Condemning stylistic revivalism as false prophecy (Loos 2014, 83) and Ruskin his archenemy (Loos 2014, 150); Loos believed that neither art nor architecture belonged to the past. For Loos, works of architecture had uses and purposes and were designed for our static and present comfort. In strong contrast to architecture, art did

not arise from a need or was not meant to serve a specific purpose. Instead, it was impulsively made to disturb and move us away from our inner peace and comfort. Architecture, being more conservative, belonged to our day. Art, on the other hand, being revolutionary, belonged to the future (Loos 2014, 83-84). Anyone advocating for Gothic revivalism such as Ruskin or avant-garde speculation of a Secessionist was simply dodging the current set of circumstances.

However ironic it may initially sound, Loos did later indirectly condemn the practice of designing on the surface in his much better known and quoted essay, *Ornament and Crime* with the following words: "We possess the art that has eliminated ornament. After our day's work, we go to relax listening to Beethoven or to Tristan. My shoemaker cannot do that. I am not allowed to take away his pleasure; because I do not have anything to replace it with. However, a man who goes to listen to the Ninth Symphony, and then sits down to draw patterns for wallpaper is either a fraud, or a degenerate" (Loos 2003, 89).

In the final decade of the nineteenth century, Secession was being freshly shaped by a younger generation of Austrian artists and architects under Otto Wagner's guidance. According to Leonardo Benevolo, architecture in Austria had been developed with a general preference for a clear, balanced, and monumental neoclassicism until the end of the nineteenth century. After having worked in this sober tradition until old age, Wagner was appointed as professor at the Academy of Fine Arts Vienna in 1894 and published his book *Moderne Architektur* a year later. His ideas for a new architecture called for designing per current technical conditions and renouncing historical iconography. However, promising the premise was, this new initially found its application confined to the practice of construction finishes. While Wagner did move from plastic (three-dimensional) to chromatic (flat) ornamentation, his preferred forms, proportions, and symmetrical plan layouts still belonged to a neoclassical formation (Benevolo 1977, 284-287).

Joseph Maria Olbrich and Josef Hoffmann, two leading students of Wagner, had founded the Vienna Secession movement in 1897, in the company of Gustav Klimt,

Koloman Moser, and several other prominent artists. Klimt acted as the creative executive and the engine of the movement and saw his fame as a painter significantly under architectural collaborations. Derived from his sketches, emphasized axiality, inclined walls, floral motifs, high contrast colors, and sculptural – non-utilitarian features were the defining features of Olbrich's 1898 Secession Exhibition Building. A style based on organic vitality, fertility, and eroticism was born following the exhibition (Frampton 1992, 79). Free from the extensive classical background of Wagner, yet still receiving his full support, the younger generation of Viennese artists acted as inventively as possible for the sake of achieving total works of art.

Loos famously satirized their approach in an essay written in 1900, titled *Poor Little Rich Man*. Referring to an unfortunate client who had a house built for himself by a Secessionist architect; the rich man felt very troubled inside his own property, where everything was designed as still frames. He could not hang a picture on the walls or add anything of personal value on a table. He was even forced to change his slippers when going from one room to another, as each space had its own color composition (Loos 2014, 49-55). Fixation on vitality, fertility, and eroticism, and comprehensiveness of design, forced art into prostitution, as Loos would accuse in 1904 (Loos 1962, 228). These qualities were best manifested on the surface, in the form of painting rather than in spatial configuration. German philosopher and cultural critic Walter Benjamin (1892-1940) would later agree with Loos in declaring that *Jugendstil*, the broader German movement to which the Secession was related, brought along "the consummation of the interior" (Benjamin 2008, 103).

Beyond Secession itself, Hoffmann was the actual target of Loos's criticism, owing to their shared history and amicable beginnings. Both architects were born in the same year in Moravia, modern-day Czech Republic, attended secondary school together as friends, and later went on to study at the State Technical School in Brno. Their paths were initially split when Hoffmann went to Vienna and enrolled at the Academy of Fine Arts, studied under Wagner, graduated with a Prix de Rome, and started his career back at the capital in 1896. Meanwhile, after Brno, Loos had moved

north to study at Dresden College of Technology, where he was most probably introduced to theories of Semper. Loos's experience in Dresden was not fruitful as he dropped out after a year and joined the military. Loos later moved to the United States in 1893 before ultimately returning to Vienna roughly at the same time as Hoffmann (Colomina 2012, 4-5); where they would initially collaborate, with Loos publishing two of his essays, including *Potemkin City*, in *Ver Sacrum*, the official magazine of Secession. Both essays of Loos in *Ver Sacrum* were illustrated by Hoffmann (Colomina 2012, 5). Through his front role with the group, Hoffmann received his first project commission, interior furnishings of a room at the Olbrich's Secession Building in 1898 (Benevolo 1977, 292-293). There, he is known to have prevented Loos from designing a conference room, as he knew that Loos's views were opposed in essence to what the Secessionists intended to promote (Franz 2012, 21). This particular case is believed to have marked the beginning of their lifelong antagonism against one another (Colomina 2012, 5).

One of Hoffmann's best-known architectural commissions under his firm, *Werkstätte,* was the Stoclet Palace located on Brussels' outskirts, built between 1905 and 1911 (figure 4.1). Even though being a classicized version of Secession, the large mansion was still designed in a non-tectonic manner, as Frampton cites from Eduard Sekler. According to Sekler, in Stoclet, Hoffmann applied external façade flashings in horizontal and vertical directions to connect parts of the building's elevation and volumes, as if the building had been erected with light sheet materials and taped around the corners for better resistance. Frampton then compares the building to its contemporary Postal Savings Bank by Otto Wagner (figure 4.2), where Hoffmann's master applies metal rivets for façade claddings in an entirely constructional manner, creating surface articulation from pure tectonics (Frampton 1992, 81-83). Through the same building analysis, Wagner and the Austrian avant-garde are commented on by Benevolo as "that irritating compromise between classicism and modernism" (Benevolo 1977, 288).

Figure 4.1. (left) Stoclet Palace by Josef Hoffmann (Mead, 2011), and Figure 4.2. (right) Austrian Postal Savings Bank by Otto Wagner (Wagner, 2004).

Wagner's compromise, or the comprehensive role he played in defining the pretext and offering solutions, was embraced by both Loos and Hoffmann. As evident by their careers, they believed a move away from the historicism of the famous *Ringstraße* was required (Franz 2012, 21). Most of these significant buildings of *Ringstraße* had been built throughout the 1870s and 1880s. Amongst them were two significant commissions by the imperial court: *Kunsthistorisches* and

Naturhistorisches Museum buildings which faced each other outside the Ring, as well as the *Burgtheater* and *Neue Hofburg*, which were located to the opposite ends of a large public park inside the Ring. These neoclassical structures were placed according to Semper's elaborate master plan, who also had previously collaborated with Karl von Hasenauer in their architectural projects amidst deteriorating health (Rykwert 1989, xvii-xviii). Loos and Hoffmann were growing up as these buildings, and many more to imitate them were being realized along the avenue. Wagner, who belonged to an older generation, was an active architect as it happened. The differences of opinion they had for a non-historicist approach to architecture was one of the components that broadened the perspective of the discussions on modernity within a disproportionately short period of history.

Hoffmann looked for the new, the intimate, and the flamboyant. Loos searched for the classical, the public, and the uncompromisingly reasonable. As early as 1898, Loos stated that the sole feeling the enlightened western individual could not erase from memory would be the superiority of classical antiquity. Naming von Erlach, Schinkel, and Semper as great masters of architecture who tamed free-roaming imagination with a resolute dedication to classicism, Loos asserted that their works would survive the test of time, as they had professed according to universal standards (Loos 2014, 30-31). Western culture had developed its identity with centuries of admiration for the classical. Loos did not advocate a need to repeat the old in current circumstances, consuming time and labor. However, he clearly expressed the need to understand and appreciate it, seeing Hoffmann’s rejection of such cultural accumulation as reckless and inconsiderate.

Therefore, the contemporary architect was supposed to fully participate in contemporary constructional processes after having received his education in classicism. Only then, with such understanding at hand, the architect would become a genuinely modern individual and a proper gentleman (Loos 2014, 31-32). These statements by Loos indicate underlying support and admiration for Wagner. Both architects respected tradition. While the older Wagner gradually developed his late

bloomer modernism into maturity through a phase of experimentation with young Secessionists, the younger Loos started his career already mature and offered his answer to modernism through deriving purity from classicism, by filtering away Ruskin's historicism. Only then was he able to admire Semper and condemn the later consequences of his imitated work in Vienna.

To better understand the consistency behind Loos's contrasting reverberations on wallpapers and the broader cultural discourse on commodified superficiality to which it is tied, we should explore in retrospect what Ruskin asserted in his 1865 book, *Seven Lamps of Architecture* In the chapter about honesty in architecture, titled *Lamp of Truth*, Ruskin listed three architectural deceits: suggestion of a way of structural support other than a true one, painting of surfaces to represent some other material other than of which they, in reality, consist; and finally, the use of a cast or machine-made ornament of any kind (Ruskin 1865, 35). All of these points appear in line with Loos's initial admiration of English wallpapers. Both men stated that the problem is found precisely in the time and labor spent to alter the nature of things, for their structures, material treatment, and detailing.

In the chapter *Lamp of Obedience*, Ruskin relates the advancement of a nation's architecture to its ability to establish universal laws that govern execution and expression methods, similar to those of a language. For him, a nation may only have achieved greatness in its architecture if its provincial styles vary no more than the spoken dialects. The best and most characteristic work in arts and architecture is always the work of a school, and never individual caprice. Considering originality as the fresh manifestation of some style and not as the act of invention of a new style, Ruskin warned against a speculative change of methods and materials in architecture for the sake of originality. Expressing that the "chords of music, the harmonies of color, the general principles of the arrangement of sculptural masses, have been determined long ago," Ruskin asserted that there was no need to search for new words for original expression, new measures for original poetry, or new colors for original painting (Ruskin 1865, 167-169).

With its innovative modular and monumental structure designed to showcase the prowess of British industry during the first World Fair of 1851, the Crystal Palace proved to be a very disobedient building in Ruskin's eyes. In the compilation of his *Lectures on Architecture and Painting*, Ruskin criticized the jury verdict of "accidental death" after a dozen construction workers found demise upon collapsed scaffolding at the site of the reconstructed 1854 building in Sydenham. He satirized the decision upon the observation that "the lives of all those dozen of men had been hanging for months at the mercy of a flaw in an inch or two of cast iron." For him, the entire building was nothing more than permanent scaffolding, which was erected to support walls of iron, wood, and brick upon a few pillars no larger than gas pipes (Ruskin 1865, 19-20).

Robert Hewison, in his chapter at the book *Architecture and Capitalism* by Peggy Deamer, links Ruskin's criticisms to the proximity of Sydenham to his home on Denmark Hill, and also to the fact that he was in the process of writing *Stones of Venice* while the Crystal Palace was being rebuilt. Ruskin had remained silent about the structure before, during, and even after the World Fair. Nevertheless, upon experiencing the very mechanical and efficient reconstruction, he developed an unwarily Marxist discourse, on that the man was distanced from the nature of things, for that the value of his labor was taken away. Therefore, the Crystal Palace could only be seen as a building and not architecture, given that it lacked the very aesthetic expression of labor (Hewison 2014, 13-15). In other words, mechanization meant silencing of the lamps of truth and obedience. As described by Hewison as a romantic anti-capitalist, Ruskin sought a revival of national identity through the organic forms of the Gothic against industrial and modern alienation (Hewison 2014, 21).

As it has been explored, Ruskin strictly rejected the use of technology, for that the culture of building and living had developed throughout history without the novelties of the nineteenth century. He semantically denied a modern design paradigm, for the impossibility of satisfying pre-established notions of aesthetics through a new, mechanized set of processes. Hence, despite a wide array of shared values, Ruskin

was bound to become an enemy of Loos, the very timely and modern individual. Their indirect rift is explained very well by Oskar Kokoschka, who viewed Loos as a mentor, as he wrote of his opponents in 1965: “Unlike Loos, they all seek to reconstruct social life on the basis of either historical analogies or theories of the future, in order to evade the drama of living in the present” (Kokoschka 1966, 12).

Debates over the role of architecture at the turn of the twentieth century justified Kokoschka’s attribution of drama to the cultural conditions that rendered the present. These were most vividly observed across the United States, where Loos had a three-year formative experience between 1893 and 1897, in which he acquainted the work of Chicago School and the theories of Louis Sullivan (Frampton 1992, 90). By that time, Chicago had become a textbook example of capitalist urbanism, where an ever-expanding grid of streets created a then-unique vertical landscape. The city had experienced an exponential population growth throughout the nineteenth century, facilitated by its prominent location connecting the American Midwest's fertile prairies to the industrialized and densely populated states along the Atlantic. These factors paved the way for the real estate boom in the 1880s, which was also triggered by the great fire of 1871 (Merwood-Salisbury 2014, 28-29).

According to Merwood-Salisbury, the fire had caused Chicago to gradually build a consolidated commercial core rendered by four to six-story masonry buildings by moving fire-prone wooden residences to the periphery. Most of these post-fire masonry buildings were erected in Gothic Revival style, which is more fashionably referred to as examples of the *Commercial Gothic* style (Merwood-Salisbury 2014, 29). This style was promoted with frequent attributions to Ruskin, as it spoke for a civilization where the laborers were provided with aesthetic freedom. The use of commercial Gothic also suggested prosperity and longevity for the corporations, for that the Gothic style had historically been associated with places of worship. Post-fire commercial developments in Chicago emphasized their intellectual and spiritual integrity (Merwood-Salisbury 2014, 39-40). Deamer explains the preference of Gothic in the architectural inquiry of the nineteenth century from another

perspective. For her, the equation had three intertwined components in the first half of the nineteenth century: “Morality, progress, and criticism of progress”. The Gothic style happened to be a valid answer in the British and American circles of thought, which was where the effects, and hence the criticism, of the first industrial revolution, was first felt. Deamer notes that the Gothic appealed to Ruskin and his emphasis on the moral value of hand labor, to Morris for its ad-hoc nature, and Augustus Pugin for its links to the Catholic church (Deamer 2014, 5-7).

Unsurprisingly, Ruskin’s socialist ideals proved incompatible with the speculative and greedy real estate market of Chicago, which turned the city into a massive construction site, where the novelties of the second industrial revolution of the late nineteenth century were put into action. Rapid standardization of building components caused even the most famous commercial Gothic-style buildings, such as William Le Baron Jenney’s Portland Block, to have shortened lifespans, surviving less than two decades. As put by Carol Willis, “form followed finance.” The emergence of steel frame structures meant a sudden increase in building heights and unit floor areas and significant efficiency in construction both in terms of time and budget. The architects and contractors of Chicago were quick to redefine their roles into managers of the construction industry. They cooperated as engineering experts whose main tasks were to design per standardized building codes and components and manage their erection processes efficiently. As a direct consequence, buildings completed in Chicago during the final two decades of the nineteenth century were criticized for plainness, lack of expression, and also for threatening the roles of brick and stonemasons within the building industry (Merwood-Salisbury 2014, 25-36).

Willis’s play of words in relating form to finance refers to none other than Louis Sullivan himself, who was one of the most active architects of the infamous period. Partially influenced by the work of Eugène Emmanuel Viollet-le-Duc, Sullivan would enjoy a prolific career in Chicago with his ability to employ constructive Gothic expressionism in commercial high-rise architecture. Even though much more expressive and rooted than the generic Chicago high rise of the 1880s, Sullivan’s

conceptually Gothic work had even less in common with the earlier facsimile commercial Gothic of the 1870s. Much like a Gothic master builder, Sullivan remained loyal to the characteristics of materials, structural expression, and spatial configurations while strictly bringing them together in practical, semi-industrialized processes. As Merwood-Salisbury concludes, Sullivan, along with his apprentice Frank Lloyd Wright, represented the transfer of Ruskinian ideals of achieving aesthetics through handicraft and mass collaboration into the modern industrial paradigm (Merwood-Salisbury 2014, 41-42).

To explain his methodology for high-rise buildings, Sullivan published an essay in 1896 titled *The Tall Office Building Artistically Considered.* As tall commercial buildings had been unprecedented before the development of steel skeleton structures and high-speed elevators, Sullivan felt the need to legitimize his designs for high-rise buildings with the famous statement, “Form ever follows function.” Following this statement, Sullivan explains the three main parts of a tall office building:

- lower stories designed for particular needs
- typical generic floors with the same outward expression characterizing the tier
- the attic acting as a conclusive element

As the building always rests on a base, grows through an indefinite need for leasable floor area, and eventually finishes somewhere, it simply “must not consist of sixteen separate, distinct, and unrelated buildings piled upon the other until the top of the pile is reached” (Sullivan 1896, 403-409). Conversely, it must also not consist of an identical shaft from the bottom to the top. Hegel’s comment from the early nineteenth century on a building column provides an interestingly similar logic in elaborating that the column directly reflects its purpose of load-bearing with its beginning (capital) and end (pedestal). These elements define the column itself, turning it into a finite line segment along an otherwise infinite axis, through which loads of the roof

are transmitted to the ground. Loads are acknowledged through these specialized parts, where they are received and relieved. The shaft in between them serves as the main path of transmission (Wallenstein 2009, 71). Similar to a classical column, the tall building needs a pedestal, a shaft, and a capital, for that every subdivision carries a specific purpose. Therefore, we should seek unity along the shaft and pay specific attention to the base where we relate with the urban context and the top, where the image identity of the building is communicated at a larger scale.

Besides the high rise, Sullivan's approach to design with due respect to functional divisions of a building was applied to other types of edifices. One notable example is the Chicago Cold Storage Exchange, designed by Sullivan and his former senior partner Dankmar Adler in 1890. At that time, cold storage facilities were being in demand around major transport hubs to sustain a stable and predictable supply of perishable food products. A purpose mainly satisfied by primitive ice-cooled warehouses until the 1880’s, the last decade of the century saw the emergence of large-scale refrigeration plants. The Chicago Cold Storage Exchange, the largest of such at the time, was located at a strategic site adjacent to the Chicago River, where it could receive fresh products both through a pier on the river as well as a set of existing railroad tracks passing by. Adler and Sullivan positioned the building above the tracks and created a plateau acting as a public square served by offices and a shopping arcade at the street level. Two unadorned, robust multi-story warehouses were stacked on top of the arcade. As the functions of floors above the commercial space did not change until the end, the building was not concluded with a special attic floor, but only with a tall cornice around the eave level (Osman 2012, 2-6). The building's three main functions were to receive, sell and store, which were satisfied respectively by the basement, the ground, and the upper floors.

Sullivan’s functionalist rhetoric profoundly impacted modernist architecture, such as the later Corbusian discourse on machine aesthetics and Louis Kahn’s servant and served space dichotomy. In the case of Adolf Loos, it developed into a well-known stance on the lack of ornament being the sign of intellectual power (Colomina 2012,

3). As initially observed by Pevsner in 1966 (Pevsner 1966, 19-20), Sullivan had written an essay about the use of ornament in architecture one year before Loos's move across the Atlantic. There Sullivan stated: "We shall have learned, however, that ornament is mentally a luxury, not a necessary, for we shall have discerned the limitations as well as the great value of unadorned masses" (Sullivan 1892, 187). In the same essay, Sullivan also asserts that appearance (adornment) differences in the outward form are not sufficient to constitute (human) individuality. Instead, if one is to speak of differences, it was required to do so upon intrinsic elemental qualities (Sullivan 1892, 187-190).

These qualities were an issue of scrutiny across Europe. Frampton observes by analyzing Antoni Gaudí, Victor Horta, Hector Guimard, and Hendrik Petrus Berlage; several prominent European architects spearheaded regional avant-garde movements coeval with the Chicago School, all of whom under significant influence of the theories by Viollet-le-Duc (Frampton 1992, 64-73). Much like Sullivan's later catchphrase, Viollet-le-Duc believed works of architecture follow statements of functional requirements since times of the primitive hut. The practice had progressed for the better, as both statements and requirements were gradually improved and refined with environmental constraints (Viollet-le-Duc & Hearn 1990, 25).

For Viollet-le-Duc, Gothic buildings' aesthetics – much like in the classical Doric order – lay in the systematically rational set of processes used to erect them, against a recreation of prescribed iconography. He analyzed, for instance, that the triglyphs on Greek entablatures, despite their initially decorative appearance, were structural elements used for resting the ends of wooden joists spanning in the perpendicular direction to the architrave below, in line with our detailed analysis earlier (Viollet-le-Duc & Hearn 1990, 57-58). Conversely, in much later Gothic architecture, the use of ribbed arches and fluting shafts on columns served the purpose of making structural compositions intelligible (Viollet-le-Duc & Hearn 1990, 8).

Like Sullivan, this emphasis on intelligibility constituted the guiding principle behind Gaudí, Horta, Guimard, and Berlage's works. Unlike Sullivan, however,

European protagonists of structural rationalism were less concerned with developing architectural languages for spatial and industrial efficiency, most remarkably evidenced by the still ongoing construction work on the Gaudí-designed *Sagrada Família* over a century. Even though the European avant-garde made full use of new materials and semi-industrial building technologies, their emphasis was on the expression of national and regional identities (Frampton 1992, 64-73). As their works did not carry the same level of the speculative burden as in Chicago, turn of the century avant-garde designers were able to enrich local traditions with modern technologies, instead of having to adapt their practices to a fully universal modern paradigm characterized by economic efficiency, which eventually leads to their abrupt demise in 1914.

Mies would later name the efforts of the influential figures of the turn of the century as “a heroic revolution of extremely talented men” who failed to see the best of their potential due to the revolution’s very short lifespan of fashion. The Avant-garde offered the first and only solid response to a world of confused intellectuals arguing between gothic or classic schools' merits before the definitive emergence of modernism. Apart from the devastating impact of the World War, the short lifespan of these creative movements lied in taking technology’s capricious promises of power and grandeur too ambitiously, for that a genuinely responsible individual would instead feel depressed by these promises and search for dignity in technology (Mies van der Rohe 1993, 164-165). Both Mies and later Frampton singled out Berlage amongst his avant-garde contemporaries for his well-established ties with the preindustrial culture and fundamentals of construction culminating into genuinely holistic and timeless architecture, one that is dignified with clarity in the hierarchy of building materials and processes (Frampton 1996, 185, 336-340).

What Mies viewed to be capricious undoubtedly was the domesticized expression of these ideals, where they were most commonly implemented. The floral *fer forgé* balustrade, the erotic staircase, and the fluid façade with highly accentuated openings meant that the avant-garde rationalists quickly evolved their Gothic aspirations into

modern mannerism. Instead of articulating their work on the more intelligible High Gothic structures as advocated Viollet-le-Duc, European Avant-Garde architects most commonly adopted exuberance from the late local styles of French Flamboyant, English Perpendicular, Isabelline, and Manueline of Iberia and *Sondergotik* (figure 4.3) of East Germany and Bohemia as their indirect point of departure. Much similar to paintings by Alphonse Mucha (figure 4.4), interiors of buildings by Gaudí, Horta, and Guimard are intricately latticed, to the extreme. Their works are highly individual in character and omnipresent in the background, with thought spared for every detail (figure 4.5). Secession was of little difference in this respect. Its approach to architecture as universal artwork was ridiculed in 1913 by the prominent writer - journalist Karl Kraus, a close friend of Loos, with the following statement quoted by Colomina: “They have the dirt off the streets in their homes, and even that is by Hoffmann” (Colomina 2012, 2).

Figure 4.3. (left) Vladislav Hall of Prague Castle in *Sondergotik* style (Silesius, 2008), Figure 4.4 (center) Art Nouveau Lithograph by Alphonse Mucha (Mucha, 1987), and Figure 4.5 (right) Güell Crypt by Antoni Gaudí (Cardelús, 2015).

Walter Benjamin saw the flower of *Jugendstil* as a naïve response of naturalism against a technologically armed, up-and-coming world. The very ambitious "last attempted sortie of an art besieged in its ivory tower by technology" was bound for

failure as its goals were narcissistic and regressive. Its spaces aimed to depict the character of its users before anything else. The iron girder forms and reinforced concrete encouraged designers to achieve unprecedented plasticity in expression, which turned the avant-garde interior into a self-reflecting container, a private universe for the individual. To achieve this ideal, considering the problem of design as a total work of art was necessary, for that it attempted to render a safe zone for arts from the developments of technology (Benjamin 2008, 103-104).

Historian Eric Hobsbawm comments on the premature end of the early twentieth century avant-garde in more practical terms. As the actual surge of globalization came only after the war, Europe was left devoid of self-confident bourgeois families seeking creative individual expression within their urban circles. Architects synonymous with the *Jugendstil,* such as Peter Behrens, would now find themselves designing factories and industrial products for major corporations instead of individual houses and, therefore, acted differently in their practices. Despite this change in continental Europe, the belle époque of bourgeoisie survived across the Atlantic for another fifteen years until the Wall Street Crash of 1929, manifesting under the Art Deco style (Hobsbawm 2012, 128-129). The age of the high class, aesthetically refined client employing a genius creating architect was over. Questions had to be addressed for the betterment of society (Hobsbawm 2012, 255), a practice that helped the modernist movement, unlike its predecessor, to outlive its own World War.

The over-scaling of buildings and the increased pace of building activity that was made possible by technology brought along a phenomenon that concerned the spirit of architecture, threatening its infinitely slow progression. Our earlier readings of the work and theories of Kahn, Le Corbusier, and Mies have already shown a range of approaches to the advancement of the spirit after its late nineteenth-century crisis. Yet perhaps, one diagnosis by Arthur Kingsley Porter, another prominent figure of art history and archaeology like Ruskin, provides insights into the societal dimension of modernity by linking the change of the spirits of art and architecture to a more

straightforward supply and demand cycle or cause and effect relationality. The architecture of the time was simply adapting to the changes in lifestyle. Porter's words from a 1918 article titled *Giotto and the Art of Today*, centered on the early Renaissance painter, where he names him as the first true proto-modern individualist, offer a critique of the increased pace of people's lives and a search for economic efficiency in the industrial paradigm as the main threats on the spirit Porter says, that after six centuries following Giotto: "The machine killed architecture in America, not only because it killed hand work and because it substituted quantity for quality, but also in a more subtle way. It changed the idea, the nerves, the entire nature of our people. It is an eternal truth that to think highly one must live simply. Our people ceased to live simply. Life became ever so complex, ever more agitated. Prosperity entered at the front door, and thoughtfulness, poetry and repose were forced at the back (Porter 1918, 177)."

For Porter, Giotto was unintentionally prophetic for being the first protagonist to place the material before the immaterial, through his introduction of realistic accuracy into art (Porter 1918, 177). His introduction made it possible, many centuries after the artistic revolution of the Renaissance, for the modern factories producing furniture, chinaware, or cutlery to seek methods to replicate anything antique at lower costs and higher quantities. The idea to make lookalikes, whether in art or daily artifacts, instead of seeking abstraction in visual discourse, is a manifestation of the material spirit (Porter 1918, 176). Porter was not critical of Giotto, nor the Renaissance, per se. On the contrary, he saw their skillfully produced works as facilitators that helped many generations appreciate the beauty and complexity of the Universe. Instead, he saw the dilemma in people's preference to possess the work of humanistic art before developing a psychological ability to appreciate the things it suggests, completely free of charge (Porter 1918, 182). For him, the value of the latter before the former would have avoided the crisis of the spirit that threatened art and architecture, as soon as the means of the industry were able to seize the opportunity. This line of thought not only coincides with that of Ruskin and Loos but also prophesizes the title of arguably the most famous essay of

Walter Benjamin, written later in 1935, namely *The Work of Art in the Age of Its Technological Reproducibility*.

We can concur from reading Porter, that the search for the essential nature of things which was initiated by the forerunners of the Renaissance, eventually backfired in developing a global culture that preferred superficial imitation in all industries and professions. What developed as a simultaneously scientific and artistic inquiry into human nature and the universe, have, on a much greater scale, manifested itself as a love for superficial imitation, as evidenced by the works of art and architecture at the turn of the century. This phenomenon, independent from whether we accept Porter's association of Giotto and his successors to the then-contemporary materialism to be accurate or not, undeniably hints at one great irony of modernism: Unlike the historical continuum before, the high culture, philosophy, and art of the modern times are fundamentally detached from the way of the modern being.

Manfredo Tafuri calls this detachment a "surrender without discretion". According to him, almost all of the avant-garde movements in art, including even the most seemingly radical ones such as Futurist manifestoes and Dadaism, are exactly the opposite of what we may understand as rebellion. Embracing the universe and its mechanization by making visible a feeling of helplessness against the act, the individuals become "cogwheels of a global machine". What is indeed revolting is not the art but the invented object against its inventor (Tafuri 1976, 73-77), in a concisely Frankensteinian sense. Tafuri's critique points out the very fact that it is simply the sheer power of the global market capitalism that makes it almost impossible for individuals, and their art to remain autonomous. Tafuri's critical words on avant-garde art movements help us better understand what Mies meant by saying "heroic revolution of extremely talented men" and what Benjamin did with his attribution of "last attempted sortie of art" for the avant-garde architecture. Unlike what happened in fine arts, the culture of the architecture of the period before the First World War did indeed show resistance against the current of mechanization and mass production.

As evidenced by the art of the turn of the century, cultures and their myths were no longer tied to certain historical, geographic, and climatic facts, as they used to be, back in the times of the ancient civilizations of Mesopotamia or Egypt. On the contrary, modernity preferred to do what it did by denying its genetics. As we shall explore in the next chapter, the intensity in denial may be elevated to a level where one begins to take pride in the fact of denial, which formed another manifestation of the agitated lifestyle criticized by Porter, Ruskin, and Loos. The denial has since, a century later into our contemporary age, evolved into a cultural paradigm popularly known as the post-truth. We shall acknowledge the sheer sociological complexity of the term, and avoid trying to define where the culture of architecture is positioned in it, yet try to understand how the architects behave under its influence in the later chapters of this dissertation.

Concluding this chapter, we shall say that during the adolescent years of modernism, which coincided with the period before the First World War, the industrial world's architecture was being exposed to the global scene for the first time. As the concept of the nation-state was on the rise, early modern architectural practice from Amsterdam to Barcelona was characterized by regionalist reactions against multiculturalism. Except for the rare instance of the United States with a gravitational center in Chicago, the adoption of an international language had to wait until after the war. Only after the devastation of the war, the conjuncture allowed for the development of a universal discourse. This discourse paved the way to a fully international style for the first time in the history of architecture, through ingeniously complex and disproportionately agitated means. Echoing Tafuri, we shall understand that this is where all claims, or hopes for social utopias end, and realism thrives, as a naturally inevitable part of the evolution of modernism. The attempted short-lived revolution of the turn of the century was inherently counter-evolutionary, and therefore, was destined to fail. The first-ever global-scale war simply expedited its end.

CHAPTER 5

CONTEXT 1918 – 2000: ARCHITECTURE OR REVOLUTION

The artistic revolution dominating the architecture of the period before the war had an inevitable change of priorities due to the destruction it brought upon the cities it affected. Empires and monarchies collapsed in favor of more democratic nation-states or unions, which were in need of newer means and images to reflect their new identities. Outstanding examples of this phenomenon include Weimar Germany, the Soviet Union, Italy, Turkey, Czechoslovakia, and Hungary among others. The reconstruction efforts also fastened the process of industrialization, rapid standardization for the sake of supplying the demand needed for housing, infrastructure, and overall nation-building. Virtually no one had the patience nor the means to commission a total work of art from the likes of Hoffmann. Demand was on the popular side, one that an artist simply could not meet.

Germany, on the losing side of the war with the highest number of casualties, was comfortably the most industrialized amongst the Central Powers. It was there that an original answer, a holistic idea for the design and realization of the built environment came to be: The Bauhaus. The founding proclamation in 1919 of the famous school had socially and professionally progressive ideals: A new guild of craftsmen without class distinctions was to be created, in which the historical arrogance involved between craftsmen and the artists would be eliminated. Architecture, sculpture, and painting were parts of the same system blossoming from a unity, which is facilitated by the divine contribution “from the hands of a million workers”. As the mature form of the German counterpart of the avant-garde, the *Deutscher Werkbund*, the school embraced the nation’s high emphasis on the education of applied art, late but rapid industrialization, and the learning by doing approach associated with the

theories of Fröbel and Montessori. As mentioned by Frampton, Bruno Taut's remark on the formation of the idea is especially noteworthy, with the latter stating "There will be no boundaries between the crafts, sculpture, and painting; all will be one: Architecture" (Frampton 1992, 123-129). *Gesamtkunstwerk* of the pre-war Austrian and German avant-garde was melted into one great interdisciplinary hands-on philosophy that also embraced new materials and construction methods. Th Tafuri calls the school the "decantation chamber of the avant-garde", where the artistic contributions until them were tested, selected, and applied if technically and economically feasible. Ideology was no longer a superimposition, but a natural part of the production cycle (Tafuri 1976, 98).

For a certain time, the architecture represented by the Bauhaus happened to form the propagative core of the modern movement. However, serious domestic instabilities exerted pressure on the school. Post-war hyperinflation until 1923, the great depression of 1929, and overall public resentment against the victorious nations of the war ensured that the socially progressive governments of the Weimar Republic could not hold against the rise of the nationalist right-wing. The collaboration of some massively influential figures of art and architecture, such as Gropius, Mies, Kandinsky, and Klee was nonetheless a short ride, with the school ceasing to exist in 1933 within fourteen years after its founding, due to the rise of the National Socialist party to the German government which saw the school as degenerate, against their fascist, totalitarian agenda. As told by the Bauhaus expert Frank Whitford, the Nazis are known to have ordered the sacking of Hilberseimer and Kandinsky from the school as conditions for its continuation, the former for being a member of the rival Social Democratic Party and the latter for simply having ideas that were too seen as dangerous. (Whitford 2014, 196-197). The second half of the thirties saw the teaching staff at the Bauhaus, along with other progressive figures in Germany choose to defect to other countries to keep working. Klee returned to his native Switzerland. Kandinsky left for Paris. Mies, being initially reluctant to emigrate, tried his chance to collaborate with the Nazi regime, to no avail, leading him and the former director Gropius to eventually move to the United States in 1937.

While not affiliated with the Bauhaus, others such as Bruno Taut and Ernst May pursued new frontiers in Turkey and Kenya respectively, leaving lasting legacies on the architectural cultures of their second countries.

Despite the immense impact of the Bauhaus and the wider German modernist practice in the long term, a reading of the modernist architecture of the twentieth century offers a clearer perspective when done with a bias towards the victorious countries of the war and their prolific architects. The accounts there prove to be more linear, with fewer setbacks than what happened in Germany. While ideology and politics were still in action all around the world, they were not as vocal, and not as engaging as the social, technical, and artistic concord Bauhaus had aimed for. The business was thriving both on the supply and demand side. There was simply too much to do, and many novelties to explore. We shall start with one quote from Le Corbusier, written around the time of the Bauhaus proclamation, to help us eventually articulate our point concerning the intricate relationships developed between architecture, arts, technology, and modern society:

"Une grande époque vient de commencer.
Il existe un esprit nouveau."

The chapter dedicated to the problem of mass-produced housing of the book *Vers une Architecture* starts with the two lines above, filled with the optimism of post-war rhetoric. Rallying the crowds with the prophetic news of the beginning of a new epoch, Le Corbusier announced that there exists a new spirit. That spirit is the spirit of mass-production, one that we should embrace by conceiving, constructing, and living (Le Corbusier 1999, 239). Le Corbusier's pioneering spirit manifested a revolutionary approach to architecture, ranging from practice, theory to publicity. Firstly, as opposed to the Viollet-le-Duc, Ruskin, Sullivan, and Loos continuum of reasoning with tradition, Le Corbusier reasoned mainly with industry, commerce, and growingly globalized culture. Hence, he was neither interested in crafts nor the historical itinerary, which brought human civilization to the machine age. Instead, his main concerns were on the idea of mechanization and the age of the machine. As

machines had somehow progressed to their then state of development, the building industry had no option but to develop a similar mindset. Therefore, he designed and theorized as an innovative radical with an inquisitive and socially conservative stance. The duality involved in Le Corbusier's agenda was ironically in line with Tafuri's critique of the avant-garde art movements. Much like Futurism's indiscrete surrender to technology, Le Corbusier's surrender championed proletarianization through innovation in constructional methods and language.

Calling for a context-free architecture capable of producing its powerful image, Le Corbusier asserted that the built environment would attain universal aesthetics only when the form and the layout of a building are articulated in line with certain points, as a discrete entity within the urban. Unlike Loos, who condescendingly stated that every person or culture had a different notion of modernity according to their development level (Loos 2003, 89), he argued for a universal condition of modernity and one inclusive image for every modern individual. In short, Le Corbusier, for having a much larger and comprehensive sociocultural agenda than his predecessors, inevitably required strong and well-developed rhetoric, one that would substantially affect the course of the architecture of the twentieth century.

By all means, a man of the image from the adopted name to his signature round-shaped eyeglasses, Le Corbusier held a pioneering role in resorting to a generously expressive use of mixed visual media in architectural writings, some of which would have been deemed unconventional for the time. Sketches and manipulated photographs formed an integral part of his arguments. The fact that they were not used in a complementary manner enhanced their impact. Instead of displaying an image as a justification for his statements, he preferred to develop statements, arguments, and conclusions from images. As Beatriz Colomina quotes from the publicity brochure prepared for *Vers une Architecture*, Le Corbusier boasted of the fluid and strong narrative of his book; which, according to him, was made possible by formulating parallel ideas through the use of mixed media "unlike any book before" (Colomina 1996, 119).

Le Corbusier's exposure and subsequent embrace of visual media happened through his formative years with the magazine *L'Esprit Nouveau*, published between 1920 and 1925. Before the magazine, Le Corbusier had a brief and unproductive stint as an architect. Amédée Ozenfant, a cubist painter he acquainted in 1917, encouraged the young Le Corbusier to paint. Their collaboration then led to a reinterpretation of the cubist art movement, which they called purism. *L'Esprit Nouveau* then emerged in 1920 as a promotional media of the purist movement (Ball 1981, 213). The magazine had three co-editors: Le Corbusier, Ozenfant, and the Belgian writer Paul Dermée. While the latter two dealt with more traditional editorial duties, Le Corbusier was responsible for administration and finance. His two-fold involvement in publicity, one for promoting the art movement and the other for procuring advertisements for financing the magazine, introduced the world of advertising and mass media to Le Corbusier (Colomina 1987, 14).

The period between the First World War and the Great Depression of 1929 witnessed a boom in the field of advertising in the industrialized world. Even though short-lived, ambitious post-war recovery efforts coupled with the earliest wave of widespread expansion of consumer goods-producing and distributing corporations beyond their historically fixed national borders rendered an economically vibrant atmosphere. The increased availability of private credits on automobiles, radios, and household appliances meant that luxury spending was no longer a privilege of the upper classes (Pope 2003, 2-4). Most importantly, a new form of media technology was entering the mass market: Radio. Therefore, the 1920s were the last decade in which design communication was handled strictly within the traditional printed medium. In the light of these economic and technological factors, Le Corbusier's exposure to the world of advertising was timely. In a period of full confidence in industrial production, advertisements also displayed a similar character. Prints were sent in large numbers to *L'Esprit Nouveau.*

Le Corbusier's collection of promotional media for *L'Esprit Nouveau* included advertisement brochures of car and airplane manufacturers, furniture, luxury

clothing, watches, and suitcases, as well as product catalogs of heavy industry turbines and engines (Colomina 1996, 141, 148). Hence, Le Corbusier was interested in mass production to the extent that reaches beyond the products and methods of self-promotion. He was, in fact, intrigued with the application of the concept to architecture. While not realizing any buildings during the first two years of his editorial duties at *L'Esprit Nouveau*, his work on the draftsman's table was shaped into research on mass-produced housing. He grounded his search to the building industry's frozen ways, implying its severe lack of industrialization. In an age when the laws of the economy administered people's acts and thoughts, buildings were inefficient both in spatial and constructional terms. Therefore, he interpreted the problem of housing as the most urgent frontier of the industrial age, promoting the role of the architects to a new, socially concerned dimension (Le Corbusier 1999, 239).

As we discussed earlier in the chapter *Diagnosis: The Essence Against the Fragment*, Le Corbusier's *Vers une Architecture* addresses the frontier after developing a prolonged discourse on vehicles, mechanization, and the Doric order, mainly through the Parthenon. The frontier is explored through the architect's visions for mass-produced housing, which are promoted as manifestations of living in concord with this new spirit. According to the architect, the new spirit will be facilitated by a right state of mind. They are together. This state of mind will embrace new artificial and homogeneous materials instead of those found in nature in their raw, heterogonous, and unreliable composition. This new state of mind was to be disturbed by the ways of the good old days, where horses would draw carts loaded with heavy blocks of stone, many laborers would spend a vast amount of energy and work hours in offloading, storing, and cutting them into precise dimensions. With the new state of mind, constructions that would last for years would be reduced to a matter of months, as both the materials and processes become lighter in mass and labor. Very thin, industrially produced insulating walls could, and should, replace the meter-thick stone walls. The house built in this manner would be unlike the then-existing house, which would try to pertain, in defiance to time and decay. The strong foundations on

which the cults of family, race, and society were found would be questioned after the abandoning of the archaic processes related to the house's construction. Society would irreversibly adapt to the new paradigm (Le Corbusier 1999, 241-284).

When industrially produced, housing would necessitate holistic urban planning, or better stated; it is bound to create a problem definition in which the town and the house would be perceived as components of a single undertaking. This method will help create organized towns, where houses are not perceived as one-by-one construction problems, as criticized by the author to have been the reason for many societal cults. The entire project for a town would be run in a manner similar to that of the government offices, with all construction processes organized at a central level. Houses would be clustered in alternative configurations. Independent of the design of units, whether stacked inside large apartment blocks, aligned in rows, or standing apart; their construction would be realized simultaneously, in order to benefit the most from the industrial efficiency facilitated by a careful sequencing of building activities. Building configurations would constitute the primary cellular organization that characterizes the town's layout, which is the primary, impossible to avoid the concern of centralized planning schemes. The town prioritized the landscape, cherishing its ability to flow beneath and into every building. The new state of mind that embraced lightweight mechanized construction would help import spaciousness to each unit, along with the light and the breeze, which were long forgotten due to heavy buildings with narrow windows. Even when design briefs of housing projects are not provided as part of a larger scheme, as it would be in the case of a single-family house, the industrial mindset put into action while designing would still ensure that the building adapts to the new spirit. Standardization of structural spans, use of industrial-grade, precise building components, and overall economy in the building mass are sure to contribute significantly to a lightweight, spacious character worthy for the spirit of the times (Le Corbusier 1999, 241-284).

Le Corbusier used a highly quantitative discourse, legitimized by mechanical efficiency, as he articulated and communicated his designs. While building his

argument on the *Citrohan House*, which was wordplay after the French car manufacturer Citroën, he asserted that cars and passenger wagons have proven that people were able to pass through places measurable by square centimeters. Therefore, he equated building four square meter toilets to committing murder. In the age of industry, spatial dimensions had to be modest as well as modular. As with any windscreen of a Citroën, the *Citrohan House*'s window frames had to have fixed dimensions for the house to be built as well as function as a proper machine (Le Corbusier 1999, 254-255). As evidenced by the naming, Le Corbusier actively sought to associate his work with corporations. Making use of such association to legitimize his ideas, especially those around the building industry's mechanization, Le Corbusier also promoted his practice in various scopes and scales. In some instances, this association resembled contemporary small-scale sponsorship practices, where a built work by the architect was used as the advertisement of a company involved in its construction.

In other, more ambitious associations, Le Corbusier tried to attract investors for his unrealized work; such as with a letter sent to the Michelin tire company, asking for financial support to his very controversial 1922 - 1925 urban redevelopment plan for the center of Paris, *Plan Voisin* (Colomina 1996, 190-192). The plan was unquestionably the most monumental manifestation of Le Corbusier's pursuit of mass-produced housing. A special section of the *Pavillon de l'Esprit Nouveau* was intentionally designated to accommodate the *Plan Voisin*'s material under the title of "Plan for a Modern City of 3.000.000 Inhabitants" (Fondation Le Corbusier, 2014). The pavilion, built for the International Exposition of Modern Industrial and Decorative Arts of 1925, was the brainchild of the magazine and its most tangible piece of publicity. In other words, Le Corbusier's editorial success with *L'Esprit Nouveau* had led to the construction of a prominent structure, which subsequently was to fulfill other promotional expectations. The spirit of the new age had to be communicated in multiple dimensions, and a mere title of a magazine had catalyzed an ambitious author to explore new frontiers in architecture, both in theory and practice, in an itinerary that saw him become the disproportionately prominent figure

he is in the history of architecture. *Plan Voisin* was later extended by the architect and rebranded into a hypothetical archetype for an industrialized city named *Ville Radieuse*. Translated to English as Radiant City, the upgraded version of the controversial model came to be regarded as one that most clearly expressed modernist ideas of urbanism.

The chapter of *Vers une Architecture* that follows the mass-produced housing proposals starts with the following statement: "Architecture or Revolution" (Le Corbusier 1999, 284). The statement epitomized Le Corbusier's style of publicity while also defending a socially conservative political standpoint, as he stressed the importance of avoiding popular uprisings triggered by a shortage of housing in the future. In doing so, he neither directly promoted himself nor his practice. Instead, he intended to raise awareness and propose a solution for a problem he viewed as underestimated by many. Therefore, even though Le Corbusier was personally uninterested in politics, he transformed architecture into a political issue by actively publicizing his profession's significance from early on in his career. His versatile and creative use of media in addressing the wider public's problems resembled politicians' discourse during electoral campaigns. He appealed to the masses while dealing with large-scale problems. His publications were well-articulated compositions of diverse media, aimed to legitimize his revolutionary vision for architecture. For Le Corbusier, architecture would be the engine bringing balance to the mass society in the new, globalized, and industrial culture.

Loos and his predecessors were concerned with clear-cut, concise industrialization problems that they addressed in a complex fashion. Le Corbusier, on the other hand, sought to achieve industrial efficiency in solving comprehensive problems. While the former developed their arguments as enlightened creative individuals forming part of the broader course of history, Le Corbusier elaborately constructed his arguments by conceding that history was already made, and society needed to look forward. Despite their fundamental philosophical differences, all shared one common trait that they displayed throughout their careers: ideological consistency.

Drawn, written, or built, their works have almost always been loyal to their theoretical positions and backgrounds. Having mentioned their awe for industrial products and advertising to legitimize their new ways of architecture, we should now turn our attention to how the cultural environment shaped the way the seminal figures of twentieth-century modernism promoted their projects. Hopefully, this will help us better understand the roles of culture and technology affecting the architectural practice in the historical continuum from the mid-nineteenth century to current times.

For Philip Cortelyou Johnson (1906-2005), consistency did not mean continuity or uniformity in contrast with the protagonists mentioned earlier. Instead, his interpretation of consistency was a cynical one, focused on adapting to time and place, with a prolonged lifespan and a successful architectural career spanning more than six decades. He consistently spearheaded the mainstream design culture, became a master of self-reinvention, and a supratemporal bridge illustrating the ideological transition within the figures and styles. We prefer to use Johnson, an uncredited antagonist of our earlier Diagnosis chapter, as an invaluable circumstantial ally who serves as the current chapter's binding agent. Single-handedly embodying most of the changing spirits of the recent history of architecture, the controversial persona of Philip Johnson is impossible to avoid in a study that explores architecture from a cultural perspective.

Le Corbusier's stint with the world of mass media as an architect was influenced by the positivist and optimistic allure of the 1920s. By the end of the decade, when the Great Depression of 1929 struck advanced economies, he had already become a well-known and internationally practicing architect. On the contrary, Johnson's exposure to the art and media spheres corresponded to this economic contraction period. When he graduated from Harvard with majors in philosophy seven years after his admission in 1923, Johnson took a low-profile job as a curator at the New York Museum of Modern Art (Saint, 2005).

During his several years as a student at Harvard, owing to his considerable family wealth, Johnson took long breaks from school to travel in Europe, learning German,

developing an interest in architecture, and personally acquainting with major figures such as Mies (Saint, 2005). These experiences have seemingly influenced Johnson's work as a curator at MoMA, as the first significant event curated by him reflected a developing interest in a new profession. *Modern architecture: International Exhibition* of 1932, held at the museum, is credited with introducing the major figures and works of modern architecture to the American public. The exhibition's success became evident with the widespread use of the term *International Style*, which Johnson and the architectural historian Henry Russel Hitchcock coined. After receiving a promotion as the museum's new head of architecture department, Johnson continued to organize several other successful exhibitions such as the *Machine Art* of 1934, which intended to display the art value in mass-produced daily objects of daily use (Schulze 1995, 587).

Later in the same year, Johnson displayed his first major self-reinvention by quitting his job at the museum to pursue a career in politics. Plagued by the Great Depression, the 1930s were a time when third-party politics were on the rise in the United States. Johnson, already a sympathizer of the Nazi Party after several visits to Germany as a philosophy student and later a museum curator, began working for the Louisiana Senator Huey Long's presidential campaign. The latter was the leader of the right-wing agrarian populism in the United States until his assassination in 1935 (Varnelis 2005, 93). Following the death of Long, Johnson moved his support to the far-right Union Party founded by Father Charles Edward Coughlin, a Roman Catholic priest who addressed to mass audiences through weekly radio broadcasts, openly supporting Hitler and Mussolini while condemning the Jewish American bankers and their impact on President Roosevelt's economic policies. In 1938, while still working for Coughlin, Johnson was invited by Goebbels' Propaganda Ministry to Germany, where he attended the last of Nuremberg Rallies. Upon his return, Johnson began translating Nazi political texts from German to English, as well as writing some of his own. At one point in 1939, Johnson unsuccessfully tried to buy the periodical "American Mercury" for the sake of broader publicity. With all means

available, Johnson intended to remain active and vocal in right-wing politics during the thirties (Varnelis 2005, 94-97).

“Do you know _ Johnson?”

“Well, I knew a spoiled rich man's son, a Harvard graduate who had been interested in Huey Long, then in Father Coughlin, worked there without pay, and came to Europe representing Social Justice. But I said briefly: 'I know he wrote a book of architecture'” (Ockman 2009, 103).

The excerpt above, taken from the FBI interrogation of Johnson's political ally Viola Bodenschatz marked the next chapter in his life. With growing Anti-German sentiment in the United States during the Second World War, Johnson's political stance caused him to be scrutinized. Upon returning from military service in 1942, Johnson, then 36, abandoned his political career and enrolled at Harvard Graduate School of Design to become an architect (Schulze 1995, 587). He started his studies partially to escape from a portion of his past, which he would not confess until late in his career (Varnelis 2005, 98). The portion he did not escape from was that he had already been an established writer with extensive knowledge about architecture and that he was exceptionally well connected to the leading architects of the time. By all means, Johnson was not the most regular architecture student.

Johnson's most esteemed modernist work, the *Glass House*, was amongst his very first projects. Built over the year 1949 as a weekend retreat in his family estate in New Canaan, Connecticut, the house immediately became one of the most refined domestic architecture examples built in the International Style. The house would lead Johnson to face accusations of plagiarizing his mentor Mies van der Rohe, whose earlier design of the Farnsworth House had been displayed in 1947 at a Mies exhibition curated by Johnson at MoMA (Friedman 2006, 130). The accusations were substantial and well-directed against Johnson, who had a unique omnipotent role in realizing the house. After all, he was an aspiring architect and an established critic, and a wealthy client with the perfect site. The fact that there was no one else

to blame, but himself, precisely was what Johnson enjoyed the most. Aware that there was no such thing as bad publicity, Johnson managed to make a glamorous start to his new late bloomer career.

Defending his design, Philip Johnson developed successful rhetoric, which he would use for the rest of his life. A year after the house's completion, he published a photo essay with commentaries in *Architectural Review*. The essay comprised a series of captioned historical images brought together with those of the *Glass House* to illustrate the extensive array of original ideas behind its design. Johnson would break down the end product into smaller components, legitimizing them piece by piece through a fluid use of historical accounts and cultural analogies. Regardless of the simplicity of the end product, as in the case of the *Glass House*, he avoided direct remarks. The essay mainly aimed to trigger a gestalt switch at the reader on the conceptual difference of his house against Farnsworth, with the step-by-step assertion that it was a steel cage anchored to the ground by a cylindrical chimney, instead of being a glass box containing freestanding objects (Varnelis 2005, 97). Despite initial reluctance, however, Johnson would later embrace the similarities between two houses in 1955 with the following confession: "I do not strive for originality. As Mies once told me, "Philip, it is much better to be good than to be original." I believe that" (Johnson 1955, 44).

The house, designed as a weekend retreat, was a revelation. It most certainly made better use of its context as we compare it to Farnsworth. The uniform glass box was placed at the edge of a cliff whose sudden drop into a pond was marked with a line of mature oak trees. The proximity to that line ensured that the house could be appreciated from a distance, and in a proportional scale relationship one can easily associate with. The ground was tiled in a herringbone brick pattern, contrasting in its heaviness against the lightweight cage, which appears to be urging to be relieved off the ground. The mature oak trees along the western ensured that the house's lengthier glass façade was shaded in warmer months while it received sunlight in winter thanks to the lower incidence angle and sparse foliage. Thanks to its modest scale in a large

estate, the house was secluded enough from the nearest outer road by a distance over one hundred meters to compensate for the otherwise transparent envelope, which would be considered uncomfortably revealing when inside. Unlike the Farnsworth House, however, the high-level transparency of the house owes much to another structure of similar dimensions nearby, namely the austere, impermeable brick house with vaulted ceilings and hand-woven wall-to-wall carpet floors, which was named as a guesthouse one of a total of fourteen structures realized in the estate. The brick house was eventually revealed to have housed the room in which Johnson and his partner used for sleeping, instead of the much more famous steel and glass building (Lange 2015).

Roughly ten years after his essay defending the *Glass House*, Johnson initiated another escape. This time, he was publicly abandoning his more recent background as a modernist architect with a clear statement: "I can no longer build glass boxes." The statement was backed by an observation about the uncertainty over the purpose of architecture in the 1960s. Johnson interpreted the architectural practice of the time as having an ambiguous character compared to the clearly demarcated standpoints of the 1920s; when the goal was to solve architecture along with the society, and the debate over the solution would generally take place between being modern or eclectic (Johnson 1961, 3). The first world war had ended in a temporal conjecture that helped designers develop clear answers.

Further devastation by the greater second war left global vacuums of ambiguity that began to be felt in gravity a decade after the war. Johnson's work around the time was also hybrid in style, as he was designing buildings that expressed a modern notion of modular growth in the plan while having a slightly classicized structural arrangement through the use of plastered archways (Johnson 1961, 4-8). This approach was also reflected in the pavilion he designed and built later in 1962, at the pond of his estate in New Canaan. Ironically at the same period, he also collaborated with Mies on the Seagram Building, helping his mentor receive the commission to build one of the most famous glass boxes not only in New York but also in the history

of modern architecture (Schulze 1999, 9-10). However, it is the derogatory essence of the statement that calls for further emphasis. Whether modern architecture could be summarized as merely the production of glass boxes precisely points out the appearance of what is being produced in the name of modernism. Instead, it is a critique of what was then being propagated and the loss of its commercial appeal.

In the last quarter of the twentieth century, Philip Johnson's structural classicism of the 1960s adopted an appearance that may be considered as having evolved fully into what is now called a postmodernist style. In January of 1979, the face of Johnson made it to the cover of Time magazine with the design of AT&T Corporate Headquarters in New York. The building was a revelation in the corporate architecture of the United States and a standout in its context in Manhattan (Varnelis 2009, 127-131). Johnson had introduced a monumental solid granite tower into a world of light and generic boxes of steel and glass, thus glorifying his client's grand corporate identity against its commercial, generic glass-clad subordinates. The building also stood out from the others in its use of a pediment with a cylindrical notch across the full plan, and a massive six-story high Roman influenced vault with inner coffers marking the entrance that was accessed from a recessed façade having simplified gothic features, such as a rose window and corner flutes. Even though the trends in architecture had a better share in the development of a robust, classicist influenced the appearance of the AT&T building, the first oil crisis of the seventies may have also had an impact as a supporting argument in the legitimization of the style. The oil crisis, especially in the Southern United States, had led to the use of better insulated and more reflective double glass panes in the curtain walls of commercial buildings for the sake of increasing energy savings, rendering a trend in commercial buildings which was popularized as Dallas Architecture (Klein 2013, 21-22).

How Johnson managed to create and shape the mainstream architecture of the 1980s onwards is perhaps his most significant accomplishment in influencing public opinion in architecture. Besides his persuasive verbal rhetoric, Johnson acted as a

power broker, using his wealth and reputation to support architects with talent. Just as he had landed the commission of Seagram to Mies in the mid-1950s, he reprised his role at a later age to support Rogers for Centre Pompidou, Michael Graves for the Portland Building, Frank Gehry and Peter Eisenman for the American entry to the 1991 Venice Biennale and Rem Koolhaas for the publication of Delirious New York (Jencks 2009, 145). The adaptive mind of Johnson had an unmatched role in shaping the architectural discourse of the twentieth century. He knew to make the best use of his resources, and his insight always led him to be in the right place at the right time. While not directly promoting his work, Johnson managed to shape a world of professionals around his practice. The key to his success was simple: despite his lifelong wish to escape from his dark political past, architecturally speaking, Philip Johnson seems never to have repressed his populist persona.

The shift in the architectural scene in Europe was somewhat similar to that of Johnson. Ernesto Nathan Rogers, responding to criticism by Banham on the regressive, anti-modern character of Italian Neo-Liberty Style Architecture, quotes from Ruskin: "We shall consider the architecture of nations as it is influenced by their feelings and manners, as it is connected with the scenery in which it is found, and with the skies under which it was erected." We would only understand how architecture evolves and how it has been doing so since the stripped monumentality of modern, fascist times. Viewing Banham to be disproportionately obsessed with the role of mechanical aids employed in buildings, Rogers believed that naturalist thinking was required to design without technocratic manifestoes, as it was successfully being done in Italy at the time of Neo-Liberty. For him, even those great masters who authored the manifestoes were abandoning the practice elsewhere towards the end of their lives, exemplified with the work of Le Corbusier in Chandigarh, Walter Gropius in the Embassy of Athens; and even with Mies in Seagram, for employing a peristyle colonnade plinthed on a plateau hovering above the Park Avenue (Rogers 1993, 306-307).

What he had observed as the uncertain challenge of architecture in the 1960s was echoed by a 1989 article by the architectural theorist and historian Mary McLeod, who defined the 1980's, which correspond to the Reagan presidency in the United States, as a period of global disillusion in the social vision of the profession. She cited the malign actions of Nazi Germany, Stalinist Russia, singular destructive events such as the atomic bomb, and the growing dominance of multinational capitalism as exerting disproportionately large impact on the world affairs against the impact of architecture. Despite what Le Corbusier had stated with "Architecture or Revolution," his modern architectural vision had officially failed to prevent revolutions, at least the ones from above. Therefore, architecture was relegated from its claim as a socially transformative profession into an artisanal activity of producing large-scale cultural objects with limited communicative power (McLeod 1989, 25-27). As a result, individual expression or the art value of an architectural object became the influential force in design against modernism's universal vision. Within a short period of 25 years, the postmodernist AT&T Headquarters had taken over the values defended by Seagram.

Patronage in architecture has always been a decisive element, at least in the historical sense, where it is customary to read architecture through what has been commissioned by the very few who could accumulate wealth and power against the masses. The Italian Renaissance architecture is one of the first breaks in Western architecture history by introducing wealthy families involved in banking, such as the Medici, as clients in semi-friendly competition against the church. A similar phenomenon is observed with the shift from the seventies onwards in the developed world from manufacturing-based into service-based economies, which saw higher numbers of large corporations build large urban environments. Given that architectural practice's focus had already become to create communicative power through individual expression, the growingly private sector patronage of large-scale office and retail buildings of the eighties rendered the post-industrial cities as consumer jungles with buildings serving to represent various corporate identities. These representations resulted from an unprecedented expansion of corporations in

the global market, which was reflected in the urban space as growth beyond generic rental office floors into proper headquarters, giving the corporations command over the building envelope. As consumerist architecture inherently sought to enhance the impact of its communicative presence on the building envelope, it preferred the more direct and less abstract style of symbolism employed by postmodernism (Chase 1991, 211-214). Besides conveying the competitiveness of unique corporate identities, the strategy to employ historical symbolism also attributed a sense of longevity to corporations, promoting their well-established and trustworthy institutional traditions through the newly completed headquarter buildings, hotels, and shopping facilities. As Sullivan's uniform tower shafts of the previous century were articulated into superimposed stacks of floors and styles, corporate postmodernism filled the commercial Gothic shoes in turn of the century Chicago.

While already popular in the corporate world, the eighties saw the expansion of postmodern architecture into the domain of public buildings. Major projects such as the Portland Municipal Services Building in Portland, Mississauga Civic Centre in Greater Toronto, and *Neue Staatsgalerie* in Stuttgart were all built in the postmodernist style, employing much higher degrees of symbolism than average corporate structures. This expansion resulted from a significant public relations scheme, involving a strong bias towards the style by influential architects appointed as jury members in architectural competitions.

In 1980, Philip Johnson and his associate John Burgee awarded the controversial Portland Building to Michael Graves, promoting his entry as avant-garde against a modernist and an in-between option (Larson 1994, 491-492). Two years later, the appointment of James Stirling, the winner of the 1981 Pritzker Prize and an active postmodernist architect from the seventies onwards, to the competition for the design of the Mississauga Civic Centre resulted in the selection of one of the most overtly symbolized buildings of all time (Osbaldeston 2008, 100-103). The winning entry came in the shape of a large-scale farm compound designed to resemble southern Ontario's historical landscape. The compound contained an entrance structure

modeled after a barn, an office tower resembling a farmhouse, a silo-shaped council chamber, and a clock tower with an exposed steel frame structure designed after the timber frame windmills of the region. Consequently, what Philip Johnson had done to legitimize and expand his new style to the mainstream in Portland was repeated by his British counterpart, James Stirling.

The Portland Building, dated to the year 1982, was the first major scale project completed by Michael Graves. Until then, in his two decades of previous practice, he had mainly dealt with small-scale house refurbishments, which earned him the title of "Cubist Kitchen King" (Larson 1994, 488). With the momentum from Portland, he built a productive career in the architecture of a postmodernist style. In the advertorial he wrote for Dexter Shoes in 1987, which was published full page in New York Times, he correlated the classicist emphasis in his designs to those of Dexter. Titled *The Significance of Classic Structures*, Graves asserted that his designs, just like the range of products by the shoe producer, were following "what 5000 years of architectural history had taught him" (McLeod 1989, 43). In line with the definition of the term celebrity, consumer-friendly success had quickly moved Graves from the kitchen into the limelight. On the other hand, Frank Gehry's case with Apple shows a continuous trend well into the nineties. Gehry, who was then more popular with the deconstructivist style, appeared as a "Different Thinker" posing in front of Guggenheim Bilbao. The advertisement's location was critically chosen, as it was hung on the façade of his earlier postmodernist Binoculars Building (Hornbeck 1999, 53).

The younger generation of architects who embraced postmodernism in the eighties saw their careers escalate quickly through the productive cooperation between the construction boom and the rise of consumerism in developed nations. When the profession conveyed its message directly, architects followed the lead of their practices and appealed to the consumer market in person. As architecture had been gradually popularized with inclusions of history and tradition, architects received the

chance to attain celebrity statuses, where they could directly endorse consumer products in various promotional media.

What Le Corbusier had proposed sixty years earlier was becoming a reality in an inherently different manner. With increased construction work and standardized building styles, the architecture of the modern era took even larger steps towards mass production. However, that form of mass production was not primarily concerned with the notion of industrial efficiency, but with market appeal. A counter architectural revolution ironically avoided the imminent social revolution that was feared by Le Corbusier. The forces of the mainstream market realized this counter-revolution into the industrial paradigm. The industry's means were employed to either mimic the constructs of pre-industrial times or the logic of construction altogether, for the sake of the individual expressions of their designers and users. The older generation of architects of the seventies and eighties created the young's appeal to take full advantage of, helping the latter build their practices on fame and fortune while simultaneously popularizing the profession globally. Our discussions in the next chapter are centered on this development and its reflections on our contemporary times.

CHAPTER 6

CONTEXT 2000 - ARCHITECTURAL DEVOLUTION

As numerous methods and technologies of production are developed, diversified, and abandoned every decade since the eighties, contemporary practices in architecture fail to build their cultures of production, either in the common or the individual contexts. If we echo the definition of Guy Julier for “good design” being a delicate and only contextually achieved process (Julier 2014, 169), architects age quickly in today’s constantly changing circumstances, without the chance to mature. “Whoring” for architecture, in Philip Johnson’s terms, seems merely a survival mechanism.

Architecture, despite its static nature, is not allowed to be silent in today’s world. As purpose follows finance, a design product for the built environment needs to raise its voice, publish and advertise to reaffirm its presence. In a much populist sense, its value is assessed by how well it is represented on a flat-screen or a magazine. Visual or structural flamboyance is preferred above the process-related and experience-based evaluation. The widespread obsession with the building image has eventually suppressed other legitimization methods (Foster 2002, 27-42).

As Julier interprets Don Slater, this might only be a natural strategy followed by the rational and productive society of designers which needs to cater to the needs of an irrational and passive collective of individual consumers (Julier 2014, 70). In return, eccentric tensile pedestrian bridges and bent sheets of titanium constitute a city’s claim to fame on a global scale. As far as the popular reception or the reach of publicity of a specific setting is concerned, architectural works that are *less differently* thought and less outspokenly built are seen as obsolete and uninteresting.

According to Michael Benedikt, who quotes the statement popularized by Philip Johnson, while originally attributed to Stanford White, “the first rule of an architect is to get the job” (Benedikt 2009, 105-106).

To better understand how different aspects of the environment are brought together in the name of architecture, one should focus on the definition of design or what kind of activities shall be deemed designerly. As we know, the very notion of design originates from the Italian word for drawing, disegno. For many centuries since the Renaissance, tasks related to design and architecture remained in the domain of drafting technicians as an applied art. Only towards the end of the nineteenth century, it was broadened in the industrialized nations of the time to include visual innovation, which had historically been the intellectual interest of fine arts. Finally, throughout the first half of the twentieth century; with the professionalization of practices, the process of design developed into an activity of individuals, whom after having attained specific standards of knowledge, intellect, and skill; work intellectually, insightfully, and reflexively complete a creative task of producing an object with specific purposes (Julier 2014, 50-51), which explains how creative faculty develops its culture of operation.

These purposes changed several times since the industrial revolution began to affect the built environment to a large extent. At first, during the early decades of the twentieth century, when modernity was taken as a cultural condition, it was manifested in architecture universal quality applicable to every person and context. Later on, historicity was employed as a filter for grounding and promoting architectural work, which was eventually replaced with the macro form's spontaneous and flashy impact. Building activity and architectural theory have almost always displayed a negative correlation. In times of building boom, practicing architects tend to attain a much less critical tone against the market, preferring to tune in with the industry. The rise of postmodern architecture is perhaps the most concrete example of this trend, as it saw the left-leaning theorists of the stagnant sixties cooperate with the corporate sector in the buildup of the style over the

following two decades. Protagonists of postmodern architecture defended the importance of individual expression and the impossibility of a universally applicable way of design, and therefore individually expressed themselves within the market capitalism, which served as the much-needed universal denominator. The increasing globalization of the market and advanced media and communication technologies subsequently made deconstructivism the style of preference, as it produced its publicity simultaneously with its form (McLeod 1989, 25-27).

Deconstructivism, a wordplay implying a deviation from the use of dominant diagonals and fragmentation of Russian constructivism, was coined at an exhibition curated by Philip Johnson at MoMA in 1988 – some fifty-six years after he named the *International Style*. Despite the initial association of the term to Jacques Derrida and the philosophy of deconstruction, the exhibition's introductory hall with works from Russia and Johnson's intentional exclusion of the philosophy from his introduction rendered deconstructivism as a non-ideological search on the formalization of warped images into space (Eisenman 2009, 226). Peter Eisenman, who was amongst the architects with work on display at the exhibition, commented on Johnson's strategy as a successful effort to disintegrate theory from style, in line with consumer society's bias for the visual:

“It is in this sense that the irony of my use of the term denature is critical. If ingested, denatured alcohol can do two things. It may first blind; this could be metaphorically blinding one to our cultural hegemony of the visual, which is the medium for the rapid reception of a style. At the same time, denatured alcohol is the same poison that may keep one from drinking alcohol in the first place, suggesting here that denatured theory in some sense prevents that very same consumption of theory.” (Eisenman 2009, 227-228).

Architectural publicity has consistently taken steps that resulted in an increasing bias for promoting its graphic value. As of today, with the exponential increase in people employed or trained in creative industries, as well as the technological ease of producing images and impressions, architecture as a profession is turning into a

graphic design activity. In contrast to deconstructivism, which hailed the graphic presence of actual spaces, we are now passing through a period in which architectural work predominantly remains confined to the digital medium and production modes. For that architecture is a profession concerned with the built environment's social and physical structure, it is denatured when left devoid of both.

Without a user or purpose, corruption is inevitable. Architecture as a solely representational activity is, in sharp terms, bound to become pornographic, primarily aimed to please the author. Developments in material and construction technologies also serve to enhance the graphic aspects of three-dimensional design works above their tectonic qualities, causing designers to be naturally tempted to search for pre-established limits of form and question them for the sake of design. As Julier reads from Manzini, plastic materials, for instance, due to their ability to fully conceal their internal physics, create light, smooth and shiny two-dimensional surfaces and patches in whichever form the designer desires (Julier 2014, 112). Three-dimensional printing technologies are no less different in terms of composition processes, where the issue may be simplified to the point of allocating specific voxels full and the others empty within predefined volumes. Manzini finds these characters highly in contrast with the modernist preference of structural expression through a material hierarchy, as it may be observed with the tubular steel and leather furniture of Breuer or Mies (Julier 2014, 112). With such products of design, where the constituent parts and components are bound together in a scale that is easily relatable to that of the human, the processes involved in their becoming, as Semper would say, are appreciated through observation and analytical interpretation. Doric plasticity, endorsed by Le Corbusier, is phenomenally superior in its ability to reflect its internal physics through constituent parts.

Viollet-le-Duc, in an essay dedicated to the education of creative professionals, explains the importance of such interpretation with the following words: “Geometry is part of everything, and is met everywhere, and is the great mistress of nature; therefore, one must learn it, if one wishes to observe and comprehend the works of

creation." For Viollet-le-Duc, studying a drawn model of a natural or architectural feature is not sufficient for a student to engrave in his memory. Even though developing a mechanical reproduction habit may help him understand, the main problem lies in the method. The shortcoming lies in the fact that the model used in the method is already a derivative of the original. As printed on paper, the model is a flat picture composed of white, gray, and black patches, which may attain infinitely many different compositions under different light conditions or viewpoints (Viollet-le-Duc & Hearn 1990, 134). Therefore, to truly master the practice of bringing things together, one needs to establish "an intimate relation between the eye, brain, and hand, so that one of these organs can never receive an impression without the other two being able to second it" (Viollet-le-Duc & Hearn 1990, 135).

There lies the problem. Architects and designers alike are intellectually invested at the backstage of executive processes. Hence, they run the risk of getting lost in translation much more than any other possible outcome. Therefore, graphic communication works on very different and contrasting bandwidths: one for the architect and the other for the non-architect. While the latter strives to develop a polished image, the former is in constant distress due to materialization concerns. The object of architectural design, which we may simply call a project for the sake of expression, is the development of form and subsequent real estate impressions and a comprehensive projection of methods and resources. A project true to its nature is the projection of an intimate relationship established between the eye, brain, and hand. Similarly, as Benjamin said in 1928, "Technology is mastery of not nature but of the relation between nature and man." For him, it is the imperialist's teaching that suggests otherwise (Benjamin 2008, 58-59).

The ongoing digital revolution of the post-industrial world of consumption allows for the conception and propagation of previously incomprehensible forms and methods. However, while doing so, it necessitates the brain to depend on a foreign interface, relegating the problem of form into the domain of virtual graphics and the problem of construction into a representative translation form into tangible, material

dimensions. Just as the industrial revolution of the nineteenth century distanced us from the nature of things for taking away the value of our physical labor; the irreversibly globalized mass culture and its virtualized tools of propagation are threatening the value of our intellectual labor due to our increasingly immaterial inquiries in an ever more material world.

Since well beyond a century into the modern age, architects have had a generous palette of elements and components to compose with and few rules as binding and as irreversible as before then. Through the secondary means criticized by Frampton, technology has come up with devices and systems to tackle almost all technical shortcomings in an environment, producing indoors with extreme climatic conditioning ranging from a global seed bank in Svalbard to an indoor ski resort in the scorching climate of Dubai. Resulting from the infinitely many ways and methods they could design, it has become more challenging for architects to understand the nature of things and, therefore, nurture their common sense as designers. Architects of today have many ideas about what to do, how to do it with, what more could be done, what many others have done, are doing, and will eventually stop doing. When architects design, they either resort to off-the-shelf, easy-to-build solutions; or when given the means, they seize the chance to avoid the price tags, specs, dealer and laborer requirements of architectural components, and relegate constructional logic and sequence below individualistic aesthetic expression. One strategy leads to being conquered by the market; the other is neglecting the market. Choosing the mid-way to establish consensus between the part and the whole, the means, and ends, is very rare.

That leads us to delineate a point where modernity closes a vicious loop, placing its premise at odds against its products. If we, as the modernized world population, primarily constitute a problem of masses and economy, in line with what Le Corbusier has famously stated so, then solutions are to be found in mechanized efficiency. The more efficient and faster the processes get, the more trivial the problems become, to a point where means are improved only to justify ends, such as

in the case of the indoor ski mountain. Of course, even though not all problem definitions are as extreme as the Ski Dubai, the very fact that we can observe that particular project getting realized means that building engineering has to a vast extent been adopted into the practice more as technophilia, instead of technology, in which desire can comfortably overcome logic. The modernized human should not be promoted as a postwar boomer male, able and proud to shape the environment as he pleases. Instead, a feminist perspective offers a healthier paradigm, where means are critically calculated to meet ends that are of more vital priority.

The proud practice of architecture is also marred with a blindly restrictive discourse of what should not be done, or in the words of Richard Neutra spared in that very same masculine postwar conjecture: "how unreasonable the owner's wife is." Having lost the technical expertise and leverage enjoyed by their pre-enlightenment colleagues (Neutra 1993, 287), architects envy doctors and lawyers for still holding onto theirs. The owner's wife would typically trust a doctor in a medical matter, as she would do a lawyer in a legal case. However, with the architect, commonly perceived to be providing an optional luxury service, she would hold a firm stance, in which her requirements may overcome technical realities or simple common sense. This phenomenon is something most practicing architects can relate to a certain extent. The answer to that question is an ethical one. If one, as argued in the introduction, prioritizes getting the job above doing it, then there is no room to complain. However, if that stance is coupled with a "do no harm" stance, in which the notion of harm is primarily financial, procedural, or related to the time and labor of parties providing the services related to the project, then the firm ground held by the client has to be challenged. Even then, the most rational observation might be refuted with an unreasonable stance at peace with being unreasonable, which would be supported with an argument such as, "Well, OK, but we are not getting things built every day."

A strong proof of the architects' weak command over the use of technics for grounding design decisions comes with the fact that few technical professions apart

from architecture have regularly produced a prolonged list of self-taught world-renowned practitioners. This illustrious list includes the likes of Le Corbusier, Wright, Mies, Barragán, Zumthor, and Ando. Intuition, discipline, and a charismatic discourse are qualities that are much more respected than theoretical and practical command over the field, despite those renowned masters enjoying prowess over the latter domains as well. More recently developed and still incubating fields such as programming and parametric design should be considered exceptions to loss of value in having expertise, for that they most commonly offer their services as subcontractors to other design practices which require their services for design problems which have become over complex due to one reason or another. The case of architecture exposes its gravity for being an age-old profession in a culture shock, especially concerning architects' training. While the field greatly benefits from self-taught masters, their very existence and unparalleled prominence reveal that architectural education and accreditation are also losing a sense of purpose, gradually becoming obsolete. Architectural schools worldwide are emphasizing the propagation and allure of their students' works instead of their grounding. Students of architecture are training to learn how to get the job, instead of getting equipped with the knowledge and ability to deliver it. Especially in the more prestigious schools of design, the students are training to learn how to become self-taught and define and navigate their career itineraries into certain niches of specialization.

The overall loss of technical command and higher emphasis on speculative representation is one that has been gaining ground since the sixties. Tafuri, in the conclusive chapter of his famous book, *Architecture, and Utopia* (1973) mentions looming anxiety amongst architects. For him, the decline of ideological agenda, and the expansion of technical means for the design of literally everything related to the built environment caused design methods to be outdated faster than usual. This phenomenon first exhibited itself in more advanced countries, where the rules of the market have started turning the architects into, in his words from previous chapters, “cogwheels” of the “universal proletariat”. The laws of plans and general governance were simply too powerful. Therefore, the attention of architects would at times be

turned into abstract and unjustifiable, and irrelevant problems of design, which came along as variations communicated as "*'ethical'* relaunchings of modern architecture", preferred for being ideologically more powerful. Tafuri implies that this was a natural outcome of the fact that the architects are losing on multiple levels: technical prowess, the valuable component of ideology in their works, and most importantly, their overall social position in a global capitalist class struggle (Tafuri 1976, 177-182). This conclusion is complementing his words from the preface of the same book, where he warns that the discipline will cease to exist as we know it. As a clear proof of this observation, which he explicitly calls to be no prophecy, he asks those who doubt to observe the slim percentage of graduates from architecture schools exercising architecture (Tafuri 1976, ix-x).

One should of course see the pessimism behind Tafuri's critique in light of the grim economic circumstances of the late sixties and early seventies, and the fact that the book was written before the neoliberal construction boom across the globe, where architects around the world found the chance to enjoy a couple of decades of active labor participation. Nonetheless, when the newer markets in developing countries reached their point of saturation in the late 2000s, the profession saw itself in an even deeper crisis, which manifested itself on three major levels. First, even stronger laws and regulations caused excessive specialization in the market, bringing overall secondary and tertiary costs to unprecedented levels. Second, competition for jobs went global. Third, architects found themselves as literates of certain software, which were designed, developed, and continuously improved to provide higher precision, and most importantly, remarkably shorter project cycles. All of these ensured that the value of intellectual labor, the time spent on its inquiry, and hence the quality of its outcome to be drastically reduced, along with the overall political and ethical sensitivity involved. What Tafuri called as not a prophecy but a simple observation on the demise of architecture came to partial fulfillment around half a century later.

Having lost the command of technical and ideological ground, and their overall job confidence, contemporary architects hold on to their pedagogic formation in

aesthetics, analysis, and visual discourse. This preference is mainly, at least on a public scale, addressed through design competitions. Historically perceived and promoted as career starters for architects, competitions are among the many legitimate ways commissions are won. They are vital in the propagation of comparative ideas, approaches, and most importantly, the inherently more transparent, objective, and communicative paradigm they can initiate, especially for works concerning public interest. They are usually preferred for that reason, despite rendering labor and cost-intensive processes for participants and organizers alike. Especially sought after by a significant number of young professionals seeking the promotion of their ideas, the demanding nature of competitions requires significant dedication and strategic planning. Despite their numerous benefits, there are three major perils in each competition. The first is caused by the fact a jury would mostly be comprised of fellow architects, engineers, or other specialized design professionals tasked for the occasion as executive advisers on behalf of the party, which is at the receiving end. This, while initially appearing a legitimate scheme to avoid the unreasonable spouse, limits the wavelength of architectural inquiry, the much vital exchange of ideas, to a discussion between people with similar perspectives and backgrounds. Second, the ambition of participants and jurors may lead to a selection of works that are unfeasible to realize, leaving a heavy burden on the organizer, whose representatives may have had defined the parameters erroneously before assembling the jury and have since lost command over the butterfly effect string of events. The third and most crucial peril almost impossible to avoid considering is the exceptionally high risk of not being awarded. Though being perfectly aligned with the framework definition of competition, this fact legitimizes the procurement of labor without compensation.

It is especially crucial to analyze the last peril, for that it sets another scene where the comparison of architects against doctors and lawyers still yields unfavorable results for the first party. It is highly unlikely for any other well-trained, specialized service providers to voluntarily invest significant amounts of their time and intellectual labor for such small odds. It would be impossible to imagine hundreds

of different teams of legal professionals gathering in their offices, preparing defense proposals, fueled with coffee, cigarettes, and midnight snacks, all driven by a slight chance of winning a prize that eventually leads to signing a contract with a potential client. Architects around the world going through these en masse cannot solely be explained with the allure of potential prizes, the excitement coming from the idea of competition, or acts of financial desperation. It is more likely a mode of action catalyzed by creative pride, where designers lean towards perceiving their work beyond as means for sustenance and something more significant that can define them, something bigger than life itself, such as a philosophic stance or artistic endeavor.

However, an architect is far from a visual artist. While proficiency in at least the appreciation of visual arts is essential for the field, architecture needs to fulfill many performative aspects along with its aesthetic goals. These aspects are perhaps much more in number than those of other creative professions. Besides experiential concerns of an environment, they render architects accountable against many, leading them to seek efficiency in construction logistics, materials, and labor in realizing environments that manifest clear, economic, and legible space generation logic while continually remaining aware of human scale, comfort, ergonomics, and safety. An even more crucial performative input comes from the local context, which involves a multi-layered inquiry that bridges data from immediate surroundings with programmatic, legislative, and cultural fields. Computing all these into a master problem statement is barely enough. An architectural design is far from the result of a software analysis at the end of which a perfect solution is offered to a statement such as the best possible move in a game of chess - a field where engines quickly out-master highly ranked players since the turn of the millennium. Following each commonly accepted convention of design, even though helpful at times, is not a must. Remaining fiercely loyal to a project’s specific rules is neither necessary. There are zones for bugs, glitches, and individual interpretation in architectural work. Those are what transform specific architectural works into hyper-specific environments.

The age of reason requires the architects to be excessively reasonable and mediating. Architecture, free from its ancient canons, now tackles a plethora of decisions on the way to realizing a project. Not only do the clients greatly vary in means and ends, but third parties such as building service providers, local authorities, labor unions, and neighborhood associations are also more vocal active than ever before. Having to engineer a more than a delicate balance between different actors, the architect, considering his fragile and easily dispensable role, builds himself a safe zone. Instead of trying to master his design prowess in the company of unreasonable clients, budget cuts, unrealistically short project schedules, and corrupt schemes of interest, the contemporary architect may willingly and almost overnight evolve into a wide range of professionals; such as a real estate feasibility assessor, an expert in the preparation of bill of quantities, tendering and technical specification documents, a consultant for a wide range of fields, such as façade aerodynamics, environmental performance accreditation, universal design, fireproofing and evacuation, acoustics, three-dimensional rendering, or a sales representative for gypsum boards or an importer of Italian kitchen cabinets. At the industry's current level of complexity, designers, project coordinators, or architects secretly seek to relieve some technical and legal responsibility off their shoulders. This is why specialists and consultants are needed.

The task of an architect is greatly simplified once he is removed from the designer's table. Only a few specialized facets of a problem are of concern, as all the numerous decisions - which elaborated the problem to a certain point – are already given with some logical accuracy by the project team. The safe zone has better job satisfaction for those who wish to offer architectural solutions to predigested problems, such as matching the surface finish and jamb height of a fire hose cabinet with that of a regular doorway nearby. In those cases, when architects are not directly involved in the conception or development of architectural design, but at a farther end of the service supply chain, they might find peace with the extent their background helps solve the problem at hand. The architecturally sensitive executioner, knowing the two components in question will be painted in different shops, will ensure both providers are aware of the other's work. On the other hand, the insensitive one might

prefer to blame the project team for their failure to elaborate the undeniable visual relationship between the door frame and the fire hose cabinet as soon as the mismatching components are installed in place.

Architectural projects realized in economically advanced countries tend to consume more in A4 size paper for legally binding texts than they do for roll print drawings. The drawing has become subordinate to an extensive list of specifications, breakdowns, contract documents, and certifications. A work of design in the contemporary world not only needs to justify its spatial configurations but also the ways in which the client procures materials and services in the most appropriate and financially accountable manner. A building can no longer be built, and function as its most unreasonable owners would desire. It needs to formally comply with an array of regulations comprised of but not limited to health, fire, labor, taxation, and of course, zoning schemes. Incorporating a work of architectural design into this verbal maze is an immensely time-consuming and error-prone process, whose shortcomings mostly fail to reveal before too late. The industry resorts to various BIM (Building Information Modelling) software to achieve more precise project coordination and ease the transition from the Cartesian configuration of a project to its verbal and enumerative derivations. Even then, the transformation of the project package into an air-tight contract is only halfway through. Another group of experts steps in to finalize the master document, occasionally aided by a legal team depending on the undertaking's scale and complexity. At the end of all that, the realization of a project still comes down to an age-old problem of getting the material to the site and putting it in place.

Despite all precautions, things rarely go as planned. Building codes may receive upgrades over the prolonged course of construction, prohibiting the use of some materials as they are discovered to be environmentally hazardous, cancerogenic, or fire-prone. Approval fees and construction overhead costs such as site logistics and insurance are usually underestimated, leaving potential conflict areas between parties along the way. Production, delivery, and installation of particular building

components such as tailor-made façade panels or conference hall acoustic boards rarely follow the anticipated schedule or budget. Some laborious processes such as the fireproofing of cavities between the structure and building skin or the inside of a suspended ceiling are omitted altogether. At a certain point, when supplies of patience are running short, and the project is expected to be delivered by the beginning of the new academic year, or a specific public holiday for a political figure to appear at its inauguration, improvisation begins to expedite the process. Some details are simplified, and some building layers are omitted all along after a series of events and meetings that are occasionally justified by the introduction of an innovative artificial new material that looks or performs just as well while costing lower, or more likely, sold by an acquainted vendor.

The act of building on a large scale, such as the realization of a superblock, a large mall, or a supertall residential tower, is the cause of many of these concerns. Yes, they are justified and preferred by developers for their faster financial returns. However, they also over-complicate age-old problems of living, causing age-old solutions to be useless. A straightforward example of this phenomenon is artificially ventilated residences. The good-old casement window is obsolete in a high-rise residence due to safety concerns and wind loads at high altitudes, which leads to mechanical engineers upgrading the HVAC system simply to circulate fresh air in the dwelling spaces. The air has to be first taken, conditioned to comfort conditions, circulated in the building, supplied to the living space, collected back from the exhaust fan, circulated back to the air handling unit, where it is relieved back to the atmosphere. If the system is more environmentally concerned, its heat may be reused to condition the fresh air initially taken from the outside before being exhausted. Following the mechanical engineer's advice, the architect may, if suitably within the client's budget, propose using such a system. The client may even apply for a green building certificate with that system to procure state-of-art technology that uses less energy than its competitors for sourcing, conditioning, and circulating an otherwise completely free resource: fresh air.

Similarly, let us consider the fire prevention systems, where immense amounts of water are stored somewhere in the building, with circulation pumps regularly maintained, at a high cost, to ensure that the water is discharged with sufficient pressure if and when it becomes necessary. A sprinkler grid is the most rigid and imposing installation system inside the suspended ceiling. Virtually all other systems are coordinated to ensure that the water inside the grid follows an efficient path. Ducts may be bent around, sanitation pipes displaced, cable trays cut, and folded in place to allow straight passage of a sprinkler pipe. The reasons for procurement and application are not, of course, criticized here. Human life is valuable. This is why we have to question why we are spending our valuable lives in mega blocks, large hospitals, offices, and shopping malls, where our safety can only be ensured with costly auxiliary systems, which, in the ideal scenario, are never meant to be used. We need to address the core of the problem, to which technology comes with solutions. The problem is not with the solution. It is with the fact that the solution is paving the way to more problems of the same kind. This is why it would be safe to assume that if it were not possible to ensure fire safety in large or high-profile buildings, these over-complicated, inherently over-designed environments would not exist in the first place. Traditional ways and scale relationships with the environment would survive, regardless of their purposes. Cities would not be overcrowded. Instead, people would be more homogeneously dispersed into the geography, where they would be more bound to follow the environment's rules.

High-profile projects are especially notorious for running several times above their calculated - or in several cases, deliberately misquoted - budgets. As public funds would most likely realize it, a typical budget overrun project is legitimized as having been developed by the use of cutting-edge technology, high precision, and quality brought together with transparent procurement of services. *La Sagrada Família* of Barcelona, *Palatul Parlamentului* in Bucharest, London's Millennium Dome, Guggenheim Bilbao, the Scottish Parliament Building, Heydar Aliyev Center in Baku, the Presidential Complex of Turkey, and Berlin Brandenburg Airport is amongst a significant number of notably budget-overrun examples in chronological

order. Ambitious undertakings are usually realized by aggressive and unaccountable spending. For the Palatul in Bucharest, no less than 40,000 houses were bulldozed, and a full mountain of marble was consumed for its claddings and pavers to the extent of halting national marble exports completely (Tillroe 2004, 21). Guggenheim Bilbao was built by the Basque government to lure Solomon R. Guggenheim Foundation into their then-obscure capital city. The regional government allocated 100 million USD for the construction, followed by some 50 million USD for an acquisition fund and a one-time fee of 20 million USD for subsidizing the museum's running costs (Riding, 1997). Although not entirely related to but hugely impacted by construction costs for the Complex, the Turkish Presidency's annual expenditure increased by tenfold in five years spanning from 2014 to 2018, as per the official figures.

Technology fails to calculate the impact and extent of individual caprice, which may culminate into an unprecedented scale and scope of work, logistics, the complexity of the design, and the selection of materials. In an official press release dated 5 October 2017, the Turkish Presidency responded to criticism against their allegedly excessive spending with the following words: "There is no austerity in prestige" (T.C. Cumhurbaşkanlığı, 2017). A century earlier, Gaudí had somewhat arrogantly asserted that his real client, the Almighty, was not in a hurry to complete the iconic cathedral (Glancey, 2011). Even in a set of circumstances where reason almost always fails to suffice, rhetorical discourse easily conquers all reason.

In the post-truth age, specialization in computerized design and manufacturing technologies has been generally viewed as one of the paths for the profession to proceed. By all means, it offers one of the most fruitful areas of discourse, for its ability to claim the technical leverage back to architects, turning them into engineers of building morphology. Ellen Dunham-Jones, echoing Tafuri, sees it as a new avant-garde attempt to clear the way for capital and predicate the market rules (Owen et al. 2009, 89). William J. Mitchell explains this predicament as an increase in the "ratio of added design content to added construction content," which indirectly urges the

architect to adopt the role of an engineer of prefabrication and preassembly. Architects in this approach to work no longer need to select industrial building components off the shelf and apply them in a similar disposition throughout their projects. Their works, therefore, can either be spectacularly irregular or elegantly minimal. The irregular approach is only made possible by postindustrial technology.

On the other hand, the minimal one can now be a deliberate design choice instead of "a side effect of industrial era construction technology" (Mitchell 2005, 41-50). Mitchell's arguments are valid as long as technology can justify the possibilities it creates for non-standard applications. Design of the irregular, highly complex building is a task dedicated to the reverse engineering of form. Phillip Johnson rhetorically asked in 1955 whether anyone had seen Buckminster Fuller succeeding in installing a door to one of his "magnificent pieces of pure sculpture" (Johnson 1955, 43). With means and methods of today, and evidenced by buildings by the likes of Gehry, Fuksas, and Coop Himmelb(l)au; Johnson would most likely have held his reservations on entering the debate, which we find resurfaced half a century later as a question of architectural ethics and globalization.

Dunham-Jones provides valuable perspective in this respect. She joins Hal Foster's company in criticizing the contemporary icon fetishism, which commanding architects to recreate all around the world willingly. Acknowledging the three-dimensional compositional merits of Guggenheim Bilbao, Dunham-Jones states the following: "Bilbao in many regards is a fabulous building. Gehry's doing a building at MIT, so I'm watching Bilbao 2. The problem is, it isn't Bilbao 2: it's Bilbao 15". Observing how generously a building may be replicated independent of context, she explores the issue further in declaring her worries about "a building being built the same way a car is built. It's made out of components that are produced in different parts of the world, and simply assembled on site" (Dunham-Jones 2009, 30). The practice threatens a quality almost exclusive to architecture: being built in place and proves that the postindustrial is still flamboyantly industrial, and its statements are still blurry.

Therefore, one should explore what it takes to resort to a non-standard approach and how much design is necessary to push the technical frontier. Do we really need self-printing bridges, or do we simply love them for what they are? When do ends justify means, if means are all that we are offered as design professionals (Gregotti 2010, 86-92)? The question of non-standard should not be associated with the outcomes of *Industry 4.0* as it is usually done, let alone the very notion of industrialization itself. Great Pyramids of Egypt prove a fine example, as the Pharaohs' means of mobilizing tens of thousands of laborers over decades in quarrying, transporting, and erecting them as funerary monuments for a minimal number of individuals were nowhere near a standard accomplishment, socially, financially and technically. We still do not have a globally accepted explanation of how these over four millennia-old buildings were built.

However, we know that the outstanding feats of today's architecture can still only be built by contemporary autocrats and near autocratic corporations who have the means and will to afford extravagant solutions. According to the manufacturing company's claim, a total sum of 16,150 large-sized and all unique GRP (Glass-Reinforced Plastic) and GRC (Glass-Reinforced Concrete) panels were shipped from the factory in Dubai to the construction site in Baku for the Heydar Aliyev Center. The panels were pre-installed with microchips to ensure their fast and accurate installation on the building's façade when they reached the construction site (The Heydar Aliyev Centre, 2012). The building and the engineering and logistics behind its realization are remarkable accomplishments made possible by the marriage of artistic endeavors with technology. The building communicates through its abstract sculptural qualities, in which the statement of how space is made is deliberately blurred. Therefore, it becomes evident that it was the shared rhetorical stance of the client and designer that catalyzed and dominated reason in the production of an icon for the city, one that was meant to follow a path pioneered by *La Sagrada Família* and manifested in mainstream success by Guggenheim Bilbao.

Adding more design content, which in contemporary times comes under aliases of mass customization and non-standard architecture, is most effective and at peace with their reason of being when they are indeed used for analysis, reverse engineering, and subsequent manufacturing. Using the newer, more advanced means for heritage work is one fruitful field to explore, as it facilitates what used to be impossible. Exhaustive detailing and relentless naturalistic articulation of Gaudí for *La Sagrada Família*, which has proven to be futile to compete with the means of the late nineteenth century, are now being materialized with the help of CNC milling machines fabricating precise stone forms that otherwise had to be handcrafted. The church of *Saint-Pierre* in Firminy by Le Corbusier is another noteworthy example. The church's design had not been approved by the stakeholders, originally due to its unconventional and challenging composition. The sketch for the building depicted a single truncated pyramidal envelope that rose from a square base, which gradually attained curvature as it reached the uppermost slanted plane in the form of a rounded trapezoid. With computer modeling, advanced concrete casting techniques developed by Lafarge, and equally challenging public funding schemes, the building was eventually completed in 2006, inaugurated some forty-one years after the architect's death in 1965. (Brott 2011, 85-96).

These two examples are also of interest in terms of their more cautious and accountable spending than the buildings mentioned earlier. The current construction of *La Sagrada Família*, which is expected to finish in a decade as of 2021, is funded solely with entrance tickets and donations. The construction of *Saint-Pierre* in Firminy was funded by the French state, which supported the structure's cultural heritage value and opposed its consecration in light of widespread sensitivities against a religious building (Brott 2011, 86-87). Both designs, having been initially developed as mature and highly individual work of prolific architects, were completed in tribute to their cultural impact. With limited means to complete challenging tasks, rational articulation of form and processes and subsequent use of non-standard construction methods have been necessitated. Technology came to assistance when direly needed. Hence, it was used in a way that is true to its nature

as a facilitator, one that translated the genius from the past into present reality, enlightening us in the process. Remembering Mies, we shall say that the proper incorporation of technology into the art of building has made the best out of the circumstances. Although involuntarily, the slow has prevailed.

One other instance of technology coming in support of the built environment comes as a whole new paradigm, known as *open-source architecture*. Using technology as a facilitator by making the know-how available for those who may otherwise not have easy access or financial means; the concept bridges designerly inquiry and user-participation, to yield results that are with unlimited potential as mass-customization is concerned. As a start to the concept, design, and modeling software that is free to access and easy to use may not only help people shape their environment more efficiently and creatively but also serve as constructive educational tools for people of all ages. In this respect, the *SketchUp* software, of Trimble Inc. strikes as one of the better-known digital tools. It has in excess of two decades of history of offering a digital environment that is easy and free to use, complemented by an open-source library named *3D Warehouse* that is ever-expanding with user-added content (Dejtiar, 2017). The educational aspect is also promising, with a study documenting the use of the program for one week in the mathematics class in the first grade of a high school in Westhampton, Massachusetts, to have significantly helped develop students' understanding of three-dimensional coordinate geometries (Livingstone & Fleron 2012, 469-73).

Open-source is not a concept reducible to access to and the use of computer-aided-design software, for that intellectual property, comes in great varieties, design services being one of them. The ease of disseminating data through advanced communication and visualization tools, a phenomenon that has been criticized in this thesis for having paved the way to a conjecture that has gradually nurtured a culture of architecture biased towards the visual; potentially has a very positive side. The silver lining lies in the ease of making design accessible and adaptable to its end-user, for that user involvement elevates the method above the result and the process

above the product. *Elemental S.A.*, a pioneering practice led by the Chilean architect Alejandro Aravena, has made four housing projects available for download, free of charge, through the main page of their website (Stott, 2016).[1] The projects which were made available, namely *Quinta Monroy*, *Lo Barnechea*, *Monterrey*, and *Villa Verde* had specifically been designed to be completed by the users (figure 6.1). Once downloaded, users receive technical details and specifications necessary for their use in future construction works for altering the existing configuration.

Figure 6.1. *Quinta Monroy* dwellings, before and after homeowner extensions (Aravena 2010, 88).

Design critic Mario Ballesteros commends the user-participation propagated by *Elemental*. Seeing the strategy as a successful cure of dichotomies, such as "control vs. license, profit vs. social responsibility, expense vs. investment, formal vs. informal", Ballesteros observes "the gradual increase in the value of each dwelling" through user intervention, endorsing it as a porous strategy, one that solves the difficult half of the main technical and legislative framework, and leaves the experience of architecture in the making to the inhabitant (Aravena 2010, 85-89). Here the contribution by building technology comes not as high-end engineering but

[1] The projects are reported to have been released in April, 2016. They remain accessible as of September 2021, through the website of the firm, at http://www.elementalchile.cl/en/.

as part of a greater social agenda, in which communication and access to information have been made greatly easier, catalyzing an environment allowed to age together with their users.

These accounts of using technology to solve immediate problems, in the meantime addressing a much greater agenda than formal exploration, show that all parties involved in the shaping of the environment are now better equipped at making a holistic impact. Holism involved in the inquiry is not necessarily confined to societal agendas. By extending the reach of design services, all parties involved in the equation may also seize an opportunity to help people understand that the intimate, simultaneously appreciated relationships between the eye, brain, and hand are as valuable as Viollet-le-Duc told them to be.

The following three chapters, titled *Grandmother's Loggia: Architecture and its Apprehension*; *From Nothingness: Architecture and its Conception*; and *Out in the Open: Structuring the Archaic Wisdom*; offer extended analyses of these relationships, in a constructive attempt to establish connections between perception, apprehension, composition, and eventually, its consumption. Having defined the course of events leading to our times' architectural culture in this chapter, it is now crucial to illustrate the cognitive processes that make architecture happen and the dimension of time that seasons and shapes them.

CHAPTER 7

GRANDMOTHER'S LOGGIA: ARCHITECTURE AND ITS APPREHENSION

Argentine musician Andrés Calamaro has very peculiar lyrics for a song dated 2004. The song has an overall optimistic tune coupled with fragments of detached melancholic memories and statements. Titled *Estadio Azteca*, Calamaro begins the song by saying that he is attached to an empty bottle, which he describes as never have tasted well. Nonetheless, he sees the bottle as his avalanche guard, a handrail that prevents him from a definitive fall. Leaning against the rail and grabbing it firmly, Calamaro remembers visiting the namesake stadium in Mexico City as a child and staring perplexed at the structure's sheer size and intense atmosphere, in full stiffness. A second visit to the building as an adult leads the singer to realize that he had been stiff ever since. The song continues in freefall, with a weary but joyous Calamaro explaining that he has been told of a world of temptations and heart-shaped candies. He has been told of the good, the bad, and the so-so. He has been told of something to have and that there are only a few who have it before concluding with a second and final mention of the poor-tasting empty bottle.

The song has several claims to success. In terms of social context, it was recorded at a time when Argentina was recovering from the default of 2001, the worst of many economic crises experienced by the nation. Intoxication, childhood memories, temptations, haves and have nots are delivered to the listener in a peaceful tone. Azteca Stadium as a building has a special place in the memory of Argentines, for being the venue where the national icon Diego Armando Maradona scored with a "hand of God" against England in the Quarter Finals of the 1986 World Cup. The goal eliminated their opponents and was seen as retribution by the Argentine public

for the war on the Falkland Islands four years earlier. The stadium would solidify its place further as the national selection returned there a week later for the finals to win the trophy. The song's emphasis on football is further stressed as the male back vocals follow the instruments by chanting a continuous "Uuu," as stadium crowds would usually do. The metaphor for avalanche guard is also a reference to protective fence and railing between the stands and the pitch, which football fans in Latin America are known to climb and quiver in mass celebration. In saying so, Calamaro reminds the football-passionate nation of better times, when their bottle was full, and those who held one enjoyed that particularly good thing they were supposed to have.

The song also contains an underlying implication about the singer's recovering drug addiction, which we concur from his interpretation of the song in a highly successful concert a year later. The concert recordings were released under an album titled *El Regreso,* which translates as *the Comeback,* after a long absence by the singer from live performance. There one hears Calamaro breaking the fourth wall as he interrupts the lyrics mid-way through the song to speak of his gratitude for "the Virgin and the Lord" for helping him hold onto his love for music and voice as a singer, following a personal crisis which caused him to lose “a tremendous amount”. There we understand that the stadium in Mexico also stands for cocaine, explaining Calamaro's stiffness and his drug consumption since a young age. Addicted or sober, *Estadio Azteca* tells the listener to enjoy being away from the driver's seat. Images and fragments of memory might be enough to put everything into proper meaning, no matter how grim the circumstances appear. While holding onto a sense of orientation and reason, the listener cedes control of his actions and is dragged along with Calamaro in his short excerpt, being reminded that life is nothing more than a ride. One should let oneself go to the flow to understand the good, the bad, and the so-so.

Estadio Azteca connects a damaged and recovering rock star to his nation, which, as evidenced by the song’s success, shared similar sentiments. The song's content is delivered through a relaxed bemused state. There are ambiguities and multiple meanings in all verses, including the stadium's very concrete and imposing setting.

Everything is bound to the impressions of the stadium from childhood memories. Despite the sheer romanticism behind their image, heart-shaped candies are there to bridge the gap between the cloudy state of mind of a child with the cloudier one of an intoxicated adult. With its relative omnipresence, the stadium is a reminder that candies are no more and the bottle is empty. The silver lining comes with the emphasis that the contents of the bottle were not of good taste. However, for Calamaro, they were necessary evils in the avoidance of making the picture clear and reaching the essence of the problem, free from trivia (figure 7.1).

Figure 7.1. Diego Maradona celebrating Argentina's victory in the World Cup Final at Azteca Stadium (Vink, 1986).

Cocaine-influenced lyrics of Calamaro are not substantially different from those of Walter Benjamin under the influence of hashish, as they amplify and prioritize what would otherwise be overseen. An essay penned in 1928 follows the German philosopher in the streets of the historic core of Marseilles after having taken hashish in his hotel room. He provides vivid details for how his mind operated that evening.

As he admits, in hesitation, to have gone for this one-time experiment, it has proven to be a journey towards how his distracted mind became, in fact, more perceptive of how people dwell in an urban setting, how they speak and interact, and interestingly, how flawed and ugly their faces were. Losing a sense of time and distance, Benjamin wandered between several establishments around the port to satisfy his drug-enhanced appetite, becoming his "own wiliest, tactfullest, most impudent procurer with the suggestive confidence of one who knows and has studied his client's wishes inside out" (Benjamin 2009, 116-126). We understand with *Estadio Azteca* that years of Calamaro's drug abuse provided the singer with few meaningful patches of memories, such as heart-shaped candies and divine intervention by Maradona's left hand. With Hashish in Marseilles, we understand that Benjamin is left with a window into his own existence, despite being clustered by stimuli in the bustling port city.

Much like how our experiences in urban settings are wildly variable depending on our state of mind, the ways one receives and interprets music are substantially more variable than those of other arts. This phenomenon is mainly a result of the time and place-dependent nature of music. The analysis offered for an Argentine song, most likely to be obscure to most readers of this thesis, would be shaped in a much different way if its author was a native Spanish speaker, an aspiring musician, or a researcher of Rock Argentino. However, we aim to convey the surprising similarities across different arts and culture fields to reach conclusions about the nature of perception in architecture. Understanding *Estadio Azteca*'s context helps build our inquiry not only for Andrés Calamaro as its performer but also the recent history, socioeconomic conditions, and some cultural myths of Argentina. It also assists in bridging the curious relationship between the individual and the public, as it reveals similar trajectories of the artist and his country. It starts with memories of glorious days, followed by ill-conceived decisions triggering a fall into dire depression. Gradual recovery from depression leads to the realization that the past is long gone, and many opportunities have been lost on the way. There are slight relief and contentment in survival. However, we also understand that there are irreversible damage and sadness. In short, the work of art - a song in this case - renders a

melancholic peace of mind, one that is beautifully similar to the state of being popularly attributed to the Mona Lisa.

To fully empathize with a work of art, we need to understand a state of mind exposed to surges of alienation from the mundane, which Benjamin and Calamaro facilitated by drug use. Benjamin elaborates this condition as concentrated and distracted modes of reception, which we will explore in further detail in this chapter. In an attempt to elucidate the dichotomy between pictorial arts and other aesthetic graphic endeavors, he asserted the following statement in 1917: "A picture wants to be held vertically before the viewer. A floor mosaic lies horizontally at his feet. Despite this distinction, it is customary to view a work of graphic art as a painting." Following this clear and concise distinction, which was curiously left unpublished during his lifetime, Benjamin concedes the possibility of viewing an anatomical drawing or pages of a book in the same disposition as a landscape by Rembrandt, while mentioning our preference in leaving the former in their neutral horizontal position for comfort in perception. These preferred positions of specific works result from their either representational (painting) or symbolic (graphic art) essence (Benjamin 2008, 219-220).

Leon Battista Alberti had famously proposed five centuries before Benjamin that the arbitrary limits of the context we see as a painting are defined by a window frame that holds a translucent planar slice into elsewhere (Masheck 1991, 36). Benjamin elaborates that the painting, in its vertical position against the viewer, depicts a longitudinal section through the substance of the world. As a longitudinal section is concerned, we understand that there is a context of some sort, which would eventually be framed by the extent of the canvas. That context is rendered with “things.” On the other hand, the work of graphic art, being a cross-section, is intended to simultaneously depict and analyze a structure through “signs” or human constructs (Benjamin 2008, 219-220). The graphic line, being the most common denominator, or the most basic sign of graphic art, causes its ground or background to exist when it is laid on a blank sheet of paper.

Conversely, the background is nonexistent in a painting, thanks to the absence of the deterministic graphic line (Benjamin 2008, 221-225). In the vulgar or mostly figurative sense, we perceive that there is something further away in the horizon of the composition, which we may call initially as background. However, we would eventually contemplate and come to terms with our cognition that there would be more to see beyond that horizon, as well as outside of it, behind and away from our frame of view, before and after that moment. We know that we are not directly interested in the rationale of the object or the situation of concern, but instead in one of its infinitely many circumstantial instances. We are interested in why and how the painting is laid out the way it is.

Nine years later, in 1926, Benjamin articulates this concept in *A Glimpse into the World of Children's Books*. There he mentions a tale by Hans Christian Andersen, in which there is a picture book worth the value of half a kingdom. The book renders an augmented sense of reality, with birds singing and people emerging to converse with the reader, as long as the page remains open. Finding Andersen's proposition pretty, yet unfocused, Benjamin states that the author misses the point on how children interact with books: "Things do not come out to meet the picturing child from the pages of the book; instead, in looking the child enters into them." Akin to an adult's presence at an art exhibition, the child looks, composing into the picture in full excitement to find out who and where the thief is (Benjamin 2008, 226-235). Despite their substantial ontological differences, painting and graphic art are always bound to be experienced by the viewer through voluntary and preferably focused inquiry.

American painter Mark Rothko's work echoes Benjamin's assertions on the relationships between the viewer against a painting or a work of graphic art. Having developed mural-sized multiform color paintings into his signature approach to art since the late forties, Rothko was primarily concerned with using his paintings as agents breaking the frame's two-dimensionality into the three-dimensional space, elaborating a sense of boundlessness for our emotions as such transition takes place.

Rejecting to be called an abstractionist or any other artistic style, Rothko painted in disproportionately large scales to include viewers in the simultaneously physical and psychological spaces defined by canvas. His works expressed the unevenness of colors, textures, and transitions strongly contrasted the simple layout of formal composition, preferring his to assess his work in terms of its intrinsic and intimate qualities (Rothko 2006, 119-122).

To Rothko, the process of appreciation, which was strictly experiential, was considered more important than the final object of appreciation. How his work appeared was subordinate to how the audience felt in front of it. If viewed In Benjamin's terms, each individual of Rothko's later admirers would have a concentrated state of mind. Only through their proper concentration, they shall justly examine a work of art from a close distance and eventually become absorbed by it (Benjamin 2008, 39-40). Rothko then used the scale of multiforms against the human to catalyze such absorption by triggering the subliminal child and urging him to enter Andersen's royal picture book.

Rothko was clear in his intentions. Nothing should interfere with the intimate experience of a viewer before a painting. In 1958, Phyllis Lambert, then in charge of the construction of Seagram Distilling Company headquarters building in New York, commissioned Rothko a series of mural paintings to be displayed in the main dining hall of the Philip Johnson-designed Four Seasons Restaurant (Figure 7.2) inside the famous Mies van der Rohe building. Neither the restaurant nor Lambert received the paintings, with the client being indirectly provided a provocative explanation a year later by the artist on his motivations of accepting the commission in the first place as being able to paint disagreeably enough "to spoil the appetites of the restaurant's fat-cat patrons." Lambert purchased *Le Tricorne*, a massive curtain by Picasso instead, and acknowledged her sympathies for Rothko, for that his religious devotion towards art would inevitably cause him to be disturbed by the idea of paintings hung for decoration in a restaurant (Lamster, 2013). Rothko later returned the advance payment he had been given and donated nine of the Four Seasons paintings to Tate

Modern, on the condition that they would be displayed in a permanent and exclusive room for their most adept reception (Jones, 2002).

Figure 7.2. Four Seasons Restaurant at the Seagram Building (Stern, 1960).

Rothko's demands from Tate were eventually fully concretized elsewhere when a group of his paintings was displayed in such disposition that they began defining a full concentrated space of their own. Inaugurated in 1971, the Rothko Chapel in Houston aimed to amplify the religious sensation one can experience before an artwork. The artist spent the final five years of his life completing 14 multiforms, which were posthumously placed inside an octagonal structure, which was coincidentally designed by Philip Johnson. This time Rothko found the building layout intriguing and worthy of his collaboration, as it had been initially intended for a Catholic chapel. Still, the painter and the architect clashed over the central skylight and material finishes. When Johnson proposed a truncated pyramid to diffuse the light cast on white plastered walls, Rothko insisted on having the same ambiance of his New York studio in the building, with a modest skylight and rough, irregular material finishes on both floors and walls. His paintings were supposed to be

perceived in a similar environment in which they had been conceived (De Ménil 1971, 249-251).

Figure 7.3. Rothko Chapel shortly after completion (Kidder Smith, 1971).

The final space, in its original condition, was dialectical as possible (figure 7.3). The visitors, finding their way to the chapel through Houston's warm and sunny climate, entered the chilled and dimmed down environment of the gallery to see the works of Rothko. Architecture, with its simple layout and subtle material finishes, was muted down to leave the scene to the paintings, which were even less vocal in tone, painted in hues of deep purple and black, and hung on niches recessed from the octagonal core. The dome, actually being a shallow octagonal pyramid, was truncated roughly at its mid-height by the main skylight drum. This gesture ensured that the center, where the viewer enjoyed a panoptic position over the paintings, was better illuminated. Paintings were perceived as unbounded by their massive scales. However, each eight trapezoidal roof planes' low pitch meant that the upper reaches

of walls were left in perpetual shade, which created invisible frames around each surface with a painting. People were thus invited to look towards dark submissive wall surfaces with even darker tonal paintings. Rothko expected the viewer to come close and take the effort to look deep into silence, one that he tragically embraced with his suicide in 1970, shortly after completing the works on display.

James Jerome Gibson, a renowned American psychologist, specializing in visual perception, opposed the twentieth-century school of reading pictorial art through signs and symbols. Asserting that thoughts can be visualized without verbalized and that the pickup of information preceded sense stimulation, Gibson refuted the understanding of pictures as if they were linguistic - or emotional, Rothkoesque - constructs. One should not need to learn to read visual data to perceive it. For him, the earlier positivist theory of point-projection, discovered by painters in the Renaissance, which understood the apprehension of pictures as optical data cast on the retina was also equally faltering due to its conservative stance against abstraction – such as deliberate distortion found in caricatures, or pictures of non-existent objects. Despite conceding the earlier theory to be more accurate in its association of perception to seeing than to understanding, he saw the need for the artists' need for perfecting optics and conventions of perspective projection as a self-imposed burden on their artistic inquiry – one that may be overcome by very few, such as the great polymaths of the Renaissance. Perfect optic construction requiring prescribed points of view (Gibson 1971, 27-29). For very different reasons, a quality championed by the unconventional Rothko made the appreciation of the works developed by perfecting point-projection even more difficult. In explaining this phenomenon, Gibson referred to the window frame – picture frame analogy. Thankfully attributing the analogy to the distinguished historian and theorist of art Ernst Gombrich and his 1960 book *Art and Illusion*, Gibson explained that the analogy is predisposed to betray itself by the slightest movement of the eye. The information provided by the painting would be static, whereas the one we see through the window would be ever-changing. The image of what is seen through a window would not be similar to the object being pictured. In other words, there would always

be substantial differences between first-hand perception – apprehension of raw, real data - and second-hand perception – apprehension of a work of art (Gibson 1972, 32-33).

In response to the apparent impossibility of conciliating between the two theories of perception, Gibson developed a third alternative theory, one that he named as a "New Theory of Pictorial Information." This third theory employed the process of visual thinking simultaneous with perception, where we have a picture as a "surface so treated that a delimited optic array to a point of observation is made available that contains the same kind of information that is found in the ambient optic arrays of an ordinary environment" (Gibson 1971, 27-31). Unlike the Benjaminian section, the surface does not cut through the substance of the world but is mainly a static two-dimensional elevation containing an optic array of data on a plane limited by a frame. We perceive it and make sense of it, but the act of phenomenological reading is optional. Seeing comes before reading. Therefore, reading a visual sign language is not an essential part of perception. One should be able to think without having to understand the meanings of signs.

Gibson's theory received strong opposition from Gombrich. He, Rudolf Arnheim, and Gibson exchanged several letters about the article immediately after its publication in *Leonardo*, MIT Press's peer-reviewed journal. These letters were published in the subsequent volume of the same journal. There we read that Gombrich states his refusal to accept the radical difference between the perception of reality and the perception of pictures. He mentioned that even a simple reference to the title of his earlier lecture series *The Visible World and the Language of Art*, which later led to *Art and Illusion*'s publication, explained his stance much better than the hastier title of the book, which was preferred by the publishers. Gombrich claims to have used the window–picture analogy to eventually comment and conclude on relationships between the artist's representation, which he calls an inherently reductive activity, and the "beholder's share" as the viewer's interpretative activity in processing the image. He agrees with Gibson in the observation that

changing the vantage point against a picture would also change the array of information the picture is providing and that it may lead to another interpretation. However, he adds that we would most likely take the very same out of the composition (Gombrich et al. 1971, 195-196). This means that our mind completes and interprets the first-hand data that has been selectively reduced from a global reality by the artist.

Reduction, or abstraction, starts with building a graphic structure reflecting the artist's conceptual recognition of reality. For Gombrich, this structure was called "schema". According to Kim, who studied several definitions of schemata by different scholars specializing in art perception, schemas that people construct at an early age proved to be more universally understood. The reason for this is not a superior abstraction ability by children, but that cognitive categorization is less structured, less biased at an early age. Children do not need realistic renderings in a storybook to understand the plot but look for an overall clarity in its schematic construct (Kim 2004, 36-41). Gombrich complemented Art and Illusion with a 1982 title, *The Image and the Eye: Further Studies in the Psychology of Pictorial Representation.* There he explains visual discovery through the schemata of art in the introduction chapter. We concur from the chapter that only the structured adult may prefer mimetic perfectionism of reality to make sense of the world by conquering it through art. This preference has been incredibly dominant in two periods of time in history, namely the Greek Antiquity and the Renaissance. Those were the times when schemas became canonized and learning to read and produce them superseded their unbiased appreciation. Gombrich, through comparing the cattle painted by Paulus Potter - seventeenth-century master painter of landscapes and farm animals, with the twentieth-century cattle painted by Jean Dubuffet, eloquently explains to us that modernism broke many of those canons without compromising the intelligibility of the subject (Gombrich 2012, 11-15).

How the child with an Andersen book, or the adult rock star, establish their relationships with a work of architecture is substantially different from how they

would do with a painting. Apart from some very few works in the school of *beinahe nichts*; buildings, with their multiple layers of circulation, structure, labor, and finish, are most commonly beyond our immediate grasp. Hence, they pose a challenge against the analytical translation we seek to formulate in our minds. For Benjamin, this condition suggests a state of distraction. In the distracted state of mind, the viewer is part of a collective, one that has been formed by many millennia of cultural heritage and lifelong habits of use. We are able to see buildings from a distance or in a photograph. We are ever contained and sheltered by them, and unlike most works of art, we touch them. By experiencing one or more of these phenomena simultaneously, our senses are inevitably distracted. We may prioritize our optical sense above the tactile, or vice versa. In the end, we absorb the artwork into ourselves, as opposed to being absorbed by it (Benjamin 2008, 39-40).

Interestingly, a brief analysis of J. J. Gibson's theory of visual apprehension of a three-dimensional object yields similar results to Benjamin's phenomenological duality of concentration and distraction, despite theoretical disparities. Gibson states that the "awareness of the environment entails a reciprocal awareness of the ego." According to him, we cannot subdue the fact that we observe the environment, as we constitute the only point of observation. Self-awareness is mostly inevitable during movement, as the movement itself is dependent on reactions based on apprehension of an immediate environment. Elucidating this phenomenon, Gibson asks us to consider an observer touring around an object. As the observer sees the object from all sides with his motion, he constructs its physical characteristics through successive perspective projections, which we may, equipped with knowledge of contemporary technology, now understand as a process similar to three-dimensional scanning. These successive projections of the object's surfaces help the observer conceptualize the object from "no point of view" after observing it from all points of view. Gibson concludes that the experience of walking around an object is the see its invariants. Therefore, the "sequence of changing perspectives is only specific to the walking-around, not the object as such. And, if the sequence of perspectives tends to evaporate, then ego tends to evaporate" (Gibson 1974, 41-42). Conversely, as

architecture only allows experiencing specific discrete yet sequential fragments, it shall keep the ego present during apprehension. For as long as the ego is present, distraction is inevitable. A full three-dimensional scan, which will evaporate the ego from the process of perception, will most certainly and ironically only take place during the composition phase, where the architect's ego is intrinsically omnipresent. However, the composer's perspective is a concern of the next chapter titled *From Nothingness: Architecture and its Conception*.

Despite the state of distraction that our mind attains during the apprehension of an architectural setting, the work still exposes its merits through an experiential buffer. Ego needs to be present in the first place to be distracted. When the ego's presence is more potent, so is the distraction in the process of experiencing. How we exist inside an architectural setting and how we interact with it constitute the most critical criteria in its appreciation. As we circulate the environment, the art form comes to our grasp in its parts and sequences, only to dissolve and disappear later with our exit. We can only recall the experience in its fragments after it is over. Moreover, as fragments are concerned, the whole phenomenon of having been present in a setting is irreducibly cinematic. Remembering Kahn, we shall find Benjamin's thoughts resonate into the designer's quintessential role, a maker of presences.

Benjamin's cinematic itinerary into architecture starts with the loggia. Similar to Banham naming the domestic vernacular porch as the main monumental space in the American house, Benjamin recalls the loggia of his grandmother's apartment in Berlin as the most remarkable space in a bourgeois household. Even though the loggia would be glazed and conditioned from the forces of nature due to Berlin's northerly latitude, it was still the room a child would appreciate the most. As a shared space, it would be more modestly furnished and claimed to a lesser extent by the dwelling members. Young Benjamin would gaze upon the courtyard, observe people engaging in different activities, see the carpets hanging from rails and hear the church bells through the evening on Sundays. While seclusion and privacy are prioritized in other rooms, the outside can penetrate the house through the ample glazing of the

loggia (Elliot 2011, 15-16). It was where one enjoyed the spectacle of distraction. The Azteca Stadium, or any venue similarly loaded with a culture of collective interaction, is one grand loggia, purposefully designed to capture the making of presences, such as watching an immensely talented young athlete from a shantytown defy all ethics in the name of God, and for the glory of his nation.

Distraction is further amplified when it comes to our reception of a city. In contrast to an object we can tour around, the sheer scale of an urban setting makes it impossible to be fully conceptualized from "no point of view." A commonplace practice adopted in contemporary cities to tackle this issue is the engineering of an urban experience, or a city image by creating a presence for specific localities and infrastructure lines.

In this regard, contemporary public transport plans are laid out in thick lines of opposing colors and matching buses and trains. Similarly, tourist maps are populated with pop-up sketches of urban landmarks and sponsoring department stores. Shopping streets, pedestrian alleys, and promenades are highlighted with warm, welcoming hues. The task of mapping a city is a strongly reductive act of abstraction, in which the success of graphic interface and overall accuracy is of little help in the end product's ability to convey the atmosphere of spaces of concern. Maps are neither made as blueprints of the city. They are there for us to plan the itinerary on which we would eventually get distracted. The process of planning has different parameters, such as time, budget, and fatigue. However, this planning will most likely be articulated with fragments of experiential expectations, such as taking the cable car uphill only to stroll down along the park into the historic district by the river. When time is the primary concern, and we decide to take the subway train after evaluating the options on the map, we would most likely consume that limited time concentrating on a book or a mobile phone due to the generic, repetitive nature of the underground mass transit experience.

The chapter titled *Mirror and Map* of the book, *The Image and the Eye*, explains the transition between the map, the bird-eye model, and the human eye (first person)

photographic view of an urban setting. Comparing a map, a water-colored artist's impression painting and three photographs of Maria-Theresienplatz in Vienna, where two almost identical museum buildings, namely the *Kunsthistorisches* and *Naturhistorisches Museum* Buildings designed by Semper and von Hasenauer, are placed across one another at two sides of a wide alley, Gombrich tells us that the accuracy of information one receives is reduced as one moves his attention away from the map to the photographs. The photograph's lost accuracy would most likely result from a deliberate decision, such as the photographer having preferred to focus on the children or some trees in front of the museum, as opposed to the museum building itself. The photographer decides to include specific information and light qualities and exclude others, just as the observer does with receiving data in a setting. On the other hand, the quantitative data level is increased from the map to the photographs, even though the latter typically has narrower view frames. Through the photographs, we may be able to count the windows on one of the façades or notice differences between the ornamentation of two buildings.

In comparison, maps would most likely be oblivious to information at those scales but are concerned with where those two buildings are, how they are placed with respect to each other, what lies nearby, and how to differentiate these public buildings of cultural use from private properties. The third, a somewhat intermediary element between the two, is the bird-eye artist's impression. Gombrich explains this type to be exhibiting qualities of both a map and a photograph, while mainly serving as a designer's tool which brings information from different scales into a whole (Gombrich 2012, 172-178), which we can understand as a task which one undertakes in order to objectify a subjective construct. If we analyze Gombrich's comparative analysis through Gibson's theory of visual perception, we understand that architectural settings' human eye views create perspectives in which the ego remains literally present. On the other hand, a sequence of bird eye views deliberately evaporates the ego by making the represented setting essentially no more than an instance of distant platonic geometry.

As a cultured tourist, Benjamin elaborated valuable analyses on Berlin, Naples, Moscow, Paris, and Marseille in terms of how the perception of an individual in a city is, in fact, a culturally biased and cinematic experience, much before the emergence of global-scale mass tourism. For him, a modern metropolis was to be appreciated in terms of its social dynamics, pedestrian flows, collective, independent, and interdependent behavior. Although still very important, its built environment is only the setting for something much more vibrant, something genuinely urban. He implies that distraction is the characteristic of the processes of experiencing and cognition and the city dwellers' state of comfort, their peace of mind. Developing on Charles Baudelaire's Parisian figure of *flâneur*, Benjamin saw utmost value in the presence of an unassuming random individual, a peaceful and aimless stroller of streets, and a passive spectator in an urban environment. His high regard for these strollers arose from their intimately expressed individual characters, randomness, and multiplicity of enriching the public scene. To him, *flânerie* was the art of dwelling in public, and the true *flâneur* was the ultimate dweller of an urban landscape. Political standpoints or socio-economic backgrounds were subordinate to their much more clearly visible presences epitomized by the act of walking (Benjamin 2008, 104-105). Analyzed in a Semperian sense, a *flâneur*'s mode of being and his becoming would be the same.

Andrew Benjamin comments the following from Walter Benjamin's Naples: "Porosity, if only as a beginning, provides a way of making space and time work together to define both the urban condition and the body's place within it. Time is integral to an understanding of urban effect" (Benjamin 2010, 41). Informal patterns of habitation, casual and extensive outdoor space use in interwar Naples caused the private life to almost chaotically penetrate the public through alleyways and courtyards between its main –yet still very narrow- streets. Without a comprehensive urban plan found in northern European cities, Naples's city character interestingly became more urban, for its ample stimuli causing inhabitants to live in a state of constant distraction. In a Neapolitan café, "a prolonged stay is barely possible"

(Benjamin 2010, 40). The city encouraged motion, and by lowering personal distances, it turned the individual into a *flâneur*.

Naples appealed to Benjamin due to its interactive nature. The settings characterized by the city were not static, and its values could not be conveyed with still images. The playful, vibrant urban scene rendered by the streets became overwhelming in the limited environment of the café. There Benjamin observed things happening at a wide range of scales concerning his position. The intimate personal scale might be defined with a discussion with a friend or the activity of scribbling on a notebook. The collective scale might be characterized by an overall unintelligible background noise generated by the customers, kitchen staff, and the music. The public one might have the children playing outside on a narrow alley, who are warned continuously by one of their mothers shouting from a window, to take shelter before a vehicle passes by. All of these scales might be brought together with the midday sun being diffused through clothes hanging across the windows of upper floors into the café. What we observe is a combination of infinitely many circumstances a setting can produce. How the setting is brought together is usually subordinate to how it operates before our perception. This is because perception is more synthetic than analytic activity. Architecture, even though an important one, is only a component of synthesis.

Christian Norberg-Schulz elaborates this issue by stressing the differences between our experiences and the world's scientific conception. We experience phenomena, either clear or obscure to our understanding, instead of atoms and molecules—our act of experiencing functions by uniting compound wholes that may be logically unrelated. (Norberg-Schulz 1970, 219-221). Norberg-Schulz explains this by developing his theory by studying Swiss psychologist Jean Piaget's work in his study of topology in perception. According to Norberg-Schulz, infants initially understand objects in terms of their physical form. His analogy regarding this statement is an obvious one. Both a tennis ball and a potato are round before they are anything else (Otero-Pailos 2010, 157).

What happens then, when things are constructed for clearly evident purposes, or in other words when their deterministic images dominate all that underlies? The practice is adept in producing such spaces, where roundness, or axiality, or whichever strategy of the organization in basic design is employed in sheer prominence against all which we do not understand to be that simple. Even though located on very different ends of the political spectrum, major spatial interventions such as the Monumental Axis of Brasilia, *Palatul Parlamentului* of Bucharest, Millennium Dome of London, the landfilled rally grounds along the southern coast of Istanbul, and the most recent Apple Park in Cupertino all exhibit a common quality: perfect tune between form, function, and purpose, served alongside a complete disregard for human scale. Unlike Naples, all are deliberately planned, presented, and proudly photographed. Unlike Naples, they are mostly kept clean and in good repair. Unlike Naples, urban life does not permeate through their grounds. Unlike Naples, the dweller is expected to be fully concentrated, in reasonable control of the limited set of publicly allowed actions.

Nevertheless, much like Naples, a prolonged stay in each one of them is barely possible for different reasons. Grandiose agendas behind conception create highly polarizing, catatonic spaces. They are best experienced without reference to the user through drone photographs. We prefer to see them in the frame of a picture, which is vertically before us.

Flânerie in public is a long-extinct practice. The ever-heightening standards of control and surveillance force urban individuals to always hold a sense of purpose in their actions and declare their purpose of visit. Suburban sprawl and private vehicle ownership deliberately increase personal distances and decrease pedestrian movement density, thus reducing the randomness of daily interactions. The issue is no different even on the internet, which is the new medium of strolling. Even there, where we enjoy an unprecedented level of comfort in communication and ease of reaching information, we are not presented as casual strollers but seen as potential consumers perpetually tracked by pop-up adware baits generated by our recent

browsing history. In the contemporary globalized world of post-industrialism, children are the only real free spirits, the last remaining *flâneurs* with the gift of anonymity.

Flânerie in private or in a limited communal environment is still possible, even though the limit itself is contradictory to the character of *flâneur*. Intimacy is the key, in this case, both for the concentrated and distracted modes of reception. What Benjamin's matriarchal loggia and Rothko Chapel have in common is, as righteous hollow stones, the ability to collide forces of different sources and dimensions in their settings. While they were built and used for different purposes, both places functioned primarily to address user experience, shape their actions and perceptions. Therefore, both spaces are recorded as intimate cinematic memories in the modern, educated, and reasoning individual through their characteristically multi-sensory and scale-sensitive appeal. They recreate the same interaction as the one taking place between a child and his most beloved book. In an affair of concentrated distraction, one is invited to contemplate their heart-shaped candies, empty bottles, and that proud moment in 1986 when Argentina defeated England.

CHAPTER 8

FROM NOTHINGNESS: ARCHITECTURE AND ITS CONCEPTION

Perception and conception are both synthetic tasks, despite a prevailing view to consider the former as analytic. Having covered Benjamin's experiential views with Jencks' and Norberg-Schulz's semiology of architecture and their ideas on perception, this chapter begins with a reading of seeing by John Berger. It continues with analyses of two significant works of art and uses Martin Heidegger and Jean-Paul Sartre's theories to understand better the synthesis behind perception and conception from a cultural point of view; the latter is explored with cases of architects and their ways of representation.

Berger begins his essay *Ways of Seeing* with the following statement: "Seeing comes before words. The child looks and recognizes before it can speak". Through our sense of seeing, we develop an understanding of the totality of things that constitute our context and our place in it. Our frame of reference is always limited and deceptive. Berger exemplifies this with the Earth's motion around its own axis, which creates the appearance of the Sun rising in the morning and setting into the horizon in the evening. Even though it is within our knowledge that it is actually Earth rotating with respect to the Sun and not the other way around (Berger 1972, 7), we still find it more reasonable to call these phenomena *sunrise* and *sunset.*

Similarly, we prefer to use the notion horizontal for something that is even though the horizon never is a flat line, but it appears to be so from our perspective. We understand the horizon as the currently visible extent of the corrugated plane tangential to the Earth's surface, which we are gravitationally tied to. Us being

confined to what we call the landscape makes a solid case for a flat Earth's scientifically falsified statement, with the Sun revolving around it.

Whatever we observe to be happening happens around us. Our act of seeing is understanding our relation to what is happening, regardless of us being involved in the incident or not. Let us assume that we are inside a modestly sized rectangular hut with a door on one wall, a window on the opposite, and two perpendicular blind walls. When we look at one of the blind walls, we see a vertical plane that limits and defines the space we are in. The fact that we are inside the hut becomes more evident instead of how it is understood when we direct our point of view towards the other two walls with fenestrations. This is because the blind wall tells us clearly of the impossibility of any type of transition, while the wall with a door is predisposed to be understood as our exit route and the wall with a window looking outside mainly constitutes the longitudinal Albertian – Benjaminian section we explored in the previous chapter. Once outside the hut, either through the door or the window, the internal spatiality of the hut we just left is long gone. We now see the hut as a solid object in an outdoor setting instead of its hollow core constituting the totality of another setting that we know as a room. The way we perceive our immediate universe is significantly altered only by our current relation to its components. Our ever-changing relationality concerning these components helps us substantiate that the room we are in is actually a volume defined by a hut's faces or that we would expect to find shelter inside a room if we approach the hut from a distance. As we will explore later, this is the doing of what Jean-Paul Sartre defines as the imagining consciousness, an essential component of the human being.

Other sensory data are also altered when we enter the hut. The tactile sense is perhaps the strongest after the visual, as the hut itself is made for climatic conditioning. Temperature is increased in winter and reduced in summer. Humidity is increased depending on the activity taking place in the hut, such as cooking or bathing. The wind's Evaporative breeze is most probably gone, in case there is no draft caused by simultaneous opening of the door and the window at the opposite sides of the room.

Auditory data from the outdoors is reduced by buffering walls and fenestration elements or occasionally manifested as impact noise during precipitation. As the external noises are reduced, hearing minute sounds becomes possible, such as a breathing person or a dripping tap. On the other hand, reverberation time increases as the sound bounces off the walls and ceiling. Sense of smell is also affected by being immediately exposed to materials, surface finishes, and overall cleanliness, influencing the little air inside the hut's volume.

We associate certain combinations of all these conditions to being outside or inside without actually requiring the sense of sight. However, non-visual data are more static and transient than visual. They also have reduced range and accuracy in terms of conveying spatiality. The winds and sounds of the environment are not altered by the hut, at least enough for us to understand the difference when being some thousand meters away or a modest fifty meters away from it. We might not feel the warmth coming from the hut until being very close to it. When inside, the walls are only present as we are close enough to touch them and only as we touch them. Even though we might be able to estimate the height of the ceiling and size of space through the reverberation caused by our footsteps, our estimation may be much deceived by the type of materials applied on the surfaces that cause the acoustic behavior to act differently. Without visual data, there is no difference in our ontological relationality against the context, be it a small solitary confinement cell full of blind walls or an expansive airport terminal with a glazed roof.

Without sight, we are only where we are. Differentiation is mainly based on our ability to see. Relationality is best understood through vision. We might know how it feels to be inside a hut from our other senses; the very conception of our being inside or outside is entirely dependent on the sense of sight. We give meaning to things happening around us through personal and cultural experiences accumulated after years of constant observation, based on seeing. We associate how an animal sounds to its looks and acts, how a plant smells, to the form of its canopy, leaves, and flowers. We link the way a material feels and weighs to the way it appears. All

languages and cultures are built on these associative observations. As mentioned earlier, the Nile flooded every year and gave life to Egyptian civilization by bringing fertile alluvial soil into the desert's salinized earth and providing the concrete foundation for its mythology based on accurate astronomical observation. Many related and unrelated civilizations have tried to give meaning to the world and beyond through observing meteorological, natural, and celestial phenomena, from Mesopotamia to Iran, from Greece to Rome, and from shamanistic Amerindians to Mayans.

The child looks and recognizes before speaking. Recognition constitutes the logical foundation of speech. Common recognition between generations is spread through language to define and verify what is being seen. The claim to success by great artists is primarily through their superior understanding of this condition, coupled with a creative interpretative ability to communicate between the senses and conception, language, and emotions of the observers. Berger describes that the relation between what is seen and what is known is never resolved (Berger 1972, 7). The lack of settlement between image and knowledge, concept and understanding, is where art operates. There is the need to have established an understanding of what is real or expected in order to discuss a successful work of surrealist painting, for the painting to make us question rationality.

Conversely, a masterful work of realist painting expresses itself by exposing the grim circumstances it describes, which leaves almost no space for idealism. In both cases, artistic abstraction challenges the observers' values and emotions, who had developed them after lifelong observation and apprehension. Abstraction is the subjective interpretation of a thing, concept, or incident. A good work of art is one that can communicate its subjectivity to that of the observer. A great work of art is strong enough to influence the subjectivity of its observer. Our following analysis of two critical paintings will support Berger's statement on the impossibility of settlement between what we see and what we know, and how the work of art becomes

a real work art by contemplating its setting, content, and meaning on an ontological wavelength.

The first painting is *The Drowning Dog* (figure 8.1) by Francisco de Goya (1746–1828). The artist had initially painted this work directly on a wall of his summer estate *Quinta del Sordo* across the western hills of Manzanares River in Madrid's outskirts in the early 1820s, as part of a series of fourteen paintings now known as his "Black Paintings." These paintings employed very dark hues and depicted intense, appalling themes reflecting the painter's dismay with himself, humanity, and the Spanish state at the time. Them being painted for his own viewing and not for a patron allowed for unlimited freedom of artistic expression and unconventional content for the early nineteenth century, supporting Goya's widespread critical reception as one of the earliest modern painters.

Goya left Spain for good in 1824 and passed away in Bordeaux four years later. The paintings remained virtually unknown for almost half a century, until when a French banker, Frédéric-Emil d'Erlanger, bought the house in 1873 and had them transferred to canvas from the disintegrating mortar of the adobe walls. Salvador Martínez Cubells, the chief restoration artist at *Museo Nacional del Prado*, spent four years supervising their transfer from 1874 to 1878. According to the art historian Nigel Glendinning, the transferred paintings differed from the originals due to a variety of reasons, including technical difficulties in reversing the effects of fifty years' decay of oil on earth-based mortar plaster and the negative reputation Martínez Cubells had for personal retouching, which was also evidenced by minor discrepancies with earlier photographs. As soon as the restoration work was complete, Erlanger exhibited the paintings at the Great Exhibition in Paris in 1878 and later gave them to the Spanish government. All fourteen paintings were eventually put on display at initially an unknown location of Prado by 1889. They are now amongst the most revered works of the museum and contemporary art studies on a global scale (Glendinning 1975, 465-466).

Figure 8.1. *The Drowning Dog* by Francisco de Goya (Goya, 1820-1823).

The Drowning Dog, having the quietest content and the lightest balance of color of all Black Paintings has a very peculiar composition for what it communicates. We see a vertical rectangular layout, with an approximately 1 to 1.65 aspect ratio, in which there is almost nothing happening to necessitate the dominant verticality at first glance. The lower quarter of the canvas is painted in a highly saturated brown. The upper three-quarters of the canvas is of a brilliant earthy yellow. The boundary between the two colors starts with a crisp edge from the left-hand side and proceeds with a negligibly upward inclination towards the center. From the center to the right, the edge becomes blurry and ascends at a steeper angle. Both colors get darker along the edge as the contrast between them is further reduced. From established perception, one may understand that the lower part is the earth and the upper part is the sky, making the scene understood as a landscape painting. However, these two patches of color are laid out above each other as they would have been in an orthographic, almost architectural section, applied on the wall of a house in the most literal understanding of *Alberti's Window*. As opposed to a conventional landscape painting, there is no depth or a subtle indication of the horizon. As opposed to any landscape painting, the layout is dominantly vertical, and the land occupies an unduly small portion of the whole.

We only see two figures on this two-patched ground. The first and most crucial one is the desperate head of the namesake dog. The only fully intelligible element of the scene, the dog is placed roughly at the midpoint of the edge between the earth and sky. Its relationship with the earth and sky adds further complexity to the ambiguous dreamlike landscape by bringing the earth to the foreground and relegating the sky, which occupies the majority of the scene, to the background. Ironically, the dog's presence makes the scene understood as a fictional setting and also an abstract horrid portrait painting where it is possible to understand the animal's desperation without a setting. The dog's body is entirely submerged into the earth, whose substance, as observed by the helplessness of facial expression, is conveyed to be more fluid than reliable. The dog's head is raised towards the blurry upper reaches of the fluid ridge, apparently wishing to move towards that direction where there is no hope for

salvation. It is only by survival instinct that the animal tries to ascend against the golden sky in the background, which is overwhelming at the time being. It knows that it is trapped within the circumstances.

The second figure is a dark shade overlapped over the earth and sky, somewhere across the dog's perspective. The dog appears to be facing the shade, while the shade appears to be outside the scene, placed in a dimension between the canvas and the observer. This revelation paves the way to a sudden collage-like jump from the painting's apparently orthogonal lack of depth. While some commentators believe this to be a mark from a previous painting or an irregularity on the wall the paint was applied on, Goya scholar Nigel Glendinning suggests otherwise, that the figure is actually a part of the composition. This assertion is verified by the only available pre-restoration photograph of the painting. As Glendinning analyzes, the form that has almost disappeared in Martínez Cubells's reproduction had a sharper definition and darker tone. The form's current vagueness may not have been the restorer's interpretation but a natural result of successive cleanings of the wall before the transfer process. He proposes that the figure might be representing a man bending over the dog, as something Goya may have deliberately left in an incomplete appearance. Goya enjoyed these ambiguous figures lacking certainty on their relationship against the setting, as he has done so in several other paintings in Quinta del Sordo and etchings from the same period. When the setting is interpreted as a dog against a man, the worried expression on the dog's face makes more sense (Glendinning 1975, 479), along with the dominant verticality of the painting.

The Drowning Dog is not a landscape painting. It does take place in an apparent landscape, whose features bear connotative similarities to concepts developed through observation. The dog and the man are both aware of the other's presence, and both have acknowledged the fact that they are parting away. The man is present by his absence. He is either an abandoning owner or a patch of memory in the dog's mind. The dog is present with a sense of despair. He is not there in the way we understand from the state of being at a specific location.

On the contrary, the dog is the momentary location. The dog represents the moment before death, the threshold of being. It looks up into the overwhelming emptiness that is the sky while being sunken into the quicksand that is the earth. It is neither in the foreground nor the background. Both grounds, or planes, exist for as long as the dog does. The dog, existing in the *neheh*, succumbed into the sand, representing the eternal *djet*. However, through Goya's eyes, we understand that we can associate the concept of being and communicate death as its antithesis through recognized tangible entities. Recognition comes with seeing and language, the latter of which being based on seeing. Death is the disappearance of everything one has made account of, including the very self. This cognitive trajectory gracefully matches the first principle of existentialism by Sartre, as the philosopher answers his assertion in saying: "What do we mean by saying that existence precedes essence? We mean that man first of all exists, encounters himself, surges up in the world – and defines himself afterwards" (Kaufmann 1956, 290).

Before proceeding further with discussions on human existence and its ties to the act of dwelling as the primary source and touchstone of architecture, we will analyze our second painting (figure 8.2), *The Treachery of Images (This is Not a Pipe)* by René Magritte (1898-1967). Magritte painted this work in 1929 at the age of thirty, in a relatively early phase of his career. Before he emerged as a forerunner of the surrealist movement, Magritte had developed futurist - cubist paintings and worked as a wallpaper factory designer. Apart from his job at the factory, Magritte was also involved in composing art-deco-style advertising posters and music sheet covers to supplement his income. In 1926, he broke with his earlier style and started producing surreal paintings for *Galerie le Centaure* in Brussels. Unsatisfied by the outcome of the exhibition at *le Centaure* in 1927, Magritte moved to Le Perreux-Sur-Marne near Paris to establish himself a part of the surrealist community, which included the likes of Jean Arp, André Breton, Salvador Dalí, Paul Eluard, Joan Miró, and Man Ray. This move proved to be of better success, as Magritte exhibited his works at *Exposition surréaliste* at the *Galerie Goemans* in Paris in 1928 and published a

pictorial essay in the final issue of Breton's *La Révolution surréaliste* (Dupêcher 2017).

Figure 8.2. *The Treachery of Images (This is Not a Pipe)* by René Magritte (Magritte, 1929).

Magritte's style differed from the other members of the surrealist community, as he specifically did not employ formal distortions in a way that may most easily be associated with Arp and Dali's works. Instead, he painted figuratively, depicting all elements in their conventional appearances. His way of challenging reality was either to place his figures in implausible static dispositions against their settings or, as seen in *The Treachery of Images*, by placing text in paintings to question the object's reality in the foreground. Either way, the element of surrealism in Magritte's paintings was introduced through constructed relationality where it is possible to observe a "fortuitous encounter upon a dissecting table of a sewing machine and an umbrella" as it had been elaborated in Les Chants de Maldoror, a poetic novel written

by Comte de Lautréamont in 1869 (Lautréamont 1920, 323). *Les Chants de Maldoror* rose to prominence amongst the surrealist movement half a century later, mainly owing to Man Ray and Breton's obsessions with the author and his particular statement (McCorristine 2009, 31-49). This poetic, philosophical stance is noteworthy for Magritte's case, as he did not consider himself an artist but a thinker who communicated through painting. Magritte's visual philosophy was admittedly influenced by Hegel, Heidegger, Sartre, and Foucault, whom he lists to be among his favorite authors. Therefore, he developed a static and expressionless style where the artistic aesthetic was of much lesser concern than formal and material problems that were meant to be addressed (Harkness 1983, 2).

We see a polished curvaceous tobacco pipe on a blank beige background finished off with a thin black outer contour in *The Treachery of Images*. In reality, the pipe is a small handheld object, is depicted out of its minute scale, exerting itself against the frame as a subject with a character and purpose of its own. The observer is confronted with its volumetric qualities, with the bulky bowl being smoothly continued into the stem before being finished off with a small elliptical mouth nozzle in a quasi-organic fashion. The pipe receives light from somewhere to the upper left corner of the scene. This light renders an appearance similar to an advertisement where the object in question would be promoted to great prominence against the background. Magritte was experienced in the field of visual promotion due to his previous work in advertising. With the famous pipe, he ensured that the object's self-promotion was made to an extent in which the pipe becomes almost independent from its setting, which had only been defined by the outer contour lines. The uncomfortable proximity of these lines to the pipe further accentuates the already augmented scale. Complementing the black lines defining the scene, every edge of the object is clean and crisp, leaving no room for ambiguity for a tobacco pipe's factual presence in the artist's depiction. The pipe, with its clarity, contrast, scale, and an almost organic vibrance usually seen in depictions of the forbidden fruit, may catch the observers' attention in an exhibition hall full of other paintings. The artist introduces the plot twist only after the observer has been subjected to the pipe, with a sentence placed

below, reading *"Ceci n'est pas une pipe."* (This is not a pipe.) in lowercase cursive letters. The statement casually reminds the observer that the object in question is nothing more than representing what the observer perceives it to be. Referring to Lautréamont, we may understand the element of surrealism in *The Treachery of Images*, as the relation of the statement *"Ceci n'est pas une pipe"* to the figure of a pipe. The pipe and the text below fulfill the roles of the sewing machine and the umbrella, and the blank beige background becomes the dissecting table of the artist in a composition that provokingly blurs the boundaries between representational art, graphic art, and language.

Michel Foucault has an influential review of this painting, which has also been published as a book in 1973 by the name *This is Not a Pipe*. The review is influential because Foucault skillfully makes the painting break the fourth wall into the sound space. In doing so, we understand Magritte's multi-dimensional wit and his language's ability to refute and recreate his own propositions. Foucault analyzes the painting in an imaginary setting of didactic instruction. The sequence of painting's infinite logical self-objection as translated by Harkness from Foucault is as follows: "Everything is solidly anchored within a pedagogic space. A painting" shows" a drawing that "shows" the form of a pipe; a text written by a zealous instructor "shows" that a pipe is really what is meant. We do not see the teacher's pointer, but it rules throughout-precisely like his voice, in the act of articulating very clearly, "This is a pipe." From painting to image, from image to text, from text to voice, a sort of imaginary pointer indicates, shows, fixes, locates, imposes a system of references, tries to stabilize a unique space. But why have we introduced the teacher's voice? Because scarcely has he stated, "This is a pipe," before he must correct himself and stutter, "This is not a pipe, but a drawing of a pipe," "This is not a pipe but a sentence saying that this is not a pipe," "The sentence 'this is not a pipe' is not a pipe," "In the sentence 'this is not a pipe, 'this is not a pipe: the painting, written sentence, drawing of a pipe-all this is not a pipe" (Foucault 1983, 30).

While agreeing with Foucault's reading of *The Treachery of Images* as a work that continually creates and dismantles oppositions, Jeffrey Schnapp prefers to expand Foucauldian semiotics by trying to articulate what the pipe means in the broader sense. In doing so, he analyzes the work not as a singular painting but as part of a complex sequence of paintings. Noting that Magritte frequently featured tobacco pipes in his work and all through his career, as seen with Portrait of Pierre Bourgeois (1920), The Problem of Space (1928), The Philosophical Lamp (1936), Freedom of Worship (1946), The Sleepwalker (1947) and The Possessive Pronoun (1966); Schnapp stresses out that Magritte's pipes in all of these paintings and personal photographs were briar pipes, a specific, particular industrial product of mainly the turn of the century. Briar pipes were made using up to thirty mechanical operations on both natural and artificial materials, namely the roots of the Mediterranean Erica arborea (Bruyère) shrub for bowls and vulcanite plastic for the stem. Both components were baked, shaped, finished before being assembled and polished together. With the briar pipe, the aromatic qualities, fire resistance, and durability of the Bruyère roots were combined with the cleanliness and ease of use of the plastic stem into one of the signature objects of a modern, sophisticated tobacco smoker. Schnapp continues his analysis on the modernist fetishism centered on the tobacco pipe as a personal commodity with an industrial image, with observations from the works of Gustave Courbet and Fernand Léger, before concluding with a mention to the final page of the *Towards a New Architecture* (1923) of Le Corbusier. There, as an object of refined industrial aesthetics, a briar pipe has been placed alongside the rooftop race track of Fiat's Lingotto Factory to complement the verbal-visual discourse of the book. However, its significance is enhanced by its relation to the text, as it finds itself immediately below the famous statement of "Revolution can be avoided" (Schnapp 1998, 37-50).

Reading Foucault and Schnapp together, we may say that the Pipe is not only a pipe but also not what we understand it represents. There is always something more and something less than what meets the eye. Human interaction through sight and language is ever crippled with inaccuracies of mutual comprehension. This disability

explored by *The Treachery of Images* makes the painting a literary statement in the form of oil paint on canvas, just as Magritte would have preferred it to be. By placing the Pipe on canvas as an artificial object of desire to the modern individual and by stating that it is not what we understand it to be, Magritte is subtly telling us that anything can only be what we understand them to be. Everything is mere opinion in the stoic sense.

The Treachery of Images, with its sheer popularity, is of critical value to our argument for that the common opinion that it challenges would constitute fertile ground for any essay concerned with the culture. We construct images through observation; we give meaning to life and our place in it with the infinite circumstantiality of personal experiences and communicate them with language, both visual and literary. Goya's *Dog* is a perfect example of communicating death with the means of visual graphics. It describes a moment and the numerous heavy emotions tied to the moment in the way iconic photographs are able to, such as the one showing the Tank Man of Tiananmen Square or Mohammad Ali teasing above a recently knocked out Sonny Liston. Magritte's Pipe is no good company in this group. It does not seek artistic endeavor by addressing any emotions or by searching for the truth.

On the contrary, it does what it does by rejecting itself, against the apparent factuality of what it appears to be. Therefore, it proves to be an outstanding company from a different perspective, in its ability to communicate that all images and concepts are human constructs, like the ground and the sky of *The Drowning Dog*. The artistic merits of these two paintings by Goya and Magritte are mainly phenomenological. Their critical analyses are made to help us substantiate our concerns for the works of architecture explored throughout the dissertation.

As the title of the current chapter, *Architecture and its Conception* suggests, we intend to explore the nature of the act of building and its innate ties to human being and understanding. Referring to the earlier statement by Sartre, it becomes essential to understand architecture as one of the infinitely many reaction mechanisms in the

four-step logical sequence, which starts with existence and continues with self-encounter, surging-up, and self-definition. As the second step of the sequence, self-encounter is relatable to seeing in the Bergerian sense, in terms of observing the ever-changing relationality between the subject and its surroundings. For the sake of discussion, we may understand surging-up as dwelling and self-definition as its natural outcome in how the human input affects the social, cultural, and built environments. Like all other structural reaction mechanisms such as law, medicine, education, or journalism, architecture operates between the third and fourth steps while only being able to constitute its theoretical structure and modes of operation after the fourth step of the sequence. As it is the case with a great work of art, a great work architecture needs to be developed after a more in-depth inquiry into the logical sequence, one that covers the step of self-encounter; and at least on an idealistic basis, intends to reach out for the initial step, which Sartre defines as existence. This prescription may be initially seen to have been developed after a subjectification of the artificial as if the artificial was to have its own consciousness. This proposition is certainly not the case, for that buildings and paintings are ontic beings. A broader concern of this thesis is to discuss the collective consciousness which shapes these beings. We prefer to understand this collective consciousness as the culture of architecture.

The phenomenological ontology of Sartre understands consciousness as the consciousness of a particular being. A person who sees a table cannot be that table but can imagine a table where there is none. Similarly, when someone comes across the corner of a building, what is seen is two faces of a whole physical object. Within the setting's qualitative messiness, our imagination places the substance that constitutes the building, making us conceptualize the matter that is the building based on just two vertical planes visible before our eyes (Herrington 2008, 51). Freedom comes from the ability to imagine and to do. Thus, freedom comes from existence, leading Sartre to conclude that "man is condemned to be free. Condemned, because he did not create himself, yet is nevertheless at liberty, and from the moment that he is thrown into the world, he is responsible with everything he does" (Kaufmann 1956,

295). Freedom constitutes the primary source of data for human thought. Our ability to conceptualize nothingness is also based on our free consciousness. We miss the people we love only after thinking of their absence and or by remembering their previous presence. However, while doing so, we do not usually think about all other things and beings that are also absent. Nothingness, therefore, by being based on free consciousness, is also based on existence. For Sartre, nothingness is not the antithesis of being. Instead, everything is a byproduct of being. To be is having to be free. Acting freely is to be at terms with our own being, as in the case of Baudelaire's and Benjamin's observant *flâneur*.

Works of Sartre provide a fertile ground for discussion on the phenomenology of individual self, consciousness, and understanding. However, the governing notion of freedom and individual existence in his thought makes it complicated to relate his work to collective actions such as architecture and legitimize their modes of operation, which is further challenged by the fact that Sartre takes an idealistic view of subjectivism and morality. In the following years, an article written by Catherine Rau after Sartre's 1946 book *Existentialism is a Humanism* explores this issue in depth. According to Rau, Sartre had an ambiguous definition of "good" in calling it the logical preference "that which has, or is believed to have, desirable consequences." A weak argument followed this definition that one would always choose the good and never the evil, for that the good for one was suitable for all. As one chooses for himself, he would be actually choosing for all. (Rau 1949, 538-539).

To better understand the semantics behind Sartre's position, one should analyze the work by German philosopher Martin Heidegger. Sartre acknowledges Heidegger in *Existentialism is a Humanism* to have had a significant influence on his work and its central statement of "existence precedes essence." Heidegger later responded to Sartre with a famous letter published in 1947 as *Letter on Humanism*, where he acknowledged the merits of Sartre's work while stressing that he formulated the central argument on existentialism on a misinterpretation of what had been explored in *Being and Time*, the seminal book by Heidegger published in 1927. In the letter,

Heidegger says that being is independent of existence, and Sartre's misreading is based on the book's method of studying being through analyzing one's existence, not the opposite. Asserting that his book was concerned with fundamental ontology, and not existentialism, Heidegger's interest in the human being has been anthropological (Kaufmann 1956, 37), mainly centered on the questions of "why" and "how" more than Sartre's more ambitious "what." In *Being and Time*, Heidegger had articulated the notion of being as a temporal condition enabled by one's consciousness. Our consciousness existed with many other ontic and phenomenal beings and acted with "care" as its only way of being in tune with itself and its environment. Also, unlike Sartre, Heidegger's primary emphasis on being was not on its freedom and ego, but the individuals' concerns for their places and roles in the universe and the purposes of their actions. While Sartre's later phenomenology was primarily interested in the transcendental positions of the self, Heidegger's earlier version was better rooted in the order and purpose of things, making his body of work more relevant to analyze for an architectural inquiry with a sociocultural tone. His work constitutes the mortar that binds Baudelaire, Benjamin, Sartre, and Berger to elaborate on what we understand from the culture of architecture.

Even though without reference, *flâneur* is elaborated as the socially conditioned, urbanized counterpart of the broader and more primitive being of dweller (Bewohner) in Heidegger's 1971 book, *Poetry, Language, Thought*. Similar to the *flâneur*'s conservative acts of wandering and observing, the *Bewohner* dwells to spare and preserve its own environment. They respect their neighbors, *neahgebur* in Old English, etymologically suggesting a person who has built dwells nearby (Heidegger 2001, 143-148). Unlike a *flâneur*, the environment of a *Bewohner* is not built upon a search for communal comradery. The respect he pays for his neighbor instead is based on the neighbor being a physical part of the natural environment.

This thought can be interpreted as a less abstract successor to Heidegger's claim to fame notion of *Dasein*, which had been explored by the philosopher in *Being and Time*. *Dasein*, most commonly interpreted as the paradox between being-there and

there-being, is, in fact, a search for a liberal self, which distances the individual from the communitarianism of *Mitsein*, being-with (Salem-Wiseman 2003, 533-557). Mitsein, as Stolorow reads from McMullin, is the recognition of and hence the mode of temporary openness to other's *Dasein*. We, as Heidegger puts it, "are always already thrown into a world of shared meanings." Our *Dasein*'s ability to deal with these meanings builds the ground for care (Stolorow 2014, 161-163). The *flâneur* is a caring and observant self-aware of his presence and individuality at and against a specific communal environment. Modernity, in this case, should be understood as the condition in which one's *Dasein* is overlapped continuously with that of others, being consensually moderated into *Mitsein*. Our *being* leads to our *dwelling*. Our dwelling together may culminate into a culture that eventually develops *flânerie* or drive us towards either an Orwellian or Huxleyan global dystopia. The decisive force in these itineraries is our global ability to be at peace with all *Dasein* to *Dasein* encounters.

With the statement "Only if we are capable of dwelling, only then can we build," Heidegger invites us to think of a farmhouse in the Black Forest, whose observations are very likely to have been based on his own hut explored later in this text (figure 8.3). There, he says, that the house is an ordered entity of the divine and mortal, as it has been built after insightful, careful consideration for sheltering against the northern winds, views upon meadows close to water springs. Its roofs would be sloped for the snow burden and extended deep down around the house as overhangs protecting it against long winter nights. All crafts emerge from these necessities and, therefore, could be traced back to the activity of dwelling. Hence, the act and art of building are both eternally predisposed to the human being's primary conditions and activities (Heidegger 2001, 157-158). For instance, a bridge is there to *gather* the earth and landscape around it, eventually for the purpose of *dwelling* (Heidegger 2001, 150).

Figure 8.3. Heidegger’s Hut in Todtnauberg (Meller-Markovicz, 1968).

Heidegger, borrowing from Friedrich Hölderlin, a German poet in the early nineteenth century's romantic tradition, states that "man dwells poetically". He clearly distinguishes the concept of dwelling from that of occupying lodging space. The latter is defined in the more immediate sense of staying overnight at one remote locality. The former, however, is an intrinsically humane act. Our actions related to the dwelling are spontaneous and impulsive. We dwell as we move, travel, work or study as much as we rest at home. Poetry is not a mere ornamental supplement to the act of dwelling. It is what makes dwelling into a dwelling.

Conversely, the house we live in, when devoid of *poiesis* – Greek for making – is not a dwelling, as one of the primary forms of human behavior is crippled (Heidegger 2001, 211-213). Our physical confinement to the surface of the earth ensures that our informal everyday actions become the leading proponents in the way the built environment is shaped. To dwell poetically is to be at peace with this limitation, which should naturally result in care for the environment. *Dasein* in solitude is,

therefore, *Mitsein* with one's surroundings, or the immediate context, that has been the subject of much architectural discourse. Being there becomes being with there.

Heidegger sees spatiality as the conditional denomination of a specific domain. His analysis of a Greek Temple is notable in this regard, as explored by Norberg-Schulz: The temple, with its precise geometry in a rugged setting, fulfills its meaning by only *"standing there"*, as it also had been illustrated before, through the visual essay of Le Corbusier mentioned in the chapter *Diagnosis: The Essence Against the Fragment*. Due to the divine connotation established towards the building, the temple makes the deity present and changes the way people interact with one another and with the defined precinct. While doing so, it reminds the humans of their ephemeral beings. However, in the end, it being "*standing there*" is a very concrete notion. What we understand is a conjuration of *standing* (the artifice) and *there* (earth). The building is present together with and against the forces of nature in its setting. Its blocks of stones stand together in the temple's survival through the ages. The temple, essentially being a work of art, is a statement against nature (Norberg-Schulz 1983, 61-68), for that nature has been persistently tried to age and decay the artifact since the day of its construction.

Earth is the source of everything; it is the setting, base, and where all materials are obtained. By being built from the mass of the earth on the surface of the earth, the temple becomes part of the landscape. As a prominent protrusion of the earth's surface, through "standing," it makes the storm visible by forcing its rain and winds to rage against its body. Through its stones glowing by the day under a clear day's sun, the temple further illuminates the light that it receives. Its towering presence in a "rock-cleft valley" makes the air visible by replacing the otherwise void with its body (Heidegger 2001, 40-42). Through our mortal dwelling confined to the surface of the earth, we try to make gods visible in an attempt to explore what we are yet to understand. We organize, reshape what is available to meet our expectations from the environment, conditioning it in many different aspects; in terms of purpose, climate, culture, and occasionally, as in the Greek Temple, to serve to an ideal. All

of these activities are bound to what we understand from the primordial activity of dwelling. Classicism, or at least reading the classical language of architecture through the insights of Heidegger, with the Greek Temple standing there, is the exact opposite to what has been duly criticized by Frampton through applications building components that are second to the essence. Kahn's championing of hollow stones, avoiding the use of secondary elements such as suspended ceilings, is also semantically related.

This mathematical distinction of concrete spatiality from an abstract notion of space corresponds to how people perceive boundaries and how they shift their behavior as they pass through them. Much like Benjamin, Heidegger sees the world as an inhabited landscape, and architecture a practice that brings parts and specific aspects of it more visible. Even though architecture arises from abstract, primordial concepts, for Heidegger, it does not aim at an abstract organization. Instead, architecture is Gestalt materialized in plan and section. It fulfills its goals when such materialization allows for one to dwell poetically. Gestalt being organized and materialized on the surface of the earth is closely related to what is mentioned in the introduction chapter about Žižek's commentary in the essay titled *Architectural Parralax: spandrels and other phenomena of class struggle.* For Žižek, what we call as an architectural intervention is a process of creating of pockets of space on the surface of the earth. The environment becomes built as the existing negative form is articulated into a higher level of complexity to cultivate a social scene. Spaces are experienced in cinematic fashion. We proceed from one pocket to the other, expecting to be delighted and comforted at the same time. Žižek, at the last page of the essay, quotes the two verses below from a poem by William Butler Yeats, before proceeding to advise that architects have to take gentle steps when dealing with their tasks; for that spaces will be bound together in a smooth transition as long as the designerly intervention remains gentle (Žižek 2011, 120).

> *"I have spread my dreams under your feet;*
> *Tread softly because you tread on my dreams"*

In being gentle, creative intervention describes a strive for becoming there despite the existential impossibility of being there. Heidegger attributes this to Nietzsche, as the latter explains that we, as humans, are unable to understand "being" independent from "living" (Heidegger 2011, 99). Our cognition owes its existence to us being alive in the first place. Dead things are unable to "be" even though they do exist. Art is the poetic exploration of what something originally was, now is, what it will be, what it could have been, and what it wants to be. Heidegger describes the artistic activity as a genuine search for truth by stating that "The nature of art is poetry. The nature of poetry in turn is the founding of truth. We understand founding here in a triple sense: founding as bestowing, founding as grounding, and founding as beginning. Founding, however, is only actual in preserving" (Heidegger 2011, 72-73). The ontological approach by Heidegger and the social idealism of Žižek is thus on the same page regarding how creative tasks for the built environment should be handled: by searching for the truth on many levels, mainly in terms of environment, purpose, and collective meaning.

In 1922, in his search leading to the idealistic development of *Dasein*, Heidegger had a small cabin built for himself near the Todtnauberg village in the Black Forest. The cabin, which he called a hut, was located thirty kilometers away from Freiburg, where he held a university post. Embarrassed by his suburban house's domestic environment in Freiburg, Heidegger aimed to connect with his existential being with the help of the mountains' intense, blunt life (Larsen 2010, 117-119). Apart from the association between dwelling and building, the hut is considered an essential inspiration to many other ideas he developed over five decades. In a text written at the hut in 1944, Heidegger wrote a critique of civilization, that the ongoing surge of mechanization and conformism of humanity would only bring mediocrity and boredom on a massive scale (Heidegger 2010, 9-15). By doing so, he joined the company of Freud, who had elaborated the following statement in 1930: "Civilization overcomes the dangerous aggressivity of the individual, by weakening him, disarming him and setting up an internal authority to watch over him, like a garrison in a conquered town" (Freud 2004, 77). In 1945, after being impressed by

the book *Being and Nothingness* by Sartre, Heidegger invited its author to the hut due to the latter's theoretical indebtedness to and partial misinterpretation of his earlier *Being and Time*. Motives for invitation were stated as making philosophy, skiing on the gentle slopes of Black Forest; and understanding the global state of affairs with great seriousness, free of debates on partisanship, fashion, or schools, for that the experience of joy in one's essence lied in profound nothingness (Heidegger 2010, 16-18).

Architectural critic Edwin Heathcote links Heidegger's preference of intense dwelling in the mountains to a definition of culture proposed by the Austrian architect and theorist Adolf Loos. As cited from Loos's 1910 essay titled simply as *Architecture*, Loos believed that one's inner balance was essential for an excellent way of dwelling: "The architect, like almost every urban dweller, has no culture. He lacks the certainty of the farmer, who possesses culture. The urban dweller is an uprooted person. By culture I mean that balance of man's inner and outer being which alone guarantees rational thought and action" (Heathcote, 2013). For Loos, the inevitably rational thought of the farmer could not produce an ugly house, for that his mindset was not concerned with achieving beauty, but with a tune of his land, his resources, and smooth, joyous collaboration with the bricklayer, and the carpenter (Loos 2014, 72). Loos describes for the urban dwellers their loss of awareness on or the casual neglection of *Dasein* as the primary structure defining the collective *Mitsein*. The culturally corrupted individual experiences collective suppression of the inner self. *Poiesis* in dwelling, living in tune with the environment becomes impossible under the scrutiny of collective culture, for that all of our subjectivities are related almost universally to other subjectivities. What we describe as the loss of truth in current times is mainly an amplification of this condition.

In the same article, Heathcote associates Heidegger with another Austrian, Ludwig Wittgenstein. Born in the same year as Heidegger, the influential philosopher had also written some of his best work isolated in a timber cabin in Norway and *Tractatus Logico-Philosophicus*, the only book published during his lifetime, at a time when

was working as a school teacher in rural Austria. Coming from one of the wealthiest families in Europe, Wittgenstein was uninterested in money or the influence of capitalizing on his background. He donated away his entire inheritance to his siblings and several artists, including Adolf Loos. After studying a range of subjects from mathematics, engineering, and logic in both Germany and Britain, he took a series of low-profile jobs in Austria, which he thought to make a difference free from his privileged upbringing (Heathcote, 2013). Unlike Heidegger, however, Wittgenstein's affinity for the simple did not lay its foundations on vernacular romanticism. Instead, his austerity arose from the goal of achieving an accuracy of expression or logical perfection.

In 1925, Wittgenstein's elder sister Margaret commissioned architect Paul Engelmann, a student of Loos, the design of a house for her use in Vienna. Next year, while working as a gardener's assistant at a monastery, Wittgenstein began to be involved with Engelmann's plans, which he eventually took over completely. Contrary to Loos's allegedly uncertain urbanite, he paid obsessive attention to every single detail and proportion. In the end, the building was realized as a sober composition of strict masses and precise openings positioned on an almost empty garden, which in turn was articulated with split levels of the building interior. Walls of different thicknesses were erected for exactitude in the spatial hierarchy between different rooms. A minimal tile grid was applied on the floors to ensure the material could suit different rooms' proportions, ensuring that all spaces were individually considered for tailor-made symmetry. In this regard, two unique L-shaped radiators were located at two corners of the living room, for that one single large radiator would have been too autonomous. All fittings were made from very slender metal profiles and accentuated openings of the building in the vertical direction. Door and window handles were designed in working detail by Wittgenstein, and their mechanisms were inserted inside the metal profiles with millimeter precision. The handles also varied in size and position, depending on the size and purpose of each fenestration. Some windows were provided with metal curtains weighing 150 kilograms raised from the ground with concealed pulley mechanisms. To express

how precisely each space and detail was considered, Wittgenstein allowed no carpets or curtains in the interior and no flowers in the garden (Zou 2005, 22-32). In line with Louis Kahn's statement in the introductory chapter, Wittgenstein deliberately insisted that nothing was to blur the statement of how each space was conceived, although in a more abstract, non-tectonic meaning of the word.

> *"In the elder days of art,*
> *Builders wrought with greatest care*
> *Each minute and unseen part,*
> *For the gods are everywhere."*

The above poem by Wittgenstein, cited by Hui Zou to have been written after the house was completed (Zou 2005, 30), supports Loos's admiration for the vernacular in a Heideggerian sense. Wittgenstein strongly and frequently championed divine seriousness in his work, where he simultaneously spoke of ethics and religion. Much like Heidegger and Freud, Wittgenstein was aware and critical of the modern condition of alienation from one's being. He found relief in the theoretical comfort of more primitive times when not only the mountains but the earth in its entirety offered severe challenges for sustenance. Before Nietzsche announced their demise, the divine was omnipresent as the touchstone of one's being, for that those comforts of the modernizing, enlightening world were yet to come to fruition. Circumstances for Heidegger's move to a Black Forest hut and Wittgenstein to a cabin in Norway were not present. Freud's depiction of "a garrison in a conquered town," the internal authority of the collective watching over the individual had not been established for the wider public. Reasons for doing and being were straightforward, such as when the Greeks used their stringent temples made of marble to bring order and meaning to a rugged, uncompromising world.

When Wittgenstein brought divine order to a house using modern mechanical tools industrial precision, he did so in a proper balance of inner and outer being - or good culture as Loos's terms. Similar to his book *Tractatus,* which he asserted to touch and answer all problems of philosophy, the house was to provide a lucid and

comprehensive insight to the “foundations of all possible buildings” (Zou 2005, 26). Wittgenstein’s sister Margaret struggled to live there, possibly due to lacking Ludwig’s ambitions. His eldest sister Hermine wrote of her admiration of the house yet conceded that she would never be able to live in it herself, as the house “seemed indeed to be much more a dwelling for the gods than for a small mortal” like her. She viewed the building as a “house embodied logic” (Jeffries, 2002).

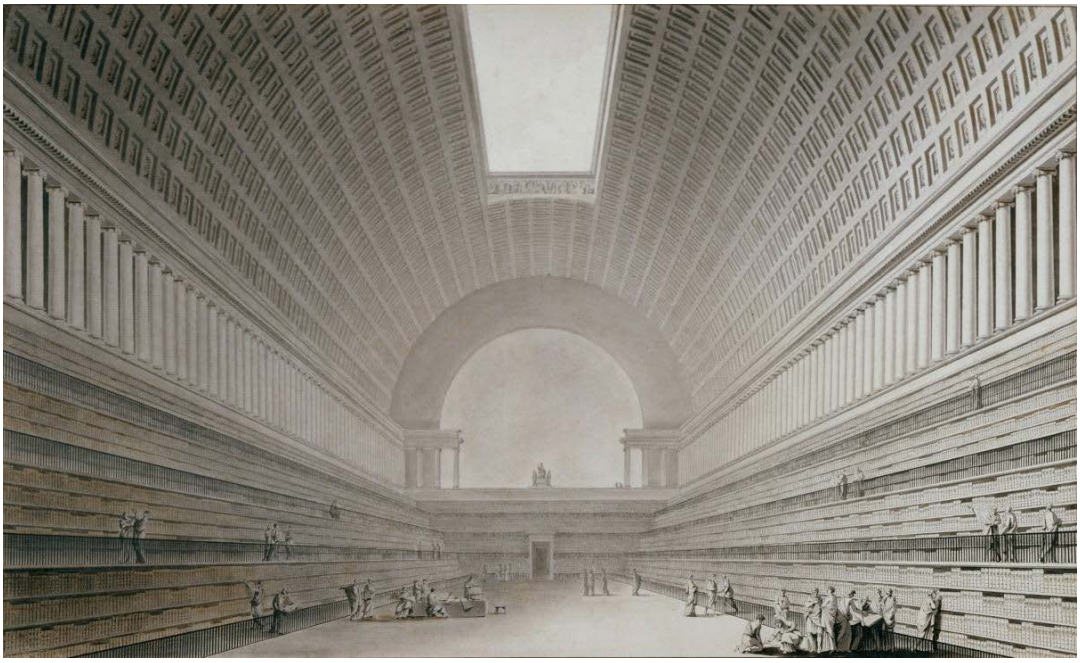


Figure 8.4. Interior of a Library by Étienne-Louis Boullée (Boullée, c. 1780-1785).

Carl Linfert's 1931 essay on the basics of architectural drawing, *Die Grundlagen der Architektur-zeichnung,* offers a unique perspective on the relationships between how architecture is composed and perceived. To understand architectural drawings' foundations, Linfert extends his research into eighteenth-century French Idealism and defines a set of differences between representational and non-representational means of architectural production. As Robbers explained, Linfert does not regard architectural drawing as a measure of graphic communication of (pre) established objects taking place before the realization of architecture. Instead, he understands drawing as an anticipative, projective mechanism for architecture. Supporting his analysis, he exemplifies work by the likes of Étienne-Louis Boullée and the ideal

perspectives of Filippo Juvarra. Those drawings, such as the monumental interior perspective for the French National Libary (figure 8.4), claimed their significance through positioning the eye as the conceiver of the universe, where their strong one-point perspective became the central element materializing Gestalt. Unlike a painterly image, the architectural drawing, therefore, "does not take a pictorial detour" (Robbers 2016, 28-32). It refrains from the latter by prioritizing the viewer above the object. Hence, an architectural perspective is a phenomenally constructive tool that is more similar to an orthogonal drawing than to a painting.

One year later, in 1932, Benjamin, in the literary journal of *Frankfurter Zeitung*, commented on Linfert's work as a hope in the field of study. His enthusiastic appreciation of Linfert was brought along by the author's ability to comfortably establish links between marginal domains of study instead of a traditional researcher, a writer of monographs. Through Linfert, we can understand common values in the design of stage sets for Mozart operas and dystopic fantasies of Piranesi: understanding the nature of reason while searching for the surreal. By expanding the work of architecture into different fields of art, one can fully appreciate the objective-yet-imaginary world of architecture and understand where it is primarily focused: the apprehension of structures. The represented object in an architectural drawing's image space is unimportant, as understanding is valued above seeing (Benjamin 2008, 67-72). The drawing is a very emphatic product, which neither produces nor reproduces architecture. Instead, it fulfills its main task by reproducing the authors' set of ideas and their patterns of reason inside a viewer's mind. Drawing is a tool of, and for poiesis. Describing the artificial intervention that is an architectural project in a firmly centered imposition around a single point of reference that is the first-person view, turns the human cone of vision into an Albertian window. By doing so, the architect becomes aware that the task comprises the design of spaces and, hence, thinks in a more centered manner on their future users' communal and personal experiences.

Linfert's poetic transliteration between imaginary and physical spaces is a common style of representation in the work of another prominent eighteenth-century French architect, Claude-Nicolas Ledoux (1736-1806). Having started his career as an engraver, Ledoux must have found himself with the emphatic task of breaking the fourth wall, well before dealing with one's design. As Anthony Vidler compares his style with other architect-artists at the time, Ledoux stands out for displaying high contrast both in rendering techniques and artistic depiction. His designs were communicated as pure and straightforward three-dimensional objects in pictorial settings, where they would be exposed to the forces of nature in an overly-exaggerated fashion (Vidler 1990, 9-11), almost similar to that of epic poetry. The epic character of his depictions came from a utopian belief Ledoux had on the ability of architecture to change the world, as evidenced by the ambitious title of the collection of his lifelong works published in 1804: *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation* - Architecture considered in relation to art, morals, and legislation. As idealism is concerned, the architect made definite sense to illustrate his designs as clear manifestations of the enlightened human mind in a better society. Text and engravings were placed carefully together to prevent both from being separately processed. Reading the publication, one may understand that the illustrated instances of utopias are designed after the logic that is explained by text. Both were semantically brewed together while remaining graphically apart. Similarly, artificial and natural elements in the drawings coexisted without one trying to appear in tune with the other. In Heideggerian terms, their strong contrast ensured that Ledoux's sober neoclassical works of architecture promoted their essential qualities and aesthetic merits by virtue of standing there.

Contrary to his time's broader neoclassical tradition, Ledoux appeared to be less concerned with the canons of the art of building, where the strong emphasis would be given on technical and artistic breakdown of architectural compositions into the placement of orders above another, most commonly in elevation. Instead, Ledoux sought to find reason in the romantic. He was aware that in a cross scheme, a building wing would extend in space to a certain extent and that its shadow would be cast

upon the façade of others. This substantially analytic and irrefutably objective representation of architecture would then serve as a quasi-background of the rendering in question, a base upon which to articulate self-justified impressions. This approach could be seen with the renderings of *Hôtel Thélusson*, one of his earlier works located at the center of Paris. There, Ledoux had rendered the building along with and through its gateway arch, acknowledging that he was designing and positioning objects in space. The arch and mansion would eventually form a new context together, in which we would see the forces of nature along with the people of Paris, albeit without explicit reference to the city itself. We are only hinted at the presence of something urban by the shadow of a building possibly situated across the street cast on the entrance arch (figure 8.5), which may be viewed as proof of self-assurance on universal beauty and aesthetics in microcosm.

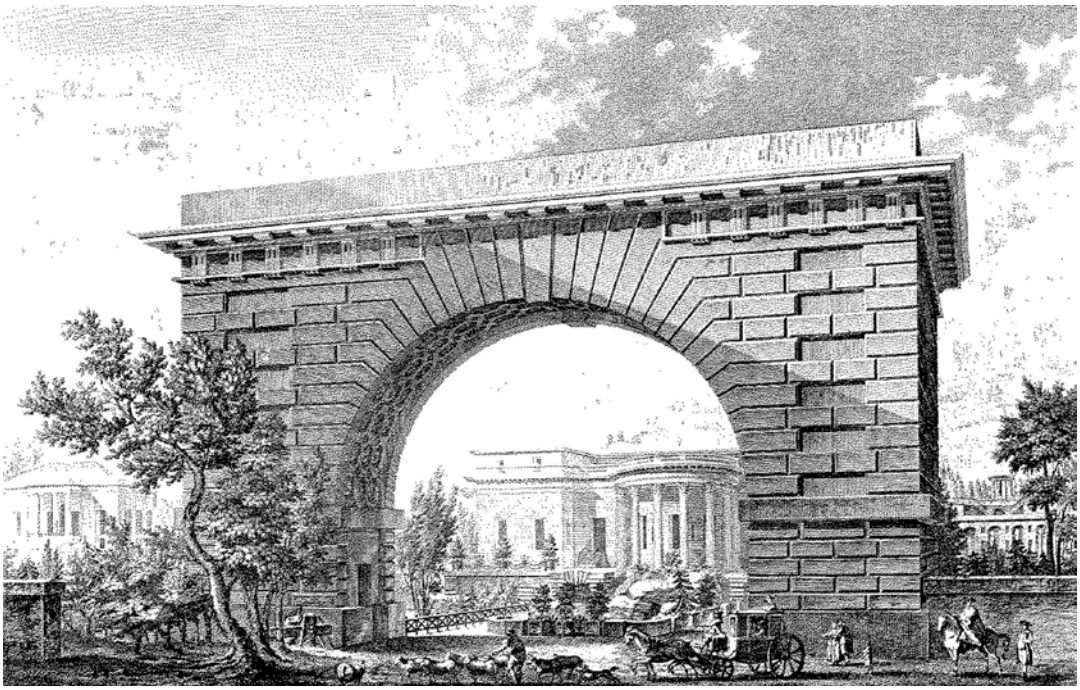


Figure 8.5. *Hôtel Thellusson*, rue de Provence, Paris, by Claude-Nicolas Ledoux (Ledoux, 1778).

His statement with the *Coup d'œil* a decade later for the Theater of Besançon is a much bolder one. Here we observe three tiers of stands inside the auditorium

reflected on a human eye. With such visual discourse, Ledoux firstly appears to be publicizing the panoptic and unified qualities of space, where a progressive plan layout allows people from different social classes to use the theatre as a whole while still holding their grounds and enjoying the tools to express where they come from. Secondly, he brings the space into a frame of perception, a photograph entirely dependent on the human mind. Finally, with a beam of light cutting through the reflection and establishing a link between the *œil de boeuf* and *œil humain*, he literally breaks the theatrical fourth wall and makes the public a part of the space, without even drawing a single person watching the performance (figure 8.6). The message is clear. Having established his firm belief in the existence of a universal understanding of truth, Ledoux is telling that the human mind is the center of the universe, the primary observer delighted by this space of universal beauty, that is, the Theater of Besançon.

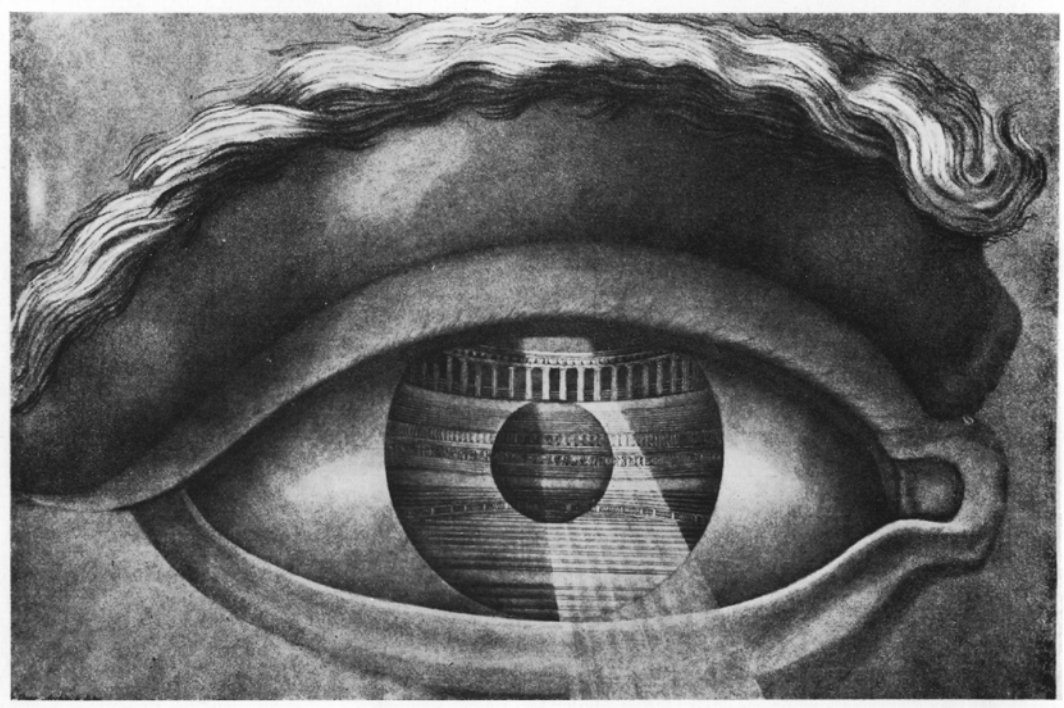


Figure 8.6. *Coup-d'œil du Theatre de Besançon*. Engraving by Ledoux (Ledoux, c. 1800).

With his eye placed in and against the setting, or with the setting altered to be better accommodated to his works of design, Ledoux described an objective world conceived by an individual architect's truthful mind. The world had started to change at an unprecedented pace, and architects should shape the environment for a better society. The ground was fertile for development. One did not have to speak of adapting to an existing context, for that all parameters shaping it were to be changed for good. Cities were to be rebuilt according to their governments' best interests, not in where they used to be, but in new ideal locations where they would be strategically and financially most befitting. Ledoux's work as a court architect of *Ancien Régime* before the French Revolution of 1789 epitomized the urban scale architecture produced to serve the aggressive central capitalism of the period, with instances such as the controversial Wall of the *Ferme générale* built for tax collection in Paris and the Royal Saltworks at Arc-et-Senans built as an idealistic industrial community near the Forest of Chaux. Vidler considers Ledoux's work as a figurative speech for everyone, where architecture was communicated to a wide range of audiences: from the noble to the peasant and from the savvy to the illiterate. For Vidler, the architect's theory that accompanied the publication of 1804 was equally compelling by its ability to connect a wide range of ideas from romanticism and landscape poetry to pragmatic reformism of the age of enlightenment (Vidler 1981, 63).

For Ledoux, the power of individual reason was the only decisive force one could hold on to when working in a system that challenged all established consensus. The reality was being redefined overnight. Working extensively within Louis XV and XVI courts and having to retire soon after the collapse of the throne in 1789, Ledoux developed a visual discourse and design language as imposing as its means. Initially, as a productive royal architect and later as a meticulous chronicler of his oeuvre, Ledoux applied his futuristic vision in his works by trying to shape people's interactions through urban scale architectural commissions, which had initially been made possible by his connections. He designed ideal compounds in ideal settings, intertwining policy-making with architecture. The context was almost always

considered a design goal rather than input for Ledoux and thus was articulated by the milieu of the final product itself: holistic compounds with precise relationality between components and users. This proto-modernist ethos would be later followed by the leading figures of twentieth-century modernism, who operated under a less imperialistic version in general and more nation or corporate-oriented depending on location. As young nation-states in Europe and powerhouse companies in most industrialized countries found themselves on the rise after the First World War, they promoted their identities with the new means of technology available in a period of significant growth in the field of advertising. Both in architectural practice and publication, this meant the generous use of photography and photo-editing methods for the sake of graphic communication. In other words, a flexible visual discourse was adopted to make means justify their ends, something that may also be observed in the field of art that evolved from the likes of Goya to the company of Magritte.

Even though establishing a direct link from Goya to Ledoux seems far-fetched due to the disparity of fields and lack of evident contact between the two figures, doing so for Magritte and Le Corbusier is an easier task. Nevertheless, the former association is as impressive as the latter, for the similarities between the ways in which the Spanish painter and the French architect operated in times of political turmoil that coincided with their later age. Both Goya and Ledoux had illustrious careers in which they collaborated with their countries' royal courts and produced their most visionary works in seclusion following retirement. Unlike the later century figures, they did so by using only the conventional techniques they had mastered. Following retirement, Goya developed his series of emotionally outspoken paintings while Ledoux produced many conceptual engravings, which later became known as *"architecture parlante,*" an architecture that speaks by clearly explaining its own function or identity. We need to consider the fact that how any work of art or architecture speaks is by actually rendering a cultural challenge, a verbal statement against the status quo to establish a new one. This phenomenon was central to the age of art manifestoes in the early twentieth century. The likes of young Magritte and Le Corbusier were only able to play their parts in the history of art and

architecture following the series of figures and events explored in the chapter *Context 1851 - 1914: Architecture and Evolution - Lessons from London, Vienna and Chicago* - which were in return - theoretically indebted to proto-modernists of the early nineteenth century.

In retrospect, we can observe that the rationalist line of architectural practice from neoclassicism to modernism was mainly concerned with the economic efficiency of the system and the self-identification of both the system and the user within a capitalist paradigm. The line experiences interruptions with economic crises and wars and eventually diversifies into various styles from historicist mashups to irregular flamboyancies. In all trajectories and methods, architecture serves to commodify urban geography. Architects find themselves there to make the most out of what is available. The scale and complexity of projects increase in time to the likes of superblocks and planned districts, effectively rendering the architect in Le Corbusier's assertion, into "an organizer, not designer of objects." As Tafuri reads it, a modernist environment designed according to principles championed by CIAM of building production and civil reorganization running hand in hand simultaneously, the public is aimed to be made into an active and participating consumer of the product (Tafuri 1976, 125-126). Tafuri's Marxist critique of modernism may easily be extended to works that are themselves critical of modernist architectural settings: such as that of suburban commercial-vernacular outlet malls and waterfront gentrifications throughout the world, which were preferred by the globalized neoliberal economies from the eighties onwards.

With the above observation in hand, it becomes possible to understand that any project conceived by its architect, no matter to whom it is addressed, always has to communicate its systematic charm that would make the end product into a place of appeal. How the development and representation methods influence the social space that is triggered by architectural conception is a bizarre phenomenon. Due to the innumerably wide range of parties and events involved in any project, the representation of architecture that is a drawing might not always represent the end

product, unlike in a painting where the artist is both the conceiver and the laborer. Disparities between conception and realization may even be intentional, making it a challenging task in the post-industrial age to tell whether existence precedes essence as it is with the eye of Ledoux or the contrary. However, analyzing how the practice culturally evolved to attain this character provides some clues.

In short, *Coup d'œil* somehow stands out as a precursor to Goya's *Dog* and Magritte's *Pipe,* thanks to its recurrent display of existential tension, as well as the surrealistic peace between the object, frame, and eventual statement. In retrospect, Ledoux articulated that the theatre project was not the representation of a building; it was the literal expression of his mind. Heidegger later found such expression in a hut in the Black Forest, and Wittgenstein came to express it as a house for his sister. Modernity, since its very early steps, has been *flânerie* of mind, one which caused settings that are built with great efforts to be replaced at ease, and societal relationships formed through millennia of interaction to be easily discarded. This phenomenon is discussed in the next chapter, titled *Out in the Open: Structuring the Archaic Wisdom.*

CHAPTER 9

OUT IN THE OPEN: STRUCTURING THE ARCHAIC WISDOM

Remembering the Babylonian conception of the universe, we can further elaborate on the real value of perception and apprehension. There is little reason for not feeling proud for having advanced at great lengths when we compare the ancient model with the model of the universe we have since constructed based on scientific methods. The Babylonian mythology culminated into a model having layers of concentric flat disks held together with a firmament that carried the burden of a celestial ocean above (figure 9.1). Now it is a well-established fact that none of those assertions were correct. We are only a minute part of an extensive system that constitutes other infinitesimally larger, both related and unrelated systems. Our models and definitions are simultaneously updated as our cone of vision gets broader, and the depth of field within the cone keeps expanding. Despite the acquired and ever-accumulating knowledge, the illusion of the skies before the bare eyes of an uneducated, unbiased individual can still confirm the Babylonian model to be accurate. This illusion leads to an undeniably large minority of people in the twenty-first century believing in the planet to be still flat.

During his last conversation, Socrates says that *[a fish]* that lives mid-way through the depths and the surface of the sea, would assume the sea to be the sky, for that it would observe the sun and the stars through the water. Its sluggishness and weakness would prevent it from reaching the surface of the water, from lifting its head to see how much more beautiful and purer it is in our upper world, or even find the opportunity to hear that from someone who has already seen it (Plato 2012, 166). There is a pearl of inherent wisdom behind things, including ignorance, *the sunshine of the spotless mind*, which we rely on to make sense of what is going on around us.

This phenomenon is especially true for the time and place boundedness of corporeal presence within a setting, for that our limitations form the basis of all further inquiry, including those that relate to the act of dwelling.

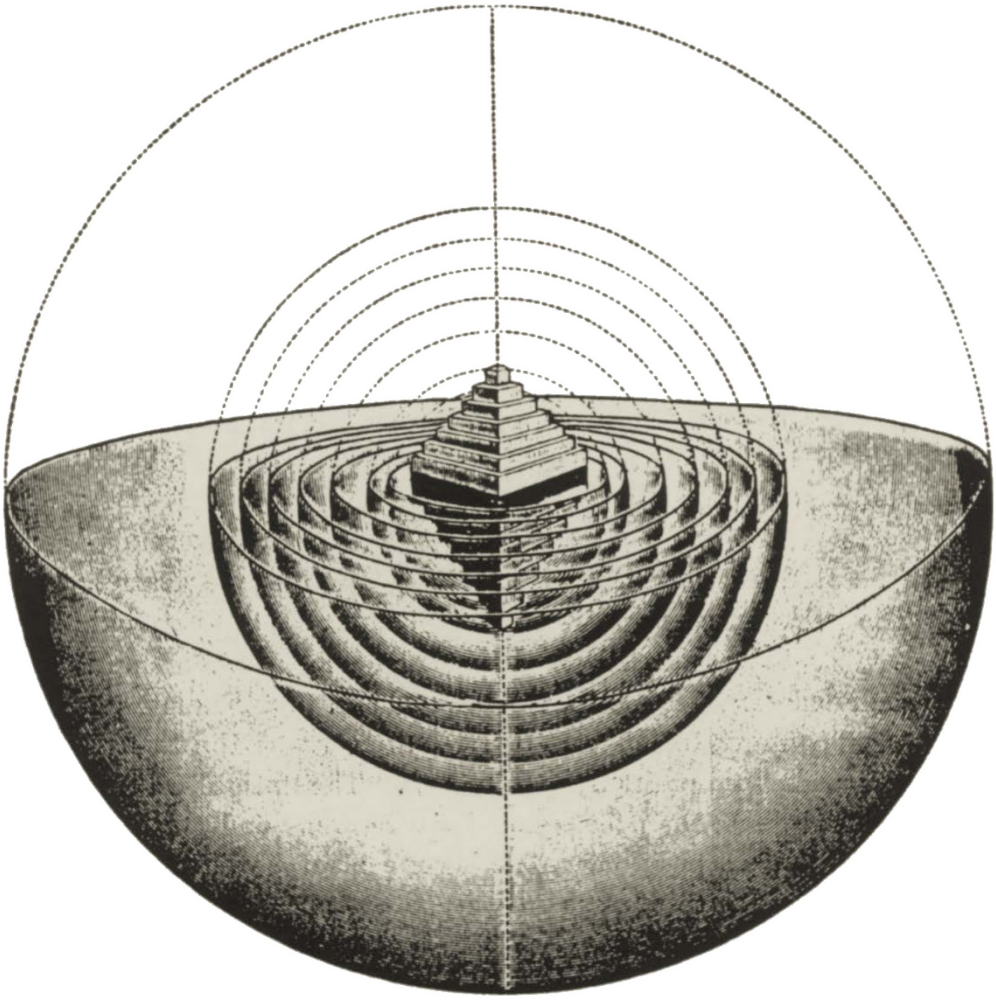


Figure 9.1. The Babylonian Universe (Warren 1908, 981).

Consumption is a popular term. It is one that one can employ in criticizing an over-commercialized paradigm. After all, it is possible to propagate a premise to individual frontiers where there can be many shortcomings and misdoings in the name of commercial benefit. Similarly, the term can be employed for the criticism in a consumerist way of thinking. The exploitation cases are innumerable, and their critique is hardly architectural but rightfully political. It has been made visible, until

now, that this dissertation is critical of the culture of the period, whose means and methods are none but commercial. Its employment of technology mainly to maximize the benefit from both the process of design and its realization. We intend to avoid this debate altogether and consider the phenomenon of consumption in a literal sense, the aging, and the adaptation of a built environment. This way, we can perhaps build a discourse in which the cognitive theories covered before this chapter can be of any proper use to bridge what we can learn from them to what we already know from history. This discourse is one that distances us from the technocratic side of the complex equation. It emphatically elaborates on what it means to be on the user side, where there is little benefit to being an architect, engineer, or practitioner of any other design-related profession for due reason. After all, designer or not, everyone is a consumer in some respect. Something has to be consumed before we can produce something else. This is the natural cycle of things, one that should be reminded of to any designer.

The primary resource of consumption, irrevocably, is the earth itself. That fact is what brought the likes of the Sumerian God of water and of mischief, Enki, to the center of the debate regarding the shaping of the built environment. Nothing shapes the environment more definitely than nature itself, which may manifest its mischievous doings through disasters. Therefore, vernacular architecture, or dwelling in the Heideggerian sense, has been the answer to the age-old problems of playing by the rules of the game and losing the game when the rules were mischievously disregarded, or in other words, when the gods were angered. It is no surprise to observe that almost all pagan religions had weather or sky gods as one of the premier figures of their pantheons. Notable examples are Enki and his father Anu in Sumer, the conflicted brothers Horus and Set in Egypt, Tarhunna in Hittite Anatolia, and of course, the promiscuous Zeus in Greece. The peoples' needs for sustenance ensured their prominent positions, despite the many flaws attributed to them in their accounts. The reason for that was simple. They had to allow rain to bring prosperity to the earth, for adequate yields after each harvest. Earth and its relationship with the sky are highly pronounced in every belief system. The earth is

there. It has always been there for anything else to take root from, not only buildings but virtually any phenomenon we can think of, from produce to life itself. As we mentioned earlier, the ancient Egyptian conception of time considered the earth permanent, existing beyond our cyclical time, but in the linear they named djet. Having covered an array of significant individuals concerned in the essence of things, from life itself to materials and processes in bringing them together, we should contemplate where all these lead us. Let us take the words of essence and earth and consider them from an architectural perspective. This way of thinking, of course, becomes valid if we are dealing with an architecture that carries such an agenda, if it deliberately intends to address qualities that pertain to the djet of materials, such as their static, inherent, molecular level compositions.

Vernacular architecture of the rural communities in distant parts of the world, which is architecture without architects, has, for most of the time, wiser solutions to the problem of dwelling. For starters, it has to source everything from the most immediate surroundings and bring them together with a limited workforce. It has better answers to a more environmentally sustainable way of construction and modesty and the wisdom of building the right amount, not uncomfortably small, nor excessively large. The close cooperation within such a community ensures that whatever harm, if any, is caused to the environment remains limited. It would be done at a discrete location where the forces of nature can compensate, without triggering the industrialized chain of action that causes plastic food packaging to find itself in some ocean or a landfill. It is a fact that society has advanced in great distances, to the point that many of us live twice as much as our ancestors from only a century earlier. Of course, we do not owe that to vernacular building methods but to industrialization, developments in medicine, and a physically less demanding lifestyle. It would be naïve to promote vernacularism on a global scale. However, there is no harm in defending a way of life that is more integrated with the surroundings, one that is not displaced, outsourced, or subsidized to pertain, or one that requires an immense amount of investment, energy, and maintenance, such as the high-rise residence with mechanized ventilation. Therefore, we have to remind

ourselves of the vernacular ways of building, which display intimate relations between the eye, brain, and hand, and most importantly, with the purposeful meaning of life and the patterns of interaction with the environment. Hölderlin wonderfully explains this by saying, “Man dwells poetically.” The behaviors of dwelling are inherently architectural without needing any interference or direction by architects. A design made with such sensibility would be much more culturally appropriate.

An adobe building consumes itself. It needs to be continuously replenished with mud from the surroundings to prolong its decay. When it does decay, it only disintegrates back to the earth as particles of soil. It is a living building. From Timbuktu to Mexico, it lives through the need for rebuilding. Yet, in many countries, including Turkey, where there is a rich tradition of the adobe building in the steppes of Anatolia, adobe buildings are now impossible to be built within legitimate means. This limitation is because there is no quality certificate or a technical specification document issued by an adobe construction company. Without that, an age-old construction method, dating back some impressive nine thousand years to Çatalhöyük on the Konya plain, is now considered structurally and environmentally hazardous. The supposed structural hazard comes from the great difficulty to take the same batch of earth, for that the composition of earth changes everywhere. The suspected environmental threat, ironically, comes from the local construction party's inability to certifying that adobe, to the contrary, enjoys much better thermal insulation value than other materials while also being inflammable. Without an industrial recipe, no governmental body issues a construction permit for an adobe building. The reason is merely bureaucratic. Even though one can measure the blocks' structural and thermal qualities, local bureaucrats would ask for the material they are to approve to be included in an extensive list of industrial materials permitted by the Ministry of Environment and Urbanization. The Ministry, in return, expects a corporate structure and certifications from its vendors. A sustainable, healthy, and economical way of building that is deeply ingrained in the culture, with thousands of years of history, becomes impossible to realize, only because of the industrialist market's imposition with multinational vendors with plenty of documentation of their environmentally

hazardous materials. Contemporary practice is not only reluctant to learn from ancestral wisdom. As displayed in the Turkish case, it may also act against common sense through building codes and market blockades.

Figure 9.2. Overview of a Dogon Village (Montrose, 2010).

Let us move to a remote community, living safely afar from the bureaucratic impositions of a modern legislative paradigm, at peace with the world. The community we shall briefly analyze lives in village settings that have drawn the global architectural sphere's attention in the fifties and sixties. This familiarization has been made possible through the travels, writings, and works of one prominent structuralist architect, Aldo van Eyck (1918-1999), who, after reading an issue of the *Minotaure* magazine on the region, was driven there to see himself. *Minotaure* was published from 1933 to 1939 by Albert Skira and had a surrealist-oriented view on avant-garde arts, literature, and anthropology, with an editorial board consisting of leading surrealists André Breton, Marcel Duchamp, and Paul Eluard. As noted by Strauven, Van Eyck, an enthusiast of archaic art, found the magazine's second issue

at a Zurich bookshop. The issue dated June 1933 covered an ethnographic expedition across Africa, led by the anthropologist Marcel Griaule. Van Eyck's interest in archaic art rested on similarities with modern artists' works who produced biomorphic archetypes, such as Klee, Arp, and Brancusi. To him, this was proof of the existence of a primeval, but not primitive, human visual language, a graphic mother tongue only being recently rediscovered by modern artists (Strauven 2002, 123).

The community of concern that was studied by Griaule is of the Dogon People in Mali, inhabiting the central plateau south of the bend of the river Niger, over an area extending over to Burkina Faso. Like many other people in the Sub-Saharan Sahel region, the Dogon has a unique way of life and rituals, which have since made the tribe a tourist attraction. Lacking a central form of government, tribes of the Dogon people live in isolated villages where a spiritual leader, named hogon, would supervise the community's everyday affairs and rituals. The house of the hogon would be located at the center of the village. Other houses would be clustered too close to one another, almost in a homogeneous cellular layout that serves the best interest of reducing solar gains, facilitated by a lack of legislation for property rights and building regulations (figure 9.2). Dogon houses have cells that are highly characteristic of the activities they are meant to be housing. Their inhabitants structure them in rich three-dimensional configurations, according to their needs. The dwellings are organized around a courtyard, which may be partially defined by one of the neighboring cluster's chambers (figure 9.3).

The most significant elements of a Dogon dwelling cluster are its towering granaries built separately for males and females. Male granaries are mainly for food storage, protected from precipitation and mice. Their elevated floors and conical roofs, with their towering form and ventilated eaves, help the grains remain in a cool and fresh location. Female granaries are smaller and less defended against the environment, as they are used as outdoor wardrobes for the storage of women's possessions (Schoenauer 1981, 150-155), who enjoy a degree of financial independence. Outside

the dwelling, acting as a joint administrative space, is the toguna, a low height shelter placed at one edge of the village for the village's prominent men to discuss management affairs. The low height of the *toguna* is to prevent people from standing up and engage in violence if a debate is heated. The final building type is, *ponulu*, a hut for women's use during menstrual periods, placed immediately outside the village (Kufrin 2020). As expected from their vernacular nature, all structures enjoy comfortable indoor conditions in the scorching Sahelian climate using passive means and immediate materials.

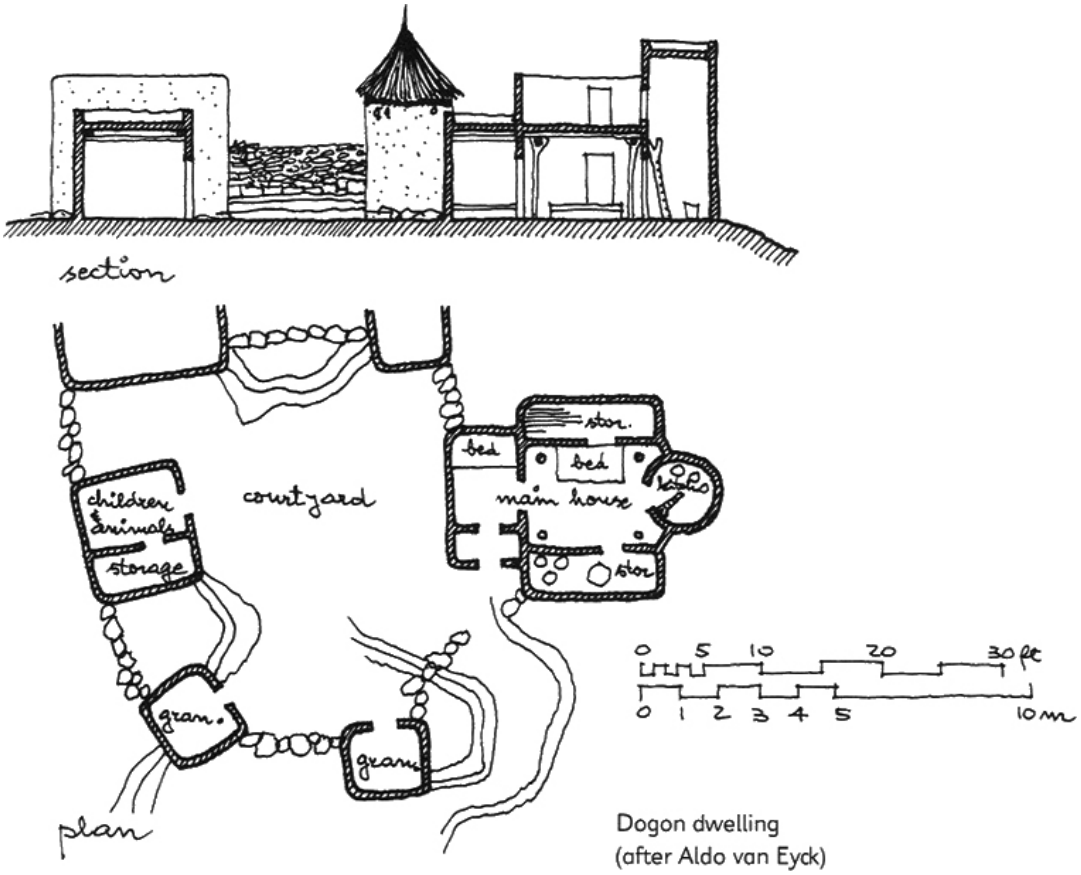


Figure 9.3. Drawing of a Dogon Dwelling by Norbert Schoenauer, after Aldo van Eyck (Schoenauer 1981, 150).

The Dogon dwelling and its counterparts are laid out in the same manner as the Dogon village and its overall layout. How the main house is related to the outer granaries in a dwelling is hierarchically reflected in the overall micro-urban

organization. The meeting chamber for the elders constitutes the village's main house. The relationships of scale transition are harmonious, and the built environment's texture is intricate yet homogenous. The village almost represents the extended family tree of the tribe living in it. Each small module, granary or stable, stems out of the main house, and if needed, is converted by the addition of other modules to become a new main house of a younger family. The residents can quickly demolish modules to pave the way for new courtyard definitions. The same batch of earth from the debris of a demolished building can be reconfigured into a mud-brick block for another unit. The analogy of a city acting as an organism might usually be a misplaced one in contemporary urban planning debates. However, with Dogon villages, all components play their parts as if they were the cells of larger tissues and organs. The village, as an organism, virtually lives on with its inhabitants.

Aldo van Eyck was a later, and an odd but effective and vocal member of the Team X, a group of architects who had earlier caused a schism amongst the members of the *Congrès Internationaux d'Architecture Moderne* (CIAM), starting with the ninth CIAM conference in 1953 held at Aix-en-Provence, on the notion of Habitat. The members of Team X, who were named as such for their involvement in the organization of the tenth conference at Dubrovnik, also on Habitat, were opposing the doctrines of functionalist, tabula rasa urbanism of the mainstream modern architects, represented by Corbusian models like the *Ville Radieuse*. Members of Team X defended that these models were incapable of relating to the existing fabric of cities and diverse topographies. Their main argument for a habitat elaborated in the 1954 Doorn Manifesto is one that most architects and urban designers would agree with today: “It is useless to consider the house except as part of a community owing to the interaction of these on each other”. Frampton notes, that despite the clear line of thought by Team X, and their ideological schism from the majority of CIAM, their projects, such as the competition entry for Golden Lane by Alison and Peter Smithson in 1952, and the proposal for Tel Aviv by Jaap Bakema and Jo van den Broek in 1963, criticized the uniformity of Corbusian models by using similar means, mega blocks that spanned the open spaces of existing districts instead of

demolishing them. Van Eyck's involvement in Team X was antithetical to both the CIAM model and the counter models proposed by the members of the new group. With an interest in cultural anthropology and archaic art, Van Eyck strictly opposed the common view held by the Western civilization that identified it directly with the notion of civilization. He cherished the vast multiplicity of all human societies and centered his practice on defining thresholds for human interaction (Frampton 1992, 269-279), of in-between spaces structured for spontaneous engagement, much like a Dogon village, shaped in solidarity.

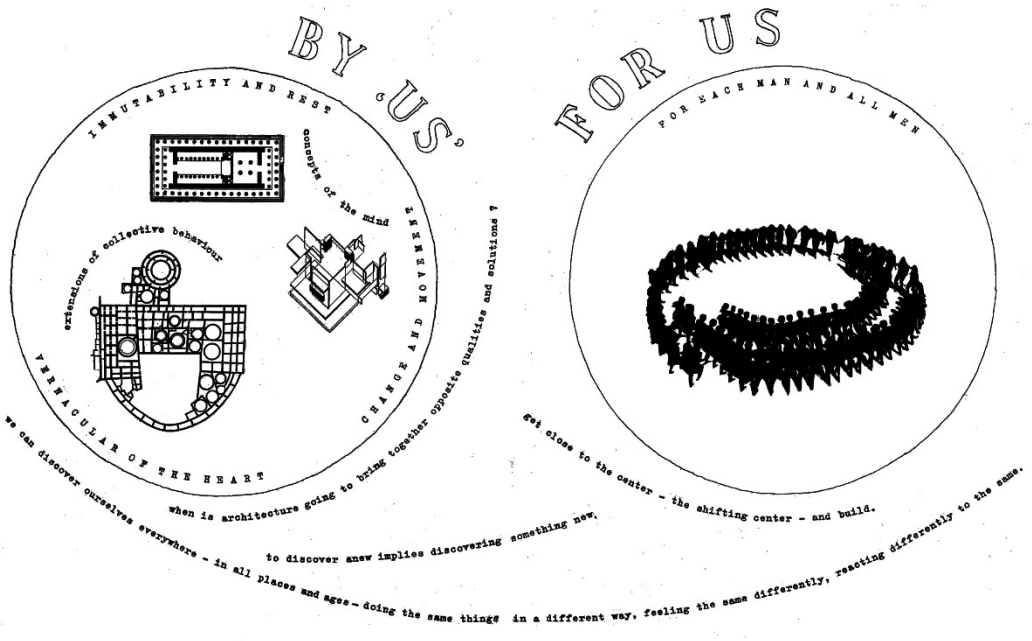


Figure 9.4. The Otterlo Circles, 1959. (Aldo + Hannie van Eyck Foundation, 2018).

In this regard, Van Eyck was thinking in very different terms than Mies, whom we discussed in the chapter Infinite Slowness: A Conversation between the Immediate and the Universal. The former master of Bauhaus was more concerned with the evolution of the historical form and bringing it to perfection. His point of view was western. The historical form to be perfected was the one of the Parthenon. In achieving this goal, Mies preferred the reduction of compositional variation to elevate the detail and construction methods. Van Eyck, on the other hand, believed

that the Western point of view was highly reductive. For him, there was underlying wisdom in any culture. Cultures expressed their wisdom in space. In the famous diagram he prepared for the last CIAM congress in 1959, called *Otterlo Circles*, after the town's name where the congress was held, Van Eyck drew two circles: The Parthenon plan, a three-dimensional yy composition, and the site plan of a vernacular setting in one circle, and a group of people dancing in a loop in the other circle (figure 9.4). Among other statements written around the circles, the longest one is perhaps the most interesting in content and in its ability to define a larger arc to bring two circles together. It reads, "We can discover ourselves everywhere – in all place and ages – doing the same things in a different way, feeling the same differently, reacting differently to the same" (Strauven 2002, 120-121). This statement explained Van Eyck's syncretism, which bridges the classical, the vernacular, and the modern.

Interestingly, two characteristically very opposing architects had one quality in common: they both intended to blur the boundaries in their settings. The former did it through supreme abstraction; the latter did so in promoting homogeneity through increasing the resolution of boundaries and the number of ways in which they overlapped. Mies was a master of every aspect of his highly distinctive works. The younger Van Eyck was much more playful, experimentative in means and methods. Mies was the all-governing architect. Van Eyck took a more passive stance, as he intended to shape architecture through the involvement of users' diversity. If we can associate the mature Mies to mature Mondrian, Van Eyck's counterpart in fine arts was, most likely, Paul Klee, who spent a life actively exploring different means and methods of expression, while remaining loyal to a syncretic, childlike perspective, and animism.

Van Eyck's earliest known designs appear to have shaped his theory, where activity and space are inseparable. These are hundreds of playgrounds across Amsterdam, realized before his travel to lands of the Dogon. Van Eyck was appointed in 1946, one year after the end of the Second World War, as an architectural designer in the Amsterdam public works department. Working there for a period of five years, he

took concerns of mass production and contextual design together, overseeing the design of no less than 734 playgrounds. According to a 2017 article by Withagen and Caljouw, children's play had been valued in the Dutch culture since the sixteenth century, with several paintings produced on the matter. It was also an essential part of the time's planning strategies, where the modernist agenda considered the idea of leisure to be a necessary part of daily life, even though in idealized settings. What made Van Eyck stand out from both was his strategy to incorporate the two. We may understand his syncretic approach with the *Otterlo Circles* made more than a decade later. He took the case into the city's existing fabric, infilling voids that were already the venue for specific urban encounters. Eyck reshaped them for children's play. His playgrounds were composed of tubular steel and reinforced concrete elements, exposed in the urban tissue, unfenced from their surroundings, which was a radical decision for the time. Van Eyck preferred the playground to be a place of random and enriching social encounters, something that would only make the city more approachable and democratic. He was acquainted with the Romanian sculptor Constantin Brancusi, whose simple yet powerful compositions influenced Van Eyck's clustering of activity areas around playground elements with expressed three-dimensional qualities, like climbing domes or series of stones for jumping around (Withagen and Caljouw 2017, 1-5).

In the same article, Withagen and Caljouw offer a poetic quote from Van Eyck, as the architect says, “To consider the city is to encounter ourselves. To encounter the city is to rediscover the child. If the child rediscovers the city, the city will rediscover the child – ourselves.” Their work, coincidentally, also includes references to James J. Gibson, whose visual perception theories we mentioned in the chapter Grandmother’s Loggia: Architecture and its Apprehension. The authors note Gibson’s theory of *affordances*, an ecological approach to the interaction between animals, including humans, and the environment. Gibson’s theory holds that the environment does not consist of matter and our motion in space but possibilities for action. He names these possibilities as *affordances*. These affordances are exemplified, for humans, as a chair affording the act of sitting, a floor affording a

surface to walk upon, and so on. Therefore, we need to define the concept of affordance, not only in the physical configuration or the attested purpose of objects, settings, and features in the environment but also in terms of how a range of users can interact with them. A glass of tea may afford the drinking of its content for an adult but may not for an infant. A bench may afford the sitting or lying down for an adult, whereas it may offer a broader range of affordances for the child, such as stepping on and jumping from. Van Eyck, both in his playgrounds and his most esteemed architectural work, the City Orphanage of Amsterdam, tried to extend the range of affordances, with elements offering multiple ways of interaction, without showing single, definitive meanings (Withagen and Caljouw 2017, 2-7).

Figure 9.5. Playground at Dulongstraat, Amsterdam, by Aldo van Eyck, 1947. Photograph in 1954. (Van Eyck, et al. 1999, 79).

Early playgrounds of Van Eyck, such as the one at Dulongstraat designed in 1947 (figure 9.5); and his late architectural works, such as the Pastoor van Ars Church of 1970 (figure 9.6) had one quality in common with Dogon villages: they reflected the structure of use, through spaces connected in fluid relationships. One can best understand his stance with a question he posed in 1966, "If society has no form – how can architects build its counterform?" (Frampton 1992, 277). Looking at his works through this question, we can easily understand what the architect meant.

These works are not well-defined negative forms. Instead, despite appearing to be complete, they are inherently prototypal structures shaped by their users. Activities are allowed to flow from one cluster to another, creating diverse interaction patterns while doing so. These patterns are characterized by affordances appealing to human beings' essential qualities, the archaic and the childly. He again differs from Mies in this respect, who aimed for a more sophisticated audience.

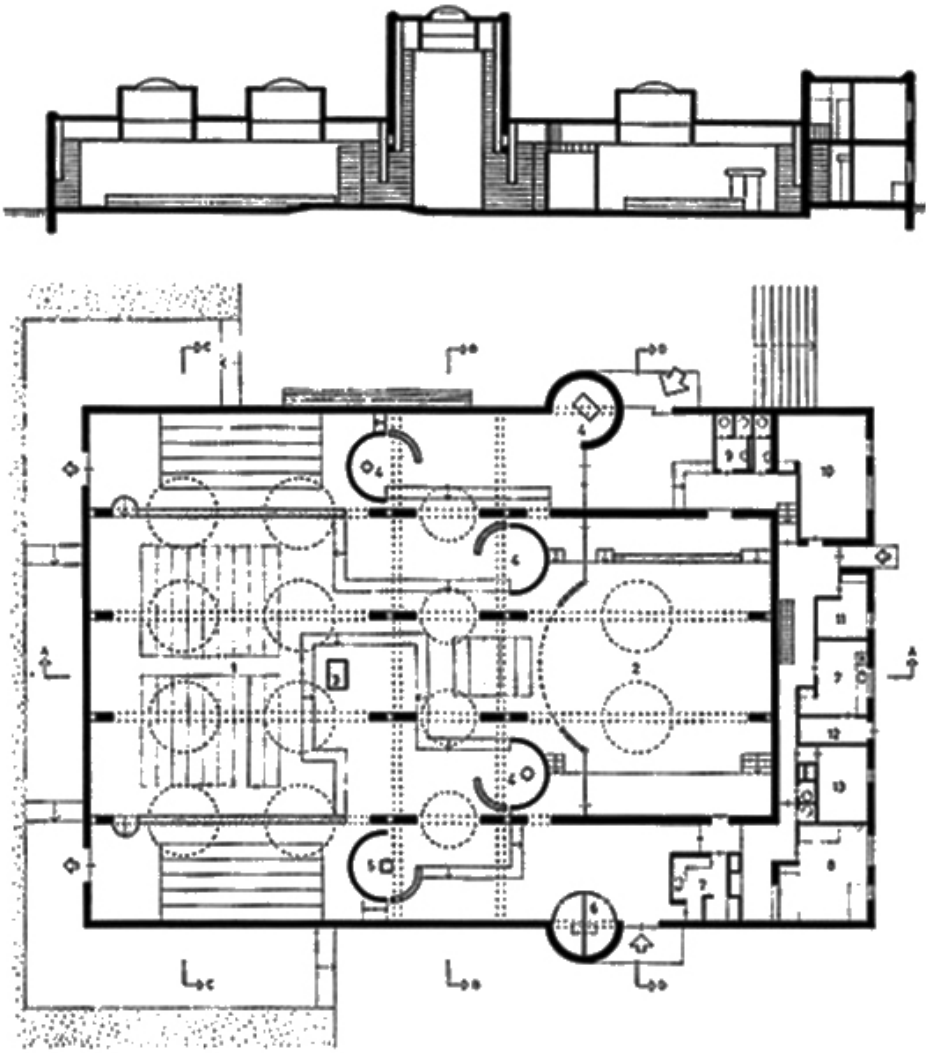


Figure 9.6. Pastoor van Ars Church, the Hague, by Aldo van Eyck, 1970. (Hidden Architecture, 2015).

Aldo van Eyck was more invested in teaching and theory than in his architectural practice. Besides the few but notable buildings he designed to complement his earlier playgrounds, Van Eyck's legacy is perhaps best understood through prominent architects whose careers and styles were influenced by his teachings, such as Herman Hertzberger and Piet Blom. Now called structuralism, the style paved by Van Eyck emphasized a flexible notion of modular growth and a fluid interior landscape. Spaces of buildings in this style were primarily structured by their activities, whose thresholds were very gently shaped by highly expressive, intricate structural configurations. Van Eyck and other architects influenced by him embraced a diverse range of uses, users, and affordances in their designs. By overlapping spatial clusters, the structuralist variant of late-modern architecture tried to achieve micro-urban voids through a recessively expressive articulation of the built form. Concepts previously elaborated by Benjamin of porosity, time, and the state of distraction are essential to the appreciation of structuralist architecture, as they are elements of cultural, and societal interaction. Architecture is just a scene for the play.

Van Eyck came to be known as a rebellious humanist for his approach to architecture. His rebellion was against the generic, supposedly universal solutions promoted by Early Corbusian and Late Miesian modernism. For him, the real universal was to be found in the essence of the human condition. Societies did not need to become similarly indoctrinated to reach a common ground. On the contrary, they had to forget their moldings to reach the common ground, shaped by a shared history of survival against nature, of "doing the same things in a different way". Banham's views on humankind's advancement through the need for conditioning of the environment with cooperative action apply to every society. His view is perhaps best explained with these words: "Mankind can exist, unassisted, on practically all those parts of the earth that are at present inhabited, except for the most arid and the most cold. But in order to flourish, rather than merely survive, mankind needs more ease and leisure than a barefisted, and barebacked, single-handed struggle to exist could permit" (Banham 1984, 18). That is why the accounts of struggle, such as the Mesopotamian floods we discussed earlier, appealed to many societies across the

time. Sumer civilization managed to advance through efficient management of canals to increase the yields of their fields. The same can be said for Egypt, through the development of basin irrigation to regulate the Nile floods.

The same struggle is central to life in the Low Countries. Alluvial deposits of the Rhine and the Meuse have been the region's only survival source since the glacial melts disconnected Britain from the European mainland. Like the Persian Gulf, the North Sea is also a very shallow body of water. Dover's white cliffs on the British side of the channel are the reminders of large masses of earth broken into pieces by the rising seas. The Gulf Stream has since deposited the grains of the former rocks into a bank of sand on former hills, now submerged in an area of the North Sea, roughly at the center of an imaginary triangle between Netherlands, Denmark, and Scotland. This bank is called Dogger Bank, where the seabed is, at its shallowest point, mere fifteen meters below the mean sea level (Alexander 2020). The cliffs of Dover protect the land from the tides of the ocean on the British side. The Dutch side is much less fortunate, as it only relies on dunes that need to be continuously replenished by the people living behind them. This need has forced the inhabitants to regulate their lands in higher efficiency and orderliness over the ages, resorting to a wide variety of strategies, such as using the force of windmills for the discharge of water from the low-lying polder landscape. A stark example showing the time and effort in shaping the land is embedded in the language itself, as the English term landscape, is borrowed from the Dutch word *landschap* (Merriam Webster, 2021). The legacy of this struggle is still alive. One of the Dutch state's largest governmental agencies today is the Directorate-General for Public Works and Water Management, *Rijkswaterstaat*, responsible for supra-municipal regulation of all water sources, overseeing large-scale infrastructure works, and flood prevention. The popular saying of "God created the world, but the Dutch created the Netherlands" is visible in the country's most densely inhabited parts, where land reclamation and water management have proven to be crucial for the sustenance of the population.

In a certain way, peoples of the Low Countries have had the chance to develop collective wisdom of dealing with the environment based on primeval problems, whose effects were felt, due to the northerly latitude of the region, slightly later than those of Mesopotamia. Aldo van Eyck had his share of that. Unlike the societal counter-revolutionist, yet architecturally revolutionary Le Corbusier from earlier, Van Eyck's humanist rebellion appears to have resulted from his embracing of the diverse, including the share of his own culture in diversity. Structuring the environment for the common benefit and also to facilitate joint use is deeply ingrained in the cultural DNA of the Netherlands. The land is too valuable to be left alone, for that the rivers or the sea would process it to refined grains of sand gradually piling up in the Dogger Bank. The Dutch cannot consume their land, as they have to defend against a range of aquatic threats. The imminent presence of these dangers is what kept the private at the expense of the common across centuries, and therefore, the country's booming post-war economy paved the way to highly unique architecture works cherishing the creation of spaces of everyday use and interaction that helped take people out of their confinement, into a playful urban realm of *Gezelligheid,* an almost untranslatable term conveying a sense of coziness arising from conviviality.

There are, of course, more developed, scientific interpretations of the feeling of conviviality. According to Jürgen Habermas; the concept of the public sphere, or *Öffentlichkeit* in its original term, is a realm of social life in which something is approaching public opinion, *öffentliche Meinung,* can be formed, and in which citizens can confer in an unrestrictive manner (Habermas et al. 1974, 49). In many commercialized public spaces of our contemporary times, such as shopping malls, it would not be welcomed to express public opinion, gather in large groups, or have an exaggerated point of view, use the space for any other activity except for what can be directly associated with consumption. Therefore, for these spaces where we spend a considerable amount of time, Hannah Arendt's views are somewhat legitimized. Arendt notes that there is a loss of commonality resulting from the rise of mass society, referring to the fact that the abundance of people makes it impossible for the

world to connect or divide them. Therefore, we are confined to our individualities without that commonality, where we are only subjected to our purely personal experiences (Arendt 1999, 57-60). The feeling of solidarity is built upon informal presences, such as those observed in the lives of the Dogon, which are very rare in our current times.

In the light of these views, one might say that it is necessary to avoid governing restrictions, limit commercialization, and minimize mass suppression over individuals for a fruitful public experience of *Gezelligheid,* which was altogether more approachable in the socially progressive discourse of the sixties and seventies. Those decades in Europe saw policymakers pay more emphasis on cultural centers, especially in East Germany and France (Cupers 2015, 464-484). Two buildings of this genre from the Netherlands, falling precisely to the time we are analyzing, come in to support our discussion on the search for an archaic commonality in modern times. These are *de Meerpaal* of Dronten and *het Karregat* of Eindhoven, both of which constitute worthy examples of negative forms shaped by the public sphere, taking Van Eyck's ideas to their extreme. Despite their differences in size, location, and overall structural articulation, these two buildings were built simultaneously to establish their urban contexts, hence becoming entitled as pre-designated and purposefully designed public spaces. They are both community centers, designed by the engineer turned architect Frank van Klingeren (1919-1999), an eccentric figure championing communality and engagement in his almost militantly free-plan, but admittedly, imperfect buildings (Van den Bergen & Vollard 2003, 119). In one sense, Van Klingeren embraced a style that took the Miesian planes, volumes, and structural steelwork and placed them over omnidirectionally continuous internal landscapes with activity clusters, the latter of which would have been the emphasis of Van Eyck. The complete separation of the activity clusters from the governing architectural system by Van Klingeren caused highly different activities to take place side by side, under one roof, with little to nothing to distance one from the other.

Built from 1965 to 1967, *de Meerpaal*, in its original configuration before extensive refurbishment in 2005, was a well-proportioned glass box on the extremely flat reclaimed of Flevoland, the youngest province of the Netherlands, which was claimed from the sea a decade earlier. The glass box is completed with an opaque strip only wide enough to cover the roof structure around the eave level. It had several opaque boxes that penetrated its skin from the inside, giving an impression of spatial freedom beneath a floating roof. People would approach the building from an unconventional corner position. However, by doing so, the visitors were invited to see the whole space with a single look as soon as, if not before, they were inside. The entrance was another opaque and, again, contrastingly heavy box with a slender extending roof acting as a canopy. The building gave ground to an attractive transition between the flat landscape and the glazed rectangular prism. That transition was further intensified by a drop of one meter in a level close to the entrance. In contrast to what monumental buildings generally do in entrance spaces, *de Meerpaal* looked as accessible, welcoming, and modest as possible, outwardly suggesting public activity.

The interior complemented the initial assumptions and fulfilled the definition of the public sphere. It was a space to play sports, organize meetings, watch the important events streamed on a large screen while enjoying some drinks. The boxes visible from outside were, in fact, one of the few enclosed functions, namely a theatre and a cinema, both with foyers extending into the main hall. The layout provided the visitors a chance to be part of the audience or a direct participant without going through a canonical use pattern. They could locate themselves at any part of the space and still feel related to the urban tissue outside, one of the many activities inside, or both (figure 9.7). The boundaries were free and operational, but always within *Öffentlichkeit* and directly subjected to *öffentliche Meinung.* In other words, space was an unrestricted playground for both adults and children from any perspective. Parting from this notion, this brings us to our second example, which is also a playground by its virtue.

Figure 9.7. Interior of the Community Center *de Meerpaal*, Dronten, by Frank van Klingeren, 1965-1967. Photograph by Jan Vernsel circa 1973. (Van den Bergen & Vollard, 2003, 106-107).

The second building, *Het Karregat* resulted from a confluence of ideas from the Eindhoven city council and Frank van Klingeren. Before the year 1970, the council sought innovative plans for the new expansion area to the east, named Herzenbroeken. They were critical of the large-scale post-war reconstruction blocks for being inhumane and monotonous. As a response, it was decided by the stakeholders that a neighborhood with close social ties was necessary. Low-rise residences adjacent to abundant greenery, which extended from the center, seemed like a suitable option. After the initial master plan, the council became aware that the center needed a more critical role than sole recreation. It was now to house a community center that brings all the socio-cultural amenities together, such as a supermarket, bank, general practitioners' consultancy, library, bar, and restaurant.

Later on, schools were also included in the center to integrate the residents of all ages. The city council and the development agency approached idealist and progressive architect Van Klingeren for the job due to his previous multifunctional community centers, such as the *Meerpaal*, which was then a recent success (Van den Bergen & Vollard 2001, 63).

Building on the success of the *Meerpaal*, Van Klingeren took his vision to new extremes in Eindhoven. After three years of planning and construction, the *Karregat* was inaugurated at the beginning of the 1973 school year. The school year was a critical date as the center had two schools: one Catholic school of 2210, a state school of 1220, and shared a gym of 470 square meters, a considerably sizeable total area reserved for education to the remaining 2760 multi-purpose functions, which a supermarket occupied two thirds. The schools and other community center functions found shelter under a grid of structural umbrellas that also received natural light from the roof. The umbrellas were painted by the artist Pierre van Soest, and in parts, were dispersed into the surrounding landscape to define outdoor gathering areas and mark entrances. The denominational school had four kindergarten and twelve primary school study areas versus the two for kindergarten and six for the state school. As for having one school twice as large as the other, the main composition of study areas was arranged by Van Klingeren in three groupings of eight, one of which to be used by the state school whereas the other two for the Catholic school. The schools were grouped around a core with an educational landscape, richly adorned with sculptures by Van Soest, named *Kuil*, the pit (Van den Bergen & Vollard 2001, 68). Even though those groups were placed apart around the pit (figure 9.8), there were no physical boundaries between their kindergarten and primary school spaces.

The first school without walls in the Netherlands was made possible on legal grounds through the architect himself. Van Klingeren, following concerns over the rejection of plans by education inspectors, and hearing about the risk of not meeting the building regulations, visited the Ministries of Welfare, Health, Cultural Affairs, and Public Works. His visits succeeded as he managed to convince the Public Works so

that the authorities consider the two schools as experimental, thus exempt from regulations. He intended to propose a local alternative that breaks apart the distance in a society from the earliest possible age. To his view, Netherlands was experiencing disintegration and clustering between different socio-economic classes. Besides, contemporary education needed flexibility. A school without walls in a community without walls was a practical option. Children could experience and learn better about life by studying in a community center to take their maths to practice in a supermarket (Van den Bergen & Vollard 2001, 70).

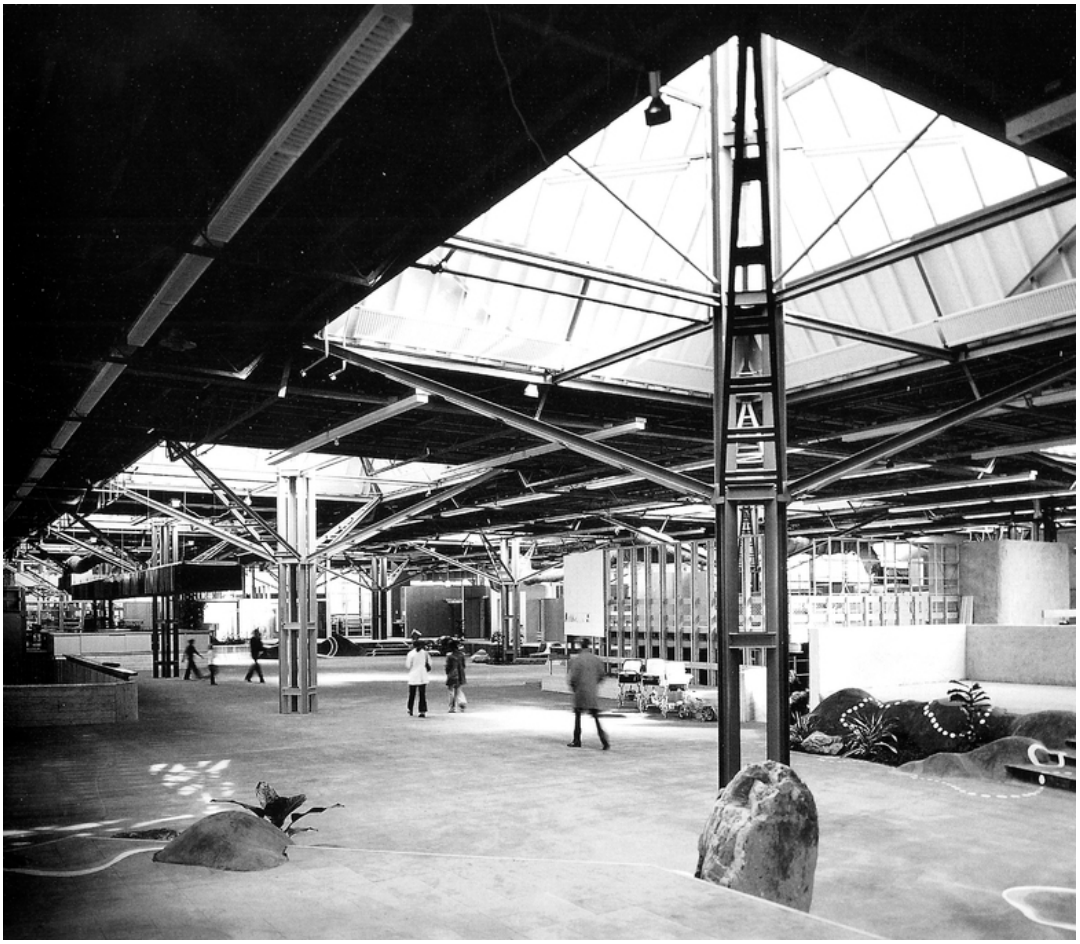


Figure 9.8. *The Kuil*, a multipurpose internal learning landscape at the Community Center *Het Karregat*, Eindhoven. Design by Frank van Klingeren, 1970-1973. Sculptures by Pierre van Soest. Photograph by Jan Vernsel circa 1973 (Van den Bergen & Vollard, 2003, 185).

The practical option did not yield results as favorable as defended by its architect. However, it was not due to unrealism in the social views of Van Klingeren, but a lack of clarity among the teachers and heads of the two schools, who could not decide on which teaching materials to use and which educational methods to apply. Moreover, physical conditions aggravated these concerns. There was not enough sound insulation, and the air conditioning was nowhere capable of managing the humidity and temperatures of such large spaces built with simple details and low-performance materials. The popularity of the rest of the community center also added problems. Even though the major events were organized after school hours, it caused severe maintenance costs and problems. The first *Shrovetide* celebrations damaged the sculptural landscape. Marina van den Bergen and Piet Vollard cite several references about this popularity, one of which being from Ruyter of the newspaper de *Volkskrant* writing in 1974 "In addition, an abundance of activities, which the *Karregat* encourages, has led to many informal contacts whereby the family structure has come under pressure" (Van den Bergen & Vollard 2001, 70-71).

Four years after the opening, the *Karregat* went through its first modification. In the community center part, some of the organic partitions of Van Klingeren were rectified, yet the general layout was left intact. On the other hand, the schools were provided with glazed partitions, and the ventilation system was improved. After the significant initial complaints were addressed, the overall setting was still communicative and transparent (Stichting Projektontwikkelingsbureau AMRO, 1981). Nevertheless, the building could still not estrange from the earlier misfortunes. This time, around the late eighties, financial problems put Karregat's future in doubt. The supermarket wanted to rent more area at the expense of leaving the building. Besides, other larger venues built in Eindhoven were threatening the quality of events held in the central *Kuil* area of the *Karregat*. The building was then altered once more. Walls were erected in the interior, and it became possible to access several functions only from the outside (Van den Bergen & Vollard 2001, 73).

The final reshuffling of the *Karregat* took place from 2010 to 2015, after a project by Diederendirrix Architects from Eindhoven. We can summarize the two significant differences of the last refurbishment as a single school's presence and the preference of a large multi-purpose room instead of a central multifunctional area connecting other functions. For the school area, the architects have preferred to propose a large courtyard by removing the roof. The courtyard increases the façade area and allows a higher number of smaller classrooms. The community center again has a supermarket and several other commercial spaces. However, they are planned to be smaller than the 1973 layout and are connected to the school through a single corridor. At this point, one should remember that the schools, in Van Klingeren's original layout, were initially criticized while the community center was well received. Now, *Karregat* has a fully functioning school at the expense of Van Klingeren's ideals for a community.

In conclusion, Van Klingeren's experiment in Eindhoven was burdened by several factors over its lifespan. The first one is the most obvious. No one knew how to teach in such an environment. Secondly, many technical flaws made it challenging to concentrate on all users. The third and the most critical factor is that Herzenbroeken to the date remained as an underpopulated suburb at the edge of the city where the cultural center could not compete with events organized elsewhere. As the initial popularity decayed drastically in fifteen years, the community center took the school down with itself. Commercial pressures on space proved to be too much for a modest neighborhood. Ironically, the earlier social experiment in Dronten with the *Meerpaal* became a victim of its own success. After its renovation in 2005, the communal glass box became merely a foyer space of a much larger commercial setting, losing its imperfect Miesian character.

The progressive decade of the seventies and an architect with ideals of affecting the society had made it possible to build communicative architecture like the *Meerpaal* and the *Karregat*. However, it now appears that the public sphere is not always regulated by the public nor for the public. On the contrary, a factor as simple as a

bullying supermarket could be enough to threaten even the most open-minded playground models, where architecture is about contacts and democracy if we remember the oft-quoted words of architectural historian Spiro Kostof: "Architecture is a social act and the material theatre of human activity" the significance of structures engaging with the communal behavior becomes evident. Taking shape from the earlier ideas of Van Eyck, the last ever community center designed by Van Klingeren brought the essential empathy for children and adults by letting them into the social activities in a theatre by the name *de Kuil*.

Even though the movement also had significant counterparts in Japan and the Americas, structuralism was already outdated by the eighties, for the more commercially oriented settings postmodernism and deconstructivism were able to produce. Unable to engage in architecture in the way he believed to be meaningful, Frank van Klingeren became a social critic and a television personality. The main theoretical engine of the movement, Aldo van Eyck, spent the last three decades of his life mainly dedicated to teaching. From a commencement lecture at the New Jersey Institute of Technology in 1979, his words concisely sum up what he tried to defend as an architect. He starts with a critique of two significant and interrelated shortcomings the modern society. Calling technology, a “kind, and malicious companion”, Van Eyck warns the students that people of our age tend to become forgetful of the sheer multiplicity of problems of the past, and the ways of dealing with them, due to becoming subjects of their new tools. His passionate and eloquently articulated conclusive words deserve to be quoted without paraphrasing. "It will not be long before the earth's face will be like a network of scars. Energy is spilt and ebbing. Time is ticking faster. Millions have no place to go. What can we do less ambitious than saving the world?! What could this Institute of Technology do as soon as it is ready to do so? Well, this first: start disassociating technology - setting it free - from that ruthless and naive notion of progress to which it has been falsely tied for so long. For progress means nothing on this side of evil it if does not mean moving towards well-being for all people - and all people means simply that: all people, and away from waste, pollution, discrimination, and unnecessary poverty"

(Van Eyck 1981, 5-8). What we understand from his words is that architecture has a way to proceed for the benefit of all people. This itinerary can only be seen when observed from a great distance, in its infinite slowness. A close scope analysis, as foreseen by Van Eyck, will only exhibit ambitious and disrespectful doings of people abusing their political, financial, and technical means.

More than forty years after Van Eyck's lecture, we find ourselves perhaps more than ever, feeling the need for a syncretism of the archaic, the child, and the modern. It is yet another new spirit, one that is both tied to the parameters of the time and those of the primeval. Only then, through searching the common in the sheer multiplicity, we shall benefit from a global paradigm instead of being, one by one, suppressed by it to exhaustion.

CHAPTER 10

CONCLUSIONS: YET A NEWER SPIRIT

"To live like a tree, in solitude and free,
and like a forest, in solidarity,
this yearning is ours…"

Nâzım Hikmet's verses above, from the poem *Invitation*[2] (Ran 2008, 612) were written in the years following the devastation of the Second World War. Despite being originally attributed by the poet to an account signifying the end of the Turkish War of Independence from a quarter of a century earlier, the poem's claim to success is in its universal message for peace and solidarity. The peace that is being promoted by the poet is one that manifests in all scales, from the smallest fragment to the greater whole. What makes these verses significant for the discourse of this thesis, is in its *yearning* to live with dignity and in concord with one another, as well as the environment.

All wars, especially the ones breaking out on a global scale, like those of the first half of the twentieth century, are climactic in almost all readings of history. The irreversible disruption of the status quo causes paradigm shifts in economies and societies of all scales (Bernstein 1996, 7-13), helping us come to terms with new realities which had been in a state of incubation. In this case, the phenomenon which

[2] Author's translation of the final verses of the *Davet* poem, whose original in Turkish is as follows:

Yaşamak bir ağaç gibi tek ve hür
ve bir orman gibi kardeşçesine,
bu hasret bizim…

was in the incubation chamber was a full-scale surge of globalization, caused by the growing pains of modernity, which were exemplified in the earlier chapters through the ideas and works of Ruskin, Loos, Le Corbusier, and Tafuri, among others. These pains manifested themselves in a wide range of reactions, such as a moralist rejection, an indiscrete surrender, or a warm embrace.

Throughout this work, the culture of architecture has been approached from three separate trajectories related to modernism. The first three chapters define the scope of the problem of modernity and legitimization attempts by some of the leading figures of twentieth-century architecture through the connections of their body of work to historicism, classical models, and the industrial paradigm. The second group of three chapters offers a chronological itinerary, which has been laid out to define the problem of a gradual loss of formalization as well as the loss of prowess of the profession. The phenomenological inquiry that follows, as the final group starting with the seventh and extending into the ninth chapters, has been made to formulate relationships between senses, thought, collectivity and creativity. In case we read the third group through the second, we understand a conventional critique of global capitalism that is focused on architecture. Conversely, a reading of the second group through the third renders a dystopic sequence of events, from the birth to the death of reason from, again, an architectural perspective. The former reading declares: “Look how it all ends, and then see how noble it began”, whereas the latter places the heart-shaped candies as a distant childhood memory. The intention is to do neither, but instead understand the inner drive that is desire, as the force that puts both superpositions in an inevitable cause-and-effect loop. Whether that loop remains vicious as it seems or virtuous in the long term depends on the future evolution of its global condition.

Architecture is only a discrete reflection of what may signify and help us conceptualize with our sense of reality, which is bound to a significant number of infinitesimally beyond what we can discuss in this text. However, what stands still within our ability is to make sense of what is available and how we should reshape

it. That constitutes a fine line, a much-needed touch of epistemology in any architectural inquiry, with the earth itself being one of the foremost amongst a great variety of conceptualized beings to be present in the process. Architecture oversees the operations of taking certain substances from the earth, reconfiguring them both at the molecular level, in their material compositions, and visibly, in three-dimensional, spatial compositions. The urge to remain close to the essence of things is only one noble manifestation of architectural inquiry. Something is removed from the earth's substance and recomposed in a certain way to signify a new whole. This sequence is perhaps one duly concise definition of the question of design. A material that has been shaped by nature in billions of years is extracted from its source is given a new purpose, in an abruptly new configuration. That was the mode of thinking preferred by Louis Kahn, with him asking his brick for advice on how to make use of it, or with Manzini enjoying the visible material hierarchy of tubular steel chairs by Breuer and Mies, all revealing their internal physics at a visible compositional level. Throughout this dissertation, the underlying burden behind the great responsibility caused by the ability to misuse bricks and steel tubes has been conveyed from multiple dimensions. A Semperian association to crafts, and the Heideggerian idea of dwelling as the main building activity, will hopefully help alleviate the burden.

To begin doing that, we should remember that even though there is a more extraordinary spirit of architecture, as Kahn defends, the individual we call an architect is only a service provider, a market division. The spirit exists in a parallel dimension, which is the thought of the human mind, shaped by fragments of perception, conception, and reason, into a culture of making architecture. This culture does what it does in the cyclical time *neheh*, using substances considered to pertain to *djet*. Once out of the time and place continuum we now name ancient Egypt, it does not manifest a relentless urge to transfer the cyclical essence to the permanent. Now, more than a century after Adolf Loos put it; the culture is fully uprooted, moving in discrete service cycles that are mostly detached from the essence of things. The architect, as with any other urban dweller, is only a service

provider in a supply and demand cycle, whose labor is calculated in man-hours. The architect knows how to use some software better than the other, and gets as good as the software allows him to. Most of the time, the contemporary architect knows very well how to represent, but lacks the sufficient level of knowledge and confidence to design and build. This is a natural outcome of losing contact with materials and processes that mobilize and bring them into their final state. The architect may do well without having to learn them, for that there are many intermediaries between the designer and builder, ensuring that most errors and design shortcomings are somehow solved on the way. The system has prevailed over the individual, and it seems that this defeat is only yet another intermediary setback in a vicious course.

The spirit defended by Le Corbusier has come to haunt. The relentlessness of the spirit is manifested through a different urge, in rallying the crowds to mobilize materials and labor anywhere and anytime, when the opportunity presents. It searches for more options when those available become scarce, even though none may be needed. It does not let things live, to allow them to get seasoned through time and space. Rules of the market are superior to the rules of life. Gods of our day, the one great capitalist system of interrelated economies, do not ask for blood like Enki did back in the lands of Sumer. They ask for the granular, standardized, transportable materials Le Corbusier had eagerly promoted so that all processes can be efficiently supervised to ensure that everything is procured up to certain codes and specifications. This downgrades all structures to their most common molecular denominators. Rocks that have formed in billions of years under great heat and pressure become mere aggregates in a cast of concrete, and most timber that takes several human generations to grow is ground into chipboard, all to ensure that more rubble shall be made at the end of the life cycle of what is being built.

This is the spirit of consumption of today, a spirit that consumes the environment, instead of recycling it. Architects are, for most of the time, accessories to the crimes of the spirit. In contrary to what Le Corbusier had asserted, we need to use materials in a state as close as possible to their natural conditions and chemical configurations.

Many metallurgical processes involved in forging materials into superior materials that are homogeneous, and most importantly, certifiable to specific codes and standards, not only increase the energy costs but also creates waste that is exponentially more demanding to recycle or decompose. Hopefully, even greater developments in material sciences provide us an array of materials that are easy and economical to source, and even easier to decompose or recycle back to their original state. This is especially important to ensure that we do not need to crush mountains into aggregate gravel that is destined to find itself part of an irregular block of rubble, irreversibly downgraded from its original state, in terms of its physical and chemical characteristics.

Remembering Banham from earlier, as he said “The greatest of all environmental powers is thought, and the usefulness of thought, the very reason for applying radical intelligence to our problems, is precisely that it dissolves what architecture has been made of to date: customary forms”, we need to reintroduce customs, or in other words, a respect for the customary logic into architecture. However, this needs to be done so without the age-old, biased, and usually detrimental symbolic burden they carry along, which is unfit for the modern world and usually applied to mask the alien qualities of the new paradigm. This alienization is one of the main reasons behind the frequent iterations in history, in which symbols or the idea of the past manifest itself on the surface, only in the image. Conversely, the rejection of the past may prevail into glorifying other, deliberately non-symbolic images, which ironically evolve to symbols in their own right. A mind which has learned and appreciated the structural rationale of the Doric order shall not apply a Doric frieze in a gypsum cornice, for that it would know that an excessively articulated and heavy cast of gypsum would create its own problems, those that outweigh the benefits of having a cornice that seals the edges and hides most workmanship errors on two perpendicular surfaces. Therefore, the question of designing in a specific style should be considered trivial, secondary to the main purpose of a certain application. The core of the problem of living and shaping the environment on the way is much more profound than any style can claim to be. Every single aspect of human culture,

including architecture, has greatly developed and diversified since the great glacial melts of the early Holocene. It is almost impossible, and irrelevant to single out and promote one style before the other. Understanding the paradigms that have made them into what they are is most relevant to make sense of our current times. This has been the main goal of this dissertation.

The recent global pandemic has shown, perhaps better than any other global crisis before, how important it is to relate to a domestic setting. Remembering that domesticity has always remained deeply connected to the social and physical environment, we have somehow had more exposure to its archaic wisdom. The collective memory of prolonged periods of disconnection from social life and the feeling of confinement due to imposed restrictions, breathing mechanized air will hopefully help us recall the spirit of architecture once again in the long run. This time, the spirit shall rise in due modesty, reminding the mortals of their long-lost connections with their *being*, and therefore, *dwelling*.

Hopefully, we shall live in a world where the services are not excessively outsourced, and therefore inflated in their monetary value, rendering a vicious cycle of intricately connected supply chains, widespread social and economic inequality, and in certain extreme cases, the civil unrest that causes masses of people to be involuntarily forced out of their ancestral lands. The moment we understand the wisdom of the Dogon, whom, despite having traditions and rituals that may be characterized as societally offensive from a humanist point of view, we will understand that a way of life bridging the wisdom of the enlightened and the archaic may be possible, for us to stop causing more harm to the environment. An environment structured as the supposedly impossible negative form of a society may help us do that. This is not a challenging task. Employing a well-known landscape architecture metaphor, seeking out the negative form simply involves coming in terms with the overused desire path through the lawn, which does not grow green anymore due to erosion of its topsoil. Understanding the value of collective desire, and the virtual impossibility to act against it, architects should take several steps back in their usual inquiry cycles, and

understand why people take those paths in the first place. That was what Aldo van Eyck tried to promote, and what Frank van Klingeren tried and failed in achieving due to exaggeration.

Architecture shall not be fragmented into pockets of market specializations. To make this possible, and hopefully bring back some of the former prestige of the profession, and also increase that of the laborer, we should promote a system where laws, building codes, and methods of service procurement should have much less impact on the process, the product, and the labor. Architects and other professionals involved in the realization of the built environment should not be employed primarily due to the legislation that demands their involvement, but because their services are demanded by the user. The regulation that will eventually become necessary should not be imposed from the first moment. Instead, it should be tailored, slowly and locally, following multiple layers, levels, trials, and errors of design, so that we do not find ourselves one day facing a law that does not permit adobe construction in a region with a history of ten millennia of dwelling along with sun-dried mud.

The quicksand that is challenging Goya's *Dog* to the brink of its existence, and the ontological questioning brought by Magritte tells us, through supreme works of art, that our appreciation is through empathy, in our ability to relate to the work of art, based on the body of knowledge we acquire by lifelong perception. What links architecture intimately to art is the fact that it is mostly architectural settings that are being observed, providing generations with a substantial share of accumulated knowledge needed to operate in this world, and appreciate what nature has to offer. In return, architecture needs to be professed with bearing that pedagogic responsibility in mind. Referring to Heidegger, the responsibility comes as a noble task of shaping the crust of the inhabited earth, as gestalt materialized in plan and section. Ledoux's eye is only proof of the phenomenon. It is a declaration on the circumstantial multi-layered role of the architect, the mind that had initially envisioned the physical setting that we know as the theatre of Besançon, to complete

its task by observing and appreciating the setting become a real theatre through the presence of its users.

Once the materialization is done, may come in the heart-shaped candies, and the nostalgic melancholia involved in the mischievous act of glory at the Azteca. Space is there, at that precise moment of presence, and the architect is only the circumstantial coauthor of that presence, in the Benjaminian understanding, the designer of a prototype work of art that is only completed in discrete moments through the user presence. A great space is always coupled with a great mnemonic photograph. The young Benjamin and his semi bird-eye observations from the matriarch's loggia, and the expansive horizon of the ocean brought into the courtyard of the Salk, are fine examples of such photographs, sincerely communicating relationships between us and the surroundings. As Pallasmaa said, these experiences confirm and clarify our sense of reality. This is the main task of architecture: It helps us come to terms with our reality. Architecture is there, both separate and together with all of its fragments and its systems of partial, temporal apprehension, to facilitate the cognitive processes that relate ourselves to our environments. In this sense, architecture is somehow an anti-artistic yet aesthetic search, that is both personal and cultural, for that it is perpetually conducted by all dwellers.

No matter how complex or simple, permanent or temporary, all problems related to the built environment, on the crust of the earth, should be treated as geographically discrete inhabited landscapes, where universalist or historicist answers do not avail, as their ideological concerns are bound to be corrupted on the long run, and most likely to have polarizing effects on the society. Instead, all fragments of the environment should be structured with respect to the *neahgebur* and the essence of being together at the campsite. That is the culture of architecture as we understand it: It is one intricately complex system of resources, of techniques, of histories, and perhaps most importantly, of priorities. One should be patiently cultured in all four departments to make the best of one's abilities in the name of architecture. We should, to do justice to the term of culture, first remember our great scientific

revolutions, extend technical prowess and cherish them all to improve what the archaic wisdom has promoted, in its beautifully infinite slowness - the one true reason behind all wisdom.

All technical novelties should be directed to make life easier, knowledge more accessible, and things related to design more affordable. Instead of revolutionizing the ways of construction to avoid political revolutions, or to help some people make a profit, architects may consider breaking the conventional supply-demand project cycles between them and their clients and make use of their skill-set to inquire further into the intimate relationships between being and dwelling, as well as those between the eye, the brain, and the hand. There will always be some food for thought, and one will always find food for having thought for the greater benefit.

Everything done for the name of *dwelling* on earth should be done with the utmost respect possible for the environment and every single stakeholder, to remind ourselves of one undeniable fact: our fragile being as a minute fragment in a complex whole we perceive through time and space. Once we come on terms with our essence as a fragment, we can appreciate the true genius behind the poet's *invitation* to live in solidarity.

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