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THE RELATIONS BETWEEN MASSIVE POPULAR/POP CULTURE AND ARCHITECTURE AFTER THE 2ND WORLD WAR

by
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February, 1997
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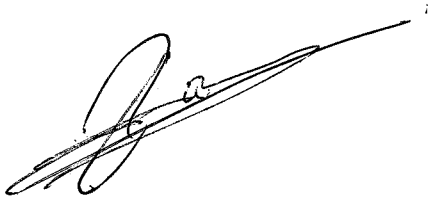
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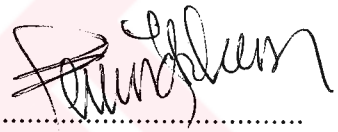
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We certify that we have read this thesis and that in our opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.



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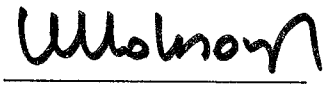
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ABSTRACT

Architecture, being a member of Art and Culture family seems to be related with its age, social, political conditions of its age as can be observed in Artistic and Cultural phenomena. Although this relation is not always directly, its existence can be felt in general. In this context; Popular activity, representing a general tendency, that is to say the activity of giving some products, consisting Popular themes, has some specific social and cultural associations. Especially, in 20th Century Contemporary Architecture, some conditions, coming from Industrialization and preparing a new atmosphere strengthen more and a much more convenient area for Popular Architectural Practice is formed. Communication technologies, improved in the middle of the Century have a lot of important contributions in making this practice more effective and massive. That is to say, in other words, the Period after the 2nd World War presents some opportunities for the improvement of Popular Architectural activity in a way, even effecting today's Atmosphere. Even this improvement prevails as historicist Postmodernism in 80's. It can be said that Postwar Period has a main role in constitution of Popular reflections which are special to today's plural but at the same time chaotic Cultural and Architectural Atmosphere.

Especially, general Popular tendency, being more effective with the motivation of Pop-Art -an extreme reflection of 60's- and with the improvement of communicational opportunities, prevails in architecture with some direct or indirect reflections. In general, Popular tendency which refuses criticism or progressive logic and which is more compromising, explicit, formative and massive, realizes a lot of activities, including similar qualities, in Architectural area. In Postwar Period (50-75) that does not apply to historical themes on formative base yet, reflects daily, consumptional qualities of Pop and that is

concentrated with this thesis, some popular activities are observed on the base of Architectural names and groups.

In 50's IG's works (Independent Group's Works), responding to mechanical Urban Planning approach of Modernism and aiming to refresh Popular Urban Center; products which are presented with more Modern lines but with discourse of "the effective usage of Exterior and Popular Environment" and which are presented by Alison, Peter Smithson couple who come from the tradition of IG prevail in this extent. Besides, another important activity of the Postwar Period on Popular even Pop base is Disneyland. In this context, Disneyland, motivating entertainment, fantasy, metaphor and consumption functions that are main elements of Popular presents very interesting and effective products. On the other hand, it is required to add reflections of software technological transformations of the Period that are not only stated on the base of making Western Popular Architecture massive but also placed as concrete modeling in Popular activity. Some names such as Fuller, R. Banham, Soleri and groups such as Archigram who start with themes, aiming to satisfy simple, Popular Urban demands but in this context who improve technological, bio-technological, even utopic models, create a lot of interesting projects. Also especially, several architects such as Venturi, Stern, Moore, Rossi, Stirling, Bofill, Gehry or Hollein and their first products seem to be related with the Popular themes in Postwar Period. These architects are the prevailed Postmodernists of today's Architectural World. On this context, importance, which is given to signal architecture by Venturi on the base of making architecture -whose relations are not strong with the masses- more massive, that is to say, tendency of making familiar, ordinary forms some artistic and architectural elements, has a very deterministic role in this Period. At the same time, this tendency is a reflection of the general approach that is special to Popular, is not critical and that improves the compromise and reproducing familiar phenomena. Except dominated discourse of Venturi, other architects who are mentioned and are historicist Postmodernists of today strengthen Popular Cultural activity which aims ordinary life, description and is non-critical even though they use different methods.

Finally, all these projects and examples, motivated with the general social, political cultural, artistic and even architectural conditions of the Period constitute a very effective area. As mentioned at the beginning, this effectiveness strengthens the way, going to

Postmodernism of 80's. Anyway, effects which are created with this type of strength on today's Architectural Atmosphere that seems plural and also chaotic, are the main reasons of the choice of research's theme. In this context, it is hoped to be able to examine some concepts of today with some information which will be gained in thesis in a less cloudy perspective.

ÖZET

Sanat ve Kültür ailesinin bir üyesi olan Mimarlık ta tıpkı diğer Sanatsal/Kültürel olgular gibi kendi çağıyla, çağının toplumsal, siyasal koşullarıyla bağlantılı görünmektedir. Bu bağlantı her zaman çok doğrudan olmasa da genelde varlığını hissettirir. Bu bağlamda her zaman Mimarlık içinde tam bir kutuplaşma olmasa da genel bir eğilimi temsil eden Popüler etkinlik yani Popüler temalar taşıyan ürünler verme etkiliği de belirgin toplumsal, kültürel bağlara sahiptir. Özellikle 20. YY. Çağdaş Mimarlığı'nda, Endüstrileşme'den beri gelen hazırlayıcı bazı koşullar iyice güçlenir ve Popüler Mimarlık Pratiği için çok daha elverişli bir alan oluşur. Yüzyıl ortalarında geliştirilen iletişim teknolojilerinin, söz konusu pratiğin etkinleşmesinde ve öncelikle kitleselleştirilmesinde çok büyük katkıları vardır. Yani bir anlamda 2. Dünya Savaşı Sonrası süreç etkileri günümüze de uzanacak biçimde, Popüler Mimarlık etkinliğinin gelişmesine olanak tanır. Öyle ki gelişim 80'lerde kendini tümüyle tarihsel Postmodernizm şeklinde gösterir. Başka bir deyişle Savaş Sonrası süreç, bugünün çoğulcu ama aynı zamanda kaotik Kültür ve Mimarlık Ortamı'nın Popüler dışavurumlarının oluşumunda büyük bir paya sahiptir.

Özellikle 60'ların bir uç yansıması olan Pop-Art'ın da verdiği motivasyonla ve sözü edilen iletişimsel olanakların gelişmesiyle etkinleşen genel Popüler eğilim, mimaride doğrudan ya da dolaylı bazı yansımalarla kendini gösterir. Genel anlamda eleştirelliği, ilerlemeci mantığı reddeden; daha uyumlayıcı, uzlaşmacı, dışsal, biçimsel ve kitlesel olan Popüler eğilim mimari arenada da benzer nitelikler taşıyan birçok gelişmeye sahne olur. Henüz biçimsellik bazında tarihselci temalara pek başvurmayan; daha çok güncel, Pop'a özgü tüketimsel nitelikleri yansıtan ve bu tez çalışmasının da üzerinde yoğunlaştığı Savaş Sonrası (50-75) döneminde hem tek tek mimarlar hem de grup etkinlikleri düzeyde Popüler Kent Kültürü'nü canlandırmaya yönelik çalışmaları; bu gelenekten, gruptan gelen mimar Smithson çiftinin

daha Modern çizgilerle ama "etkin bir Dış ve Popüler çevre" söylemi çerçevesinde sunduğu ürünler bu anlamda öne çıkar. Ayrıca Savaş Sonrası sürecin önemli bir Popüler hatta Pop düzeydeki mekansal etkinliği de Disneyland'dır. Zaten Popüler'in doğasında yer alan eğlence, fantazi, oyun ve tüketim işlevlerini alabildiğine destekleyen Disneyland, bu anlamda oldukça ilginç ve önemli örnekler sunmaktadır. Öte yandan, sürecin iletişimsel teknolojik dönüşümlerinin de sadece Batılı Popüler Mimarlığı kitleselleştirme düzeyinde değil; somut modellemeler şeklinde de Popüler etkinlik içinde yer alan yansımalar sunduğunu eklemek gerekir. Yine sıradan kentlinin basit, Popüler istemlerinin giderilmesine dönük temalarla yola çıkan ancak bu bağlamda teknolojik, biyoteknolojik hatta ütopik bazı modeller geliştiren Fuller, R. Banham, Soleri gibi isimler ve Archigram gibi gruplar oldukça ilginç ürenler verir. Bu arada özellikle Venturi, Stern, Moore, Rossi, Stirling, Bofill, Gehry ya da Hollein gibi bazı mimarlar ve onların ilk ürünleri de, Savaş Sonrası Dönem'de Popüler temalarla ilişkili görünür. Sözü edilen mimarlar bugünün Mimarlık Dünyası'nın önde gelen Postmodernist'leridir. Bu bağlamda, Venturi'nin işaret mimarlığına, kitleler ile ilişkileri zayıflamış mimarlığın yeniden kitleselleşebilmesi bazında verdiği önem yani Pop-Art'ın da desteklediği tanıdık, sıradan formları Sanatsal, Mimari elemanlar haline getirip kullanma eğilimi süreç içinde oldukça belirleyicidir. Bu eğilim aynı zamanda Popüler'e özgü; soyutlayıcı, eleştirici olmayan ve zaten bilineni yeniden üreterek uyumlanmayı arttıran genel yaklaşımın da bir yansımasıdır. Venturi'nin etkin söylemi dışında sözü edilen ve çoğu bugünün tarihselci Postmodernist'leri olan diğer mimarlar da farklı yönelimlerle de olsa sıradan kentliye, aynen aktarmaya, sorgulamamaya dönük Popüler Mimari etkinliği güçlendiriyor, görünmektedir.

Son kertede tüm bu ürünler ve örnekler Dönem'in kendine özgü toplumsal, siyasal yapısından da güç alarak oldukça verimli bir alan yaratır. Bu verimlilik başta da belirtildiği gib 80'lerin Postmodernizm'ine giden yolu pekiştiriyor görünmektedir. Zaten böylesi bir pekiştirmenin, günümüze özgü çoğulcu ve kaotik Mimari Ortam üzerinde yarattığının düşünüldüğü etkiler, tezin temasının asal seçilme nedenini oluşturmaktadır. Bu bağlamda çalışmada elde edilecek bazı çıkarımlarla bugüne özgü bazı kavramların da daha az bulanık bir bakış açısıyla değerlendirilebileceği umulmaktadır.

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CHAPTER ONE

INTRODUCTION

1.1 Statement of the Problem

Culture and Art, being a very wide and great family, have consisted several different approaches, products and attitudes at the same time since the beginning of humanity. Because, human who creates this culture and art is very variable and this nature of him/her reflects on products directly. In the world, developing and becoming more complicated in time, Culture and Art whose creators are variable become more and more complex and plural. Especially, after the Industrial Revolution up to the present pluralism has reached its peak point in every cultural field with the help of Western centered social changes, modernization in its terminological definition, new concepts and theses or antitheses. In this pluralist atmosphere, after all these developments a general and essential contradiction appears = Popular Culture-Upper and in time Modern Culture. In fact, this contradiction or the dialectic association of two different approaches have always existed in art variably since the first day; but this contradiction becomes more important in today's more complicated, plural and more chaotic atmosphere. Because perception of phenomena and happenings are today more difficult with the help of natural developments or artificial motivations. Popular or non-popular cultural arguments become important instruments in such a perceptional effort.

In other words, it is required to carry the evaluations over some weak and insufficient daily judgement by perceiving of today's cultural atmosphere in a clear way, in order to understand of today's more and more complicated plural surroundings.

In this extent, a near past period, Period of after the 2nd World war, which is a turning point of important transformations -such as becoming massive, being communicational,

Third Technological Revolution- even effecting 90's in the practice of 20th Century; prevails, because it is also an area that hasn't been searched in a sufficient base in contrary with its importance and effectiveness. This thesis chooses to look to Popular Culture arguments that will help to perceive today's plural atmosphere more clearly, in the period, mentioned here from our architectural window and cross-examining phenomenon of "Popular Culture" in Contemporary Architectural Activity in the Period after the 2nd World War so these are the main concepts and themes of thesis. In this way and with this research, Popular Culture, that has some stable qualities and near origins starting with Industrialization and its by product Capitalization and whose last profile is constituted by new changes in the period of after the 2nd World War, and Popular Culture's reflections on architecture will be cross-examined in terms of these changes and the similarities, constituting by these changes and effecting today. It is thought that insufficiency of architectural studies, directly written on relations between Popular Culture and Architecture of this Period, of near past, makes the discussions and the descriptions in the thesis more important.

1.2 Purpose and Objectives

With this research, it is aimed to be able to improve a less cloudy point of view for today's chaotic/plural and Postwar Period's Cultural Atmosphere in terms of the interaction between Popular Culture and Architecture and to state this on a Historical, Theoretical foundation needed so much. With this aim, the following will be explained:

1. First of all, what social, political, economical conditions of Postwar Period, handled in this thesis are, that is to say the qualities of the Historical Atmosphere,

2. Related this Atmosphere, general definition of Popular Culture as a concept, which steps it has been crossed and which changes it has been lived till Postwar Period in its way,

3. Again related to Popular Cultural Atmosphere, in which way Popular Art Medium has improved and what kind of concrete reflections this Medium has presented in the Period,

4. Which Architectural tendencies and movements are connected with the mentioned Popular Artistic and Popular Cultural Atmosphere,

5. After all, in the light of the explanations about Popular Cultural, Artistic and Architectural Medium in general, with which main and defining criteria Popular Cultural Atmosphere become more clear in Postwar Period,

6. What Architectural tendencies, approaches, examples or products, specific to the Postwar Period with Popular themes are,

7. At last point; in which level these examples, tendencies include similarities with general Popular Culture of the Period and in which areas these examples present some similarities with Popular Culture,

8. Which effects, reaching today's plural Atmosphere, these similarities include and

9. Positive and negative results, presented by this plural Atmosphere.

1.3 Importance

With this thesis, especially in Popular Reflections of Contemporary Architecture along with studies concentrated on Postmodernism, lack of researches in the Period, stating before Postmodernism and also motivating Postmodernism with its effects, can be compansated to some extent. Lack of such researches causes a inadequancy of information about Postwar Period that includes effective Popular Cultural, Artistic expressions that also affects architecture in a concentrated way and because of this inadequancy, evaluations about today's Popular Architectural reflections generally include only historicism, presented with a very narrow perspective. In addition, the content of the limited researches, which generally includes some restricted values prevent, cross-examination of phenomena with historical, social, economical, cultural and artistic conditions of their period and this some times causes not to be able to improve more healthier and correct evaluations. So with this thesis it is hoped to decrease this inadequancy to a certain level and to be able to get some clues and inferences about today's Popular Cultural Atmosphere by taking the Popular Cultural Atmosphere of the Period as the main base, by making use of the Criteria specific to the Atmosphere and by concentrating on the less familiar Period between 50 and 75.

1.4 Assumptions

In thesis, those assumptions, being start points, will be used:

1. One of the most important descriptions about today's Popular Architectural Atmosphere is the Period, of between 50 and 75 that reaches till Postmodernist Period.

2. Popular Cultural Atmosphere of the selected Period, in other words of Postwar Period presents lot's of effective data.

3. These data consist of several components, coming from both the concept of Popular Culture that includes general historical phenomena and its type that is formed by conditions of the selected Postwar Period.

4. These data and presented results special to the Popular Cultural Atmosphere affect and even determine Popular Artistic and PopularArchitectural Medium of the Period.

5. Popular Architectural Examples of Postwar Period which are affected by Popular Cultural and Artistic Phenomena of the Period present lots of effective information about Architectural Medium, reflecting Popular themes.

6. Cross-examining of the Architectural Examples on the base of Popular Culture Criteria and on the context of relations between Popular Culture and Architecture of Postwar Period is an effective phenomenon to be able to comprehend the concepts of Popular, Pop and Architecture better.

7. Popular Architectural Examples of Postwar Period give some verbal positive and negative effects -in a dialectic way- to today's plural Postmodern tendencies.

1.5 Limitations = This thesis

1. On Architectural base, is limited to Popular reflections, presented as an opponent to or an alternative for Modern; with cross-examination of these reflections with Popular Culture Criteria and with its being chosen from the 20-year- period after the 2nd World War that is to say it is limited to the period that reaches the historicist Popular tendencies observed in 1980's. In this limitation, there is a short but comprehensive Historical/Theoretical part as a First Chapter and then there is the main part, consisting of prevailed Popular Architectural Examples of Postwar Period. Specific Architectural examples are limited to the first works in 50's; to some techno-utopic models, seeming more serious and reflecting some Popular themes and to some first products of today's Postmodernists, belonging to the Period.

2. On base of Research; is limited to literature searches; in this extent to the library of D.E.U. Architecture Faculty and the library of Architects Union in Izmir, central libraries of O.D.T.U. and Bilkent University in Ankara and to individual cross-examination of some literature. Theme of the thesis, evaluating contemporary architecture in abroad, in West, will bring literature searches; study time limited to one year will require to use only the opportunities of Izmir City and the sources of two important universities in Ankara. Especially, since architectural theme is based on sociological and cultural aesthetical values, O.D.T.U. and Bilkent University, having many works in sociological and aesthetical field, have been chosen.

1.6. Terms

Popular Culture= Popular Culture in general, is defined as a formal and explicit cultural tendency that seems to be less critical and more compromising with the system; that is more plural, enthusiastic to reach masses. In this study, after a general Historical/Theoretical description, Popular Culture is handled and prevailed with its last form, being special to Post war Period.

Popular Architecture= Popular Architecture is handled as a general attitude that reflects Popular Cultural themes in architectural base and seems like an in-system alternative to

Modern Architecture, even though there is no general and sharp distinction in Architectural activity.

Pop= Pop is described as an extreme reflection of Popular on cultural and artistic base and a general activity connecting Popular themes with the concepts of speed, dynamism, attraction, consumption and commercial logic.

1.7. Methods

This thesis is based on model of literature review. Because, the concentration of the theme on a contemporary architectural phenomenon outside of Turkey makes literature review compulsory instead of live investigations. In research, the two general universes, that is to say the general environments, are Popular Culture phenomenon and Architectural Base related to Popular Culture. Sub-universe, chosen from these general universe, is the concept of Relations between Popular Culture and Architecture in the Period after the 2nd World War. In addition, after literature searches, the prevailing and emphasized examples, having strong relations with Popular Cultural concepts will be chosen and presented. These mentioned examples will be better clarified after the review of literature obtained from the different institutions. Evaluation in every example, will be realized as the type of looking for Popular Cultural Criteria, which are constituted with the help of Historical/Theoretical Profile and are specfic to Postwar Period, one by one. In this way, at the end of each example evaluation belonging to the example will be stated. All these evaluations will be listed and analyzed totally in the general evaluation Chapter, constituting "Conclusion" and stating after all Architectural Examples. Then main inferences will be obtained from this list and analysis. This is the process or the method that will be followed in this research.

CHAPTER TWO

HISTORICAL/THEORETICAL PROFILE

As mentioned in Introduction, this post-graduate thesis, which aims to analyze the interaction between especially Massive Popular Culture and Architecture in the Period of After the 2nd World War, has an attitude that is not only rare and necessary but also safer. This attitude also hinders to stay in an insufficient, narrow point of view, that is to say it aims to deal with the subject in the historical, sociological and aesthetical limits which are related with each other and affected from each other in a whole context. Therefore Second Chapter of the thesis was constituted on this context that includes historical, sociological and aesthetical limits, determining and affecting the main Period of research, "After the Second World War (1950-1975)" and so the main theme of research, "The Relations Between Massive Popular/Pop Culture and Architecture". Also this Chapter was called as "Historical/Theoretical Profile", so that it could be perceived that the Chapter consisted of all these historical, sociological and aeshetical phenomena, related with the main Period and theme. As Second Chapter "Historical/Theoretical Profile" was planned with four subtitles which are called "Historical Atmosphere of Postwar Period", "Popular Culture and Pop", "Popular Artistic Atmosphere of Postwar Period", "Popular Architectural Atmosphere of Postwar Period". The first one "Historical Atmosphere of Postwar Period" describes the social, political and economical conditions of the Period, chosen (After the 2nd World War, especially between 1950 and 1975); the second one "Popular Culture And Pop" handles the concepts of Popular Culture, Pop that constitute the main theme of the search, with their definitions and theoretical chronologies. In the third part, "Popular Artistic Atmosphere of Postwar Period", general Popular Artistic tendencies and a specific reflection Pop-Art which are related with Popular Culture in theoretical base so constitute a subarea of Popular Culture, were searched. Finally in the last part "Popular Architectural Atmosphere of Postwar Period", general Popular Architectural tendencies of the Period and interaction

between Pop-Art and Architecture were described in a way, related with the Popular Artistic Atmosphere of the same Period. As a result, with these four parts it is aimed that all of the historical, theoretical and aesthetical limits, determining and affecting the main theme, the main Period of thesis and mentioned above can be searched and examined step by step. Because with these four parts, first general historical conditions of the Period, chosen as main Period are explained; then the main theme "Popular Culture and Pop" is described in a conceptional and theoretical way in order its relations with Architectural phenomenon can be perceived more clearly and choronogical definitions of Popular Culture is ended with Postwar Period whose social, economical profile is presented in the previous part. In this way, it is hoped that changes that are observed on Popular Culture with the influence of general conditions of Postwar Period can be understood easily. After all, another link of the chain is handled and Popular Artistic Atmosphere of Postwar Period which is affected by the concept of Popular Culture, the situation of it especially in Postwar Period and in this way which constitutes a subdivition of Popular Culture is explained. Then the last link of the chain that is to say Popular Architectural Concept of the Period which is affected by Popular Culture or Popular Artistic phenomena and constitutes a subdivition of Popular Artistic Atmosphere is stated too. Also with this Architectural part, "Historical/Theoretical Profile", Chapter Two is connected with the main Chapter, Chapter Three that searches the relations between Popular Culture and Architecture in Postwar Period on some selected and specific examples. As a result, it is thought that the chain which comes from general to specific concepts in other words from historical to Architectural ones is presented in a wide content. With this chain, including steps of historical conditions, popular culture, popular art and popular architecture each of that are the subdivitions of the previous concepts, coming from themselves, it is thought that an intensive theoretical foundation is presented. And with this foundation it is hoped that as mentioned before and in Chapter One it could be possible to search the main Popular Architectural Examples in a more healthier way. Anyway all specific Popular Architectural Examples, constituting the main Chapter of thesis, Chapter Three, will be examined with some main Criteria of Popular Culture, selected in the light of this theoretical foundation that is to say "Historical/Theoretical Profile". These selected Criteria constitute a very prevailed part of the thesis. Because in other words these Criteria present a short summary of "Historical/Theoretical Profile" and this summary will be used in cross-examining of the main theme. As a result with this way, it is hoped to achieve the aim of gaining more healthier data about the Period and even today. That is to say, achieving

this aim, stated in "Purpose and Objectives" part of Chapter One too; it could be possible to grow a more clear point of view that is not satisfied with only restricted Criteria in the comment of its own Period (between 50 and 75) and also today's chaotic pluralist Cultural Atmosphere but also analyzes the concept with general social, aesthetical and even Architectural realities or limits that it is connected to.

In this context, "Historical Atmosphere of Postwar Period" will be given as the first part of this Chapter, the Chapter of "Historical/Theoretical Profile". In this first part, as mentioned above a general outlook of social, political, economical conditions of the Period between 50 and 75 and some clues about the interaction between these conditions and Popular Culture will be presented.

2.1 Historical Atmosphere of the Period

As known, 2nd World War ended with the victory of the countries like U.S.A., U.S.S.R., England and France against fascist imperialism of Germany, Italy and Japan. At the end of the War some of the victorious countries, U.S.A., England and U.S.S.R., arranges a conference in Yalta in 1945. However, they can't take any progressive results from that conference. On the contrary some ideological differences -like Capitalist West, Communist East- appear abruptly. After the War, American and Soviet units (tribes) continue their existence especially in the Eastern and Middle Europe and strengthen ideological differences start a new Period which is called "Cold War" (Avrupa'nın Bölünmesi. 1980. Gelişim Genel Kültür Ansiklopedisi. 7. p. 189).

In such an Atmosphere After the War, "NATO" (North Atlantic Assembly) is started. NATO, which means power union of U.S.A. and Europe against East and Communist ideology, creates its opposite, East Block, in a very short time. U.S.S.R. and its political and ideological followers Bulgaria, Hungary, Poland, Czechoslovakia and East Germany which are Eastern Europe countries and are under the sovereignty of U.S.S.R. After the War sign "Warsaw Pact" agreement, start "East Block" and build another center against American Centered Western Capitalist Union (Blokların Doğuşu. 1993. Théma Larousse. 1. p. 270). As a result "Two Centered World" takes its place in history.

On the other hand while East Europe is stating "East Block" with U.S.S.R., Germany which is the land mark of Central Europe is exposed to the worst damage. In Germany, which was occupied by U.S.A. in the West and by U.S.S.R. in the East, a Period of separation starts. Consequently Germany is separated into two as West and East Germany.

That polarization which appears as West Block and East Block aims to protect equivalent defense balance but in fact it aims to protect arm balance. The fact of protecting arm balance causes more arms and production of new military defense and attack mechanisms. Therefore, especially in Postwar Period, except communicational, technological improvements and nuclear arms, many new military mechanisms appear. The most important of these are space searches. These searches and the software technological changes which are defined as miracles of technology in an idealistic way but in fact are planned to serve military aims of two blocks and to realize world's sovereignty are the most outstanding improvements in the Postwar Period. (For ex.: Observing the whole World from the space, possibility of establishing under ground and upper ground sources). These technological improvements are used by both Blocks but America leads especially in the field of improvement of technologic communicational possibilities (except space researches) (Mosco & Herman. 1978. Kitle İletişiminde Temel Yaklaşımlar. Radikal Toplum Kuramı ve İletişim Devrimi. p. 130).

In fact, America, which has more wide-spread communicational possibilities improves its effectiveness not only in that field but also in many other fields especially in Postwar Period and starts to be the center of West. There are various reasons of its being "the center". Continuously increasing population by migrations and high birth rates, that is to say great human power, rich natural resources, petroleum wealth bring America a real progress, capital gets more and more by Industrialization, U.S.A. goes a head of Europe in this Period and starts a powerful state in 20th Century. Two World Wars which appear in the first period of 20th Century cause this country, which has never been exposed to physical/economical damages of these Wars, to be more powerful. After the Second World War, because America hasn't experienced a serious damage but has increased its capital, goes a head of the countries like England and Germany, in the other words Europe which has been damaged by bombs. After the War famous "Marshall Aid" is started for allied Western countries by America. That aid makes Europe more dependent to America.

Marshall Aid has really great importance in physical re-construction of. West but it makes West Europe more and more dependent to America (Blokların Doğuşu. 1993. Théma Larousse. 1. p. 270). In the same Period, helping for both increase of its capital stock and its world wide cultural effectiveness, technological improvement which was mentioned before makes America more powerful.

America, which ends such a progress After the War and becomes the center of West, adds a considerable consumption fact to its capital -technology- defense and power relations because of its ideological attitude. Anyway because of the system, consumption has always been a main fact as the reason and the result of Capitalization, but especially in Postwar Period, America, which has been the center of West Block, makes consumption more widespread, that is to say, consumption has been an aim for this country. Some important reflections of this American Centered motivation for consumption are the increase in purchase of house, T.V, car, washing machine; a more common consumption activity with supermarkets in America than Europe and improvement of the tendency connecting the criteria of success to having a good house or car (A.B.D.: Zengin Toplum. 1980. Gelişim Genel Kültür Ansiklopedisi. 7. p. 213). These reflections, in comparison with the past, After the War, the rise of the consumption effectiveness, make America to increase its capital both in the country and in the world wide market which is supported with a communication net-work. As a result America consolidates its leadership in West. Consequently, because America is the country which plays the game according to its rules, it takes the leadership of West from England in fifties.

On the other hand, there were some countries which are against both Blocks and aim to make their own ways. These countries have been called as "Non-Aligned Nations" After the War. Some Asian countries which refuse to take place in these two Blocks and Yugoslavia form Non-Aligned Group. First, Tito (Yugoslavia), Naser (Egypt) and Nehru (India) come together in Belgrade in 1961. Later there have been several conferences of these Non-Aligned Nations: In Cairo (64), in Lusaka (70), in Algeria (73) and in Lima-Perce (75). Despite some negations, neutrality of these Non-Aligned Nations goes on being an effective power against both Blocks and especially with Latin America's participation, that movement gains a fresh breath (Tarafsızlık ve Üçüncü Dünya. 1980. Gelişim Genel Kültür Ansiklopedisi. 7. p. 203).

In the same Period the Colonies which gained their freedoms and which were supported by Non-Aligned Nations have an important place in the 3rd World. Colonialism, that had lived its brightest period between 1876 and 1900, gets weak (loses its strength) in 20th Century especially after 1st World War. It completely disappears after 2nd World War, but they have usually gained their freedoms with wars. These Colonies gain freedom and state their own governments in Asia (in fourties), in North Africa (in fifties) and in other colonies (in sixties) (Sömürgelerin Bağımsızlığına Kavuşması. 1980. Gelişim Genel Kültür Ansiklopedisi. 7. p. 196). But these Nations, which have just gained their freedoms, start to live under economical guidance -control- of West. Economical weakness of these new countries and close system of East Block create a very profitable atmosphere for West, which has been looking for new markets. As a result these countries generally become new and powerful markets of American Centered (Western) capital so Colonialism disappears but a new Period, a Period of the Economical and Cultural imperialism starts (Latouche. 1993. p. 30).

In such an atmosphere, that is to say, in Postwar Period, some separations appears in West too. America's leadership and Europe's dependence and Europe's dependence to America with its aid cause Europe to form a unity in itself. In the beginning England objects to that unity which is not against America but only aims to make Europe powerful in terms of economical base. Although its leadership was taken by America in the past England follows a policy which is close to America. Europe Community is first started by France, Belgium, West Germany, Italy, Luxembourg and Netherlands as a limited Coal and Steel Community in 1951. Later England wants to join the Community, but France which has taken up the leadership of the Community with De Gaulle, refuses England's proposal. England is accepted to the Community after De Gaulle (1969) (Batı Demokrasilerinin Evrimi. 1980. Gelişim Genel Kültür Ansiklopedisi. 7. pp. 206-207). Europe Community advances in the following years, however it assimilates main policies of the West and makes its way with America.

On the other hand, in sixties, especially between 55 and 75, more temperate policies are improved. Students' movements in West Europe (in 1968), Czechoslovakia's freedom movement in 1968 which is concluded with occupation of the Soviet Unions and first serious rebellion of black people after the abolishment of slavery in America are some

important acts of freedom in that period (2.Dünya Savaşı'ndan Bugüne Fransa. 1993. Théma Larousse. 1. p. 315; Doğu Avrupa: 1948-1975. 1980. Gelişim Genel Kültür Ansiklopedisi. 7. pp. 192-193). Common reason of all these hopes of freedom is the same reactions from the systems which have started to fail and pressurize real freedoms after twenty years of the beginning of 'Two Blocked System'. These reactions and movements have usually disappeared in a short time but especially in the countries which have been placed in a block; they have brought some democratic gains and at least have reminded "questioning" with the help of temperate Atmosphere of sixties.

Despite some attacks for freedom in sixties, their positive results and some Colonies which gained their freedoms, Two Blocked System turns to its original routine in seventies. Because neither of those ideological structures could renew themselves and economical, cultural effects of West World rise with the help of communication technology in the countries which just gain their freedoms (Latouche. 1993. pp. 30-38). But this system doesn't continue long because in eighties as we know East Block collapses with dissolution of U.S.S.R. and Two Blocked System leaves its place to a new one and Western Centered system starts.

As a result, it can be said that social, political and economical nature of the Postwar Period (After the 2nd World War) -with all its improvements and changes- has affected Cultural Atmosphere of the Period and it naturally has affected Popular Culture which is the main theme of the research. These effects can be summarized as follows:

1- In Postwar Period despite East Block, effect of West as an economical imperialism causes Western Popular Culture become more wide spread so this Culture starts to be a mass movement or a mass culture (Latouche. 1993; Oskay. 1978. Kitle İletişiminde Temel Yaklaşımlar. Popüler Kültürün Toplumsal Ortamı ve İdeolojik İşlevleri Üzerine. pp. 170-171).

2- Besides in Postwar Period, America's leadership in West affects "Western Popular Culture" which has started to be a mass movement becomes an American Centered Western Popular Culture (A.B.D.: Zengin Toplum. 1980. Gelişim Genel Kültür Ansiklopedisi. 7. pp. 212-213; Jacobs. 1961).

3- As a result of this, in other words because American Centered Western Culture is made widespread all around the World, some qualifications like being consumptional, commercial, market trader, formal and entertaining become more popular (Adorno. 1991; Arendt. 1961. Culture For Millions. Society and Culture. pp. 43-52; Latouche. 1993;). That is to say, American Centered Popular Culture, being a mass movement starts to present such qualifications more.

4- Since West achieves technical transformation which took place in Postwar Period more efficiently than East Block, it can make that American Centered Western Popular Culture more widespread. In addition, that American Centered Western Popular Culture starts to show more mediatic, communicational features with the effect of new technologies (MacLuhan.1978. Kitle İletişiminde Temel Yaklaşımlar. İleti İletişim Aracının Kendisidir. pp. 85-103; Mosco & Herman. Kitle İletişiminde Temel Yaklaşımlar. Radikal Toplum Kuramı ve İletişim Devrimi. pp. 103-139).

5- With the motivation of economical imperialism, mentioned before that Popular Culture, which has been made widespread with communicational possibilities, becomes effective especially in the Colonies that just gained their freedoms and in 3rd World except East Block countries (West can't Affect them because of their closed economical system). That activity causes serious cultural identity problems in those new Independent Countries whose cultural and political structures are very different from West (Özbek. 1994. pp. 31-93; Sarti. 1978. Kitle İletişiminde Temel Yaklaşımlar. İletişim ve Kültürel Bağımlılık ve Yanlış Bir Kavram. pp. 139-163).

6- For these cultural problems, some important critical solutions and proposals, similar to those freedom hopes in sixties, are developed. Besides even positive results of Popular Culture (as making mass culture relations strong) are motivated. Despite those attempts, imperialist and consumptional American Centered Popular Culture ensures its effectiveness all around the World.

As a result, it's obvious that, effects and reflections of political, social, economical conditions of Postwar Period to Popular Culture Atmosphere are clear and even steering. Sum up, it can be said that those historical conditions mentioned till now produce an

American Centered Western, consumptional, communicative, widespread activity and this makes the concept of Popular Culture, American Centered, Western, consumptional and communicative too. Therefore, as mentioned at the beginning of the Chapter, "Historical Limits" have an effective place in identifying Popular Culture and Architecture relations of the Period with their social realities.

In this way, since the interaction of Popular Culture and Architecture can be analyzed with a wide point of view, in the second part of "Historical/Theoretical Profile" that is to say in "Popular Culture and Pop" Chapter, Popular Culture will be examined with its theoretical meaning, content, development in the history and type in the Postwar Period. It is hoped that information, gained from this part -like the ones, gained from Historical Atmosphere- will be useful in analyzing the relations of Popular Culture and Architecture After the 2nd World War.

2.2 Popular Culture and Pop

In this second part of "Historical/Theoretical Profile" the concept of Popular Culture, definition of this concept, its history with Pre-Industrialization and Post-Industrialization expansions, its recent wide-spread structure which was formed especially with communicative possibilities in Postwar Period, that is to say Postwar Period form of Popular Culture which is affected by social, economical conditions of the Period, explained in the previous part. Last Pop variation of Popular Culture will be handled. All these expansions, as claimed in Historical Atmosphere, are expected to be assisting in understanding and analyzing the relations of Popular Culture, being wide-spread and Architecture After the 2nd World War. In addition, it sould be told that "Popular Culture Criteria" which are going to be used to analyze all Architectural Examples in Architectural -main- part of the thesis will be constituted with the information, especially gained from this part. In this content, as the first subtitle "What is the Popular Culture?" part will be given.

2.2.1 What is Popular Culture?

The word "Popular" is derived from the words like "Populous" from Roman and "Populace", "Population" from English. In its most general dictionary description,

"Populace" means the public, the common people; "Population" means people, inhabitants, festival, settling. Therefore the word "Popular" means something that is preferred by every one, is special to public, is affordable for everyone, is cheap and something that can be understood by the common people (Population, Popular. 1992. Redhouse Dictionary. p. 433). The words "Popularity" and "Popularly", derived from the word "Popular". In that sense, "Popularity" (noun) means being Popular and "Popularly" (adverb) means in a way that is preferred by everyone. Although the words "Popularize" and "Populism", which can be explained as giving a form to the politics that is esteemed and understood by everyone, mean to follow and to defend Populist policies, having historical traditions; especially in recent periods these words have a hidden (second) meaning as becoming a public today. For this reason, the word Popular, sometimes has the some content and vibrations with this second meaning of the word "Populism".

The word "Popular" is defined as something suitable to the taste of lower class people or as a favorite person, work or activity in the Encyclopedia of Larousse. In the same Encyclopedia, "Populism" is limited as a basic way of politics whose origin is from the first political organizations but that was originated as a concrete political movement formed by the movements in Russia in 1870's and a political party that was started with the coalition of agricultural foundations in the U.S.A. in 1890's. In idealistic context, it can be claimed that this political attitude means to serve for the benefits of the public and it has been wide-spread in many countries like Latin America, Turkey and East Black countries except U.S.S.R. in 20th Century (Halkçılık. 1986. Büyük Larousse Sözlük ve Ansiklopedisi. 10. pp. 4977-4978). However, in that sense, Populism finds its idealistic meaning and function. In fact, as just mentioned, starting from the second half of 20th Century, nearly in every country but especially in "Underdeveloped -with the Western terminology- Countries" and in some of the 3rd World Countries which just gained freedom, Populism started to be symbolic or increase of symbolic Populism caused some political formations to be false supporters of the public. Therefore, Populism has joined and taken place in political literature like that. The word Popular was explained as "Popular Sovereignty" or "Popular Domination" in the "Encyclopedia of Social Sciences" and 'Popular Sovereignty' was defined as public's authority of giving decisions in a country. In the Encyclopedia it is explained as: "Popular Sovereignty is a general and basic approval for everything that a politician wants to convince people." This may be interpreted as persons' having the chance

of doing everything they want. That is to say being Popular has been related to the public's wishes and realization of these wishes. But the Encyclopedia also points out another meaning that Populism gained: "This doctrine which has produced by democracy can also be a good mask for a opportunist." That is to say, the whole of this real freedom, the concept of public authority and Popularity (that includes all of these concepts) can be used to legalize their attempt of producing low quality products and profiting from them (Johnson & Seligman. 1957. Popular Sovereignty. Encyclopedia of Social Sciences. 11. pp. 239-240).

The word "Popular", coming before the word "Culture", adds its own meanings to this word which originally means ways of living every society have and each kind of activities that are got later and that require a specific labor (Latouche. 1993. pp. 54-60). So each concept which culture includes start to be Popular. As a result in its the most general description "Popular Culture" can be defined as a Culture that can be understood and, preferred by the majority of the public and assimilated easily in terms of quantitative and qualitative bases. In addition, it is a Culture that is moderate but not radical and that produces daily livings. In that case "Popular Culture" is as old as the origin of Culture. It has lived with Cultural (facts) which are called as "Upper Culture" by some theorists (Adorno. 1991; Horkheimer. 1986; Lowenthal. 1978; Oktay. 1993). These Cultural forms has been appreciated by the minority of the public. They aren't based from ordinary people and they can't be achieved easily so more educated people produce and use it. In other words, with the beginning of the Culture Popular Culture which is moderate and daily and which can be achieved and understood easily has existed with a conflict between Upper Culture - Popular Culture. This main conflict has been observed in different ways throughout the history and has reached today by changing. It's clear that, this main conflict has an effective role in understanding the fact of "Popular Culture" and as claimed in "Introduction", it's better to handle the fact as a dialectic wholeness formed by this main conflict.

As a result, Popular Culture will be handled as a historical tendency that will be based on Industrialization and will be expanded on Pre-Industrialization, Post-Industrialization and especially communicative transformation Periods. That is to say, history of Popular Culture will be explained.

2.2.2 History of Popular Culture -As a Concept-

Popular Culture is quite old and it has an equal historical back ground with the Culture as claimed in the previous part, "What is Popular Culture?". Popular Culture has continually changed in the dialectic conflict mentioned before. Although its historical process has usually been identical, it started to change its direction with Industrialization. In that sense, it has added many transformations to some of its main qualifications and with these transformations it started to build its recent form After the 2nd World War. In other words Popular Culture, which keeps its qualification of addressing community, has continued using real intelligence less than Upper Culture productions, ignoring critical and questioning side of intelligence, being formalist and being open to some Populist attitudes. At the same time, Popular Culture that keeps its other main concepts (in a dialectic context) like communicating with the public, making the connections between the public and Culture more powerful especially despite the Populist policies, saving the Culture from elitism of Upper Culture, connects all these concepts, all its main meanings and qualifications to the concepts of being more entertaining, commercial, consumptional, materialistic, formalist, urbanized and wide-spread all around the World with the help of advanced technologies in the Period of After the Industrialization therefore, Popular Culture, consisting all these meanings, has changed its characteristics of being local and even folcloric before Industrialization to being a world wide social body with the help of the new realities, mentioned here, in the Period of After the Industrial Revolution. In addition, by its main concepts, Popular Culture that has gained its recent form after Industrialization has a Western and especially in 20th Century American Centered Western effectiveness. In the second part of the 20th Century, that is to say, in the Postwar Period Popular Culture has improved all these qualifications with new communicational technologies.

As a result, historical development of Popular Culture will be handled in detail in this part. In this context, first Pre-Industrialization Period will be explained.

2.2.2.1 Popular Culture Before Industrial Revolution

In fact Industrial Revolution and its product Capitalism have given Popular Culture its recent form and have been a real turning point. However some main characteristics of

Popular Culture and some main relations with Upper Culture in a historical dialectic conflict are acceptable for Pre-Industrialization Period too and it's necessary to be familiar with Pre-Industrialization Period in order to understand the difference that was erected by Industrialization. In the long historical period before Industrialization, some main qualifications of Popular Culture like not giving importance to intellectualism much, being formalist, descriptive, having a tendency towards society-culture relationship, carrying out a social democracy despite Populist tendencies have an important place.

In that sense while giving main differences between the philosophies of Aristotle and Platon in Greek Civilization the main conflict between Popular Culture and Upper Culture becomes a rather characteristic starting point. Because Aristotle's "subjective intellect" in philosophic language means an approach which is based on a conscious imitation; related to the results and it emphasizes subjective assessments not objective ones. This approach brings about a way of thinking which has a tendency towards classification and appears in "Enlightenment Period". This way of thinking is the source of today's Popular Culture. On the other hand, Platon prefers to make assessments according to objective, universal values and accepts a qualitative, critical and "objective intellectual" way of thinking instead of a formal, methodological one. According to him intellectualism has a meaning with its pure form not with its effectiveness in taking results. In that sense, Platon's attitude has been a base for the "Modernist" Cultural tendency which was called Upper Culture (a false and limited term) and which was opposite of Popular Culture. The difference between Aristotle and Platon can be thought as the first example for the difference which was defined as main dialectic Cultural conflict. One of the famous Marxist theorists of 20th Century, Horkheimer claims that Socrates has an important role in that conflict because, he adds, Socrates consolidates critical and universal approach with subjective and personal values (Horkheimer. 1986. pp. 55-60). This may be a quide to take dual characteristic of the culture and life as a whole.

After Greek Culture especially while Christianism was becoming wide-spread, religion, has created both positive and negative effects in the sense of that main conflict. According to Horkheimer, Christianity in West is a fact which has spiritual ideals and offers a general theory of human-love. In that sense, it is close to the approach of Platon's theory which is objective and not formal. However that same Christianism has created a dogmatism which

has refused real critical intelligence and lasted during the Middle Age. In other words, this is close to exaggerate pragmatist, subjective intelligence that was supported by Aristotle. In that sense Middle Age and religion have really had an important place in historical process of the concept of Popular Culture (Horkheimer. 1986. pp. 150-1529). Popular Culture, here, hasn't taken its Post-Industrialization form yet. However that Period has had some certain effects in driving it away from being critical and making it extrovert.

On the other hand Western characteristic, which was explained in "Historical Atmosphere of Postwar Period" has been clear with the efforts of Missionary and Colonialism. That is to say, although Western form of formal, subjective and less critical source of Popular Culture appeared in a completely different culture, it starts to show its effects in the World in that Period (Latouche. 1993. pp. 17-30). The definition of Popular Culture has had an important argument of being a social body After the 2nd World War and those effects, mentioned above, are the first signs of that argument.

In Middle Age, when the activity of Popular Culture is gaining power in being harmonious with religious effects and starting to spread in the World, Feudalism (way of living after nomadism) develops considerably and it affects the concept of Popular Culture. Popular Culture starts to have some folcloric features in the basis of large social groups especially living in the country and earning their living from agriculture. That is to say, by keeping its main characteristic coming from the conflict between Aristotle and Platon which has been Popular during the long Feudalism Period, it has been a product of rural majority, a "Public Culture" (Adorno. 1991). It hasn't been identical with the social body of the city yet. There was a city life in Middle Age but middle class didn't exist in Feudalism. As a result an Industrialized Popular Culture hasn't appeared yet. However Folc Culture, which was the most Popular Culture of Pre-Industrialization Period has been a source (base) for Popular Culture of Post-Industrialization Period. Famous Culture theorist Raymond Williams claims that today's Popular Culture has two main bases. He adds that one of them is market of bourgeoisie, political system of Industrialization, being a social body and he says that other one has originated from the effects of late Folcloric Culture forms (Williams. 1993. p. 249). On the other hand, according to some other theorists, Popular Culture (in the format of Folcloric Culture) includes more critical themes than Popular Culture of Post Industrialization Period. In that sense, one of these theorists, writer, researcher of Popular

Culture, Ahmet Oktay claims that Folcloric products show daily life directly, keeps their authenticity so they include protesting elements too. However he doesn't praise Folcloric products just because they belong to the public. Oktay, only says that Folcloric products have theoretical-practical consciousness.

As Feudalist system, which gives chance to the development of Folcloric Culture, gets weak, that is to say, as middle class gains power, balances start to change. At this point, Enlightenment Period causes some differences in Cultural field. In the Period starting with Descartes, improvement of analytical philosophy causes quantitative, objective and classifier characteristics of Popular Culture to become sharp and despite some very important positive sides of it, analytical characteristic of Enlightenment gives rise to some critiques by some theorists of Culture (Adorno. 1991; Horkheimer. 1986). On the other hand analytical attitude which is a product of Enlightenment contributes to Popular Culture and first signs of Post Industrialization Popular Culture appear with bourgeoisie. Because Popular Culture starts to be characterized by city life, middle class people so it moves away from being rural and it is no longer a public culture. First Popular supplement novels, magazine articles, magazines and making easy, pocket novels from serious works are first examples of this. These appear with the changes in literature in 18th Century (Lowenthal. 1961. Cuture For Millions. A Historical Preface to the Popular Culture Debate. pp. 28-42).

In that period, West starts to be more effective on Popular Culture, because it becomes more Industrialized, more Capitalist and starts to make Western Popular Culture wide spread. In that sense we concentrate on the motivation of Western Popular Culture in this research. However a critical point of view about Western Popular Culture and its effects are never lost.

As a result after summarizing the progress of Popular Culture in Pre-Industrialization Period, it will be presented its characteristics in Post-Industrialization Period and its new relations with Modern Culture in the following part titled "Modernization Coming with Industrialization and Spreading Popular Culture". This part will be followed by a last part in which communicational improvements of the middle of 20th Century and Popular Culture as a social body will be analyzed.

2.2.2.2 Modernization Coming with Industrialization and Spreading Popular Culture

Industrialization, starting with the discovery of steamy machines in 1765, Capitalization and Modernization Period changes the world's system and Culture by abolishing Feudalism. Passing from the country to the city, bourgeoisie's gaining power, Industrialization, being massive and calling Upper Culture as Modern Culture change Popular Culture as a massive, consumptional and a more entertaining Culture. It gains its recent meaning against Modern Culture.

Post-Industrialization and Post-Capitalization Periods can generally be studied in two parts: Early Capitalization Period-Liberal Period (18th and 19th Centuries) and Late Capitalization Period (20th Century). Although these periods have main characteristics of Capitalization in common, they also have some differences. Especially Capitalism which depends on production/profit base and capital has kept its structure since Liberal Period. However Early Liberal Period, just after the Industrialization, has more freedom than Late Period. In fact, the new system of the World, especially in the very beginning, gives a promise for "real personal freedoms" to the middle-class and this diction causes a relative freedom by compensating the negative sides of Capitalism. This is Modern Culture, which is defined as the follower of more critical Upper Culture. Because, as a new concept Modernism (with its ideal form in Post-Industrialization Period) represents real freedoms especially in the beginning. Thus, freedom pronounced as parallel to Liberal Period, in which positive form of Modernism was taken into the agenda and it is especially valid in the business world, that is to say, Capitalist System provides business opportunities for everyone throughout the World so Colonialism gains power. Horkheimer, one of the starters of Frankfurt School which has been one of the most important schools of critical sociology, explains relatively free atmosphere of Liberal Period as:

> *"Devastating attitude of Capitalism is not so severe in Liberalism, because although it contradicts with their daily benefits, the merchants, who have been the products of Capitalism, still keep some quantitative values like continuity of the family and inheritance that is going to be left to the coming generations."* (Horkheimer. 1986. p. 153).

Another theorist Habermas claims that in Liberalism the new system gives a promise of a wealthy life, but this promise disappears in the following stages and Capitalism can only promise for social security (Habermas. 1993).

In fact, with the beginning of Late Capitalism Period in the end of 19th Century, the promises of a wealthy life and freedom start to fade-away. Capitalism improves protective precautions especially with the decay of the Empires and a more strict Capitalist economy appears in the World. As the dictions of "real personal freedom" fail, that improvement result in leaving implicit way of thought in the Late Period (Horkheimer. 1986. pp. 158-168). In addition in the 20th Century, communicational form of technological improvement strengthens mechanical action which causes moving away from the positive approach of Modern Culture.

On the other hand, the concept of Modernization, which replaced Upper Culture and started to be degenerated in the Late Period (20th century), must be emphasized here. According to some theorists the beginning source of Modernism, which has been one of the most important phenomena of the 20th Century, goes to the Enlightenment Period, but in this research Modernism will be analyzed on the base of its relations with Popular Culture. According to these theorists it means "to seize the time" (Adorno. 1991; Callinicos. 1990; Horkheimer 1986). Since Modernism is seizing the time and accepting the new technology it becomes more important especially in Post-Industrialization Period, because Industrialization and technology makes a great improvement and rational logic, which has developed and spread day by day, was attributed to Modernism. However, it can be said that, Modernism and Modern Culture, have been a Cultural formation, which replaced Upper Culture in Post-Industrialization Period and reflected the most objective values in Western Capitalist System. That is to say, technological improvements and mechanization are very important also for Modern Culture but it can vbe said that a kind of balance is provided by critical themes or Modernism, with its ideal form, uses technologic rationalism in finding solutions for human's problems and the products which aim this concept are the examples of degeneration. If the fact is approached like this, it will be easier to understand the strength of Popular Culture. Because rationalism, concentrated by Enlightenment but became effective with Industrialization is close to Popular Culture on the abstract base even though it seems to be close to Modern Culture on the concrete base, that is to say it can be

said that rationalism improves Popular Culture as being conditional, result taking and accepting the present situation. In other words the existence of concrete form of rational positivist logic in Modern Culture but the existence of its abstract form in Popular Culture can be accepted as a main Criterion in the differentiation between Popular Culture and Modern Culture.

Thus, Modernization and Capitalization in Post-Industrialization Period has changed the concept of Popular Culture in the way of strengthening its main qualifications and adding them some very important tendencies of Industrialization and Capitalization. In that sense, less critical, external, descriptive, subjective approaches coming from Pre-Industrialization Period and the attitude that strengthens the relations between the public and the Culture, have been kept and even made more powerful. In fact the estranging attitude of Capitalism, which puts the individual in a secondary position and deters the workers from understanding the production system as a whole, strengthens Popular Culture's concepts of being subjective and external. Besides, this estranging and mechanic attitude isn't restricted only with business area (life) but it also dominates social and cultural area, therefore non-critical attitude of Popular Culture becomes more powerful. In fact mechanization is inevitable for Industrialization but, as Horkheimer claimed in his works, it causes quite negative effects to make it dominant for all social-cultural life (Horkheimer. 1986). In that sense Habermas criticizes the domination of mechanization logic in every field but he also says that rationalization contains domination in practices but a positive rationalism brings about the concepts of freedom and communication without domination in social life and it gives rise to the spread of productive powers and technology in technical field. Habermas claims that a real rationalization may create positiveness in every field and thinks that there is a more critical rationalism in Modern Culture. However, in the end he accepts that rationalization in technical field is spread over social and cultural fields too and this creates negative effects (Habermas. 1993).

On the other hand, during Capitalist Period in Post-Industrialization, the general conflict between Critical Culture and Popular Culture, which goes ba k to Greek philosophy, gains a more important format. That is to say, Popular Culture's becoming different from Folcloric Culture in Post-Industrialization Period and its becoming a product of the new class of the city and its gaining a place between Public Culture and Modern Culture have

been the most important appearances. Ahmet Oktay emphasizes this too and he lists the differentiating qualifications of Folcloric Culture-Popular Culture-Upper (Modern) Culture qualifications as:

-FOLCLORIC CULTURE-

1- It has a simple form.
2- It has a structure which can be transmitted by every kind of sense or tradition.
3- It's anonymous.
4- It includes and transfers the appraisals of the group it comes from.
5- The production aims at the consumer.
6- It's usually free for every one.

-POPULAR CULTURE-

1- It's half-complex in shape.
2- It's transfer is indirect as the environment and the technology.
3- It had a known source or producer.
4- It reflects the cultural values and traditions as new formulas.
5- The production aims at the consumer.
6- It is quite cheap but not free.

-UPPER CULTURE-

1- It has a complex form and aesthetical criteria.
2- The consumers are well-educated people so the work itself is the device of transmission.
3- It has a famous creator.
4- Its first evaluation is made by the groups which have high aesthetic feeling or a group of critics. It forms schools of art and small groups.
5- The product (work) has appeared with an intellectual and artistic effort of the creator in a creation period. Therefore it only aims at the people who will spend the same effort.
6- The product is usually expensive and valuable (Oktay. 1994. p. 21).

In this list, besides new differences between Popular Culture and Public Culture, some differences based on conception between Popular Culture and Upper Culture like Popular Culture's being less complex in content and form, Upper Culture's being perceived by more educated people and Upper Culture's (Modern Culture's) reflecting real contents of freedom, are emphasized effectively. This positive approach of Oktay which attributes a mission to Upper Culture can be thought as a continuation of critical-Marxist ideas. On the other hand, according to Raymond Williams, new Popular Culture of Post Industrialization Period starts to be more effective than both Public Culture and Modern Culture and causes Modern Culture, which belongs to a certain group of people, to be in the minority (Williams. 1993. p. 250). In addition, this Popular Culture presents itself not only with the effects coming from the Folcloric structure of Pre-Industrialization Period but also by presenting concrete Folcloric products in a Popular meaning. Popular Culture realizes new Popular presentation by using Upper-Modern Culture products of Pre and Post-Industrialization Periods. Therefore, Popular Culture with its new position, doesn't only produces new, original products but it also uses the products of Folcloric Culture and Upper-Modern Culture by transforming them in a Popular sense (Horkheimer. 1986; Oktay. 1994. pp. 18-20). This is one of the reasons of the effectiveness of Popular Culture against Folcloric Culture and Modern Culture, in other words it is the activity of Popular re-transformation.

Popular Culture, which gains power by presenting other Cultural products in a Popular meaning, values its entertaining side by combining it with the consumptional logic supported by Capitalism and this leads to Popular Culture's moving away from the questioning logic. In that sense social theorist Hannah Arendt claims that the Culture is destroyed by this way since it's considered as a consumable concept like other consumptional products. He criticizes this entertaining and consumptional side of Popular Culture and claims that the Culture must be a permanent fact. Although Arendt says that demands for real freedom are transmitted by Upper-Modern Culture, she also emphasizes the snobbish, elitist elements of Upper Culture both in Pre-Industrialization and Post-Industrialization Periods (Arendt. 1961. Culture For Millions. Society and Culture. pp. 43-52). That is to say, elitist snobbery shows another side -face- of Upper Culture like the exaggeration of mechanization logic in Post-Industrialization Period. In that sense, it's necessary to approach the concept of Upper-Modern Culture more critically.

In this perspective, aiming to approach Popular Culture more positively, a researcher Meral Özbek (in her book titled "Popüler Kültür ve Orhan Gencebay Arabeski") asks some questions like "Do the qualifications of freedom and resisting dominant ideology belong only to the Upper Culture as Frankfurt School and humanists claim? "Doesn't Popular Culture have any function except hanging on and showing conformity?" and the answers of these questions concentrate on democratic possibilities of Popular Culture (Özbek. 1994. p. 62). It must be admitted that Popular Culture, which aims at the majority and includes a quantitative democracy, has been more effective in the public and the culture relations also in Post-Industrialization Period.

However, when making a general evaluation about Popular Culture-Upper (Modern) Culture relations of Post Industrialization Period, being careful about the critical Marxist approach of the 20th Century, which ignores the elitist side of Upper-Modern Culture and the Popular Culture's closeness with the public, seems as a compulsory. Because Popular Culture has participated in strengthening the communication between the public and the Culture, which was ignored by Modern Culture. However, accepting the relative concept of democracy created by Popular Culture doesn't mean to ignore its conformist, consumptional, mediatic formation in Post-Industrialization Period and its being massive by the effects of American Centered Western activity. It must be also remembered that massive characteristic have depressed the questioning and opposing elements in many parts of the World.

On the other hand some Marxist theorists (Adorno, Horkheimer, Lowenthal, Habermas, Arendt, etc..) take the concept of Upper Culture as the only area which contains criticism and they reduce Modern Culture (which replaces with Upper Culture) to Popular Culture. In this context, the definitions developed in Post-Industrialization Period claim that the Culture differentiates as Modern Culture and Popular Culture especially in Post-Industrialization Period and the questioning themes of Upper Culture are transferred to the Modern Culture. These definitions, which represent opposing ideas, sometimes exaggerate the affirmation of Modern Culture and ignore its degenerated forms. In that sense although the thesis of Marxist approach which claims that Upper Culture contains more critical concepts, is accepted; a suspicion preserved about its attitude which lowers all Cultural activities in Post Industrialization Period to Modernism. It is diffucult to accept its negative

attitude towards Modern Culture. However, it mustn't be forgottan that some definitions of the system ignore the characteristic of Modern Culture which sometimes moves away from the individual. As a result, it is thought that it's better to accept the differentiation between Popular Culture and Critical Culture as a dialectic conflict in a long historical period and naming a more Critical Culture as Upper Culture of Pre-Industrialization Period and calling it as Modern Culture in Post-Industrialization Period because it was concentrated on the term of "Modernization". It seems appropriate to take Popular Culture as a main, continuing formation which hasn't differed in Post-Industrialization Period. However the degenerated examples of Modern Culture caused by its mechanization logic and elitist attitudes, must be accepted. That is to say to try setting up a dialectic evaluation mechanism both for Popular Culture and Upper-Modern Culture, seems the best and the most useful way.

Main themes of Popular Culture of Post-Industrialization Period and its concepts in the context of the differentiation between Modern Culture and itself have transformed in the sense of being massive, commercial and technologic. These transformations give its recent form and its form in Post-Industrialization Period, because Popular Culture which had a local and Folcloric characteristic in Pre-Industrialization Period (because of the restricted communication), becomes massive like other Industrial products of the Period and this changes Popular Culture completely. It starts to be called as "Mass-Culture" (Arendt. 1961; Adorno. 1994). The activity of making massive gives its best examples with supplement novels (newspaper serials) magazines, adventurous books and operettas. On the other hand, the concept of being massive makes Popular Culture wide-spread (by making it destitute in content) and it also strengthens its relations with the public quantitatively. In the 20th Century Popular Culture increases its effectiveness with the improvement of new communicational technologies like radio, movies and computer systems and naturally the term "Mass-Culture" starts to be used more widely in this Period (Mosco & Herman. 1978. Kitle İletişiminde Yaklaşımlar. Radikal Toplum Kuramı ve İletişim Devrimi. pp. 103-139). That is to say the concept of being massive reaches its highest point. In this context, it must be remembered that new Popular Culture is exactly a product of the working middle class in the city. On the other hand, Popular Culture starts to be consumed with this recent form of it. That is to say extreme positivist attitude of Capitalism, which has been dominant in Cultural area too, causes products of Popular Culture to be consumed like other consumptional products and as Arendt claims this brings about a "consumption culture".

Then, consumption, joining Popular Culture, which is usually less-critical, transforms it in the sense of being commercial. Especially in the 20th Century, America takes up the leadership of Capitalism and gains power and this seems to cause consumptional Popular Culture to be more powerful (see pp. 8-9). This attitude of perceiving Popular Culture as a consumable object forms one of the most important dilemnas of Postwar Period and contemporary life.

In addition, as mentioned in "Historical Atmosphere of Postwar Period", Popular Culture has been widespread and massive in the World by taking place in a Western and American Centered Western activity of the 20th Century. In Post-Industrialization Period, local Popular Cultures of all regions in the World which this concept enters, have had important changes but, as explained before, because West and America have become a great source of power, it is thought that it is more necessary to handle with this American Centered Popular Culture. Therefore, in the whole research and in the Architectural Examples of the main Chapter, American Centered Popular Culture has been expanded by keeping the critical point of view.

As a result, after analyzing all of the transformations of Popular Culture in Post-Industrialization Period and in the 20th Century and its relations with Modern Culture, the Postwar Period which is the main part of the research comes. Thus, in the following part of the theoretical history, Postwar Period and Popular Culture's gaining a massive characteristic with communicational devices are going to be handled.

2.2.2.3 In Postwar Period Communicational Devices and Massive Popular Culture

Capitalism, starting 20th Century with improvements and living its "Late" Period seems to start spreading its American Centered Western Popular Culture in the World After the 2nd World War. Being a social body has already been one of the features which defines Popular Culture most clearly but, great communicational change (transition) in technology, passing from hardware technology to software technology cause American Centered Western Popular Culture to be transmitted to many parts of the World more easily and effectively (Mosco & Herman. 1978; MacLuhan. 1978. pp. 85-103; Mattelart. 1992. Medya Dünyası. İletişim ve İletişim Araçları: Tehlikeli Bir Konu. pp. 17-23). Therefore West and

America become more powerful in making their Popular Culture wide-spread with new and software technologic devices.

In that sense, space searches (by both Blocks), starting with NASA -American Space Organization-, flight tests, travels to the moon, computer networks, electronical information and observation networks, invention of TV after cinema and radio, a powerful media, some Wars for power between West and East and effectiveness of West's Popular Culture are important improvements which define Postwar Period (see p. 8). These improvements can be assessed in different ways to understand Popular Culture which is based in analyzing Architectural Examples. Many theorists of communication, especially coming from Industrialized, Capitalist, American Centered system, naturally take those improvements positively. Marshall MacLuhan, one of the most important of those theorists, claims that soft-ware transition starts with the discovery of electricity and this transition causes figures to be given at the same time, not by following each other. He adds that it has a formative and a creative characteristic. Movies, TV and other public communication devices are good examples, because they really make every object and cultural form to be animated. According to Macluhan this animation shows the importance of new, communicational software- technology and Popular Culture, because this technology is not only a formative and quantitative transition but also a qualitative and inclusive one. In that sense, MacLuhan, claiming "Message is the communication device" points out that new communicational technology has a vital importance with qualitative, semantic transitions and Popular Culture, being a social body with technology, has an effective role (MacLuhan. 1978). It's true that new communicational technologies has animated Cultural forms and created a totality in Art. However, he ignored the reality that only mechanical function of the way of thinking has changed and a more formative, external attitude has been motivated. In addition, it's very difficult to accept only positive sides of Popular Culture because this improvement caused the ignorance of critical intellectualism.

On the other hand, some more critical approaches were developed for those communicational improvements and Popular Culture which had been a social body with those improvements. As usual, Marxist theorists approach to that technological transition with reservations. What is more Neo-Marxist theorists Vincent Mosco and Andrew Herman define the new communicational technology which consists of computer system,

communication satellites and visual media as power devices of Western Capitalism. That is to say, it is the only reason for existence of that technology. Mosco and Herman point out military, political, economical aims of technological activities that are presented as "protective" efforts. In that sense, communicational devices and Western Popular Culture serves American Centered West to consolidate its power throughout the World. The World, here, includes less developed countries, in other words old Colonies and 3rd World. According to Herman and Mosco, especially 3rd World is completely open to Popular Cultural effects of West. In that sense, 3rd World countries that are called "surrounding countries" are exposed to the effects of Popular Culture. These effects are quaranteed by communicational devices (Mosco & Herman. 1978; Latouche. 1993).

It can be said that it's quite difficult to refuse most of the ideas that Herman and Mosco's Neo-Marxist critical approach includes, because America (gaining power in 20th Century) and West (under America's leadership) start to spread their easy, formative Popular Culture abroad. What is more Popular Culture gains its recent meaning in that way and takes a quite important place. The imposition of that kind of Popular Culture on 3rd World countries (without questioning or discussing) causes serious Cultural identification problems and disappearance of local Culture in those countries. However, it can be said that it's impossible to claim that those countries have a complete passive characteristic. Old Colonies, that have just gained their freedoms, are economically powerless so they are open to economical dependence but local centers of power and profit that can be integrated with West are mostly responsible for interaction with Popular Culture. That is to say American Centered Popular Culture is on the scene again but local elements that can be integrated with West shouldn't be ignored (Sarti. 1978; Özbek. 1994. pp. 35-47).

These are some assessments about communicational technological transitions which caused Popular Culture to become a social body. It can be said that communicational technologies, which caused Popular Culture to be mediatic but didn't create an objective or critical change, will give some important clues in analyzing some Architectural Examples. After the part called "History of Popular Culture as a Concept", the third and last part of "Popular Culture and Pop" that explains "Pop", a reflection of Popular Culture, goes on.

2.2.3 A Part of Popular Culture: Pop

In this part of the research, "Pop" and "Pop Culture" concepts will be analyzed with their meanings and dictionary definitions. Concrete Artistic reflections of Pop (especially After the 2nd World War) will be handled as "Pop Art" in the following part called "Popular Artistic Atmosphere of Postwar Period".

"Pop" simply means "sound of explosion", "to explode", "ejection" and these concepts are used for "Music" except "Plastic Arts". In that sense, the word "Pop" is defined as a kind of music which has been enriched with different effects (jazz, folc-song, classical music, electronical music) (Pop. 1993. Dictionnaire Larousse. 5. p. 1950). However, because of the concepts coming from "Popular", it is difficult to define it just as "a kind of music". Therefore it's better to think "Pop" with its meanings like being close to the public, being less critical, more ephemeral and external. "Pop" combines all main characteristics coming from "Popular" with its dictionary definitions (to create explosion, to be active and dynamic, to change in a short time) and becomes more impressive and emphasizing.

When the word "Pop" comes before the word "Culture", it gives all of its meanings and characteristics to that word. That is to say, "Pop Culture", as a member of Popular Culture, can be defined as a concept that is close to the majority of the public, that brings about a quantitative democracy. However it keeps its characteristics of being formative, ephemeral, temperate, less critical, subjective and it becomes more commercial, consumptional in Post-Industrialization Period. It can be defined as a culture which combining all of these characteristics with consumption, explosion and sensation. In fact the concepts of pace, consumption coming from "Pop" integrate with the characteristics of Popular such as being formative, external, consumptional and making the culture consumptional and become completely temporary and discontinuous. In that sense it can be told that "Pop Culture" is the expressionist side of Popular Culture. Therefore, "Pop" and definition of "Pop Culture" can be used for many Cultural fields, Arts and even for Architecture except Music and Plastic Arts. Despite having such a general meaning, Pop and Pop Culture covers a Period beginning After the 2nd World War and it lasts till today.

After defining the words "Pop" and "Pop Culture", the part of "Popular Culture and Pop" was ended. And in this way, two links of historical atmosphere-popular culture-popular art-popular architecture chain which affect to each other, were presented. In following parts, other links of the chain, Popular Art and Popular Architecture will be handled. It is thought that information, gained from these following parts -like from the previous parts- will be useful to be able to perceive Popular Culture of Postwar Period and to be able to get some deductions about it. Also it is hoped that as mentioned at the beginning, all these steps of theoretical profile will constitute an effective foundation to be able to examine the main Architectural Examples totally. In this sense, in the following part "Popular Artistic Atmosphere of Postwar Period" link of the chain, building a bridge between Popular Culture and Popular Architecture will be presented. Besides in this context, "Pop-Art" which is the prevailed Artistic reflection of Pop and is a sharp expression of Popular Art will be concentrated on.

2.3 Popular Artistic Atmosphere of Postwar Period

In this part of the Chapter, really another link of the chain that is to say Popular Artistic Atmosphere of the Period will be described. As mentioned at the beginning of "Historical/ Theoretical Profile", Popular Art Medium, constituting a subdivition in Popular Culture carries several effects, coming from Popular Cultural concept and affects Popular Architecture Atmosphere of Postwar Period, which will be handled as the main theme in Chapter Three with some selected examples. Because the chain or the bridge, beginning from the general, abstract concepts, that is to say social realities continues to the specific, concrete concepts, that is to say Popular Architectural Phenomena of Postwar Period.

In this context, "Popular Artistic Atmosphere of Postwar Period" part or link which presents quite effective data will be handled in two subtitles. First, Popular Art Medium will be defined in general with social, Popular Cultural conditions so especially with communicational improvements which are explained in previous parts and are special to the Postwar Period. In other words, Popular Artistic Medium will be dominated with its massive characteristic, improved especially in this Period. Second, a very sharp but deterministic reflection of Popular Art that is to say Pop-Art will be explained in another part. Pop-Art which defines the Postwar Period, is handled in thesis and includes several interactions with

the Architectural Atmosphere both in qualitive and quantitive way, seems useful to perceive the theme. Therefore in this sense, with both Pop-Art part and general Popular Art part, it is hoped that "Popular Artistic Atmosphere of Postwar Period" will present some effective information like the previous parts. In this content, first "Popular Art and Being Massive, Improved" will be given.

2.3.1 Popular Art and Being Massive, Improved

It can be claimed that all expansions in the rank of Popular Culture and Art have kept in the 2nd half of 20th Century that is to say, After the 2nd World War. It has also guided Artistic Atmosphere of that Period. Popular Culture, defined as favourable for the public, democratical, formative, commercial and entertaining After Industrialization, in 20th Century has concentrated on American Centered Western base. This concentration, profile of Popular Culture and its relations with Modern Culture in the conflict of Critical Culture-Popular Culture affect Artistic Atmosphere of the Period.

In 1950's (After the War) America's leadership causes Popular Art to be more Western (but American Centered) and more widespread throughout the World. Besides tense relations in the differentiation of Popular Culture-Modern Culture affects Artistic Atmosphere. Objective attitude of Modern Culture and Modern Art starts to depreciate in 50's. This may be a reflection of the exaggerated form of elitist elements of Modern Art and mechanization logic that improved After Industrialization. Some theorists like Lyotard or Özbek, claim that this reflection and depreciation cause Popular Culture to become more effective, because some examples of Modern Culture start to lose their critical characteristics and continue to address a certain group of people coming from Upper Culture tradition (Lyotard. 1990; Özbek. 1994; Amaya. 1965). Therefore they cause a weakness in society-Culture and Art relations. Some qualifications of Popular Art and its communicative attitude become more effective in such a Period.

In spite of that Popular attitude in Art, Popular Art and its opposite Modern Art exist together and this is true for all Artistic branches. Dialectical conflict of Critical Art-Popular Art can be observed in painting too. The difference between general figurative, defining

nature or objects and in that sense being more Popular and abstract, never making definitions but changing or transforming reflects the inner world of the creator, attitudes are the reflections of that conflict. It can be said that this differentiation still exists. In the first half of the Century, Impressionism that was led by Monet, Van Gogh, Gaugin and adopted figurative approach; Futurism or Cubism that was symbolized by Picasso, Kandinsky, Klee, Malevich, Mondrian and adopted abstract approach and Dadaist, Surrealist tendencies that connected the abstract and figurative approaches; continue their existences with Pop Art in an extreme way of figurative attitude and with Victor Vasarely, Franz Kline, Yves Klein, Naum Gabo, Fontana, Max Bill, Jackson Pollock in abstract attitude (Lynton. 1991). However these figurative and abstract tendencies, continued by new names exist in their own areas they also start to be used integrated with each other.

In the first half of the Century, the tendency that combines descriptive approach and critical qualities of abstract approach and is represented with Dadaism or Surrealism, becomes more effective with some variations. Also this tendency creates important effects (coming from Dadaism) on Pop-Art but it's difficult to claim that Pop-Art continues critical and questioning characteristics of Dadaism (Lippard. 1992. pp. 9-22; Lynton. 1991. pp. 292-293). In addition the reflections of the differentiation between Popular Art-Critical Art in Plastic Arts and integrated examples of this differentiation continue After the 2nd World War. The abstract approach in sculpture starts speculative technique and makes it effective, in that sense, Henry Moore and Max Bill (who is also a painter) prevail. Although descriptive approach continues its existence, it gives its extreme examples in Pop-Art which exaggerates this approach and 'Pop-Art' Artists bring about a new characteristic to the fact by their huge (great) "happenings" (Lynton. 1991). In Architecture, the differentiation between Popular Art and Critical Art becomes very clear. Although it had some irregularities in Postwar Period, Modern Architecture, which appears with the spread of Modernism After Industrialization, becomes effective with Le Corbusier, Mies Van Der Rohe, Gropius, Aalto and Wright in the first half of the Century and continues being effective in Postwar Period. Popular Examples, that are going to be explained more detailed in the Architectural part, start to be more effective in that Period because International Style becomes a cliché with the degeneration of Modernism and some Architects. Because this approach in Modern Architecture causes Modern Art (which is not very effective in society-Culture relations) and Modern Architecture to be in the minority so Popular Architecture,

which is less critical, less questioning, formative, massive, consumptional, entertaining, communicative becomes more and more effective. In Postwar Period natural and livelier messages are given with their improved forms with Popular Architecture activity (which is formative, massive, consumptional, entertaining and communicative) (Brown, Izenour & Venturi. 1992; Jencks. 1985).

Besides, the irregularities in Critical Modern, which caused Popular to be more effective, seem to affect Modern Art and its abstract approach less than the other fields, that is to say abstract style as a main Artistic approach keeps its positive origin more successfully. Moreover, it can be said that, periodic degeneration, becoming more effective in Architecture is caused from Architecture's vital importance, because it meets many main necessities of human beings. However breakdowns in Critical Modern Art activity can be generated for many creative areas. In any case, because of these breakdowns, Popular Art seems to become effective and to increase its power with the support of its commercial characteristic and communicational aids.

Especially being commercial and massive are very important improvements which make Popular Art more effective and give it its recent form as a "Mass Culture". In fact it can be claimed that being consumptional and massive (although they can be observed in all products of Popular Art) gain importance especially with "Pop" approach which is an extreme reflection of "Popular". This spirit, which becomes accelerated with America's effect, is developed in music (by Pop Music), in paintings and sculpture (by Pop-Art and some approaches of Plastic Arts), in Architecture (by some Architects who are against 'International Style' approach of Modernist Architecture). As a result, tendencies of Pop cause the concept of "consumptional culture" to be internal by making the Art widespread and consumptional like other consumption-products. Therefore, consumption activity, supported by some local components, starts to be effective in Artistic activities both in West and in many parts of the World which accepted American Centered Western Popular Art.

Thus, Popular Art Atmosphere, which reflected less critical, more consumptional, entertaining, communicative, massive and American Centered characteristics of Popular Culture and which was supported by the irregularities in Modern Art and improvements in communicational devices, can be summarized like this. In the following part, a very

extreme, sharp example of Pop, "Pop-Art" approach (that affected Architecture directly or indirectly) will be handled.

2.3.2 A Sharp Expression of Popular Art: Pop-Art

"Pop Art" mentioned in the previous part (that introduces general Artistic Atmosphere After the 2nd World War) has been really an effective fact supported by cliché examples of Modern Art (which became more critical After the War), motivation of commercial attitude and mass-media devices. It has also been supported by the general Atmosphere of "Popular Art" which became more powerful by America's effectiveness. In that sense it can be said that 50's and 60's are symbolized by Pop Art (Lynton. 1991. pp. 297-302).

Thus, Pop-Art consist of all the concepts which "Pop" generally has. Although Pop-Art consist of nearly all qualifications of Popular Culture and Art, it has more extreme characteristics (coming from Pop) as being dynamic, sensational, explosive. Therefore it can be told that Pop-Art, as a typical but also an extreme approach (like other Popular-tendencies) is descriptive, entertaining, advertiser, massive, temporary, consumptional, commercial and striking.

This approach, Pop-Art is defined as the abbreviated form of Popular Art in the Dictionnaire Larousse, it is defined as an Artistic approach that appeared in England in 50's and became wide-spread in Europe and America in 60's. The Encyclopedia also defines it as an Artistic approach that isolates the objects from their environment and defines them in an exaggerated way (Pop Art. 1993. Dictionnaire Larousse. 5. p. 1950). In fact it was named by Lawrence Alloway. Alloway takes place in some revolutionary Artistic activities which emphasizes some sides of Modern Art and first he uses the word "Pop Art" in London in 1954. Alloway, who directed Guggenheim Museum in 60's, says: "Pop-Art means mentioning about your environment and Public Culture sympathetically" (Alloway. 1966. Arkitekt. 7. p. 21). Besides some formations that support a new concept of reality and called as "New Realism", "New Dada", "Sign Design" start to come together under the name of "Pop-Art". Therefore "Pop Art" starts to be more effective by including many new Artistic activities of the Period. As a result, the terms "New Vulgarianism" (used by some critics in order to show a disgust) and "New Super-Realism" (used by some art historians in order to

emphasize some exaggerations) have failed and comprehensive characteristic of the word "Pop" caused the word "Pop-Art" to be more wide-spread (Amaya. 1965).

While giving its first examples in England in 50's and presenting itself as a new explosion, Pop-Art also announces that it is not "new". This is caused by the continuos existence of Pop-Art in historical process and its being an extreme follower of "Popular" in Postwar Period. Dadaism, which was defined as a bridge between figurative approach and more critical and abstract form of "Modern", has been a quite effective source for Pop-Art. In that sense, Dadaism in 20's and its leading representatives Marcel Duchamp and Kurt Schwitters have had a quite dominated effect on "Pop-Art" of 50's and 60's (Lippard. 1992). Some important characteristics of Dadaism as expressing the objects as Artistic works and trying to put them in Art and its effort of combining daily life and Art have been a quide for Pop Art too. Especially "ready made" Art and collage technique (that means to use daily objects by combining them differently) which Duchamp was concentrated on becomes more effective. The most prevailed ready-made products of Duchamp are "Snow Shovel", "Bottle Dried" and "Pisuar" (Urinal), in addition the prevailed examples of happenings are Merz's of Schwitters and space installations, created by combining poetry, advertisement, Plastic Arts, Architecture and ready made objects. These were defined as a new Popular approach in sculpture in the previous part (see p. 30). Pop-Art has taken the concept of creating a closeness between the public and Art from Popular (on an abstract base) and on a concrete base it has been effected by Dadaism in reintroduction of the Art of ready-made objects, collages and installation techniques. However it has a different content, because Dada, as Georges Hugnot claimed in 1947, is a critical approach. In other words although Dadaism is a follower of figurative approach in painting, it uses abstraction which is a reflection of Modern. That is to say, it has been a bridge between these two approaches. However, Pop-Art doesn't have the ability of being critical or making self criticism as a typical and extreme approach of Popular Art. Because of that, Dadaism (although it aims the closeness of public and Art) is accepted only by a certain group of people whereas Pop-Art becomes wide-spread first in America and West then in the World with its effectiveness in 50's and 60's (Lynton. 1991). One of Pop-Artists explained the difference between these two approaches as: "We are drawing a Coca-Cola bottle instead of a wine bottle" but the differentiation is not so simple (Benchley. 1966. Pop Art, Doğuşu Ve Gelişimi. Arkitekt. 7. p. 22). After being announced by Lawrence Alloway in England in 50's, Pop-Art (which was effected by

Dadaism in benefiting from the idea of Public-Art closeness and using collages, installation techniques and the art of ready-made objects becomes widespread in America in 60's, continues its existence in 70's and becomes widespread throughout the World in an American Centered Western Popular Art format. Although Pop-Art owes its existence and effectiveness to England, it becomes more effective in America, which has been the leader of West in Postwar Period, and it consolidates its commercial, consumptional and sensational characteristics. "This differentiation may be caused by a more romantic approach of the Art in England to mass-media devices than in America" (Lynton. 1991. p. 301). In other words, American Pop-Artists have supported all Popular extremities of Pop-Art more enthusiastically than the ones in England.

Anyway, when the painters turned towards more subjective forms in England, Pop Art started to break away in 60's. However Pop-Artists who became Popular in America in 60's continued being the Artists of Pop-Art until the end of 70's. In that sense, especially in the period between 50 and 75, Richard Hamilton, David Hockney, Allen Jones, R.B. Kitaj and Eduardo Paolozzi (in England); Jasper Johns, Tom Wesselman, Roy Lichtenstein, Claes Oldenburg, James Rosenguist, George Segal, Andy Warhol and Robert Rauschenberg (in America) have created the most important works of Pop-Art, which is a democratic, non-critical, formative, commercial, sensational, massive, communicative, mediatic expression as a typical Popular Art (Alloway. 1992. Pop Art. The Development of British Pop. pp. 27-69; Lippard. 1992. Pop Art. New York Pop. pp. 69-139). The Artists of Pop-Art have mostly emphasized the concepts of being democratically massive, commercial, exciting and sensational. That is to say, ensuring a middle class massive characteristic, supporting this characteristic with the concepts like entertainment, dynamism, excitement, advertisement, consumption and sale coming from "Popular" and tempting especially those characteristics of life are the main aims of Popular Art. Therefore Pop-Artists expressed this aim and all of Pop-Art utilized many branches of Plastic Arts, painting, sculpture, photography, art of ready made objects, commercial advertisement sector and cartoons. Collage (which means to express ordinary objects of daily life in a Popular way by getting them out of their own realities, discovering a new language of reality), using the documents of graphics that gives a sense of reality, using of advertisement language and slogans, installations and happenings (defined as huge, functional objects), using photography and cartoons are some main methods of Pop-Art (Lynton. 1991; Lippard. 1992).

Collage technique in Pop-Art (in order to accept daily life naturally, and putting it in to the Art) can be seen in many works of Pop-Art. Tom Wesselman's collages made by hamburger, packets of cigarette and bottle of drinks, consumptional works of Andy Warhol, canned foods of "Campbell's", packets of "Brillo" detergent, hamburger of Claes Oldenburg, his installations of closet, trousers and braces, Robert Rauschenberg's works in which he collages traffic lights and all works of Pop Art that used bottles of milk, lids of soda, torches, many objects on a breakfast table seem defining examples of collage technique. Pop- Artists (being parallel to the reaction towards Modern Artists) get themselves out of upper class, identify themselves with the public, the world and the environment and they try to be ordinary. This ordinary characteristic brings about a real democratization (although it's quantitative) which is the most positive tendency of Pop-Art, but this characteristic also results with being presented Pop-Artists like Pop-Stars by themselves. This sensational approach is in contrast with the approach of Modernism.

In addition Pop-Art's characteristic of being massive (by being consumptional) prevails. This consumptional characteristic is always noticed in its works that deal with daily objects. Newsweek comments about Pop-Art in its issue of 25th April 1996:

> *"Because Pop Artist make use of banal side characteristic of being commercial, they feel that they can engage in commerce too. Warhol started with the representations of shoes but then he announced that he could do any kind of advertisement picture if he was paid. Art critic Kramer says 'Being commercial is not a shame but a fashion nowadays'"* (Pop Art. 1966, April 25. Newsweek. p. 30).

Such an effective characteristic of being consumptional brings about a defect that was mentioned in "Popular Culture and Pop", it is the defect caused by making the Culture (which must be preserved) consumptional.

It must be also emphasized temporary characteristic of Pop-Art and the concepts of being sensational that appears with the themes of sex and eroticism that some Artists of Pop-Art handle in their work. It also exaggerates the themes of entertainment, metaphor and excitement and it is called (titled) as "Camp" (Jencks. 1985. pp. 210-212). Its temporary approach to the concept of time and its giving importance to "the day", being instinctive,

being non-critical and non-intellectual being repetitious must be underlined. It has also effected by the massive characteristic caused by Industrialization and this appears in Andy Warhol's reproductions of Liz Taylor, Marilyn Monroe, Mao and Jackie Kennedy (Lippard. 1992. p. 77, 99).

As being an extreme expression of the Period, Pop-Art, which was handled with the main themes coming from the word "Popular" and with the concepts that the word "Pop" added to it, has also an important effect on the Architectural Examples which are going to be analyzed in the main Chapter of this research. This information is thought to be useful in understanding the products of Popular Architecture on the Artistic foundation in the Period of After the 2nd Word War. In that sense, in the following and the last part of "Historical/Theoretical Profile", "Popular Architectural Atmosphere of Postwar Period"will be handled. In this way, it is planned that the theoretical bridge, extending to the main Architectural part of thesis is going to be ended. Especially, it should be remembered that this Architectural link which seems a subdivition of the chain, coming from abstract or from general social profile to concrete or to specific Popular tendencies, examples in Architecture connects Chapter Two to Chapter Three so it can also be accepted as an introduction of Chapter Three.



Figure 2.1 Warhol's Constumpional Campbell's Soup Cans (1965)

(Source: New York Pop. 1992. Pop Art. p. 93)



Figure 2.2 Marilyn Monroe Reproductions of Andy Warhol (1962)
(Source: New York Pop. 1992. Pop Art. p. 77)



Figure 2.3 A collage example -connecting some consumptional products- from Tom Wesselmann (1963)
(Source: The Development of British Pop. 1992. Pop Art. p. 30)



Figure 2.4 The collage, connecting some views, signs of traffic lights that are belonged Popular City Culture; Robert Rauschenberg (1963)

(Source: Pop Art in California. 1992. Pop Art. p. 162)



Figure 2.5 An example of activity that aims to use daily objects as artistic elements = "Switches Sketch" from Claes Oldenburg (1964)

(Source: New York Pop. 1992. Pop Art. p. 138)



Figure 2.6 A happening of Claes Oldenburg at Green Gallery, New York (1962)

(Source: New York Pop. 1992. Pop Art. p. 107)

2.4 Popular Architectural Atmosphere of Postwar Period

In this part of "Historical / Theoretical Profile" Chapter, Chapter Two, Popular Architectural Atmosphere of the Period will be discussed. With this part -as mentioned above- an introduction will be presented for the main Chapter, Chapter Three. Because, Popular Architectural Atmosphere which will be handled as the last subdivition or link of the social-popular cultural-popular artistic-popular architectural realities chain, gives very effective information about "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War". In other words, it is hoped that it will be easier to perceive the main theme and the prevailed Architectural Examples of the Period, reflecting Popular themes and which will be handled in Chapter Three with the information about the general Popular Architectural Atmosphere, presented in this part. It is planned that this general Popular Architectural Atmosphere, as the last link affected by the other links, Popular Cultural especially Popular Artistic Atmosphere and Pop-Art, will describe the general Popular or Pop tendencies in Architectural World, After the War and give some prevailed Examples in terms of these tendencies. In this way, with this description which is carrying the effects coming from the other subdivitions and Popular Artistic Atmosphere, a foundation for the main theme, "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War" will be built.

In this extent, for this foundation two subtitles were planned as in the previous part, "Popular Artistic Atmosphere of Postwar Period". In the first part, as a concept Popular and Pop in Architectural World of Postwar Period will be searched in terms of general Modern-More Critical and Popular-Less Critical approaches, defined in the previous parts and for this near past of this Postwar Period will be explained shortly. From going on, in the second part, the relations between Pop-Art and Architecture which are some important reflections of the general Popular Architectural Medium, described in the first part will be handled. Especially with second part, it is hoped that crossing from the Popular Artistic Atmosphere to the Popular Architectural Atmosphere will become more clear and perceiving "Popular Architectural Atmosphere of Postwar Period" part as the introduction of Chapter Three will be more easier. But as a result, it is thought that both the first and second part will present very effective data to understand the main Architectural Examples like the previous ones. In other words, it is hoped that the last link of the chain, "Popular Architectural Atmosphere of

Postwar Period" will be as useful as the previous links or parts that are stated in Chapter Two, "Historical/Theoretical Profile". In this sense first, "After The War, Popular and Pop in Architectural World" part will be handled.

2.4.1 After The War, Popular and Pop in Architectural World

In the Postwar Period, between 1950's and 70's; although it is not sharp as seen in other Arts, in Architecture there is a separation based on More Critical, Modern Architecture-Less Critical, Popular Architecture, mentioned in previous parts and accelerated Massive activity. In fact, it is possible to accept that Crystal Palace, British Pavilion for the 1851 World Exhibition is the first Architectural reflection of Modern Culture which states the place of Upper Culture, After Industrialization. In the Period between 1851 and 1950's; Neo-Classic attitude, reflecting defining tendency of the Period of 19th Century; the reactions against this attitude such as Art Nouveau, consisting more Modern and critical qualities and also objecting to extreme mechanization logic; Neo-Plasticism (De Stijl) and general Modern approach, including Purist and expressionist products at the same time; are the important Examples that realize the separation of Modern and Popular based on concept. Especially, the first generation of Modernism in Architecture constitutes some important names such as Le Corbusier, living his golden period in 20's, 30's, Mies Van Der Rohe, Walter Gropius and Frank Lloyd Wright. These pioneers give very famous and serious products; objecting to all conservative suggestions and of course Neo-Classicism, giving some new hopes to the societies that are distressed between the two World Wars and are broken and developing new Architectural solutions that are sensitive to the real social problems (Özer. 1987. Doğumunun 100'üncü Yılında Le Corbusier. Yapı. pp. 29-30). But not only giving some concrete products, also creating important changes on mental base; these pioneers and Modernism determines completely the 20th Century. Villa La Roche (1923), Villa Savoy (29-31), Paris Switzerland Student Hostel, Marsilia Social Apartments of Corbusier; Barcelona German Pavilion (29), Illinois Institute of Technology of Mies; The Fagus Factory (11), Dessau Bauhaus of Gropius, Waterfall House and some other house projects of Wright are the most effective Modernist Examples in the first half of this Century (Jencks. 1985).

At middle of the Century, that is to say after the 2nd World War, especially with International Style, Purist approach of Modernism makes some specific Modernist principles as some deterministic rules in formal base and dials that these rules can be applied in world scale. This also means that Modernism is made mechanical and is made a template, losing its critical size or consisting only some functional rules. In a short time, this template causes a rapid increase of similar buildings having no bases and no meanings all around the world and such as in Far-East or India. In this extent, there are some works of the pioneer Modernist Architects out of America, too. Chandigarh Council Building (India, 53-61) is one of the most important Examples, representing these works (Banham. 1975. pp. 148-151). In time, International Style becomes more effective with its mechanical, non-critical type, with its format that lost the sensitivity for the real social problems and demands and started to apply same firm solutions in any case and all of these seem to strengthen the general tendency that is more Popular, less critical and that aims being massive. In fact, as mentioned before these problems of Modernism and concrete and extreme mechanization logic that causes going away from the masses with its firm solutions are some phenomena of general Cultural and Artistic Atmosphere of the Postwar Period. In other words, it can be claimed that Architecture and its Cultural/Artistic Atmosphere live similar changes after the 2nd World War.

In 50's, the pioneer generation of Modernism is still effective. In this context, Ronchamp Cathedral (50-53) of Corbusier; Farnsworth House (50), Seagramm Office Building (58), Berlin National Gallery of Mies and Guggenheim Museum (New York, 43-59) of Wright prevail. Some of these buildings seem to motivate International Style like Chandigarh project. In this case, skyscrapers of Mies can be given as prevailed Examples, too (Kortan. 1974. pp. 35-48). But, despite this, pioneer Modernists never seem to make International Style their aim or never use it in an extreme way. Anyway, expressionist and organic approach, represented by Wright in Modernism never evaluates the mechanical style in a positive base. In 50's; although other pioneers seem adopted International Style for a short time, later Corbusier and others prefer to stay out of this degenerates and mechanization. Even Corbusier, one of the most active Purists of 20's gives some signals of a less firm and more organic approach -adopted by Wright- with his Ronchamp Cathedral. In addition, in this trend, that is to say the trend of continuity of more expressionist and organic approaches that are the opponents of International Style in Modernism; Joern Utzon with

his Sydney Opera House (56-73), Eero Saarinen with his T.W.A. Building (New York, 56-61), Alvar Aalto with his Bologna Church Building and his some other projects, create very important examples (Kortan. 1974. pp. 61-63).

This Atmosphere; in other words, some negative results that are caused by mechanical International Style, going more away from the critical size of Modern Architecture and losing its connect with the masses and strengthening of organic approach, giving importance to more simple, humanistic values and being more effective constitute a more convenient Atmosphere for Popular reactions, mentioned above. In this case, similar phenomena in general Cultural/Artistic Atmosphere, some extreme reflections that react to the elitist type of Modernism, going away masses and Pop-Art make Popular searches more effective in Architecture. At this point, the works of some architects such as Venturi, Stern, Moore, Rossi, Bofill and in a serious context the works of Smithson couple or IG (Independent Group); prevail as the most effective ones of these Popular reactions (Jencks. 1985. pp. 218-298). In fact the architects who give reactions in Popular base; consider especially the first generation, the pioneers of Modernism; feel much more closed to the members of organic approach such as Wright or Aalto; even emphasize that first examples, inspirations of Popular activities in Postwar Period come from organic Modernists and react main principles of Modernism (Jencks. 1971. p. 99; Brown, Rauch & Venturi. 1987; etc...). In other words, despite the consideration of pioneer Modernists; new architects of Postwar Period do not only react to the mechanical Examples of International Style, although they seem criticizing only these examples at the beginning. In time these architects criticize the questioning, dialectic mentality of Modernism (Brown &Venturi. 1992. Interview with Robert Maxwell. Architectural Design. pp. 8-15; Stern. 1992 a. The Pop and The Popular at Disney. Architectural Design. pp. 20-23). That is to say, these Popular reactions, in general extent, oppose to degenarateness of Modernism, observed in all Cultural areas at the same time and mechanical uses, going away from ordinary lives, ordinary people; but also they develop an attitude that is opposed to dialectic criticism or questioning life and problems which are the most important positiveness of Modernism. In this way Popular, representing less critical part in historical contradiction seems to prevail After the 2nd World War too.

In general case, Popular attitude, refusing criticism that is to say continuing its compromising character and also making ordinary lives its aim, develops more with the help of the conditions in Postwar Period, cross-examined in the previous parts especially in "Historical Atmosphere of Postwar Period". In this extent, in addition to the architects mentioned above, that is to say to Venturi, Stern, Moore, Rossi, IG or Smithson's; some technological examples, connecting Popular themes and communicational advances of the Period can be observed too. After this last part of Chapter Two that builds Theoretical foundation of thesis, all these important technological or non-technological Examples will be cross-examined. In other words, the main Architectural Examples which will be presented in the main Chapter, Chapter Three and will be searched as prevailed and selected Architectural ones, reflecting Popular themes in Postwar Period are all these examples, pointed out here. However, before these, that is to say before Chapter Three, interaction between Pop-Art and Architecture is going to be explained in this last part of "Historical/Theoretical Profile". It is hoped that in this way, the bridge, the chain can be ended with the presentation of relations between the most prevailed Pop reflection of Postwar Period, Pop-Art and Architecture. Also it can be said that in this way, a very effective part of "Popular Architectural Atmosphere of Postwar Period" that is to say introduction, connecting Chapter Two to Chapter Three will be formed.

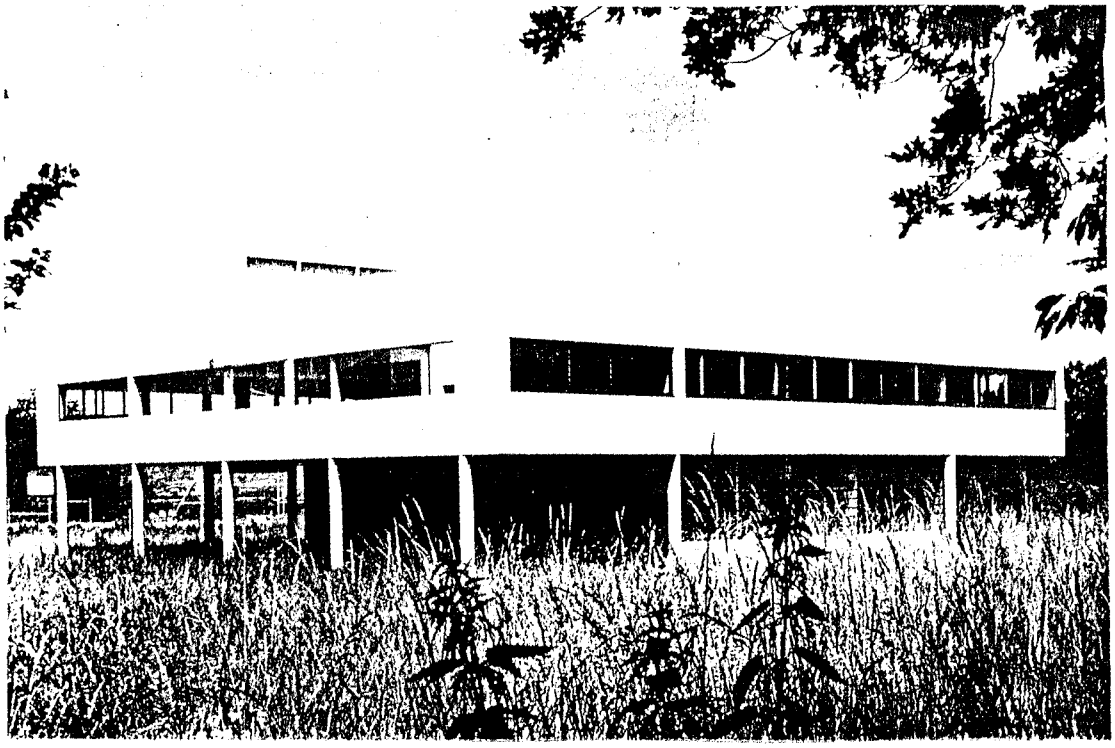


Figure 2.7 Villa Savoye, Le Corbusier (1931)

(Source: Yapı'dan Seçmeler 8 - Mimari Akımlar 1. 1996. p. 56)

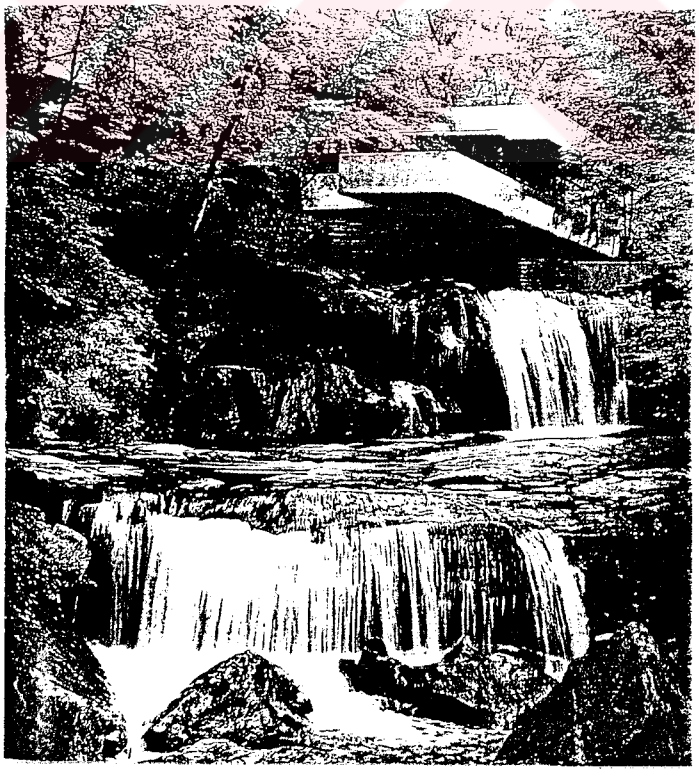


Figure 2.8 Water Fall House, F.L. Wright (1936)

(Source: Yapı'dan Seçmeler 8 - Mimari Akımlar 1. 1996. p. 75)

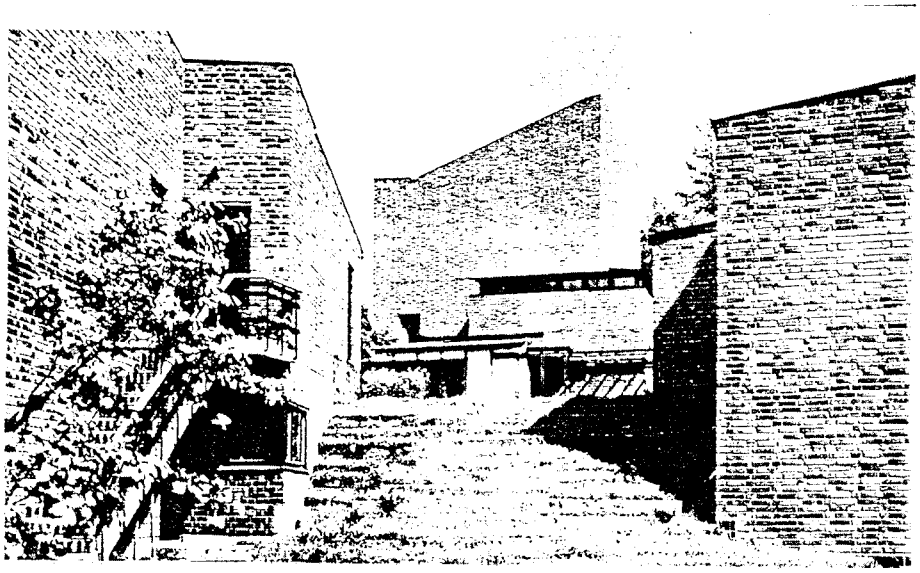


Figure 2.9 Saynatsalo Town Hall Finland, A. Aalto (1950)

(Source: Jencks. 1985. p. 173)

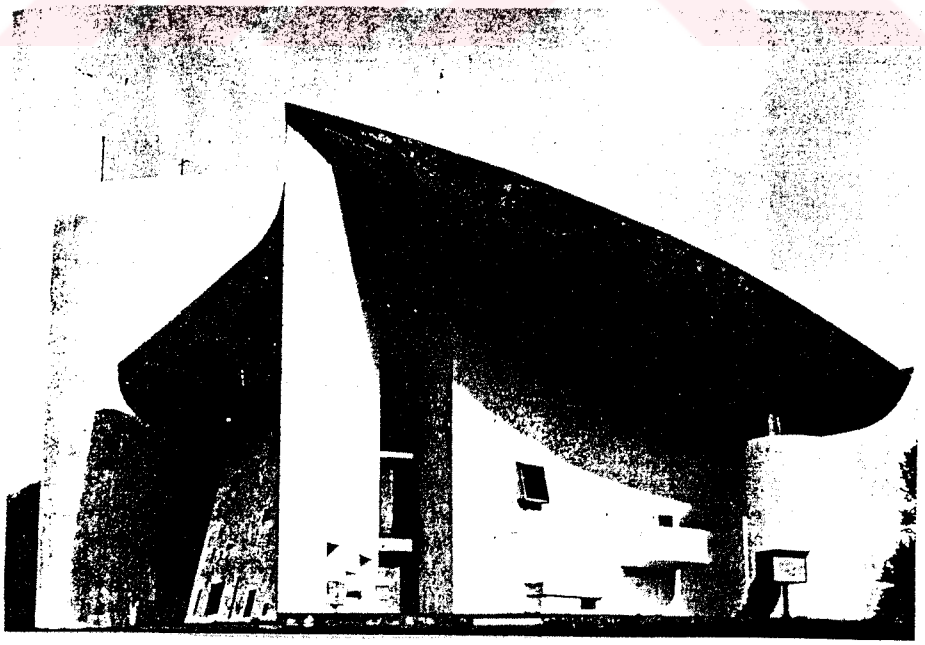


Figure 2.10Ronchamp Cathedral, Le Corbusier (1953)

(Source: Jencks. 1985. p. 154)

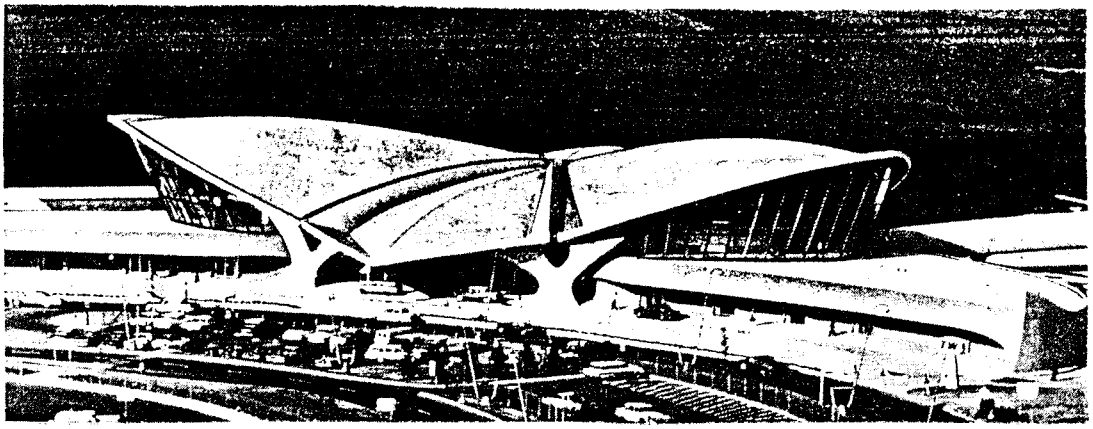


Figure 2.11 T.W.A. Building, E. Saarinen (1956-61)

(Source: Jencks. 1985. p. 197)

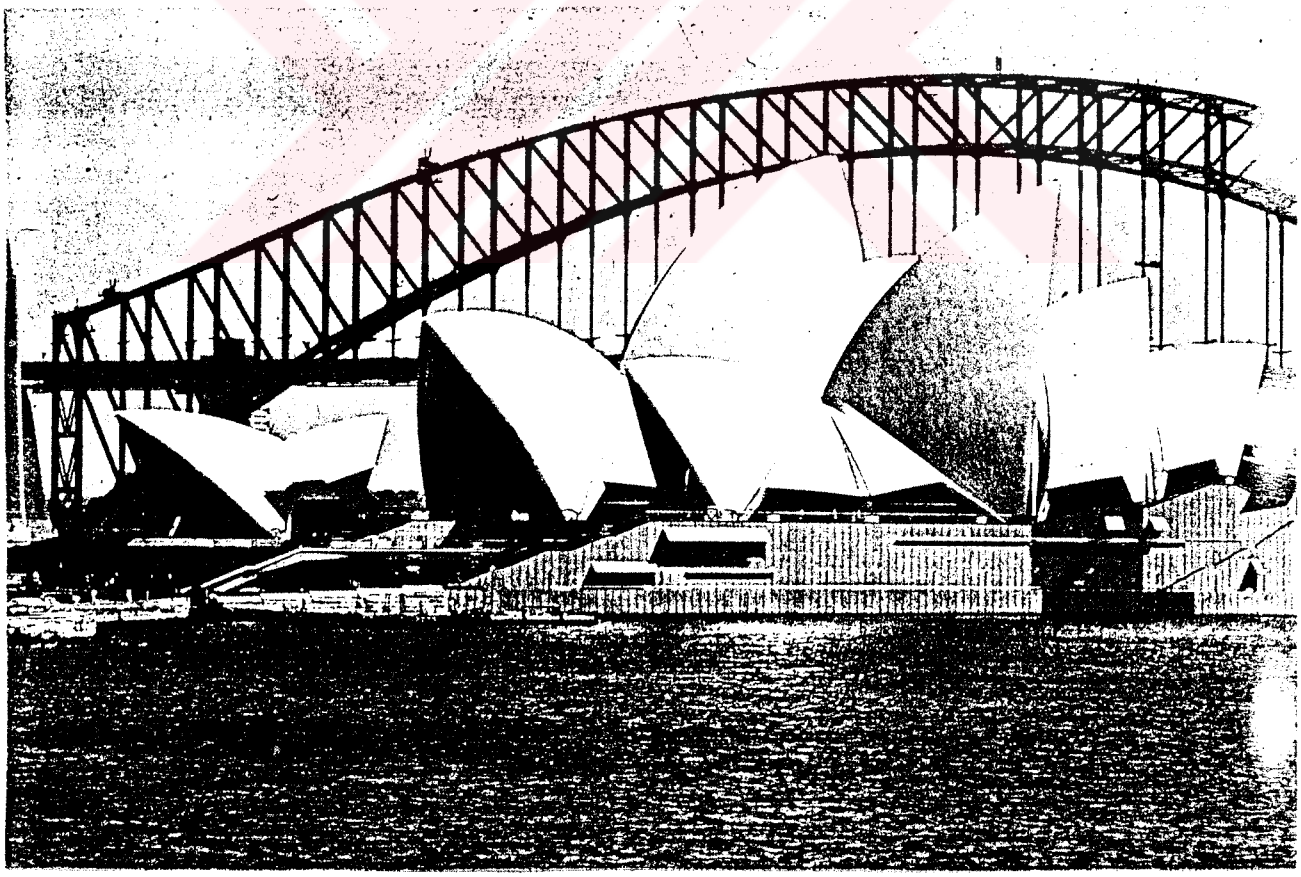


Figure 2.12 Sydney Opera House, J. Utzon (1956-73)

(Source: Yapı'dan Seçmeler 8 - Mimari Akımlar 1. 1996. p. 66)

2.4.2 Interaction Between Pop-Art and Architecture

Pop-Art which has been defined as an extreme expression of Popular Art under the title of "Popular Artistic Atmosphere of Postwar Period" is a structure which has the new meanings of Postwar Period. Pop-Art, as expanded in "Popular Artistic Atmosphere of Postwar Period", has the concepts of Popular Culture like being instrumental intellectual relatively democratic, massive, descriptive, formative, less critical, communicative and it also has the qualifications of Postwar Period like being consumptional, commercial, entertaining and mediatic. In addition, it becomes a sensational, daily and shocking by taking pace, dynamism, easy-consumption from Pop (see pp. 26-27, 38-43). Pop Art, first becomes widespread in England and America especially in Postwar Period then it spreads many countries by means of communicational devices and in the conflict of general Critical Artistic/Popular Artistic Atmosphere, it improves a figurative approach with a new language of reality. Pop-Art has been affected by a figurative abstract Art, Dadaism and it aims to transfer the daily life in an attractive, sensational, consumptional way so it chooses some main techniques such as collage, which means to use daily objects out of their own contexts, installations and the Art of daily objects (see pp. 29-33).

It can be observed that Pop-Art has direct or indirect effects on the Architecture too. These effects will be studied here and because of the wide content of Pop Art and several examples, they will be explained in general. Popular Architecture which gives its first examples with the works of those expressionist, naturalist, Modernist Architects Wright, Aalto and Corbusier as mentioned in previous part, has been effected by consumptional, trading, mediatic, entertaining qualifications of Pop-Art (which were motivated by Pop). In addition, because the blocking in Modern Art could be seen in Modern Architecture more severely in the middle of the Century, the products of Popular Architecture, which were quantitatively effective in public relations, have become more dominated in Architectural environment. Pop-Art has strengthened Popular Architecture of Postwar Period in the sense of emphasizing public relations. As mentioned in the previous part, an exaggerated Purist attitude in Modernism, International Style which makes the humanist principles of Corbusier, Mies and Gropius a cliché, reproduce of the products of great architects by typifying them without any principle, cause that blocking and moving away from the public. These facts bring about the development of Popular Architecture by the motivation of Pop-

Art (Jencks. 1985. pp. 218-298; Kortan 1974. pp. 38-41; see pp. 43-46). Pop-Art, which aims ignored public-Art relationship, helps Popular Architecture to emphasize this theme. However, while doing this it also transfers all kinds of commercial, descriptive, trading, shocking, speedy sides of it to the interaction of Popular Architecture and it motivates Pop Architecture in this way. This Pop-Art interaction has been emphasized as an effect of Pop-Art spirit on the works of very important Architects in the Summer 1992 issue of A.D. magazine (Brown & Venturi. 1992. Interview with Robert Maxwell. Architectural Design. 62. pp. 9-10; Academy Forum, Popular Architecture. 1992. Architectural Design. 62. pp. 25-48).

Pop-Art approach and Architectural Atmosphere of Postwar Period give their first example in this context, with the famous English group IG (Independent Group) in which Lawrence Alloway takes place too. IG, which is going to be analyzed in the following part, builds up the core of Pop activity of that Period. This Group including Alloway, Allison-Peter Smithson couple and several participants, each coming from different areas of creativity concentrate on Popular City Culture which was thought to be ignored by Modernism and each member of the Group tries to revive Popular Culture in their own areas. The Group, which has had a continuos contact with the first Pop-Art forms in 50's, starts debates about its works in different areas. In the debates which were held in Contemporary Arts Museum, the Group concentrates on strengthening the relationship between public and Culture in painting, sculpture, architecture, advertisement and media, and in order to do this they dwell upon benefiting from Popular Culture's symbolism, conformity, new communicational possibilities, consumption and marketting (Alloway. 1992. Pop Art. The Development of British Pop. pp. 27-48). Although these themes have been effective differently in each field, they can be observed in Architecture too with the help of Smithson Couple. That's to say some forms similar to Pop Art has been developed in the Architecture with the participations of Smithsons in Group atmosphere (Jencks. 1985. pp. 270-272). Here Pop-Art isn't effective commercially and heavily but the concepts of being massive, giving importance to daily, ordinary objects cause a closeness between Pop-Art and Architecture.

Smithsons are affected by Pop-Art directly and they are also affected by general Atmosphere of it indirectly after IG and they continue to be concentrated on Popular City

Culture which became actual with IG. In this manner, the "Parallel Life and Art" Exhibition, which was displayed by the English Couple together with the English Pop-Artist Eduardo Paolozzi in '53, can be given as an example of concrete and direct effects. In the exhibition, concrete daily objects, even natural and biological organisms are re-presented by the collage technique which is frequently used in Pop-Art, uniting ordinary human life with Art on the graphical and pictural basis. Especially Smithsons, who are affected by the way Pop-Art and who see an object as a special being with an identity, express themselves with the words: "Our aim was to prepare the brains for this Period in Architecture, too." (Smithsons. 1982. p. 9). For this purpose, they collect folcloric hand-made or ready objects that build a kind of Popular re-presentation of Pop-Art, ranging from Antique Region magic spells to exotic autumn leaves and use these in their works in certain manners. Especially in some internal space works, they widely make use of collage technique. Although the interactive character of Pop-Art that gives daily life and objects priority is considered important, the marketting structure of it that makes the Culture consumptional, doesn't seem so effective in Smithsons. On the other hand big scale works of the Couple which again support some Popular themes, have a very serious appearance unlike Pop-Art. Besides, the critical manner that is neglected by Pop-Art is still found in Smithsons' works in certain limits. However it can be easily stated that the Couple strengthened the Pop-Art Architecture interaction with their works and the influences they created (Smithsons. 1982).

In this case another Example for interaction between Pop-Art and Architecture during 50-75 period, can be given from Archigram and some approaches like it. Archigram is an approach where the mediatic, software technologies are used to revive the Popular urban life with some icons having Popular characteristics and where the daily, formative and consumptional aspect of life is made a goal on technological basis. Although it is much more serious and modeling than the other examples given, Archigram and famous Pop-Art theorist Reyner Banham's works that take place in this approach should be examined carefully on Pop-Art Architecture interaction basis because of the "Pop" themes it contains. It should be said here that Archigram and likewise technological approaches will be intensively examined in further parts like the other examples.

In the context of developing Pop-Art Architecture interaction, some important Architects Venturi, Stern, Hans Hollein, C. Moore and Frank Gehry, whose works will be examined in

details in the following parts, have a merely effective role too (Architectural Design. 1992. 62). Venturi dominates the Architects, most of whom are named as Postmodern in the 80's, but have produced the first and important works in the Postwar Period (1950-75) that is studied in this thesis, as mentioned in the part, "After the War, Popular and Pop in Architectural World". In fact, as will be mentioned in his own part, Venturi is one of the Architects that form probably the closest and the most direct relations with Pop-Art. Venturi, in his own words, passes from strict Modernist side to the right, that is, modest Popular side (Brown, Izenour & Venturi. 1992). This transition is in a way a reaction to the frequently mentioned impediment of Modern Architecture in 1950's, and to the manners moving away from the masses. However, it should be mentioned that in a dialectic way the Popular approach right of way that Venturi chose, brings a reality of differentiating from cross-examining and being implicit while it includes a massive communicational positiveness. By this way, Venturi makes use of Pop-Art in this dialectic wholeness and reality especially in the way he chose. The symbolic, formative, communicational, mediatic, entertaining and commercial manner that reuses the daily objects with the collage technique seems to affect Venturi's Architecture in direct or indirect ways. The "Flag" work of famous Pop-Artist, Jasper Johns (1954) that symbolizes the American flag is an important and concrete effect for the big American flag-shaped side platform of Venturi's "Thousand Oaks Center" Building (Brown & Venturi. 1992. p. 13). The famous Pop-Artists, Peter Blake and Tom Wesselmann are also impotant names who Venturi is directly affected by, except Jasper Johns. According to Venturi, "Long Island Duck" building which is perceived as a gigantic duck figure from outside and which is an example of Pop-Art's descriptive, symbolic, entertaining manner is slightly ridiculed by the Pop-Artist Blake (Brown & Venturi. 1992. p. 13). In other words, Venturi underline t ıt he himself uses the themes, supported by Pop-Art, more than Pop Artists. Wesselmann ffects Venturi especially with his pictures that gives a 3rd dimension perception, or almos a space feeling and that again describes the daily subjects. In this manner, Wesselmann's "Great American Nude" (1964) and "Bathtub Collage" (1963) can be given as the examples with the continuation of real space and their view in the form of a repetition in themselves. As understood from the effects these pictures create, Venturi gives importance to some basic subjects that appear on formative base like illusion, games, metaphor and allusion. The arrangement he made for the New York Times Square, a kind of humor he used between the surrounding blocks, the apple element which stands as an example of irony comes out with its iconographic aspect

aimed at advertisement; and Venturi states that this work owes too much to Pop-Artist Oldenburg and Surrealist Magritte on concrete basis (Brown, Rauch & Venturi. 1987. p. 134). On the other hand, according to Venturi, "Guild House" apartment building that he designed in 1960's can be accepted as a product of Pop-Art for its sides, because he has been affected from Pop-Artist Rauschenberg's "Trophy" (1959) (Brown, Rauch & Venturi. 1987. pp. 51-52). In Guild House, a TV antenna that is placed on the roof of the building and also expresses some communicational meanings, symbolizes the tendency of using ready-made objects together. Finally, in the Period examined, Warhol's "Flowers" (1964) can be given as an example of using formative, communicational figures in terms of concrete reflections of Pop-Art, effect in Venturi Architecture. Because, this work also carries similarities with the flowered panel Venturi used in the elevation of "Best Showroom" building to be able to create a more lively and attractive Atmosphere.

Besides all the concrete reflections mentioned, Pop-Art that reflects daily life without criticism, that incites consumptional, entertaining and communicational meaning has affected Venturi, who has already preferred a Popular style himself, in an indirect way. In this way, he searches for the formative reflection of symbolic uses that he thinks essential for rebuilding of Popular Culture, especially the city signs he underlined in Las Vegas work that reflects the ordinary life in iconographic base, not in implicit base (Brown, Izenour & Venturi. 1992). He tries to reflect daily life with all its ordinary conditions and without any criticism. By considering marketing and advertisement important he aims the suitable adaptation of Popular themes to commercial conditions with his works; in other words, a manner that is open to consumption of Culture. Venturi's works contain associations that masses are accustomed to, by this way aims to form an easy communication by expressing the known. He considers software technologies and mediatic signs important on communicational basis, even he supports the idea that elevations of the buildings should be created as "screens to be watched" (Brown & Venturi. 1992). All the things mentioned above about Venturi can be summarized as the general effects of the Atmosphere created by Pop-Art. As well as these, with his ideas aiming to strengthen the mass-Culture relationship that is thought to be neglected by cliché Modernism, with his manner not aiming -on the contrary, strongly claiming that he does not- criticism, contextual evaluations and intellectuality, he seems to be affected from the situation incited by Pop-Art.

On the other hand, Robert A.M. Stern another Architect, producing actively, seems also be affected by Pop-Art during Postwar Period. According to Stern, Pop-Art, which gives its best reflection with Andy Warhol's "Brillo Boxes" (1964), is very important because it makes the idea of accepting the ordinary and existing widespread (Stern. 1992. The Pop and The Popular at Disney. Architectural Design. 62. p. 20). Especially, it can be said that this characteristic of Pop-Art has affected many residence constructions of Stern that aims to convey the local ones more suitable to nature. However the competition project he made for "Best" in 1970's fits more to the urban, consumptional and formative structure of Pop in symbolic means than his resident constructions. In the Show-Room where Stern expresses his thoughts in the way of a "consumption" palace, the iconographic symbols of some consumption products which are sold inside are used as a side element in a way to incite consumption functions and the side becomes gradually masked (Stern. 1981. p. 174). In other words, with the building, especially American Centered activity, consumption and trade fact which are made a cultural activity and which are motivated by Pop-Art are turned to a myth. At the same time, Stern's Disneyland works, which have been created in 1980's, in fact which are not included completely in the Period, handled are still effective Examples, because they reflect general Pop tendencies, usages that interact with Postwar Pop-Art. Disneyland works which can be seen as "Pop" products and to which Stern has contributed a lot in 1980's, will be studied in details in the further parts reserved for Stern.

Apart from Venturi and Stern, some other Architects, mentioned above produced works that include interaction with Pop-Art during the Postwar Period, especially in 1950-1975. Works of Hans Hollein which he adorns with attractive, colorful, formative and consumptional themes especially in interior design; F. Gehry's activity of forming imaginable buildings that symbolize the objects separately and even though it is a late Period product, binocular-form, "Chiat Day Building" structure that he designed with famous Pop-Artist Claes Oldenburg; Works of C. Moore that do not yet include historical themes and that consider public-Culture combination important, many designs of some other Architects, such as Rossi, Bofill and Stirling, that dominate mass-Culture communication in urban or structural scale are some Examples for these works. Besides it should be remembered that all these Architects who give some productions in Postwar Period, reflecting Popular themes seem to be in Postmodernist approach whose first signs in near time can be observed After the 2nd World War.

As mentioned above with dominant Examples that were explained in "After War, Popular and Pop in Architecture" part too and will be explained as the main Architectural Examples in Chapter Three, interaction between Pop-Art and Architecture in Postwar Period is seen sometimes in the way of direct relation and sometimes in the form of indirect reflections. However, no matter in which style, it can be said that all these reflections and Examples motivated the Architectural Atmosphere of the Period to be massive on Pop-Art's basic argumental bases, that is to say, on the basis of commerce, marketing, trading, communication, media and entertainment. Also in Pop-Art, cross-examining and dialectic thoughts, contextual and criticizing approach is merely weakened in the mentioned Architectural Atmosphere. Therefore it is possible to say that both with some specific Examples and with massive Popular Cultural so Architectural Atmosphere, improved by these Examples, Pop-Art and Architecture present a very effective interaction in this Period.

In this context and in this way, the last link of the social, historical profile- popular culture-popular art-popular architecture chain and the whole Chapter, "Historical/Theoretical Profile" was ended. In following that is to say main Architectural Chapter, Chapter Three as mentioned in different times on previous parts all Examples, sum up above will be cross-examined by the help of information, gained from Chapter Two. So it should be said that in the first part of Chapter Three selected and prevailed Criteria, used in defining Popular Culture of Postwar Period will be presented. It is thought that this part and Criteria have a very important role in thesis. Because all Architectural Examples are going to be examined with these basic Criteria of Popular Culture. In this way as mentioned before it is hoped to be able to build a strong bridge between theoretical base and specific, concrete samples which describe Popular Architectural area and to be able to gain healthier results -not satisfying with restricted values- about "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War".

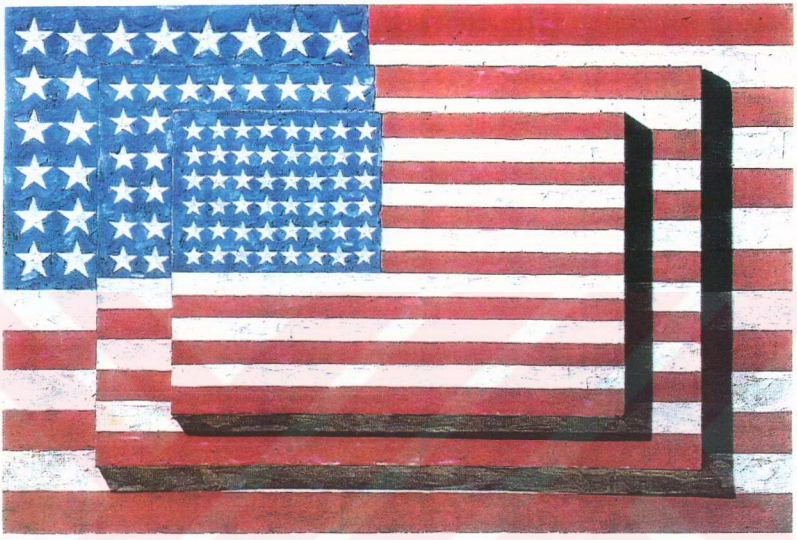


Figure 2.13 "Three Flags", Jasper Johns (1958)
(Source: Lynton. 1991. p. 292)

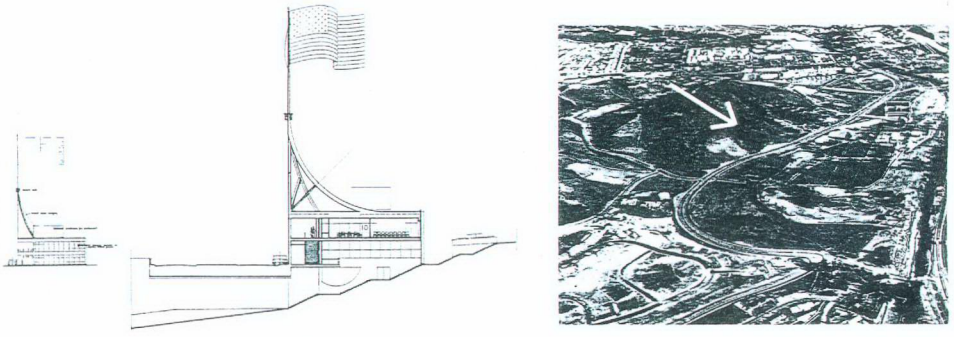


Figure 2.14 Usage of "Flag figuration" as a sign: Thousand Oaks Civic Center, Venturi
(Source: Brown, Rauch & Venturi. 1987. p. 92)

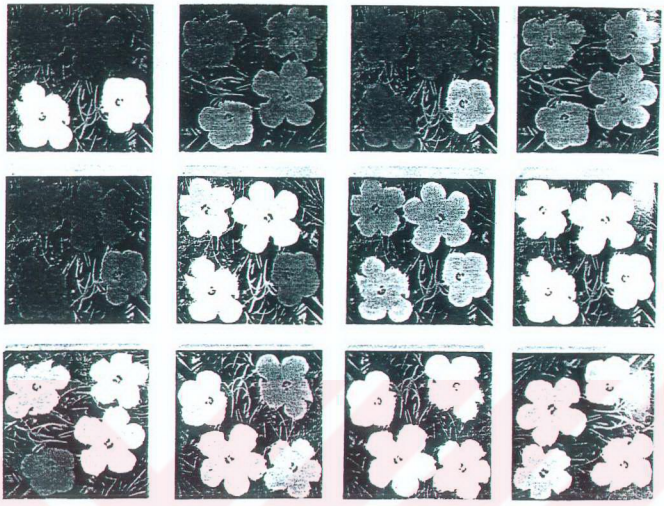


Figure 2.15 "Flowering" from Andy Warhol (1964)
(Source: Lippard. 1992. p. 128)



Figure 2.16 An example; reflecting descriptive tendency and using flowered texture on frontage: Best Show-Room, Venturi
(Source: Brown, Rauch & Venturi. 1987. p. 228)



Figure 2.17 A work, continuing like 3-dimensional space on 2-dimensional plane and affecting Venturi: "Bathtub Collage", Tom Wesselmann (1963)

(Source: Lippard. 1992. p. 116)

CHAPTER THREE

THE RELATIONS BETWEEN MASSIVE POPULAR/POP CULTURE AND ARCHITECTURE AFTER THE 2ND WORLD WAR (1950-1975)

After the general historical-social-artistic and architectural description which was stated as a chain, including some links or bridges, in this main Chapter of thesis, that is to say in "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War (1950-75)" Chapter, Chapter Three, as mentioned in previous Chapters in different times, Main Architectural Examples of Postwar Period, reflecting Popular themes will be evaluated in details. In this Chapter, as mentioned in the "Methods" part of "Introduction" and in the beginning of "Historical/Theoretical Profile", Prevailed Popular Architectural Examples of the Postwar Period will be analyzed one by one in the light of theoretical foundation. In other words all information, gained from Chapter Two, "Historical/Theoretical Profile" which Chapter was constituted for creating a wider pont of view to be able to cross-examine Architectural Samples in a more healthier way, will be used as a theoretical foundation here.

For this reason, as mentioned before, some Criteria, presenting a short summary of this theoretical foundation, "Historical/Ttheoretical Profile" Chapter will be selected to be able to define Popular Culture of Postwar Period. These selected Criteria which are a short summary of Chapter Two will be constituted with the information gained from the parts of

"Historical Atmosphere of Postwar Period", "Popular Culture and Pop", "Popular Artistic Atmosphere of Postwar Period", "Popular Architectural Atmosphere of Postwar Period" and the subparts of them such as "History of Popular Culture", "In Postwar Period Communicational Devices and Massive Popular Culture", "Popular Art and Being Massive, Improved", "Pop-Art" or "Interaction Between Pop-Art and Architecture". That is to say, these selected Criteria of Popular Culture will be gained from data, presented by social-popular cultural-popular archi tectural links that are affected from each other. And then, as mentioned in "Introduction" and "Historical/Theoretical Profile" too, these criteria will be used in cross-examining of Main Architectural Examples, reflecting Popular themes. In other words, analyzing Architectural Examples in the light of theoretical foundation, mentioned above will be realized by using selected Popular Culture Criteria, gained from this foundation. In this way, it is thougt that historical/theoretical foundation or profile can be related with the cross-examinings of "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War" in a more effective way.

In this context, it can be said that Chapter Three, main Chapter will be constituted with two parts. First, selected Criteria, used in defining Popular Culture of Postwar Period and mentioned here will be presented. In this part, those Criteria will be listed in a general way. Second, Prevailed Architectural Examples of the Period, reflecting Popular themes will be handled as the main Samples of thesis. These Examples which were in fact started to present in the last part of Chapter Two, in "Interaction Between Pop-Art and Architecture" in a more general way, will be continued to handle with the more concrete reflections. That is to say, after "Interaction Between Pop-Art and Architecture" part, described as the introduction of Chapter Three, especially of Architectural Examples before, in the second part of Chapter Three, other more specific, concrete Architectural reflections of the Period will be stated with their cross-examinations based on Popular Culture Criteria.

Therefore, "Selected Criteria Used in Defining Popular Culture of Postwar Period -With the Help of 'Historical/Theoretical Profile'" will be given as the first part.

3.1 Selected Criteria Used in Defining Popular Culture of Postwar Period -With the Help of "Historical-Theoretical Profile"-

As mentioned above, really it is thought that very effective data about the activities of Popular Culture and Pop of the Period After the 2nd World War with the help of the information taken from the part titled "Historical/Theoretical Profile" were gained. These data or ideas, that is to say theoretical foundation -as mentioned above again- causes Architectural Examples, which will be analyzed, to be evaluated not only by restricted Architectural values but also by social, artistic and aesthetical realities of the fact which are affected from each other. In addition to this oppurtunity of perceiving Popular Architectural phenomena in a wider perspective, it is also thought that this theoretical foundation will give the research a more special and more original form because being settled down on a theoretical base is not tried very often. So, in this first part of Chapter Three, general but main evaluation Criteria for Architectural Examples are combined by using the information coming from "Historical/Theoretical Profile". It should be claimed again that in this way it will be possible to analyze the Architectural Examples with a more detailed and wider point of view. On this content, first a general list will be constituted for determining the most effective and defining Criteria. Then these Criteria will be examined one by one in details.

In this context, in the light of the historical/theoretical profile, first it can be said that American Centered Western activity is one of the most important Criteria that is going to be used in analyzing the relations of Popular Culture and Architecture. America's world-wide Cultural effectiveness seems to become more clear with America's taking up the leadership of the West. That is to say, in the middle of the Century, American Centered Western Popular Culture takes its place in Cultural context too (see p. 9, pp. 24-26). Besides one of the most important Criteria for the Cultural Atmosphere of Postwar Period is being in Post-Industrialization Period and being urban. Because, as mentioned in "Popular Culture and Pop" part of Chapter Two. Popular Culture which used to have more local characteristics in Pre-Industrialization Period, takes its recent form of Postwar Period with working middle class of the city in Post-Industrialization Period.

American Centered Western Popular Culture of Postwar Period has some main qualifications which it has had in a long historical duration and of course in Postwar Period.

In this context within the dialectic conflict between general Critical Culture and Popular Culture, intellectual characteristic of Popular Culture (which was mentioned in Pop-Art approach of 60's and which tends to evaluate the facts with the concepts of history and place (space)), in other words its instrumentalist intellect (which takes intellectualism as a device used in order to come to a conclusion) becomes more effective (see p. 15, 17, 23; pp. 26-27). In addition its above-mentioned characteristics like giving importance to visual effects, being descriptive, being non-critical and being moderate are also some of the prevailed Criteria. Especially the Criterion of being non-critical seems one of the most characteristic concepts that defines Popular Culture in the scope of the 2nd World War. What is more, the effects of rational logic on Popular Culture in the sense of being pragmatist and positivist are also quite important.

Because the rational logic supports a more moderate approach by bringing a pragmatist approach that evaluates the facts in the sense of conformity and a methodological positivist approach which gives importance to the formative characteristic of intellectualism (see p. 16, 18, 20, 26). In general, that moderate, conformist characteristic is one of the basic Criteria of Popular Culture, especially After the 2nd World War. Except these main Criteria, especially in 20th Century, consumptional (even making the culture consumptional) entertaining, communicative attitudes are very important arguments too. Being communicative, which has a positive characteristic, brings about democratic approach of Popular Culture, especially during the interruptions in Upper Culture. This relatively democratical attitude (although it's quantitative) causes public-Culture relations to be more effective (see pp. 23-24). The qualifications as being communicational, mediatic, wide-spread and massive can be claimed as the other criteria that define Popular Culture.

All these Criteria, summarized above were listed with the help of information got from Historical/Theoretical Profile. The information, got from Historical/Theoretical Profile and gained from different sources, from several sources which claim different ideas, theories, was used to be able to form some main Popular Culture Criteria special to theme and duration of this thesis. In that sense, it can be said that these main Criteria were formed in an objective way as it is possible. However it must be added that at last point, these Criteria were prepared by the author of thesis with their last forms. For this reason, these Criteria of Popular Culture don't state with this type in any sources. Anyway, it is hoped that this

phenomenon will constitute the originality of the thesis. Now the Criteria of Popular Culture which are going to be used in analyzing the Examples of Popular Architecture will be explained in detail in the following part:

BEING AMERICAN CENTERED WESTERN: West's effectiveness which has appeared during the long Period of Colonialism, starts to be economically and culturally important in the 20th Century (after the Colonies gained their freedoms). America, having the advantage of natural wealth and becoming more powerful by helping Europe After the 2nd Word War, becomes the leader of the World and this causes Western Cultural activity to be more American Centered.

As a result, because Popular Culture was made effective in the World, it can be claimed that American Centered Western Popular Culture symbolizes Postwar (2nd World War) Period and Contemporary World.

POST-INDUSTRIALIZATION: As mentioned in theoretical history, Popular Culture, which could be identified with the Public Culture and had a local characteristic because of the limited communication in Pre-Industrialization Period, gains its recent form in Post-Industrialization Period. Industrialization causes feudal system to end and it also brings about a new middle class. Thus this new bourgeoisie becomes both the producer and the consumer of Popular Culture and Industrialization, with great transitions it has created, becomes one of the main Criteria of Popular Culture that effects contemporary life (world).

URBAN: In Post-Industrialization Period, population's gathering in the cities (both quantitative and qualitative population density) and new bourgeoisie result in the cities' becoming the center of Popular Culture. The cities, (with their business and trade areas and complex characteristics) give an end to the rural effect on Popular Culture. This Urban Centered characteristic of Popular Culture covers Postwar Period too.

NON-CONTEXTUAL INTELLECTUAL: As Popular Culture has symbolized Less Critical side in the conflict of Critical Culture-Popular Culture, it evaluates the facts not in their real context and environment but in the sense of history and spaces in a Non-Contextual way. That is to say, Popular Culture generally uses the concepts together in a

coincidential perspective and it presents a non-contextual intellect by making instant, Non-Contextual evaluations. Secondly, this approach appears also with the exaggerated contextual evaluations, which refuse the differentiations completely. Here, the first one is emphasized and it's one of the main Criteria of Popular Culture.

INSTRUMENTAL INTELLECTUAL: Popular Culture, presenting a Non-Contextual approach in the conflict of general Critical Culture-Popular Culture, thinks the intellect as an instrument in making conclusions, because it naturally doesn't give enough importance to the critical side of the intellect. It doesn't aim to find solutions for the main problems. Instrumental Intellectualism seems one of the important Criteria of Popular Culture in general and in the Period that was handled in this research.

FORMATIVE: Popular Culture is mostly interested in the forms, the appearances, the visual effects and the images of the concepts in that sense being Formative, which comprises iconography, symbolism, formative tricks and all concepts that depend on visual effects, becomes effective among the Criteria that define Popular Culture.

DESCRIPTIVE: Descriptive approach points out the Formative attitude (accepting the life without changing, presenting daily facts) of Popular Culture. This Descriptive approach which has appeared also in Pop-Art by using daily objects without any change in a new reality. This approach accepts the conditions without questioning. Therefore, Popular Culture, including this approach, can build up different speculations but it is usually narrative and Descriptive.

NON-CRITICAL: One of the main criteria of Popular Culture is being Non-Critical. Popular Culture has a Formative, Descriptive, moderate approach and this approach of it caused the dialectic conflict between general Critical Culture and Popular Culture. In that sense, Popular Culture hasn't used dialectic intellect and it hasn't used questioning practices but it has addressed domestic habits. As a result, it has appeared as a conformist structure. This Non-Critical approach has continued in Popular Culture during the Postwar Period too.

PRAGMATIST: As it has concentrated on being Non-Contextual, Popular Culture starts to evaluate the concepts with their success in protecting daily, speculative adaptation.

This causes it to be Pragmatist and to accept the beneficial facts. However, being beneficial here is not the critical and concrete reflection of the rational logic that can be seen on Modern Culture but it is a way of thought which tends to keep (protect) existent realities. Popular Culture of Postwar Period seems to reflect this abstract and actual side of Pragmatism.

POSITIVIST: Rational logic that gains power with Enlightenment and Industrialization improves the Positivist side of Popular Culture with its less critical but more moderate appearance. Because Positivism is supported by more abstract and less critical sides of rational logic, it aims the techniques and the instruments which are used in reaching the results and it makes a formative, instrumental, methodological thought more dominant on Popular Culture. Positivism becomes one of the main criteria of Popular Culture After the 2nd World War.

MOTIVATING: One of the general criteria for Popular Culture is its Motivating, moderate side. Popular Culture brings about a kind of Motivation concept. Such a Motivation aims to compensate real freedom promises that weren't kept in the American Centered Western Capitalist System. This criterion of being Motivating has some positive sides like relaxing people in their daily lives but here it is analyzed by a critical attitude. What is more, because Motivation in Popular Culture is not very clear, here it is perceived as a general way of thinking.

CONSUMPTIONAL: Consumptional characteristic of Popular Culture becomes quite effective especially in the middle of 20th Century that is to say After the 2nd World War, because it has been concordant with short termed consumption fact with its short termed, actual approach. However, especially in Postwar Period, Popular Culture has been perceived as a consumable good with the effect of America and it is caused by the commercial approach in Pop-Art to be more wide-spread. In that sense, it can be said that being Consumptional is one of the main Criteria in Popular Culture of Postwar Period.

ENTERTAINING: One of the Popular Culture's (especially in Postwar Period) main Criteria, being Entertaining has always been concordant with its Descriptive, Actual, Formative approach. However the new Atmosphere of Postwar Period which gives

importance to Consumption and excitement seems to strengthen its entertaining side and entertainment that presents attractive examples becomes an aim.

COMMUNICATIVE: Popular Culture is Descriptive, Actual, Consumptional, Entertaining and also Communicative, because in Popular Culture the products are generally evaluated according to their adaptability and their Consumption abilities and this needs a strong contact with the society. In fact all Cultural products have a communication with the society but Popular Culture perceives it as a concrete diction. In addition, it is thought that this Communicative approach, with its effect of connecting life to the Culture, has been one of the most positive sides of Popular Culture.

RELATIVELY DEMOCRATICAL: Although Popular Culture has a Non-Critical profile, it has a concept of Democracy. Some examples of Upper (Modern) Culture which have been produced by the elitist approach and by exaggeration of mechanization logic caused public-Culture relations to get weak and this results in Popular Culture's Communicative ordinary approach to become more powerful. That is to say, Popular Culture cares ordinary people, aims to combine daily life and Culture so it brings about a kind of Democracy. This is a formative and quantitative Democracy but it has been the most positive side of Popular Culture by increasing the closeness between the public and the Culture.

COMMUNICATIONAL: Popular Culture has been affected by technological progress After the 2nd World War. Communicational transmission which has a great place in making its Western format more effective both in West and in the World, causes Popular Culture to present Communicational, that is to say, mediatic characteristics. Therefore, one of the most prevailed Criteria of Popular Culture has been this mediatic, communicational approach, which has brought about formative differences.

MASSIVE: Being Massive changes local characteristic of Popular Culture After Industrialization and while making Popular Culture widespread it lets this Culture to become ordinary like other Industrial products. Therefore, it can be claim that it is the most deterministic and defining Criterion of Popular Culture.

Here, a summary of main and general Criteria that are used to define Popular Culture have been given. These Criteria, which are going to be used in defining the Examples of Popular Architecture, aim to include theoretical and historical inference in detail but it must be stopped at a certain point so some of the main Criteria which have dominant place in determining the Period between 1950 and 75 were chosen. In that sense, it can be said that the number of these Criteria can be increased or decreased depending on personal preferences but the most determining ones have been chosen as objectively as possible, as mentioned before. As the first three of these Criteria, that is to say being American Centered Western, belonging to Post-Industrialization Period and being Urban, have been fixed (invariable) ones of contemporary Popular Culture, they are thought as the main conditions of the Architectural Examples. On the other hand, the others are thought as the expansions which define the main qualifications that Popular Culture has had during a historical process. However all of these expansions are a combination of the Criteria which define Popular Culture and they are not going to be analyzed one by one in Architectural Examples, instead of it they are going to be analyzed with their important sides.

As a result, general and main Criteria of Popular Culture are going to be used effectively in analyzing main Architectural Examples of the research in the sense of perceiving Popular Culture Architecture relations. It should be pointed out one time again that such a theoretical base and evaluations depend on the Criteria coming from this base is hoped to be useful in understanding these Examples of Popular Architecture with a wider point of view. In this sense, this Chapter will be continued with the second part that includes Prevailed Main Architectural Examples of the Period, reflecting Popular themes. These Examples whose general summary was presented in previous Chapter will be handled in details and will be evaluated with those Criteria one by one. It should be remembered that this part is one of the most basic part of all thesis.

3.2 Prevailed Architectural Examples of The Period, Reflecting Popular Themes

As mentioned above in different times, in this part of the main Chapter, Chapter Three, the Most Prevailed Popular Architectural Examples of Postwar Period will be presented. In fact, like the Criteria of Popular Culture these Architectural Examples have a very wide extent too. However, again like the Criteria they must be limited with their prevailed ones,

since the content of thesis is restricted in terms of both qualitive and quantitive base. In this sense, it can be said that the Prevailed Examples which were met in literature search, underlined as the main method in "Introduction", Chapter One, were selected for thesis. Also, some Examples that seem to be related with the data, presented by Historical/Theoretical descriptions special to the Postwar Period were determined again in literature search and were selected too. Especially information, gained from the searches about the "Popular Artistic and Popular Architectural Atmosphere of Postwar Period" and relations between Pop-Art and Architecture presented several concrete Samples in terms of "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War". Therefore, all these Prevailed Examples were collected and then were classified. That is to say, all of them were determined as objectively as possible in terms of their positions which seem to be prevailed and dominant in Architectural Literature. But at the last point in unavoidable way, limitation is personal. In other words, like the Criteria, the number of selected Examples can be increased or decreased related with the personal preferences, yet it should be added again that like the Criteria the most determining and basic ones were stated and also they were supposed as the representatives for the others, other Examples.

In this context, collected and selected Architectural Examples which were also presented in "After The War, Popular and Pop in Architectural World" part of Chapter Two as some Prevailed and Descriptive Examples for Architectural Medium special to the Period were classified and listed especially in terms of their contents. In other words, these Examples which were claimed as the main Architectural Examples, reflecting Popular themes in again "After The War Popular and Pop in Archietctural World" part of previous Chapter were put in order in terms of their extensions. In the selected Period, that is to say in Postwar Period, a first Example, the works of a group, "Independent Group" (IG) prevail. Especially, its works, aiming to refresh Popular Urban Culture themes and its interdiscipliner construct which consists of some Architects and some Pop-Artists presented very effective information about Popular Architectural Medium special to the Period. For this reason, that is to say, since the Group's works have a very defining extent and have some strong relations with the sharp Popular Artistic reflection, Pop-Art that was analyzed at the last part of Chapter Two and whose interaction with Architecture was evaluated, IG was selected as the first Architectural Example for Chapter Three. In this way it was hoped that the last part

of Chapter Two, supposed as the Introduction of Chapter Three and the main part, Examples part of Chapter Three could be related easily. Then it was thought that concentrating on Smithsons Couple who were participants for the Architectural part of IG and who seemed to have an effective role on this Popular activities special to the Period would be very useful. So the Couple's works, starting with IG were stated after the IG as the second Example. After these, as a Popular Architectural Example of Postwar Entertainment World, Disneyland which comes from 50's again was searched. These searches about the fantastic tendencies that were important reflections of Popular Architecture were stated in an independent part too. This part was accepted as the third Example, after IG and Smithsons whose activities appeared in 50's, since Disney works started in 50's too.

Then technological especially communicational technological approach which tried to refresh Popular Urban phenomena again but this time aimed to realize it with software improvements special to to the Postwar Period, prevailed as another tendency. Since the works of these technological tendencies had some direct or indirect connections with the works of IG and Smithsons Couple and some Architects or Groups who seemed to give products in logical approach -such as Reyner Banham or Archigram- also who participated to IG or presented some collective activities with IG, Smithsons, they were grouped as the fourth part immediatedly After Independent Group and Alison+Peter Smithson Couple parts. Besides in the context of Popular Technological Reflections, again some Prevailed and Representative Samples were selected. In this sense, the works of Buckminster Fuller, Reyner Banham, François Dallegret, Paolo Soleri and Archigram were presented as the Prevailed Examples. Finally, First Prevailed and Dominant Examples from Today's Postmodernist Architects were searched in terms of the theme. Because it was observed that several Architects who were in today Postmodern Approach, being a sharp, effective and especially historical-centered reflection of Popular Architectural tendency, gave many products, reflecting Popular themes special to Postwar Period in 60's an 70's. So these products and Architects were handled in an independent part which is also the last part Chapter Three. On this extent, the first works of Robert Venturi, Robert A.M. Stern, Terry Farrell, Charles Moore, James Stirling, Aldo Rossi, Ricardo Bofill, Frank Gehry and Hans Hollein were searched as representatives. In this way Examples were finished.

Here, Prevailed Popular Architectural Examples of the Period which were explained and presented above with their turns, their arrangement or classification logic, their contents and their selection process, were limited in the selected Period, that is to say in Postwar Period which was especially used to define duration between 1950 and 1975. In other words, because after the 75's the dominant and historical-centered reflection of Popular tendencies, Postmodernism appeared in an effective way and it wasn't wanted to search Postmodernist Approach or thesis was limited to this Approach as mentioned in Introduction, Architectural Examples were selected as possible as it was from the ones which didn't extend to the 2nd half of 70's. But in some Examples, because of their contents some extensions to the Period of after 1975's realized. Especially, since Disney theme parks improved gradually on Popular/fantastic Architectural base special to the Postwar Period in 80's and since it seems necessary to mention the changes or improvements in approaches of some Postmodernist architects, in "Disneyland" and in "First Prevailed and Dominant Examples From Today's Postmodernist Architects" parts some extensions were constituted. Despite this, it was taken pains to avoid crossing to after 75's or to 80's and to avoid forming a wide Postmodernism part, because it was aimed to be limited with un-historical Popular tendencies of Postwar Period in thesis. In addition, as Examples were classified in terms of their contents, it is thought that this kind of classification motivated to search only un-historical Popular tendencies in Architecture, observed in Postwar Period (50-75). Also it should be said that presenting the Samples, coming from 50's such as IG, Smithsons Couple, as the first parts didn't cause from an aim for chronogical classification. These samples were chosen as the first parts to be able to constitute a beginning point since their contents and their existence dates were convenient for this. Anyway, both in these Examples and especially in the following ones basic arrangement logic is completely based on contents as can be observed.

In this context, finally it should be remembered that all these Examples will be evaluated with the selected Popular Culture Criteria which were presented in the previous part and were constituted in the light of "Historical/Theoretical Profile". Besides with these evaluations based on theoretical Criteria it should be repeated that it is hoped to gain more healthier results. Therefore, on this extent first "The Works of Independent Group (IG) in 50's" part will be given.

3.2.1 The Works of Independent Group (IG) in the 50's

As mentioned above the first serious "Pop" activity seems to take place in one of the castles of the West, England in the 50's. Primarily the Pop-Art formation in Plastic Arts takes place and spreads in the U.S.A. after England. In other words, England becomes a sort of center in this subject in 50's. On this context, IG, which has been mentioned in Chapter Two prevails (see p. 47). IG is a society formed by various theorists and activists from environment of painting, architecture, literature, television, cinema, graphic and advertisement and this society continues its meetings in the Modern Arts Museum in London. With the meetings it organizes and works it performs, IG in a way produces the first Examples of Pop-Art and many Pop tendencies; because of this it has a special place and importance (Alloway. 1992. Pop Art. The Development of British Pop. p. 29, 31). The common conscious of the Group is the necessity of re-taking into consideration of the "Popular Urban Culture" concept which has been thought to be neglected because of the particularly extreme mechanization logic and the cliché examples seen in all creative areas (see pp. 29-31, 40-43). This conscious directs all the creative members of the Group from different areas to create works that contain Urban Popular Culture and even Pop-Culture and Pop-Art concepts. Because, according to the Group members, the need of evaluating and presenting proposals, concrete examples from different life and creation areas in order to make Popular and Pop Culture massive is inevitable. This is the only solution to recover the life and Art-Culture break-off. In this manner, some Group members like Lawrence Alloway, who, at the same time named Pop-Art; one of the important theorists of Pop-Art and Pop Culture, Reyner Banham; famous Pop-Artists Eduardo Paolozzi, Richard Hamilton, Cordell and Alison-Peter Smithson Couple representing the Architecture side of the Group produce different works to evaluate the mentioned Art propasals (Alloway. 1992. p. 31). Reyner Banham's automobile design, his famous "Un-House" which he formed later and his works that support the consumption based Popular Urban Life are some of the most important Group works mentioned above, with the following Examples. Paolozzi has worked on collage technique, that is to cut some objects and try to present them in a different character and image on the screen, being parallel to Pop-Art's approach of making daily objects a subject of Art Hamilton and Cordell has also worked on the same basis in that Group. The works of Alison-Peter Smithson Couple to pass to Urban Culture in Architecture, some solutions they used that became a source for Archigram, their Pop-Art

like trials to re-edit daily life ranging from objects scale to urban scale and their designs that used interior space collaging to make ordinary as a main subject are the most important works of IG (Smithsons. 1982).

In fact, IG basically brings out the most important positiveness of Popular Culture, the democratic manner with the works that react to the stopped, un working sides of the Modernism in the middle of the Century After Industrialization, since it aims to refresh the ordinary life-Art communication that is weakened by that day's Modernism, on the Popular basis. That means, by means of IG, Popular Culture that addresses to urban majority -maybe not in implicit basis, but at least in numerical base-, that uses the objects, themes and signals known by that majority and by this way becomes widely massive, brings up its relatively democratical manner (Jencks. 1985. pp. 270-272). But on the other hand, the motivation phenomenon of daily Popular Urban Culture seems to cause the Group to do formative, describing works that carry marketing, communicative and mediatic meanings and that accept consumption as an important part of daily life Culture. In a dialectic way, the characteristics of Popular Culture that seems to be less positive except Pop Culture's positive messages and that will be explained in details in the Part Criteria, develops widely. Being a part of Popular Urban Culture, the consumption phenomenon special to the Western system that leaves out critical, logical thinking in Cultural works, but encouraged by the U.S.A., is considered important by the IG (see pp. 9-10, p. 12). Because some of the Pop-Artists are educated in this Group and because of the general effect of the Group encouring Pop tendencies for future, it can be stated that the mentioned consumption phenomenon, trading, exteriorness, symbolism and pure formativeness is supported by IG. However, here it should be expressed that the mentioned support and motivation for consumption and commercialism does not reflect equally to the creative area of the Group and to the work of the creators despite a real common base. In this context, the Architectural works of Smithson Couple can be assumed to be one least affected from the consumptional, entertaining intensity of the Popular Urban Life. Because in all the Couple's works with IG, in their action of searching for an answer to Criteria resembling to Corbusier's principles in urban scale and to basic urban, public realities, there is a seriousness. There is also seriousness in their collecting objects of daily life and sometimes folcloric hand-made works, and in producing simple, natural structural and urban solutions with these simple objects unlike many ostentatious Pop-Artists (Smithsons. 1982). It is hard to state that an

entertaining, ostentatious, impressively visual, non-critical, formative and consumptional manner present although strengthening mass-culture communication by the Popular Urban Culture is accepted to be the major argument in the Architecture side of IG. Smithson's mostly have a defining, even formative approach because of the need to repeat the daily life. However it can be stated that criticism level is more effective in their works than in some advertising, marketing Pop-Artists' works. Here, one of the Group members, Reyner Banham has also produced less formative works, but he is more involved with iconographic Pop themes while members of the advertisement, TV sector draw a more "Pop" profile and is more involved with sensational themes that create an explosion (Banham. 1981). However, as a final point, opposing the Modernism that stopped in 50's, IG becomes on important figure with the argument platform it created, with the original themes it studies, the collective working spirit it formed between different creation areas and activities that work intensively on the Popular Urban Culture, which gives a right of word to ordinary individual. IG strengthens this importance by presenting a first small but intense section of Architectural Atmosphere of Pop and Popular that will be even more active in the 60's with some various works.

In this content, it is proper and useful to choose IG as a first Example because of IG's effects to future, and because of the activeness of the Art it creates in Pop-Art basis. The Architectural works have been tried to define, but since the content of the Group is very large, some information about the other areas have also been introduced. Since a whole part (next part) is spared for the works of the Smithsons, who form the Architectural side of the Group, in the later years, but still between 1950-1975, how the Smithsons benefited from the IG, and how they developed these gains will be better understood. Finally, it should be made clear that, although containing Architectural Examples, the works of IG will be studied as a whole in the evaluations of Criteria. Below, the evaluation of the mentioned and widely explained themes with the Popular Culture Criteria is presented. Here it should be reminded that these Criteria will not all be studied one by one, but in the limits of the ones that prevail in the IG, and that the others will be briefly mentioned.

The IG works; with its Western form that it completely includes English Centered, media, advertisement, graphics, Art and Architecture have **American Centered Western**;

absolutely **Urban** for their basic aim to activate Popular Urban Culture and lastly **Post-Industrialization** character.

Non-Contextual Intellectual: In all of the works of the members of the Group, that are directed to enliven the Popular Urban Culture that is thought to be neglected by the degenerated Modern Examples; the tendency of using the object, form and associations specific to daily life together aiming easy communication, in eclectic form, that is to say being intellectual is dominating. It is known that being Non-Contextual is one of the most basic and evident properties of Popular products.

Instrumental Intellectual: Because of Non-Contextuality in Group works specific to different fields and Architecture, the general tendency is to use intellectual potential as an instrument used to reflect ordinary, daily life as it is; instead of an instrument aimed at criticism and transformation as Modern does. Here, it is observed that Popular rejects to criticism attributed to Modernism (though in different dosages) generally, beyond acquiring daily, Popular life neglected by cliché Modernism of 50's.

Formative: The tendency of reflecting ordinary, daily life that forms the basis of Popular and IG and of instrumentalizing mind; at the same time requires to dominate on objects, views, forms and outside, instead of new and investigating meanings and themes. The objects that Paolozzi used only in formal meaning, collage experiments, Banham's Pop or communicational icons and Smithson's physical and objective manner even if in serious dimensions, are all reflections of this formative approach.

Descriptive: Pop-Art affected IG; presents the descriptions of known objects and messages since it aims to reflect life as it is instead of criticizing it in radical meaning and since it makes daily objects, pieces of Art. In other words, it intensifies on quoting, specific to Popular and being Descriptive somehow, rather than abstracting special to Modern.

Consumptional: Reflecting the daily life as it is but with a new reality language; brings consideration of Consumption activity which is supported by the Group which have relations with commercial Pop-Art. Especially the members of the Group, that are more open to commercialism and that come from media, also Pop-Artist Paolozzi and to some

extent Banham, insist on Consumption phenomenon, fairly. IG, which is interacted with Pop which includes the themes of using and throwing away and consuming quickly, has the property of being directed to American supported Consumption, in this context, exactly.

Communicative: IG, which adopt the approach of enlivening daily life aiming to strengthen the weakened mass-Architecture, Art relations and communications, is absolutely communicative. That is to say, the aim, here, is; to make up ad direct, quantitative and visual communication with known and associative forms.

Relatively Democratical: The most positive property of being Relatively Democratical is valid exactly for IG, too. Because with all its works in contextual basis and with all the meetings, IG; criticizes the Modern that really gets distant from masses sometimes; because of the extreme mechanization logic and distinguishing factors. It emphasizes that it neglects the simple, ordinary, urban demands claiming to be revolutionary (in fact almost all Modern products are not revolutionary) and points out that the cure is to develop a Democracy that leans on Popular Culture. But Democracy which is specific to Popular is rather superficial and relative.

Communicational: IG, which presents Formative and Communicative themes especially; adopts Communicational developments that are used to make Popular Culture special to the Period, actively, The fact that there are researchers from media, advertisement and TV world in the Group, are evidences of this adoption.

Massive: IG, with all these properties, is an active Group, that aims being massive with its words, in the sense of being Massive with all its products. It is known that, being Massive, addressing to large masses and being adopted by them are the basic Criteria of Popular Culture.

IG activities have the Criterion of being **Non-Critical** for they aim to strengthen the weakened mass Architecture, Art relations in a limited level, in spite of being **Motivating.** Because they present experimental works to renovate Popular Culture despite their active and extensive forms. Group's activities have the Criterion of being **Entertaining** too only

limitedly for they show serious and searching attitudes despite all their themes directed to Consumption and messages directed to Pop.

Besides, in spite of the sensitivity that is directed to Popular Life which forms their starting point; they carry the criteria of being **Pragmatist** and **Positivist** to an extent because of their approach of considering every thing (all objects et.) with their activities to reach Popularity and in this content making the daily objects, methods and instruments their aim. In fact Pragmatism and Positivism, here, do not have an active meaning of strict and modeling techniques as in the Technological Examples that will later be examined. However, abstract and general Pragmatist and Positivist factors; that exist some how in all Popular Examples and that source from making forms and instruments their aim, instead of implicit meanings; are valid for IG to some extent.

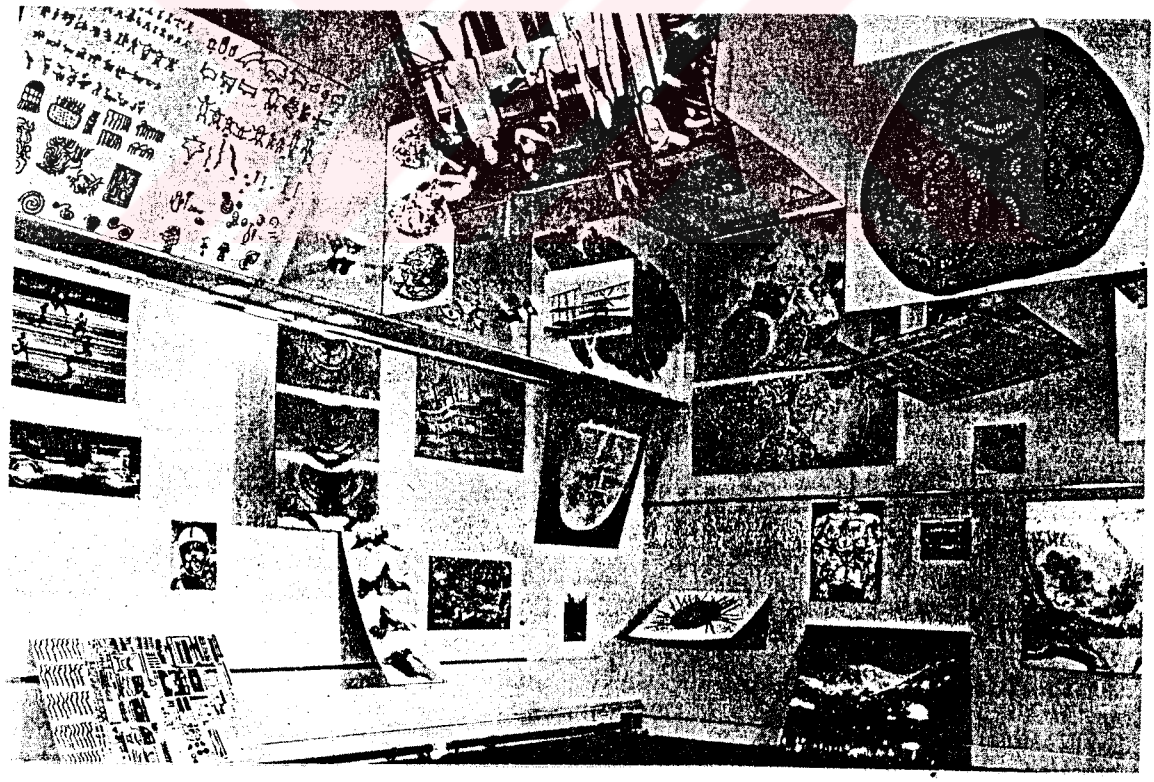


Figure 3.1 A collective work realized by Smithons, Nigel Henderson and Eduardo Paolozzi who are the members of IG: "Parallel of Life and Art" Exhibition (1953)

(Source: Smithsons. 1982. p. 12)

3.2.2 The Parallelism of Popular Life And Art: "IG" and Alison-Peter Smithson Couple

Smithson Couple, who represent the Architecture side of IG and who have an effective place in Popular/Pop-Art activity in Postwar Period, has a different, serious place in Popular Urban Architecture with the original language they set up till 1975's. With their works during active Period of IG and after the Group has broken up, they provide important contributions especially to fit Popular Urban Culture concept to Architectural basis. In this context, it seems useful to study the Cuple's works separately here as mentioned in the IG part before, because of their more serious and more critical approach to Popular Culture-Architecture relations than the other Popular Examples.

As explained in the previous part, in general Smithson's prefer the action of bringing Popular Urban Culture to life that has been effective in IG despite the stopped, cliché Modernist Examples of the Period. They widely strength then this action with their independent works or works with the Group in the 50's. Primarily, on the context of making ordinary human life (Pop-Art's basic theme) an Art work, they collect many folcloric or non-folcloric objects and elements to use them in their graphical works (Smithsons. 1982. p. 9). They aim to widespread Popular Urban Culture from structure, resident to urban scale also in theoretical basis. In many of their works and designs, there is a seriousness special to Modernism, despite the mentioned ostentatious, fancy, consumptional and sensational Popular characteristics. However the manner of primarily considering the daily life and ordinary individual life is perceptible in all their works and forms a kind of common base.

In this context, in their first works at the beginning of the 50's, the evaluating approach of the Smithson Couple to daily objects in a Pop-Art interaction is seen. The "Parallel of Life and Art" exhibition realized by the Couple together with IG members Eduardo Paolozzi and Nigel Henderson in London in 1953, is an example where this approach is strongly perceptible. In the exhibition completely built up from Smithson's and other artists' posters and graphical works, the exhibition panels are placed in the form of vivacious planes with angles to walls and ceilings; and in these panels many objects from daily life, even biologic natural pieces, sometimes anatomic parts of organs and leukocytes, are presented as an object of Art. That means, with these works, many sections from daily and natural life are

exhibited as following "snapshots" (Alloway. 1992. p. 29). Besides in this work and some following others the partnership they formed with Pop-Artists like Paolozzi emphasizes Smithson's considerations to ordinary life-Art interaction that Pop-Art introduced with extreme reflections. On the other hand, the posters the Couple presented in "Parallel of Life and Art" exhibition continue their effect with small scale postcard/card works. Especially with the cards they prepared for Christmas sometimes using collage technique, sometimes using silk or metal press holding natural or artificial, but always daily object pieces together, Smithsons frequently repeat and activate themes belonging to Popular/daily life. Their tendency to use collage and various press techniques together with scatter technique seems to be a concrete effect of Pop-Art. However as this effect also includes the meaning of using objects and concepts without their connections independently, such an independence phenomenon is valid for the mentioned works of Smithsons'. Since these works are mostly 2-dimensional pictural, graphical ones, the independence they have remains on a limited basis. The final example from Smithsons whom Pop-Art, reflecting a limited independence, has developed on the context of collage and likewise techniques, is the ceiling work of Ronald Jenkins' room in Ove Arup Group's office building. In this work produced in 1952, Smithson Couple, together with Pop-Artist Eduardo Paolozzi presents a collage resembling to a newspaper tissue (Smithsons. 1982. p. 12). Besides, till 1970's, the Couple makes use of collage technique many times in their works.

On the other hand, while Smithson's carry on their graphical works defining ordinary life, they begin to work on building projects. Hunstanton School whose construction took place during 1949-1954 is the first example on this context. In this structure of Smithsons' in Norfolk, they present their manner aiming to activate the natural life by especially intensifying it towards its natural usage. According to Smithsons, if enlivening of Popular Urban Life is required, an "exterior surrounding" which will be used by the individual comfortably and which will not be "under threat " as Peter Smithson states should be formed (Smithsons. 1982. pp. 14-20). This threat may be any exterior threat like traffic threat or any other factor. To serve for this, first traffic axes might be separated from pedestrian areas in the form of horizontal strips and then elevating them. On this context, the Couple's Berlin Urban Scheme and their "air-roads" proposal presented there can be given as an example (Jencks. 1971. p. 83). On the areas that are widely cleared from traffic, the exterior environment concept is activated by a conscious greening and planting

operation. The activated exterior environment should also be "decorated", that is, embellished by various artificial, but small urban furniture and Popular urban elements. Only by this way, the life of an ordinary individual might develop on Popular basis, taking exterior world in it. The active exterior environment, area concept mentioned is emphasized in Hunstanton School. Especially the school area is isolated from the general public use and traffic. By this way, the natural exterior space the students use will be saved from the mentioned threats. In school garden the necessary finishing is done and various natural casing materials are used. Besides in the building, sometimes glass, sometimes brick is chosen as material to be used with colored steel construction. Although they make the exterior environment safer, as Smithsons state, the grouped arrangement sorted as: Wide entrance hall, -dining rooms-, classrooms and from classrooms out to playing areas and green areas brings a flexible planning together as well (Smithsons. 1982. p. 26, pp. 36-38). After Hunstanton, Smithsons continue to reflect their thoughts about exterior environment, use of areas and the grouped order of the buildings in some other school constructions. In this context Wokingham Primary School (1958) with the applied wide pedestrian area, with angled and hierarchic pedestrian roads to classrooms, the green texture that it has naturally, its structure completely separated from traffic and the classroom units united to each other as groups might be an example. With its divided natural-formed lake, with bicycle roads around the lake and the school, with the running roads, and with dense bushes that protect the campus area from "exterior threats", Churchill College (1959) also prevails in this subject (Smithsons. 1982. pp. 38-42).

In all these structures, a search for the equilibrium of natural life-Popular Urban Life and physical life is under consideration. In most of these school buildings some hints of "active exterior environment" and "use of natural area" ideas mentioned are found; and the traces of an investigation point of view that is sensitive to natural life in harmony with Popular ordinary life can easily be seen. However it is difficult to say that the physical structures, that is to say the physical form of buildings are special to Popular Urban Life in a way to provide a harmony with the natural surrounding. In other words, the formal view of the schools does not have a form that contains serious mediatic themes and messages and that aims communication in Popular basis. In the building, there is no impressive formativeness. It can be stated that Smithsons do not much use the very formative, sensational, entertaining, colorful, vivacious and mediatic themes one by one, but mostly emphasize them in their

graphical, pictural, 2-dimensional collaging and likewise works. Because of this, Smithsons' buildings formally seem to be much closer to the Modernist side. Their buildings are seen as typical Pure structures. However, despite this, their above summarized features of use of external environment, nature, their sensitive approach about activation of Popular Urban Culture together with natural life and the solutions they find separate them from some cliché Modernists of the Period and help them for a positive Popular style. Although in the first times of Modernism, the themes like the ones Smithsons support become active, in the middle of the Century, a kind of in sensitiveness and rigid manner about using these themes govern. Because of this, Smithsons express themselves not with Modernist, but mostly with Popular references. However, they frequently refer to their first period approach originating from Corbusier because of the parallelism of their works with the critical principles (Smithsons. 1982). Despite this, they never appraise themselves as Pure Modernists, on the contrary they seem to define themselves as Architects investigating Popular Urban Culture.

The architectural manner of the Smithsons, forming strong bonds to the Period's Popular Artistic Atmosphere can be seen one by one in the above explained school structures. This manner sensitively approaches to natural life-Popular Urban Life phenomenon although it has strong similarities with Modernism formally instead of the ostentatious, impressive, sensational and entertaining side of the Popular. As mentioned above in details, the themes of the use of active and safe exterior environment, and natural areas are underlined with the solutions developed in Hunstanton, Wokingham and Churchill School buildings. Moving one step further on this context, Peter Smithson states that they see these buildings and even "Parallel of Life and Art" exhibition (1953) as "constitutional structures". This means these works are mostly their constitutional works that are formed from pieces and containing natural components. The important thing is, their constitutional structure, constitutional activity and their harmony with the exterior environment more than the attractiveness of the Architectural form (Brown & Venturi. 1992. Interview With Robert Maxwell. Architectural Design. 62. pp. 8-9). Here it can be stated that the approach based on constitutional order rather than the form, is an example of the similarity to the Modernist themes, except the adaptation of Popular and exterior environment. Smithsons continue to produce positive Popular references with their serious works serving to concepts of Popular daily, ordinary life and natural environment, exterior area activity that are neglected by Modernism although they have similarities with the Modernist themes on the formal basis with their

general attitudes. In this context, two exhibition works from 1950's prevail. The "The House of Future" and "This is Tomorrow" exhibitions (both, 1956) help the tendencies existing on Popular basis and on the basis of use of natural areas to be developed. The works, presented in "This is Tomorrow" exhibition realized together with IG members Paolozzi and Nigel Henderson, present some important ideas about light on vertical and horizontal planes, air, environment and natural area usage on especially residential scale. According to Smithsons, while the transparency going out of a closed place provides the place light and air on the vertical plane, the garden surrounding the structure helps it to be open to exterior world, earth and air on the horizontal plane. The ideal thing is the combination of both (Smithsons. 1982. p. 38). Here, the work presented in "This is Tomorrow" exhibition is a small house model that not only gets light from its semi-transparent roof, but also has a four-directional wide garden. In this work, the semi-transparency of the roof is named as "Patio" and the garden as "Pavilion". In "Patio & Pavilion", also various Popular objects especially chosen by Paolozzi and small pieces peculiar to Urban Culture are scattered on the roof and in the garden (Alloway. 1992. pp. 38-39; Smithsons. 1982. p. 29, pp. 31-32). At the same time, this is the reflection of Smithsons' idea about using Popular Urban symbols in exterior environment which is used actively and safely. In other words this idea is the idea of decoration of this safe exterior environment.

On the other hand, the "House of Future" work exhibited in "Ideal Homes" exhibition (1956) gives important messages about natural life, Popular life products and about Architectural space trio (Smithsons. 1982. p. 29, pp. 45-49). House of Future continues the Patio & Pavilion approach; there is a completely transparent and angled roof on the middle of the house and this is patio. Pavilion, on the other hand stands under patio to be applied when there are some insufficiencies in exterior space. However physical space and external environment (light, air, natural texture) are still well suited. In the house there stands almost all pieces and properties of the Period as well. Most of the properties in the house are portable, elastic, movable and can be modified according to wishes. This, again reflects general attitude considering ordinary individual wishes on Popular basis and the comfort, liveliness, dynamism concepts of the Period. The prefabricated construction activated only after Industrialization has always been present, but becomes active primary in house and in furniture sector with the Popular idea that defends the action of meeting ordinary individual requests and of doing the necessary arrangements according to these requests. The

portabilizing attitude which will separately be studied under contents of Technological Examples in the further parts of the thesis, is seen in Smithsons' work. The "Pogo Chair" work developed especially for House of Future and the wheel chair designs ("Trundling Trunk" and "San Diego Chair") can be given as examples for this context (Smithsons. 1982. pp. 25-27; p. 49, 85). Another property of House of Future is the sensitivity about materials gradually developed because of the various Popular products and projects used. The material details prevail in the house where plastic is intensely used and the totally organic structure of the house that almost reminds of a store interior space is enriched with these details. The house is totally formed of sloped faces, planes with no pointed corners, and places integrating in each other, each of various sizes. This can be seen both in planar and sectional basis (Smithsons. 1982. pp. 80-85). On this context, it is possible to relate the work with all its organic structure to the Modernists but especially expressionist Wright and even going back to Gauidi. Anyway, if the works of Smithsons that seem to have a more serious view compared to the extremely formative side on the Popular basis, are to be related to Modernism, this relation will probably be with the more Popular, that is to say expressionist and organic side of it.

Especially, with their approach about active external space and natural area usage and now about their organic design that become clearer with the House of the Future, Smithson couple really seems to have some similarities with the organic behavior (Architects like Wright, Aalto and later Corbusier) which is shown as the first Examples on Popular Architectural basis in the Postwar Period. In fact, the school buildings mentioned above, have relationships with Pure Modernism in formal ways, but still they have a naturalist and organic based sensitivity. Besides, Smithsons concretize the relationships they have with the expressionists of Modernism, with the "New Brutalism" proclamation they publish in 1954 (Jencks. 1985. pp. 256-260). In this proclaim, the necessity of using all the Architectural materials and elements in their "brute" forms, as they are, natural as possible and developing the details on this plane, are stated. In this context, the work of Corbusier; who attained an organic and elastic approach in the 50's when the cliché, shaped Purism distant from public was active; Wright, Aalto, Utzon, Saarinen are on the common basis with the brutal approach. The New Brutalism gets in the literature with the general theme explained above, however there is no need to examine this approach since the basic names of it are Alison and Peter Smithson. Because it is thought that Smithsons' works are products that are not

limited by Brutalism, in this manner, present a large content in the 50-75 Period on Popular basis, therefore they are very useful in understanding the Architectural Atmosphere of the Period.

"House Of The Future" and "This is Tomorrow" works of the Smithson Couple who have many things in common with the organic Modernists and who make up the more serious and relatively critical side of the Popular, help the Couple develop to their ideas about natural exterior place, air or light usages. However, these works bring the active usage of the objects and materials special to Popular Urban Culture which forms a whole with the natural life, in both the inside and outside of the place. That means, active exterior space must at the same time be the area that citizens realize their simple pleasures on Popular plane. In this context, Peter Smithson consider their exhibition works as the 2nd step or group in their Architectural progress and summarizes the basic property of the group as improving the natural environment and decorate it on Popular plane.

In this manner, the project, made for the "Art of a Decade" exhibition realized in the Tate Gallery in 1964 and "Salon of Urban Decoration" work, exhibited at Milan Triennale in 1968, of the Couple can be given as examples. Especially in "Salon of Urban Decoration", the present condition in natural exterior places and buildings and the decorations put on it on Popular plane are talked of separately. The united form of the two, are presented in the form of a huge model. Urban texture, with this form, becomes a living organism in which the neglected small Popular objects participate in life again (Smithsons. 1982. pp. 14-18).

On the other hand, the Smithsons, who produce many important projects like Iraqi House (1960-1962), the Occupational Health Unit (1962-1963) and the Economic St. James (1964), realize a 3rd step, according to Peter Smithson. In most of these projects, the Pure elevations are less, relative to the past; and iconographic, symbolic, full of message and in this manner Popular textures are used as a result of using Popular objects as decors widely. One of the best reflections of this tendency is "The Garden Building at St. Hilda's" built in 1970 (Smithsons. 1982. p. 73).

The Couple who produce various competition projects in 70's, continue their attitude of considering the exterior environment important with Lucas Headquarters (1974), Verbindungskanal which is a canal bridge (1977) and Kingsbury Towers (1977). However, they intensify the iconographic, symbolic and metaphoric uses full of illusion that become evident in some of their works in 60's. Nevertheless, the work of Smithsons remain rather simple and serious, owing to their being critical and close to Modernism; compared to some appealing Examples of Popular Architecture that aim visuality. Smithsons continue their work on the axes explained up to now, at the end of 70's.

As a result, the Architectural style of Smithsons in the Postwar Period, that is realized initially in IG, then independently; especially aiming to enliven the Popular Urban Culture seems to be neglected by the cliché Modernists; developing some solutions to use the exterior spaces which is a part of cities in an active and delightful way, can be summarized implying that they use ordinary daily life symbols widely from a small graph to a large urban scale, and in this context they are in close interaction with various Pop-Artists. Besides, they have similarities with the organic side of the Modernists because of their qualitative sensitivity instead of quantitative to the ordinary individual problem, and their naturalist attitude which is sometimes emphasized in their spaces. In this context, they draw a more critical, serious and may be Modernist profile in extreme Popular Architecture phenomena. Their works are under the effects of the Popular Culture Medium of the Period and they affected this Medium with serious and strong messages. Below is the cross-examination of Smithson's works which contain the important Popular themes of Postwar Period on the basic Popular Culture plane. Again, it must be reminded that the works of Smithsons that prevailed will be examined in detail while the others will be briefly passed.

Smithsons' works contain **American Centered Western**, **Urban** and **Post-Industrialization** components because of their themes considering English originated products and Western Popular Culture important and with their approach equipping exterior environment with Popular Urban properties.

Non-Contextual Intellectual: Smithsons' works have also Non-Contextual properties in spite of its all being critical from the first time. Especially the works done together with Paolozzi, using the daily objects with collaging technique with the effect of the attitude

considering these objects important, uniting natural, folcloric or ready-made products in eclectic way and doing this especially in their graphical designs are all concrete expressions of the mentioned Non-Contextual properties. By this way, they have obtained a new reality language different from its real context and they have reflected this language with various urban examples like bringing different urban furniture together as they did in "This is Tomorrow" exhibition. This work is also an example to the concrete expressions.

Instrumental Intellectual: Despite their tendency of connecting the inclination to Popular and active Urban Culture with a more serious, searching attitude than some other Popular Examples, the Smithson works (from graphical to structural scale) begins to instrumentalize the intellectual activity. Because in the name of realizing this tendency, some works about which, how they address to real Popular requests is suspected, have been produced. Especially on structural scale, it is argumentative if the natural drives neglected by cliché Modernism are met, as told in the idea. In these buildings, despite the sensitive ideas about the use of active exterior environment, it can be seen that mind is considered because of its role in reaching the required forms rather than its help in meeting the mentioned drives. This means in a way the use of mind in an Instrumental base.

Formative: Smithsons, who prefer a less ostentatious, expressionist, mediatic, colorful, sensational and consumptional attitude than most of the Popular Architectural approaches that will be studied later, become intense on a less emphasized Formativeness on this context. Their Formativeness is one based on applying to collaging technique that carries independent components and on reducing physical exterior environment uses to formal solutions apart from criticizing meaning. This Formativeness also contains the act of reaching some plane forms which are realized in the name of strengthening Popular Culture, but this side of these forms are under suspect. However, the embellishment of this Formativeness with more serious and sensitive themes places it on a more positive base.

Relatively Democratical: In their works consisting of a more Pure Formativeness and some Non-Contextual components, Smithson Couple intensifies on the Democracy concept with their more serious attitudes. The requirement for Democracy, which have been one of Popular's most basic starting points and developing properties, are seen in Smithson works especially on materials base. Beginning from "Parallel of Life and Art" exhibition where they

exhibit many objects belonging to nature, daily life, even stone places, Smithsons, who are active in subjects like use of active and free exterior area, the art of Popular and who supported the idea of giving ordinary people, ordinary lives many rights, become the defender of the concept of being Democratical special to Popular. However, it should be remarked that the defended thing is a physical and exterior Democracy based on choosing among the present, rather than a Critical Democracy towards solving the real social problems and inequalities.

The works of Smithson Couple in a limited level contain Criterion of being **Non-Critical** because of their ideas intensifying on the free use of Popular urban places; Criterion of being **Motivating** because of the Democracy requirements they defend despite their trials in a wide extent in all scales ranging from postcards to Golden Lane Urban planning and Criterion of being **Consumptional** because of the works realized together with Pop-Artists, despite the serious, structural researches they present. Criterion of being **Communicative** seen in the structures in effect of Pure formation, despite the quotations from daily life to strengthen communication and Criterion of being **Communicational** in effect of organic exterior space, green area solutions and constitutional designs despite the use of some concrete technologies special to Modernism in urban scale are again reflected only limitedly as well as Criterion of being **Massive** in effect of presenting more serious, calm works physically and technically despite the activity of emphasizing the Culture of masses with traditions from IG. Also it should be added here that the projects of Smithsons benefited from some **Pragmatist** and **Positivist** components special to Popular, with their attitudes aiming to reach the required forms despite the tendency to use original, vivacious Popular Urban decors that are worn on exterior area.



Figure 3.2 One of card works, collaging as usual

(Source: Smithsons. 1982)

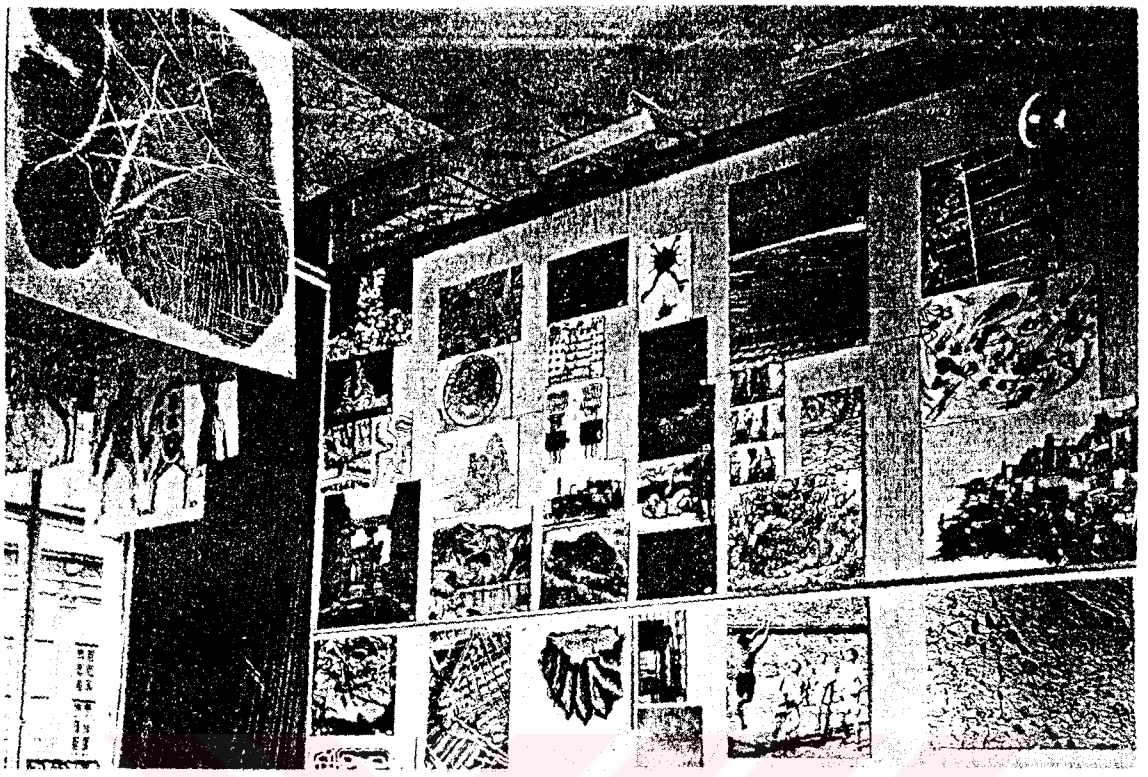


Figure 3.3 A view from "Parallel of Life and Art" exhibition, Smithsons, Nigel Henderson, Eduardo Paolozzi (1953)

(Source: Smithsons. 1982. p. 8)

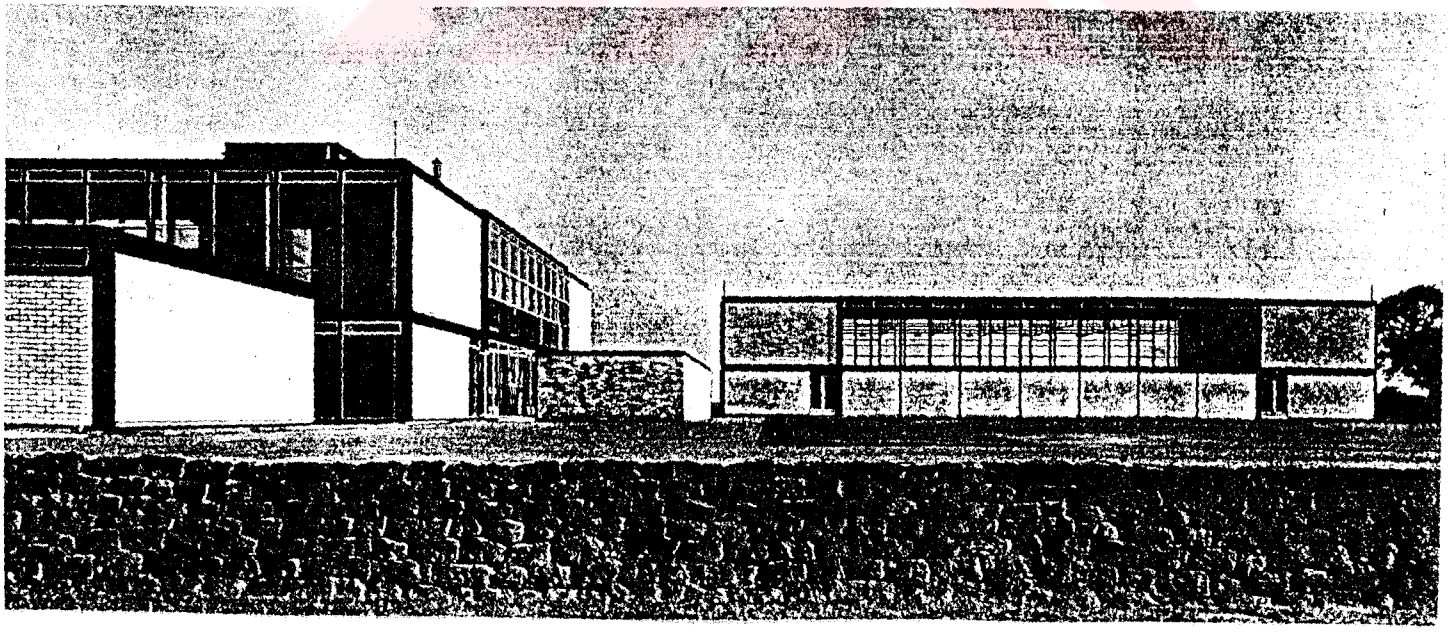


Figure 3.4 A view from Hunstanton School (1954)

(Source: Smithsons. 1982. p. 36)

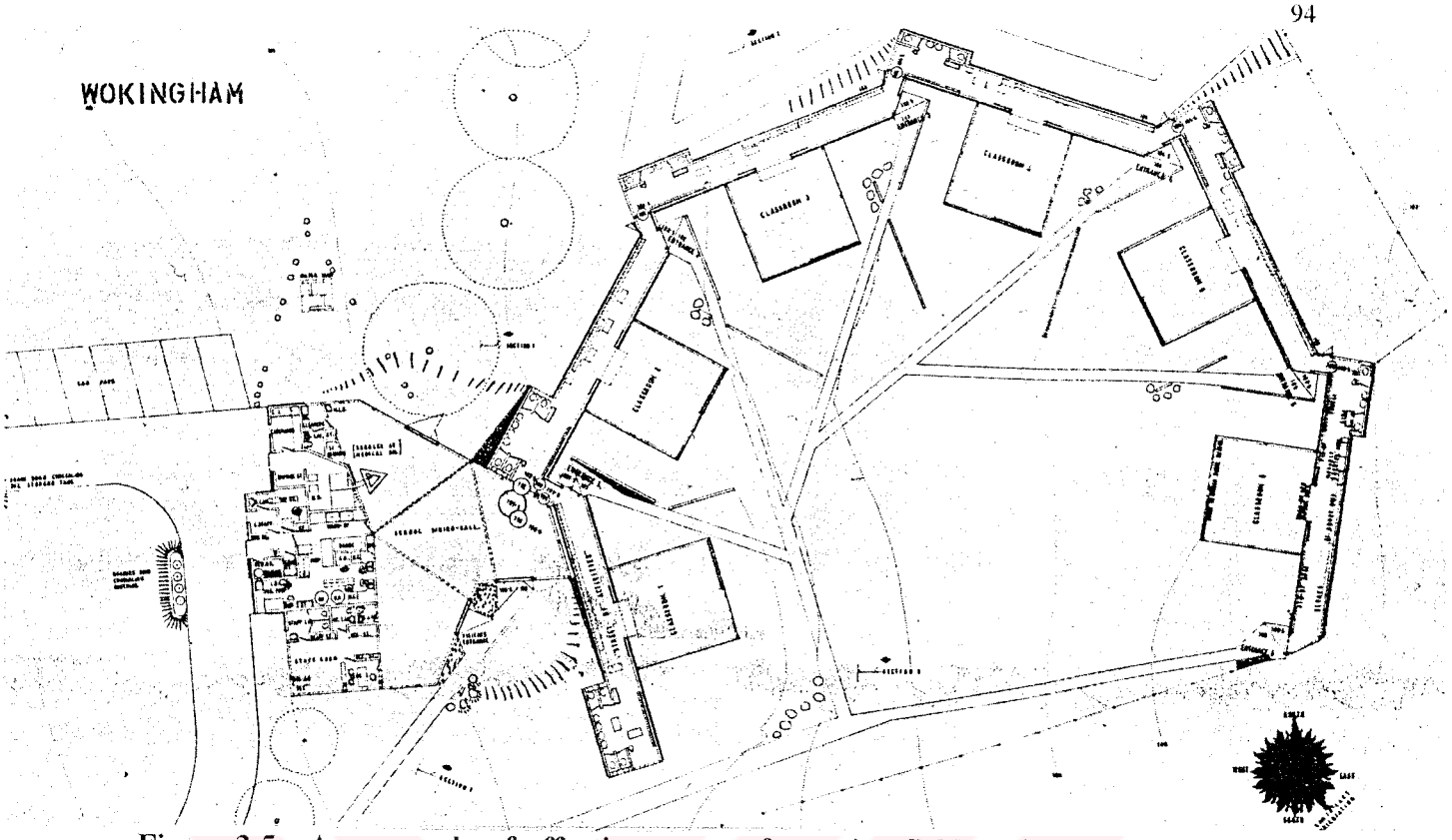


Figure 3.5 An example of effective usage of exterior fields, with its angled paths: Wokingham School (1958)

(Source: Smithsons. 1982. p. 39)

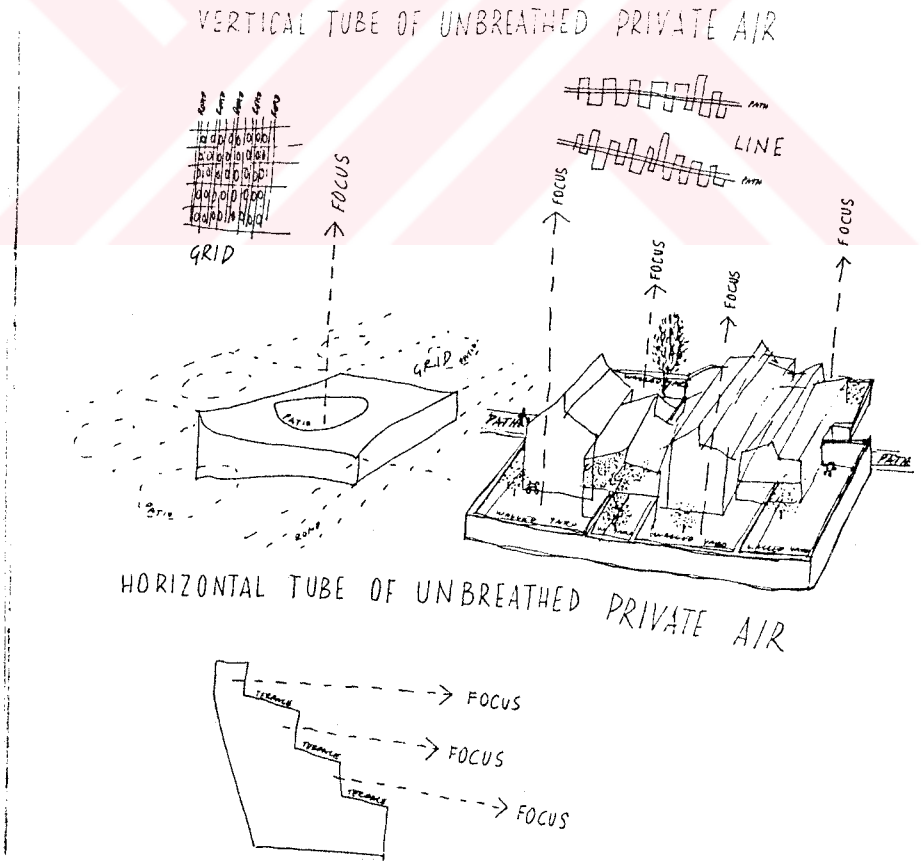


Figure 3.6 In usage of exterior fields, vertical and horizontal effective air-conditioning and views

(Source: Smithsons. 1982. p. 38)

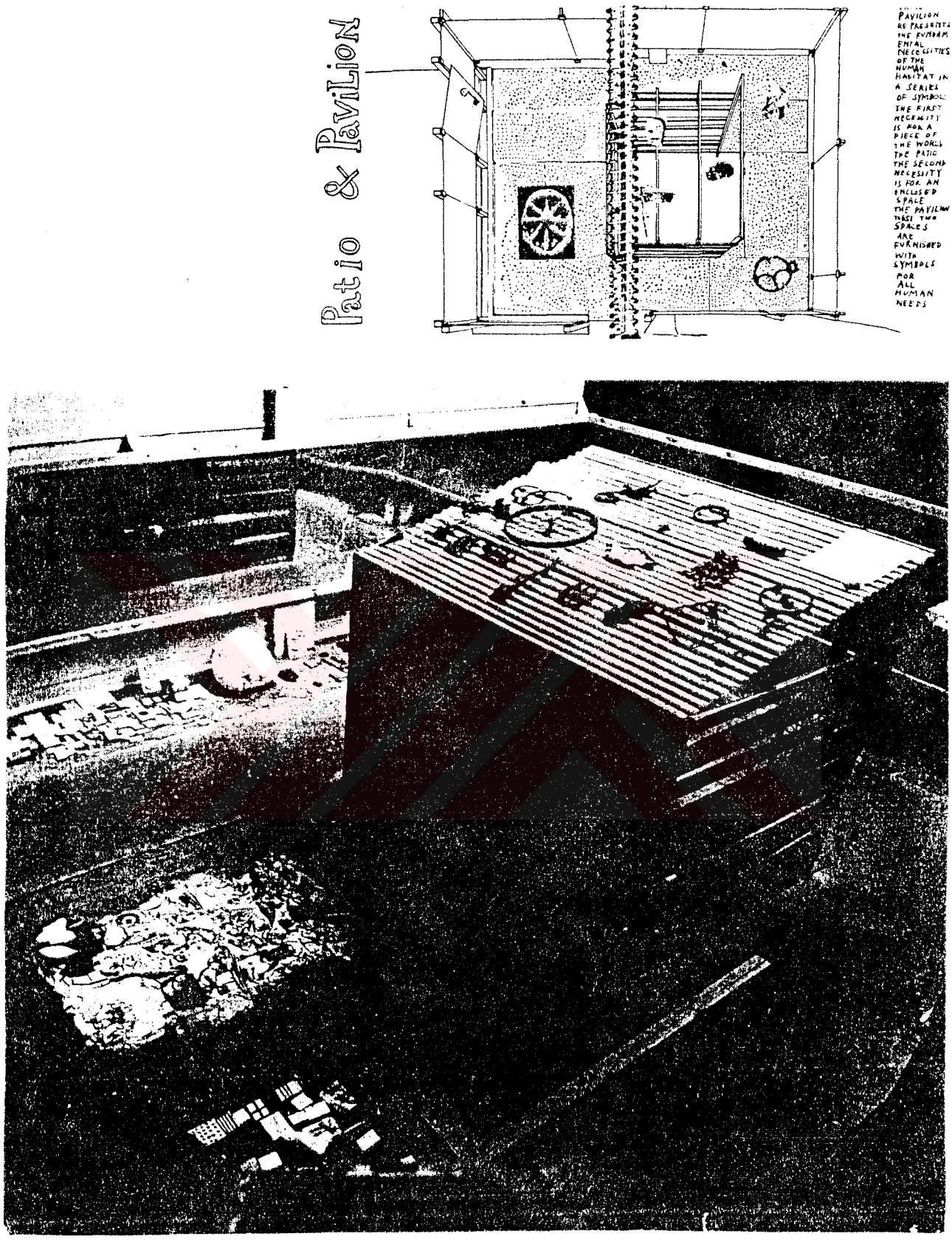


Figure 3.7 A work, reflecting vertical, horizontal air-conditioning and using daily objects from Popular City Life: Patio & Pavilion from (This is Tomorrow Exhibition) Smithsons, Nigel Henderson, Eduardo Paolozzi (1956)

(Source: The Development of British Pop. 1992. Pop Art. p. 39; Smithsons. 1982. p. 31)

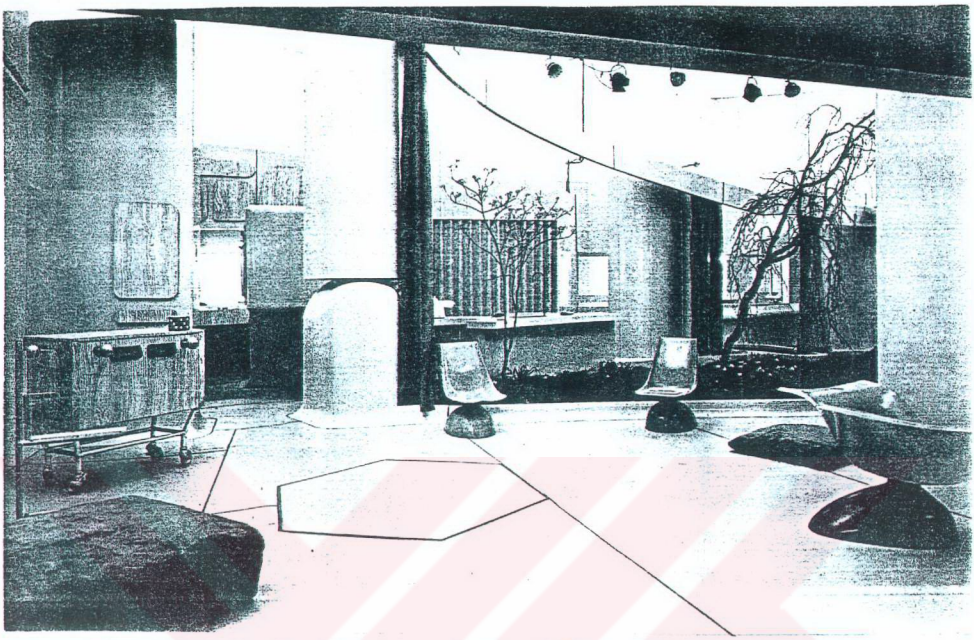


Figure 3.8 **A view from living area and patio of "House of the Future" from "Ideal Homes" exhibition (1956)**
(Source: Smithsons. 1982. p. 47)

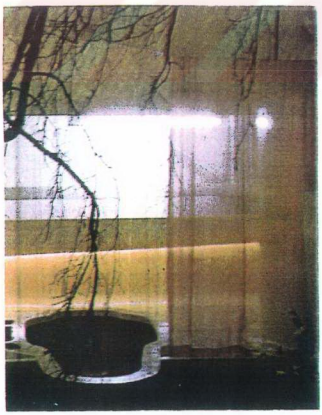


Figure 3.9 **A detail from bathtub, being near the patio, interior garden (House of the Future)**

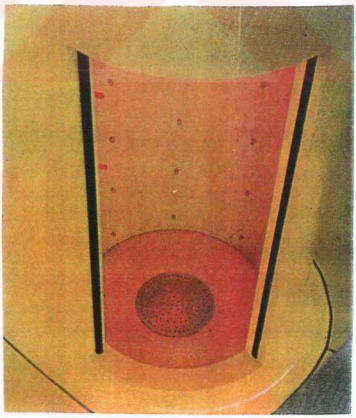
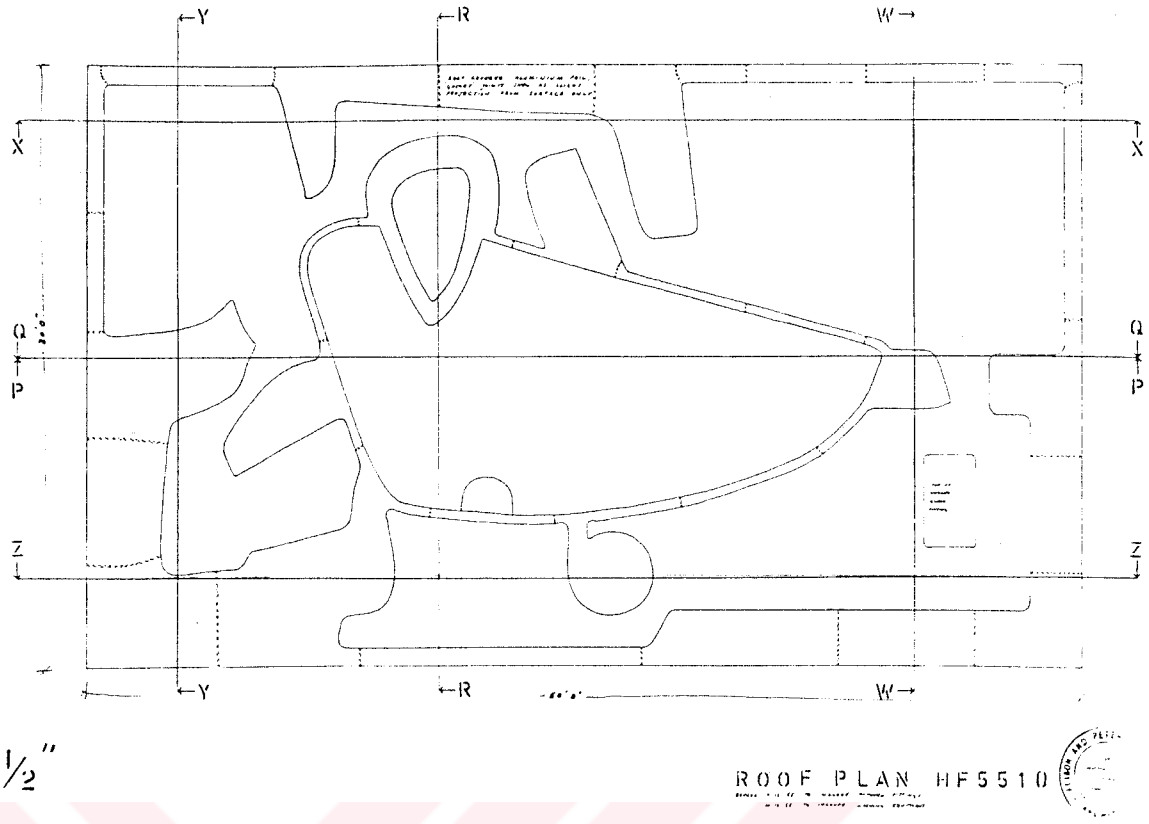


Figure 3.10 **A detail from shower, appearing like a space-capsule (House of the Future)**

(Source: Smithsons. 1982. p. 46)



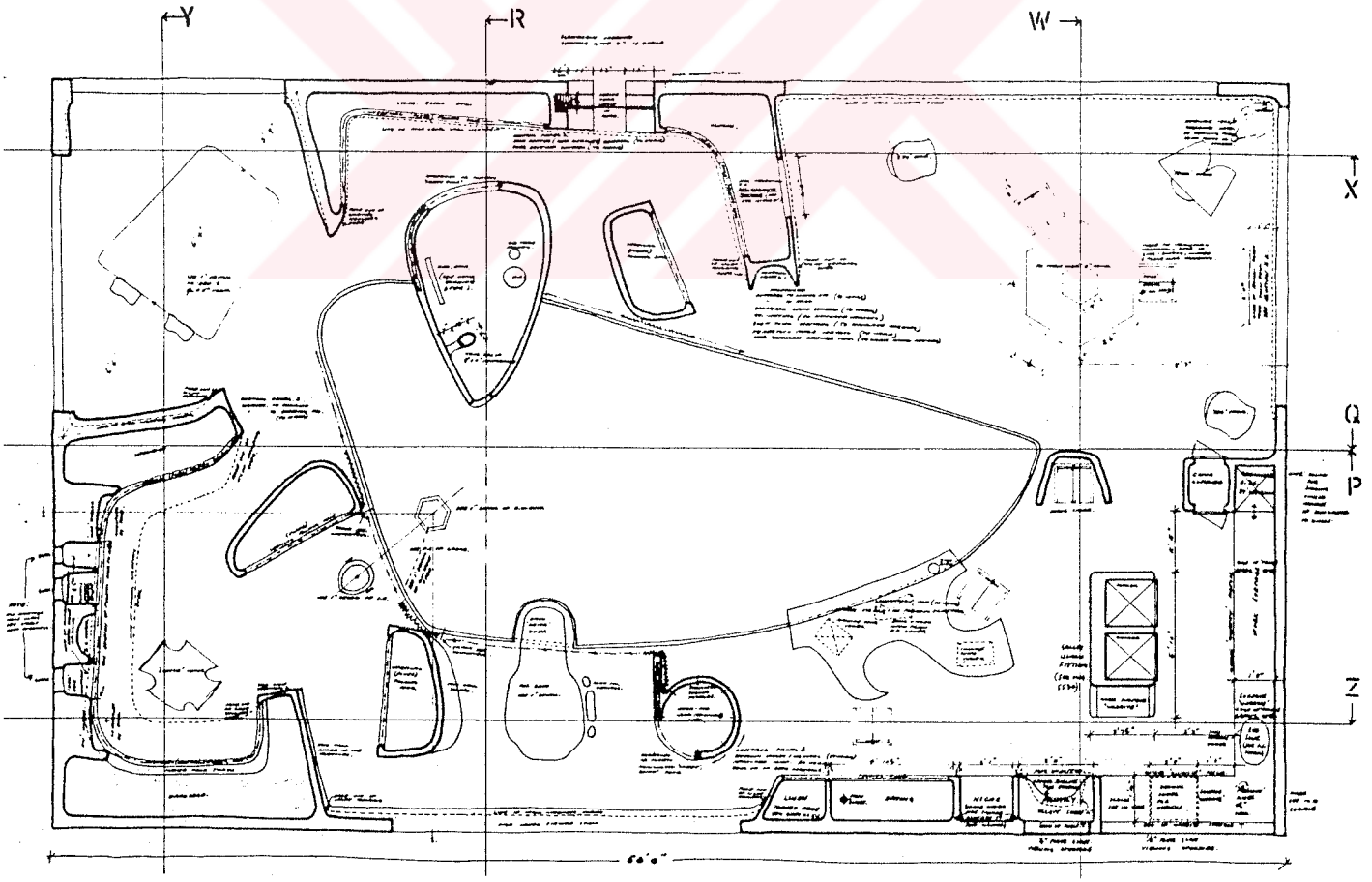


Figure 3.11 Organic Plans of "House of the Future"

(Source: Smithsons. 1982. p. 81)

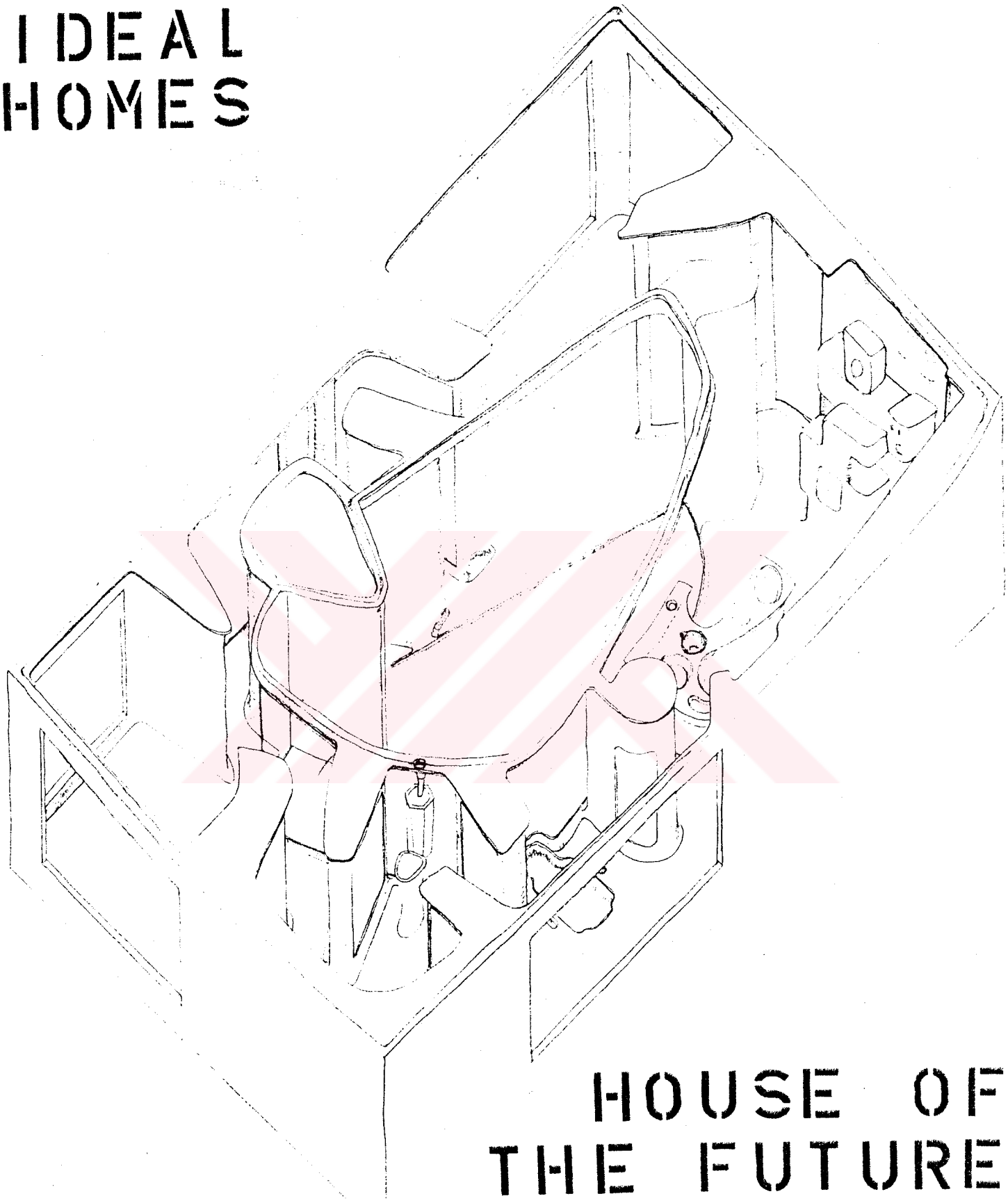


Figure 3.12 Axonometric drawing of "House of the Future"

(Source: Smithsons. 1982. p. 80)

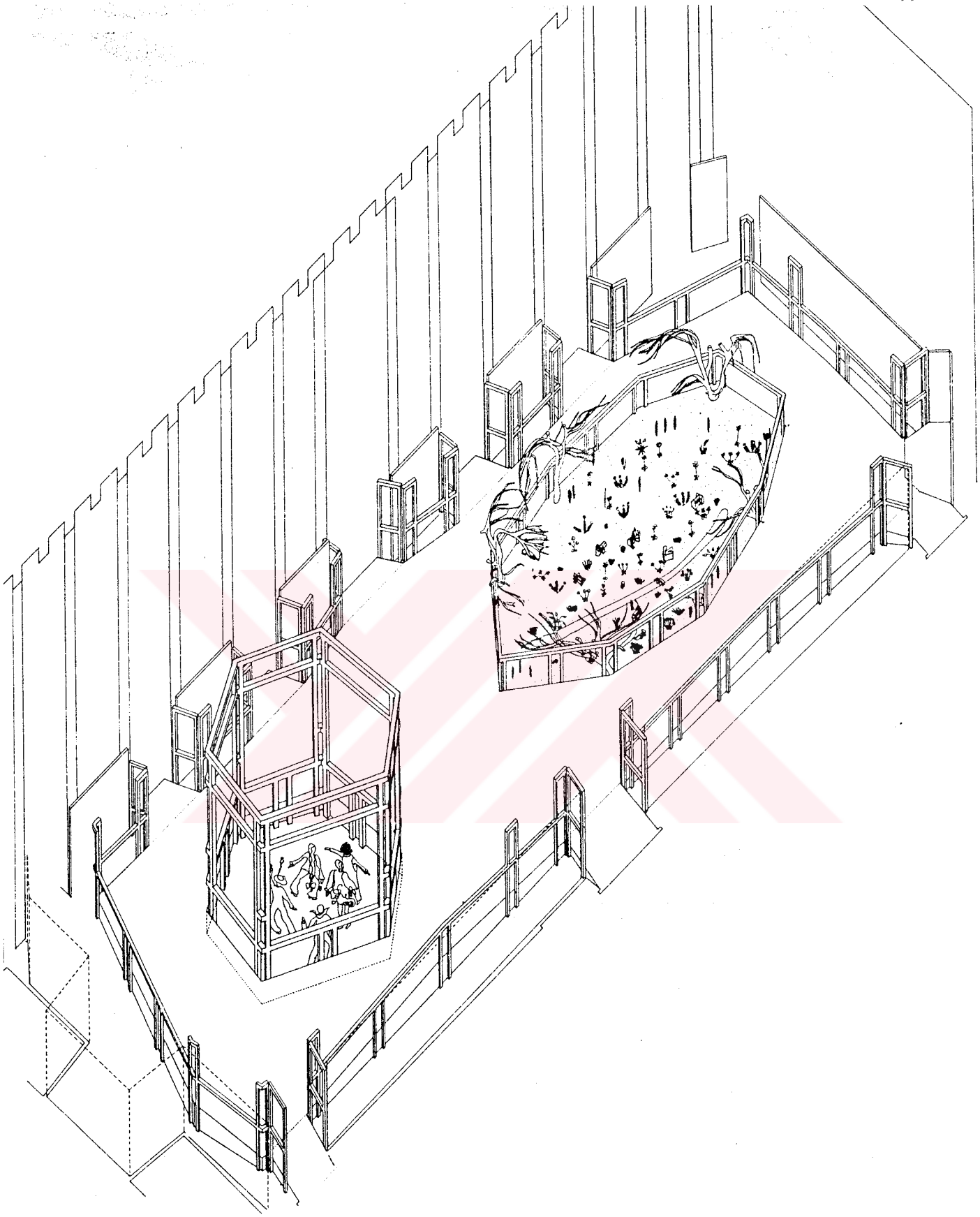


Figure 3.13 The City part of the work "The City and the Decoration of City: The Permanent and the Transient" from Milan Triennale (1968)

(Source: Smithsons. 1982. p. 17)

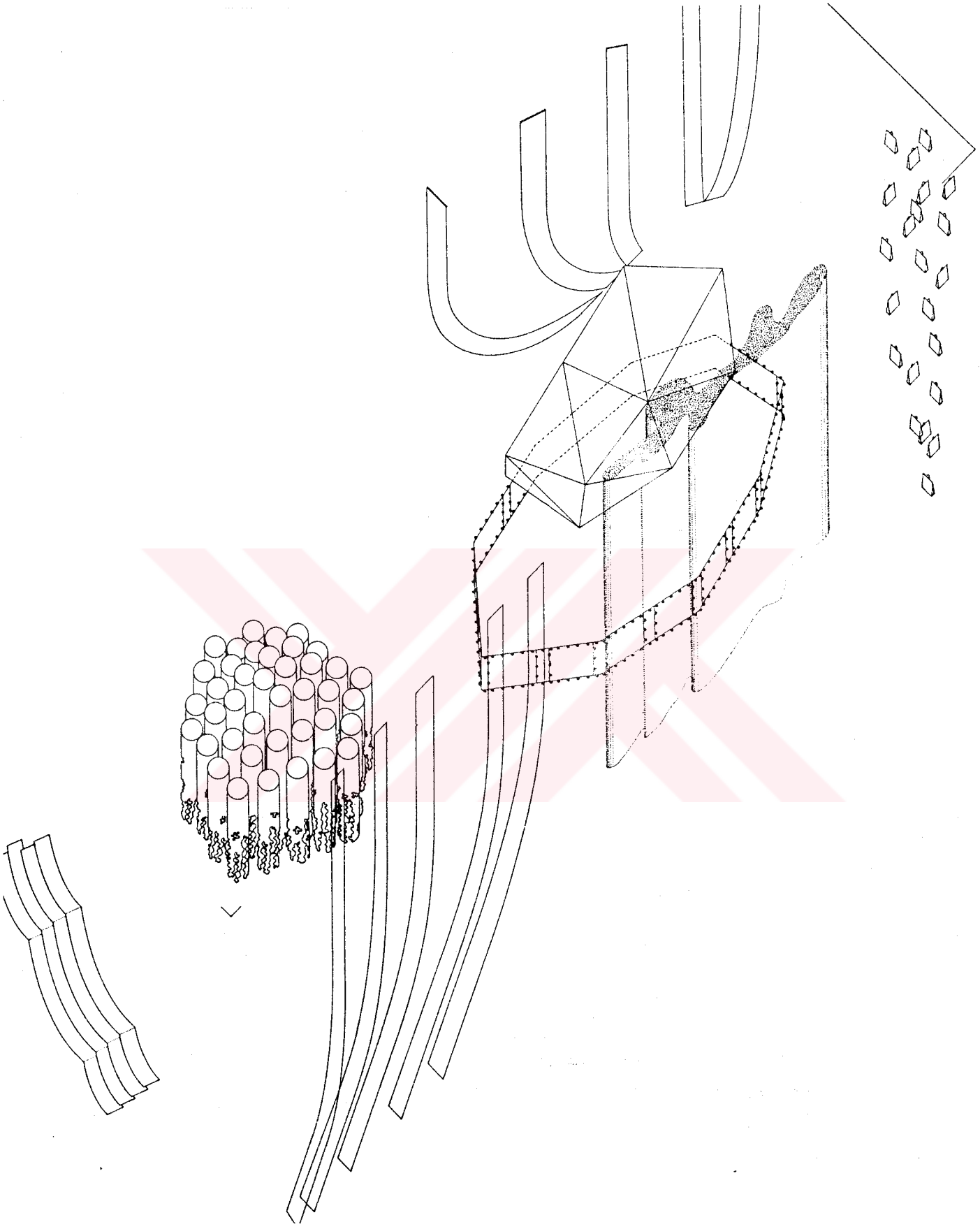


Figure 3.14 The Decoration Transient part of the work

(Source: Smithsons. 1982. p. 18)

3.2.3 A Popular Example Of Postwar Entertainment World: Disneyland and Fantasy Architecture

One of the most prevailed Popular Cultural activities of the 50's or the Postwar Period in which IG, Pop-Art and Smithson Couple were active was the construction of Disneyland. Especially; the consumption and entertainment concepts which are extremely motivated; as mentioned many times before up to now, owing to its capitalized system; by America, who became the leader of the West in the Postwar conditions, become more and more active in Popular Culture. As a result, the one which starts to be massive round the world; with the mediatic and technological capabilities in hand, becomes a Western Popular Culture which has a strongly consumer, formative and entertaining character gained by the intense American influence (see pp. 8-9, p. 12). In this respect, the entertainment concept, which is highly incited in the West and America in 50's, begins to appear being encouraged by people trying to get over the depressions of the War with some sort of concrete reflections. Entertainment, which is a basic characteristic of Popular Culture gains a widespread and active importance. One of the most important of these concrete examples being talked of is Disneyland. Because Disneyland realizes the consumptional, entertaining, trading, mediatic and contextual effects and changes created by Pop Art; as in Plastic Arts and with various effects in Architecture as described in Pop-Art-Architecture interaction, this time in a purely Architectural manner. It can be said that Disneyland is a genuine Example or even an extreme reflection of Popular entertainment and fantasy Architecture.

Disneyland was opened to public in 1955. However, the work of its creator, Walt Disney, who at the same time is a film producer, animator and cartoon expert since 20's, still seem to be fairly important activities that make up the Disneyland style and directs the Popular American Entertainment Culture. Walt Disney, the 4th son of an unsuccessful businessman, was born in Chicago. He spent his early childhood in a farm where he got inspirations of animal animations and some figures later appeared in Disneyland. In his youth, he attended some Art and animation courses and worked as an animator in film companies (Bryman. 1995. pp. 4-5). In 1924 with his brother Roy, Walt Disney opened his first office in Los Angeles. With some financial support, animations of Alice's Wonderland and Lucky Rabbit were made. As a result, Walt Disney tried to animate the general drawings of the comics which are the products of Popular Culture of America and unite

them with another form of Popular Art; newly forming cinema. This ambition helps him to carry American Popular Culture to much higher levels. Walt Disney continues his animations in 20's, creates the Mickey Mouse character and presents this character with an opening in 1928, as a film editing. The technique used here is "cinephone" technique. Walt Disney, who develops his company day by day; works with technicolor system in the Flowers and Trees animation film in 30's. This means, he uses the 3 stripe color system in animation film for the first time and wins a prize for it. Following this success, he creates new characters like Pluto, Donald Duck and Goofy. In 1937, he makes his first real film, "Snow White". With the commercial success he won, he continues making real films. However the War interrupts his works a great deal. Especially a strike during the War in his own firm develops his products' and his own American nationalist character thoroughly. That is to say, he adjusts to a rather optimistic point of view to American life and Popular Culture, and tendency for reconciliation instead of criticism. Disney, who develops his own distribution ways After the War, continues his activities with various animation films and real films like Treasure Island and Seal Island (Bryman. 1995. p. 6-11). Hence the end of 40's is reached and Disney defines his new project which is construction an entertainment park. This park is intended to be a developed and modernized type of the old traditional American fairs and entertainment parks. Walt Disney assemblies this popular entertainment park on three basic functions: ① The presentation of the animated figures of the cartoon characters which are the products of Disney company. ② The animation of American history in Popular base. ③ The formation of a vision aimed at future (Bryman. 1995. p. 11). These three functions are all subjects that aim to concretize the American Popular Culture on special and Architectural basis. Especially the second function, aiming an animation towards history, can be accepted as an entertainment weighted initial reflection of Postmodernism that became intense with 80's, rather than the 50-75 Period chosen to examine the activities that are out of widely discussed historical approaches. As a result Disneyland, which contains the principles that are talked of is opened to service on a wide land near Anheim in South California, in 17th July, 1955. Disneyland becomes a financial burden for Disney company, therefore the company takes a part in TV world which is another Popular Culture activity area. Disney profits a great deal from the TV programs that introduce Disneyland and Disney films, and also serials (Bryman. 1995. p. 12, pp. 35-36). At the same time, this underlines the importance of TV; which gets to be an active means of communication, in Popular Culture's prevalence once more and also shows that Walt Disney

appears in almost all kinds of creative areas that are Popular in his times (Comics, animations, cinema, Disneyland, TV etc.).

Disneyland continues its activity since the day it was established up to now. The basic theme of the park is definition of the 3 basic functions mentioned above in Architectural means in terms of "Land"s. In this context, there are 5 main Lands in Disneyland. These are Adventureland, Fantasyland, Frontierland, Tomorrowland and Mickey's Toontown, opened in 1993. Except Mickey's Toontown, all other Lands have been active since the initial opening. In each of the Lands, a defined theme is presented with Popular entertainment figures intensely. Except the Lands, there exist some other main parts like New Orleans Square, Main Street U.S.A. and Critter Country. Following the entrance to Disneyland, is a large square. Walking down the Main Street U.S.A., the visitor comes to the area where the 5 Lands exist. Trips to the desired Lands can be made from here. A Central Plaza and the Castle of The Sleeping Beauty exist on the Main Street. Two more Popular activity areas are presented on the Main Street. The first one is an attraction place named "Great Moments with Lincoln" in which stories about American history, Disneyland and the life of President Lincoln are told accompanied with the animated images of Lincoln (audio-animatronic), and the second is a cinema in which Walt Disney's black-and-white cartoon classics are shown a day (Bryman. 1995. p. 65). The Lands that are reached after the Main Street come one after another and they go on to present the fantastic, exaggerated figures of the Popular entertainment industry and Disney animations: A part named "Jungle Cruise" which is presented with inspirations from the exotic Southern seas in Adventureland. During the 8 minute trip, a path which is merely an exaggerated fun fair activity, full of dangerous animals and lakes is passed and the main aim is to entertain with terror. Besides, there is the Tiki Room in which there are audio-animatronic birds again. In Fantasyland, there exist some fantastic figures owing to the Land's name, animated Disney characters and an illusion of a flight in the sky with Peter Pan. In Frontierland, the animations of some important persons are made. In this content, there is the "Big Thunder Mountain Railroad", the views of a mine town to be passed to reach there, Mark Twain part and Tom Sawyer Island are the most important activities. Tomorrowland rather contains some Popular space images which are directed to the functions that Walt Disney defined as forming a vision aimed at future. However in this Land, there are no important activities in the 50-75 Period which is examined. The main activities are made in 80's. The director of the "Star Wars" movies,

George Lucas made up illusions of space voyages. Besides motor-sports and submarine voyages are added for the visitors in Tomorrowland. Mickey's Toontown, which was opened in 1993 rather than the selected Period, being the 5th Land, presents attractions made rather for young people(Bryman. 1995. pp. 65-67). Except all of these Lands that are mentioned; is the New Orleans Square that contains some animations of pirates, the Haunted Mansion which is a place that ghosts are present, the Critter Country that animations of wild life exist. On the other hand, a tour around Disneyland with railroad is also possible and there are 50 shops, many restaurants and show areas that motivate consumption which is a concept highly integrated with the Popular entertainment function. As a result, Disneyland appears as a typical fantasy, consumption and Popular entertainment center.

This Popular entertainment and fantasy Architecture Example, Disneyland, helps the Disney company earn great amount of money since 1955, the year it was opened. Especially, the fact that some parts in the park are made by major trading companies (Progressland-General Electric, It is a Small World-Pepsi-Cola, Magic Skyway-Ford and Great Moments with Mr Lincoln-The World's Fair Committee) both emphasizes the consumptional and trading sides of Disneyland that is concretized with the shops and the restaurants and the interactions of it with its Popular entertainment spaces, and also moving from this point strengthens Disney company financially accepting the financial support of the major companies under consideration (Bryman. 1995. p. 13). In the early 60's Walt Disney decides to open a 2nd park considering the present success and a much bigger land than the present Disneyland is bought in Florida near Orlando in 1964. Meanwhile, Disney company continues to give quite successful products in movie world and with the comfort of wide financial capabilities, brings up the 3rd aim of Disneyland, forming a vision aimed at future. To realize this aim, Disney plans to form a center except Tomorrowland and make instruments that define the society of the future. Thus EPCOT, Experimental Prototype Community of Tomorrow project appears. The place that the project is to be developed will be named as EPCOT Center. According to Walt Disney, the effect of American industry, research, schools, culture and education on future society will be great and with EPCOT there will no more be poor districts in cities and unemployment will be stopped (Bryman. 1995. pp. 13-14). This project of Disney especially presents the reflections of American Centered Popular Culture. On the other hand different from Disneyland, a more implicit and

sensitive way or in other words an utopic meaning is contained in it. This means, EPCOT seems to be the least Popular activity that Disney designed on a Popular basis and it is under the effects of the Popular, technological and mediatic Architectural models of the time, Archigram and the like. As a result, EPCOT project came into existence with its private space, that is to say, in Florida Disney. Meanwhile, in 1966, Walt Disney passes away and his place is taken by his brother Roy. After this, Disney company proceeds into a less active Period. In 1971, Roy Disney dies, but before his death, the most important activity of Disney company in this Peried, Florida Disney or Walt Disney World is realized (Bryman. 1995. p. 14,36). Walt Disney World, its land having been bought in 1964, was opened in 1st November 1971. Walt Disney World is designed to contain many theme parks similar to Disneyland. However, the land is much bigger and in Walt Disney World, except entertainment and fantasy areas, many hotels, holiday villages, residences and restaurants are constructed, integrating consumption and profit phenomena. That is to say the aim of Walt Disney World is to present a total holiday program instead of daily trips as in Disneyland. Naturally, this aim is to be supported by entertainment and theme parks and the visitors coming from the outside have the opportunity of daily trips but here the main people to be served are the ones having their holidays. Despite the restaurants and shops that exist in Disneyland, the entertainment function in Popular basis has a priority, while in Walt Disney World, the consumptional, trading and profit seeking face of the Popular Culture becomes apparent and active, beside its Popular entertainment and fantasy functions (Bryman. 1995. pp. 67-68).

In this context, the Architects of the Period like Robert A.M. Stern, Hans Hollein who produce Popular products, realize various yachts, club hotels and vacation places. However, these buildings some of which were built in 80's are rather historicist Postmodern products that are Popular explosions of that Period which is out of the 50-75 Period under consideration (Stern. 1992. The Pop and Popular at Disney. Arcitectural Design. 62. pp. 20-23, 49-55). However, examining the Walt Disney World that was opened in 1971 separately seems necessary both because of the non-historicist theme parks that have Popular characteristics and the fact that Disney parks are generally the most typical and extreme Examples of Popular Architecture of the Postwar Period. The hints of Postmodern and historicist usage was seen greatly in 50-75 Period in Popular activity extent. That is to say,

as mentioned at the beginning of the study, 50-75 Period has a vital and leading role in developing the Postmodern themes in 80's Medium, too.

Walt Disney World is similar to Disneyland taking the theme parks under consideration. There are 3 main, 2 small theme parks and 2 water theme parks in Walt Disney World. The 3 main theme parks can be listed as Magic Kingdom (opened in 1971), Epcot Center (opened in 1982) and Disney M.G.M. Studios (opened in 1989). One of the 2 small theme parks is the Pleasure Island in which night entertainment, bars and discotheques are dominant. The other one is Discovery Island which looks like the Critter Country in Disneyland, an open sort of zoo. The two water theme parks are the River Country which is active since the opening in 1971 and the Typhoon Lagoon opened in 1989. Pleasure Island and Discovery Island are opened in 80's like Typhoon Lagoon. Considering this, it can be said that the parks that are open since 1971 are River Country and Magic Kingdom, one of the main theme parks (Bryman. 1995. pp. 67-68). It should be mentioned that although the Examples and Disney works that prevailed in 50-75 Period are investigated intensely, the Examples after 1975 are also considered for the sake of completeness and for the Popular and Pop meanings that are discussed here. The activities that are carried on in main theme parks can be summarized as:

1. **Magic Kingdom:** In this park, which is opened in 1971, in a very similar form to Disneyland, there exist 5 Lands: Adventureland, Fantasyland, Frontierland, Tomorrowland and Mickey's Starland. There is the Main Street U.S.A. as well, but different from Disneyland, there is the Liberty Square. In Liberty Square, one of the principles that Walt Disney developed; animating American history appears as reflecting Colonial America of the American Revolution. This means, this part of the park mostly resembles the Postmodern applications of 80's and the hotel and restaurant buildings in Walt Disney World. Besides, Haunted Mansion which is built on New Orleans Square, Great Moments With Mr. Lincoln attraction on Main Street and the boat trip with Mark Twain in Frontierland in Disneyland are realized here, in Liberty Square. What is more, in the cinema that exists on Main Street in Magic Kingdom the story of Walt Disney is shown. In Tomorrowland the part named "Progressland" or "Carousel of Progress" that describes the importance of electricity in daily life is constructed by General Electric and this is different than Disneyland. In fact, this part is initially constructed in Disneyland but

in 1975 it is carried to Walt Disney World. Except all these, all activities are similar to the one existing in Disneyland (Bryman. 1995. pp. 68-69).

2. **Epcot Center:** Epcot Center, which was initially started by Walt Disney at early 60's, aiming at the society of the future is later formed in Walt Disney World. In Epcot Center; there is firstly the "World Showcase" which is made up of the buildings and trading centers of various countries and they all show the countries' characteristics that they belong. Then, there is the "Space Earth Ship" in which films that explain with applications are shown. Lastly, there is the "Futureland" which is made up of innovation units in which the latest technological products are exhibited. The designs that are aimed at the future which come out in Tomorrowlands are concretized in Epcot Center and especially in innovations of the Futureland. However, here, consumptional, technological products and marketable objects are dominant resulting from the consumptional way of thinking special to Popular Culture, instead of the utopic plans that were affected from some Popular but technological Architectural modelization of the Period (Bryman. 1995. pp. 69-74).

3. **Disney M.G.M. Studios:** In this park, which was opened lastly (in 1989) there exists some shows special to cinema and TV world, that strengthen mediatic themes peculiar to Popular Culture. There are entertaining parts about cinema and TV industry. On the other hand, in Walt Disney World, transportation is carried on by a futuristic monorail system. The visitors that do not accommodate in Disney World can attend some trips arranged for them. Besides, again there exist many restaurants and shops which are able to serve the hotels as Popular entertainment and consumption center (Bryman. 1995. pp. 74-75).

After Walt Disney World was opened in 1971 in Florida, despite the profit gained from here and Disneyland, Disney company continues to have financial problems. Because of this reason, despite the thought of a theme park in another country is accepted, Tokyo Disneyland opened in 1983 is sold by the Disney company. Tokyo Disneyland contains most of the typical Disneyland parts, but there are slight differences due to Japanese traditions in some. On the other hand, an alteration is made in company management in mid 80's, hence the company speed up again. In this context, the 4th theme park, Euro-Disneyland is opened in France. The standard attractions of Disneyland are available in Euro-Disneyland,

however its financial success is not as great as in America (Bryman. 1995. pp. 75-80). It is probable to claim that this is because of the fact that America has a greater tendency to entertainment culture based on Popular consumption than the Europeans. The new managers of the company who came in 1984 added greatly to the theme parks of Disneyland and Walt Disney World knowing this fact. The hotel and club buildings that were claimed to have a Postmodern style, the new theme areas and the Postmodern buildings and areas in Euro-Disneyland were all constructed by this new management. In this context, it must be implied that Robert AM Stern, the Architect of many hotels, entertainment centers and management buildings constructed after 1975 will be examined in detail in "Another Popular Attitude=Rob AM Stern" because his works are Popular and even Pop products that reflect the Postwar Disney spirit. By the way, it can be said that Disney Company entered the strengthening means that entertainment, consumption and fantasy based approach of American Centered Western Popular Culture is widespread and active today even with some extreme reflections like Disneyland etc. Finally, some ideas that Nye mentioned about Disney's entertainment parks are presented. These ideas are believed to be useful in understanding and summarizing the Popular Cultural aspects of Disney. According to Nye, the entertainment parks work:

1. as fabricated, controlled environments, which are designed to be different from everyday life.
2. as fantasy lands in which visitors can enjoy ephemeral contact with exotic and sometimes erotic worlds.
3. as spectacles which provide visitors with all-encompassing visual and aural experiences.
4. as liberation from the obligation to engage in mundane behavior.
5. as an entertainment experience specifically designed for families.
6. as a direct consequence of improvements in transport.
7. as a place where visitors can take risks while knowing that they are unlikely to be harmed.
8. as a context within which the major forms of human play can be enacted (Nye. 1995. Examining Amusement Parks. Disney And His Worlds. p. 84).

This part is to be finished with the examining of the works, that are defined by such general means in Popular Cultural levels.

With all animated film figures, with its attitude presenting entertaining, consumptional American Popular Culture and making it Massive Disneyland and all Disney entertainment/theme parks, carry **American Centered Western** reflections; with their structure connecting cinema, fantasy, entertainment and purchasing phenomena carries **Urban** reflections and some **Post-Industrialization** reflections.

Non-Contextual Intellectual: Disney theme parks are Popular Examples that perhaps reflect the Non-Contextuality phenomenon best. Because these entertainment aimed parks separate the film characters like Mickey Mouse, Pluto and Lucky Rabbit from their real contexts and place them into the real life. These parks use many unrelated fantasy elements together with their areas in the form of Lands; present some metaphoric elements, that bewilder people with their collaged expressions and their modified usage. These metaphoric elements can be seen during any trip with boats or by walking. In other words, with the boat tour around Tom Sawyer Island, with the stories presented by Lincoln animation, with its place giving voice to animated non-real birds, with the gigantic Disney puppets seen all the way long and with the Postmodern profit facilities activated in Walt Disney World and Euro Disney (1980's) these theme parks reflect a new reality vision that is separated from its context and remade eclectically.

Instrumental Intellectual: The theme parks at the same time instrumentalize the mind with their intense Non-Contextual expression despite Tomorrowland's and Epcot Center that seem to contain the most critical (at least at the beginning) expressions. Because since active entertainment, fantasy, consumption presentations naturally reflect a relaxing approach rather than a real criticism, the meaningful and questioning side of the mind activity is completely isolated. As a result, mind is used as an Instrument that is efficient in reaching the mentioned entertainment, consumption activity.

Formative: Disney parks that probably best and most fully reflect the Postwar Popular Architecture are completely Formative. The icons animating movie characters, the unreal visual illusional shows, mask-shaped tale castles in which no have lives, show areas like fun fair, imaginary universal trips, products that reflect countries symbolically even in Epcot Center and the Postmodern hotel, restaurant and store buildings that emphasize elevational, historical iconography are all concrete reflections of this Formative attitude.

Descriptive: Natural, the Non-Contextual, iconographic and symbolic Formativeness of Disney parks cause them to be also Descriptive. Because entertaining areas and attractions always reflect known things; cartoon characters; tale castle and towers; important characters of American history; creatures, birds, wild animals, etc. from life; many known events and objects, by completely describing them even though rigging them with fantasy and entertainment gilding. In fact, for entertainment areas that do not have a deep content, it is best to describe known things superficially to form an easy, direct communication.

Non-Critical: Among the presented Examples, having most of the Popular Culture Criteria of the Period, Disney theme parks seem to be the most Popular or even Pop works. These areas that are most Pop works naturally reflect the Criterion of being Non-Critical actively. Because these wholly Formative, symbolic and defining areas anticipate an easy acceptance with entertaining presentations rather than questioning the present situation in a dialectic way. In other words, for Walt Disney's works of early 1960's that he defined as future's urban utopia lose some of its critical thoughts in support of the American nationalist attitude and for Epcot Center in Walt Disney World gradually becomes an exhibition pavilion of daily technological consumption products, not the utopias, it can be said that Disneyland parks present a Non-Critical structure completely.

Motivating: Disneyland, Walt Disney World, Tokyo Disney and Euro Disney theme parks are directed to harmony rather than a change of present situation with entertainment, consumption, illusion and fantasy. This shows they contain Motivating themes. Because these parks continuously motivate the social entertainment and consumption drives with the attractions they present instead of intensifying on real problems. This way, the motivated drives and requirements brings out more entertainment and consumption activity. More activity means more requirement. As a result, the motivated drives help the activation and continuation of Western order commercialized with American effect, developing in a kind of cycle. Disney structures that support commercialism are in the mentioned activity by such a driving method.

Consumptional: The entertainment-aimed parks naturally make Consumption an aim. Anyway, parks are areas where people enter with money, in other words consumed areas; that is they are constructed to gain profit. However, attractions have active Consumptional, commercial themes with not only this cause, but also with the approach of heading towards

easily Consumptional icons, symbols and ideas. In addition, except entertaining, traveling areas in Walt Disney World (Florida) and Euro Disney, the construction of many hotels, restaurants, holiday villages and marketing centers, in other words "profitable" structures are important proofs of the attitude considering Consumption important.

Entertaining: Disney parks, whose basic aim is Entertainment, one to one reflect Popular's being Entertaining Criterion in the most active way. It can be said that parks are completely Entertaining areas with tale characters from cartoon traditions; cartoon shows; lands presenting thousands of plays; water theme parks; wholly holiday-aimed accommodation structures and with bar or disco places that cover a land or an island (Pleasure Land).

Communicative: All the tales, movie icons and characters; imaginary views; defining works; Mickey Mouse puppets; wholly imitated models and Popular symbols that are used have the purpose of forming easy and direct Communication. This purpose is fulfilled actively in almost all theme parks.

Communicational: Disney theme parks, with all the mentioned properties, being certain Pop, Popular areas and presenting imaginary views, takes in software Communicational technology. Illusional universe tours in Tomorrowlands; Progressland developed by General Electric, showing the place of electric in daily life; Innovations where communicational technological products are exhibited in Epcot Center; watching screens and mediatic presentations are all important reflections of the mentioned software and Communicational technology. The Popular Culture, widely made Massive with Communication instruments, shows itself in also Disney Parks with its active Communicational themes.

Massive: Formative, Descriptive, easily understood, associational, Non-Critical, Consumptional, Entertaining, Communicative and Communicational Disney theme parks that carry out the requirements of being Massive, has an important success in Massive basis. The being Massive character that is generally contained by all Popular Examples is widely active both in parks in which numbers of people wander and in the ones watched by the world with their branches formed in the U.S.A. then in Japan and France. By this way, American Centered Western activity becomes widespread in the world in concrete basis and gives the most concrete Example with Disney structures.

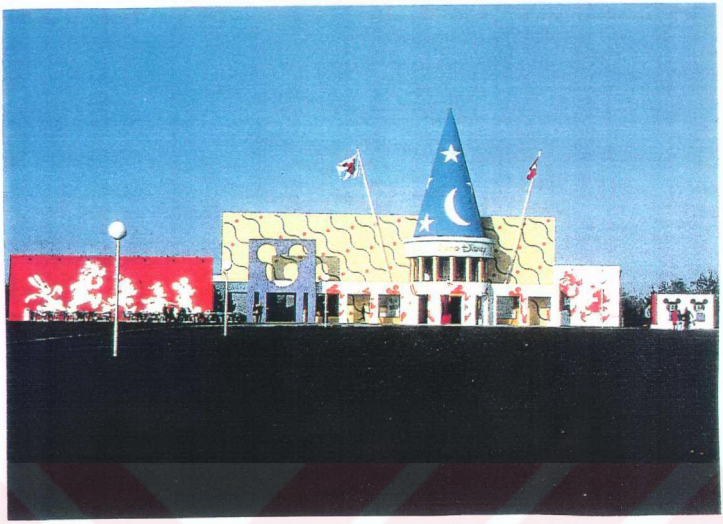


Figure 3.15 Espace Building in Euro-Disney, Robert AM Stern (1990)
(Source: Stern. 1992 a. Espace Euro Disney, Villiers-Sur-Marne. Architectural Design. 62. p. 49)

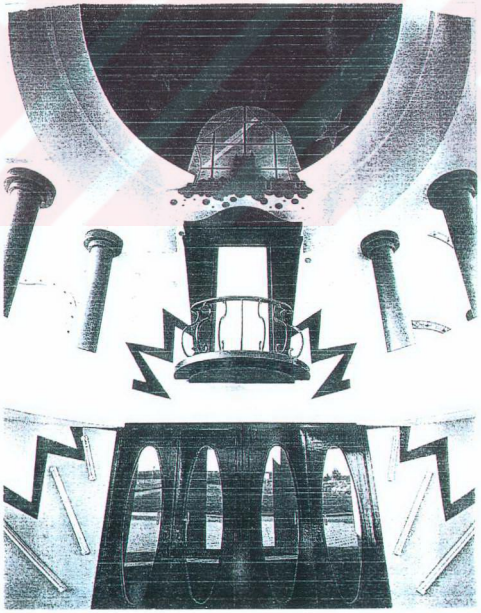


Figure 3.16 A view from the entrance of Espace Building
(Source: Stern. 1992 b. p. 204)

3.2.4 Some Popular Reflections of Technological and Communicational Phenomena of the Period

In this part of study especially the reflection of Communicational developments at technological level which intensified during the 2nd World War into the Atmosphere of Architecture in terms of Popularity, will be studied. While examining the history of Popular Culture theoretically, it was observed that technological development mentioned above really affected the atmosphere of Popular Architecture to great extent between the years 50-75. As it was told before theoretically American Centered Western Popular Culture becomes efficient and Massive all over the world with innumerable opportunities from "Space Wars" After War to computer and transportation vehicles. The fact that Popular Culture has became Massive today totally depends on transferring into technological software transformation that is to say, on transferring into electironical technologic superstructure which can be transferred, from the hardware clumsy industrial organization (see pp. 24-26). In this context, software transformation which makes harmonious Popular Culture effective worldwide despite mental, critical Culture, leads more mental and utopic solutions too, maybe in a contradictory way. It gives the opportunity to utopic or half-utopic studies which consist of positive, critical and content themes.

Some of these studies are carried out in the Architectural field. Some software technological Architectural studies and designs which intensified between the years 50-75 seem quite effective. Moreover in general sense, although most of these designs contain criticisms about social and urban construction, at the same time they support some themes which are unique to Popular. Popular themes mentioned above have been gathered with the purpose of criticizing Modernist Urban planning, bringing democratization, enlivening active city Culture again. While the aspect of software Architectural experiments, which presents Popular signs becomes clear, the other aspect which is more critical make an effort for not putting Popular themes only in discourse but using these themes with available Communicational facilities in concrete. Even that models which have been developed in detailed way make mentioned studies very serious when compared with Popular Examples, which have been given so far (Jencks. 1971). Seriousness has reinforced the critical point of studies, but there are important problems which detailed models have brought. Those problems will be emphasized at the base of Examples when it is time, that is to say Samples

will be discussed in a dialectical way with double perspectives. Some technological studies will be considered in a detailed way to get important clues in understanding process of Popular Architectural surroundings, for these studies which are specific to Postwar Period have both reflected Communicational and transformational development to great extent and connected those transformations with some Popular expressions which are again peculiar to Period. In this sense some prevailed Samples have been chosen such as Buckminster Fuller, Reyner Banham, François Dallegret, Paolo Soleri and Archigram activity. In fact these names seem to have some relations with the previous Samples, IG and Smithsons too. In this context, Reyner Banham who utilizes the new Communicational technologies in different levels but generally directly for strenghtening of Popular Cultural values and first have been worked in IG in an effective way or some urban design works of Smithsons, which affect Archigram at the starting point can be given as examples (Banham. 1981; Jencks. 1971). Here, all these Examples, having some interactions with each other and connecting technological improvements with Popular Architectural tendencies will be evaluated in details. Besides last it should be reminded that these Examples do not consist of all works in this area, they were chosen only as some representatives because the content of thesis is limited and it should be added that these representatives were chosen from the names which were very often met in literature searches like in determining of the other Examples of thesis. In this extent, Buckminster Fuller will be handled as the first Sample.

3.2.4.1 Buckminster Fuller

After War Buckminster Fuller prevails as an effective Example in the Atmosphere where especially R.Banham, David Greene, Cedric Price, Dennis Crampton, Warren Chalk, Mike Webb, Soleri, Katavalos, Doernach, Paul Davidoff have produced efficient works, intensifying on different ways of Communicational technological usage in terms of Architecture (Jencks. 1971; Klotz. 1988. p. 372). In fact Fuller who is the expert in technical solutions of structural and constructional elements and is the president of "Union of Constructional Researches" for a long time is famous with the project of "Dymaxion House" which he has carried out in '27. Dymaxion House is a utopic house model and it consists of a lot of principles that are special to Modernism in the same way. The most important ones are extreme mechanization logic and mechanical aesthetic which become concrete with the remark of "A house is a machine for living", belonging to Corbusier but

which are not adopted by the pioneer Modernists in a real sense. Mechanical aesthetic is dominant in Dymaxion House when compared with the works of Modernists. House looks like space shuttle outside, but abstract Modern lines are dominating. Consequently, design is the reflection of the tendency of developing his/her own utopic residence typology which many Architects are keen on (Klotz. 1988. pp. 374-375). Particularly, the work of "The House of the Future" which includes similar technological lines but connects these lines with daily Popular demands. This work which has been developed by the Smithson Couple is under the influence of "Dymaxion House" (made by Fuller in 1927). That is to say, one of the house utopias which resembles Fuller's work most in 60's, is "The House of the Future" (see p. 64, pp. 82-84). The other similar Example is Reyner Banham's "Un-House" which will be discussed in the following part.

Also in his other house project, Wichita House (1946), Fuller, who goes towards machine aesthetic but keeps abstract, simple, Modern lines, concentrates on satisfying demands and needs special to daily life, efficiently with advanced technology (Jencks. 1985. pp. 212-213). This includes Popular reflection. Especially in 50's Fuller's sensitivity about responding Popular needs increases. He tries to find solutions not only in constructional way but also in ubran way in 50's. Meanwhile especially transformation in technology attracts Fuller's attention. He is interested in technology very much. He begins to think that hardware technology has been used with wrong methods. In this context, he criticizes second generation who seem to make Modernism cliché in 50's and 60's -not the first generation of Modernism (he's the member of this generation). This second generation ignores the ordinary and natural demands of city people by using hardware technology wrongly, but not considering the destruction of air pollution and transportation. In this case the most important thing is to make revision in Modernism, that is to say to respond some of needs in Popular environment changing Modern technology into software. In this point, Fuller designs "Air Conditioned Dome". This project designed for New York proposes solving the problems like air pollution, transportation with the help of a geodesic structural dome (Jencks. 1971. pp. 15-16). In other words, an artificial climate and city atmosphere will be created, thus some degenerated aspects of natural, real city atmosphere will be overcome and ordinary demands of simple city habitants whose basic needs are not satisfied will be met now. This project looks like the studies of Smithsons. Those works remove the traffic lanes at urban scale and aims at using active exterior surrounding. It can be said that

Fuller, with his "Air-Conditioned Dome", repeats what first generation did, in 50's for his Period. That is to say, the works of pioneer Modernists which approach to the individual and social demands of their Period, retain as in the way of meeting Popular needs with the projects which employ software technology in 50's- like Dome.

Fuller with his ideas and models affects the other names and technological approaches of his Period. His Architectural line which has been concretized with Air Conditioned Dome has been continued in 60's even with some variations. Especially famous Archigram's serial projects, affected by Pop Art; different models, concentrating on biological base and designs, utilizing software technologies; search the idea of harmonizing technology and ordinary, natural desires which is aimed by Fuller, and develop this idea during 60's (Jencks. 1971). However, Fuller hasn't discussed individual and social needs in his works as in his discourse. Better to say, he seems to be interested in physical needs mostly. In other words, Cultural, social and sensorial values are not taken into consideration in his works (Jencks. 1985. p. 213). Although the project of "Artificial Dome" emphasizes some aspects, it is the artificial work which has elements of danger which cause social problems. This work only meets physical Popular demands and has a deterministic artificiality. As can be observed, the projects,belonging to Fuller who intends to overcome the problems of Modernism in 50's by means of connecting software transformation and Popular life, have some doubtful points. In fact these suspicions will be seen in the other Technological Examples more or less in the following parts. Criteria based evaluation which considers doubts has been given below:

The formal and technologically based works of Fuller that intensified in 50's; have **American Centered Western** character for the software industrial solutions they suggest; totally **Urban** character for their suggestions in urban planning scale such as Dome and also a **Post- Industrialization** character.

Non-Contextual Intellectual: The works of Fuller in 50's and especially his climatised Dome project, includes Non-Contextual factors; although they carry the sensitivity of meeting the citizens' natural and Popular requirements that were neglected by shaped, hardware, Modernist Examples and they reflect the realities of the time. The Non-Contextuality here; is the 2nd type of Non-Contextuality that is contextual extremely. Therefore, insistent approach reflects, because of being contextual extremely; a Non-

Contextual structure in opposite way which is mentioned in theoretical frame in Criteria Part. In this content, the idea of living under a single Dome seems as an important example for this insistent approach.

Instrumental Intellectual: Inspite of the critical approach that is present in Fuller's works as in all Technological Examples; the approach of making the mental potential an instrument on the whole to solve the physical problems of the city like air pollution, climatic problems and transportation gradually, points out an Instrumental Intellectual state.

Formative: The solutions of the problems, that are created by the fixed hardware technique used by cliché Modernism and that prevents the realization of Popular demands; come only as Formative, formal and structural presentations getting far from the implicit meaning, in Fuller's works. Fuller, who says "99% of the problems source from physical faults. Politics will soon be out of date", produces works that are directed to physical editing on the whole and that neglect social meanings with time. His works rather become Formative coverings like the Air-Conditioned Dome project.

Pragmatist: Fuller works which show structurally Formative and Instrumental Intellectual characters are, at the same time, Pragmatist, since they gradually make physical and structural forms the aim, despite the critical approach at the beginning, as can be seen in other Popular Technological Examples. Because they handle the solutions in the level of their success in reaching these forms.

Positivist: Fuller products which show Pragmatist character in a way reflects Positivism, the product of Pragmatism. Because the physical-structural methods start to be the aim in solving the physical problems special to Popular Urban Life. This is a typical approach unique to all Technological Examples.

Communicational: Fuller, in his technologically based works starting from Dymaxion House in 20's to Air-Conditioned Dome in 50's; highly uses the Postwar software Communicational technology. Though intensified on concrete structural forms, these works utilize the opportunities of electronical software and electronical devices actively. In this context, it may be said that the works have some Communicational characters.

Fuller products, contain the Criterion of being **Non-Critical** for the criticisms they make to the factors that prevent the usage of active exterior space, despite their deterministic activity; the Criterion of being **Motivating**, for their effort to renovate the present physical urban order in spite of the extensive physical solutions, and the Criterion of being **Relatively Democratical** for it obviously rejects socialism despite all the positive themes that they describe, only to a limited level. Here, although quantitative, the fact that the emphasize of becoming Democratical is not strong enough and socialism that is declared clearly, sources from the attitude opposite to politics. In this manner, the Technological Products are more sensitive to the Democracy concept.

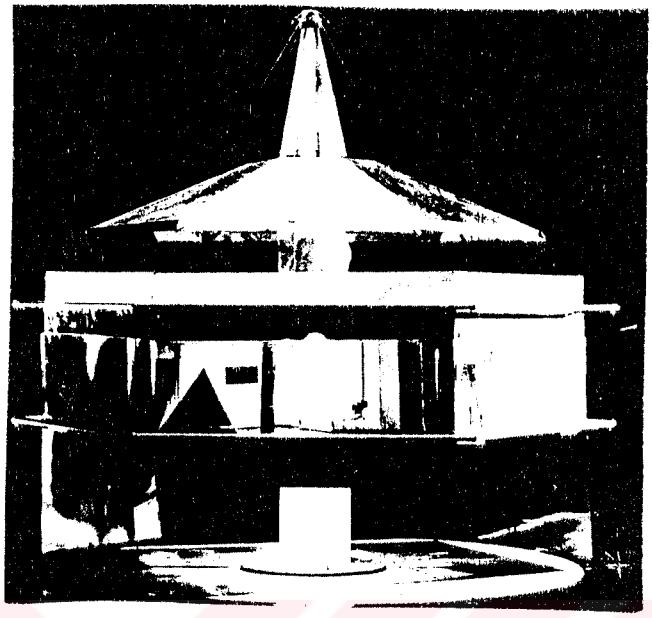


Figure 3.17 "Dymaxion House": One of the first designs, improved by Fuller and using technology effecively (1927)

(Source: Klotz. 1988. p. 375)

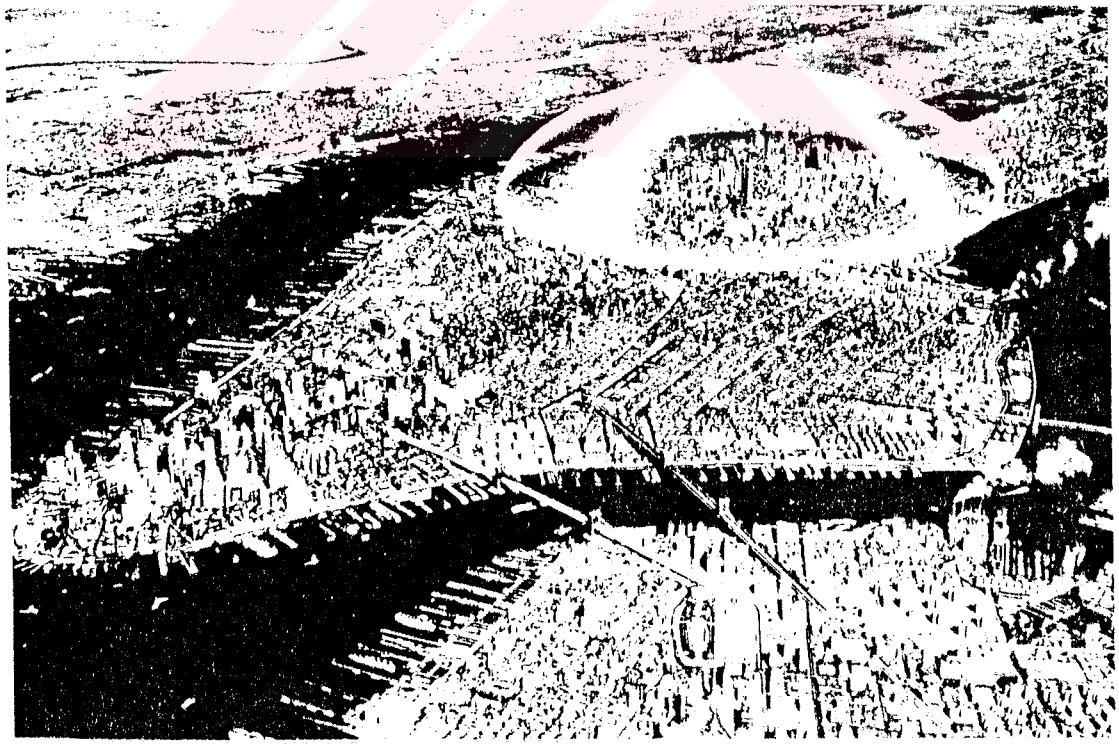


Figure 3.18 "Air Conditioned Dome" of Fuller = A model, trying to solve some Popular and physical urban problems with a technological way

(Source: Jencks. 1971. p. 16)

3.2.4.2 A Talented Designer, Coming From the Tradition of IG: Reyner Banham and Software Architecture

As explained in the previous parts the atmosphere of IG (Independent Group) where a lot of Architects and Artists from different, creative fields produced works in 50's, especially focused on enlivening Popular City Culture. Here famous Pop-Art theorist, designer; Reyner Banham who has joined the meetings and products of IG has some effective works related to Popular City Culture. Banham who has the works about Popular Culture theory, industrial design and Architecture takes place in Popular activities which react cliché Modernist Samples of the Period (Jencks. 1985. p. 271, 273; see p. 63,65). However he prefers to express his reactions with technological opportunities which are special to Period like Fuller as well. From the point of Banham, software transformation is the most effective way in strengthening Popular values which have been neglected a lot. But, Banham not only emphasizes this in his discourse but also concretizes it more with one-to-one Samples at a constructional base which is different from Fuller. Fuller uses Popular themes in his project scale, however Banham finds out real equivalents of these themes. Because Banham seems more sensitive to social and physical stability which cliché solutions caused, sensitive to daily demands which are not satisfied (beyond the ones which are natural and physical) under the influence of his studies with the other Pop-Artists (Banham. 1981; Jencks. 1985).

Banham transfers this sensitivity to the ones who receive software Communicational opportunities. According to Banham, Communicational technology make the Architecture active, dynamic and even entertaining. Here, like in Fuller, a closeness can be felt to the Modernist products except cliché Modernism and to their (Modernist products') style of overcoming social problems; but Banham goes beyond the Modernism after this point. Because contrary to static classical Modernism, he inclines towards the products and systems which are active, dynamic and can be changed every moment and this is the point he approaches Popular most. That is to say, portable spaces which are obtained with flexible, active, communicational opportunities, give the chance of choosing for ordinary people of society, in a way they help to satisfy different Popular daily needs (Jencks. 1985. p. 280, 294).

Anyway, portable Architectural systems are one of the most clear phenomena of the Period. Prefabrication which was developed After Industrialization, since the beginning of the Century prevails not only on constructional basis but also on the context of helping people to make their own houses with ready and light materials. This activity which is seen in the U.S.A. gets stronger and changes into "Do-it-yourself" form, becomes prominent during the Postwar Period. In Postwar Period, people begin to construct their houses, arrange their furniture, consumptional Culture special to house is developed and everything is started to perceive as the portable goods that can be ficted. From wall paper to painting, people make everything portable. This development contributes to extra alternatives flexibility and satisfying of daily demands really, however, in this way, daily demands are reduced to the phenomenon of consumption which becomes concrete with goods, house and car. Popularism related to consumption which has been supported by U.S.A. has been motivated. Besides, everybody can reach every kind of consumptional elements on the spot, goods from food to house and car with the telephone and private computer net which has been set for this purpose with the help of software information technology. It's the time of "Godburgers, exburgers, hamburgers" with the words of David Greene now (Jencks. 1971. p. 56), in other words everything is in the shape of burgers that are ready-made, portable and can be reached easily. This encourages easy-consumption which is special to Popular extremely but on the other hand improves the potential of speed, dynamism, changebility. Portable designs related to furniture which Smithsons and many Architects intensify are the important Architectural Samples that reflect the phenomenon of consumption and flexibility. Moreover this kind of life which becomes portable in 60's not only supports portable usage at a stable point, but also discusses active, migrant, portable spaces and buildings. Caravan houses are the most evident samples of them (Banham. 1981. p. 54, 114; Jencks. 1971. pp. 54-59).

Portable life which is getting more effective is given priority with software technology. Ultrasonic washing machines, thermo electric cards, remote control radios, televisions, automatic curtains, radio opened by pushing only one button, foods that are cooked, houses that are cleaned, garbage that is emtied, car that is washed (by means of high vibrated water) and TV antennas which are directed from the distance... etc, these are developments which strengthen portable efficiency, motivated by communicational technology. This developments provide flexibility in meeting Popular daily wishes, but this flexibility is based

on consumption Culture mostly. Banham transfers this developments into architecture with his interesting projects (Jencks. 1971. p. 51). In this context his famous house design "Un-House" which he carried out in 1965 is worthwhile.

Un-House which Banham designed with François Dallegret together, outside from is not important, it doesn't have even a certain form, beyond the form as understood from its name. This work focuses on combining software and daily life basically. "Un-House" which looks like Fuller's Dymaxion House and Smithsons' House of the Future is utopic design which includes all sorts of vital things in the packages electronically. TV and other necessary things are connected with electronical system which is started to work with buttons. Almost everything is automatic, half automatic and portable. Like caravan houses, the houses are arranged harmoniously with the nature considering the demands of people and now this arrangement is provided in the help of software methods. That is to say, a house filled with air in the shape of dome (which is made of transparent, plastic material) can be moved to different areas lowering its air down. In this way, active and dynamic place or space has reached the last point (Jencks. 1971. p. 59; Jencks. 1985. p. 241, pp. 294-295). As can be seen, this work supports the right of making decision of ordinary people and their Popular initiatives, getting maximum flexibility mentioned above; however also, because communicational and electronical solutions have been indexed to physical consumptional activities in the house it can be said that this aspect of Popular Culture anyway which makes the consumption a Cultural phenomenon has been motivated completely. Even if "Un-House" doesn't represent a certain form, it has continued to maintain the function of being typical model seen in technological Popular solutions. It brings also the reality of being limited and forming some cliche results as well as increasing freedom (mostly quantitative freedoms).

Reyner Banham who has prepared the book named "Design By Choice" which consists of Pop Art's terminology (Banham. 1981) has made similar works except for "Un-House" in 70's. Banham who reflected technological transformations of the Period between 50-75 at a Popular base is one of the most prominent designers. Design line of Banham who gives a little utopic, consumptional and communicational modeled works will be given below in a detailed way with the basic Criteria of Popular Culture:

Reyner Banham's Pop-Art affected works and Un-House project are **American Centered Western** with their portable, software technological and Pop characteristics; **Urban** with their approach based on Urban Consumption special to Urban and lastly **Post-Industrialist**.

Non-Contextual Intellectual: Banham's works have a tendency to the technique of using the ordinary objects that belong to daily life by adopting, in other words, collaging because of the effect of IG tradition. Some of his graphical works and his written products on Popular Urban Culture and Pop-Art Architecture interaction take collage as their basis. This supplies Banham's works, the property of handling the facts out of their connections or leaning on mind that is Non-Contextual; although the utilizations are on software technological dimensions.

Instrumental Intellectual: Banham; although not intensified on physical structures as Fuller, reduces the ordinary individual demands, software solutions in Un-House project and technological designs that aim to activate the Popular daily life to electronic details that are considered in the residence. Although these details contain the positivity to enliven a neglected Popular life; they reduce mind to solution of technical factors though not as much as Fuller projects did. Thus, mind is used rather as an Instrument directed at physical problems instead of a criticizing mechanism that evaluates the real and Cultural problems of the individuals that use Un-House.

Formative: Instrumental Intellectual usage, causes Banham's products to intensify on Formativeness instead of contextual meaning as it always does. In fact the Un-House of Banham does not suggest a definite technological form as Fuller's or the products of other Architects that will later be examined; but his software, form approach that is further than transferable form; the residential pushbutton-automatical system solutions and portable products direct to Formative, exterior factors rather than critical/contextual subjects. Especially reflecting the lively, portable being approach special to Popular, to Architecture in Un-House is strange; however, it presents an example of Formativeness that covers the fact that problems do not change by changing positions.

Pragmatist: Banham presents a Pragmatist view in his dominantly Formative works, at the same time. Because software technology, that is used to gradually enliven the Popular Urban Life and increase ordinary peoples' initiatives is made the aim. In other words, the elements, spaces are handled on the base of their activities to realize this technology and software consumption factor. At this point, especially, the evaluation of the solutions; like cleanliness, air-conditioning, TV, etc. on the basis of interior residence, with their usefulness in developing software on special plane rather than their success in solving Popular senses, or even real social problems. This evaluation prevails the other.

Positivist: Banham; who is directed to software technology and transmittable Architecture, although contains the theme of satisfaction of ordinary, natural, Popular and urban impulses freely in itself; presents products, that are at the same time Positivist, for they make the Communicational solutions the aim.

Consumptional: Although he is directed to activating Popular Urban Culture with Communicational designs; Banham considers the Consumption phenomenon, which he accepts as a part of Popular Culture, dominant, different than Fuller. The intimate relationship that he builds with Pop-Art which aims trading and commercialism helps Banham to produce solutions aimed at interior residential Consumption, primarily. This means, even if technologically based, all these solutions produced for residence, motivate the sense of possession, making the residence more comfortable on Consumptional base and possessing more goods (even if electronic). That is why Banham explains that, he thinks using and throwing or easy Consumption, natural on both Cultural and Architectural bases; identifying Pop-Art aesthetics and the style he adopts gradually, as, "Throw away aesthetic" in his book named "Design by Choice".

Relatively Democratical: Although his technologically based and Formative works, directed to Consumption; Banham defends a quantitative and relative Democracy which is the most identifiable positivity of all Popular Examples in general and Technological Examples in special. Because in chaotic urban order, hardware and typical Modern tendencies neglect the instinctive, simple and Popular demands of the ordinary citizens Banham states that, what should be made is to use all the Communicational opportunities

of the Period till the end, in order to meet these demands. This points out the necessity of aiming to a quantitative and materialist Democracy, at least at the starting point.

Communicational: Banham works seem to carry the most Communicational and mediatic properties after Archigram, which will later be investigated in the later parts among the Technological Popular Examples. Because his works are much active in considering software technology, creating transmittable Architecture suitable to itself (mobile houses that can be inflated and blown off) and mediatic, electronic devices and TV, dominant.

Banham products, have the Criterion of being **Non-Critical**, because of their sensitivity directed to ordinary individuals' initiatives and simple, Popular demands, in spite of their manners that make methods and technological solutions their aim and the Criterion of being **Motivating** for the utopic characteristics they have, in spite of their active visual presentations, only to a limited level. Besides, these products have the Criterion of being **Entertaining** for their solutions based on comfort and Consumption and some Pop uses; and the Criterion of being **Massive** for their close relationships with Pop-Art which is based on masses, in a certain level based on Massiveness. That is to say, Banham works consider Entertainment and Massiveness dominant relative to other technological products; at least in words.



Figure 3.19 "Un-House", improved by Reyner Banham and François Dallegret and presenting a software technological and movable living area on Popular base (1965)

(Source: Jencks. 1971. p. 59)

3.2.4.3 Popular Technological Products and Francois Dallegret

François Dallegret can be remembered with the work called "Un-House" that he carried out with Reyner Banham in 1965 (see p.107,111). He considers graphic, advertisement, industrial products, communicational opportunities in the field of space design. Here he represents the other Artists who make similar works.

Dallegret studied graphics mostly after "Un-House" especially at the beginning of 70's. In his studies he is keen on figures and drawings which dissect human bodies as if they are the part of machine. These figures are abstract productions which reflect communicational technological images. The definition of dog which recalls atoms that are walking except for human body abstraction and drawings which are not real and show the pieces of the earth which space creatures carried are always concrete expressions of technological images (Dallegret. 1971. François Dallegret. L'Architecture D'au Jourd'hui. 155. p.65).

On the other hand Dallegret repeats the themes that he chooses for his graphical designs, in space scale or in his some interior projects. The design of pharmacy he made for the firm "Drug", some works of interior designs of restaurants and boutiques are those projects. Especially biotechnical elements which recall some different things such as sperm, tube or medicine and pipes which look like biological tubes turning in the ceiling are used in inner part of a restaurant by Dallegret and these usages prevail in terms of reflecting technological images to the space. That is to say, these elements have changed the atmosphere of ordinary restaurant completely and they give a very different view to it in technological dimension. However, these applications are not Architectural in a real sense and for that reason they are higher on the surface and Formative when compared with "Un-House" (Dallegret. 1971. p. 66). Dallegret first focuses on biotechnical aspect of software then he carry on his studies in the field of industrial production design as well as two dimensional graphic and the arrangements of interior sites. Functional removing instrument which has magnetic electric power and has been exhibited in International Design conference in 1968 for the first time and small, bioenergized instrument designs which have been made for children and young people are the prevailed works of Dallegret. Bioenergized instruments which have been prepaed for Chicago University are original objects which remove stress and they can be used as a kind of psychological pacifiying. In other words they reflect biotechnoloical

development in a functional way (Dallegret. 1971. p. 67). All these instruments and industrial design products seem the use of technological development which are unique to Period at the Popular base.

Briefly although Dallegret's works do not include Architectural solutions except for "Un-House" he prevail in terms of combining software technology, having utopic peculiarities special to the Period, with objects of daily life and activities. But, it also should be told that although there are utopic and serious themes in his graphical and industrial design works these works have a superficial, commercial tendency which goes towards the sale. In other words, Dallegret repeats suggestions which Banham improves on Architectural base, in productional base. Explanations of Dallegret's designs based on Criteria can be seen below in detail:

Dallegret works are **American Centered Western**, with all their technological and biotechnoloical presentations even if on graphical, interior special or productional basis; completely **Urban**, for instruments made to get over stress special for citizens, and for their help in the Urban house, Un-House and lastly they have **Post-Industrialization** character.

Non-Contextual Intellectual: Dallegret works, even if interior special and productional; have Non-Contextual Intellectual character like other Examples. Because Dallegret; although does not apply direct collaging or eclecticism, manages to create a reality on a different plane with his products that resembles human body to mechanical elements or dog depictions to walking atoms. This plane is, at the same time a plane that gives signals for Non-Contextuality.

Instrumental Intellectual: Dallegret; who gives signals that are Non-Contextual, utilizes mechanical functioning of mind, instead of industrial product and interior space designs which have difficulty in making active criticisms on mechanical and Architectural basis and dialectic, critical practice of mind. This means its mechanical usage.

Formative: Perhaps, among all the Technological Examples given, Dallegret's are the ones that are dominatingly Formative. Dallegret is handled for he represents the names, who work in interior space and product design. Because his works are products that make form,

their aim. Interior space of the restaurant that presents a biotechnical view, bronze lifting instruments and shiny, technological dog figures are the reflections of this Formal approach.

Pragmatist: Although, except Un-House, all of Dallegret's works are on different scales; in his dominatingly Formative works, he chooses the ones that are useful in reaching the forms that are sometimes descriptive. As a result, instead of directing to radical and implicit experiments, with his products, he intensifies on experiments that serve the purpose of getting the technological forms.

Positivist: Even if in small scales, Dallegret works which make technological and biotechnoloical forms their aim; have some Positivist characters, for they do not have a critical theme in social and Architectural context in themselves and for they make technological methods the product, that is to say they make the tools the aim. However, it should be mentioned that these Positivist characters are not directly related to Architectural assembly.

Consumptional: The works that are on a basis that aim sale directly, anyway, are products that are commercial and directed to Consumption, for this reason. The interior space of the restaurant is included in it. Besides the products that are prepared for Chicago University are elements that are directly made for Consumption, especially. As will be observed in the coming Samples, in the Technological Examples, Dallegret designs are the ones that are most commercial with Banham's.

Communicational: Since Dallegret starts from technology (biotechnology), his designs, including Un-House; send Communicational and mediatic timbres. However, his are rather biotechnoloical Communicational timbres that describe magnetism that spread from the antenna of the creatures from space. The descriptions are made by graphics that reflect that creatures with imaginary images. There is no electronical device usage directly, here.

Dallegret works, though small scaled and technologically based, carry some utopic seeds like all Technological Examples, therefore they carry the Criterion of being **Non-Critical** only to a limited way. Especially, the stress relieving function of lifting instruments that have a rather dominant Formative character, prevails to reduce problems. Addition to this, it

should be reminded that Un-House common work has some critical themes. Dallegret's products also in a different way from other technological products, have the Criterion of being **Descriptive** for they present examples that describe the objects which exist directly (dog, creatures from space, experiment tuber used in interior space, human body); the Criterion of being **Entertaining** for their Consumptional and bright views and lastly the Criterion of being **Communicative** for "easier association" created by direct description, even though presentation language is different; in a certain extent.



Figure 3.20 An interior space design from François Dallegret: A work, using some biotechnological elements that look like expert tubes

(Source: Dallegret. 1971. François Dallegret. L'Architecture D'au Jourd'hui. 155. p. 66)

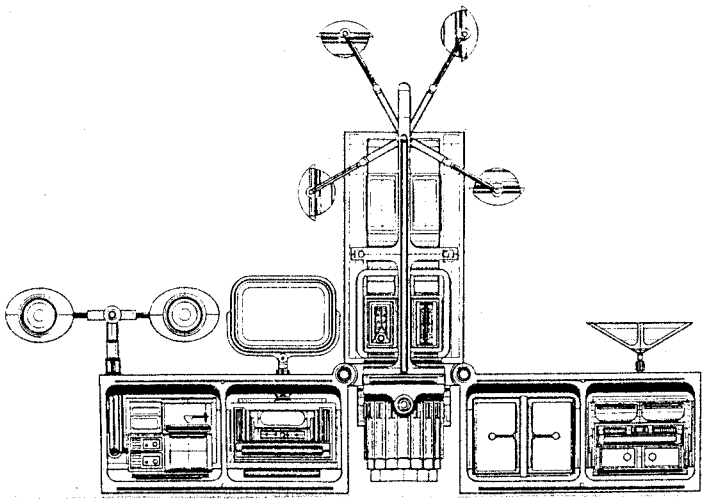


Figure 3.21 A packaging Popular life unit based on software technology, F. Dallegret (1965)

(Source: Banham. 1981. p. 58)

3.2.4.4 Biomorphological Approach: Paolo Soleri and Others

Software technological transformation which became efficient between the Period of 50's and 75 After the 2nd World War has actually different types and variations. Among these variations which are more machine system based, physically more dimensional, more structural or technical, Biomorphological approach will be discussed separately as this subject seems important. The approach of biomorphologic is relevant to other technological works; however it includes themes which are peculiar to itself like ecological balancement, emergency in psychosocial system using vegetal and animal organisms in Architectural model. Approach uses organic themes for enlivening the ordinary city people and city life as in the Samples of Popular Architecture that are technological and not technological. Popular demands and needs at the urban scale which are thought to be neglected by cliché Modernism, using hardware, have been tried to satisfy with software but this time Biomorphological software. The most prominent person of Biomorphological approach in 60's is Paolo Soleri (Jencks. 1971. p. 99).

Soleri who has been affected by the biological and evolutional thoughts of theoreticians like Julian Huxley, Teilhard and Chardin, combines spraying concrete, soil (squeezed), man-made or natural, different materials technically in his works. Such material gives the possibility of modifying flexibility (which include natural material) into different positions and provides very economical results as well. According to Soleri, those materials which are both economical and presenting several opportunities help people to make their own house and in this way, to have the right of directing their spaces (Jencks. 1971).

Onthe other hand, Soleri uses these supplies and organic materials in his big structural works that resemble vegetal organisms This mega structures are called "organic developments". One of the most important organic developments is "Babel Tower" which Soleri carried out in 1968. The name of "Babel" is not coincidence; because this structure which consist of overlapping four layers like tree-city looks like the tower of Babel which symbolizes the whole universe -in both formative and meaningful way. The layers of tower structure have been arranged as the settlement storeys, central section which include general living areas and interior parks has been placed. Central section reaches the whole storeys and provides lighting and air currency. Here air-conditioning has been carried out with both

natural ways from interior gardens and air-conditioner control set in the central part; that is to say, artificial instruments. There is the main big layer which becomes large on top of the tree tower (Jencks. 1971. pp. 99-100). In "Babel Tower" tree leaves have been imitated in a structural way and almost every kind of function has been made with biological forms. This is a Biomorphological form.

Soleri has his own exhibition in Washington in 1970 after "Babel Tower" and shows his Biomorphological works on urban scale to markets. In fact Soleri who seems to be influenced by organic parts of Modernist tradition like the Architects, presenting Popular Architectural Samples and whho even works with Wright for a certain period of time, has found the opportunity to realize some of his projects which remain at utopical base. He carries out his 45 metres, mega structural city plan with his students for the first time in a very large field which is set aside in Arizona (Arıkoğlu. 1970. Paolo Soleri ve Arcosanti. Arkitekt. 2. p. 87). In these plans, that is to say; in this urban mega structure there is a general platform which covers the great structural unities, extending to down like tree roots and meeting at the lowerest point. Traffic is on this platform; people who get off the vehicles go down (houses) with a lift. Thus there will be no problems of traffic in the settlement where people live and walk as pedestrians. From Soleri's point of view this means that the daily life of people is getting more effective as Modern and complicated city planing is excluded. This planning which is sensitive to environment that becomes a unity with life and natural atmosphere resembles urban projects of Smithsons and Fuller to some extent (see pp. 69-75, 100-101). Nevertheless this urban planning; like the other Technological Examples aiming at strengthening communication again in Architecture whose connections with daily, ordinary, Popular demands becomes weak; presenting serious, detailed, Biomorphological, idealist and utopic criticisms and developing models; starts to be debatable. Because while Soleri approaches to increase existent freedom like the other Technological Models, he becomes restricted as he presents detailed and cliché solutions in time. It can be told that people are forced to settle in the regions, some of which are sunny locations and some of which are underground, under the traffic platform and demands of people who want to live individually-separated from the community or in a different way are not satisfied.

In other words; modeling seems to develop relations between ordinary Popular daily life and Architecture effectively. The fact that planning is begun to realize (not being a project only) (the example of Arizona), makes some lacks more essential. As Namık Arıkoğlu has emphasized in "Arkitekt" periodical of the Period such dominant satellite city project has the danger of leading some new problems. The project (due to its claim) can cause serious adaptation problems unavoidably as it develops slowly in a natural process -not by forcing the ways of Cultural and psychological behaviors (Arıkoğlu. 1970. pp. 87-88). Finally it is thought that Soleri's mega-structural, Biomorphological city planning is the work which both carries some serious social criticisms, a certain utopia and contains some problems because of its deterministic approach (through the whole work this can be said with dialectical evaluation).

Except for Soleri; Katavalos, Doernach, Eduard Albert, Causteau and others have developed important projects in Biotechnological approach. Katavalos and Doernach design some organic structures by being inspired by chemical reactions and they tries to set these below or above the sea. In fact "the sea" has an important place in the Biomorphological tendency because it has the special structure and open to technology. The works of Katavalos and Doernach are related to life in the sea. The bottom of the sea is not appropriate for settlement owing to its inconvenient conditions, silence, structure which leads klastrofobi. It also makes smelling and tasting senses inefficient (Jencks. 1971. pp. 99-100). Therefore, it can be seen that utopic designers prefer sea surface. Designers like Eduard Albert and Cousteau carry out the work of "Floating Island" in 1967. The design of loading city which is affected by the biological structure of seaport, is the reflection of the theme, "footing city" that is interested in very often with different variations in different Periods. The theme of "footing city" supported by typical Popular approach of Period and communicational technology is parallel to being active, mobile and to the efficiency of being half autonomous. Meanwhile in "Red Sands Fort Thames Estuary" based on sea, the structure of gathering water should be remembered. Because this is one of the examples which makes models for Archigram who will discussed in the following part (Jencks. 1971. p. 57).

Biomorphological Approach which has special place in communicational technology and developed After the 2nd World War seems to combine animist attitude against cliché

Modern and mentality of technological model. The approach which is thought beneficial in understanding Popular Architectural Atmosphere technologically has been examined with Popular Culture Criteria.

Biomorphological attitude and Soleri's works have an **American Centered Western, Urban** and **Post-Industrialization** character with their Western urban structural advices despite their naturalistic themes.

Non-Contextual Intellectual: Biomorphological approach and Soleri's works have a Non-Contextual Intellectual character, although they reflect the truths special to the Period, as a variation of software transformation, with some projects aiming to cure nature-human relations that are broken off and they do not have an eclecticism. Because Soleri also develops works that are detailed, gradually insistent with his serious models, that leave desires for different lives out and that contain a kind of opposite Non-Contextuality caused by extreme contexuality like Fuller, Banham and Dallegret. Besides, since his projects are on a kind of urban scale, its extensive insistiveness is much more.

Instrumental Intellectual: Works of Soleri and the Biomorphological attitude instrumentalize mind as in other Examples, after some point, though they contain being critical at their starting point like all Popular Technological Examples. Because, the buildings that seem like organisms and develop roots under a platform contain themes that are sensitive to nature and exterior environment use, turn to advices that use mind as Instruments to solve megastructure, light-air conditioner problems and transportation nets that pass from the top without caring for the Cultural and social problems people may have in these organisms.

Formative: Biomorphological models develop their Non-Contextual and Instrumental Intellectual properties in a direction of being Formative. In other words, models start to deal with the details of structural, Biomorphological, Formal and Formative solutions despite the criticisms through the hardware cliché Modernism that they carry in themselves, as other Examples. The worries directed to contextual meaning decrease; developing the organic forms with their climatic conditions on a Formative base becomes the aim. This means the

fact that the models transform the life styles because of the new urban order remains behind the physical and Formative planning fact, again.

Pragmatist: The Biomorphological models that are intensified in Soleri; aims to adapt mostly organic, climatic and biological solutions, as explained with time, to Popular Urban Life; therefore they start to become Pragmatist, too, because they evaluate the solutions with their activeness and usefulness in being directed to this aim. Double sided criticism mechanism is injured.

Positivist: Soleri's megastructure and other Biomorphological solutions are Positivist. Because these solutions both make technological methods their aim by traffic arteries, service elevators and veined structures in concrete meaning and also start to reflect the technocrat mind (that neglects social adaptation problems) actively in abstract meaning.

Relatively Democratical: In spite of all methodical, Formative and Instrumental directions; the sensitivity that the Biomorphological experiments carry in themselves and the aim of enliven the Popular Urban Life that is hindered and the biological variation of software which form their starting point; make them Democratical studies even if it is relative. Even if they are intensified on a rather quantitative Democracy, the active physical solutions that neglect socialism as other Popular Examples; they still suggest a more Democratical way of life, at least in words.

Communicational: Biomorphological attitude, like other Popular Technological Architectural approaches of the Period, uses software Communicational technology widely. It utilizes software in the pieces of the mega-structure, in service, and in transportation. Anyhow, it is not so much active in this field as Fuller, Banham and Archigram which is the subject of the coming part; because it directs to a rather climatic and organic plan. Nevertheless, the common tendency of the technological attitudes that it participates in, being Communicational, is an important characteristic for Biomorphological attitude, too.

Biomorphological attitude and Soleri's works; reflect the Criterion of being **Non-Critical**, because of their organic-Popular life sensitivity, in spite of the detailed and gradually formalizing models they present and the Criterion of being **Motivating** because of their utopic and restoring attitudes despite their activeness, only in a limited level as products of Fuller and Banham.

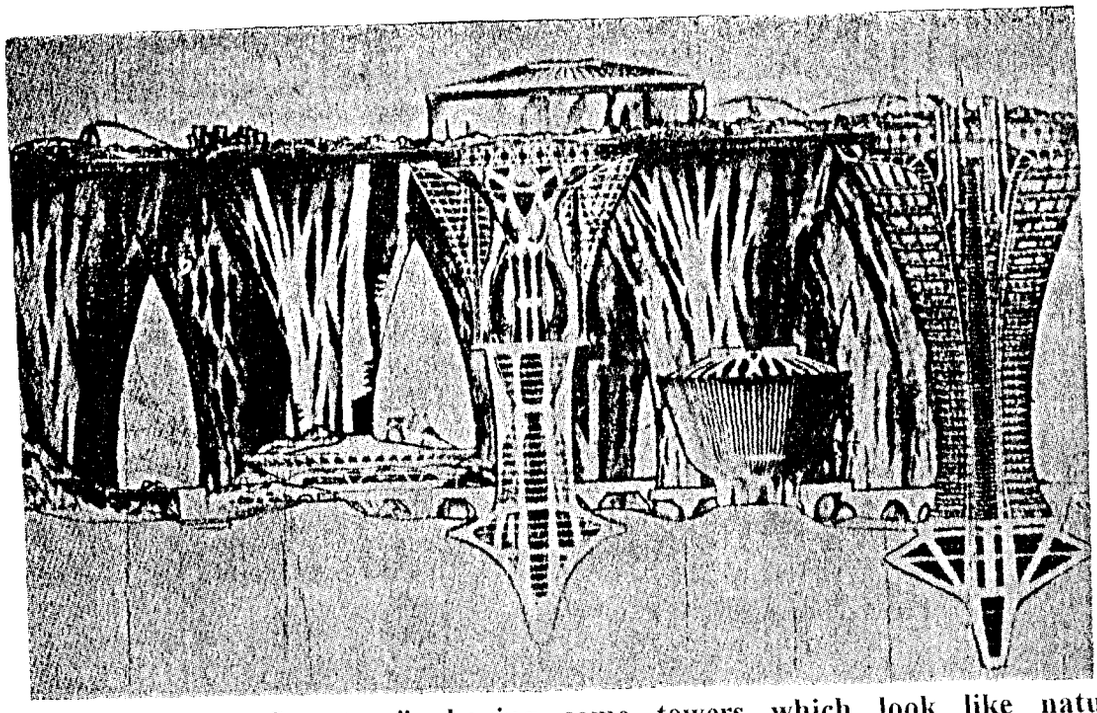


Figure 3.22 "Mega Structure", having some towers which look like natural organisms (1970)

(Source: Arkitekt. 1970. 2. p.88)

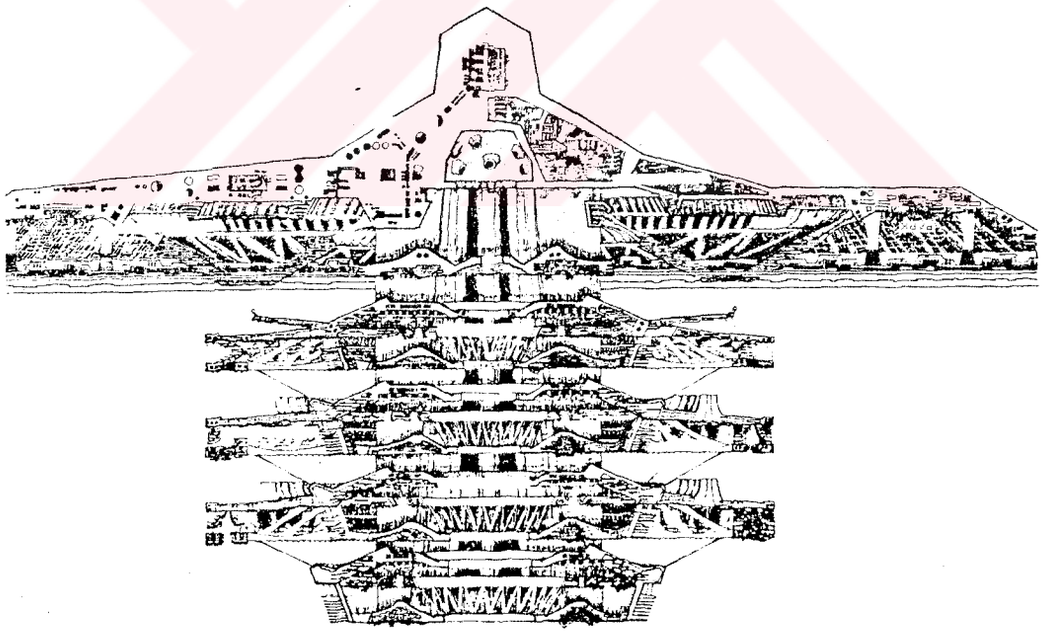


Figure 3.23 "Babel Tower", presenting some layers in same structure for a collective life (1968)

(Source: Jencks. 1971. p. 101)

3.2.4.5 An Efficient Example of Communicational Transformation: ARCHIGRAM - A Serious Modeling Whose Starting Point İs Popular

Archigram -one of the effective phenomena of Postwar Period- will be discussed as the last Sample of this part at the base of Popular reflections of communicational technological transformation. In this way and with Archigram it is hoped that Popular reflections of technological and communicational phenomena which constitute a main tendency of Postwar Period will be perceived clearly and at least with their general qualities.

Really, Archigram has a very special place in the Popular Atmosphere which is specific to the Period. The tendency of combining software technology and some Popular themes that seems to begin with Fuller in 50's, continues with Banham, Soleri or similar names, reachs its peak point with Archigram in 60's. Archigram is a radical, London-centered Group which includes Peter Cook, Ron Herron, Warren Chalk, Dennis Crampton, David Greene and is supported by the works of Cedric Price, Reyner Banham and Team Ten. It criticizes hardware and Modernism which uses it (Jencks. 1985. p. 282; Klotz. 1988. p. 105, 327, 372) and points out that hardware kills Popular dynamic, simple wishes in every stage-from structural scale to urban planning and limits freedom of individual choice. In this way, the only solution is applying to new communicational technology which is thought to provide maximum flexibility (in fact flexibility is only on the quantitative level). Because according to Archigram, with software it is possible to make a Popular Urban Life in which ordinary people are able to direct themselves focusing on individual initiative very much. Besides, Archigram and similar approaches, which think to shoot Modernism with Modernism's weapon, technology but aim at carrying out technology that ideal Modernism never aims at the level of products, are are at the same time Modern because of these points in a contradictory way. That is to say, it seems that technological modeling side of Archigram and other Samples are similar to Modernism (because they are critical and also use concrete technology), their manner which go towards enlivening Popular City Culture with the mentioned models is similar to Popular efficiency as well (Klotz. 1988. p. 381, 384).

Archigram reinforces his basic line summarized above with the works which he presents in the exhibitions he arranged one after another during 60's. Exhibitions of "Walking City"

(64), "Plug-in City" (67), "Control and Choice" (67) and "Instant City" (69) prevail. The exhibition of "Walking City" arranged in 1963 is Archigram's first important activity. Before, Michael Webb's Sin Centre building in Leicester Square (1962) which evokes sexual recalls and is made of a geodesic skin and spatial structure, Cedric Price's structural buildings which are beyond the form and do not look like building and the project work of Peter Cook, "Montreal Tower" have been carried out (Jencks. 1985. p. 69, pp. 282-286); nevertheless, meeting of Archigram architects around an enormous activity is possible with the exhibition of "Walking City" for the first time. In this exhibition, Archigram aims at transferring software technology into Architecture by setting walking cities. As a matter of fact the designs of Ron Herron presents a mechanical group which is made of portable pieces in the exhibition. This group, whose pieces are thought as a life unity progresses finding their own way with telescoping legs in the front. It can be said that in this way, forming a mobile city model solutions which are modified to different Popular demands are presented (Jencks. 1971. p. 94; Klotz. 1988. pp. 383-384).

The exhibition of "Plug-in City" (64) has the works of Peter Cook mostly. After mobile city, "Plug-in City" is added to Archigram's software technology. Plug-in is the position of different systems which are half autonomous and half automatic-autonomous and this situation finds the possibility of activating. In Archigram's exhibition, plug-in is used for the systems which can be changed every 20 years, houses which have been set again every 15 years that is to say, obtaining cities which develop themselves constantly. The phenomenon of changing according to individual needs makes mobile city more mobile as even construction becomes mobile. Software are getting faster, structures which become migrant technologically and whole city applies to method of collage which are special to Popular. In a sense, it presents technological and non-contextual eclecticism which is not historical. Some quotations coming from science fiction, tube connections from oil refineries, elements taken from carton stories, space-structure chosen from Architectural tradition, being influenced by a lot of projects like "Red Sands Fort Thames" which is inspiration for Archigram and is mentioned in Biomorphological approach; all these things are the most important reflections of technological eclecticism (Jencks. 1971. p. 97). In other words, it can be said that all these elements which are appropriate for Popular demands, have been used in Plug-in City altogether to get some pieces that can be directed and changed. Plug-in City is not only a response to the concept of speed, flexibility, dynamism which are special

to Popular but it also adopts Popular's non-contextual language of new reality that is to say, eclectic collaging completely. Finally, it should be told that in Plug-in City, flexible pieces are ficted as a basic structure and some unities, connected with it and transportation is provided by helicopters, hover crafts and electrical trains, which link those unities.

Another efficient area for Archigram, adopting technological eclecticism and software, is the famous film of the Period, "Barbarella". In fact, Barbarella who is the heroine of a French cartoon-story reflects themes of love and sex. Cartoon story heroine is analyzed in the periodical of "Culture and Critics" in a detailed way and as a result of this, theme is put into film. Reyner Banham modifies theme to the Architecture and gives this as the victory of software. The atmosphere which is created in the film is the atmosphere of quite comfortable spaceship covered with fur. Every kind of curiosity related to space can be met in this spaceship. The choice of spaceship atmosphere in the film is not coincidence since software technology of the Period brings also space works together. Banham emphasizes that spaceship covered with fur both responds to emotions and include a lot of functions physically. Flexibility, shock, being absorbent, spreading heat, being absorbent accustically, changebility against the reflecting light are among these functions (Jencks. 1971. pp. 97-98). "Barbarella" seems to have some inspiration on Archigram with both physical solutions and characteristic of addressing to Popular, warm, sensorial demands and these effects are tried to be reflected with products and ideas presented in exhibitions which are mentioned above and will be explained now.

The exhibition of "Control and Choice" carried out in 67 is Archigram's the other prevailed work which include those reflections. In this exhibition where Archigram focuses on elements like changable environment modules, structures that can be lengthened, movable pinomatic skins, adjustable walls and floors, service robots, electrical cars which are able to move to bedrooms.... and so on, a design line, presenting modeling which is again movable, mobile, changable, half autonomous, software technological, Biomorphological and related to all society, to ordinary people has been obtained (Jencks. 1985. pp. 295-297).

In 1969 Instant City is the exhibition which explains the phenomenon of light and sound that are turned, transformed and transferred by being passed through electrical media. Here

Archigram wants the city to be momentary, rather than being migrant and mobile and it also wants the city to go everywhere and to travel (a kind of circus). Thus according to Archigram, everything special to hardware can be created with light and sound for the software which can be transferred. This is getting the location that can be transferred and set with light, vision, sound that is to say "artificial location" (Jencks. 1985. pp. 297-298). In this work original ideas which are unique to Archigram are kept; but there are no real Architectural solutions (even utopic). Instead poetical expressions related to artificiality, reflection illisioned evidents which recalls the conception of metaphor and games which are peculiar to Popular are exhibited.

On the other hand, Archigram strengtens its line with the work of "Living Area" which presents the Group's proposals for 1990. Architectural proposals are service robots, hover armchairs, removable floors and the ultrasonic cooking places (Jencks. 1971. p. 97). It is probable that some of them have been carried out today but as a whole, such composite software technological life field and type of house are not widespread. In any case, Archigram hasn't become massive very much with the models he presents for his Period. Despite the fact that this Group emphasizes to aim at going towards ordinary people efficiently at a level of words and practice the reason of Archigram's not becoming massive widely is both -like all the other Popular Technological Examples- the application difficulty of it because of its utopic structure, and its limited and deterministic modeling. Although Archigram has a special place in the other Technological Samples with its flexible and efficient mobile solutions at a maximum level it experiences harmful sides of the other technological models such as extermely contextual, so non-contextual approach and the cliché, insistent results of this approach.

Finally, it should be added that Banham's "Un-House", Webber's "The City Beyond the City", Cedric Price's "Potteries Thinkbelt" (66), Lynch's "Image of City" and Team Ten's "Symbols of Identification" and "The Earth and Efficiency" support the work of Archigram. They give messages and themes relevant to its works (Jencks. 1971; Jencks. 1985. p. 286). The evaluation of Archigram which is the most effective Sample of the communicational transformation at a Popular base in 60's, After the 2nd World War, can be seen below with the Criterial scale.

Archigram, despite all its criticism, makes technology special to West its aim, that is, **American Centered Western**; faces city on the whole, is **Urban** with its studies on the urban scale; and it is absolute an approach unique to **Post-Industrialization**.

Non-Contextual Intellectual: Archigram; despite the detailed, modelist and consistent attitude which reflects the software technology reality special to the Period, contains some intellectual themes which are not contextual; because of ① Technologically based collaging approach that it presented in all the exhibitions, especially in Plug-in City. ② Tendency to refuse all the differences caused by its modelist and extremely completing manner. Quotations independently taken from various fields (even if they are technological), that is collaging, creates a Non-Contextual medium that inside it, it is indefinite what technological element belongs to where. Extremely completing (contextual) attitude, on the other hand, begins to be Non-Contextual itself with its nature that denies all kinds of objectiveness and differences, as in Archigram also.

Instrumental Intellectual: Archigram, which contains Nnon-Contextual themes, is at the same time Instrumentally Intellectual. Because, despite the criticism that exist at its starting point; its proper ideas about the point that hardware brought Popular Urban Life, to and in this manner the detailed and serious models it develops; it starts to instrumentalize the minds after some point just because of these models. This means, it uses its models, instead of producing new feedback criticisms. Criticizing Intellectuality at the beginning, leaves its sensitivity to produce controllable and flexible solutions, to an Instrumental and logical Intellectuality that proceeds to typicalize.

Formative: Archigram is at the same time Formative with its Non-Contextual and Instrumental Intellectual characteristics. At first, Archigram makes criticisms in order to re-strengthen the relations between ordinary life and Architecture, which was broken by hardware at the beginning. Later on it becomes Formative when it directs to obtain new derivations of its designs only. Because, what becomes important now is, the development of technological forms being used, pieces, moveable structures, electronic devices and plug-in elements in Formal meaning, rather than the meanings of the contents or the real problems of ordinary individuals. That means, from now on, the critical meaning remains

beside software technological forms that present typicalized solutions (contradicting with itself).

Pragmatist: Archigram, with its Instrumental Intellectual and Formative character dominant, carries some Pragmatist components since it makes the "physical flexibility and motion" themes its aim gradually unconditionally, which is critical at its starting point. That is to say, Archigram has a tendency to evaluate the Architectural spaces, necessities to reach physical flexibility theme from its success' point of view, without regarding the social problems that can be created by its typicalizing properties; and this shows its Pragmatist side.

Positivist: Archigram handles the Architectural elements with their success in achieving the physical flexibility aim. This also contains a Positivist character, for it makes technological elements, mobile frameworks and changeable cell units etc. which in fact seem to be instrument, it aim, that means it makes the methods used to obtain spaces its chief aim.

Relatively Democratical: Archigram directs to a relative Democracy with its critical manners mentioned many times before, in spite of all its Positivist, Pragmatist and Formative construction. Relatively Democratical approach, which seems the most important positivity of almost all Popular products in general and Technological Examples that develop serious models in special, can be directed by more flexible, moveable, own initiatives of ordinary people which make up Archigram's starting point; thus, shows itself as presenting projects that meet ordinary people's demands. In this context, these projects being talked of present a quantitative (material, physical) based Democratizing concept at the beginning although they start to become typical, later.

Communicational: Software technology, in other words mediatic technology, supplies Archigram a mediatic character as all other Popular Technological Examples. Telescobing legs, screen, elements dominant for watching, electronical devices and the mediatic spaces created with sound, light and image as emphasized in Instant City are the concrete mediatic reflections of the attitude. On the other hand, with the help of these concrete uses, the idea

of making cities and Architecture, transportable, transferable and portable forms the abstract reflection of media on Archigram.

Archigram; reflects the Criterion of being **Non-Critical** because of the criticisms for neglecting Popular Urban Culture that it contains, despite the insistence of its detailed models; the Criterion of being **Motivating,** because of its utopic construction that prevents the present order despite its active presentation; the Criterion of being **Consumptional** with the help of more ideal and intellectual themes affected by Pop-Art that it contains, despite the trend of getting closer to automatic service and electronical consumption devices; only in a limited way.

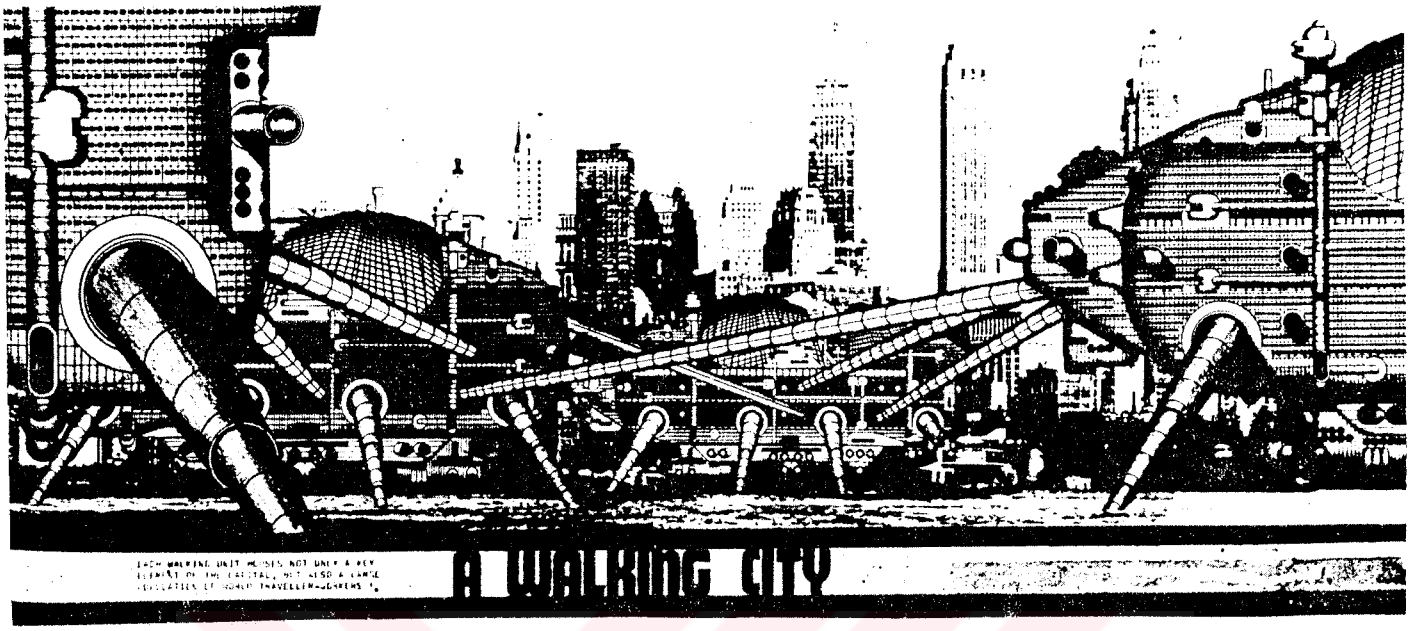


Figure 3.24 "Walking City" exhibition" (1964) Ron Herron

(Source: Banham. 1981. p. 65)

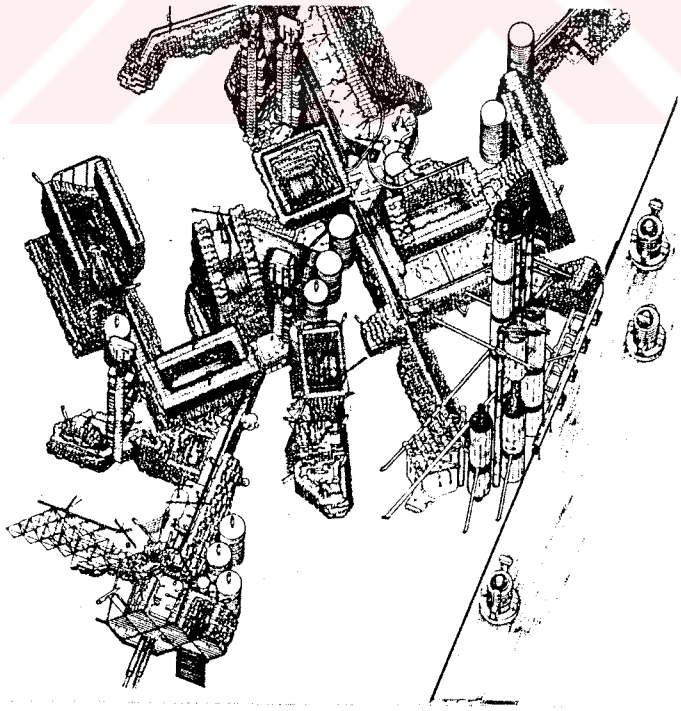


Figure 3.25 An axonometric drawing from "Plug-in City" exhibition (1964) Peter Cook

(Source: Klotz. 1988. p. 380)



Figure 3.26 A figure reflecting Popular expressions with a way special to Archigram (1964)

(Source: Banham. 1981. p. 64)

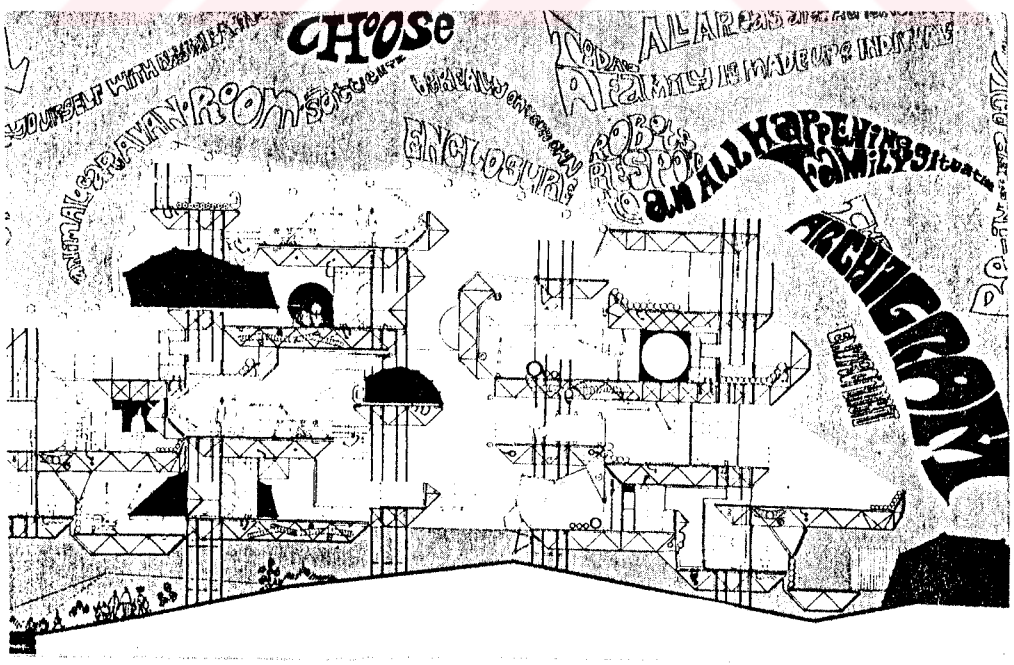


Figure 3.27 Extendable structures, movable skins and software-consumptional solutions from "Control and Choice" exhibition (1967)

(Source: Jencks. 1971. p. 96)

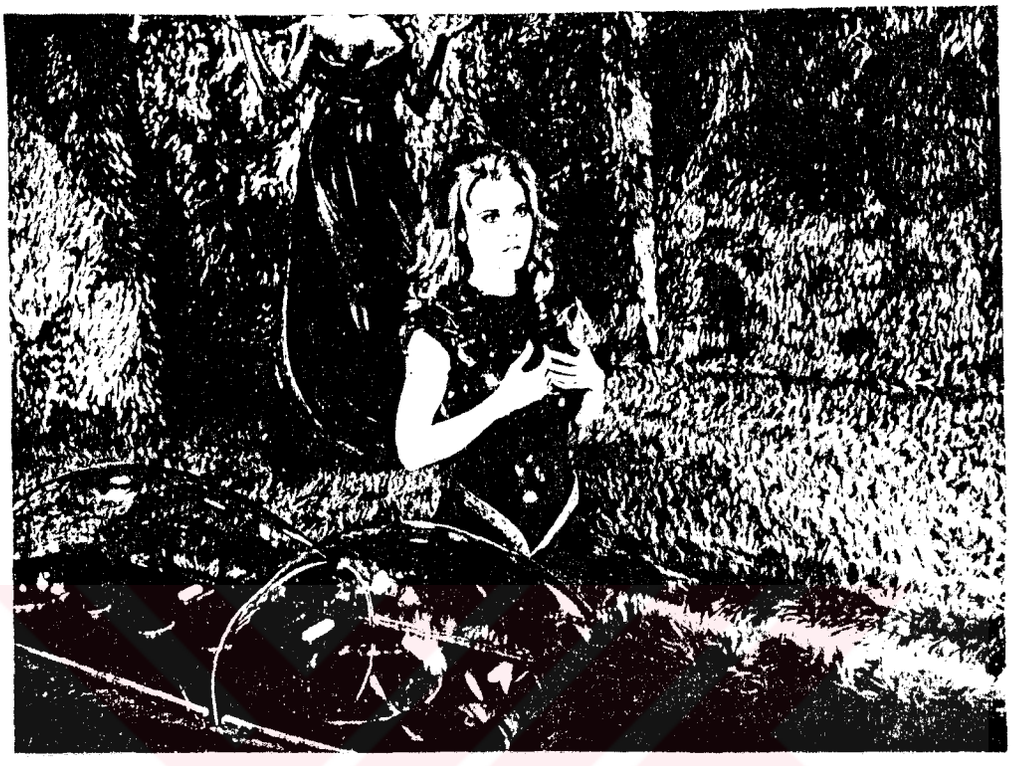


Figure 3.28 "Barbarella's Spaceship", effecting Archigram to use sensitive, Popular elements and technological products at the same time, at the same place (Date of Film: 1967)

(Source: Banham. 1981. p. 133)

3.2.5 First Prevailed and Dominated Examples From Today's Postmodernist Architects

In this part of "Prevailed Architectural Examples of the Period, Reflecting Popular Themes" part of Chapter Three, in other words for the last Example of thesis, "First Prevailed and Dominated Examples From Today's Postmodernist Architects" will be handled. As mentioned in the general description of Examples, stated at the begining of the "Examples" part, since it was observed that many Architects who were the famous names of Postmodernism, being a sharp and historical-centered reflection of general Popular Architectural Approach in 80's, presented several effective works special to the Popular Architectural Atmosphere of the Postwar Period, it seemed required to handle the first Examples of these Architects, coming from 60's or 70's (Jencks. 1985). In general context, the first works of Robert Venturi, Robert AM Stern, Terry Farrell, Charles Moore, James Stirling, Aldo Rossi, Ricardo Bofill, Frank Gehry and Hans Hollein were selected and searched as representatives. In this sense, it should be reminded that like the other Examples, in this part all names were selected as they were met in literature search very often and as it was observed that they could represent the others effectively in terms of extensional wealthiness and presenting determinig products for the Period. So it should be reminded again that the number of Samples can be increased or decreased but despite this, the ones which will be cross-examined here seem to be the most prevailed Samples. Especially in this context, Robert Venturi and Robert AM Stern -his Disney works- are very dominant and determining Examples.

In fact, all selected Examples for this part really have very active relations with Postmodernism, reflection of general Popular tendency for today. Postmodernism that is not explained as a main concept in this thesis as mentioned before in different times, but that will be mentioned here shortly in accordance with the concent of this part is the continuation of the general historical Popular approach which was handled in the conflict with the general Modern tendency. That is to say, it can be said that Postmodernism as its format that is stated in Architectural Literature seems to get several qualities from the general Popular tendency and especially from the Popular Architectural Atmosphere of Postwar Period, the Atmosphere of its near past. Postmodernism which was early called for all oppositions to Modern approach, to troubles of Modernism, starting to improve in

Postwar Period but was used in time for only and especially historical and regional-centered tendency in Architecture, becoming clear in 80's, improves several themes which come from After the War. It seems to get the qualities of being Formative, Non-Critical, Iconographic, Consumptional, Amusing, Entertaining, Communicative and Massive from the general historical Popular-Less Critical approach and from the Popular Medium of Postwar Period. However it prefers to connect all these qualities on a historical-base. In other words, Postmodernism uses general Popular tendencies, supported by the convinient conditions which are motivated with the problems in Modernism in 50's and 60's, in the direction of presenting historical (revivalist or eclectic), local and environmental themes (Jencks. 1984). In this sense, Postmodernism which can be accepted as a new one of the eclectic or revivalist responses, seen in almost all depressing times, gathers historical themes or elements and local or environmental approaches. Sometimes one of these approaches prevails in products and sometimes all of them are used together. But, at last point, the most prevailed tendency is revivalist or eclectic but always historical-centered one as mentioned above.

On this context, Postmodernism, carrying the responses -which are against some deteriorated Samples of Modernism, being for beyond the mass and some aspects of Modernist approach, starting to show concrete, meaningless pragmatist or positivist reflections- to the extreme points, claims that using the elements that are easy to recall is necessary in order to communicate with the mass directly. In this sense for it, historical uses are the most convinient ones, because history is familiar so historical elements are quite useful.

After all these it can be said that as a sharp and dominant reflection of Popular tendencies in 80's Postmodernism seems to have some weak or strong points at the same time. In this sense, one of the weakest point of Postmodernism seems as that it presents trying to insist on and get them to accept meanings, out of date usage with historicism that sometimes becomes nostalgic illness. It can be told that the most important point it should be considered is this weakness and developing dialectical point of view as possible as it can be done. In other words, crtisizing by observing the manner of Postmodernism which sometimes considers Architecture as only a game and iconography and which is sometimes very conservative, preventive, it is necessary to determine positive aspects too like the

negative or weak ones. Especially, some concepts which come from the Postwar Period like efficient communication, closeness to mass and main theme of historicist Postmodernism in historical integration can be determined as the most evident positive points. Historical integration as mentioned above is the maturity of refusing the past which is rather in the core and abstracted extremely but not considered as imittator, conservative, defining and meaningless form. Dialectical criticism which goes towards combining positive points related to Postmodernism that is the reflection of Modern and Popular can be developed with only this way. Neverthless it should be remembered that Postmodernism reflects Popular's a lot of qualities considered negatively by exaggerating and going beyond bounds, that is to say, it has a lot of points that are open to criticism. So it is thought that in the assessments which will be done now and in future because of this reason the level of criticism can be increased.

Postmodernism about which it is thought to save a dialectic criticism, tried to build in all thesis and which is described in a general context above, has so many supporters or participants in 80's. Here, Architects who are listed above and whose works will be explained in this part seem the most prevailed participants of Postmodernism. Really all of them give very effective products in Postmodernist approach and they seem to reflect Popular themes from the Postwar Period to Postmodernism (Jencks. 1984). In other words, as mentioned at the begining they are the representative Examples, who reflect the crossing from the Popular tendencies of Postwar Period to the Popular tendencies of Postmodernism. For this reason, it is thought that this last Example part will be useful to be able to perceive "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War" effectively like the previous parts and also will provide connecting the Postwar Period which is handled in this thesis to today's Postmodernism which is not explained as a main concept or a period, but here is described generally. In this extent, it should be reminded that this part is the last Example part of Chapter Three and of all thesis and so it should be said that with this general description special to the today's Postmodernism, it is aimed to get a finish point by building a bridge to today. As a result, it can be said that after this part and Chapter Three, "Conclusion" Chapter will be constructed as the fourth and last Chapter. But now, as the first Example of this "First Prevailed and Dominated Examples From Today's Postmodernist Architects" part, Venturi and his first works will be given under the title of "Architecture Becoming Object: Venturi and Learning From Las Vegas".

3.2.5.1 Architecture Becoming An Object: Venturi and Learning From Las Vegas

In this part of the study, in the extent of Architectural Examples first, the Architectural style of the famous Architect Robert Venturi in Popular basis in the 50-75 Period under consideration will be cross examined. Some works of the Architect were emphasized in "After The War, Popular and Pop in Architectural World" part of Chapter Two and some of his works were explained in "Interaction Between Pop-Art and Architectural World" of Chapter Two too for they have some similarities with Pop-Artists' works and have some interactions with them.

Venturi, in this context, forms up one of the most identifying parts of the study, because, as mentioned before, he seems the most effective of the Architects that react to the rigid Modernist products of the Postwar Period and the International Style approach of Modernism that breaks out from the masses. This reaction, at the same time includes a strong remark on Popular Culture and Popular Architecture. That means, Venturi presents an alternative with Pop Architecture, to the aspects of Modernism that he criticized and thought eroded, in 50's. He forms the strongest and most leading style in the new generation, with his constructions and intellectual works. Especially, to win the masses again, aiming to form a more democratic atmosphere, he gives importance to daily life with an approach similar to Pop-Art, adds these into Art and Architecture, and in this context, houses the signs, symbols and icons special to ordinary urban Culture frequently, even more, he makes Architecture an object (Brown, Rauch & Venturi. 1987. pp. 47-59, 67-69). That is to say, with his basic point of view which can be summarized as accepting what is present, turning to the associations that everyone knows, being descriptive, leave space for functions in daily life like consumption and entertainment and aiming at communication instead of abstracting, cross-examining and criticizing as in Modern tradition.

It is possible to claim that Venturi's work has got an effective place in this study which aims not to care for historicist Popular tendencies that participated in 80's Postmodernism and thus limits the Period chosen as mid 70's. As a result, Venturi seems to be an effective creator who applies Popular Culture in Architecture which is consumptional, formative and entertaining and still close not contain the historicist themes, in 50-75 Period, too.

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In this context, Venturi and his partners, Denise Scott Brown and John Rauch are prevailed in 60's with their important work. However, as D.S. Brown also emphasizes, IG and works of Smithson Couple that aim to maintain Art, Architecture ordinary life cooperation effect Venturi's work deeply. Some certain names like Nigel Henderson, Herbert Gans and John Osborne who were mentioned for their studies with the Smithson Couple also affect Venturi's work on a sociological basis (Brown & Venturi. 1992. Interview With Robert Maxwell. Architectural Design. 62. p. 8). According to D.S. Brown, especially, Smithsons still use some industrial and sterile methods, but still, the idea of giving lives of ordinary cooperations an important role on Architectural basis, is an identifying point for Venturi and his friends (Brown & Venturi. 1992. Interview With Robert Maxwell. Architectural Design. 62. pp. 8-9). It possible also to say that Smithson's works affect Venturi's "Learning From Levittown" (1970) and "Signs of Life, Symbols In The City" (1976) concretely, except some interactions realized intellectually. On the other hand, the organic side acting in Modernism, that is, Architects like Wright, Aalto and Utzon seem to affect Venturi's early works beside Smithsons and Pop-Artists. As explained in "Popular and Pop in Postwar Architecture World" part, the ones taking an approach closer to personal scale, sensitive to nature and producing formative products relative to Purist Modernists inspire the architects of Postwar Period that present more progressive Popular works in order to re-maintain the relations which were weakened with the society. According to Venturi, these Moderns, who were inspire the groups that present products carrying Popular characteristics intensely and that are active in Postwar Period including IG and the Smithson Couple, make up the first ring of the chain in this Century. Followingly, come the independents like Kahn and the Architects giving Popular or Pop messages including Venturi that made an attack in 60's. In this context, Venturi emphasizes that they learned also a lot from the leaders of Modernism that stand on a Purer line like Corbusier, however the ones they oppose are the Architects that present typical, cliché Modernist Examples and grow distant from humanly desires. The necessity of bringing a kind of democracy though quantitative, getting away from clichés verifies the criticisms of Venturi and his friends. However this shouldn't hinder seeing the criticism and content inside Modernism (Brown, Rauch & Venturi. 1987. pp. 32-39; Brown, Izenour & Venturi. 1993).

One of the most prevailed examples of Venturi and his friends work under the light of inspirations and effects that were summarized, at the beginning of 60's is "Guild House".

Venturi implies that, in this construction, he uses "ornaments", "iconography" and "symbolism" widely, opposite to many Modern constructions that try to be heroic and thus, get to be ugly. The elevation of the Guild House apartment building; with Palladian style balconies that get to seem lively with perforated sheet-metal panels with Venturi's own words, the symbolic panel that has the name of the building written on it and the TV antenna that is installed to symbolize the Popular, mediatic and communicational developments of the Period, though not ornamented exaggeratedly, has visual and formative charm. However it should be mentioned that this charm is only seen on the elevation and the building is not so original on special and content basis. Venturi considers especially the front elevation of the Gulid House as a typical Pop-Art product and says that elevation is affected by the 1959 made "Trophy 1" of Pop-Artist, Rauschenberg (Brown, Rauch & Venturi. 1987. p.52). In this manner, the approach of using the various objects belonging to daily life by collaging, in order to reflect daily life to Art, shows itself in the way that different components like Palladian elevation, TV antenna and the written language are put together independently. In a way, what comes out of this, is a metaphoric game of tongue special to what is called Popular. Venturi presents his ideas about Guild House comparatively with "Crawford Manor" apartment building built by Paul Rudolph as below (Brown, Izenour & Venturi. 1993. p. 105):

Gulid House	**Crawford Manor**
• Architecture of meaning	• Architecture of expression
• A definite symbolism of marks	• A symbolism of association that makes allusion
• Symbolic ornament	• Expressive ornament
• Applied ornament	• Integrated expression
• Blended communication	• Pure architecture
• Decor using the elements above the surface	• Decor that is not permitted with connection of complementary elements
• Symbolism	• Abstracting
• Representative art	• Abstract expressionism
• Social messages	• Architectural content
• Propaganda	• Architectural connection
• Both lower and upper art	• Only upper art

• Evolutionist, using the historical past	• Revolutionist, progressive, non-traditional
• Conventional	• Creative, united, original
• Old words with new meanings	• New words
• Ordinary	• Original
• Lovable from the front face	• Satisfactory to a certain extent from all faces
• Calling, inviting architecture	• Architecture that favors change
• Proper, being a cure	• Heroic
• Non-insistent	• Insistent
• Conventional technology	• Developed technology
• Tendency to urban connection	• Tendency to mega structure
• Starting the job from the standards of judgment of the customers	• Trying to change the standards of judgment of the customers
• Seems camp	• Seems expensive
• Boring	• Odd

According to this classification, Venturi sees his Architecture that becomes symbolized in Gulid House as not aiming to progress, not trying to be original or heroic; but prefers direct symbolism, decoration, harmony, communication, ordinarity and in this context he dazzles to be boring. Indeed, it seems proper to prefer Guild House's bore despite its decorative elevation, to Crawford Manor's bore that causes monotony with its structure and exaggerated Purism that aims technique. However, it should not be forgotten that the Modernist Example here is a typical Example that grow distant from the basic principles of Modernism. This means, the quality of being Upper Art that especially is thought to be in Crawford Manor, is unlikely to present any messages in reflecting the real and critical Upper Art. Besides it is open to discussion that, to what level Guild House is really lovable despite the symbolism used on its elevation and that to what extent the messages it is thought to give are examinations directed to real problems except they present an iconography on the frontage.

Another Venturi work that uses iconography on the elevation, is the "Grand Restaurant" in Philadelphia in 1962. This building which is a student restaurant has an interior space that

motivates entertainment and that gives commercial messages special to Popular's consumptional face. In this context, it is seen that the building is affected strongly by the Period's Pop-Art approach (Brown, Rauch & Venturi. 1987. pp. 299-300). Especially, the communicative, symbol and sign architecture, that are used to strengthen the connections with the masses that are weakened, have great importance in Venturi's work. Because the way of easy communication is to use the signs, figures that are used in daily life, and that are easily remembered and readily present in people's minds. For this reason, Venturi often uses written language, numbers, colors and in later years, drawings. But it must be mentioned that the communication that they maintained with the mass, rather remained on a visual level and in a special context was not so deep. On the other hand, there are some products of Venturi that he used sign language less. Vanna Venturi House which he built in 1962 for his mother is one of them. There really is no clear sign language in Vanna Venturi House, but rather there is a much simple or even archetypal approach, however some covered searching is still present. This building is, especially an Example in which some historicist themes, that were not active in the considered Period, are used rarely in this Period on Popular basis, by Venturi. Venturi, here, is inspired by Villa Barbaro, which was made by Architect Alessandro Vittoria in 16th Century; however this inspirations reflected in a very simple or even unrecognizable form on the elevation of the building (Brown, Rauch & Venturi. 1987. p. 244; Jencks. 1985. pp. 219-220).

Venturi, who uses sign symbolism, open or covered begins to produce various competition projects toward mid 60's. In this context, "Fairmount Park Fountain" and "National Football Hall" projects appear.

In the Fairmount Park Fountain competition project (1964), Venturi; seats an elliptic fountain that is cut from the top and rounded with a strict and sharp form which can easily be seen when driving on Benjamin Franklin main artery. The open face of the form that shows the fountain faces the Franklin road, and the closed face sees the park. One of the most important reasons of choosing such a clear, pure, big and curved form is to emphasize the element and make it more attractive among all quadrilateral skyscrapers. Besides, at the base of the elliptic element "Here Begins Fairmount Park" is written all around. From the face that sees the road, the words "Park" and "Here" can be read which are to emphasize the borders of the park. Venturi's iconographic, symbolic description and sign language which

becomes clear with the writing again in this project (Brown, Rauch & Venturi. 1987. pp. 86-87). On the other hard, in the competition project of National Football Hall of Fame project. On the other hard, in the competition project of National Football Hall of Fame which was realized in 1967, the symbolic approach which is talked about increases its effect. Venturi, who thinks the symbolism, presented by the buildings must form screens, that can be watched on the frontages with some effects of Pop-Art; uses a whole screen elevation in the Football Hall (New Jersey). In the building, which is a university campus building, there is a gallery in which pictures of some important names and events in American football are presented. In front of this gallery, there is a huge screen on the elevation which looks like a typical score-board mounted on the gallery. Besides, this elevation is lighted at nights. In the gallery, some slide and film shows about the history of football can be made. Finally, also in this building the symbolic iconographic uses and again a sort of advertisement function which is special to Popular in general and to Venturi in private are intensely existent. On the screen elevation, it can be said that mediatic technological, that is, software opportunities are used to strengthen visuality and massiveness (Brown, Rauch & Venturi. 1987. pp. 160-162; Jencks. 1985. p. 221). Meanwhile Venturi continues to produce simple buildings in which sign language is used less, like Vanna Venturi House.

Especially, Lieb House which was built in 1967 prevails in these works. Lieb House was built in Long Beach and has a very simple external view. On the frontage, some local materials (sea materials) are used on the facings and the windows made in different forms appeal attention. Besides, the wide stairs seem to be an active element. However, Venturi does not give his signful description here, and though simple, the number "9" used on the elevation immediately shows itself. According to Venturi, this building is different than the buildings around, but at the same time it is very much alike (Brown, Rauch & Venturi. 1987. pp. 249-251; Jencks. 1985. p.222). This, in a way, carries some parallelism with the condition that both Pop-Art presents a reality with the reproduction of the figurative and descriptive approach by collaging, and that this is a new non-contextual reality. That is to say new and non-connected descriptions are made. At this point on, that is to say in the context of forming new descriptive views, another simple Example comes from Dixwell Fire Station. In this building which was made in Connecticut, not only some functional necessities that are needed in a fire station are met with the opportunity of a two direction entrance-exit, but the red elevation prevails the building which is desired to be easily

recognized, in this context the building is a typical fire station. What is more, with the color and the writing that makes itself identifiable the building can be identified as a traffic sign or billboard, according to Venturi. That is to say reality is presented without criticizing and cress-examining on a different basis, again. However, it is necessary to state that Dixwell has simple elements like Vanna Venturi House or Lieb House in terms of reflecting the signal expression (Brown, Rauch & Venturi. 1987. pp. 177-179). Venturi, indeed, from tine to time, seems to prefer to use symbolic, decorative, frontal expression in a simpler way in the Period between 50-75. In other words, it is possible to say that he generally executed a charming ornamental symbolism with a rather pure and less charming symbolism (but only symbolism), and developed in his different works. In spite of Venturi's close relations with Pop-Art, this symbolism doesn't include sensational and erotic themes that Pop-Art has adopted. In Venturi's words, his works do not as "pimps" and all the symbols can easily be sketched (designed) by a child. Even in his most spectacular constructions (works) (although these constructions do not include a critical assessment) a specific maturity can be observed (Brown & Venturi. 1992. p. 13).

Venturi, who developed his formal style without criticism in spite of his specific elements, he produced another constructive with symbolic themes in late 60's. "Thousand Oaks Civic Center" of 1969, again a competition project, is one of his most typical icon-buildings. Because there is an American flag icon made of iron sheet on steel construction on the frontage of the building, on top of City Hall. The flag element is like the board attached to the frontage at National Football and what is mentioned in "Interaction Between Pop-Art and Architecture" is a product of direct loaning. The flag symbol was created by being inspired by the "Flag" work of a Pop-Artist Jasper Johns (Lynton. 1991. pp. 291-292; see p. 50). In this case, that Pop-Art uses every objects of life and so the flag as the subject of Art highly motivated Venturi who emphasized symbolism on Popular base in Architecture is worth mentioning. Thus, with the well-known sign-icon the Architectural element prevailed the construction more attraction for the masses, which was not new. On the other hand, this shows that sign, flag or similar objects with implicit themes started to be used for Popular communication and as advertisement devices. At the center, there is a O.P. field and a Civic Art Center other then the City Hall with the flag. The flag symbol at City Hall is supported by lettering signals, which is a typical Venturi expression (Brown, Rauch & Venturi. 1987. pp. 91-93).

Among Venturi's important constructions in 70's with similar contents are Franklin Court, 1972; Allen Memorial Art Museum, 1973 and Best Showroom, 1977. Franklin Court Restoration and Renovates work includes imagining rebuilding of Benjamin Franklin's house known to be built in that area in 1700s.

In the square, the buildings facing Market Street were reconstructed and become museums. In the mid-square, on the parts where Benjamin Franklin's house is supposed to have stood steel construction house contours were built and so imaginary house structures appeared. By doing so, Venturi says a large area of green field was obtained. In addition, a site for a museum and a theatre was built underground that can be reached vie the park. Especially the part and the attractions it presented aimed at reviving the park atmosphere of the 1700s. At this point, historical approach of Venturi, which he still does not reflect is mentionable. However, the park activities and the imaginary house other than the houses restored present an up-to-date Popular view with the imaginary games they have created (Brown, Rauch & Venturi. 1987. pp. 104-109).

In spite of using historical themes later on, Allen Memorial Art museum is one of the building that conveys the symbolism specific to 60's especially with its colorful and tissued frontage. Venturi, who added extra units to the old building that was built in 1917, here aims to combine the old with the new with a textured and decorative frontage. This decorative and textured iconography visible on the frontage of the new gallery unit where pink granite and red sand stone was used as the materials introduces a new element of Venturi's symbolism beside his language of signs, numbers and color (Brown, Rauch & Venturi. 1987. pp. 180-183). This textured symbolism can be seen in many Venturi constructions including Seattle Art Museum in 70's and 80's. Another building, the last one in 70's, is Best Showroom building, (1977). Here with a textured iconography, a showroom frontage is dressed with colorful, flowery boards. The flowery texture has obvious effects from the "Flowers" work of Warhol, a Pop-Artist and finally the building, as always, has an easy communication with the outsiders with its two dimensioned, graphical, attractive colorful and definitely symbolic appearance, but it does not have a further criticism or a mental effort (Brown, Rauch & Venturi. 1987. pp. 228-229; Lippard. 1992. Pop Art. New York Pop. p. 128; see p. 51).

The last Example of using attractive, colorful and symbolic elements and figures is Times Square Plaza Design, 1984. This work, in the historical perspective is out of the Period but it is a typical construction that has Popular and even Pop messages. In a square in the middle of the office buildings designed by Philip Johnson, Venturi and his friends used an ordinary object, an "apple" symbol, as a square statue in a commercial format in order to Popularize the area. "Big Apple" represents the New York City and as mentioned in Pop-Art Architecture Interaction this work, according to Venturi, owe much to Pop-Artist Claes Oldenburg and Surrealist Magritte (Brown, Rauch & Venturi. 1987. pp. 134-137; Brown & Venturi. 1992. p. 13). This may be due to the reflection of highly emphasized iconographic approach that considers the objective, ordinary life objects of Pop-Art to the Architecture and especially to Venturi's Architecture.

Again in 70's, in that Period, the most important Venturi work that defines the Period on the Popular base is "Las Vegas" research, especially on the theoretical base. Because, the signal, symbolic approach that tries to revive the Popular City Culture with ordinary objects that is specific to Venturi and to Popular in general, has its clearest, reflection in Las Vegas works. Venturi and his friends concentrate's on concrete findings by putting their efforts on the city in 1968 into a text in a Period of one or two years. The Vegas city is dense on two lines: One is the Fremont Street Known as the main street where the first residence took place and the other is Strip that leads to the airport. The airport is the T.W.A. terminal of Eeoro Saarinen. This building presents a view harmonious with Vegas as one of the most significant Examples of the expressionist wing of Modernism. Those two lines present buildings, billboards and signs on them. This is emphasized more by the exaggerated commercial units, which go well with the Popular Culture logic of Vegas. This is quite natural for Venturi. Every city should use its specific objects and signs as much as possible and many American cities have similar characteristics although Vegas is center of casinos and night clubs (Brown, Izenour & Venturi. 1993. pp. 3-4). In a sense, this is true. Although cities like Vegas where typical American Pop Culture based on consumption is widespread have extreme reflections, in many areas in the United States, an attitude based on advertisement, marketing, selling that Pop-Art motivates is presented. Finally, it is possible to say that Las Vegas is an attractive and extreme Example.

In Vegas, the signal Architecture is in the boards along the highway that introduce the hotels, clubs behind and it can be perceived only while traveling fast on the highway. Hotel, casino, restaurant complexes like Sahara, Stardust, Caesars, Alaaddin and Tropicana introduce themselves with the help of colorful and big sings that seem to belong to city dwellers, in a sense communication between the building and the highway is provided by these signs. This advertisement has been a model of "prestige" for the buildings and their owners. On the old line, Fremont Street, since the scale is small and it is possible to walk from one casino to another, the inner buildings do not need any symbols that are for away from their area. In this part, the buildings themselves are symbolized by their attractive frontages with lights and introduce themselves (Brown, Izenour & Venturi. 1993. pp. 34-35, 51-54, 60-71). There are many famous casinos on this line. One of the most important casinos of the Fremont Street is Golden Nugget which was revised after 64 years. The common point of the buildings or the billboards away from the building is their symbolizing through shapes, colors, lights in order to introduce the entertainment, consumption and gambling facilities which distinguish them from the others. As this can be considered as important for the special status of Las Vegas, according to Venturi, this becomes an obligation for other cities where communication is rare and traffic system is complicated. Because, as the scales get bigger, it is necessary for each city to introduce itself to people passing by through specific Popular symbols (Brown, Izenour & Venturi. 1993. p. 12, pp. 16-21). According to Venturi, signal Architecture seems to be a physical necessity beside the mission of reuniting the sites of residence and the society. Accordingly, all the signs mentioned, whether on the frontage or outside the building, and all the symbols used in the squares are objects belonging to Popular City Culture, which shine like poli-chromium statues in the sun and turn to light games at night; that is to say, which function all the time. Finally, symbols defined as physical necessity are on duty all the day and night (Brown, Izenour & Venturi. 1993).

Especially the buildings of Las Vegas that were integrated with signs and symbols present messages of Postmodernism which was not widespread in those days (1950-75) and which developed the themes that it gained at a Popular level into a historical format in 80's. Furthermore, the Postmodernist messages mentioned here are rather eclectic; several style elements were used together, whether Roman or Etruscan. In Strip, Caesar casino has a colonnaded entrance, an outdoor design, statues in the garden, which may suit Caesar's

Palace. In addition, Venturi finds historical references in the scale of Vegas and some similarities between Piazza (assembly area of the city) in Rome and Vegas's Strip (commonly used area all the buildings open to) (Brown, Izenour & Venturi. 1993. pp. 10-15,52-54). All these show that Postmodernism, by being non-critical, formal, descriptive, consumption centered, entertaining, communicative and appealing to large masses After the War being influenced by the Popular Culture and Architecture impact to revive and select the historical themes, presented some clues not only on the intellectual but also the Architectural base between 1950 and 1975. However, these historical clues can be seen only at hotels and casinos in Strip; other buildings of the city like motels, markets and wedding houses (it is very easy to get married in Vegas) are at a lower scale and do not here Postmodernist themes, but they also reflect the qualities of being colorful, formal, symbolic and communicative that are specific to Las Vegas (Brown, Izenour & Venturi. 1993). That the big buildings in Strip have exaggerated elements related to the past sources from the belief that historical messages can reflect the capital powers and prestige of the owners of the buildings.

Venturi also considered some buildings in Vegas in a more intensive way. One of the most important ones among those is "Long Island Duckling" building. This building, which is in a duck shape, is a completely in iconographic construction, produced by being influenced by symbolic characteristics of Las Vegas rather that its historical themes. Long Island Duckling is one of the extreme Examples of symbolic, iconographic Architecture that is specific to both Las Vegas and Venturi (Brown & Venturi. 1992. p. 13; Brown, Izenour & Venturi. 1993. pp. 89-92).

As a result, Las Vegas can be considered as a typical Example of Popular or even Pop Architecture at a city scale with its buildings, signal Architecture and the main functions of consumption and entertainment. This situation is mentioned in Venturi's work, "Learning from Las Vegas". Although, in Vegas which presents Popular themes at extreme points to fulfil its functions, the underlined signal Architecture, object Architecture establish stronger democratic relations with the real owners of the city, even if this Venturi's Architecture is accepted as a fundamental aim, symbols outside the building (even on the frontage) are absolute alternatives for an easy communication. However, generalizing the fact and

adjusting the identity of the building with frontages and icons rather than content and space, may bring about the danger of losing criticism in Architecture.

For Venturi, Popular Culture and Architecture, which was symbolized in Las Vegas and which can be said to have dialectic oppositions in the context of building better relations with the society, always keeps being the main production field or base. Almost all the products of Venturi, which were presented between 1950 and 1975 and were analyzed above, were realized on this mentioned base. While Venturi continued what he learned at that Period in 80's and 90's, he turned to a more historical Postmodernist path in 80's like many Architects working on a Popular base (see p. 133). It must be remembered that many fundamental themes of Postmodernism come from the Period following the 2nd World War. The most important constructions of Venturi built in 80's are Museum Arts and Crafts, Frankfurt (1979), Westway Urban Design Project, Manhattan, New York City (1978-1985), Gordon Wu Hall, New Jersey (1980), Philadelphia Museum of Art (1980), Knoll Showroom (1981), Laguna Gloria Art Museum, Texas (1983), Times Square Plaza Design (1984), The National Gallery, London (1985) and Seattle Art Museum (Brown, Rauch & Venturi. 1987. pp. 331-332; Jencks. 1987. pp. 293-294). Venturi's works between 1950 and 1975 and his notion of general Architecture can be examined as follows:

The most prevailing Architect of Postwar Popular Architecture Medium, Venturi, draws a profile carrying active **American Centered Western** (making American local and Popular Urban Culture an aim), **Urban** and **Post-Industrialization** characteristics with the works he produce in that Period and also with the historical, eclectic ones isolated from the chosen Period.

Non-Contextual Intellectual: In almost all his works, especially between 1950-1975, Venturi presents performances that motivate Popular Urban Culture pressed and spoilt with the degenerated Examples of Modernism. Because these performances are mostly realized by connection of many events, phenomena and objects belonging to daily life, to this Culture with eclectic ways; like almost all Popular Examples, works of Venturi also present a non-contextual reality. Being directly or indirectly affected from Pop-Artists, Andy Warhol, Tom Wesselman, Robert Rauschenberg, Peter Blake and Jasper Johns, uses a typical Pop technique and expression, collage in his area, Architecture. TV antenna in Guild

House reflecting Palladian elevation and communicational technology, and the writing explaining the building; American Flag figuration sourced from Jasper Johns in Thousand Oaks Center, its plain elevation and the logo expressing the structure, simple collaging formed from local and historical forms in Vanna Venturi House, the communicational board and baseball player figuration in National Football Hall, prevail as his works with Pop interactions that make objects Non-Contextual. The imaginary house contours in Franklin Court, restoration old structures and activities taken from traditional American parks, the apple made stranger in New York Times Square and Postmodern usage that collage history are some other Examples for these prevailing works.

Instrumental Intellectual: With all his Non-Contextual uses Venturi does not much get use of the critical usage of mind, to which he stated he is against and instrumentalizes it. Venturi, who aims to transfer ordinary, non-revolutionist lives to Architecture, begins to evaluate mind as a step in using all kinds of textual, symbolic, expressionist elements which he thinks help to reach this aim. That is to say, he gives dialectic criticism, which he does not much approve of from the first time, a secondary role with the works he develops in time. In other words, in these works, the formative being of mind instead of its active use is considered as generally seen in all Popular activities. The prevailing thing is, sensitivity, not Intellectuality.

Formative: With his attitude clearly denying being critical, Venturi at the same time reflects many Formativeness expression and format like iconography, metaphor, illusion, symbolism, colorfulness, visuality, sign language, etc. as the way they are. Venturi, who does not find radical and new solutions in the place becomes much diligent at the subject of out view, shell and style. In almost all works of him stands active points that can be defined as Formative. The frontal elevation underlined when compared to Crawford Manor in Guild House; the tendency to use concrete objects as gigantic Architectural icons, which is activated in projects like Park Fountain, Times Square and National Football Hall; the "bloomed" elevation cover in Best Show-Room; the sign Architecture presented in Las Vegas work and the elevational applications used intensively in time are all important reflections of the mentioned Formative components. In this context, probably non of Venturi's works are outside the Formativeness phenomenon.

Descriptive: The works of Venturi are also Descriptive because they bring active Formativeness and active Descriptions. This means, Venturi gets much help from Description, for the communication he wanted to form with the masses with an active Formativeness in an easy way. The Flag in Thousand Oaks Civic Center, TV antenna in Guild House, Apple in Times Square, Flower on the elevation of Best Show Room, Capsule in Park Fountain and Baseball player definition on the billboard of National Football Hall are all instruments active in visual communication. By this way the audience or user can easily perceives and adopts the buildings with the help of known forms and objects.

Motivating: Because of his active opposing ideas to radical trends has a Motivating character just like Disneyland Example. Because Venturi, who prefers to leave everything untouched, never tries to renew the order with his Formative, Descriptive, Non-Contextual uses and structures; on the contrary prefers to affirm it. Affirmation means the acceptation of everything present with it. In fact Venturi and many Architects of the Period that show Popular attitudes, object to Modernist Urban planning and International Style among the present realities; however they do not pass beyond this region. Because Popular Pop tendencies being alternative to International Style will recover the destructions that are created by this side of Modernism. This way of thinking means the Motivation of the system together with the other sides of it, anyway. Especially, being strong of Venturi's works, ideas and claims also causes him to be more active in indirect Motivation.

Consumptional: Venturi works that incline towards Descriptive signs, symbol and sign Architecture instead of implicit, critical meanings, and that have Motivating elements are naturally Consumptional. Because one of the parts of the system and daily life is the material Consumption. Emphasizing on Consumption, Venturi states that many buildings can be turned to purchased products in time. This means that, Architecture begins to be seen as a plain Consumptional good. In a concrete meaning, the reflection of this style of thought shows itself in Venturi's works with elevational, iconographic, symbolic uses that help to be easily understood. Because the Consumption of the one presented on the surface is easier.

Entertaining: Although Venturi states that they are not "procurers", that is to say they are not interested in a sensational Entertainment perceptiveness, it should be claimed that his works also consider Entertainment phenomenon important. However his Entertainment

concept is rather based on plays and metaphor in a way a "child's eye" -in his words- can design. This means, from the first time till the eclectic historic works, an Entertainment sense created by childish and objective uses like the ones in double meanings transmitted in elevational elements, confusements presented by color and texture, imaginary homes defining the Franklin House's remains in Franklin Court or Big Apple in Times Square, is considered important. However, it should be remarked here that whatever style it is, this Entertainment sense brings moving away from the special meaning.

Communicative: Aiming to enliven the neglected Popular Urban Culture with icons, signs and daily symbols like the ones in Las Vegas, Venturi naturally mostly emphasizes the Communication theme. In Examples like Vanna Venturi or Lieb House, Communicating with local Architectural language is aimed, while in urban designs Communicating with Urban Popular Architectural elements is the main aim. However, the common property seen in all structures is directly Communicating by easy and quick ways. In fact, symbols and sign serve this purpose. However, it should be stated that the formed Communication stands on the surface rather than being on implicit solution terms.

Relatively Democratical: The relatively Democratical phenomenon that is defined as the most evident positivity special to Popular, is also active in Venturi's works. Because as mentioned always, Venturi is an Architect with a strong idea, and develops this with the books "Complexity and Contradiction" and "Learning From Las Vegas". Here, the mentioned developed idea that is based on giving rights to ordinary people, lives in Art and Architecture, breaking the hierarchy, providing an equality, talking with their language, and caring for them, proposes a relative Democracy with its above mentioned properties. However it should not be forgotten that, this Democracy proposal proposes a recovering approach instead of aiming to solve the real problems, like in most Popular Examples.

Massive: With both his strong ideas and his concrete projects in almost all subjects, Venturi tries to adapt Popular Culture (Mass Culture from now on) concept to Architecture. On this context, he also aims Massiveness. Because, he prefers to incline towards a non-outstanding, major crowd instead of addressing to a limited, outstanding society that probably requires radical solutions. He evaluates almost all of his structures with their elevational, iconographic attractiveness and prefers to create works that appeal the attention

of not only the users of the building, but also of all the people using that street, that city by that way. These work in a way have the possibility to be Massive, in other words.

As a result, Venturi works have the Criterion of being **Non-Critical** because of their sensitive approaches to Popular Urban Culture and their active ideas despite all the Formative, Descriptive, Consumptional and Entertaining themes they present to a limited level. They also limitedly have the Criterion of being **Communicational** because of their tendencies to software technology of the Period and to the watched mediatic elevations and the Criterion of being **Pragmatist** because in time they affirm many use only in the name of Massive Communication despite all their positive contents.

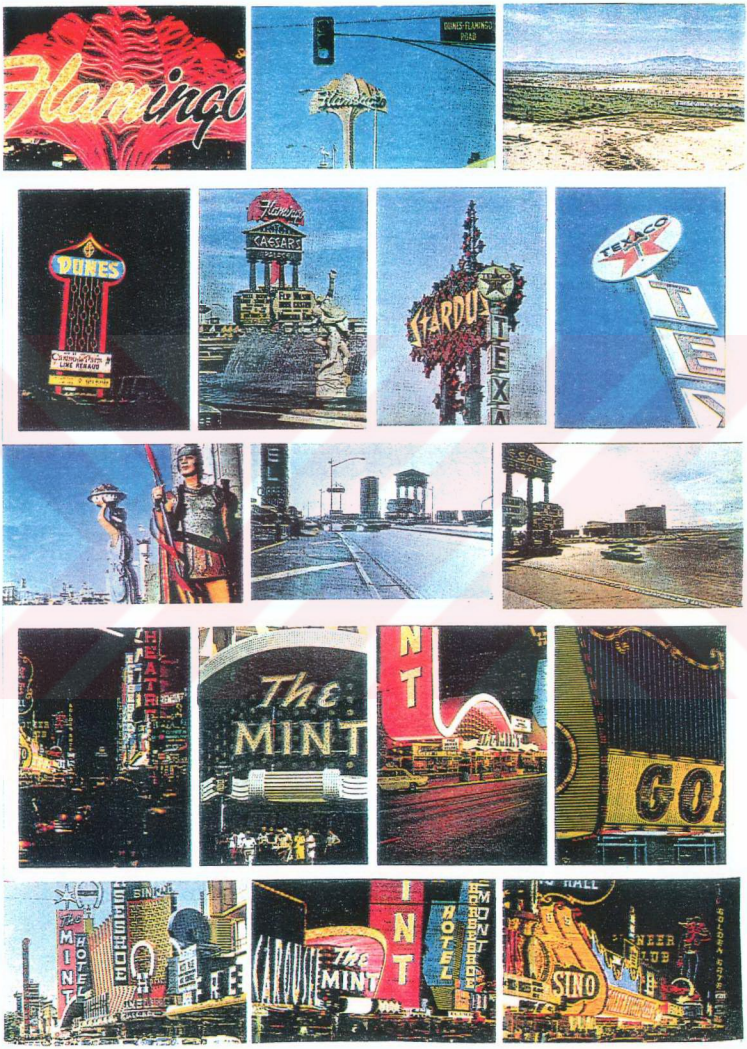


Figure 3.29 Las Vegas with its attractive signal Architecture

(Source: Brown, Izenour & Venturi, 1993, p. 64)

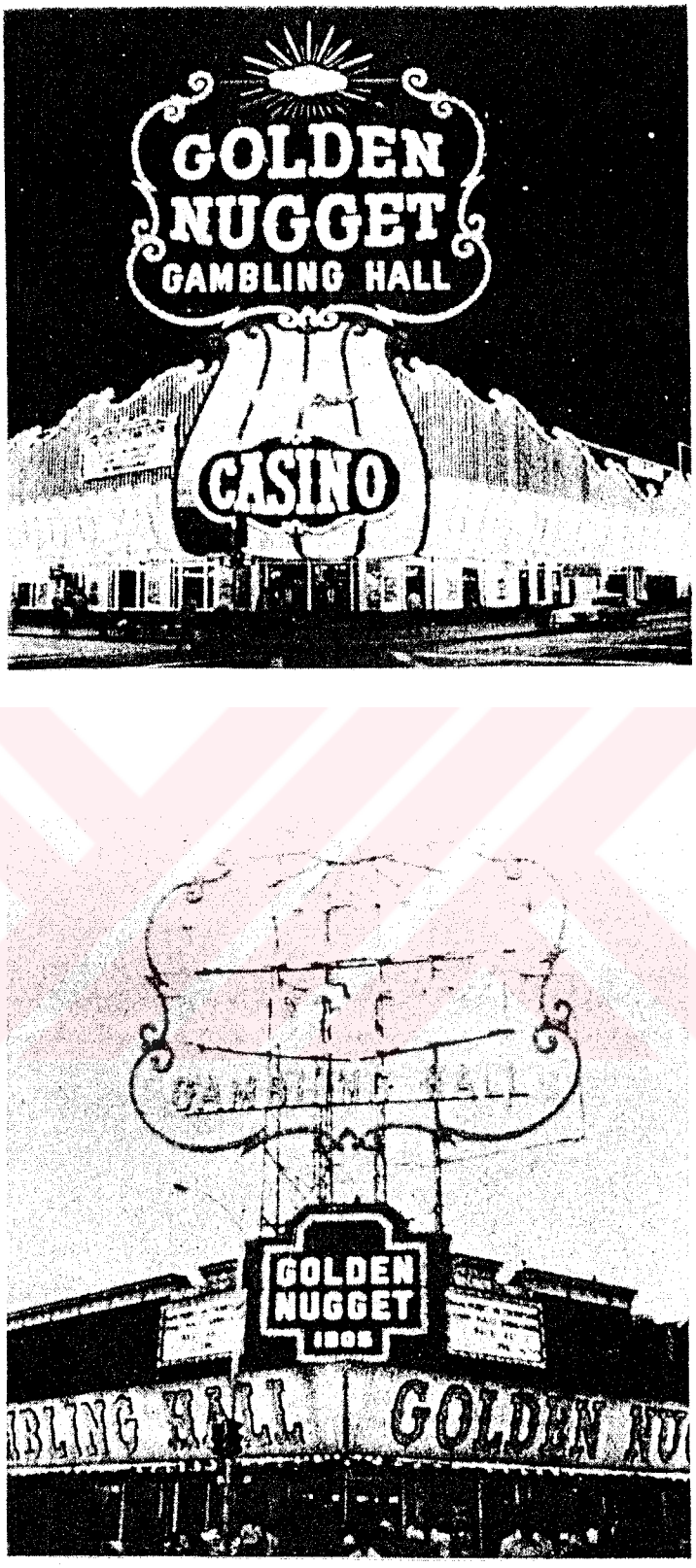


Figure 3.30 With its frontages before, 1964 and after 1964, Golden Nugget Casino from Fremont Street in Las Vegas

(Source: Brown, Izenour & Venturi. 1993. p. 111)

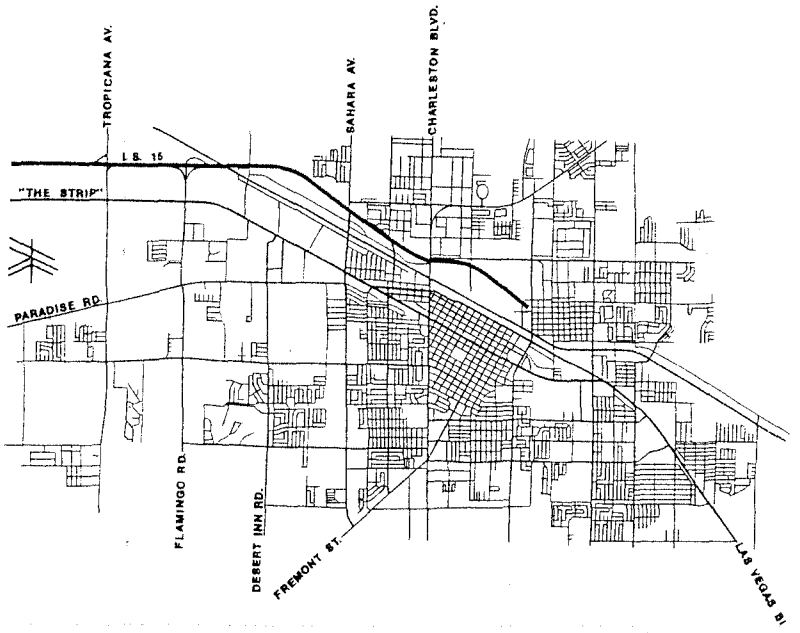


Figure 3.31 Road Map of Vegas, showing Fremont Street and The Strip which are two main strips (1968)

(Source: Brown, Izenour & Venturi. 1993. p. 32)

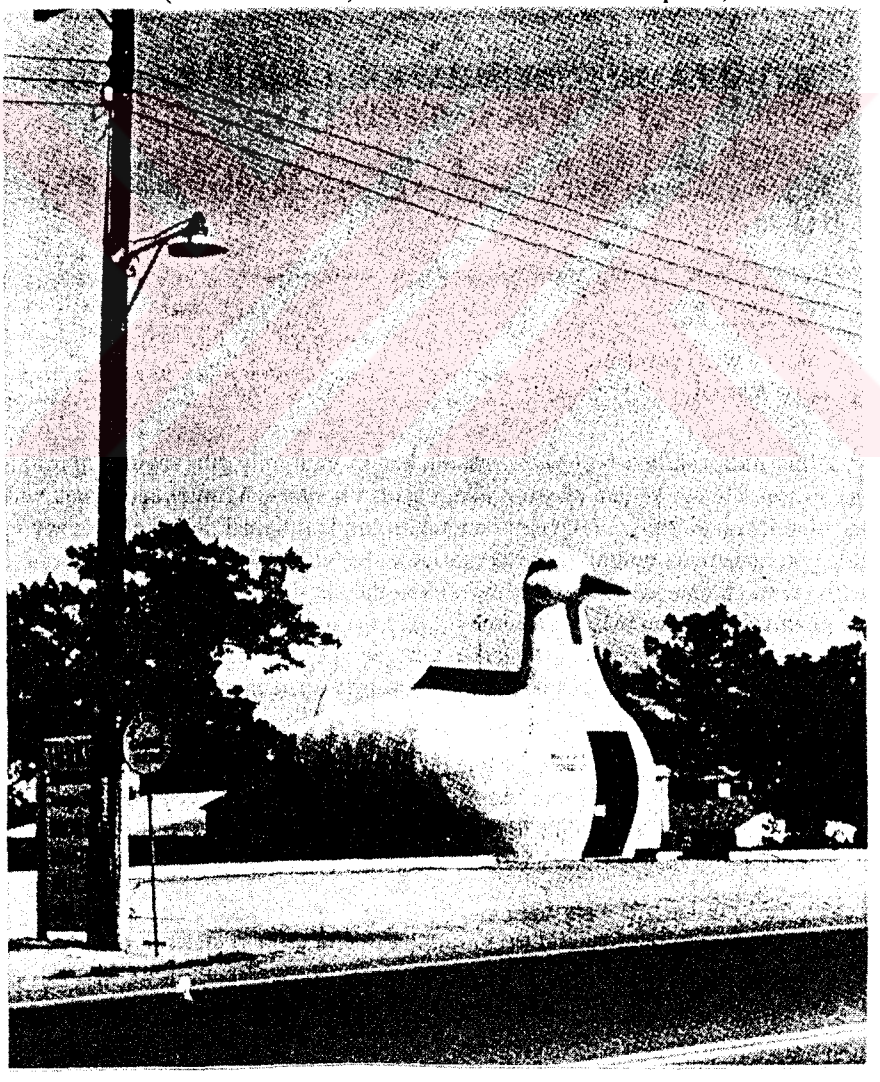


Figure 3.32 An extreme example of iconographic, symbolic Architecture from Las Vegas: "Long Island Duckling", Venturi

(Source: Brown, Rauch & Venturi. 1987. p. 24)

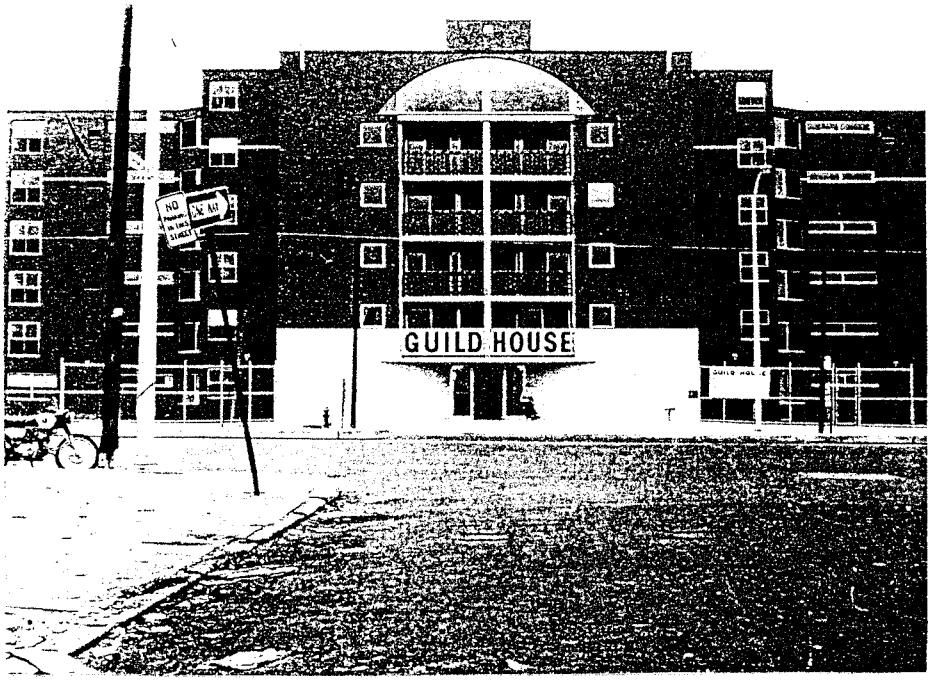


Figure 3.33 Guild House with its iconographic, symbolic, design; its conventional technology and its "old" words (1963)
(Source: Brown, Rauch & Venturi. 1987. p 27)

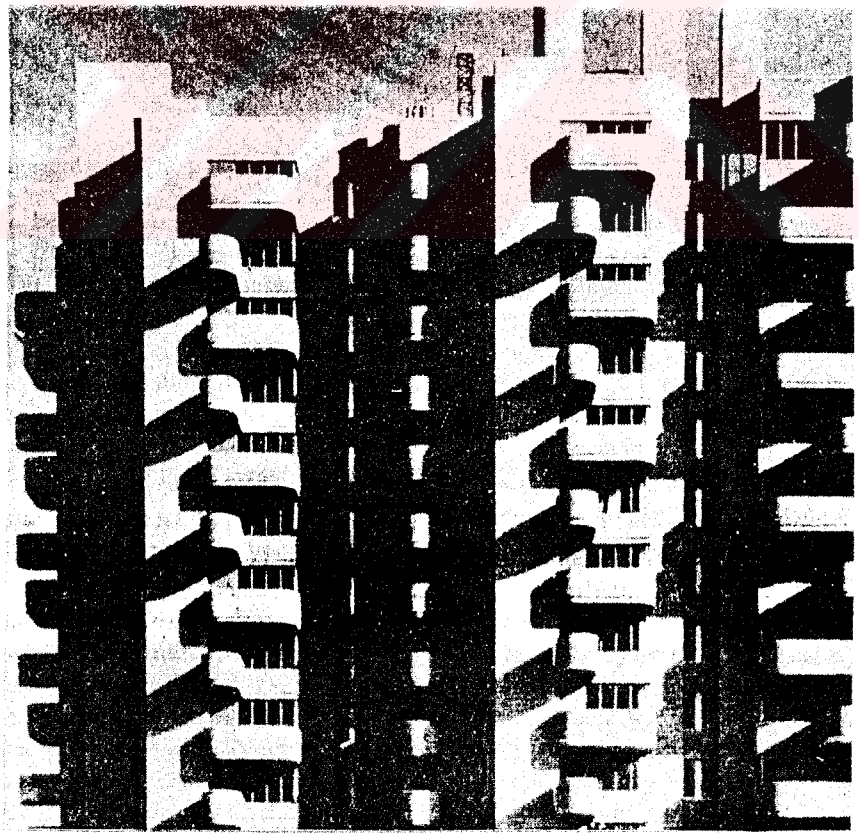


Figure 3.34 In contrary Crawford Manor with its non-iconographic, Pure design; its developed technology and its "new words" (1966)
(Source: Brown, Izenour & Venturi. 1993. p. 96)

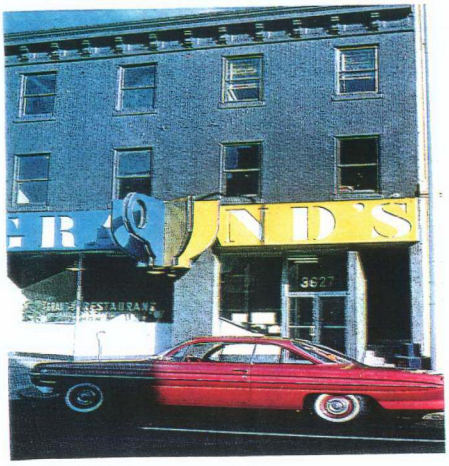


Figure 3.35 A typical and first iconographic usage style from Venturi, usage of lettering as sign: Grand's Restaurant (1962)
(Source: Brown, Rauch & Venturi. 1987. p. 299)

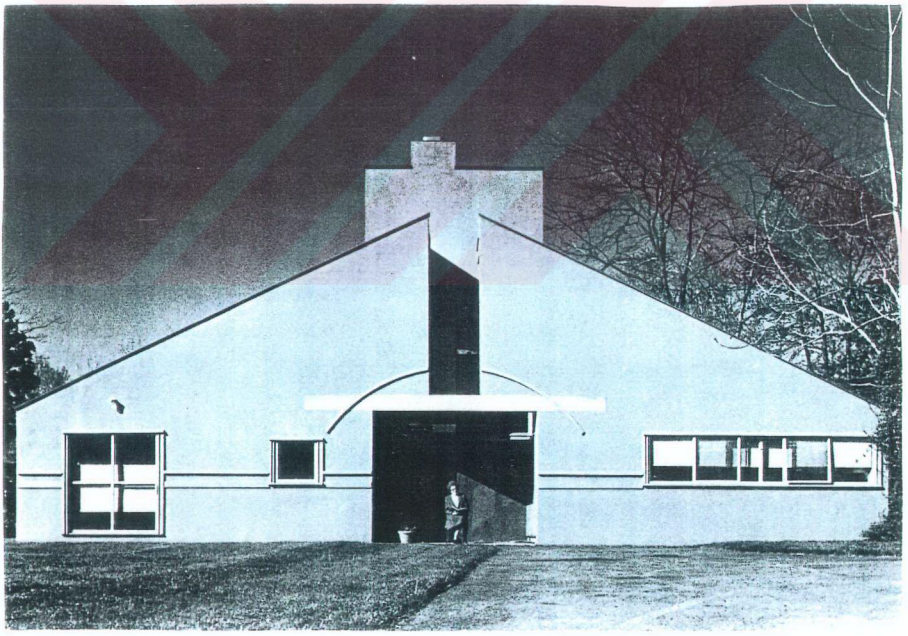


Figure 3.36 A Purer project, including some archetypal elements: "Vanna Venturi House" (1962)
(Source: Jencks. 1985. p. 219)

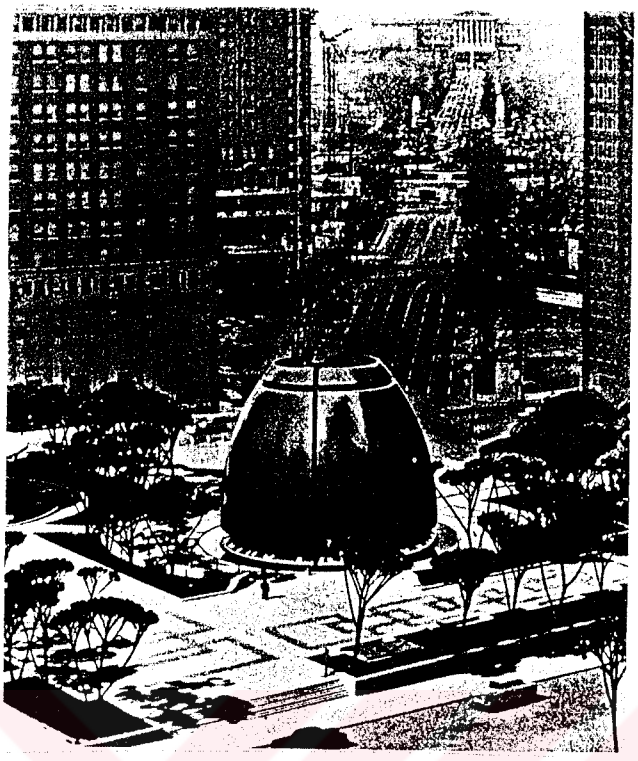


Figure 3.37 Another iconographic work of Venturi, this time in urban scale: "Park Fountain Competition Project" (1964)

(Source: Brown, Rauch & Venturi. 1987. p. 87)

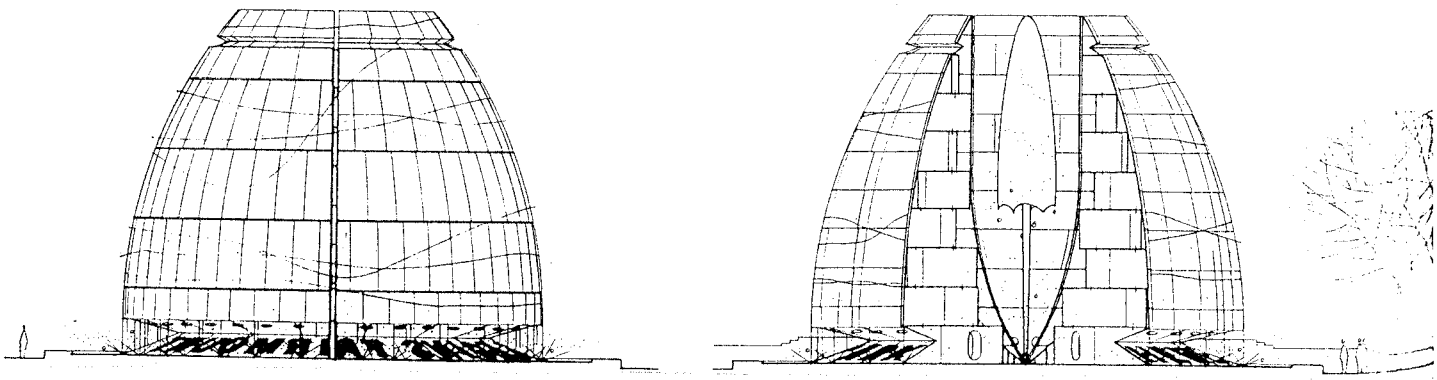


Figure 3.38 Elevation and section drawing of Fountain, showing the lettering on their bottom surface

(Source: Brown, Rauch & Venturi. 1987. p. 86)

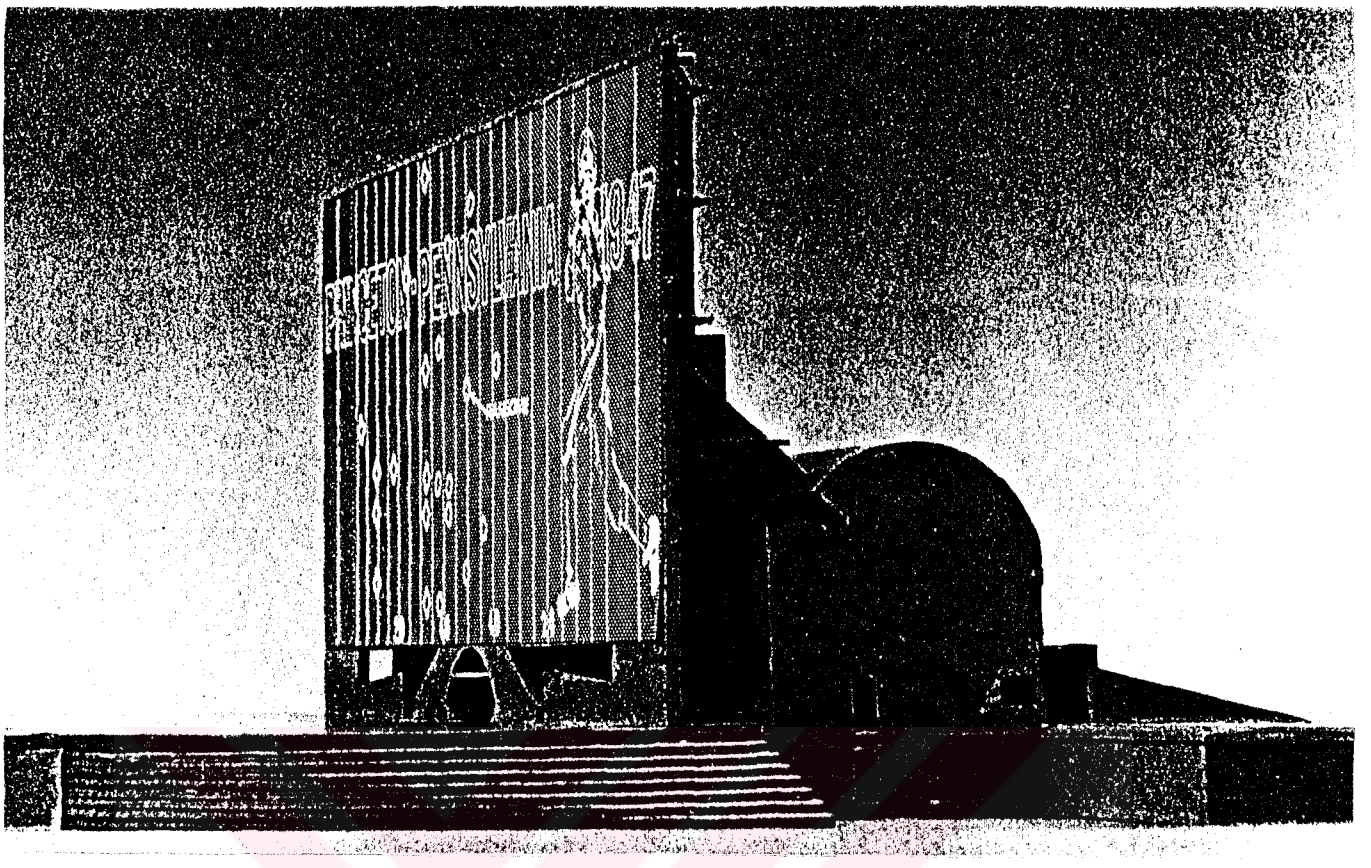


Figure 3.39 "National Football Hall" Project, being like a Popular billboard (1967)

(Source: Jencks. 1985. p. 221)

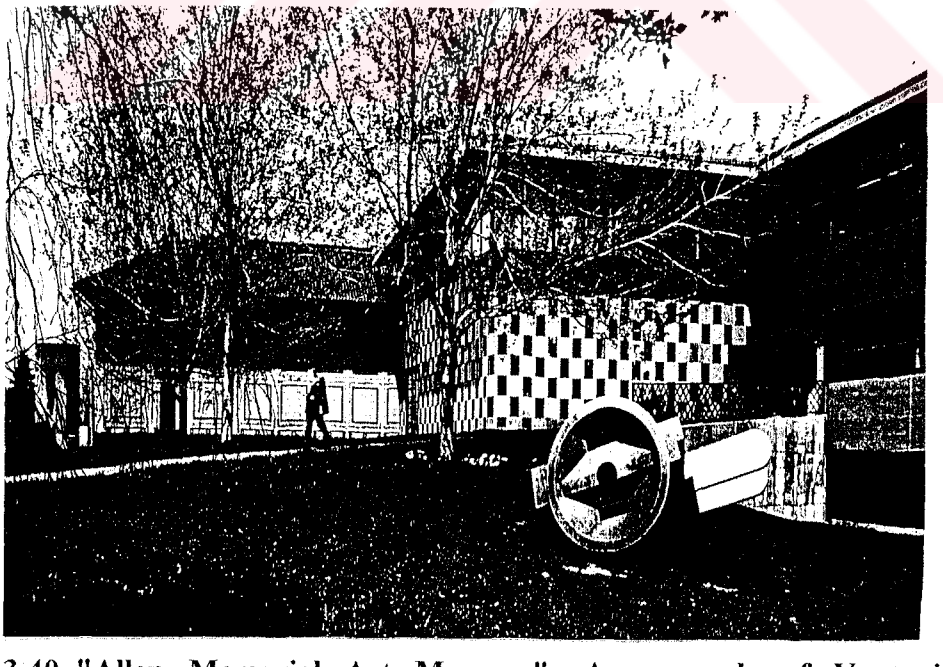


Figure 3.40 "Allen Memorial Art Museum": An example of Venturi's second iconographic usage style, based on elevational texture (1973)

(Source: Brown, Rauch & Venturi. 1987. p. 183)

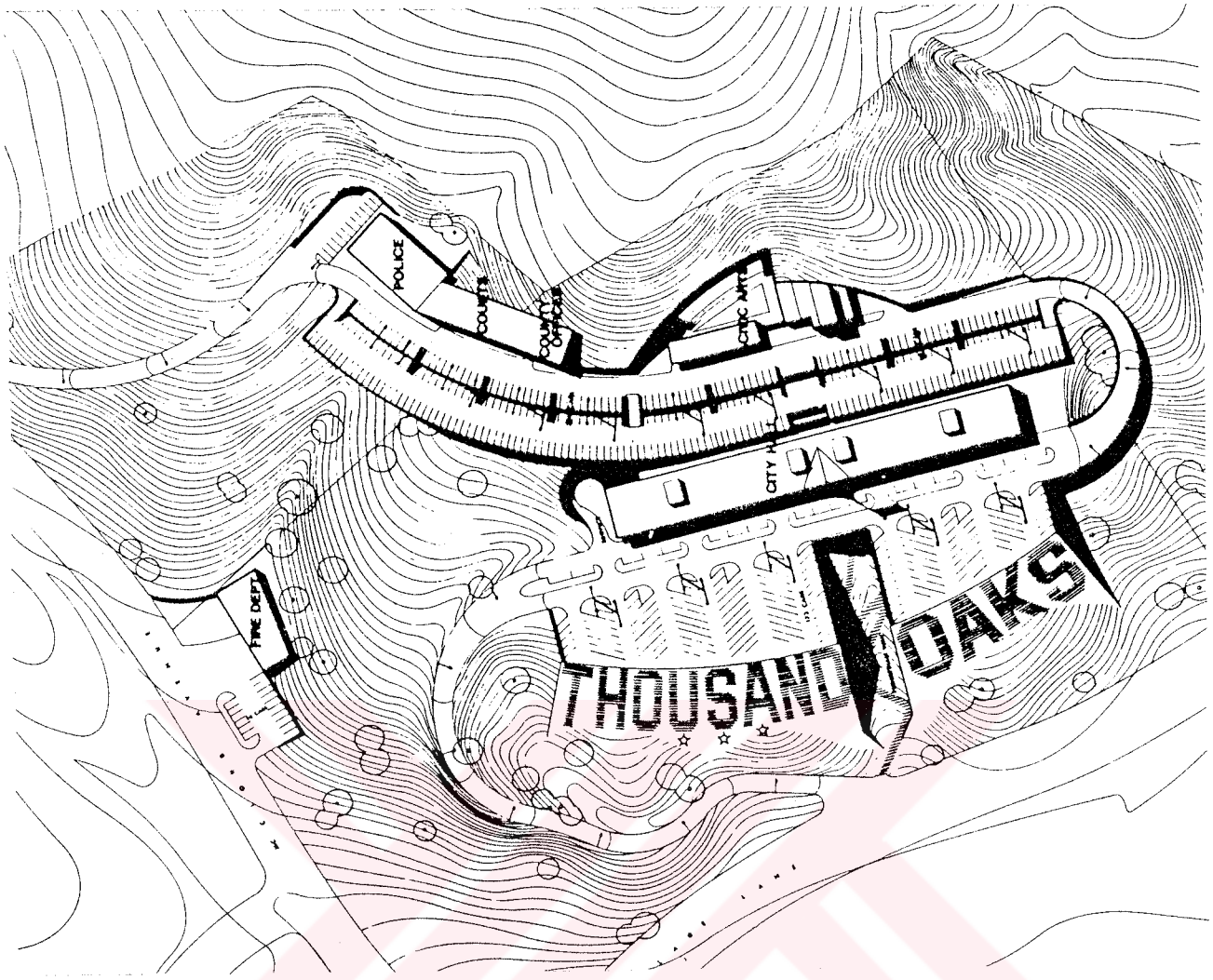


Figure 3.41 "Thousand Oaks Civic Center": A work, using lettering and Popular icons as usual (1969)
(Source: Brown, Rauch & Venturi. 1987. p. 93)

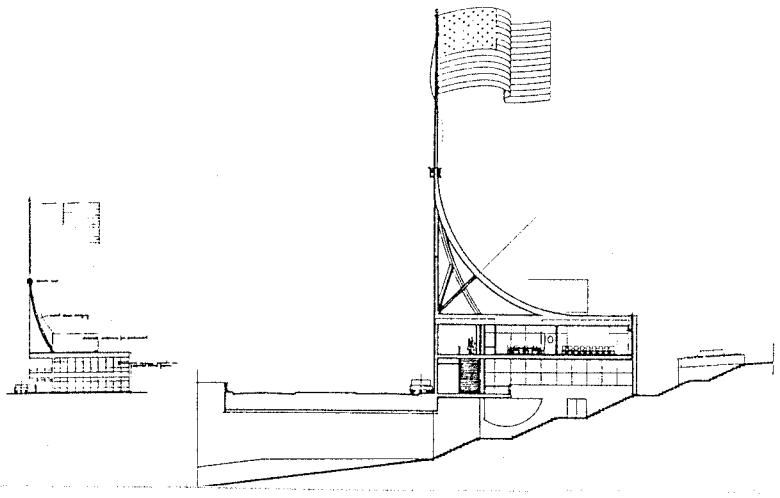
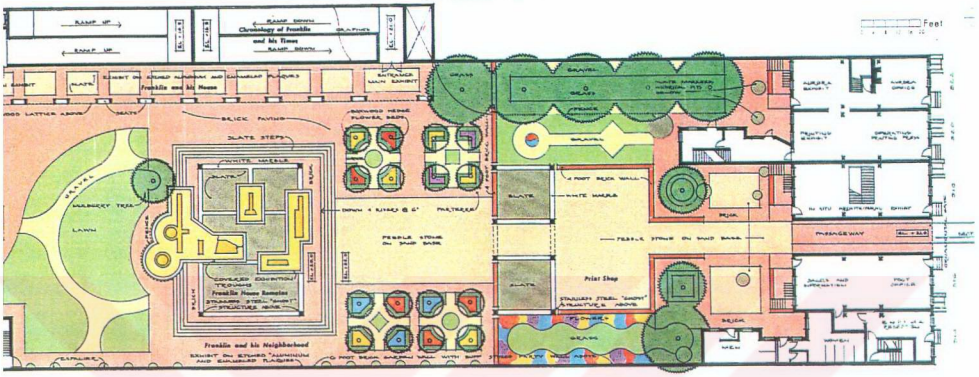


Figure 3.42 Flag Panel Element, stating on the frontage of City Hall Building of "Thousands Oaks Civic Center" and emphasizing whole complex
(Source: Brown, Rauch & Venturi. 1987. p. 92)



First floor plan

Underground level plan with exhibition

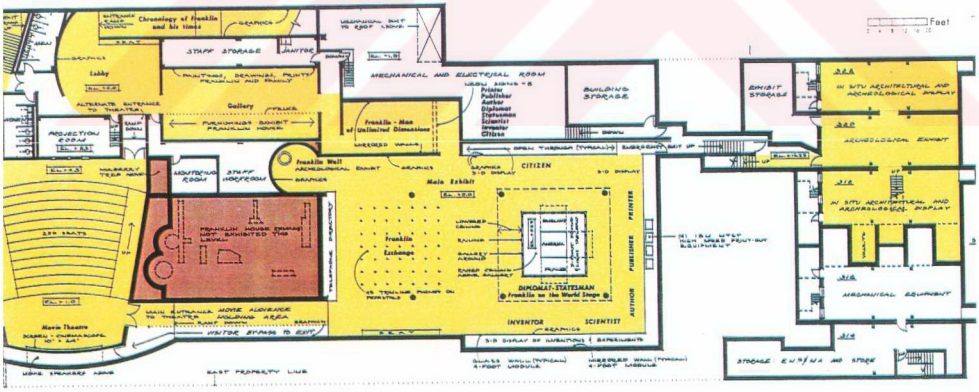


Figure 3.43 Plans of "Franklin Court" Renovation Project; presenting recreational opportunities on ground floor, cultural opportunities on underground floor and imaginal countures of Franklin's Ruins (1972)

(Source: Brown, Rauch & Venturi. 1987. p. 105)

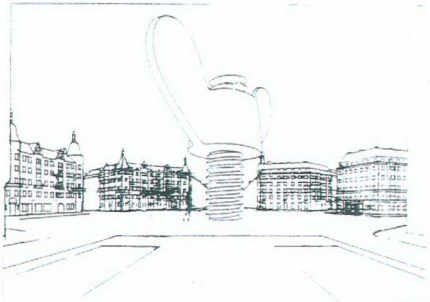


Figure 3.44 Project for a monument in Karlaplan, Stockholm; Claes Oldenburg, famous Pop-Artist (1966)
(Source: Brown, Rauch & Venturi. 1987. p. 134)

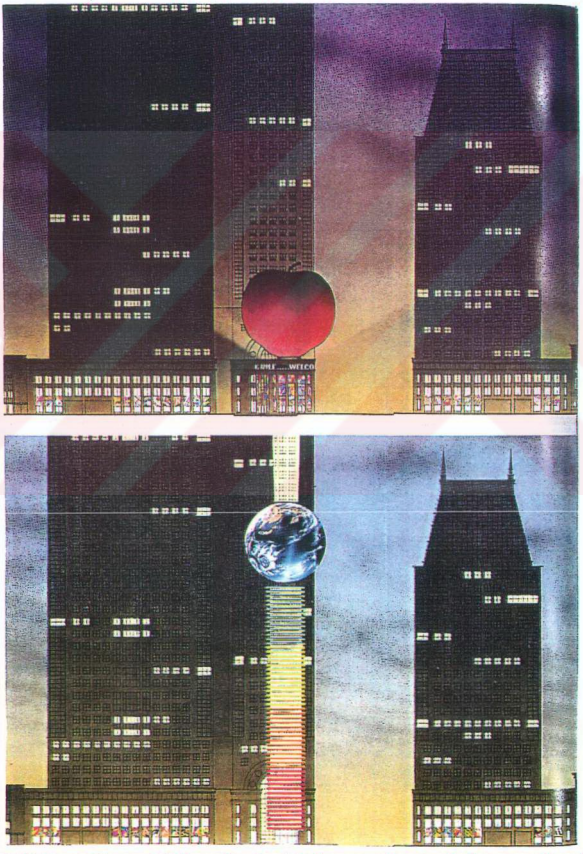


Figure 3.45 "Times Square Plaza Design": A very dominated example of descriptive tendency that aims to make daily objects Artistic, Architectural elements (1984)
(Source: Brown, Rauch & Venturi. 1987. p. 136)

3.2.5.2 Another Popular Attitude: Robert AM Stern and Disney Buildings

Other than Venturi, another effective Architect, who produced on a Popular base in the Period After the 2nd World War, seems to be Robert AM Stern. Like Venturi, Stern respects the first Period Architects of Modernism while he is against the stereotyped Examples of and especially the transformative attitude of Modernism. He adopts a more Popular approach. Modernism builds the world as it should be while Pop-Art perceives everything as it is. According to Stern, criticizing the world is meaningless and does not leave the floor to ordinary people (Stern. 1992 a. The Pop And The Popular At Disney. Architectural Design. 62. p. 20). A more critical questioning approach symbolized with Modernism after the Industrialization really includes an activity of transformation in an ideal sense, but it is not easy to say this is incorrect. Naturally, i is not possible to develop a questioning practice in Cultural and Architectural field, but it should be discussed how a conformist approach can be meaningful in a long Period.

It's not easy to mention about a dialectic attitude on a ideal base for the Examples that deviated from ideal Modernism to lose its principles After the War; these Examples pretend to have a transformative discourse. Perhaps Stern always opposed to those Architects whose discourse and content values decreased to make the formal formats more imperative. However, his justification of accepting every thing as is like Pop-Art shows that, like many other Architects, he was on the side of Pop-Art and Architecture but in opposition. This tendency of Stern towards Pop-Art can be symbolized by the reflections of Pop sensibility in 60's (in his words). Because, the individual and daily attitude motivated by Pop and specific to Popular influences Architecture in a way that provides large masses with effective communication (even if primitive). Stern states that this approach did not have historical motifs in 60's and integrative examples examining the past were produced in 70's. Stern was also influenced by this change at Popular level and Popular Architecture's tendency with the support of Pop-Art in 60's and 70's towards objective, daily, up-to-date symbols that can easily communicate can more or less be seen in Stern's works. But this tendency changes into an eclectic classicism in the buildings he produced in 80's including Disneyland constructions (Stern. 1981; Stern. 1992 a. p. 21).

Among Stern's works that started with 60's, residence (houses or apartment buildings) function takes a major place. In this context, the Wiseman House building (1966-67) in Montauk, New York is the first important construction. This building, Stern states, has the magic effects of Vanna House which Venturi built for his mother in 1961. Indeed, Wiseman House has quite simple and simultaneously a local style like Vanna Venturi House (Stern. 1992 a. 20). In this case, the ordinary discourse specific to Popular is combined with the effects of adjusting into the natural, local and environmental and of using smaller scales than naturalist and expressionist wing of Modernism. The naturalist approach, which Popular and Postmodernist Architects refer to and inspired by and which was symbolized by the names like Wright, Utzon, Aalto here shows up by using local, raw, non-varnished corbel wooden coating material and adjusting the roof to the mountain silhouette behind. In fact, raw corbel wooden material dresses the building with a highly natural appearance, but Stern interprets the oblique roof also as example of harmony with the nature. It can be said that an oblique roof is a traditional style whereas a flat roof can get along with the nature depending on its form. Stern, who criticized Modernism for its exaggeration of constructional elements, seems to commit the some mistake about the oblique roof that he says to give conciliatory, domestic and Popular messages. Because, according to Stern, this roof is not only a criticism for the nature but also a harmonious means of approach to Pop's preserving the domestic life and the country (Stern. 1992 a. p. 20). Even if there are some true points in these assertions, loading too much meaning into an element which is a detail to some what fetishize (like Holists, criticized for generalizing the flat roof and row windows) the element is thought un- healthy way. It is thought that fetishism, whatever purpose it has, has the danger of losing the real meaning and the content. In Wiseman House, an ordinary construction and familiar forms were used and the building, with this property, has similarities with Guild House of Venturi (according to Stern). As a result, it can be said that the building presents a simpler reflection of the Popular rather than consuming, entertaining form of it with its ordinary, modest and harmonious discourse. Furthermore, this reflection seems to have many common points with some works of Smithson Couple who produced naturalist and environment centered works apart from Guild House or Vanna V. House of Venturi.

After Wisemen House, Stern went on using simple forms and raw wooden coating material in another house in 1972 (again in Montauk) (Stern. 1981. pp. 34-39). Stern

maintained this style especially in residence buildings. The prints of the same style can be seen in "Lang Residence" built in 1974, but this construction has some clues of the historical influence that Stern adopted in 80's. On the frontage outside, the contours framing the windows and doors in the shape of plaster cornices and sometimes like arches, has reflections from the past and the elements used especially in decoration, according to Stern, are composed of the elements selected from the natural era of the Architecture, in other words they are eclectic. Stern defines Lang Residence as a Neo-Palladian Art-Deco ranch house (Jencks. 1987. p. 200; Stern. 1981. p. 58). In many residence projects of Stern after 1975 and especially in 80's, historical Postmodernist attitudes occupiers the major part. In this context, in these constructions, he sometimes made use of American Local Architecture and sometimes of Classical Architecture, but according to some other Postmodernists, he maintained his simple style. Some of the residence constructions that Stern produced after 1975 are Fairfield Country Residence (1977-78), Fifth Avenue Apartments (1977), Summer Residence, New York Residence (1979), Child Mark, Massachusettes (1980), two Haves for Corbel Properties, East Hampton, New York (1981) and Residence at Calf Creek, Water Mill, New York (1984-87) (Stern. 1981; Stern. 1987).

Stern's approach, which reflects a simpler Popularism in residence constructions, turns to more attractive, formal, exaggerated, symbolic and iconographic appearances especially in the buildings that are open to the public, of a bigger scale and that have functions of consumption and entertainment (Stern. 1981). In other words perhaps Stern consciously adopts a more exaggerated Popularism. So, his works of Riviera Beach Suburb (Florida) and Peaceable Kingdom Barn (Texas) are important in this sense. Riviera Beach Suburb was established on Singer Island of Florida that developed during the 2nd World War. Stern created a kind of "Strip" including a gate between the island and the main land. He constructed a new plaza where the coast traffic is the heaviest and a row of markets (shopping centers) in order to attract the attention and to increase the impact on the island. This plaza also aims to develop the pedestrian traffic. In the strip that includes shops and the symbolic gate are the inspirations from Miami and Acapulco coast Architecture of 30's and 40's. Wooden material and the texture has the traces of typical local coast Architecture. In addition, in front of the gate that looks like fish form, there is a symbol in the shape of a mast that represents the coastal atmosphere, and there are some printings with logos on the shop frontages to show the functions of the shops. Finally, Riviera Beach Suburb looks like

a construction that has commercial, visual and iconographic Popular qualities since it turns to the ordinary, local by emphasizing this choice with the typical consumption function (marketing units) and by sending messages of functional and formal themes with symbols, printings and figures (Stern. 1981. pp. 112-115). Besides, Stern proposes two types of outlines in Peacable Kingdom Barn in Texas. The first one is a Popular Architecture reflecting formal and in a sense Pop applications on a graphical, symbolic base that is the characteristic of the Period between 1950-1975, which can be seen in Beach Suburb. The second one is a classicist Postmodernist Popular scheme that is a rare application of Postmodernism in that Period and that presents a Doric colonnaded arcade with slight ornaments like fronton. Especially for the outline that reflects the Pop applications, two different outlines were prepared in which Marlboro printing which emphasizes the function of tobacco work was used along the frontage and sailing boat-sea icons were absorbed by the frontage. Stern, in his two outlines for each of two schemes (total 4) developed completely frontal or formal examples that confirms the Popular Culture's quality of building superficial but effective relations with the masses of people (Stern. 1981. pp. 116-117).

His more formal, symbolic attitude of using sign language and iconography in the buildings especially open to the public becomes clear with a program produced in 1979. Best Products-Catalog Show Room (1979) building competition project, that can be taken as a late Pop Period building and therefore is mentioned here, really presents a rich iconography. In this competition project in which Venturi, Graves, Moore, Allen Greenberg and Stanley Tigerman participated (another Best competition after the Best building of Venturi in 1977), Stern takes "the construction as a consumption palace" and uses Popular icons on the frontage that reflects the function of consumption. The negative (obtained by pouring onto a board) figures of the products sold inside are exhibited following each other along the frontage and this exhibition boards are placed on the colonnaded arcade that lies along the long frontage. The columns mentioned here are two-dimensioned carton-like elements like boards. Especially the arcade makes an association with the past, built two-dimensioned namely superficial application makes it gain a metaphorical appearance that includes a game which can be called Pop (Jencks. 1987. p. 122, 124; Stern. 1981. pp. 174-175). Indeed, using metaphors and elements with many references has a certain parallelism with the activity of combining and collaging the objects motivated by the Pop-Art to convey many messages. Because Pop Culture is highly activated by the exaggeration of the present,

introducing things like games, more sensational and attractive forms, the inclination towards metaphor and games rather than producing new and questioning forms (see pp. 27-28, 32-36). In Postmodernist applications in 80's, illusion or metaphor was obtained through using the historical forms in a mixed, eclectic way. Pop metaphor, that is a characteristic of the Period between 1950 and 1975 After the War, can be seen in the Best construction of Stern. The ornamented application by the boards which pretends to be a real colonnaded arcade, is the game in this construction. Like every game, this one is also frontal. Over the wide and high gate (entrance) sign language that is often used by Popular Architecture is repeated, Best printing is constructed. Furthermore, a second metaphor is created by symbolizing a non-existing roof on the contour, that looks like roof and triangular upper frontage around the printing.

However, the active frontage that includes all these metaphors, icons, colors, signs is a mask-like application that merely belongs to frontage of the building. The formal, frontal approach observable in Popular Examples in Architecture is highly clear here and only the frontage, not the four sides is constructed in a real sense. This is a deliberate application for the purpose of taking the attention of people in the traffic flowing along the frontage. Finally, it can be said that the qualities of Best Show-Room, that stress the entertainment, marketing concepts and that concretize the fact of consumption with Architectural elements, make it highly Popular even Pop. Stern, himself, also calls this construction "Pop" and it should be remembered that he -like Venturi- established a communication with Pop-Artists of 60's (he states that 60's are determined by the Brillo Boxes work of Pop-Artist Andy Warhol) because of similar applications and themes (Stern. 1992 a. p. 20).

In 80's, Stern experienced a definite deviation to Postmodernism that is outside the Popular theme which is studied in this thesis. His "Chicago Tribune Tower" building (1980) which refers to the column of Adolf Loos (1921) and contrary to Loos, which sends historical even metaphorical messages with its glass columned body; "Garibaldi Meucci Museum"; "Dom Mealguarters Corporation, Germany"; Design Pavilion, Austria, which he presented in 1980 biennial and produced abroad, all reflect Stern's evolved Postmodernist style (Stern. 1981. pp. 190-191, 198-199, 212-213, 216-219).

One of the most important activity areas of Stern, who adopted an eclectic classicism in his residence and other works mentioned here, is Disney constructions. Although they fall in a Period (1980's) other then the one, studied here (1950-75), but from a thematic perspective, Stern's Disney constructions that include non-historical Popular even Pop applications, should be analyzed here because of these thematic similarities. A Popular Example of Entertainment World After the War, Disneyland and the Disney Company, the owner of the Disneyland, which are examined separately in Fantasy-Architecture, asked some Architects to build hotels, restaurants in the theme parks and so to support their parks after the change in the management in 80's. Beside the Architects like Graves, Hollein and Stern constructed the buildings of Disney's Yacht and Beach Club Resorts Hotel (1987-91) in Florida Disney namely World Disney World and Hotel Cheyenne (1988-92) and New Port Bay Club Hotel (1988-92) in Euro-Disney in France. Again in Euro-Disney, in 1990, Espace Euro-Disney building, that forms the entrance, was opened (Stern. 1992 a. p. 21).

Stern's works in Walt Disney World (Florida Disney) especially the hotel buildings seem to be the examples that use rather historical forms and inspired by the late 19th Century New England counties, in Stern's words Postmodernist. In Casting Buildings on the land of Epcot Center, more Pop Popular messages are presented (Stern. 1992 a. p. 21). Casting Building has figures and elements that use the Disney heroes of the Disney Company. The entrance of this building which is the headquarters of the Disney Company, has eaves fixed on to the frontage. The entrance does not belong to the managers but the workers, which is an exception. Employers and managers use a gate against the park which does not attract the attention. After the main gate comes a hall (rotunda) which is not occupied by service elements (elevator, stairs) and then the section of the employers through a short ramp (All the offices along the ramp lead to a large hall at the management section). According to Stern, the ramp element both facilitates the connection and provides an amusing promenade. In the other parts of the building, other than the two divisions of offices and management with the ramp connecting these two parts, a breeze from Venice is perceived. The flowing water between the offices and the management sections, the bridges over the water and the bright parts on the frontage adds some Venice -like view obtained through water and light at nights in Florida. According to Stern, Orlando (Florida) supports these references with its structure open to the emigrants from different countries and therefore to Venice, Italian Culture. These Venice-based references seem to be more Popular but less

historical applications. Over the main entrance of the building, with the eaves, there is a tower frontage that looks like the castle of Cinderella, and the eaves from the balcony of Cinderella in a symbolic way. The Gothic offices on two sides of the frontage symbolize the stairs of the castle of Cinderella. This fairy construction that presents Popular icons on the entrance frontage continues on the other faces. Moreover, inside the building, boards that show Disney heroes (Donald Duck, Mickey Mouse, etc..) on both sides of the ramp and reflect pictorial view of the water flowing below, are used. Since there are people working on both sides of the ramp and it is impossible for the areas climbing the ramp to see the real view of the water, imaginary views of lake and park are formed. This application, being entertaining and iconographic, is a one-to-one example of especially metaphorical and illusionist qualities. In addition, in the middle of the ramp, pictures of Peter Pan are released from transparent dome covering the gallery floor bridge which facilitates the connection from inside. Finally, according to Stern, this building in Walt Disney World is a work that really has Pop themes and directly reflects the entertainment centered Popular spirit in Disneyland (Stern. 1992 a. pp. 21-23; Stern. 1992 b. pp. 146-155).

In Euro-Disney, among the Disney constructions, Stern developed historical themes in the hotels and Pop themes in Espace Euro-Disney. In this context, Cheyenne Hotel is a revival of a typical American cowboy county. There are two separate hotels and rooms belonging to these hotels behind the frontage that looks like typical wooden terraced (without areas) country houses. Every house is composed of one or two living rooms. In the square, there are restaurants and shopping centers again in the shape of county houses. In this work, which looks as if came out of a Western movie, beside a revivalist and historical application, printed iconographic frontages and startling elements for hiding what is inside show the elements which can be called Pop (Stern. 1992 a. Hotel Cheyenne, Marne-La-Valee. pp. 54-55; Stern. 1992 b. pp. 274-277).

The other hotel building, Newport Bay Club Hotel presents a reanimation specific to the past. In this building, Stern realized a historical revival with the 5-storey colonnaded arcade at the entrance frontage, roofed and colonnaded entrance unit, a restaurant which reflects itself with its prismatic construction made of glass, roofs with broken slope, penthouses and roof towers that bear American residence style. However, in Espace, the entrance of Euro-Disney, a Pop style is kept instead of a Postmodernist one. At the entrance of the one-storey

building, (like Casting Building) conic roofed columned eaves act as an element which symbolizes the hat of Mickey Mouse. In the eaves, there is an imaginary balcony. At the frontage of this building, which has the information unit, is a large coating band that gains a Vegas -like appearance with lights at night. On the boards which reach the building up to the coating, are the Disney characters pictured with a billboard spirit. The running heroes point to the entrance in a symbolic way. As it can be understood here, completely symbolic, formal, expressionist, fantastic, entertaining, frontal themes that do not direct to space, intellectualism and criticism, form a construction that can be called an Example of Pop Architecture in combination with the entertaining, consumer logic of Disney (Stern. 1992 a. Newport Bay Club Hotel, Marne-La-Vallee. p. 49; Stern. 1992 b. pp. 278-283).

In conclusion, it is clearly observed that the Period of Stern, who sometimes adopted a simple and sometimes an expressionist style of Architecture, which can be seen in his works in 60's and 70's and also in Disneyland which has Pop Popular qualities specific to the Period handled in thesis although it was produced in 80's, was influenced by Pop Culture and Art. In this context, his Architectural approach will be examined in a way based on Criteria.

Works of Stern contain **American Centered Western** characteristic with his approaches, that actively reflect American Culture of Consumption and Entertainment in his large scale works, including the ones that head toward American Local Architecture and Disney buildings. They also contain **Urban** with the structures like Disney and **Post-Industrialization** characteristics.

Non-Contextual Intellectual: Especially in Disney works hammed as late-Pop works, Stern structures show Non-Contextual Intellectual characteristics with the effect from Popular, and surely from Pop. From this point of view, in Casting Building in Florida Disney, multi-meaning usage apart from their context which become apparent by performing unreal functions in context of structural elements of cartoon characters like Rapunzel, Peter Pan, Mickey Mouse, etc., prevail. These usages are made concrete with the Mickey Mouse hat, that is to say the eave and the balcony behind which there is no place that stands in the entrance of Euro Disney's Espace. In addition, Postmodern eclectic applications seen in hotel, restaurant structures in Florida and Euro Disney (even peculiar to

80's) are also seen as Non-Contextual connections. Also in Best Show-Room, arcade that is unlike an arcade, column unlike a column and the elevation icons with sea & sailboats that does not remind of a warehouse elevation in Peaceable Kingdom Barn and the Examples like these shows that Stern has developed contextual usages except Disney structures as well.

Instrumental Intellectual: Although Stern's works have some critical themes heading towards renewing Popular drives, even though his ideas are not as active as Venturi's, in one by one product base, they head outwards instead of implicit meaning like the other Popular works do. This later brings out the use of mind in Instrumental base in the name of obtaining elevational iconographies. This means that, activity is in the form of mind's Formative functioning.

Formative: Like Venturi's works, Stern's works also have widely Formative characteristics. The Formativeness that is seen in Disney works and the large-scale works he evaluated in urban areas brings out iconographic and symbolic presentations together with it. In this context, the mask that only emphasizes the front elevation of Best Show-Room and that is made concrete with the metaphoric arcade; the same advertisement panels that symbolize purchasing products; the fish and sailing post icon used in Riviera Beach Suburb; and the visual variations that are indexed on single elevation in Peaceable Kingdom Barn, prevail. Additionally, most of Stern's Disney structures are works of which the Formative character dominates. Except Espace work and Casting Building that have more Pop characteristics, in hotel buildings there is also an emphasized Formativeness. The units in Cheyenne Hotel that seem like separate town homes from outside, but that are in fact the parts of the same hotel, show that even historical animations are realized on a Formative base rather than the spacial base.

Descriptive: Formativeness brings out Descriptiveness, wanted or not. In this context, the consumption products in the form of wall panels in Best-Show Room; sail and fish in Suburb; Disney characters in Disney structures, the imaginary tour descriptions on the two sides of Casting Building's slope are the most concrete examples. However, a more general Describing expression that is seen in many structures should also be emphasized. Because in both his works that become intense in 50-75 Period, and the more historical ones he did in

the 80's, a tendency that prefers to assemble the present in an eclectic way, that is to say to give it in the same way dominates instead of changing it.

Non-Critical: Stern projects, of which the Formative, Descriptive character dominates like Venturi's works, does not aim to "change", "reconstruct every day" as he states. According to Stern, these characteristics special to Modernism are unsuitable, because it is the setting free of the Popular requirements that are needed. At that point, once again, it is seen that many Popular Examples symbolized on Stern have a reaction against the dialectic criticism attributed to Modernism, not to the Modern products apart from the masses.

Consumptional: In Stern's urban structures in which the Formative, Descriptive and Non-Contextual uses are more active; (except his residence works) Consumptional components are also seen. Because with not only gigantic holiday villages and hotel projects in Disney parks, whose profitable side is active, but also with some quick-consumed iconographic uses, Stern presents Consumptional associations. On the other hand, the wall panels in Disney figuring cartoon characters and the metaphoric structural elements are again send the signals of easy-Consumption.

Entertaining: Especially, Stern's Casting Building and Espace designs in Disney parks that have "Pop" characteristics, at the same time present Entertaining themes that suit to Disney's spirit whose main purpose is Entertainment. The running negative Disney characters in Espace panels; the Mickey Mouse hat eave in the Information entrance; activities around the slope and Peter Pan images hanging from slope ceiling in Casting Building, are one of the main Entertaining themes of the mentioned ones. In this context, it should be stated that in Stern's residence designs, such themes are not seen.

Communicative: With all its symbolic elevational uses, Stern structures are also typically Communicative. However, this Communication is a surface Communication unrelated to base of meaning and space assembly, like Venturi's works.

Massive: Stern's works, especially Disney buildings, most commonly seem to aim an active Massiveness. Massiveness peculiar especially to Postwar Period and 20th Century, is active in most of the works of Stern, being one of Popular Culture's basic Criteria.

Stern works reflect the Criterion of being **Relatively Democratical** because of the Consumptional themes that are compromised with the examples in Disney, based on only Entertainment, image and vision; despite the positive idea in the form of heading towards Popular Urban Culture in a limited way. These works also limitedly reflect the Criterion of being **Motivating** because of the serious-minded attitude investigating the local language which becomes more clear in the resident buildings and because of the more sensitive messages in the idea, despite the mentioned compromising themes. These structures also seem to be reflecting the Criterion of being **Pragmatist** to a certain level because they aim to obtain the forms he believes that reach this approach so he connects these forms in eclectic way without caring for their recovering effects. This reflection is realized despite the approach of freedom rights to the local and Popular urban requirements, even though the idea is not as strong as Venturi's.



Figure 3.46 "Hotel Cheyenne" in Euro-Disney: A revivalism of an American Cowboy Town in an iconographical way and with only elevational elements (1992)

(Source: Stern. 1992 b. p. 275)

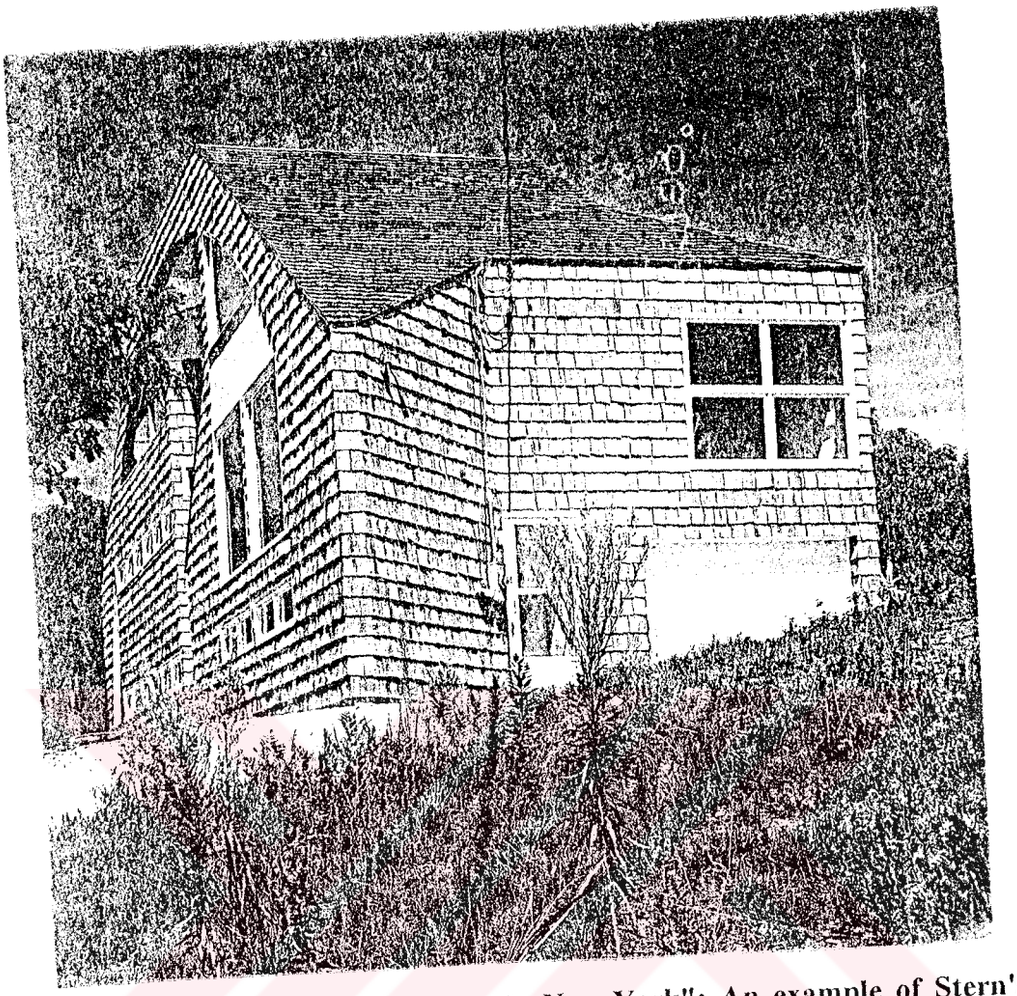


Figure 3.47 "Wiseman House, Montauk, New York": An example of Stern's Purer approach, adopted in residence projects by him (1967)

(Source: Stern. 1981. p. 18)

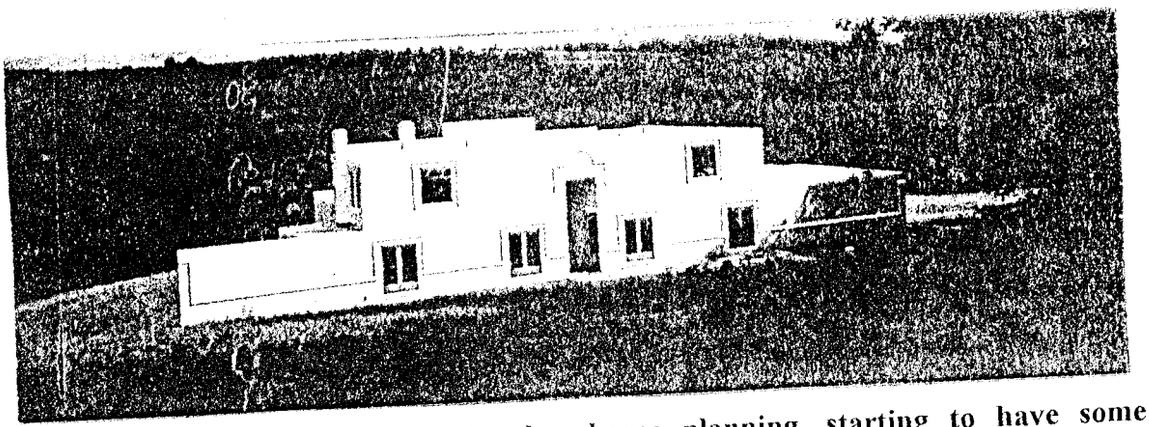


Figure 3.48 "Lang Residence": Another house planning, starting to have some historical lines (1974)

(Source: Stern. 1981. p. 59)

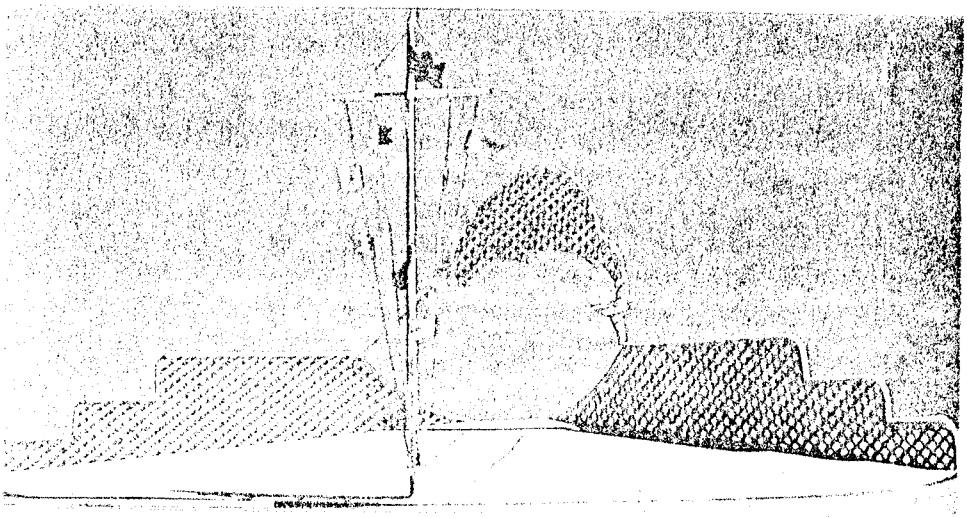


Figure 3.49 A view from the entrance of "Riviera Beach Suburb", presenting yacht stick and fish icons (1976)
(Source: Stern. 1981. p. 112)

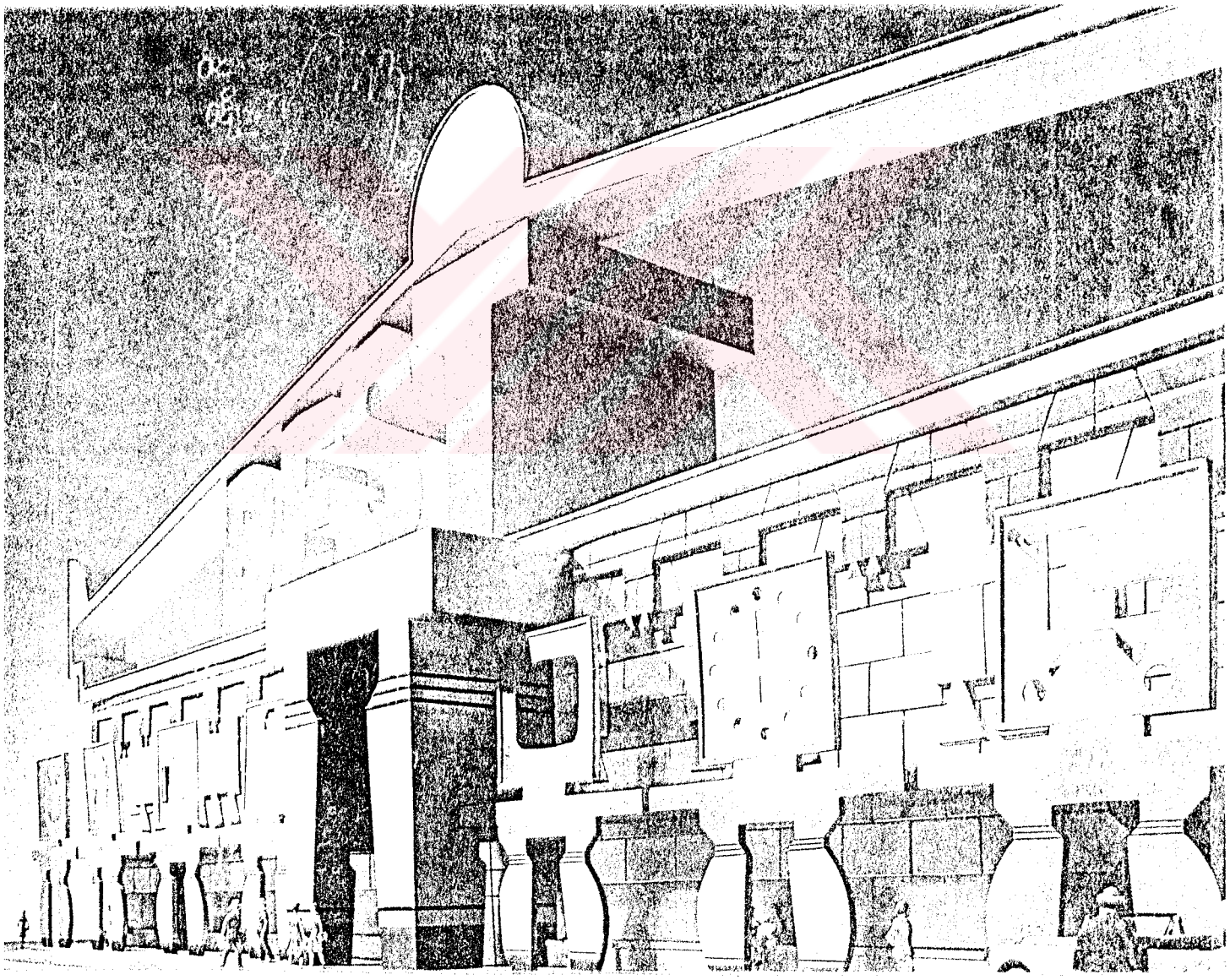


Figure 3.50 "Best Showroom Comtetion Project", using typical Popular, imaginel, consumptional and only elevation uses (1979)
(Source: Stern. 1981. p. 135)

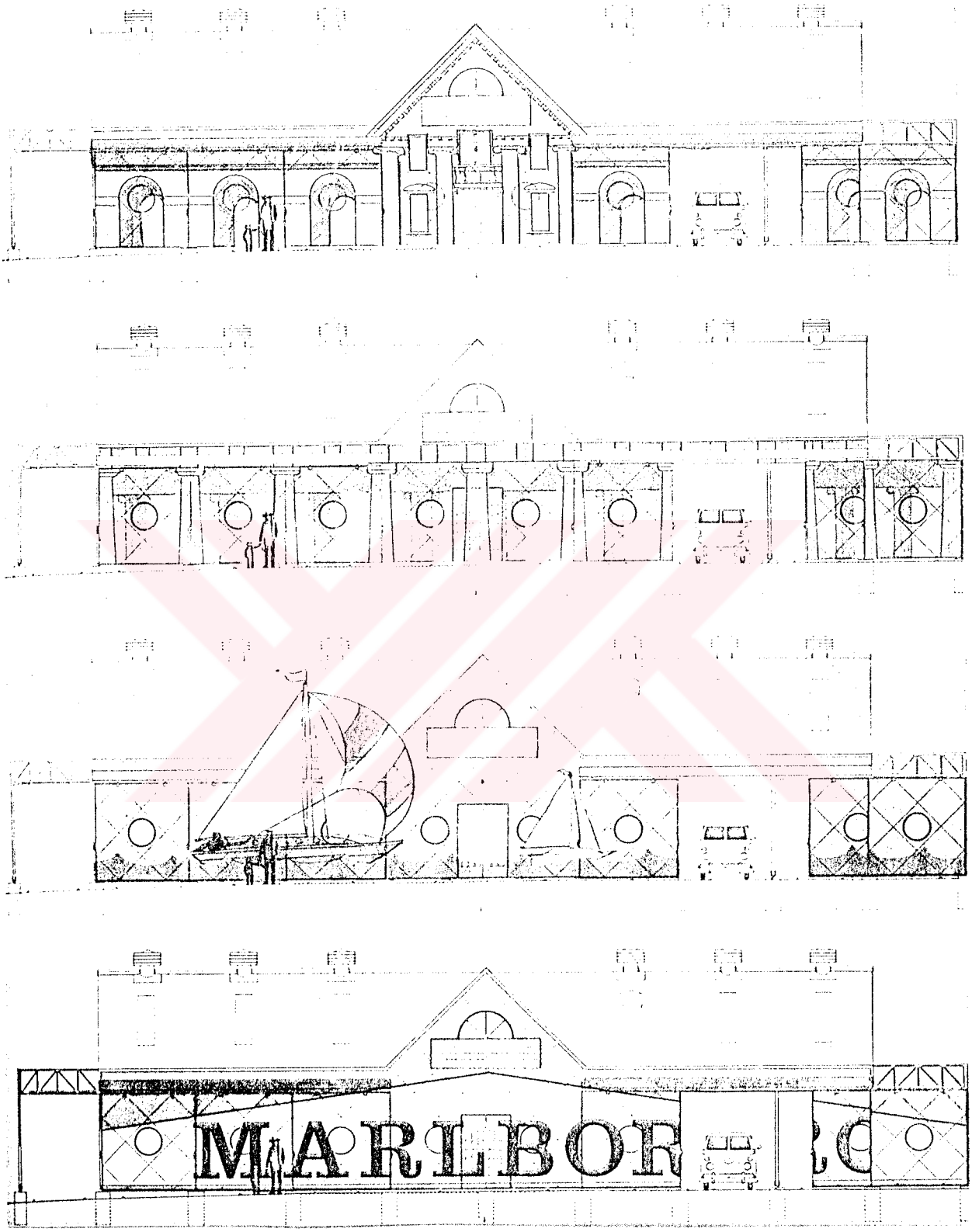


Figure 3.51 Four iconographic, symbolic and 2 dimensional application suggestions from "Peaceable Kingdom Barn" Project (1976)

(Source: Stern. 1981. p. 117)

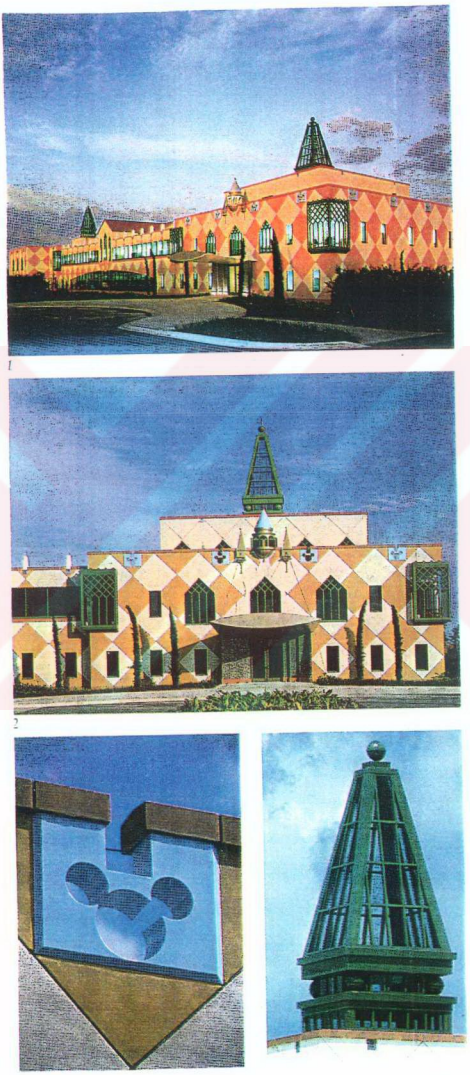
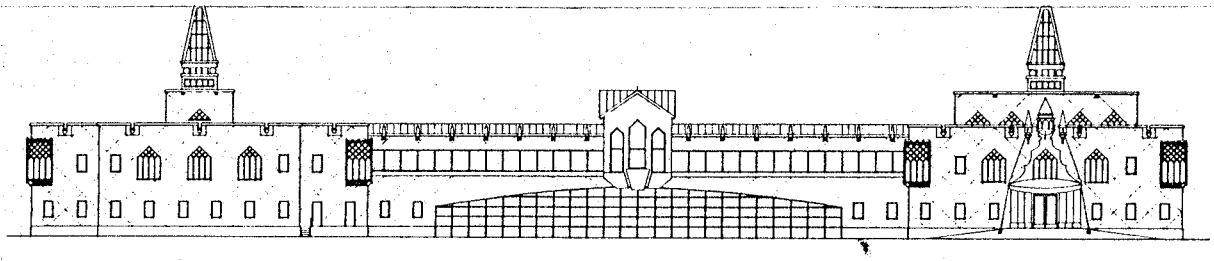
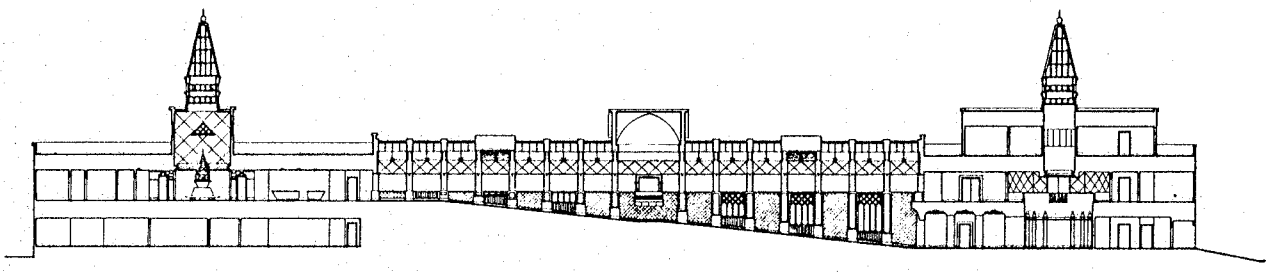


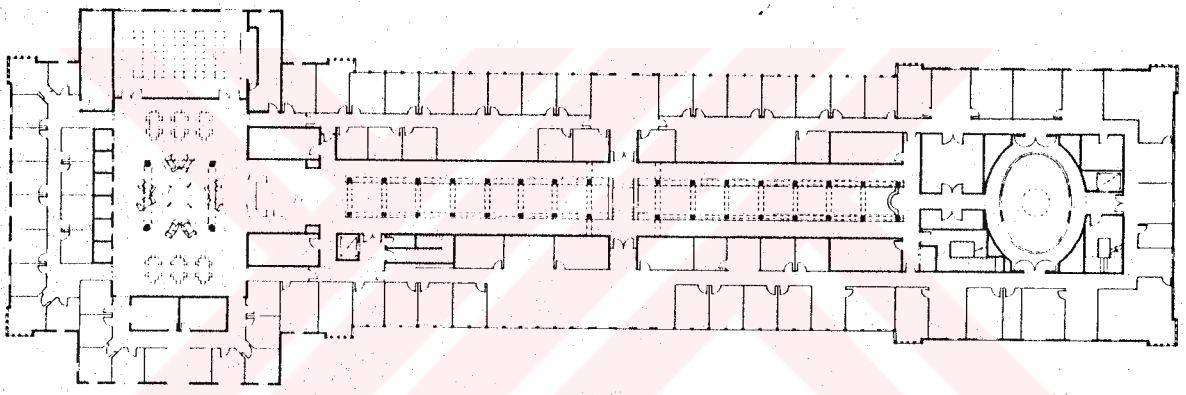
Figure 3.52 Another Disney Project from Stern: "Casting Building" in Walt Disney World, Florida, reflecting the Popular spirit of Disney directly (1989)
(Source: Stern, 1992 b, p. 146)



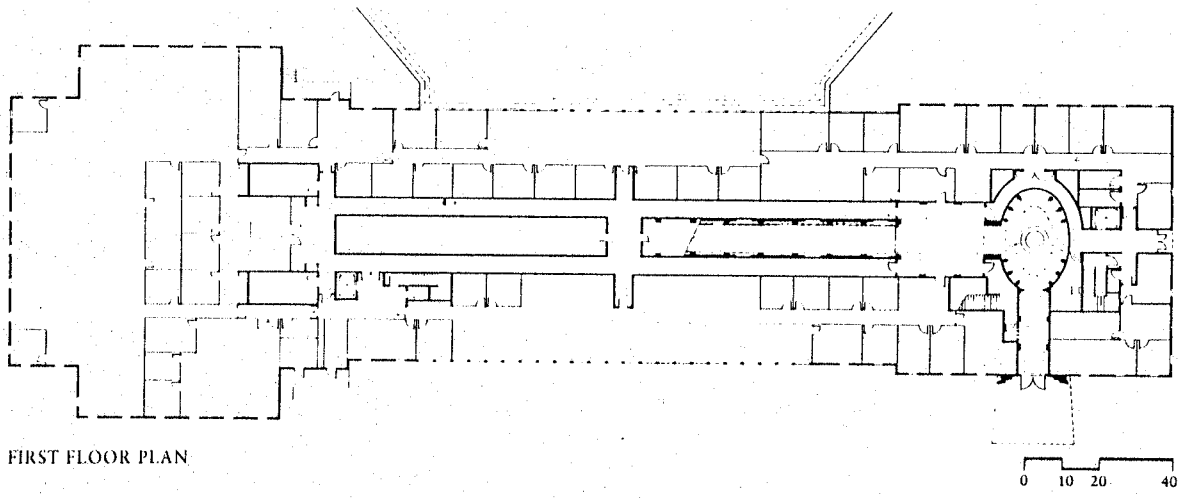
WEST ELEVATION



LONGITUDINAL SECTION



SECOND FLOOR PLAN



FIRST FLOOR PLAN

Figure 3.53 Drawings of Casting Building which show the ramp, connecting two parts and crossing on a water area

(Source: Stern. 1992 b. p. 149)

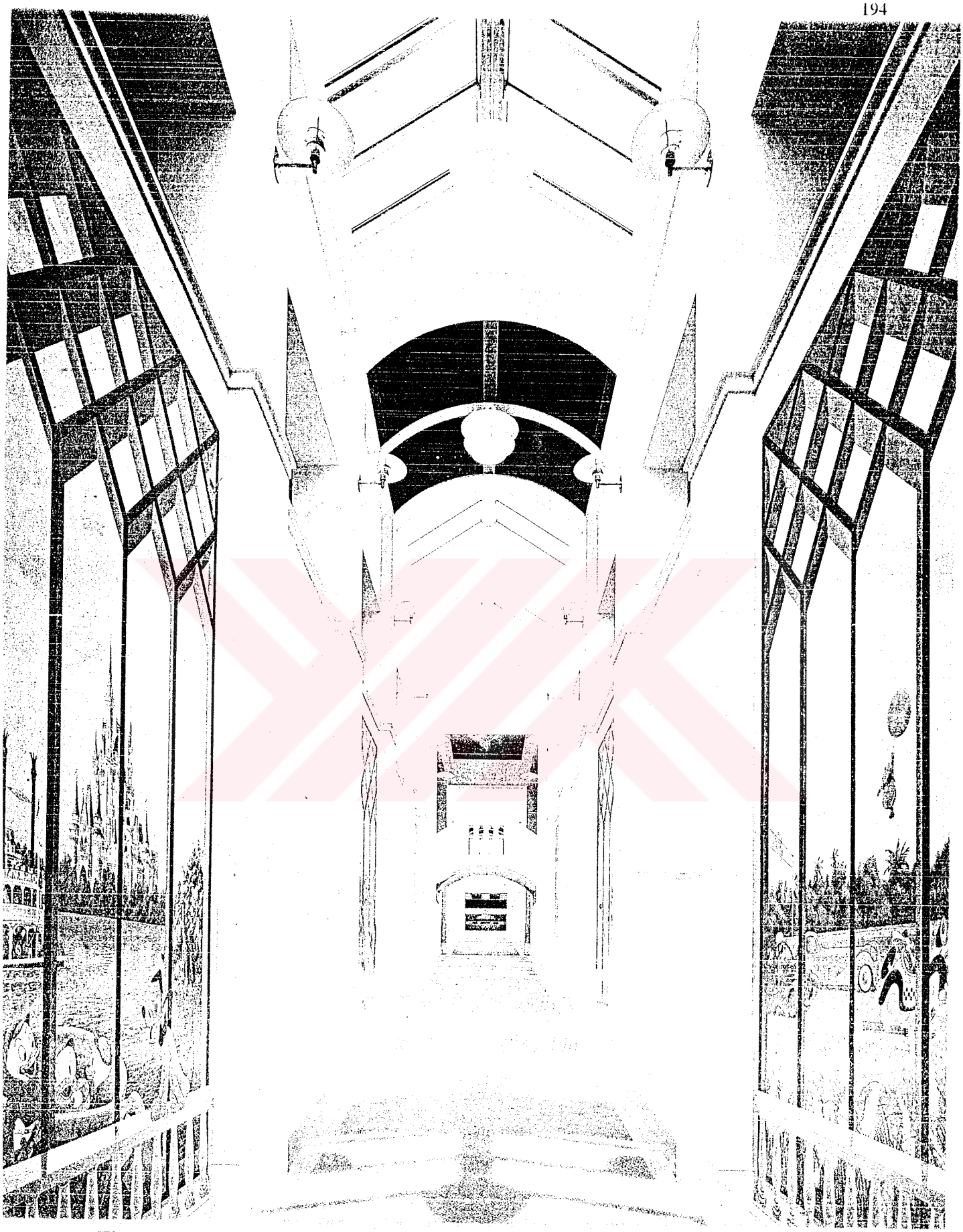


Figure 3.54 Detail from ramp, limited with imaginel panels which are full of drawings of Disney Heroes

(Source: Stern. 1992 b. p. 152)

3.2.5.3 A Fluctuated Popular Expression: Terry Farrell

Another Architect, Terry Farrel who started to produce his first works with Nicholas Grimshaw prevails especially in 70's too. In those years, he directs his criticism to some characteristics of Modernism that keep at a distance from the individuals and the society. He qualifies the Modern Architecture as elitist (Powell. 1992. On Terry Farrell. Architectural Design. 62. p. 17). Indeed, the Cultural structure called Upper Culture before the Industrialization and Modern Culture afterwards presents an elitist appearance which sometimes gets active and snobbish. This is one of the weakest points of Modern Architecture. However, it is difficult to say that this point of third or fourth-hand Modernist constructions of 50's and 60's source from this mentioned elitism. This mostly seems to be the result of clichés following the mechanization that become active after Industrialization. Farrell, like other proponents of the Period, proposes some Pop themes that can be an antidote against the worn-out Modernism for this reason or another and some associations that can be understood by everybody. Since these associations include historical applications it does not have a drawback to use them. In this sense, Farrell's activity of making use of the past on a frontal level gives the clues of Postmodernist works in this Period. In some of his works, this activity seems to be more evident than the constructions of Venturi and Stern belonging to the same Period (Jencks. 1987. p. 297, 315). Since his partner Grimshaw, with whom he worked until 80's, (Grimshaw was a member of Hi-tech Late-Modernism current) had a tendency to use technical elements and material, historical activity can be balanced in his works of 60's and 70's.

In 1968, in his first important project, Farrell converted a Victorian styled residence block into a dormitory that could accommodate 200 students. The old block is changed into student rooms supported by bathrooms and kitchens. While these changes were made inside, the historical outer appearance was kept the same. This can be accepted a sign of Farrell's affection towards historical themes. One example of Pop-associative, daily portable, practical and fast production specific to the Period can be seen in this construction of Farrell. Farrell produced wheeled trolley-type furniture that included many functions (wardrobe, desk, bed). Trolleys provided a flexibility at maximum level in the rooms (Farrell. 1993).

In a second work of 1970, "40 Co-owners Flats", Grimshaw's approach of technical material usage on a frontal base takes an important past. A ten-floor residence unit 40 families used collectively (4 flats a floor) was restored to a apartment building and a horizontal aluminum profile coating was attached to the frontage. The building looks like a typical multi-floor Purist construction from outside (Farrell. 1993). In his project of "Rehabilitation Study of 1.000 Older Council Owned Dwellings" (1975) a historical residence center is taken. This residence in Westminster, London is restored and, in Farrell's words, an "entertaining, safe and Popular" external space is created. A kind of recreative usage is brought to the free area in the middle of the residence. Also, the bathrooms and kitchens of the apartments were constructed in a flexible design by forecasting possible future changes (Farrell. 1993). In this context, another city residence construction and restoration work is "The Collonades" project (1974-76). In this project, which won the competition with a limited-participation, a usage of 240 residence unit, offices, shopping centers, a bar, library (unconstructed), green field and an underground O.P. is proposed. Some of the residence are composed of 6 big characteristic Victorian houses. A new block is added adjacent to these houses and this block continues the colonnade which forms the ground floor of the old houses with a new construction. In this way, the past is made Popular by using daily elements. Furthermore, the free area in the middle becomes a green field for a more effective usage (Farrell. 1993).

On residence base, Farrell realized the "Housing Society Schemes" between 1972-80. Family bungalows in Oxfordshire constructed with timber and brick, Houses and Old People's Flats in Watford which again generally used brick, and the terraced houses in Luton can be examples for this context. To sum up, according to Farrell, in these constructions, small scales and simple schemes are stressed as opposed to monumentalism of Modernism. The houses are familiar units which are easy to associate. These residence works of Farrell which put the Popular in the agenda, seem to bear influences from residence based construction of Venturi, Stern and even the Smithsons mentioned before and from the general approach of more expressionist and naturalist Architecture in Modernism that still produced works in 50's (see p. 40; pp. 69-77,135-137, 140-141, 159-161). Farrell and his partner Grimshaw put their signatures under the factory constructions of important firms (Citroen, Herman Miller, BMW, Digital). However, in these projects, concrete industrial frontages and spaces which are supposed to be specific to Modernism

instead of local, daily or historical themes (because of the functions of the buildings and Grimshaw's technical style) (Farrell. 1993; Jencks. 1987. p. 90).

Farrell and his partner Grimshaw are parted in 1980 and they start to follow different paths. While N. Grimshaw continued the technical structural approach he adopted in the name of Late Modernism, Farrell activates his historical attitude that can be observed in his constructions, analyzed above, first clues of which he produced in the discourse of being close to the public and of being Pop (60's and 70's) (Powell. 1992. On Terry Farrell. Architectural Design. 62. p. 17). Like many Architects of the Postwar Period he turns to Postmodernist wing of Popular. Especially after 80's, in his works of residence condensed in London and in his city scaled constructions that criticize the Modernist city planning, Farrell adopts first an eclectic historicism influenced by American Graves and later a revivalist classicism. In this sense, his works Camdens Town "TV AM" building, Embankment Place, Charring Cross constructions, commercial skyscrapers as eclectic Examples and Albangate (on the London wall in the city) Vauxhall Cross (north of Thames), Queen Elisabeth Hall, a work of new Culture Center around Hayward Gallery as classicist Examples are the important ones. However, Farrell has some denials of eclecticism and commercial and daily Popular approach of the 60's while changing his Postmodernist style. His blaming of Popular Architecture of 60's for being "cheap" in communication with the public shows that he changes his mind sharply about Popular Architecture he seemed to be in harmony with and this change creates a suspicion (Powell. 1992. p. 17, 19).

Farrell, who hod a Postmodernist identity in 80's which changed later, who tried to catch the daily and the ordinary people in the Period 1950-75, who was influenced by Popular approach and used local and historical figures, is taken into consideration in the limit of these influences. Although his discourse and constructions do not seem consistent and effective as much as those of Venturi, it can be said that his Architecture activity that started in 60's includes some donnees and therefore it helps to understand the Architectural setting. Below, evaluation of Farrell's works in a way based on Criteria will state.

Farrell buildings contain **American Centered Western** reflections with firstly eclectic, then Postmodern uses special to the classicist enlivening West that began in the 60's, then activated in the 80's and with the Examples from 60's that develop local English use and that

become intended on the residents. They also reflect **Urban** and **Post-Industrialization** characteristics with the apartment, factory works in time concentrated on cities despite the single residences he realized in suburbs.

Non-Contextual Intellectual: Farrell handles some eclectic uses in some of his works even though they are not so clear, active or exaggerated. The uses belonging to the old in The Colonnades (1974-1976) and Rehabilitation Study of 1000 Older Council Owned Dwellings works; bringing Victorian elevations and new elevations belonging to new masses together on the same plane and the choosing manner presented by historic uses even if they are out of the concentrated theme are all outrageous Examples of the eclectic (in other words, Non-Contextual) expressions.

Instrumental Intellectual: Postmodern attitude that is seen in early 1970's in residence projects, but becomes more intensified in the 80's brings out the reality of the use of mind as a rather automatic Instrument to reach the historical forms that are assumed "ideal", beyond the contextual expressions. In other words, mind is devoted to totally eclectic or classicist without thinking about whether the way to solve the problems special to today is really totally eclectic or classicist revivals or not.

Formative: Even though his works in 60's and 70's are not so expressionist, Farrell presents some Formative reflections to certain extents. However, the actual iconographic, symbolic, exaggerated metaphoric uses come with the 80's. The eclectic elements in the Camden Town T.V. AM Building; arches that are unlike arches; the ceremonial passing of impressive historical presentations, and the Formative revivalist attitude of some classicist projects (Albangate, Vauxhall Cross, etc) that do not much cross-examine the social necessities can be given as Examples on this context.

Descriptive: Like Venturi and Stern, Farrell also considers the Description of easily understood known things and easily associated forms important. However, in his works, there are no concrete Descriptions of ordinary daily objects. His attitude, in effect of his historical tendency, is in the form of retransmitting the old Architectural elements that already exist in the brain, in other words, in Postmodern trends.

Non-Critical: Farrell, in his Architectural activity that seems to be zigzagged even in Postmodern tendency (from eclecticism, to a classicist style that blames eclecticism for being camp), emphasizes a Popular Architecture that is neither cheapest, nor superiorest. However, despite this his judging the current Popular attitude that he once was tended to (60's and 70's) and the choosing historical (80's) manner with being cheapest, makes the critical thought that he emphasizes limitedly a more doubtful one. At this point, it should be stated that he generally reflects the Non-Critical Criterion special to Popular.

Communicative: Even though Farrell does not have much exaggerated Formativeness in his works of 60's and 70's, he considers active and easy Communication important. The approach of addressing to local people with the local material in residence works (60-70) except the easy iconographies presented by their historical features (with timber and brick) and the approach of activating residence users by recreational center area arrangements are the most important evidences of Communicative reflections.

Massive: Farrell considers being Massive important, like the other Architects presenting Popular works, although his final success, that is, appropriating his structures to masses is open to discussion. Especially between 1960-1970, being adjusted by many people seems to be very important for Farrell. However, it should be stated that in 80's, he thinks being Massive that is activated with Pop-Art in 1960's, is camp. Of course, how noble he thinks the new Postmodern uses are is doubtful.

Farrel works only limitedly reflect the Criterion of being **Motivating** because their Popularity idea is not much active; Criterion of being **Relatively Democratical** because of their much changing style despite their approach giving rights to the Popular, urban components that have been neglected especially in the first times. They also reflect the Criterion of being **Pragmatist** in the effect of the Postmodern attitude in the last times (that aim to reach the solution) and the Criterion of being **Consumptional** in the effect of the Consumptional face of this attitude to a certain extent.



Figure 3.55 "T.V. AM Building: A later work, reflecting eclectic historical effects (1982)
(Source: British Architecture. 1982. p. Front Cover)



Figure 3.56 One of his latest works, "Wauxhall Cross" (London) that starts to have more revialist historical reflections instead of eclectic historical ones
(Source: Architectural Design. 1992. 62. p. 19)

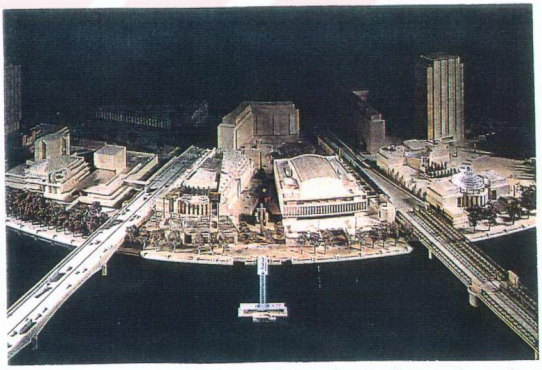


Figure 3.57 Another latest project, "South Bank Centre" (London) that continues to reflect especially revivalist uses
(Source: Architectural Design. 1992. 62. p. 19)

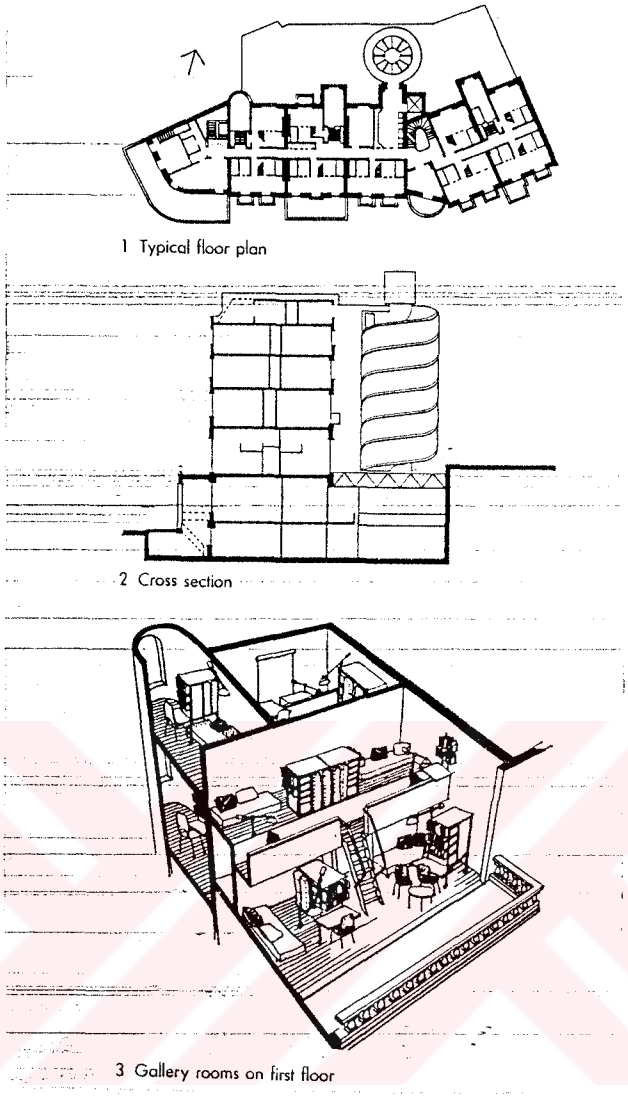


Figure 3.58 Drawings of "Hostel For Over Seas Students" (London): One of the first projects, improved by Farrell and Grimshaw (1968)
(Source: Farrell. 1993)

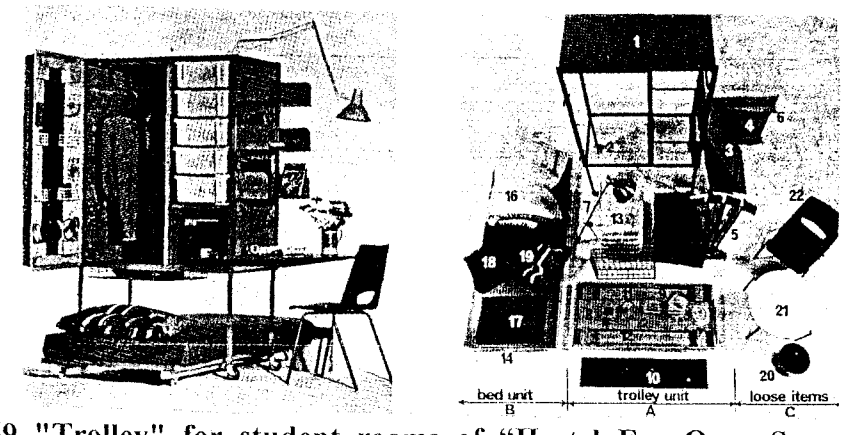


Figure 3.59 "Trolley" for student rooms of "Hostel For Over Seas Students": A portable furniture, designed in the amtosphere that motivates movable, dynamic daily, Popular life
(Source: Farrell. 1993)

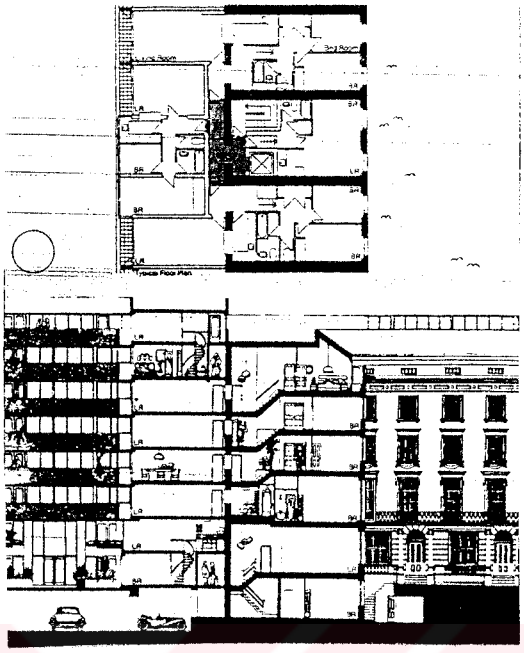


Figure 3.60 Drawings of "The Collonades" (London), showing connection between old and new frontages (1976)

(Source: Farrell. 1993)



Figure 3.61 The View from this connection on frontage of "The Collonades"

(Source: Farrell. 1993)

3.2.5.4 Sensual Place As a Concept and Charles Moore

In the Period (in 60's) when Venturi produced both practical and literary works (Complexity and Contradiction, his methodological book, was published in 60's) another contemporary Architect attracts the attention with his articles on Popular Culture and Architecture. Moore, in his articles, emphasizes the inevitability of Popular appreciation by pointing to the dangers of oversimplifying approach of Modernism. What he is interested in is to produce some simple solutions to the urban life that gets complicated and includes inequalities day by day with the help of Architecture and to strengthen the weakened mass-Culture-Architecture relations. In this context, Moore has a similar approach with almost all the Architects who produce works with Popular themes in the Period, out he, unlike Venturi, does not focus on methodological, analyzing and intellectual works but uses his knowledge from his individual experiences in California. In this sense, he produces some local projects in the beginning (Steele. 1992. Charles Moore-Place, Placeness And Res Publica. Architectural Design. 62. p. 93).

In these local projects especially in 60's, Moore develops a notion of "place". According to Moore, "place" is different from the radical "space" which was proposed by the Modernists who adopted the International Style. Because, place is a concept supported by the opinions of the people using the area which appeals to those people's wishes and needs sensually not only functionally. In other words, Moore criticizes the functionalism specific to Modernism (Jencks. 1985. p. 224; Klotz. 1988. p. 173, 176, 178). However, it can be said that Modernism's brought very important solutions to the problems and needs of the collapsed societies and individuals between the two World Wars through Architecture and adapted serious principles in the beginning. In this context, it seems incorrect to consider its functionalism to be insensible or useless on the base of principles; but if the point that is criticized is that this functionalism has changed into meaningless and standard principles with degenerated inclinations, then the criticisms raised in the Postwar Period can be accepted as fair.

Especially the functionalism specific to the Place concept of Moore has sensual features. Like many Architects of the Period, Moore is against the attitude that underestimates

establishing good easy relations with the society through the simple and non-intellectual senses of the masses.

Moore first introduces his objections and his Place constructions that he stated to have democratical, sensual qualities in the residence construction which he built for himself in Orinda, California (1960-62). Orinda House that still the traces Puric Modernist inheritance for its single gross area tries to include sensual Place concept. Since the customer is himself, his own sensual and individual demands are visible in the building. In this context, Moore uses the "aedicula" element he loves very much in a single spate by separating the area in the middle of 4 columns as living room. Aedicula symbolizes the center, the most important section in an area, with its form surrounded by columns since Classical Periods. In this sense, Moore obtains special areas of more importance on a symbolic level in a single place with the help of aediculas. Another aedicula in Orinda House is the exaggerated shower room. This sources from both Moore's emphasis on bathing and his intention to create a metaphor. The roofs of the colonnaded aediculas that define both the living room and the shower room are decomposed from the roof in general. Outside, the aedicula roofs turn to a high roof, but this high special section is evident when the complete roof is takes into consideration. All the surface on the frontages is composed of glass, especially the piano put on a transparent corner is perceived as a part of the courtyard (Jencks. 1987. p. 203; Klotz. 1988. pp. 177-178). Orinda House includes important similarities with Vanna Venturi House of Venturi or residence projects of Stern in 60's and residence trials of Farrel in the same Period in the context of both being close to the nature and reflecting the individual wishes into the projects (Klotz. 1988. p. 179; see p. 93, 130, pp. 113-115).

In his another residence work in 1960, Moore goes on presenting these similarities and the applications that aim to animate the specific Popular life (residence life). In this work, also, there is a central area in a single area-namely an aedicula. In addition, for the purpose of keeping in harmony with the nature, application of "saddlebags", striped, profiled frontage coating, which gives a technically imperfect and even dull impression and the “bay windows” seem to be the main preferences of Moore. Bay windows application is very different from that of Turkish Local Architecture, it defines an action from the ceiling to the floor mostly on the frontage. The roof of the aedicule attracts the attention in Jobson House (Klotz. 1988. p. 179). In addition, in Banham House (1961) and Sea Ranch (1963-64)

projects, applications of aedicula, saddlebags and bay windows in Jobson House are the works still maintained. Especially the saddlebags appear in both works and become the characteristic of early Period constructions of Moore (Klotz. 1988. pp. 179-181).

Talbert House (1963) is one of the Examples where the applications mentioned so for and the Place concept take place. In this construction, built on an oblique land, bay windows on frontages, balconies, shed roofs, small windows and the profiled frontages that give a local Popular impression as always show themselves. The Place concept brings another effective application. This application is changing the stairs into the efficient areas. In Talbert House, the entrance through a high bridge and stairs lead to a central room, and this platform leads to another, which goes on until the basement floor. Space opened to another convert the platforms into the stairs. According to Moore, such a planning provides not only the usage of the inner space willingly but also surprising spaces including games and metaphors. As known, the concepts of game and metaphor are specific to Popular Culture. However, applications here, are at rather spatial level than frontal, formal and metaphor ones specific to Popular Architecture products. According to Moore, such an approach of establishing a game with the help of spatial stairs create an atmosphere of festival by presenting color, light and shadow variations to the users of the house. It can be said that the expression "festival" is somewhat exaggerated, but stairs or layers form some pleasant and entertaining surprises (Klotz. 1988).

In mid-60's, Moore goes on producing residence constructions. Generally between 1960-75, he seems to concentrate on residence projects like Robert AM Stern. Since a major part of the residence constructions were produced in California, local Popular qualities specific to California can clearly be seen in those buildings. In other words, Moore combines his Architectural style which become concrete with aedicula, saddlebags and bay windows and the layers with natural, naturalist, local and Popular expressions specific to California. Johnson House (1965-71) and many similar Californian residence constructions seem to be the important examples of More in late 60's (Klotz. 1988. p. 180; Steele. 1992. p. 93).

Although he continues his residence works and especially residence products on the scale of apartment buildings and villages (Whitman Village, 1974; Moore Apartment, Los Angelas, 1979; etc..) puts his signature under some different projects. The most important

of these is Kresge College (1973) which is a unit of Santa Cruz University of California. This center, designed as a sort of village and which have many different functions like classrooms, dormitories, dance studio, kitchen, dining halls, library and administrative unit, according to Moore, keeps the thought of using the space willingly in sensual respect. Because, not a single unit includes a dull functionalism and a real monumentalism. The center which has a L-shaped construction tries to create warm spaces with its connections between the units, squares and active courtyard, and it does not any importance to the hierarchy which is supposed to be specific to Modernism. According to Moore, especially monumentalism and hierarchy put the emphasis on the forms of Architectural elements in a way causing to forget the persons using these elements (Jencks. 1987. p. 213; Klotz. 1988. pp. 183-184). It can be said that a monumentalism and hierarchy underestimating the individual deserves the criticism as vain concepts. However, thinking that all these concepts belong to Modernism does not seem to be right. Because such a monumental usage is not presented in many small scaled works and residence constructions of Corbusier, Mies and Gropius. If it is thought that these all belong to the late Period of International Style, this thought bears a certain truth; but it should be stated that they exhibited a monumentalism loaded with historical icons in a similar way with Modernism, which Postmodernism criticizes in 80's (not between 1950-75). The Architects including Moore who send Popular themes in 60's and 70's, mostly took place in the Postmodernist wing of Popular. When thought within the limits of 60's and 70's, the attitude against monumentalism and hierarchy that presents right criticisms in general becomes evident in Kresge College. All the units are constructed with the same care, even the Student Union Building constructed at the highest point is not showy much. The most monumental elements are exaggerated telephone boxes. It should be stated that several colors like yellow, orange, red, brown and blue are used freely that can be seen during the promenade from the lowest point to the highest point where the building is constructed on a slightly oblique piece of land. As a result, many activities of being ordinary but colorful, using Popular themes and elements, building a better communication with the people and keeping the sensual qualities specific to Popular can be observed in Kresge College (Klotz. 1988. pp. 183-189).

After Kresge College, Moore starts taking place in a more historicist approach like many other Architects after the 80's. Actually, even in his first works that seem to be apart from historicism and that develops forms which can be called Modernism are some hidden

messages of historicism. Typical aedicula application (in dormitory blocks), simple arcades which become concrete in Kresge and many similar details are the parts of these hidden messages. However, these messages that cannot be perceived easily change into an eclectic classicism in 80's. According to Charles Jencks, famous critic; Moore's neo historicist style is quite natural as an extension of the process Popular Architecture has followed (Jencks. 1987. p. 117). However, his adopting of an eclectic classicism in which he presents a highly pluralist historicism always sources from his emphasis on customer wishes and collective work. Indeed, Postmodernist style of Moore after 1980 reflects an elitism that contradicts with his attitude against hierarchy and monumentalism. Thus, it can be said that his intellectual and methodological attitude of 60's (but not at Venturi's level) is bruised after words. The most important Postmodernist work of Moore is New Orleans Piazza d'Italia project in Louisiana (Jencks. 1985. p. 375, 378; Jencks. 1987. pp. 118-121). Below, his unhistoricist Popular tendency which was followed by him between 60 and 75 will be analyzed:

Moore buildings have **American Centered Western** characteristic with their California affected attitude that studies local language; **Urban** characteristic because of its general tendency despite the suburb residences (also except the Postmodern structures of the 80's) and **Post-Industrialization** characteristic.

Non-Contextual Intellectual: Moore's especially 50-75 Period works also contain Non-Contextual rationalist components despite the important ideas he present on residence basis. The together using of "aedicula" which prevails in residence structures and has a context special to itself, and "bay windows"; the plural historical eclecticism adopted in time and the effect created by colonial aediculas that give a sense of separate places in a single place while they are not separate are some of the mentioned Non-Contextual components. However, still it can not be discussed about on exaggerated eclecticism in Moore between 1950-1975.

Instrumental Intellectual: Despite the "place" concept he develops in his residence works and the positive messages of this concept, Moore does not seem to make much use of the critical mechanism. Especially "Place" 's bring-outs and in-place layering developed by Moore in time begins to serve to the reality of creating a game, a sort of a puzzle beyond

the aim of comprehension of the place in a more active and sensitive manner. This, in a way means the use of mind in Instrumental base rather than in questioning base.

Formative: In Moore's works between 50-75 some Formative properties prevail. Because, even though concepts like layering and aedicula bring some newness on special plane; these newness turn rather to a play editing after a point. Such an editing prevails in Moore Apartment. Both the Formative attitude on an abstract basis and also the concrete usage that consider the saddlebags and other details that are used on the elevations of the buildings, important are all Formative properties being talked of.

Descriptive: Moore's Descriptions are in the form of repeating and transmitting local uses and some historical elements (architectural), instead of adopting objects as in Farrell's buildings in 70's. In this context, adopting aedicula in plain space or using sectioned timber specific to California in naturalistic dimensions in some buildings are examples to this. Besides, Moore uses clearer iconogrpahic Descriptions with Postmodernism that developed in 80's, like Farrell.

Communicative: In Moore's works; the functionality, based on senses (really even in most important examples, intellectual functionality dominates on functionality on senses) which is thought as neglected by Modernism is important. Because of this, the people living in space should love the building and their senses should be satisfied. Moore, who aims this; participating customers in planning also, trying to create "places" that people want to live and presenting attractions not only in elevations but also in spaces; makes building stronger and warmer relations his aim. In spite of all their metaphoric views, Communicative solutions that can be directed to inside of space; in this context, seem important. Colorful suggestions out of hierarchy in Kresge College can be given as examples for Communicative solutions being talked of, by the way.

Massive: The tendency of trying to reach ordinary people and the usage that are used to satisfy Popular demands based on senses, in Architecture, at the same time shows the importance of being Massive for Moore. Furthermore, he concretizes this importance in some of the articles he has written.

Besides Moore's works reflect the Criterion of being **Non-Critical** and being **Motivating** because of his sensitive approach in Place concept; and the Criterion of being **Relatively Democratical** for his extremely eclectic suggestions which become active with time in spite of some positive themes; to only a limited extent. Also, his works which have a historicist character include the Criteria of being **Consumptional** and **Entertaining** and in this context, include the Criterion of being **Pragmatist** for their non-contextual approach, to a certain level.

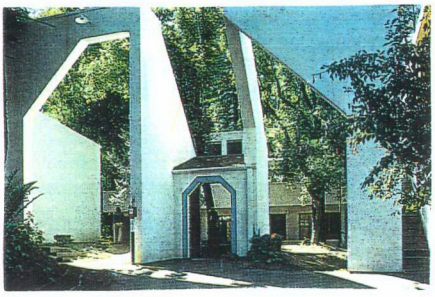




Figure 3.62 "Kresge College": One of the most dominated projects which are designed by Moore and reflecting tendency of broking hyrerarchy with un-monumental elements (1973)

(Source: Klotz. 1988. p. 188)

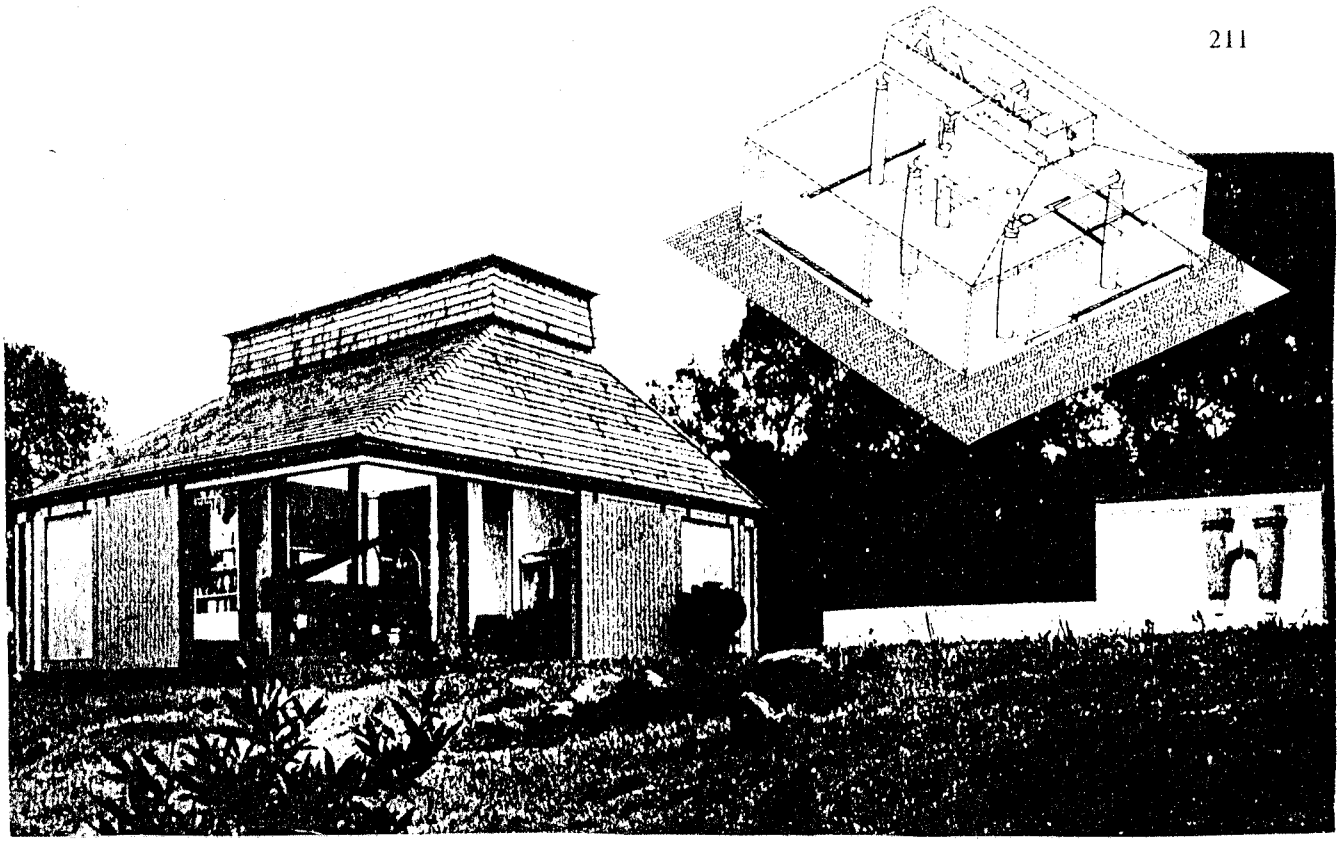
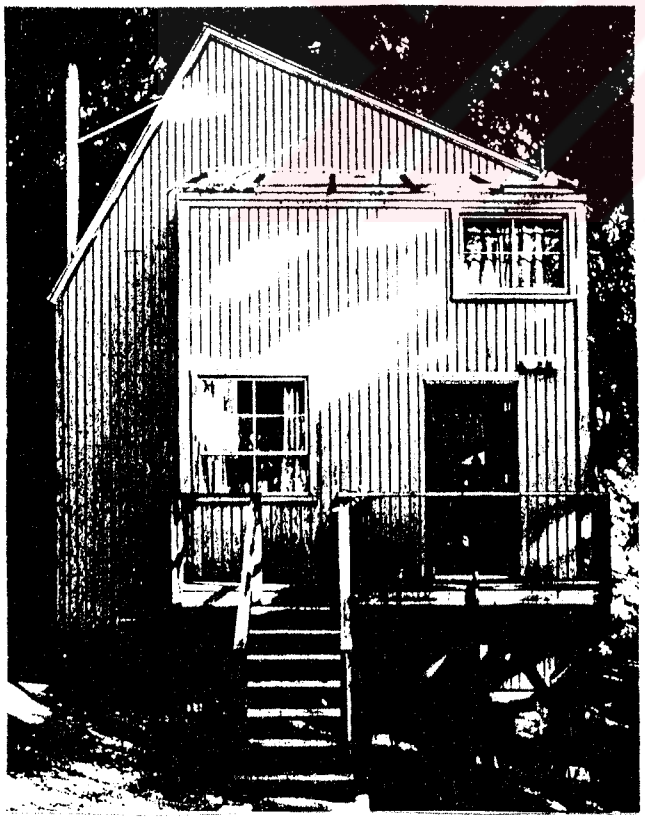


Figure 3.63 "Moore Orinda House": One of the first works, presenting the idea of using "aedicula" (1962)
(Source: Klotz. 1988. p. 177)



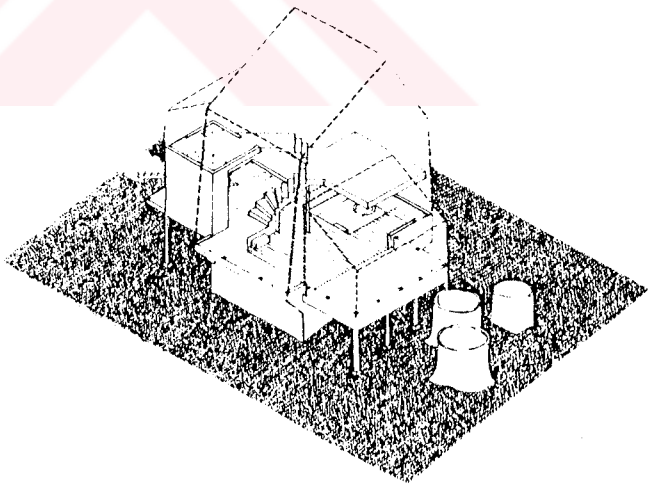


Figure 3.64 "Bonham House": An example, continuing aedicula usage and adding saddlebags, bay windows to it (1961)
(Source: Klotz. 1988. p. 181)

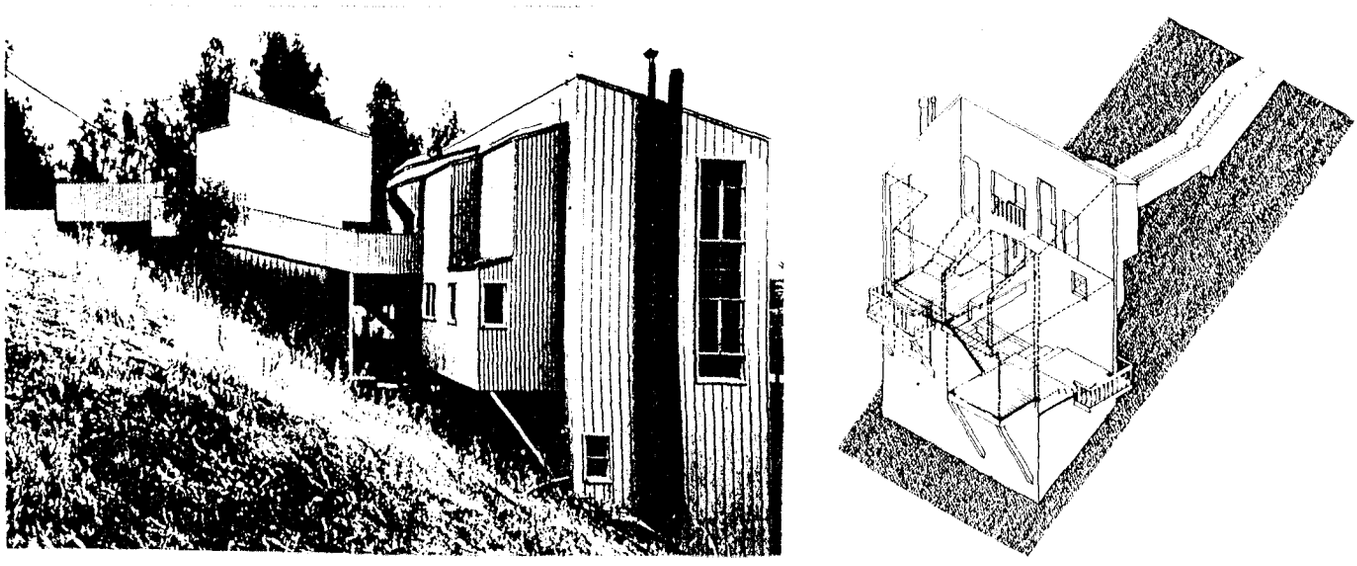


Figure 3.65 "Talbert House": A very dominated example; including all usage, aedicula, saddlebags, bay window, improved by Moore and presenting a dynamic layering (1963)

(Source: Klotz. 1988. p. 182)

3.2.5.5 A Changing From Modernism to Postmodernism: James Stirling

James Stirling who maintains his works starting from late 50's until 90's in an effective way will be touched here, although he does not seem to have a strong intellectual background on an Architectural base. As many critics emphasize, Stirling is an Architect who develops his Modernist attitude of 60's by changing and finally joins to the club of Postmodernists. According to critic Uğur Tanyeli, he's one of the two Architects who change from typical Modernism to typical Postmodernism (The other, according to Tanyeli, is Philip Johnson) (Tanyeli. 1992. Stirling'in Pikaresk Yaşamı. Arredamento Dekorasyon. 40. p. 73). In other words, he seems to be an Architect who presents the daily and efficient works that reflect the day instead of analyzing the circumstances the day and forming an intellectual fiction. It is not easy to say he makes serious intellectual contributions to the activity of Architecture like Venturi, Moore or Rossi in the Postwar Period. However, Stirling's definitely successful and practical solutions show up in this Period (Tanyeli. 1992. p. 73; Köksal. 1992. Yüzyıl Mimarlığı Bir Ustasını Yitirdi. Arredamento Dekorasyon. 40. p. 78).

In his professional life he started with Ham Common residence project he produced between 1955-58, Stirling delivers formally Modernist messages with Engineering Faculty of Leicester University (1959-63) and Faculty of History of Cambridge University (1964-67), Olivetti Training Center (1969-72) and his work for Siemens company. Steel construction glass combination in two faculty buildings and the synthetic coating material used on the roof and the frontage and modular fiction are the concrete signs of these messages (Jencks. 1985. pp. 263-267; Jencks. 1987. p. 58). It can be said that this Modernist attitude starts to change in late-60's. Stirling emphasizes that International Style of Modernism does not meet the demands of Popular desires and realities on both urban and constructional scale. This emphasis does not include an intellectual meaning towards Popular Urban Culture, the need for more effective expression of the ordinary, daily phenomena; but Stirling joins the Architects like Venturi and Stern with his practical productions (Köksal. 1992. p. 78). Especially the historical memory that makes well-known association gains a meaning for Stirling at a archetypal level. Here, the reason of mentioning his historicist approach which Popular themes exclude is his Rossi-like archetypal applications. Stirling does not make detailed researches related hidden Popular images in

urban memory, but he presents elements and forms he quoted from this memory in an eclectic way and in a simple style in his museum and art gallery buildings in 70's. In this sense, it can be said that he contributes Popular activity combining already existing motifs (even historical) and using abstraction on a formal base instead of producing critical, abstract, hand-to-associate, intellectual solutions.

In this context, his Düsseldorf Art Museum (1975), Cologne Museum Ludwig (1975), Stuttgart Art Museum (1977-84), Berlin Center of Science (1979-87) and Sackler Museum (1979-84) buildings prevail. Among these, especially Düsseldorf and Cologne Museums are said to exercises for Stuttgart Art Museum (Klotz. 88. p. 337). Indeed, Stirling's approach of using well-known associations by selecting from the past on an archetypal base and courtyard works of Stirling who has always produced complicated constructions are developed in museum works mentioned to produce his most characteristic and successfull building, Stuttgart Gallery. Stuttgart Project, in which courtyard idea is metaphorized with a gradually vanishing wall and archetypal forms as a result of the pluralist attitude adopted by Popular Architecture are expressed by contemporary (stone coating) material, is one of the first Postmodernist constructions in the literature (Klotz. 1988. p. 341; Köksal 1992. p. 78).

It should be stated that, Stirling always emphasizes construction-outer world-environment relations starting from 50's up to 80's and 90's. Stirling includes courtyard, garden areas in his all projects perhaps influenced by the Smithsons' works focused an sensible and effective environment usage that Smithsons see as a part of Popular Urban Culture. This can easily be observed in his constructions like Clore Gallery, Cornell Visual Arts Center and Braun factory of 80's (Güzer. 1992. Stirling'in Yeni Yapıtlarını Beklemiyor Olmak. Arredamento Dekorasyon. 40. p. 76).

In general context, examining, based on Criteria and being special to Stirling -who hasn't got any theoretical help to the Popular Architectural Atmosphere of Postwar Period but understands Popular tendencies easily and improves these tendencies with his practical works- will place below.

Stirling buildings; has **American Centered Western** character with its form that present solutions that change each time, to English originated and Western citizens and also they have **Urban** and **Post-Industrialization** factors.

Non-Contextual Intellectual: Not in Modern styled buildings of Stirling in his early times, but in Postmodern buildings that were examined for their Popular presentations that change due to time, Non-Contextual factors can be observed. This sources from eclecticism that is specific for Popular and Postmodernism. In this manner, the collective quotations used in Cornell Visual Arts Center, Stuttgart Art Museum and even if in archetypal levels, in Clore Gallery prevail. Besides, Berlin Science Center, that new and old are used on a unique plane presents Non-Contextual messages in this aspect.

Instrumental Intellectual: Stirling, perhaps the leader of the Architects that use mind as an active Instrument to fit the situations; identifies the forms that will supply validity and the tendencies well, as critics also emphasize from 50's to 90's.

Formative: Especially, the transformed columns, arches or the iconographic elements that he used in most of his works in 80's, though not exaggerated are his applications that can be called Formative and directed to outside and the shell. Besides, not getting intensified or deepening on an ideal or idea brings the condition of staying on the surface or a kind of Formativeness.

Descriptive: A kind of Description pratics that is brought by Formative characters is observed in the form of transfer of some historical meanings in Postmodern products of Stirling, again.

Non-Critical: Stirling; although reflects a much more Modern style than other Architects that present Popular products (Leicester University Engineering Faculty (59-63), Cambridge University Histor, Faculty (64-67) etc.) seems to lose even the quantitative criticism he has got specific to Popular, because of the quickly changing tendencies.

Pragmatist: In this manner; with his style that changes from Brutalist Modern to selector Postmodern; Stirling considers the ones that are valid in this context useful

although he always adopts the Massiveness phenomenon that Popular is based on, important.

Communicative: Stirling aims Communication even though archetypal that is to say on a plain basis, in his historicist buildings and does not avoid making quotations. Besides, it can be said that he considers Communication concept (though quantitative) important as observed in Stuttgart Museum for the importance he gives to space in inner space, semi inner space and in yards.

Massive: Stirling makes, being Massive and adopted by many people, his aim although his Architectural approach changes and he believes in the importance of Popular senses.

His works have the Criterion of being **Motivating** since he does not develop an active and appealing idea although his works do not contain a critical theme; also the Criteria of being **Consumptional** and **Entertaining** for they do not use ostentatious elements and they direct to archetypal forms in spite of their contemporary activities; in a very limited extent.

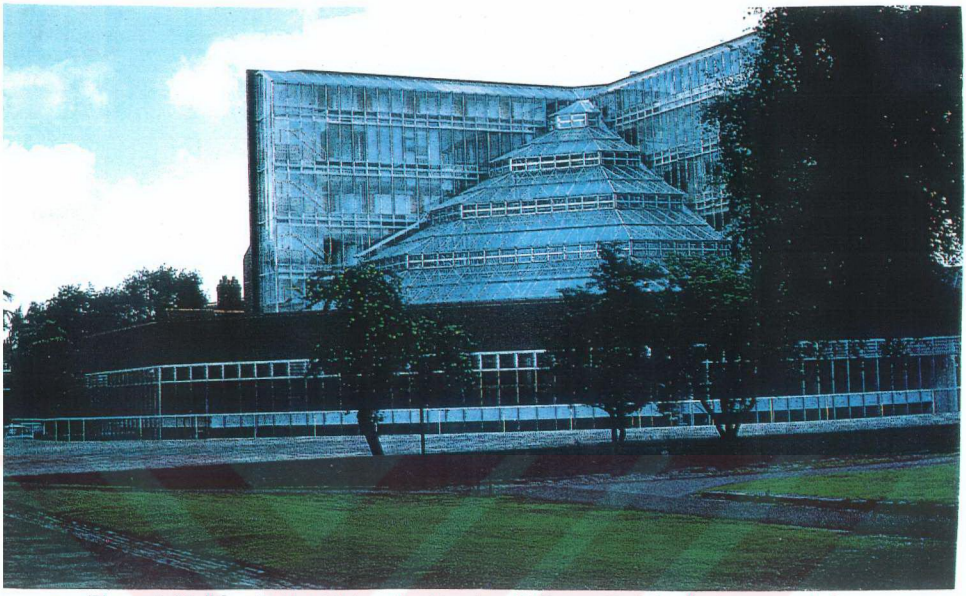


Figure 3.66 "Cambridge University, Faculty of History Building": An example from the Stirling's Modernist Period (1967)
(Source: Tanyeli. 1992. Stirling'in Pikaresk Yaşamı. Arredamento Dekorasyon. 40. p. 73)

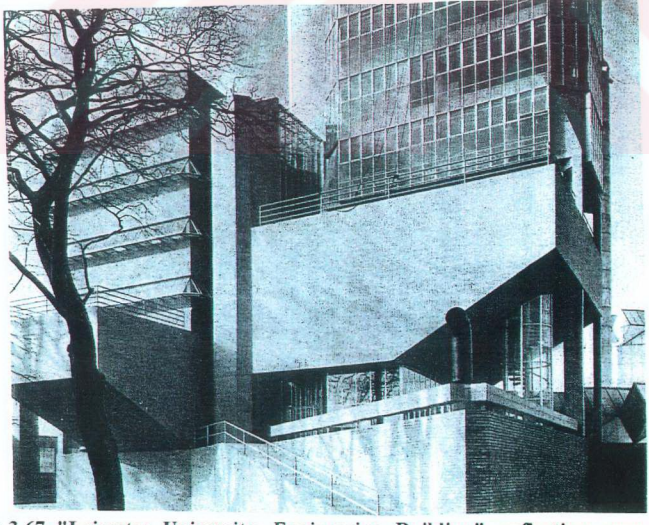


Figure 3.67 "Leicester University, Engineering Building", reflecting some uses of Modernism like Faculty of History Building (1963)
(Source: Tanyeli. 1992. Stirling'in Pikaresk Yaşamı. Arredamento Dekorasyon. 40. p. 73)

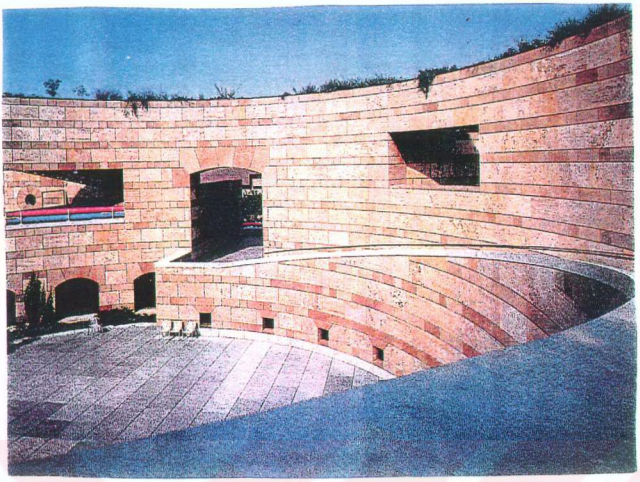


Figure 3.68 "Stuttgart Art Gallery": A later project that is one of the most important works of Stirling and Stirling's tendency, coming from Modernism to eclectic Postmodernism (1984)
(Source: In Memoriam- "Big Jim": James Stirling. 1992. Arredamento Dekorasyon. 40. p. 79)

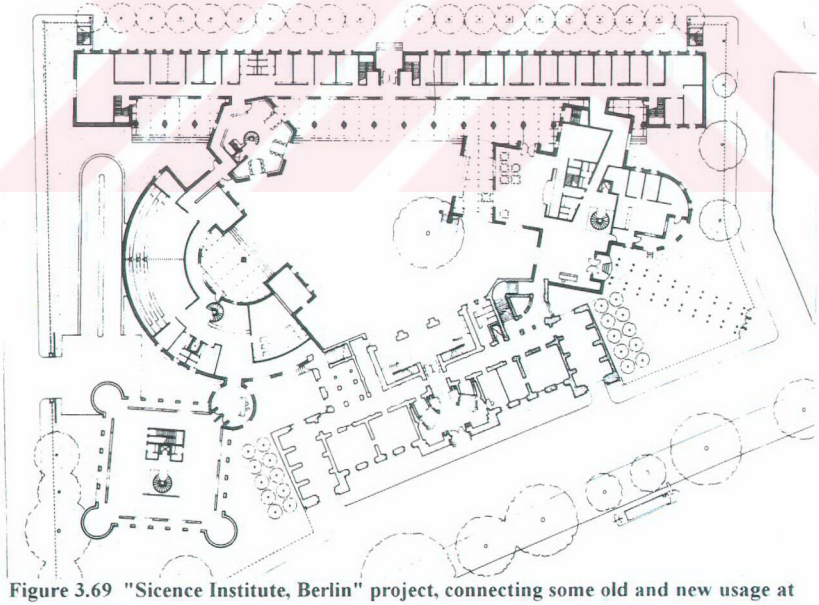


Figure 3.69 "Sicence Institute, Berlin" project, connecting some old and new usage at the same context and again presenting a Purer eclecticism (1979-1987)
(Source: In Memoriam-"Big Jim": James Stirling. 1992. Arredamento Dekorasyon. 40. p. 79)

3.2.5.6 Historical and Popular Urban Memory and Aldo Rossi

One of the most prevailed Architects, who criticized city planning premises that presented typifying examples of Modernism in Postwar Period and 60's on a Popular Cultural base to form methodological experiences and who combined these with more historical images, is Aldo Rossi, born in Milano in 1931. Like Venturi, Stern, Farrell and Moore, Rossi also takes his place among the famous Postmodernists of the 80's (Jencks. 1984; see p. 133). Although he produced works with historical association in the Period 1965-75, he took a specific stable place since he was Architect who developed serious meaning based ideas about Architectural structuring, and he is going to be examined in terms of his specific meaning based works.

Starting from the mid-60's, Rossi has been against both cliché forms and the principles, that do not target historicism, of Modernism. Rossi combines the approach of presenting the typically close, easily associated, known and non-critical with historicist themes at the level of city planning. He interprets the past, all the civilizations and everything done as an on-going long process.

In the words of Architectural critic Uğur Tanyeli, he describes the Architectural process as a fact that "what exists does not vanish" sees this process as a storehouse like other activities of 80's and uses the elements for which the associations are already present in the memories of human beings (the storehouse) in a collective way (Jencks. 1987. p. 173; Tanyeli. 1991. Rossi Ve Analojik Düşüncesi. Arredamento Dekorasyon. pp. 103-104). Rossi's being Italian makes him approach Roman and Greek Classicism which Postmodernism emphasizes as an aim. As a result, according to Rossi, urban memory gains importance by adopting Roman and Greek Classicism and what should be maintained today is eclectic reflections specific to this urban memory. Despite being to specific, this approach with historical themes in major diverts from bombastic Postmodernism of 80's in the context of "abstraction" and "meaning". This diversion seems to make Rossi bear some certain similarities with less historicist Popular attitudes of 60's. Because Popular attitudes in 60's and 70's are very simple on a historicist base although they present their first clues. Rossi's eclectic historicist ideas and products towards urban memory have such a simplicity. In other words, he does not have a tendency towards bombastic ornamentalism and animation

of every element as is in his works between 1965 and 1975. On the contrary, in every element used that has historical associations, an approach of purification from the details and useless parts or abstraction is visible. This abstraction brings a simplification of the elements with historical meanings at a reflecting and drawing level from a child's eyes (Tanyeli. 1991. pp. 108-109, p. 111). Child's eye-view was emphasized in the analysis of the works of the Smithsons and Venturi in the context of reaching at the simple but well-known, familiar forms (see pp. 69-72, p. 141). For Rossi, this simplifying and abstractional approach is more active and even archetypal, that is to say, it suggests the simplest state of the forms if possible. However, abstraction in this sense should not be confused with the transformative (radical) abstraction which uses rare images and associations. Because the simple eclectic elements Rossi uses do not seem to be transformative (radical) in spite of more content based studies on the meaning of urban memory, and on the contrary they present historical but completely well-known and usual images (Jencks. 1985. p. 385; Yücel. 1991. Kuramcı ve Sanatçı Aldo Rossi: Rasyonalizm Ve Manyerizm Arasında. Arredamento Dekorasyon. p. 118). In this case, it can be said that Rossi's Architecture forms a more Modern variation of Postmodernism and more Popular variation of Modernism by combining the abstractional approach specific to Modernism with elitist, historicist attitude specific to Postmodernism.

His literary work "City (Urban) Architecture" that he produced in 1966 while working with his famous Italian group, Tendenza introduces the premises of this variational style (Jencks. 1985. p. 374; Yücel. 1991. pp. 117-118). Like Venturi's book "Complexity and Contradiction", "City (Urban) Architecture" highly contributes to the development of Popular-based Architecture of the Period. Especially the opinion that urban memory has not vanished and it must be maintained on a Popular base points to the existence of an anti-theory in city planning which is one of the weakest points of Modernism. In this sense, analogic city works, Pilotta Square (1964) and Paganini Theatre projects are the first Examples of Rossian theory. Segrate Governorship Square project is a work in which his thoughts developed. The statue-like element in the square combines the column remains specific to Antic Architecture, the triangular upper-frontage turning into a roof, and the stairs bordered by walls on two sides which look like a temple entrance with abstract marks or on a archetypal base (Tanyeli. 1991. pp. 102-105).

The result is a kind of eclectic but a Popular construction created by historical but well-known and quite simplified elements that become objects like Pop-Art approach specific to the Period. Rossi maintains the same approach in Scandicci Municipality Building competition project (1967) by developing it. In this work, the quadrangular municipality unit with an interior courtyard is again attached to a quadrangular library through an axle and then into the domed assembly saloon with a steel construction bridge. Here, the elements that make historical, known associations are used by being articulated with a technological bridge structure in a simple way (Tanyeli. 1991. pp. 112-113). The Gallaratese apartment blocks he produced in Milano between 1969-73 are quite effective works. Which include historical images but present a Purist Modernism with the archetypal approaches. However, the abstraction here, in contrast to the abstractional attitudes towards critical themes, the spacious and the unknown, seems to cover more formal known Pop meanings (Klotz. 1988. pp. 256-260; Tanyeli. 1991. p. 116).

In Rossi's developing style, well-known but archetypal forms show themselves with a triangle put as a roof and with an expression of the chimneys in their typical forms and the expression of the window by 4 bars in a quadrangle. As seen here, every thing is constructed with a child eye-view. This construction and the elements mentioned can be seen in almost all of Rossi's works. San Cataldo Cemetery, Modena and the World Theatre built for 1979 Venice Biennial are among those works. Modena Cemertery includes really simple, archetypal elements of window, door and stairs, but a monumentalism that is new for Rossi can be observed (Jencks. 1987. p. 174; Tanyeli. 1991. pp. 113-115). The World Theatre is a swimming-theatre and while it has references to Elisabethian Age Theatre, it exhibits a Popular but simple appearance which reflects historicism little with its wooden coated steel construction frontage, conic and simple roof, and small quadrangular windows (Tanyeli. 1991. pp. 109-11, p. 115). Rossi activated his works directed to the Postmodernist wing of Popular in 80's. This activation means the restatement of the urban memory with the Popular and well-known forms or the maintenance of his works that still has formality specific to Popular and does not bring critical space proposals in spite of analogic urban approach and methodological researches and experience. However, the activation can be observed as the presentation of historicist themes by ornamenting and in detail on a frontal base (perhaps under the influence of bombastic Postmodernists). Rossi starts to build more Postmodernist constructions, but he keeps the main characteristics. In this context, office

building in Torino, Carlo Felice Theatre and Social Residence (1983) in Berlin can be good examples. In addition, Milano Congress Palace (1982), a secondary school in Centu (1986) and supplementary buildings of Miami University are some of his important works in 80's (Jencks. 1987. p. 307; Yücel. 1991. p. 118).

In conclusion, although this study examines the daily consumptional characteristics that Popular Architecture borrowed from Pop-Art and the Period from the the 2nd World War up to the mid-70's when Postmodernism became active, Rossian Architecture analyzed above that presents Postmodernist themes should be taken here. Because Rossian Architecture exhibits an attitude unified with Popular Urban Memory and that concentrates on the images (not symbols) stated by meaning and simple forms instead of a completely formal, superficial historicst eclecticism or symbolism. This attitude in a compromising way, contributes to the activity of using Popular, well-known elements specific to Popular Urban Culture, Popular Urban Architecture of 60's and 70's with its approach that aims secret Popular association the urban memory and that has simpler styles than the Postmodernism of 80's. Furthermore, Rossian Architecture includes many fundamental qualities specific to Popular Culture. Finally, Rossian Architecture, compared to Venturi's, concentrates on historical (1950-75) but simultaneously more intellectual, less formal and more imaginative Popular whereas Venturi focuses on more formal, visual-namely symbolic Popular (Tanyeli. 1991. p. 116). It can be sold that Rossian Architecture is an "Imaginative Popular Architecture". There will also be evaluation with main Criteria of Rossian Architecture in below.

Rossi buildings; owing to the architects Italian identity, the contributions of Antic Roman and Greek civilizations and the domination of being historicist special to West have an **American Centered Western** character. They also have **Urban** and **Post-Industrialization** characteristics because of urban memory idea even if on a historical plane.

Non-Contextual Intellectual: Rossi; who produced works that gave historical messages even in 60's but affected both the 60's Popular Architecture and Postmodernism with the ideas he developed on Architectural memory and meaning; develops Non-Contextual usage since he adopts an eclectic manner though archetypal, in general. Because he considers the

Architecture as a historical memory and believes that this memory should be continued. In this context, he uses his country's Culture, Roman Architecture and all other elements, concepts together in a Non-Contextual way. The statue on the square in Segrate Square project; the ruins of the columns specific to Antic Architecture but handled on a different plane; the stairs that look as the entrances of temples but do not go to any particular place; the madrasa plan typed main unit in Scandicci Municipality Building Project, the modern structural bridge, domed council saloon or the form observed in the World Theatre with a theatre function and the form that does not look like a theatre, all make Examples for this Non-Contextual usage.

Instrumental Intellectual: Despite his works that are intensified on city Architecture and meaning; Rossi uses Intellectual activity on an Instrumental plane rather than a transformative, dialectic and critical plane. That is, he accepts every thing stored in historical memory without any criticism. This means usage of mind as a kind of Instrument for the repetition of memory being talked of, without any change. However, it should be mentioned that Rossi has a much more serious ad Intellectual approach to the meanings that the Architectural elements have in themselves and in city relative to other Architects.

Formative: Rossi products present a much simpler and bare Formatives than other Postmodern Examples although they contain Non-Contextual usage and give a kind of historicist Example. Because Rossi takes the child understanding or "child eye" that had been mentioned in Venturi, as his base; he reduces all kinds of historical elements to their simplest and last forms, purifying them from all details, in other words, he obtains archetypes. In this context, in all his buildings, the windows are expressed by four bars in a square or the roof by a plain triangle. However despite all his simpleness and archetypal usages; Rossi Architecture keeps Formatives. Because this Formatives remains on elevational plane and even if it reduces to spacial plane, it does not develop local and implicit solutions.

Descriptive: Rossi, who achieves a historical eclectic approach even if it is archetypal, in this context develops works that are at the same time Descriptive. Because the elements that are used are chosen and taken from historical memory and re-assemblied, by making these elements with strong associations simpler by Describing. Some eclectic historical

Descriptions in Gallaratese apartment blocks, San Cataldo Cemetery and many other projects; or swimming life in World Theater or even "Noah's Ark" Description according to some critics revail in this manner. Besides, colored flags and spheres used on roofs, that sometimes give the buildings an image like a circus or a merry fairground, seem to be active object Descriptions.

Communicative: Rossi buildings work to realize the aim of continuing the city memory with simple, plain and known usage. This is only probable by building strong relations with the society. That means, Rossi, designs buildings that easily Communicate from outside and that seem warm because of the little sensitivities they present although tier associations are known and scales are big. But it should be added that this Communication is rather an extensive and visual Communication as in other Popular products.

Massive: Also Rossi seems to aim to continue the Massiveness specific to Popular in his works in 60's and 70's. In a way, eclectic historical usage have the aim of providing an easy Massiveness.

Besides Rossi buildings have the Criteria of being **Non-Critical** and **Motivating** for their approach directed to urban memory which includes an intellectuality and which does not stay on the surface and the Criterion of being **Entertaining** inside of the eclectic forms they present, for they present them on a plain and archetypal plane only in a limited way. They also have the Criterion of being **Relatively Democratical** for the effects of the activities of building strong, ordinary and natural relations despite their historical approach and the Criterion of being **Pragmatist** for they use most elements that aim to continue the historical memory without critisizing, despite their efforts directed to meaning in a certain level.

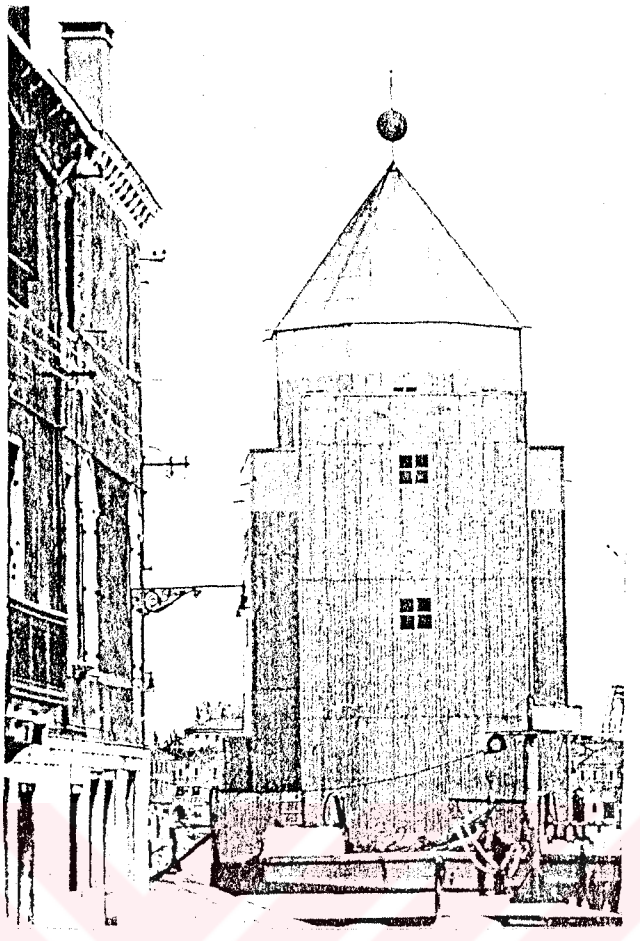


Figure 3.70 "The World Theatre": A dominated symbol of Rossian archetypal historicist Architectural tendency (1979)
(Source: Arredamento Dekorasyon. 1991. 28. p. 111)

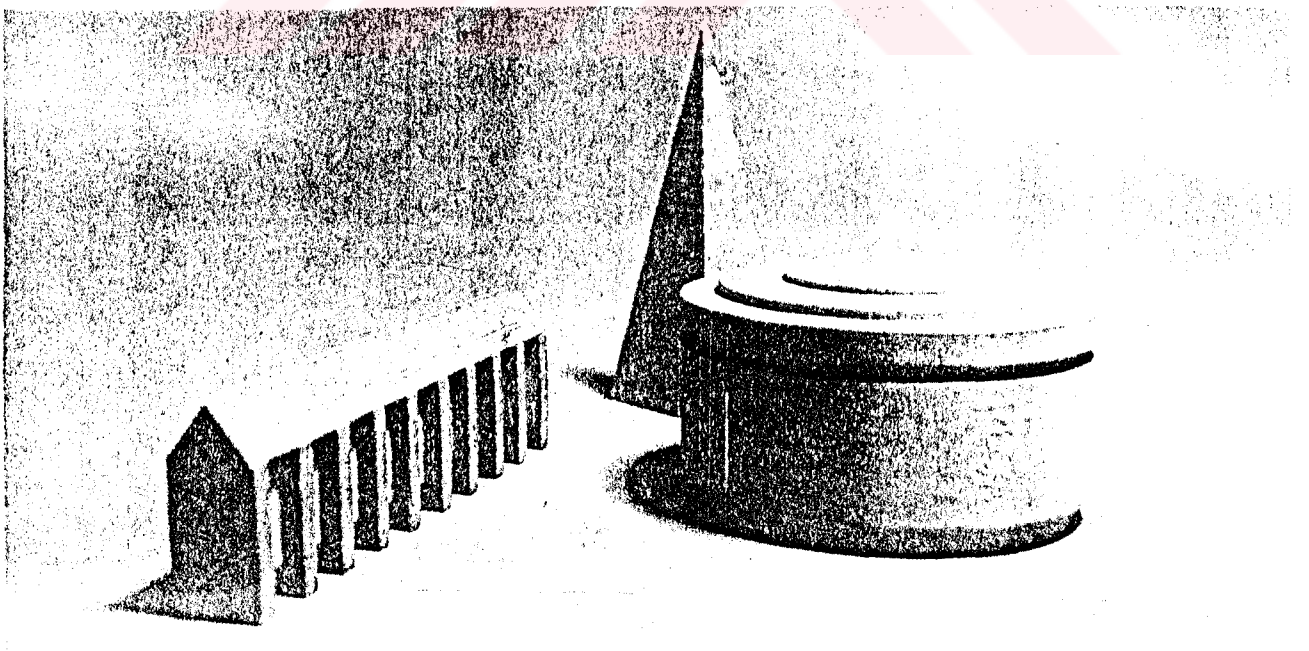


Figure 3.71 "Paganini Theatre": One of the first projects, reflecting the sensitivity of familiar urban memory with Pure, certain forms (1964)
(Source: Arredamento Dekorasyon. 1991. 28. p. 102)

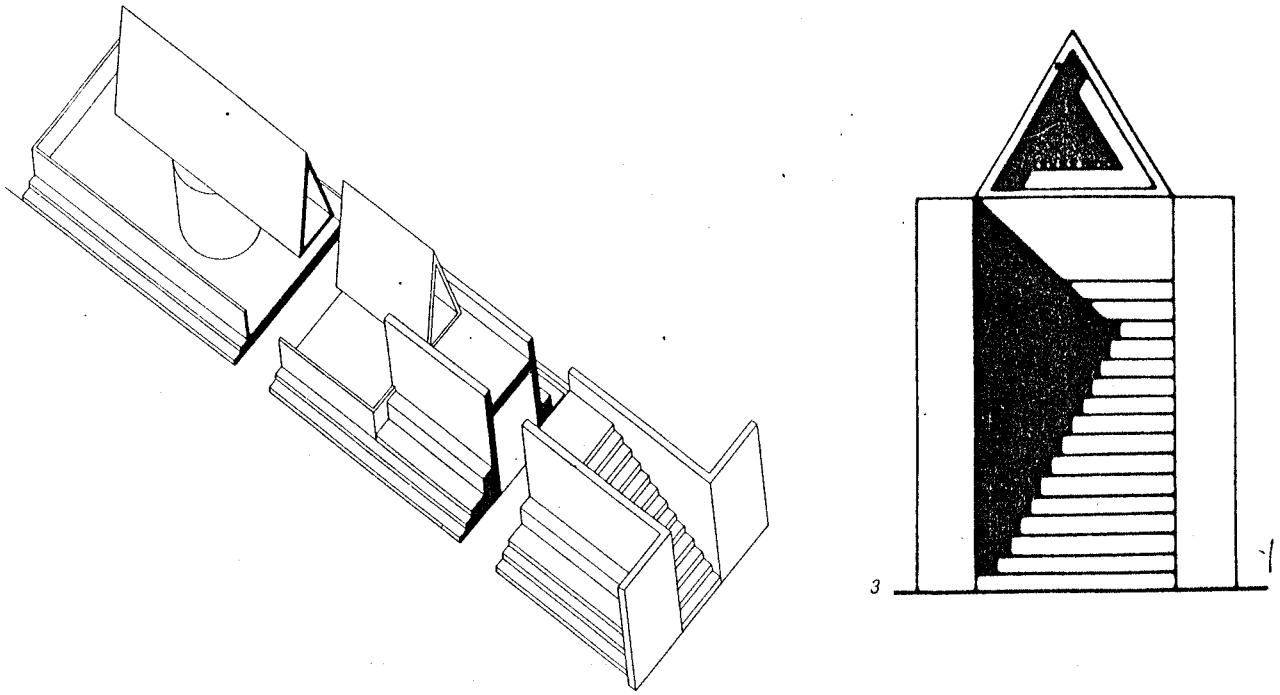


Figure 3.72 "Segrate Square Planning": An example, including non-contextual but archetypal clear forms which seem familiar in terms of historical base (1965)

(Source: Arredamento Dekorasyon. 1991. 28. p. 104)

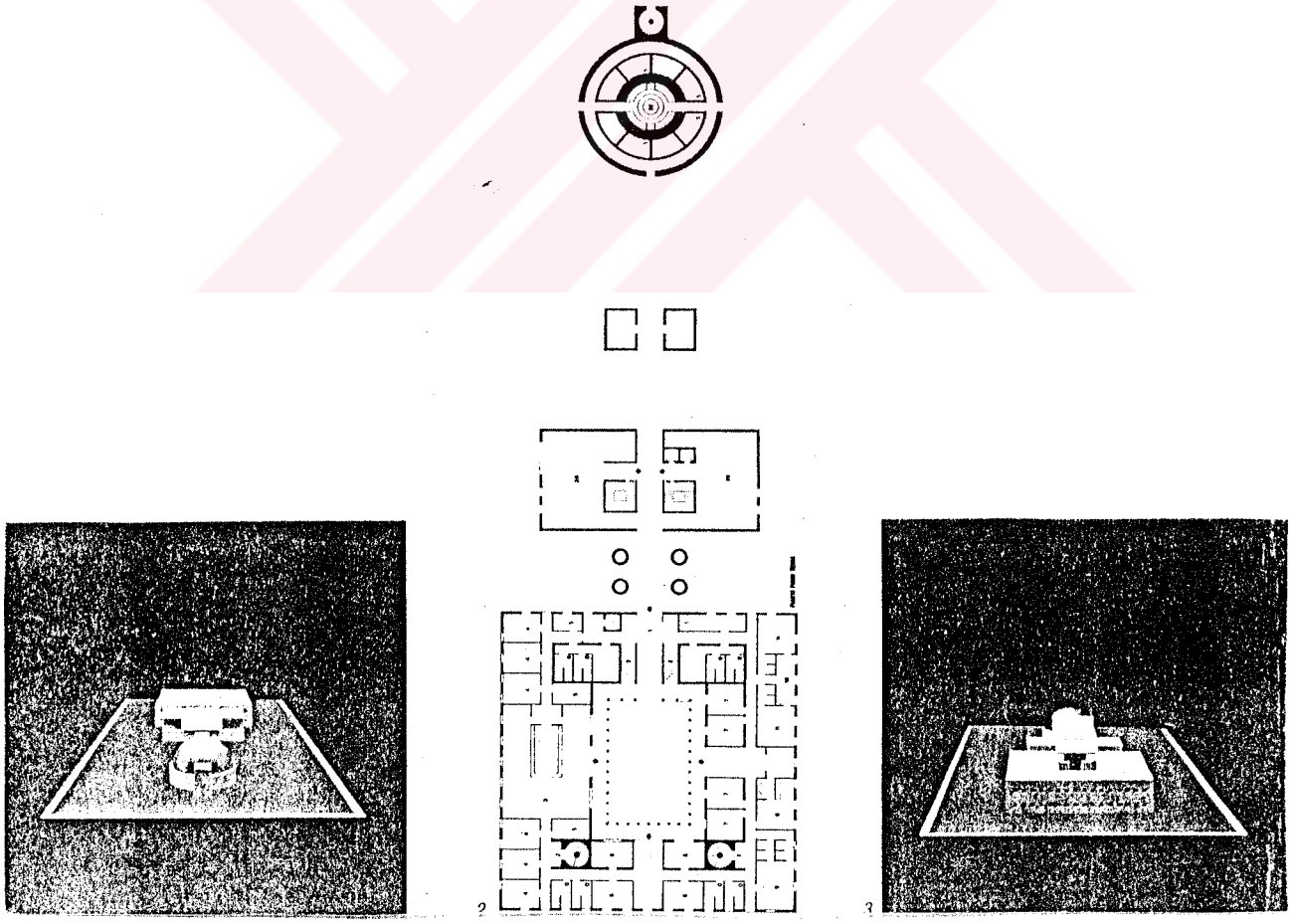


Figure 3.73 "Scandicci Civic Building": A project, connecting again some archetypal historical forms in a non-contextual plane (1968)

(Source: Arredamento Dekorasyon. 1991. 28. p. 112)

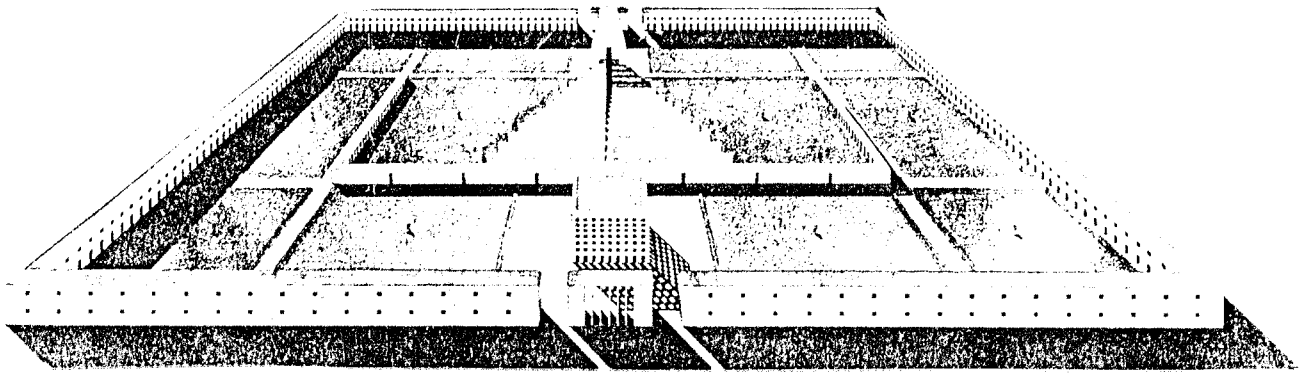


Figure 3.74 "San Cataldo Cemetery": A later work, starting to be more monumental historical, but still being an archetypal reflection (1972-1984)
(Source: Arredamento Dekorasyon. 1991. 28. p. 115)

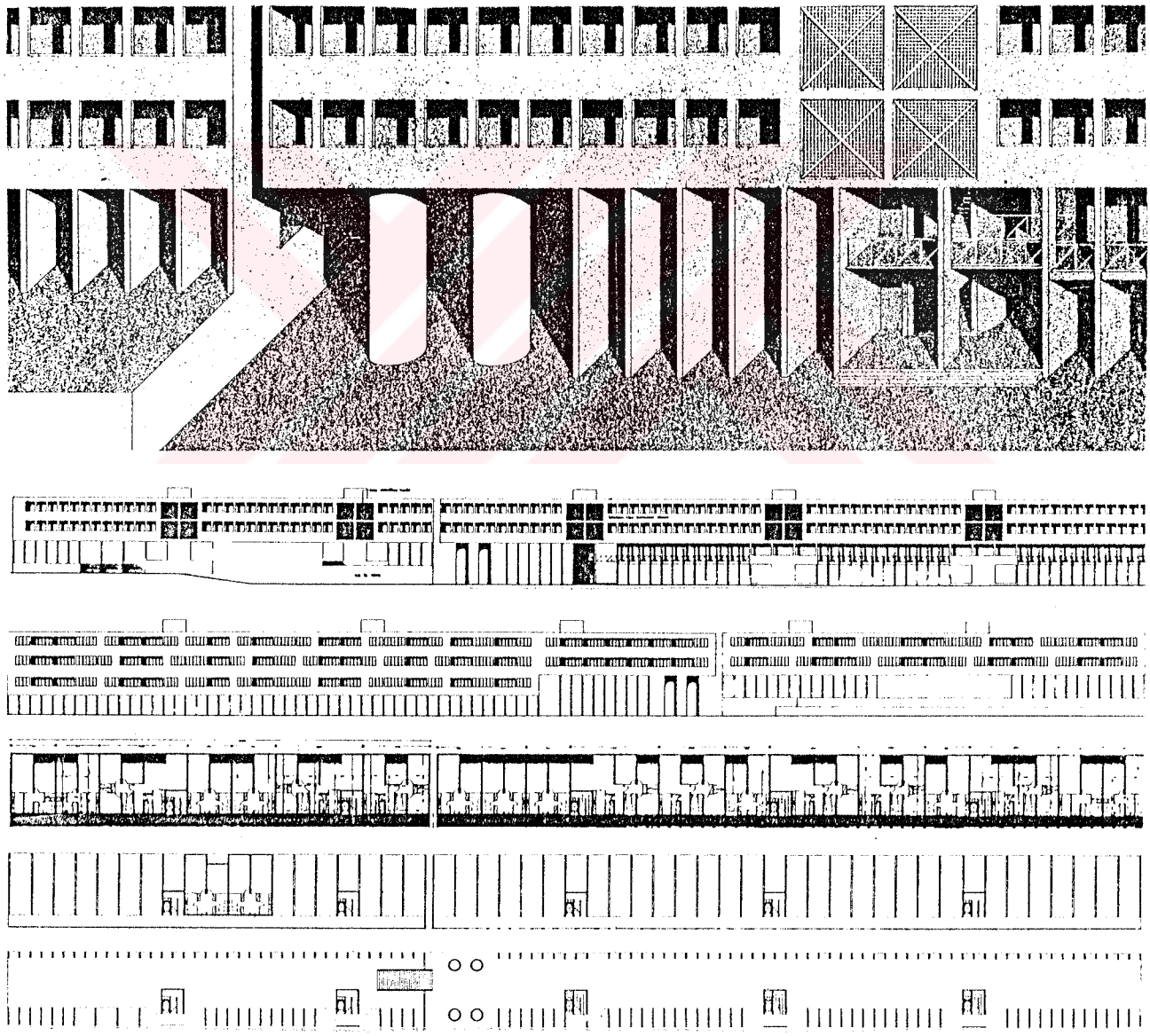


Figure 3.75 Drawing of "Gallaratase Apartmens": Elevations and Plans (1973)
(Source: Arredamento Dekorasyon. 1991. 28. p. 117)

3.2.5.7 A Sensitive Manner Connecting Local and Popular Themes: Ricardo Bofill

After Rossi another representative of American Centered Architecture that carry Western Popular themes coming from Europe but not from America or England is Spanish Ricardo Bofill. In a setting, where American and neighbour English Architects made both their local Cultures and Classical Greek Architecture and its derivations in 80's widespread first on the Western, later on the World scale with Popular formats; the products of real European Architects like Rossi and Bofill become important for the Postwar Period. In spite of being Italian, Rossi's establishing relations with the Roman Architecture at a simpler, archetypal and meaningful level compared to many other Architects and Bofill's approach of refictioning the local Spanish Architecture on a Popular base in 60's and 70's seem to be effective Examples that should be stressed.

In residence works of Bofill from 60's to mid-70's, several influences from Catalan Architecture and the master of this Architecture, Gaudi are observed. A a matter of fact, Bofill mentions the references he makes to Gaudi in his statements (Bofill. 1988; Jencks. 1985. p. 57). However, he manages to apply all the influences he borrowed from local Architecture to Spanish Popular Urban Life of his time and to Popular needs. It can be said that Bofill realizes in Spain what Venturi does with Vanna Venturi House (1961), what Stern does with Wiseman House (1966) and what Moore does in his residence works in sixties.

It can be said that he is inspired by the approach of "emphasizing the lives of ordinary human-beings" which finds its place in the setting of Architecture on a Popular base in 60's. Because, especially in all residence works of Bofill, there is a worry of subjectifying the ordinary people who form the majority of the society and making them live in best conditions both physically and formally (Bofill. 1988). In a sense, this has parallelism with a relative tendency of democratization and with on emphasis on social phenomena in 60's that Modernism claimed in the beginning.

The first important work of Bofill is Vacation House (1960). This residence, constructed on Ibiza which is inspired by the local architecture of Ibiza is composed of two sections as the customer desired. With a section generally used for the guests, the second section open

to individual usage in the some organic body are unfastened with a kitchen unit that provides a passage (Bofill. 1988. pp. 18-19). After on apartment building project in Bach Street in Barcelona, he produces a second apartment building work in Plaza San Gregoria again in Barcelona. In this construction built between 1963-65, a program composed of 21 smaller apartments is dealt with another program composed of 12 larger and more luxurious apartments. These two programs are placed in the building constructed on the corner of Cabrero Street and Bach Street. Luxurious and small apartment sections have special entrances, service units and waiting units on the ground floor. On the frontage of the building, in Bofill's words, an "approach of horizontal striping of Catalan Architecture" is observable, and semi-transparent brick screen walls which provide ventilation, illumination for the service units are important. In addition, balconies carrying the traces of Catalan Architecture and roofs in various forms are important elements of the construction. A usage of penthouse and roof garden that can be seen in almost all works of Bofill are also presented in this construction. The roof with gardens, balconies, terraces, swimming pool and amusing chimneys, according to Bofill, present an oasis for human beings in Popular Urban Life in the middie of the city. For the purpose of emphasizing the sensual urban life specific to Popular, a graded passage from urban life to the inner building is also applied in this construction. In this context, Bofill states that shops, the hall activity and the transparency are mediator elements that provide the passage from the urban area-namely the strects to the apartments (Bofill. 1988. pp. 23-25).

In mid-60's, Bofill sets forth for social apartments. These apartments built for emigrant workers in Reus, an Industrial county, between 1964-68 are handled on three scales: 1) The scale watched while traveling around the land in an automobile, 2) The scale obtained in a slow traffic and while walking through the parks, 3) The residence scale from the ground to the top floor. In these constructions, examined wit every stage from general to special, different plan types including 2, 3 or 4 bedroom in order to supply a flexibility. Increase in the number of rooms are compansated by the reduction in the sizes of kitchen and saloon. A total of 8 spatial arrangement types are developed and finally every apartment becomes different from aryone in the neighborhood. This approach resembles with the "anti-typification" attitude that comes from organic Modernists and is adapted many Architects of 60's with the Popular discourse of 60's. Furthermore, in Barrio residence, roof terraces, chimneys, colorful frontages and gardens from typical Bofill usages are repeated. Bofill

states that this work refers to Gaudi born in Reus and to his residence works with these points. For this reason, these apartments are called "Barrio Gaudi" apartments. Barrio Gaudi is equipped with systems of hot water, heating, gees, general TV and ventilation. Bofill emphasizes that this it is very important for improving the life conditions of the ordinary people (Bofill. 1988. pp. 28-31; Jencks. 1987. p. 166).

Another residence center work of Bofill from the late-60's is Kafka's Castle in Barcelona. This construction obtained by terracing one on top of another, that makes references to the atmosphere of the novels of Kafka with slight dim light and mystical extensions and looks like a parted castle, is also inspired by the plug-in approach of Archigram. Archigram's cell fiction approach which was examined above, shows itself in this construction as usage of consoles made of light material as the floor of the upper apartment and the ceiling of the lower one (Bofill. 1988. pp. 32-33).

The last Bofill work within the Period between 1950-75, examined is La Manzarena project. This work realized in Alicante tourism area between 1966-85, includes the functions of apartment, house, hotel, bar, restaurant and green field that appeal to 2500-3000 people. In this sense, Xanadu, Red Wall residence constructions of Bofill in which he applied his usual principles but which carries the clues of historicist usage and a project of amphitheatre are important. Xanadu is a construction which a cubic but a changing on every floor was applied to, opened to the view with its hyperbolic roofs and inner terraces, in which local styles were reflected at Popular level. Red Wall has patios that define the building entrances and remind the Greek temples (according to Bofill) more than only being a residence unit that makes use of local styles and spread on a urban area (Bofill. 1988. pp. 34-39).

After this, in Bofill's works, historical loanings specific to Classical Architecture especially with both works startining with Red Wall and the factory building in Desvern gain importance. Bofill, who leaves the researches about the Popular representation of, takes his place completely historicist Postmodernism with 80's (Jencks. 1985. pp. 382-383). In this context, "Les Echelles du Baroque" and “Palace of Abraxas” residence projects are quite prevailed Examples. Actually, in this projects, urban green field usages like his works in Spain and a sensibility in this sense are still observable, but the dominant elements belong to

a formal Postmodernism (Jencks. 1985. p. 383; Jencks. 1987. pp. 303-304). Finally it can be said that Bofill caused a disappointment for later losing his style specific to 60's. Evaluation, being below and made with main Popular Culture Criteria, consists only his works between 60 and 75 and only his Architectural attitude in this Period.

Bofill's works are **American Centered Western** for they carry Western notions although he has got the sensitivity of presenting Spanish Catalan Architecture on Popular plane and he is a Spanish who comes from a European country out of America, like Rossi. His works have **Urban** and **Post-Industrialization** qualities too for the examples intensified on urban plane although they include local characters.

Non-Contextual Intellectual: Although they do not contain a specific eclecticism in general meaning, Bofill products have some Non-Contextual reflections and unified usage specific to Catalan Architecture. Catalan affected horizontal layering used on the elevations of Barcelona apartments; roof, chimney, penthouse arrangements that show Catalan effects and basement, lobby, service units and semi-permeable wall panels that supply light to service elements belonging to today used in cooperation have Non-Contextual associations. In other projects that unite old and new, some similar associations are presented. But it must be mentioned that the Non-Contextuality in Bofill is much more inactive and indefinite compared to most of the Architects that are discussed.

Instrumental Intellectual: One of the least active Architects in Instrumentalizing mind is Bofill. Because he draws a profile that is sensitive to various problems of the Spanish public that also includes inequality and that transmits this sensitivity to Architectural plane. In this context, it can be said that he uses the critical side of mind. Generally, presenting urban oases (with roof gardens); re-using local Catalan Architecture serving the Popular demands of the day and using different typologies that destroy the monotony in social residence in Social Apartments; sense of considering ordinary individuals' living spaces important that clarify, in providing hot water, air-conditioning, electrical heating and general TV system opportunities that were not presented up to then points out bign critical under consideration. However, despite all sensitivities; repeating the same formal approaches without much thinking and being directed to eclectic historical uses especially

towards the 80's seem to be the reflections of the tendency to Instrumentalize the mind in Bofill.

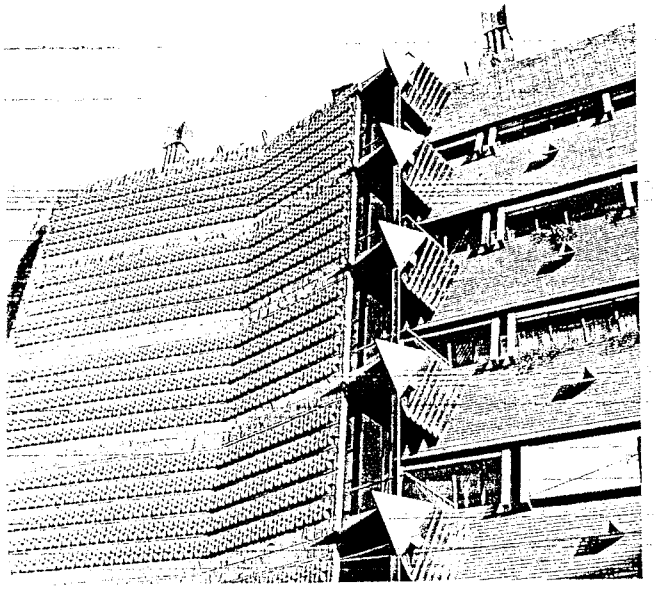
Formative: Although they bring out special solutions, Bofill structures present the most Formative messages. Brick cover material or roof chimney forms special to Catalan Architecture; and organic viewed plannings are the units for such a Formativess. Especially in Bofill's Postmodern works of the 80's, an iconographic Formativess strongly prevails. However, it should be emphasized that in the 60's and the 70's, Bofill works present more plain, unimposing, non-exaggerated characters.

Descriptive: Although Bofill does not use Descriptions on object basis, he sends some Descriptive messages with his wholly transmitting approach special to Catalan Architecture that is concentrated on the elements like especially penthouse and roof chimneys. However it is difficult to state that Bofill, like Venturi or Stern, directly describes ordinary objects with impressive formats being interacted with Pop-Art.

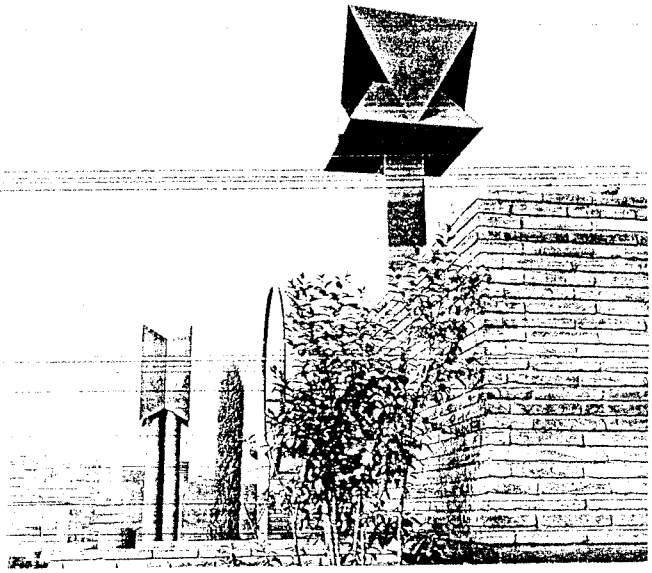
Communicative: Because Bofill works answer the Spanish ordinary urban life with the accustomed Catalan motives they are at the same time works strong in Communication. Also, with a positive meaning, Bofill's roof garden common uses and his tendency to join the apartment members on social basis with his activities are a sort of Example for forming active Communication.

Massive: Bofill works (60-70) also produce an active Massiveness because of his re-presentation of accustomed local motives on the Popular basis and with his purpose to address to and to present more opportunities to ordinary urban people.

His works, because of his sensitive solutions to the problems despite their Formative, Non-Contextual content that emphasize on re-presentation of local, on Popular basis, reflect the Criterion of being **Non-Critical** and despite their active applications, with their structures trying to change the present, reflect the Criterion of being **Motivating** only in a limited way. Besides the works reflect the Criterion of being **Relatively Democratical** because of the mentioned sensitivities and the Criterion of being **Pragmatist** because some repetitions are gradually increased to a certain extent.



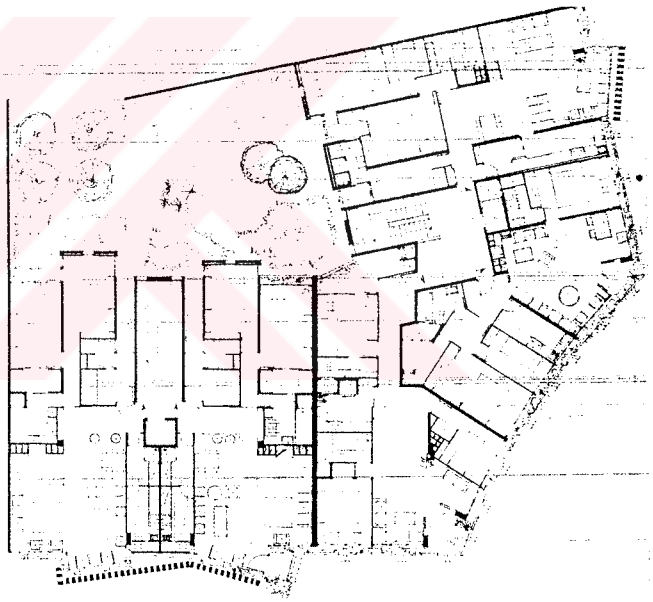
Street screen wall



Penthouse Chimneys



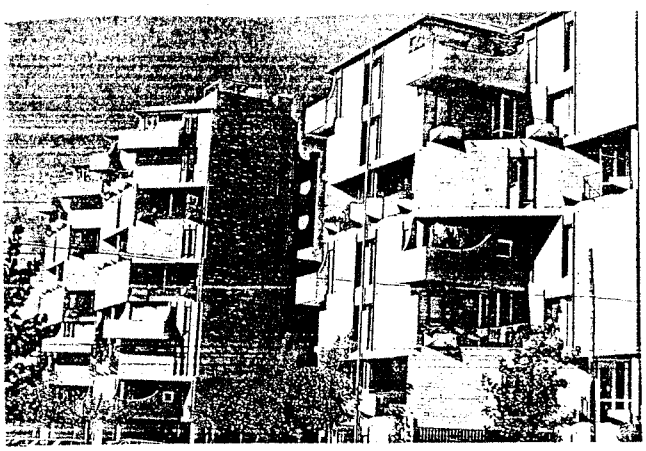
Entrance lobby



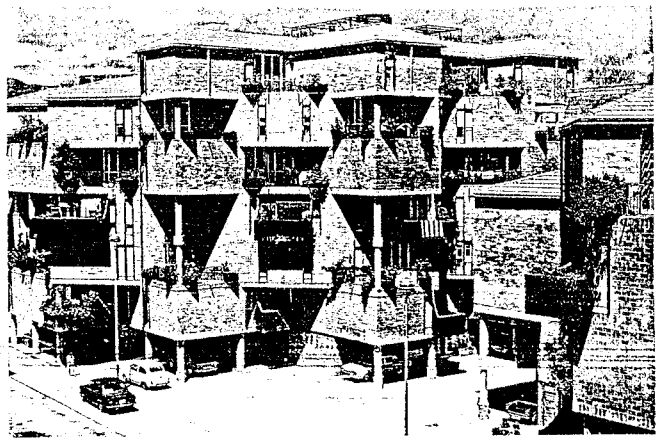
Typical floor plan

Figure 3.76 "Barcelona Apartments": One of the first buildings, realized by Bofill and giving first proofs of his sensitivity to local Spanish Architecture (1965)

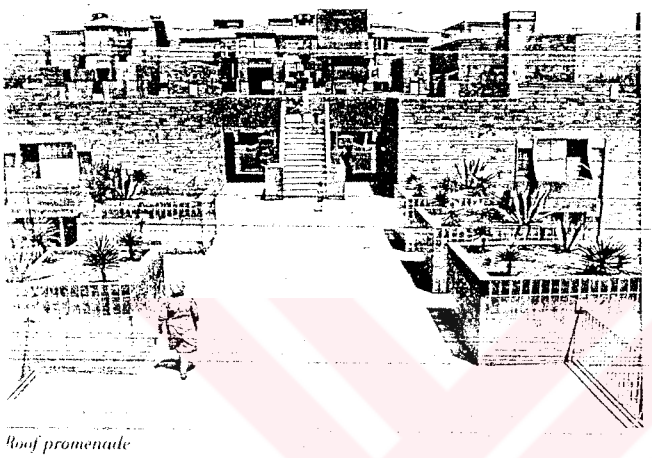
(Source: Bofill. 1988. p. 25)



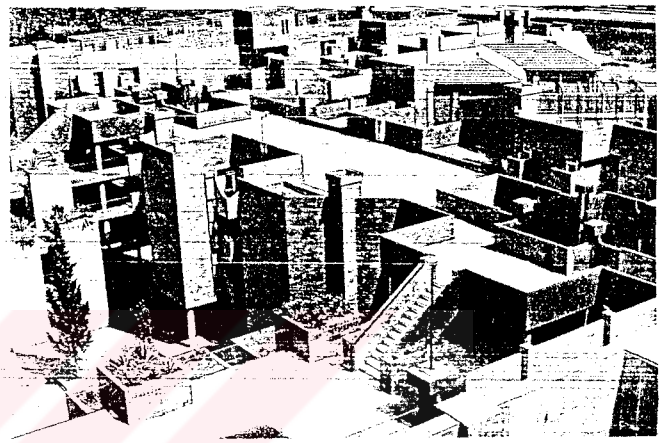
Street elevation



Street elevation



Roof promenade



Roof promenade



Roof detail



Roof detail

Figure 3.77 "Gaudi Social Apartmens": Another example, reflecting Bofill's sensitive uses based on Spanish locality, giving different plan alternatives to the settlers and presenting roof uses as usual (1968)

(Source: Bofill. 1988 . p. 31)



Figure 3.78 "Marne Lavallee Apartments" project, coming from Bofill's eclectic Postmodern Period (1984)

(Source: Klotz. 1988. p. 430)

3.2.5.8 A Sharp Iconography and Frank Gehry

Another name who is going to be examined from today's other Postmodernist Architects is Frank Gehry. The reason for choosing Gehry is that he maintains more daily (less historicist) and Popular approach interacting with Pop-Art specific to the Period between 1950-75, which this thesis aims to analyze, in 70's and 80's effectively. Gehry produced his prevailed Popular works in a later Period; but since his general Architectural attitude has important reflections of expressions Popular, he is going to be examined in this part. "Late Period Pop Products" statement stressed for the Disney constructions (1980) of Stern can be repeated for the works of Gehry.

According to Heinrich Klotz (Klotz. 88. p. 433), Gehry represents the California wing as opposed to New York wing that historicists of American Postmodernism form. This wing (California) points to a dynamic, entertaining field open to fast consumption which changes Popular and ordinary object into Architectural elements by exaggerating them. Gehry, in his own words, is still loyal to Modernism, but he breaks its silence. He proposes a Modernism that does not refrain from communicating with the help of direct references, symbols, icons, makes descriptions, tells well-known stories so that can be called Popular. It is possible to say that he has not given up a more implicit concept of space yet, and he combines it with expressionist way of telling similarly with Pop-Artists of 60's. As a matter of fact, Gehry has sometimes realized some works in association with some Pop-Artists.

The project of Mid-Atlantic Toyota Distributorship Offices in Maryland (1978) is one of the first Examples of Gehry's works. The joist elements used on the ceiling which pass through the walls of the working units; the zoning these elements form in a complicated way; the chain link hung on the ceiling and rare pink separators give an active, expressionist, Modern but a meaningful to the office building. Charles Jencks interprets this appearance as follows: "Is it adhocism, Late-Modernism, Post-Modernism, punk, the 'cheap skate aesthetic (another Gehry claim)' cut outs a la Moore, sadomasochism, accidentalism-or even Architecture?" (Jenks. 87. p. 214). Indeed, these properties difficult to name form a startling, metaphorical and surprising style.

Gehry's own house (1978-79) he built in Santa Monica maintains the some style. On the frontage of the house there is a corrugated iron-sheet separator and chair links placed on the separator. The separator surface continues on the lateral frontage. On the surface are some openings for windows and a transparent section that exhibits a weird appearance. The entrance door on the frontage is reached through the wooden steps that seem have been built haphazardly, and the lawn field that starts behind the steps is surrounded by a wall contour. This weird, mariginal frontage, with its windows, chain-links, glass corner, surface broken up with a glass cube on lateral frontage, the unfinished appearance of the steps at the entrance is interpreted as a building under construction by some critics (Jencks. 1987. pp. 216-217; Klotz. 88. p. 392). However, according to Gehry, this frontage, this separator looks like an undressed surface to be dressed on the old building and from whose windows it is possible to watch the old building. The old building behind this frontage exhibits a striking appearance. The frontage of the construction is pink, roof coating, green and the brick chimney is orange. When the effect obtained by these contrasted colors is combined with iron-sheet surface, an expressionist, active and difference, the impression of "unfinished" that can be observed at every point of the work has an important role. According to Gehry, voicing the Modern and providing a visual dynamism for the Modern is only possible with the application of the unfinished. Especially the perfectly solved details and technical optimization are not much important for Gehry. Actually, this is a reflection of the reaction to technical perfectionist approach of International Style of Puric Modernism for producing more natural and warm works based on improvisation by means of the Architects who presented Popular messages in 60's and more naturalist solutions from the Modern itself. However, some Industrial material is used in this project (Klotz. 1988. p. 430).

In addition, his attitude of "unfinished" connected with naturalism and manufacturing sources from Gehry's interest in sculpture and sculpture-like forms. In this context, Gehry often refers to Artists and Sculptors like Judd and Pollock. Forming with hand and handicraft seems very important for Gehry. He emphasizes that both he and Venturi fiction stories but Venturi tells the stories while he points to them with his hands (Klotz. 88. p. 398). Finally, all the elements including the hand-made improvisation he used in Gehry House in Santa Monica, convert the building into a strange, vivid, expressionist, metaphorical fiction which is dynamic in visual sense and which tells stories. It can be said

that Gehry, in this construction he leaves more spatial and so more Modern approach that can be seen in the Office Building and maybe approaches a more imaginary or more Popular style. However, it should be re-stated that Office Planning bears multimeaningful expressionist style of Architecture.

One of his most important constructions of Gehry, which defines his characteristic style is the work of Chiat Day Building in Venice, California. In this building, built in association with the Pop-Artist Claes Oldenburg who is famous for his happenings and mentioned in the Pop-Art part and with a sculptor Coosje Van Bruggen; there are three sections. The binocular shaped section in the middle is completely an iconographic construction that simultaneously defines the entrance. Gehry often uses similar iconographic elements (boat, forest, fish, plane) in his constructions in 80's (Jencks. 1987. p. 251, 253).

The reason for applying such an iconography here is the desire for creating a different, special, distinguished appearance or attraction. Both towers of the binoculars are functional and they lead to conference hall. Illumination is provided by natural light from the top and a big statue-like artificial illumination hung from the ceiling. Oldenburg and Van Bruggen together constructed the big statue work that carries the artificial illumination. The Pop-Artist, Oldenburg, contributed into general design of binocular. In a way, the construction is the Popular Example of the cooperation between Art and Architecture. It is not coincidence that active Artist is the representative of Pop-Art. In 60's and 70's Pop-Art claims accepting the daily objects as a means of iconography in the same way and defining the ordinary things again against Modernism's turning point and mental abstraction (see pp. 32-36). In this context Pop-Art seems to be guide for Gehry who adopts iconography and symbolism effectively, which are not historical. Especially, Oldenburg's (who put the statues, which are the embodiments of the trend that is to say, happenings and installations into being successfully) common work with Gehry can be considered as the union of Architecture and the Sculpture on the same platform. It is a fact that the element of binoculars looks like a huge statue in the whole structure of the building.

Except for the part, which reflects the multiple meaning and metaphor special to Popular, in other words, which is both a binocular icon and a functional element which serves to the conference hall and parking inside, there are office spaces and study unities in

the other parts of the building (Frank Gehry-In Collaboration With Claes Oldenburg & Coosje Van Bruggen, Chiat/Day Building, Venice, California. 1992. Architectural Design. 62. pp. 56-62). Gehry tried to break the system of formal study and even created joyful atmosphere through the relaxing and funny solutions he carried out in the system of open office in this field. In this sense, it should be said that Popular messages can be observed in these spaces too. Meanwhile it should be also told that galvanized white metal sheet-iron covering of study unit is in the contrast with gray, twisted, alloyed cardboard which has been used in binoculars, and lastly red covering material which is peculiar to Finland. In addition, this cardboard, in other words innerside of the binocular has been supported with twisted blocks and these blocks have created echo in acoustically way. Finally, although Chiat Day Building continued to have some typical usages which were observed in Gehry House it didn't seem to have some researches in terms of space (Frank Gehry-. 1992. p. 57). That is to say, building presents a Sample of a formative iconography mostly. But general formal structure remains very plain, simple, in other words Modern in the attitudes of historicist Postmodernists of 80's.

In general terms, the works of Gehry which reflect effective formative and expressionist themes even in the last Period, can be summarized in this way. In fact, it shuould be added that Gehry products which are explained -at the beginning- as the representatives of non-historical but the expressionist California wing of Postmodern, also start to be in 90's with "Deconstruction" tendency which presents a negative Modernism (Klotz. 1988. p. 433). It can be said that this is caused from using the Postmodern term for all approaches, critisizing Modern in 80's. In time, Postmodernism has been used in naming mostly historical inclinations while different directions are getting clearer. However, it can be said that Gehry has developed an original Popular way, which is not historical and not Modernist or De-constructivist completely. It's possible to define this Popular approach in the following way:

Gehry works reflect **American Centered Western** component with their characteristics of being symbolic, object-descriptive and consumptional and these characteristics are cleared with Pop-Art interaction. They also reflect **Urban** component with uses special to Popular Urban Culture and **Post-Industrialization** component as well.

Non-Contextual Intellectual: Gehry's current eclectic approach that began in Toyota Office Building and continued increasingly is an indicator of his Non-Contextual uses. Especially in Gehry House, the separator that seems to be the protecting panel of a newly-constructed house, but in fact that forms the entrance, garden wall; windows on the separator that open as if it is a real house, the surface formed by the separator -with Gehry's words- that are constructed like a new elevation of the old house, but in fact do not serve for such a function; and the binocular that is not a binocular placed on the office buildings in Chiat Day Building are all concrete Examples of these Non-Contextual uses and of eclectic approach.

Formative: In Gehry works, although Modernism's significancy is aimed and although it is presented in different bases, Formativeness has a primary importance. In addition, this formativeness is an iconographic, symbolic Formativeness special to 80's. Gehry, who uses various objects special to daily life like binocular in Chiat Day Building and like fish, forest in other works as Architectural icons, presents Formative reflections rather than in-place, implicit searches. However, it should be stated that his Toyota Office Building, being an earlier Example is a structure that continues to transmit messages special to Modernism and that presents more spacial surprises.

Descriptive: The Descriptions that are seen with Gehry House, that are activated in Chiat Day Building and that are conditions of Formative presentations should be here emphasized. Gehry, who describes objects special to daily life like binocular, fish, forest and who collages them with other elements seems to be affected by Pop-Art's general ideas that present surprising, impressive and ordinary phenomena which are presented in different realities and by Pop-Artists like Oldenburg with whom he worked with.

Non-Critical: Gehry works do not contain criticism despite his approach of considering first effects from Modernism and then ordinary life from Popular, important. Because Gehry in time, moves towards entertaining presentations of no social sensitivity and to surprising attractions. On this context, it can be sait that his works actively contain Non-Critical Criterion.

Consumptional: Gehry works show a Consumptional character with the ready iconographic views they present, with their prevailing Popular Pop current messages rather than the Modernist ones. The separator that gives an uncompleteness sense even in Gehry House and that makes handmade an aim gives an easily consumed shell impression after being percepted by its presented Non-Contextual originalities. This impression is stronger in Chiat Day Building and like.

Entertaining: It can be stated that shell in Gehry House, movable beams in Toyota Office Building, and also binocular-use in Chiat Day Building give a surprising and Entertaining air to Gehry works.

Communicative: Gehry, whose Descriptive, Formative, surprising uses prevail, with these, communicates easily and quickly with masses. However this Communication is rather quantitative and exterior as it always has been.

Massive: With his works that communicate directly on quantitative basis and easily, Gehry seems to be reaching to Massiveness.

On the other hand, Gehry structures have the Criterion of being **Pragmatist** in a certain level because they consider the success of obtaining impressive forms important despite the thought of reflecting the ordinary life. They also have the Criterion of being **Relatively Democratical** only in a limited way with his non-critical attitude although he goes towards daily life.



Figure 3.79 "Gehry House, Santa Monica", an attractive, metaphoric surprising example from Gehry (1979)

(Source: Klotz. 1988. p. 393)

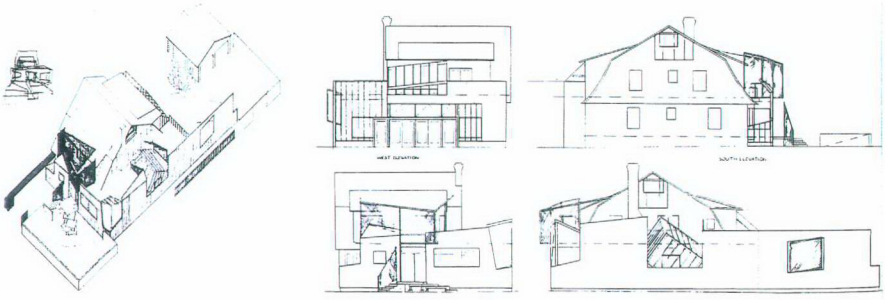


Figure 3.80 Drawings of the House

(Source: Klotz. 1988. p. 393)

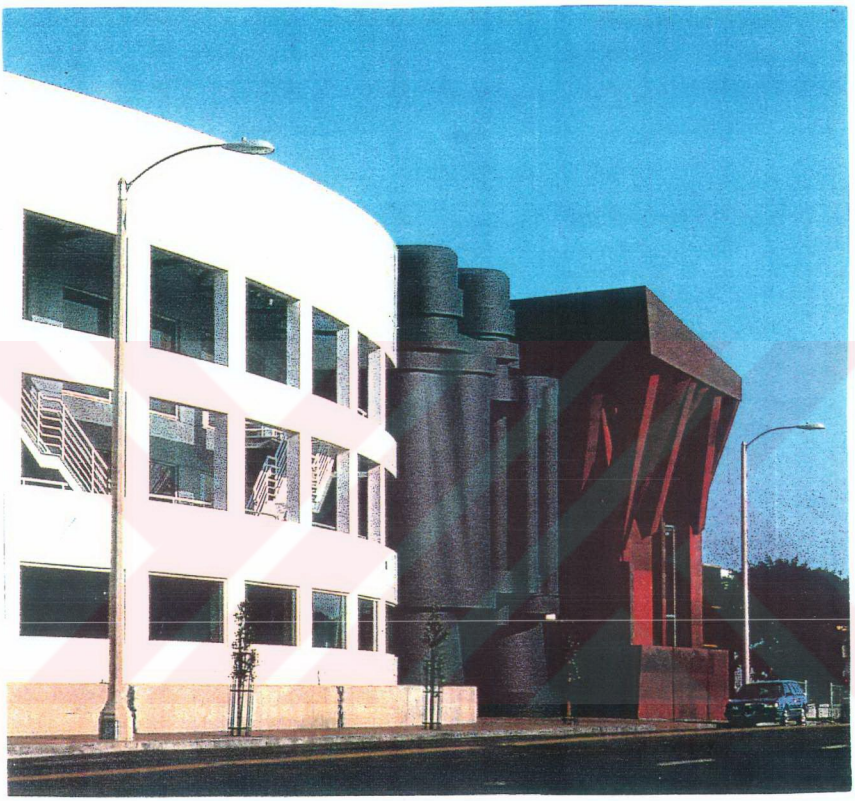


Figure 3.81 "Chiat Day Building": A very dominated reflection of Gehry's iconographic approach

(Source: Frank Gehry-In Collaboration With Claes Oldenburg & Coosje Van Bruggen, Chiat/Day Building, Venice, California. 1992. Architectural Design. 62. p. 57)

3.2.5.9 A Distinguished, Popular Architectural Approach: Hans Hollein and Super-Sensualism

The last Example which will be analyzed in the context of "First Prevailed and Dominated Examples From Today's Postmodernist Architects" part is Super-Sensualism and its most prevailed representative Hans Hollein. This is also the last Example of main Architectural Chapter, Chapter Three and of whole thesis too. In this way, all Architectural Examples, selected from the prevailed ones in the Postwar Period and reflecting Popular themes will be ended. As in all other Examples, Super-Sensualism will be examined with the selected Criteria of Popular Culture, constituted with the help of information coming from theoretical foundation that is to say from "Historical/Theoretical Profile" too. Also as in all other Examples, it is hoped that cross-examinings of this approach will be useful to be able to perceive the relations between Popular/Pop Culture and Architecture After the 2nd Word War.

After the 2nd World War especially between the Period of 50-75 in general sense difficulties and weak points were overcome. In this sense, although some Examples are extremely effective, some others in formative base which are not sensitive enough about developing democratical themes can be seen in the Atmosphere of Popular Architecture that intensifies from the point the view of formative and defining and targets more democratical communication even if it's mass and quantitative. One of the Examples as seen in literature is called the approach of Super Sensualism.

In 60's Super Sensualism expresses sharp expressionism which was developed by a group of people led by Hans Hollein, a famous Postmodern Architect of 80's (Jencks. 1985. p. 51, 54). As understood from the name of approach, the subject is the exaggerated expressions of sensorial statements. In general sense, formal expessions which approach to sensualism not to intellectualism in general and which are specific to Pop-Art in special, sometimes change into the bodily and challenging usages extremely in Sensualism. These sensational, striking usages which include also some associations related to sex, strengthens the sense of easy-consumption motivated by Pop-Art to great extent. Because consumptional spirit, special to Popularism, which doesn't respect critical approach and is developed by the influence of America, considering consumption as a Cultural phenomenon After the 2nd

World War, mostly selects images of which associations are easy to call, familiar events, some activities which are the part of materialistic area in daily life, in other words, it chooses the messages that can be realized easily (see p. 9, 12). The concepts of sex, sensation, exaggeration and entertainment which take place both in these messages and expressions of daily life, are of importance. These concepts which are very special to Super-Sensualism have been supported by the school of Dolce Vita in Milan at the same time (Jencks. 1971. p. 93; Jencks. 1985. pp. 53-54).

One the one hand Super-Sensualism is giving the importance to fun, exaggeration and light on the other hand it starts to seek the refined forms which give these phenomena in a best way. That means from the point of Super Sensualism (of), it is possible to express the visiualism in the most effective and striking way, with using perfect refined, bright and luxurious materials, details and surfaces. As seen above, this attitude represents the idea opposite the approach of more natured and inspired in Popular activity. Nevertheless, it should be said that refined solutions are different from some mechanical Examples of the last Period of Modernism and consist of more formal, expressionist and decorative usages. Really, Super-Sensualism is quite efficient in the context of being decorative and this efficiency prevails as concentrating on interior designs at the level of Architecture. In other words, the real study field of the movement seems as interior parts and furniture designs. People who transfer exaggerated, formative, sensational, amusing themes with luxurious and bright materials have also projects of interior sites and furniture production (Jencks. 1985. p. 52).

On the other hand, the approach of Super-Sensualism related to luxurious usage has brought up the subject of less democratic manner. In other words, it is difficult to say that the tendency, which is observed in Popular Culture and aims to address to the ordinary people -even if it is on surface-, has been kept in Super-Sensualism. Although this tendency which takes place in theory, it is in debate to what extent this tendency is carried out heroically in practical aspect; but super Sensualism excludes those conceptions at the theoretical platform. Group representative, Hollein expresses that they address the people who use this luxury and realize it, their job is for the elite and rich communities -not for the mass (Klotz. 1988). The most important thing for the movement is to be adopted by the limited community whose artistry has been developed. The purpose is not massive and not

going towards the ordinary majority in both quality and quantity (Jencks. 1985. p. 55). In this sense it's probable to say that Super-Sensualism has got a superior Popular Architecture approach. This attitude seems to destroy the effort of close contact with the majority of community - the most positive point that is special to Popular Culture and Architecture.

In the studies of movement focusing on in interior space scale, especially the designs of Hollein prevail. In this sense, on the basis of furniture his poly chromatic productions and "Dream beds" which consist of fashion, color, Industrial techniques (Jencks. 1985. p. 53,55; Jencks. 1987. p. 52) and on the basis of Architecture his Retti Candle Store (Viyana 64-65), CM Boutique (Viyana 66-67), Schullin Jewelry Store (Viyana 72-74) and different projects of restaurants are the most important works. In Retti Candle Store, Hollein used aluminum covering polished as a whole outside the building and showed a refined technique. A vision which is close outside has been gained with putting aluminium into large part of side. But the brightness and luxury of interior can be felt through the oval hole which faces outside, thus it has been aimed to have a higher interest. In interior part, the walls were covered with aluminium plates too; candles have been exhibited in the holes of walls and they have been illuminated by the strong light. Nonetheless except for holes a dim atmosphere dominates whole places. Accessories which are made of bright and metal materials and which look as if they were the glimmers of the candle are hung on the wall among the holes and the design, in Jenck's words, reminds of us the works of Egyptian temples (Jencks. 1985. p. 91).

In CM Boutique, air condition has been installed in the middle of circular and transparent glass geometry which has been attached onto the door. Besides the air condition instrument is extremely appropriate for the design. This time opposite the store of Retti, front side is more transparent, attraction of boutique reflects outside. CM logo used at the side of store characterize the style of Hollein's handwriting. Inside, place has been divided with dull plastic sections. The most prevailed material which is dominant in the store is plastic. Consequently in CM Boutique quite refined solutions and a luxurious arrangement are really vital (Klotz. 1988. pp. 350-352).

In 70's in Hollein's Schullin Jewelry Store, at the door the bottom line of the window and in a hole, recalling a jewelry figure bright yellow brass panel inscription, also completely on

the frontage granite covering metarial were used. Jewelry figure, which -like a spit- goes down on the granite covered wide surface, stating above the window and door and wraps up the door, was made of twisted bright brass panels as a whole. Some of the metal pipes installed in the figure have the functions of illuminating and lighting up. Apart from this, name and logo of the store has been written on the plate which is the lower contour of small window. Here more geometrical lines seen in the Boutique and Candle Store give their place to morel empirical lines (Jencks. 1987. p. 52; Şahinler. 1989. Hans Hollein: Pervasız Ve Radikal. Arredamento Dekorasyon. 2. p. 127). It can be said that, it is the result of the approach towards historical Postmodernism like the other Architects through the end of 70's. In other words, more irrational, empirical lines can be considered as the first signs of extreme Popular reflection, Postmodernism. But, even if in 60's store works contain rational lines they transmit quite attractive Popular themes too. Popular expressions unique to peculiar to Super-Sensualism can be seen in 3 store studies easily. In this context, it can be easily said that applications based on perfect, attractive, bright material in terms of technique, luxurious usages, sensorial, striking and challenging elements and efficient formative solutions take place in an intensive way. Hollein points out that especially the frontage of Schullin is an example of communication however he adds communication hasn't provided with certain and clear forms, besides it should be understood as the natural extension of the Architectural language of building (Klotz. 88. p. 354). Really, the store definitely consists of dynamic communication seen in all Popular productions. But here it should be reminded that this communication has been reflected with very bright, expressionist and conspicuous themes which are special to Super-Sensualism.

On the other hand, these Examples and whole furniture or interior designs of Super-Sensualist approach are addressed to a limited distinguished community as understood from the functions of consumptional and luxurious sale (luxurious dressing and jewelry etc.). However, the most important name of the approach, Hollein's studies which began in theoretical platform, developed in 60's and which have still continued to influence; include some dimensions beyond the limited distinguished way. While Hollein was supporting the movement of Super-Sensualism, his tastes developed and his works for a certain community. But, after and before this Period he seems to produce more meaningful and dimensional ideas and designs too.

Hollein focused on the theme of returning to the origins in his first works that he presented in the exhibitions and with some sketches at the end of 50's. This is the typical reflection of reaction to rationalist Modernists of the Period. The essential point for getting back to the origin in Architectural sense are setting the construction free, first thinking the building as a cultural object (beyond its function), afterwards putting it into symbolic platform, then going beyond the experiences of users. It can be said that Hollein suggests figurative and symbolic Popular against the abstract Modern. But here Popularism has expressionism which almost inclines towards the beginning Period of Popular history. In this point, at the point of turning into first living point, every kind of sensual feeling, willingness, sexual desire, archaic forms and instincts that are not surpassed naturally occur. From the point of Hollein this is an obligation. Thus there are archaic forms and desires that are transferred at the level of Popular, symbolic and defining (Klotz. 1988. p. 343, 345; Şahinler. 1989. pp. 128-129).

In this context, "sketches of skyscrapers" that Hollein prepared for the exhibition in 1958 (It described the themes phallus and forearm), "City" dated '59 which is the arrangement of amorf rock in the bondscape, Aircraft Carrier in the Landspace" (64) that he carried out with Pop-Artist Claes Oldenburg in the middle of 60's, Transformation (63), huge dimensional installation spaces named "Rolls Royce Radiator Skyscraper" are effective Examples. As mentioned especially in previous parts, Oldenburg worked with Gehry. Oldenburg motivated the motivational, archaic and expressionist inclination more. In any case Oldenburg who concretized this tendency defended by Pop-Art with his becoming space (see p. 34, 40, pp. 217-218). Sculptures hat have become site and installations, contributed to the production of Hollein. Thus Hollein can becomes site huge dimensional, expressionist objects at an archaic platform. These can be seen as typical reflections (which are special to the statement of typical Modern opponent after 2nd World War) and typical symbolic, defining, expressing and figurative Popular approach. The landscape turned into ocean (symbolically) in Air Craft Carrier and carrier installation; railroad freight car symbolized in Transformation, gridal surface of which is similar to windows of skyscrapers in Rolls Rayce Radiator; all these things seem as the reflections of the attitude against the rational Modern. Meanwhile Hollein published Radical Manifest (that drifted the reflections) with Walter Pichler (Klotz. 1988. pp. 345-347).

On the other hand, he began to change with passing time. This changing keeps the approach which brings into light basic symbolic, expressionist, instinctive, surpassed motivations: but this is a change which expresses the approach with more technological forms not archaic. In this sense Hollein turned his way towards using more bright, Industrial, refined techniques. His previous way was close to animist approach in formal base. However expressionist feelings are sensories, motivations and sometimes challenging wishes and striking images; but the way of expressionism is more definite. It has even Industrial and attractive forms which consist of perfect details. Especially in the half of 60's this activity is of importance and the movement of Super-Sensualism has progressed by making use of this efficiency. The construction of the stores which is important in Hollein's career can be seen as one-to-one reflection of efficiency as the productions of Super-Sensualism.

He seems to envolve expressionist, symbolic even sensational Architectural attitude into more attractive, luxurious, bright and detailed elements through 70's after his store and furniture studies which take place in literature. At the same time, this means as he expressed in 60's the theme of use of luxurious, detailed things and sensitive people who can perceive this would continue to influence these studies unavoidably. Because luxurious, bright and striking solutions are not economical and as mentioned address to the people with higher incomes as they contain different functions. On the other hand, Hollein emphasizes the designs of Travel Agent Bureau in this Period and 80's. Artificial trees made of bright, metal sheet iron attract our attention in his designs of Travel Bureau, three of which were carried out in Vien. According to Hollein, these metal palms are both quite bright, sensorial and striking expressionism and recall the idea of holiday; exotic atmosphere which is appropriate for the buildings symbolically. In other words, using metaphors in defining, seen in his first archaic studies; or the tendency of using multiple meaning is efficient here as well. Besides it can be said that, using luxurious material very much cost a lot whatever the function of building is. The other important point in the project of Hollein's Travel Bureau is the existence of historical pieces that are not dominant for Super-Sensualism (Jencks. 1987. pp. 136-137; Klotz. 1988. pp. 347-350). This can be defined as turning to origin at the beginning but this showed that historical attitude which never let direct quotation quite definite and use of concrete iconography with the influence of Postmodernism in '80s. However historical pieces, quotations are not exaggerated and efficient in Hollein's studies.

The most efficient one is still the use of sensorial, sensational, challenging, expressionist themes and elements. From the point of the author's view the Architectural adventure of Hollein is quite meaningful because his studies are the core of Super-Sensualism in 60's.

Sudden movement to perfect solutions at technical level from primitive forms can be observed and even though especially distinguished approach who refused democratization which is special to Popular in Super-Sensualism are open to be criticized and discussion, Architectural design of Hollein seems beneficial in recognizing Popular Architectural Atmosphere of 60's. Because part of this Atmosphere is Super-Sensualism; distinguished Popular Architectural approach. Therefore with it, with this last Example of thesis it is thought that another dimension of interaction between Popular Culture and Architecture in Postwar Period was comprehended. In this context, examinings on Criterial base which are hoped to make this comprehension more clear and are special to this approach, Super-Sensualism is presented below as the last evaluations.

Super-Sensualism and Hollein's works, in this extent have **American Centered Western** characteristic with the consumptional solutions that rather address to the rich class and that are special to Popular Urban Culture. Same **Urban** and **Post-Industrialization** characteristics can also be seen.

Non-Contextual Intellectual: In Super-Sensualism stands a sort of eclecticism that is not yet historic, but that connects bright, rich-looking, impressive and distinguished elements. However it can not be stated that these eclectic manner is so dominant. In Hollein's works that are produced in the trend an are produced later, for example in Tourism Offices, trees that are unlike trees built up with shiny materials, uses in offices that remind of holidays, etc. gives some hints of a more clear Non-Contextuality.

Instrumental Intellectual: Because Super-Sensualism does not contain a real criticism, because it is apart from the aim of making mass and Architecture close to each other (One of the most important positivities of Popular) in a way evaluates the mind with its activity to reach to impressive, attractive, hitting forms.

Formative: Super-Sensualism, which gives its best products with Hollein's candle, Jewellery and Boutique Stores, exhibits a sensational, attracting, appealing Formativeness by using completely industrial, technical, bright, appealing materials and elements.

Descriptive: Description, a bring-out of Formativeness prevails in some of the works of Super-Sensualism, especially of Hollein's. On this context, the metal-leaved trees in Tourism Offices and the general transmitting (not transforming) attitude that in fact is based on Hollein's organic Descriptions in late 50's can be given as Examples.

Non-Critical: Because of its explained character of addressing to limited societies with delicate delights, Super-Sensualism seems to be one of the approaches bet ensuring Non-Critical Criterion.

Motivating: Super-Sensualism which motivates the activity of addressing to limited sections, consumption, sale and marketing, in this context has no social sensitivity on the contrary moves away from individuals, tries to continue the existing order by probably increasing the sectional inequality. This attracts attention to the Motivating components in it. However, it should be reminded that especially in Hollein's works except Super-Sensualism, less serious and less Motivating components take place.

Consumptional: As can be seen from the "sale" activity presented by its most important structures (store works), Super-Sensualism shows a consumptional structure. Impressive forms, and forms that even sometimes has sexual associations are the uses that increase commercialism.

Entertaining: Super-Sensualist works with their pleasurist applications that sometimes present sensational or sexual messages; with their shiny elements; with their consumptional, attractive presentations do have some Entertainment components.

Communicative: The solutions motivating the mentioned entertainment, consumption and luxury senses are at the same time in search of an active Communication. Even though the addressed mass is a mass with delicate delights, a close Communication is formed with the mass on a visual basis.

In addition, Supe-Sensualism seems to contain to a certain extent the Criterion of being **Pragmatist** with its Formative creativeness that do not consider criticism important and the Criterion of being **Positivist** with its manner making technological, Industrial materials used in reaching forms and the details of these materials an aim.

In this way, as mentioned above, all Architectural Examples and thesis are ended. All these Examples which are stated in the main Chapter, Chapter Three and are selected only as some representatives from the prevailed ones, met in the literature surveys as objectively as possible present very much information about the theme. So at the end of the research it is thought that information, gained from all these Examples and especially cross-examinings of these Samples on a social-popular cultural-popular artistic-popular architectural, that is to say a theoretical base improved the potential of comprehension and deduction in terms of The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War. In other words, especially as pointed out in Introduction Chapter, Chapter One it is thought to come close to the purpose and the main aim of the research that content the pleasure of improving a less cloudly point of view for both Postwar Period's and today's - related with Postwar Period- chaotic and plural Cultural, Architectural Atmosphere. In this content, even if it were not possible to reach some very constant and certain judgments may be which are generally impossible to gain especially in the social, Cultural and so Architectural area, at least some more clear and concerete results which will be useful in giving meaning to the selected Period's and today's some Architectural phenomena on Popular Cultural base could be improved. Here, all these results, general cross-examinings and deductions, improved with the help of these examinings will be presented in the following Chapter, that is to say in Conclusion in details. In this way, it is hoped to be able to percept all thesis in an extensive way and to be able to gain the last and total extractions about the theme. With this Chapter, with Conclusion thesis will be ended completely.

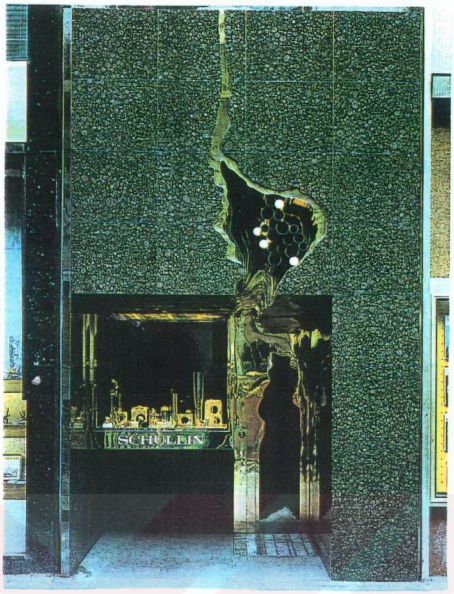


Figure 3.82 Hollein's "Schullin Jewelry Shop", showing elitist and sansational, attractive iconographic tendency of Super-Sensualism (1974)

(Source: Klotz. 1988. p. 353)



T.C. ... KÜLTÜR ... KURULU
DOKÜMANTASYON MERKEZİ

Figure 3.83 "CM Boutique" of Hollein (1967)

(Source: Klotz. 1988. p. 352)

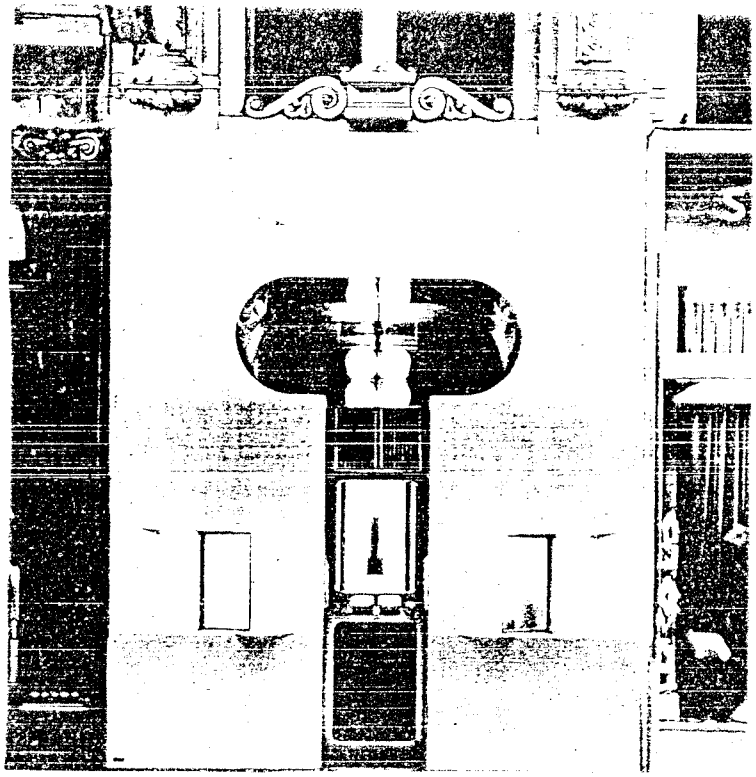


Figure 3.84 Hollein's "Candle Shop", using shining material sheets on its frontage (1965)

(Source: Jencks. 1971. p. 92)

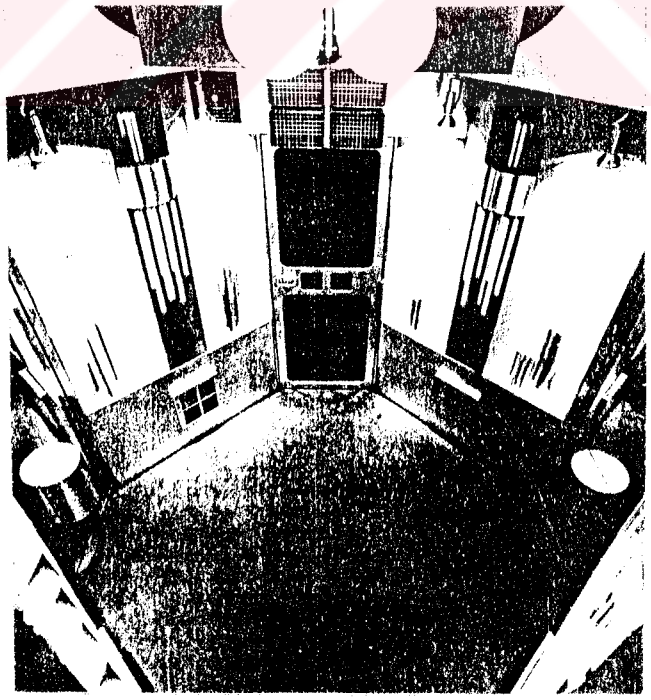


Figure 3.85 Detail from interior of Candle Shop

(Source: Jencks. 1971. p. 90)

CHAPTER FOUR

CONCLUSION

After the last part of Chapter Three, in which Architectural Examples are introuduced and cross-examined with evaluations on the basis of Popular Culture Criteria so after Chapter Three, main Chapter, now a general evaluation will be done in this last Chapter, in "Conclusion". In this way, it is hoped that all assumptions or purposes which are stated in "Introduction" Chapter will be handled again in terms of all the results or evaluations, gained from the research. In other words in this Chapter, in "Conclusion" especially all assumptions, directing thesis on the base of some aims and hoped to be achieve in the help of all descriptions and analyses about the theme will be examined with their rate or style of being corroborated. That is to say, how or in which level these assumptions were corroborated will be presented as widely as possible. On this content, especially in the part of proving Architectural assumptions, all the evaluations which are improved in Chapter Three for each representative, selected Examples will be summarized. A general summary or outlook about the Popular Architectural Examples will be presented and in this way it will be possible to get several deductions or inferences relevant to Architectural assumptions. Therefore with both general out look for the evaluations of Architectural Examples and other explanations or inferences based on theoretical extent, it will be tried to result all examinings in terms of the main purposes or assumptions special to thesis. In this way it can be said that with this last Chapter, Conclusion, the research whose aim is to search "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War" will be finished completely.

At this point, it should be reminded again that, especially for the main aim, in other words for percepting "The Relations Between Massive Popular/Pop Culture and Architecture After the 2nd World War" effectively, the whole thesis is stated on a

theoretical base. That is to say, with the Second Chapter, the chain which consists of general historical, social, Popular Cultural, Popular Artistic and Popular Architectural links or areas was described in details, and in the light of this Chapter, main or selected Criteria of Popular Culture special to Postwar Period were constituted and last these Criteria were used in cross-examination of each Architectural example which was given in the main Chapter, Chapter Three. In this way, it was hoped that about Popular Culture in Postwar Period more healthier results or data which were not satisfied with the limited or restricted Architectural values could be gained and now it is hoped that this aim is reached in general.

Also, for the aim of understanding "Popular Architectural Medium, After the War" clearly, as mentioned in "Introduction" and in the previous part of the thesis was restricted to a 20-25 year period (50-75) which is considered to leave historical-centered Popular tendencies, that is to say Postmodernism specific to 80's and today. Because -as mentioned before- it was aimed not to deal with much examined and discussed Postmodernism phenomenon, but to introduce the less known, near Popular Architectural Medium that seemed to have strong effects and that, though not historicist, initiated Postmodernism, instead. And so now it is thought that this limitation which is generally saved inspite of some unavoidable extensions, especially observed in "First Prevailed and Dominated Examples From Today's Postmodernist Architects" part is useful to be able to gain some more clear information about a less known, near past Period. As a result, with this thesis and especially main Architectural Examples which are limited in Postwar Period and are cross-examined on theoretical base or on the basis of Popular Culture Criteria, gained from theoretical foundation, it can be said that several important data are gained and with these data several deductions can be made about the theme.

In this sense, to present all these data and deductions, as mentioned at the begining it will be started to give the main assumptions of the thesis one by one. For this, first all these assumptions will be given with their expressions, stated in "Introduction" Chapter; second the explanations or deductions, gained from the research will be presented to be able to determine the rate or style of being corroborated for the assumptions.

On this context, it will be begun with the first assumption, constituted and presented in "Introduction". The first assumption says that:

1) One of the most important descriptions about today's Popular Architectural Atmosphere is the Period between 1950 and 75 that reaches till Postmodernist Period.

Actually, it can be said that the Period between 1950-1975, the Postwar Period, selected as the thesis subject presents a lot of significant data in Architectural sense in relation with the present. In this context, the information under the subheading of "Historical Atmosphere of Postwar Period" of Chapter Two titled as "Historical/Theoretical Profile", that forms a basis for the thesis, is worth reminding. As stressed in that section, the Western imperialism created or strengthened by the seperation due to the Blocks in the Postwar Period caused the Western Popular Culture become popularized rapidly and that popularity maintains its existence densely. With the highdeveloped communication technology, it is observed that approaches of Popular and Postmodernist Architecture and the applications based on quotations that are called historicist Postmodernism have soon become widespread both in Europe and the World. Again in the popularity concept of Postwar Period, American Centered situation observed as a result of America's leading role is today's one of the most influential phenomena. That is to say, in the thesis, as stated in the section of first works of the Postmodernist architects, the tendencies based on Greek or Roman revivalism (or eclecticism) seem to have welded their approaches into the American style. In other words, it can be said that these historicist applications have based their popularity on the phenomenon of typical American style consumption. So, it can be seen that the American Centered Western Popular Culture which became effective in the Period after the Second World War mentioned here emphasized Consumptional, Formative and Entertaining characteristics motivated by the American Culture and that all those characteristics determined the mostly Postmodernist tendencies of Popular Architecture of 1980's. Really, these characteristics are completely observable in the applications to create a historicist, colorful, metaphorical, formal, sometimes ornamental, exaggerated, quoting and striking outlook specific to Postmodernism. In addition, the communicational technology, information network, the positivist activity based on technology instead of them being defence-oriented as indicated in "Historical Atmosphere of Postwar Period" in Chapter Three, should be emphasized.

More Critical-Popular/Less Critical conflict which is introduced in "Popular Culture and Pop" part of Chapter Two, changes into communicativeness in Postwar Period. Although

the new communicational technology increased the concrete applications in the Popular tendencies of Postwar Period, a non-dialectic criticism becomes visible in the form of activation of the evaluation based on results on an abstract style. This mentioned preference influences today's Postmodernist approach. Although Postmodernist tendency uses technology structurally in the buildings, it tries to have a conventional outlook appearance, has nothing to do with concrete technology even on a communicational basis, on the contrary assumes a rigid attitude towards that technology for it perceives it as a reflection of the cliché Modern. However, on an abstract basis the positivist thought maintains its existence in Postmodrenist discourse as a reaction to mental criticism.

Eventhough Postmodern applications seem not to adopt the technology in a concrete sense, contradictory to this, they consider the characteristics of being formal, descriptive and entertaining of the communicational facilities developed in Postwar Period in order to give an emphasis. But this consideration seems to be effective in today's non-historicist Popular tendencies rather than Postmodernist path, in the context of concrete appearance. Finally, all these mentioned grift application can be said to be a typical sign of today's chaotic/plural Atmosphere in which the boundaries among the concepts are flexible. It can be said that the Relatively Democratical attitude as a reaction to Modernism which was distant from the public and as the most important positivity of the Popular Architectural Atmosphere of Postwar Period, goes on in today's historicist Postmodernism by introducing the familiar to the society and providing the freedom of choice. But this democratical attitude has lately been distorted with some works.

As in the light of the information discussed in the thesis, today's Popular, Postmodernist tendencies have mostly adopted Western especially American Centered Western, eclectic or revivalist formative but symbolic, open to merchantism, entertainment, non-critical, Relatively Democratical approach on a discourse basis, and the technology from Postwar Period when communicativeness developed into some extent.

In this context, the second assumption will be introduced. The second assumption in the "Introduction" concentrates on the following issues:

2) Popular Cultural Atmosphere of the selected Period, in other words of Postwar Period presents lots of effective data.

Actually Popular Culture of Postwar Medium presents effective data both in the context of general Cultural phenomena and in the specific Architectural sense. The evaluations of thesis on the basis of Architectural Samples have been placed on theoretical base consisting of these data considered to be important. As presented in the "historical development" perspective that was introduced in the second part subheaded "Popular Culture and Pop" of Chapter Two, titled "Historical/Theoretical Profile", Popular Culture which appeals to the taste of the majority seems to have extisted with its opponents that have been adopted by mostly the minority and hardly perceived as cultural tendencies. In historical context, the opposition generally defined as Less Critical-Popular/More Critical-Upper Culture by many methodologists like Marxists starts being changing with Industrialization and the more critical wing starts being called Modern. It is observable that this situation continues until the Postwar Period taken as a main phenomenon.

As stated in the analysis of the first assumption in the Postwar Period between 1950 and 75, the Popular wing of the dialectic opposition can be said to have added more commercial, materialistic, easy-to consume communication based phenomena of qaining more Popular (massive) profile with the help of communication devices to the American Centered, Formative, Externel, Descriptive approach which emphasizes the out look specific to the period with the values conveyed into the Period. Especially the American impact, the consumption motiveted by this impact, Popularization and the software technological change seem to be the Popular Culture phenomena because of some contents supporting mainly the historicist and Popular concept that became influential in the Postwar Period. These phonemena, as stated in the first part of "Criteria Part" of Chapter Three, were concreted on being Communicational and being Massive in the context of main definers in the Popular Culture Atmosphere of Popular Culture Criteria of Postwar Period. So, it can be said that the data specific to "Popular Cultural Atmosphere of Postwar Period" presents in the general context of Cultural phenomena are concreted phenemena as given above.

The same phenomena seem to be determinant in terms of Architecture in connection with Popular Culture setting of Postwar Period. In most works of the Period with Popular examined, in the thesis, American influence, characteristic, concepts of consumption, sale, communicativeness and developing massiveness have been found. The acceptance of the

concept of consumption especially with on American influence as a "Cultural" entity in the Architectural concept beginning from IG, the definition of consumption in connection with entertainment with 3-D space in Disney theme parks established in 1950's, the concept of consumption gaining importance as one of the Popular needs of the ordinary city-dweller in may Postmodernist Architects works like those of Venturi, Stern, Gehry and Hollein become visible in the same context. Electronical Architecture, covered space and city projects with communicative facilities as the models based on the software technology to react the cliche aspects of the Modern, can be seen as clues or reflections of the Popular Culture communicative approach specific to the Postwar Period emphasized above.

In addition, the target of "appelling to the majority" developed quantatively at least in discourse as a reaction to Modern that is snob in every example has some parellelism with the property of being Massive of the Popular Culture. At this point, it should be stated that more detailed evaluation for Architecture works will be done in the analysis of related assumptions.

As a result, because of the given Examples, in both Cultural and Architectural context, "Popular Cultural Atmosphere of Postwar Period" is thought to reflect effective data for the Period and today for the continuity of the concepts as stated in the analysis of the first assumption.

Keeping this in mind, at the point of introducing Popular Cultural Atmosphere, it can be seen to be stated in the third assumption. The third assumption says that:
3) These data consist of several components, coming from both the concept of Popular Culture that includes general historical phenomena and its type that is formed by the conditions of the selected Period.

Based on the research findings presented under the subheading "History of Popular Culture-As a Concept" in the second section "Popular Culture and Pop" of Chapter Two, it can be said that, as stated in the analysis of the second assumption, Popular Culture with its meaning to appeal to the majority, has co-existed with its opposite more critical approach. This binary opposition, conflict was first observed in the opposities of Aristotle/Platon in Antique Greek. Aristotle's more result-oriented subjective attitute can be seen as the first

traces of the Popular whereas Platon's more objective progress oriented approach as those of the more critical. In the Midde-Age however, developed religious beliefs turn into dogmatism to kill the criticism although it seems to support objective spirituality at first. This change that is the subjective approach from Aristotle and following Atmosphere created by Christian dogmatism mostly seem to affect the Popular wing of the opposition to make it non-critical. These affects were concreted as being Instrumental Intellectual, Non-critical and Motivating Criteria in the first part of Chapter Three. Furthermore, it can be said that the Folc Culture created by Feodalism experienced in the Middle Age added new values to Popular Culture and changed it to be figurative for its applications reflecting the daily life, and to consider the ordinary people for it covering large masses. All these changes have been dealt with in the context of Criteria with the headings being Formative, Descriptive, and Relatively Democratical which define the Popular Culture.

With Industrialization after the weakened Feodalism, Popular Culture starts experiences inevitable changes. Actually after Industrialization taken as a turning point in the thesis, as explained in "History of Popular Culture-As a Concept", in the oposition historicist Popular/Less Critical-More Critical/Upper Culture, with dhe development of Modernism concept based on the Enlightenment, the Upper Culture starts to be called Modern Culture. In addition, in the Popular/Modern Culture conflict, the situation of the Popular changes. Popular gains a new urban profile parallel to Industrialization by deviating from the Folc Culture. The new urban middle class created by the Industrialization becomes the customer and the consumer of the Popular Culture. New urbanism, is stated as being Urban in Popular Culture Criteria. The technology centered life-style with the Industrialization, starts being influential to target the means especially on the mental level. In this way, the Popular Culture with its formative, descriptive and instrumental intellectual characteristics seems to depart from the dialectic by being influenced by the pragmatic logic of the Positivism. These were concreted on being Positivist and Pragmatist on the basis of main Criteria. In addition, many characteristics dating back to the Pre-Industrialization Period are strengthened After the Industrialization and the new economic order influences the Popular Culture based on production/profit phenomenon to make it more sale-centered by motivating its target of appealing to the majority. The phonemena of being Consumptional and being Massive specific to Popular Culture appear After the Industrialization, but these concepts become well-developed in the middle of 20th Century.

As stated in the analysis of the first and second assumptions, in the Postwar Period dealt with in the thesis, with America's leading role in the existing Western activity, commercialism becomes more important. With its third revolution, technology rises to the electronic dimension, which makes the means of communication available. All these developments transform the Popular Culture that has conveyed the mentiened concepts to Postwar Period into more commercial, rather communicative and massive to support the target of appealing to the majority. These transformations provide the Popular Culture with its latest condition specific to Postwar Period and are stated as being Consumptional, Communicational and Massive in Popular Culture Criteria as explained above. Finally almost all the Popular Culture data specific to Postwar Period, in a long historical procedure, can be said to have been influenced by many developments before the Postwar Period and naturally by the Industrialization, even by the concepts that appeared in its own Period.

In this context, a further stage in the phenomenon of Popular Culture is introduced with the fourth assumption in "Introduction". What is mentioned in the fourth assumption is as follows:

4) These data and presented results specific to the Popular Cultural Atmosphere of Postwar Period affect and even determined Popular Artistic and Popular Architectural Medium of the Period.

During the study, important information indicating that Popular Culture of Postwar Period affected Popular Artistic and Architectural Medium has been obtained. This interaction is considered to be natural by the author of this thesis taking the concepts of historical conditions-popular culture-popular art-popular architecture as the links of the chain. The main characteristics of the Popular Culture specific to Postwar Period situated in the center of the mentioned interaction are the data some of which were presented in the analysis of the second assumption. These data, in the light of all information obtained are introduced in the "Criteria Part" of Chapter Three as main evaluation Criteria for being American Centered Western, Urban, Post-Industrialization, Non-Contextual, Instrumental Intellectual, Formative, Descriptive, Non-Critical, Pragmatist, Positivist, Motivating,

Consumptional, Entertaining, Communicative, Relatively Democratical, Communicational and Massive.

The Popular Culture of Postwar Period defined by all these mentioned characteristics seem to be effective on the general Artistic Medium of the Period. This is demonstrated by the activation of the historicist Popular/Modern opposition as Figurative/Abstract opposition. The descriptive attitude specific to figurative Art is in an interaction with the formative, descriptive characteristic that Popular Culture has conveyed to the 20th century, and so is the approach of abstraction which tends to a critical introspection with the structure of Modern Culture inclined to mentalism. In the first half of the Century, the Popular/Figurative Art which first showed up with Expressionism, Cubism and Suprematism and which gave its first clues with abstract and especially with Dadaism and Surrealism, presents an interesting profile in the Postwar Period. As a result of the Pop tendencies described as the extreme reflection of Popular, appearing in the form of Pop-Art it is observed that Figurative/Popular Art has gained great importance. Simultaneously, with the support of mentioned communicativeness, consumership, this has got great parallelism with the activation of Popular Culture especially in the Postwar Period.

Again in the same Period, increasing problems of Modern creates a commnon fate of activation of Popular Culture in Cultural sense and of Pop attitudes in Art so of the Pop-Art. In this sense, many tendencies of considering the city dwellers, emphasizing the daily objects, describing the daily with collaging style, adopting the sale as the main concept, turning the supermarket Culture into an Art have great similarities with the Criteria of being Relatively Democratical, Non-Contextual Intellectual, Formative, Descriptive, Consumptional, Entertaining and Massive which define the Popular Culture. The fact that not only the Artists but also the Sicentists of Culture are among the theorists of the Pop-Art seems to be the evidence for the mentioned similarity. On the other land, it should be stated that Modern (abstractive) tendency maintained its existence along with Popular in the Postwar Period as in the Cultural context. Finally, it is observable that Popular Artistic Atmosphere of Postwar Period is in a strong interaction with Popular Culture of the Period.

The same fact is valid for Popular Architectural of Postwar Period. At this point, in the context of main interest area of the author, the Architecture, it should be stated that analysis

of the subject will be examined in the analysis of the fifth and sixth assumptions. But, it can be sait that Popular/Modern conflict has activated in Architecture starting from the begining of the Century and that Modern, in the first half of the Century, in parallel with the activity of the abstract has gained importance. Modern Architecture with its active formations like Art-Nouveau, De Stijl, Futurism, Purism and Expressionism and with pioneers like Corbusier, Mies, Gropius starts being blocked in Postwar Period.

The rise of the Popular, a reaction to Modern which started to more away from its critical characteristic and public sensitivity, has some similarities with the activating Popular Culture in the Period. This means observing te common reactions towards worn-out Modernism in the Postwar Period Architecture in addition to Popular Culture and Art. Finally it is seen that Popular Architecture of Postwar Period is in close interaction with the Popular Culture of the process.

Actually, the fifth and sixth assumptions presented in Introduction Chapter focus on "Architectural Samples selected specific to Postwar Period" which constitutes the main part of the study. These assumptions state the followings:

5) Popular Architectural Examples of Postwar Period which are affected by Popular Cultural and Artistic Phenomena of the Period present lots of effective information about Architectural Medium, reflecting Popular themes, and

6) Cross-examining of the Architectural Examples on the base of Popular Culture Criteria and on the context of relations between Popular Culture and Architecture of Postwar Period is an effective phenomenon to be able to comprehend the concepts of Popular, Pop and Architecture better.

With the analyses of these assumptions focusing on the Architectural works dealt with, it will be possible to generally analyze the main part of the thesis in "Conclusion". By putting forward the results related to the main part, a major part of this Chapter will be achieved. In this content, it is necessary to give the general summary of the analyses based on the selected Architectural works and their Popular Culture Criteria. But before the summary, the application forms of Popular Culture Criteria used for evaluation should be reminded once more. As mentioned in "Criteria Part" of Chapter Three, selected Popular Culture Criteria are used especially on the basis of the prevailed ones, in each example. That means

three of seventeen basic Criteria, being American Centered Western, Urban and Post-Industrialization are all common in all Examples. Among the others, the ones that can deviously be observed are examined in detail and the ones that can be observed less are only handled briefly. Extended explanations of the Criteria that are not existent much in the Examples are not done. In this context, five fundamental Architectural Parts and seventeen Architectural Examples and, as mentioned above, the general summary of the evaluations related to these Architectural Examples will be presented. Also it should be told that with this summary, for each Example it will be planned to present total repetitions of Criterial evaluations first and some general deductions, gained from the repetitions. In this way it will be possible to be able to gain the parts of total evaluation. So now the general summary will be given:

1) IG: Although IG that is handled as the first Example in thesis for it comes from 50's is originated from England, it reflects the Criteria of being American Centered Western, Urban and Post- Industrialization completely with its general approach. It can be observed that IG reflects the Criteria of being Non-Contextual Intellectual with its basic collage uses; being Instrumental Intellectual with its tendency of affirming daily life; being Formative, Descriptive with its consideration of objects of daily life; being Consumptional with priority it gives to consumption culture, as a result of relations with Pop-Art; being Communicative, Relatively Democratical with its respect to the concept of "communication" which is neglected by cliché aspects of Modernism; being Communicational with its cosmopolitan structure which is constituted by the participants from T.V. or advertising business world and being Massive with its claim of appealing to the great masses, in an intensive way. Also, because of the effort to strengthen the relations between society and Architecture the Criteria of being Non-Critical; because of some experimental works being Motivating; because of more serious activities, compared to some other Examples being Entertaining and because of turning instruments which are specific to daily life to the Group's aim of being Pragmatist, Positivist seem as the Criteria that are included by IG only to a limited extent.

In this content, it can be said that IG prevails with its cosmopolitan structure which has an effective interaction with Pop-Art and which is constituted by several Artists or Creators from different areas. Besides, as understood from its reflecting the Criteria of being Non-

Critical, Motivating and Entertaining only to a limited extent, the Group's effective reactions to cliché form of Modernism show its most positive, whereas its tolerance which is presented to the concept of consumption with the influence of Pop-Artists and which motivates later examples in this way, shows its least positive quality.

2) Smithsons: Eventhough the couple of Smithsons who come from the tradition IG are English like IG, their works reflect the Criteria of being American Centered Western, Urban and Post-Industrialization exactly with their typical Western centered approach. Couple's works include the Criteria of being Non-Contextual Intellectual, Instrumental Intellectual because of their usages, collaging natural, folcloric or ready-made objects and again their structures, affirming Popular Urban Culture; being Formative because of their formal tendency towards context of the physical environment and being Relatively Democratical because of their respect to 'parallelism of life and art'. These works reflect the Criteria of being Non-Critical, Motivating with the investigating approach based on effective usages of Popular Urban Places; being Consumptional with the serious format, not giving priority to commercial concepts; being Communicative with typical Puric style in Architectural Examples despite effort of stregnthening the connections between masses and Architecture; being Communicational with their solutions based on active usage of natural environment despite utilizing the technologies and being Massive with close relations with masses, only in specific content.

In this context, it can be told that Smithsons who are not discussed sufficiently in Modern Architecture History prevail with their connective works. Especially it can be observed that investigating tendency and their more Puric uses in Architectural Scale, which can be perceived from the reflection of the Criteria of being Non-Critical, Motivating and Consumptional only in a specific content, are gained from Modern, also their sensitive designs, consisting of active Popular environment uses which are proved by the fact of reflection of the Criterion of being Relatively Democratical exactly, are obtained from the Popular concept. In other words, Couple's activities present a view, extending from Modern to Popular or connecting some compromising characters of both Modern and Popular.

3) Disneyland: Disneyland theme parks that extend from 50's to the present convey the Criteria of being American Centered Western, Urban and Post-Industrialization definitely

with their approach, marketing American life style in any way. Disney Parks reflect the Criteria of being Non-Contextual Intellectual in favor of their fantastic Popular activity fields; being Instrumental Intellectual in favor of the structure, by turning activity of mind to an instrument in terms of entertainment; being Formative, Descriptive in favor of all their expressionist, symbolic, fantastic pavilions; being Non-Critical, Motivating in favor of the tendency of affirming daily life and of even making it more amusing; on this context being Consumptional, Entertaining in favor of easy consumption and entertainment by presenting with several icons or games; being Communicative in favor of their character by constituting direct relations with mediation of same icons, games; being Communicational in favor of utilizing mediatic oppurtunities of the technologies in creating new space shows and being Massive in favor of the approach by aiming the fact of being massive in world wide scale with their representative offices that is to say aiming to make American Centered Entertainment Culture massive, in an extensive way.

In this extent, since Disney Parks include almost all the selected Criteria of Popular Culture, they seem as one of the most prevailed representatives of the Popular Architectural Medium of Postwar Period. Especially, it can be said that Parks try to make American Pop Culture wide spread in the world with their tendency, isolating critical mentality as can be perceived from the reflection the Criterion of being Non-Critical exactly; that the concepts of American Centered entertainment, consumption, massiveness are made preeminent in parks whose main function is amusement but which do not avoid motivating this function effectively and that all these concepts are activated in time with functional buildings such as hotels, restaurants, night clubs except three dimensional exhibition areas.

Some Popular Reflections of Technological and Communicational Phenomena of the Period

4) Buckminster Fuller: Fuller who is handled with his prevailed works in 50's in the context of Popular Technological Tendencies in Postwar Period seem to reflect the Criteria of being American Centered Western, Urban and Post-Indusrialization. Fuller's works consist of the Criteria of being Non-Contextual Intellectual for, like all other technological models based on Popular, they try to be contextual extremely with their too restricted approach; being Instrumental Intellectual because of the tendency which give priority to

mind yet use it as an instrument on the basis of physical solutions, ignoring social demands; being Formative because of dialectic, lost on opposite way when mind is made concrete with physical solutions; being Pragmatist, Positivist because of the uses which aim at physical structures and being Communicational because of software technological models, in a high level. The Criteria of Being Non-Critical with the sensitivity to physical urban problems, thought to be neglected by cliché and hardware Modernism, despite physical solutions; being Motivating with the effort, suggesting to changing city structure and being Relatively Democratical with the determining designs despite its sensitive approach to urban problems are the Criteria which Fuller works transmit to a limited extent.

On this content, Fuller prevails in the contex of leading the other technology based Popular tendencies. The approach of thinking hardware technological usages as the reason for depressions in Modernism and so tendecy to software uses can be observed in Fuller's works too. Also it can be added that Fuller reflects this tendency of giving priority to physical solutions and in this sense may be ignoring social realities much more than other examples as understood from consisting of the Criteria of being Non-Contextual Intellectual, Instrumental Intellectual, Pragmatist, Positivist in a high level. But his works have an idealism of being sensitive to solve the problems, created by cliché Modernism as observed from transmitting the Criteria of being Non-Critical in a limited way. In this context, it can be seen that the most positive quality of Fuller's models, is this critical experimentalism ,and his least positive quality is non-contextuality on opposite way, determination, caused by experimentalism.

5) Banham: The works created by Banham who is a talented designer show typical Criteria of being American Centered Western, Urban and Post-Industrialization completely. Banham's projects reflect the Criteria of being Non-Contextual Intellectual, Instrumental Intellectual with both their collages, coming from IG times and being specific to daily life and their approach, being sometimes too determining; being Formative since this approach is often limited to a formalism, presenting software, portable solutions; being Pragmatist, Positivist with aiming these software systems in architectural spaces; being Consumptional with using software systems generally to gain a more comfortable, consumptional home life; being Relatively Democratical with their sensitivity to the problems like other Popular Technological Models and especially with their effort which is spent so that ordinary people

can get a more effective role in Architecture in the help of communicationality and being Communicational, in an extensive way. Besides, these works transmit the Criteria of being Non-Critical, Motivating because of their investigating approach; being Entertaining because of utilizing Pop elements supported by their relations with Pop-Art and being Massive because of their structure which seems to be close to Pop as a concept unlike the other models, only in a limited level.

As a result, it can be claimed that in terms of technological examples, reflecting Popular themes Banham is one of the architects who give the most consumptional, amusing in other words Pop products. This can be perceived from his reflecting the Criteria of being Consumptional and Entertaining only at a limited level. On the other hand, as understood from his transmitting the Criteria of being Relatively Democratical in an extensive way and being Non-Critical in a limited level, like all technological examples, Banham seems to prevail with his more critical tendency, aiming to satisfy demands of ordinary people with the help of software flexibility which is neglected by cliché aspects of Modernism.

6) Dallagret: The works, given by Dallegret, who is chosen as a representative for Industrial Design in Technological Approach, include the Criteria of being American Centered Western, Urban and Post-Industrialization definitely. These works reflect the Criteria of being Non-Contextual Intellectual, Instrumental Intellectual in favor of non-contextuality, constituted with the references to human body and different objects; being Formative in favor of their structure, based on forms completely; being Pragmatist, Positivist in favor of the tendency of aiming technological forms; being Consumptional in favor of the attraction pleassure with creating an effective comprehension -even if this attraction is technology based- and being Communicational in favor of biotechnological designs in a high content. Also, in a limited way, Dallegret designs consist of the Criteria of being Descriptive by using direct references; being Entertaining with their view by being close to consumption; being Communicative with the rapid and efficient interest, created by direct references and being Non-Critical with some experimental efforts, transmitted on technological base inspite of their little scales that are usually dominant in his works.

Finally, it can be seen that Dallegret and Industrial Designers, represented by himself carry more utopic and critical characters like all other Popular Reflections of Technological

Phenomena in general as percepted from including the Criterion of being Non-Critical only to a limited extent. On the other hand, it can be said that Dallegret's designs have also a more entertaining and commercial profile as observed from reflecting the Criteria of being Entertaining, Consumptional in a specific content. However, it should be added that especially he is concentrated on Interior and Industrial Design despite his activity in different areas.

7) Soleri: As technological utopias, Soleril models, handled as representative for another effective Technological Reflection, morphological, biomorphological approach of the selected Period, include the Criteria of being American Centered Western, Urban and Post-Industrialization exactly. Soleril models transmit the Criteria of being Non- Contextual Intellectual with detailed and determining planning style by including non-contextuality in opposite way despite their sensitivity to all problems caused by cliché aspects of Modernism; being Instrumental Intellectual since they turn mental activitiy to an instrument in time so that organic, morphological Mega-Structures can be constituted easily; being Formative since in time they respect formal solutions of Mega-Structures much more than social demands; being Pragmatist and Positivist since aim-rational approach is adopted again like the other Technological Examples; being Relatively Democratical in spite of all their detailed and determining models since they have a sensitivity of satisfying the negligences, especially based on Urban and created by hardware Modernism with a natural based tendency and being Communicational since great, organic structural uses which are usually non-communicational but despite this are based on high technologies are dominant, in an extensive way. In addition, these mentioned Soleril works reflect the Criteria of being Non-Critical and Motivating with their sensitive and proggressive approach, only in a specific level.

In this content, it can be claimed that like Banham or Fuller, the most positive quality of Soleri in the context of Popular Reflections of Technological and Communicational Phenomena is the fact of adopting a relatively more democratical and more social approach which are aimed by almost all Popular Architectural Examples -at least in discourse-, in a period when cliché Modernism looses its contact with the society. However, on this extent Soleri seems to have a much more effective and positive profile than the other Popular examples which along with the technological models are searched in this thesis, in terms of

combining the concepts of social sensitivity and criticism or idealism. On the other hand, at the same time Soleri reflects insistent and determining tendency with his pleassure and planning of keeping everybody alive in Mega-Towers even if all these towers have organic base. Moreover, as his projects are on Urban Scale, determining and insistent approach is more clear and active.

8) Archigram: Archigram, which is given as the last Example for Technological base and which is one of the most prevailed phenomena in Postwar Period, consists of the Criteria of being American Centered Western, Urban and Post-Industrialization with its Western, electronic communicational approach too. Archigram products and exhibitions transmit the Criteria of being Non-Contextual Intellectual because of both their extremely objectivist and contextual tendency observed in all Technological Examples and their collaging usages, connecting different ideas or elements -which are about Popular Urban Culture and collected from any fields- on software base; being Instrumental Intellectual, Formative because of aiming controlable and flexible solutions in time; being Pragmatist, Positivist because of giving priority to mobile structures or structural expendability; being Relatively Democratical because of using all these structural software solutions to increase the freedom of ordinary people's selection and control which is thought to be neglected by Modernism and being Communicational because of the approach based on structural systems and electronical solutions, in an effective way. The group of Archigram's works reflect the Criteria of being Non-Critical, Motivating with their sensitive approach to demands of ordinary people and to Urban Problems like the other Technological Examples despite their detailed models and being Consumptional with their strong relations with Pop-Art and some elements that are some electronic consumptional properties, borrowed from Pop-Art, in a limited content.

In this context, it should be said that, like Banham, Archigram considers Popular, Pop themes more, compared to the other names who are handled on Technological base but that, like Soleri, it uses these themes on software base and in Urban Scale more than Building Scale. At this point, it can be claimed that as understood from its reflecting the Criteria of being Non-Critical, Motivating completely and being Relatively Democratical in a limited content, the most positive characteristic of Archigram's works or exhibitions is its tendency of being specific to Popular and approaching to strengthen the interaction between

society and architecture -at least in claim- and is capability of connecting this tendency with some critical, utopic concepts at least in the begining, like the other Technological Models. Also it can be observed that as perceived from its reflecting the Criteria of being Non-Contextual Intellectual, Instrumental Intellectual exactly the least positive characteristic of the works is their approach which determines even all details and in time shows an insistent profile that is to say a view, bringing down all the possibilities only to one in contradicton, again like the other models. In addition, it can be told that the Criterion of being Massive is not active in Archigram and in other Technological Examples because although these Samples have Popular themes based on strengthening interaction between society and Architecture, they are accepted by a certain group of people with their utopic models.

First Prevailed and Dominated Examples From Today's Postmodernist Architects

9) Venturi: The first name, selected as representative for the first works of some Postmodernist architects who reflect Popular themes in Postwar Period, is Venturi. At the same time the works, given by Venturi, who is one of the most effective Examples in Popular context include the Criteria of being Amreican Centered Western, Urban and Post-Industrialization completely with their tendency, based on American Popular City Culture. Venturi's projects reflect the Criteria of being Non-Contextual Intellectual by using phenomena and objects special to Popular Urban Culture which cliché aspects of Modernism starts to loose its contact with, in an eclectic way with the influence of Pop-Art; being Instrumental Intellectual by adopting an approach that aims to affirm daily life certainly; being Formative, Descriptive by having a structure that tends to deny criticism again, tends to symbolic, explicit, iconographic, illusionic, metaphoric, formal uses and to the fact of re-producing daily life with all these usages with different objects or collages instead of constituting new critical spaces; being Motivating, like all other Popular examples, by presenting an approach that critisizes in time basic dialectic critical philosophy of Modernism, objected for only its depressed qualities by Venturi at the beginning and an approach that suggests compromising and comforting to the existing atmosphere; being Consumptional, Entertaining by respecting consumption culture and giving priority to easy-consumable elements or signs that consist of amusement and different games; being Communicative, aiming direct perception to attract and to constitute an effective interaction with people with the help of symbols and being Relatively Democratical, Massive, showing

a profile that makes ordinary city habitants, ordinary demands of them, thought to be neglected, the main argument and that aims closeness between masses and architecture at least on quantitive base, in an extensive way. Besides, Venturi's works present the Criteria of Non-Critical with their efficient expression style by respecting at least quantitive freedom of ordinary people despite their all commercial, formative uses; being Communicational with their tendency, sometimes utilizing mediatic properties and being Pragmatist as they use several elements for the aim of massive communication, in a limited extent.

As a result, it can be said that Venturi works include the highest number of Popular Culture Criteria after Disneyland in all Examples, handled on the context of thesis and in this sense also they are designs reflecting Popular Architectural Atmosphere of the Postwar Period in most descriptive way by connecting this Atmosphere with today's Postmodernism in most effective level and supported by their interaction Period and given by Venturi who is a name, extending from 50's to 90's, reflect typical non-critical Popular qualities as understood from the transmitting the Criteria of being Formative, Descripitive, Consumptional, Entertaining in an extensive way and on the other hand that they have a strong discourse in terms of strengthening the weak relations between masses and Architecture that is to say they have the most effective positiveness of Popular tendency as observed in the consisting of the Criteria of being Relatively Democratical, Communicative completely. Also Venturi, as a typical and dominant Example, seems to be an effective source of reference for the other architects who give Popular based products of his Period.

10) Stern: Also the style, improved by Stern who presents effective products like Venturi, includes typical Criteria of being American Centered Western, Urban and Post-Industrialization exactly. Works of Stern, especially in the context of his Disney projects and commercial buildings except his residence designs, transmit the Criteria of being Non-Contextual Intellectual since they use Popular iconographic even fantastic collages in an extensive way; being Instrumental Intellectual since they don't consider critical mind; being Formative, Descriptive since again especially in Disney buildings explicit, formal, illusionic, fantastic tale figures are utilized; being Non-Critical since they aim to re-produce daily life like Venturi's designs rather than change and progress it; being Consumptional, Entertaining, Communicative since they have commercial, easy-consumptional, colorful uses and some descriptions of fantastic tale heroes in Disney Parks and being Massive since

again the products, presented in Disney Parks which are made wide spread in world scale have the aim of being Massive, at a high level. In addition, Stern's buildings reflect the Criteria of being Relatively Democratical because of their consumption and amusement based approach, prevailing in Disney works; being Motivating since his discourse is not as active as Venturi's expressions, for example, in spite of extensive Popular qualities adopted in the buildings except residences; being Pragmatist because of aiming sometimes formalism or explicit approach to provide the interest, pleased, in only a specific way. At this point it should be reminded that as mentioned in "Criteria Part" the Criterion of being Motivating is perceived and described as the fact of both increasing the harmony with the existent phenomena and the potential of imposing its ideas on people with a strong discourse. For this reason, the Criterion of being Motivating is fixed in Venturi completely because of the efficient discourse and is fixed in Stern only in a limited level for there isn't so effective theory in his works despite their compromising characters. Also, on the contrary, it can be said that the Criterion of being Non-Critical is observed in Stern exactly for again compromising, non-critical qualities prevail in favor of less effective discourse and is observed in Venturi only in a limited content for the same qualities are expressed on the base of being Massive with a more strong discourse.

As a result, it can be claimed that Stern is an effective representative for Popular Architectural Medium of the Period as his works reflect several Popular Culture Criteria at a close rate to Venturi's designs, and that he extends to today's Postmodernism with his most prevailed projects, Disney buildings. Especially it should be added that these Disney buildings, carrying Popular Pop themes of the Period between 1950-75 to Postmodernism of 80's, are called as late Pop products.

11) Farrell: The works, produced by Farrell, who is one of the representative names, handled on the context of "First Prevailed and Dominated Examples From Today's Postmodernist Architects" reflect the Criteria of being American Centered Western, Urban and Post- Industrialization completely. These works reflect the Criteria of being Non-Contextual Intellectual, with their early more Popular later more historical eclectic uses; being Instrumental Intellectual with their approach, giving early Postmodernist signals for starting to accept classicist forms as ideal and to use these forms without criticism in even 70's; being Formative, Descriptive with their formal tendency usually based on references which

are first eclectic and then revivalist, in spite of their inactive discourse; being Non-Critical with their profile following Popular tendency but constituting some zigzags from eclecticism to classicism in this tendency and being non-critical and being Communicative, Massive like Venturi or Stern, in an effective way. Besides, Farrell products consist of the Criteria of being Motivating because of their ineffective theory; being Relatively Democratical because of the approach which doesn't consider demands of ordinary city habitants more; being Pragmatist because of their Postmodern tendency, especially active recently and again being Consumptional because of this general Postmodern tendency, motivating easy consumption, only at a limited rate.

In this content, it can be told that as seen from their transmitting several Popular Culture Criteria, Farrell works include some typical Popular reflections, yet again as understood from their reflecting the Criteria of being Non-Critical exactly, being Relatively Democratical only in a limited way and that they don't, at least in discourse, respect the closeness between ordinary people and Architecture as much as Venturi, for example. On the other hand, it should be added that Farrell seems to have an active role in the context of presenting Popular themes with his style which directs from daily Popular to eclectic Postmodern and then to classicist Postmodern although he follows a changing path in this manner.

12) Moore: The buildings which are projected by Moore, handled as another representative example, reflect all the Criteria of being American Centered Western, Urban and Post-Industrialization with their approach, showing his local Californian style. These buildings seem to consist of the Criteria of being Non-Contextual in favor of their uses which don't belong to the context of Postwar Period -such as aedicula or bay window-; being Instrumental Intellectual in favor of handling the use of mind sometimes only in a level of separating the spaces to their layers despite the aim of gaining sensual places, including the usages, mentioned; being Formative, Descriptive in favor of usually aiming some formal usages such as aedicula, bay window, saddlebags and layers in spite of the sensitivity transmitted by the idea of sensual place; being Communicative in favor of the tendency of constituting some spaces or places, loved and addressing to senses and being Massive in favor of the same tendency of respecting the majority and the senses of ordinary people in a way. Moore works reflect the Criteria of being Non-Critical, Motivating because

of their approach sensitive to the relations between ordinary people and Architecture and especially which aims addressing to the senses of ordinary people; being Relatively Democratical, Consumptional, Entertaining because of the products approaching to an overloaded eclectic Postmodernism in time and being Pragmatist because of again the extreme historicist examples in 80's, in a specific level.

On this context, it is observed that Moore works, most of which are searched on the base of Postwar Period and only mentioned on the base of their connections with today and Postmodernism like in Stern or Farrel parts, present quite a sensitive approach especially in the selected Period, in other words in 60's and 70's, as perceived from their reflecting the Criteria of being Non-Critical, Motivating only in a specific level. Sensual sensitivity, anyway not prevailed much by the mental criticism of Modernism but neglected more with several depressed and meaningless examples in 50's, shows the most dominant positiveness of Moore style in Postwar Period. However, this sensitivity seems to be overshadowed in 80's with his extremely plural Postmodern style as it can be understood from its reflecting the Criterion of being Relatively Democratical only in a limited way.

13) Stirling: The works, belonging to Stirling who gives products since 50's and takes place in today's Postmodern phenomenon, definitely transmit the Criteria of being Aamerican Centered Western, Urban and Post-Industrialization with their English originated and Western format. These works reflect the Criteria of being Non-Contextual Intellectual with both their variability, observed in their profile which has some zigzags like Farrell's approach but which, in a more extereme way, presents Modern views in Postwar Period and eclectic historicist ones in 80's, and with their collaging tendency especially in his historicist products; being Instrumental Intellectual with not using mentality on critical base as usual; being Formative, Descriptive with their iconographic, symbolic usages, based on references and again created in 80's; being Non-Critical with their style, presenting some sharp changes in time; being Pragmatist with aiming the habit which approaches to achieve always Popular phenomena of the time and as the reason for the sharp changes and being Communicative, Massive with their formal solutions, providing an easy, direct communication -even if it is on archetypal base- in his eclectic buildings, in an extensive way. Besides, these Stirling projects include the Criteria of being Motivating since anyway they are not critical and they present a rather inactive discourse and of being

Consumptional, Entertaining since they have an eclectic approach becoming clear in time, in a restricted content.

Finally, it can be said that Stirling prevails especially with his variable style and that in fact this variability is in harmony with the attitude of Popular tendency, excluding some rules or some main principles in general and with the eternal flexible pluralist/chaotic atmosphere, which become wide spread in the name of Postmodernism by this Popular tendency. That is to say, it is thought that handling Stirling even with only this character presents some efficient proofs about the Popular tendencies. Especially it is observed that the fact of reflecting the Criteria of being Non-Contextual Intellectual, Instrumental Intellectual and Non-Critical completely is an indicator of his mentioned variability and giving some information about Popular tendency. On the other hand, the other Criteria show Popular approach of Stirling designs, extending daily Popular to eclectic Postmodern too. Yet here it should be reminded that eclectic Postmodern style of Stirling in 80's has a more simple, archetypal format than eclecticism of Moore, for example.

14) Rossi: The buildings, constituted by Rossi who is Italian and concentrates on Classic Greek and Roman civilizations certainly reflect the Criteria of being American Centered Western, Urban and Post-Industrialization. These buildings consist of the Criteria of being Non-Contextual Intellectual with their approach, considering historical continuation even in the Postwar Period adopting an eclecticism in this continuation even if this eclecticism is very simple; being Instrumental Intellectual with their tendency, isolating mental criticism, not using the mind in a critical and progressive way despite especially their sensitivity of urban memory; being Formative, Descritive with their uses, based on references in the context of historical continuation, their forms, associated with history and their solutions, based on repetition of these forms; being Communicative by expressing the continuation of historical urban memory in simple and archetypal forms whose associations are quite strong and which are perceived easily and being Massive with their style, respecting communication and supported this respect with their idea of "Analogic City" or the physical continuation in city, in an effective way. Also it is observed that Rossian works transmit the Criteria of being Non-Critical, Motivating because of the sensitivity of urban memory which improved in 60's, 70's in spite of having an early Postmodern profile in these years and is not met very often in today's Postmodern phenomenon and of their theoretical foundation,

including a specific idealism; being Relatively Democratical because of considering ordinary city habitants and city problems which are emphasized at least in discourse by almost all Popular examples, despite the structure of Designs, approaching to historical repetition; being Pragmatist because of giving priority to repetition of archetypal historical forms in time and being Entertaining because of their childish, metaphoric approach, becoming effective in the help of using historical forms on archetypal base from the view point of a child, in a specific extent.

In this context, it should be said that although Postmodernism as a main concept is kept out of the content of the thesis, early historical products of Rossi in Postwar Period are evaluated for, in the context of "First Prevailed and Dominated Examples From Today's Postmodernist Architects", they improve a much more strong discourse, having theoretical sensitivity compared to the overloaded tendencies of 80's and for they represent an original section with their historical centered approach always conveyed from 60's to 90's with its all qualities in terms of continuation of Popular tendencies. In this evaluation, it is seen that all Popular themes, signed by the Criteria of being Non-Contextual Intellectual, Instrumental Intellectual, Formative and Descriptive which are reflected completely, are stated on a simple historical eclecticism. In addition, it should be told that simple, archetypal uses, mentioned create a kind of metaphoric fiction but this amusing characteristic is not as showy and bright as in Venturi, for example, and on the contrary, this characteristic carries a kind of primitivism.

15) Bofill: Bofill works reflect the general Criteria of being American Centered Western, Urban and Post-Industrialization exactly. These works carry the Criteria of being Non-Contextual since they use references based on Catalan Architecture eventhough they don't consist of a very sharp eclecticism and like Rossi they state this un-sharp eclectic approach on a much more serious and sensitive foundation; being Instrumental Intellectual since they don't adopt a progressive mental practise much; being Formative since they have some formal usages observed especially in his eclectic, classicist buildings which given in 80's; being Descriptive since they present several usages with references to Spanish Regional Architecture or Spanish habits in designs of 60's, 70's and to typical classicist Postmodernist themes in projects of 80's; being Communicative since they want to constitute strong relations with the society on the context of ordinary urban life again especially in the Period

between 1960-80 and as a result of this being Massive, at a high level. Bofill buildings transmit the Criteria of being Non-Critical, Motivating with their sensitive and investigating approach despite their all Popular formative uses, aiming being Massive; being Relatively Democratical with their sensitive approach again, mentioned and observed especially in Postwar Period and being Pragmatist with the repetitions used in spite of emphasized sensitive tendency, only at a limited level.

Consequently, it is seen that in the Postwar Period, chosen as the main Period for thesis, Bofill products have a special sensitivity which anyway is observed as giving the rights of control to ordinary people in almost all Popular Examples and which is found in a specific level in Venturi and in a higher level in Rossi or Moore. It can be claimed that this mentioned sensitivity concentrates on the phenomenon of answering to Modern Spanish city life, to ordinary life with some solutions which include local values but definitely are new and contemporary, as understood from reflecting the Criteria of being Non-Critical, Motivating and Relatively Democratical in a limited level. However, it can be observed that his historical tendency in 80's which is exaggerated and looses Spanish contextuality seems to harm the mentioned sensitivity and critical approach like Moore.

16) Gehry: Gehry works reflect the Criteria of being American Centered Western, Urban and Post-Industrialization completely with their Popular even Pop themes. These works carry the Criteria of being Non-Contextual Intellectual in favor of their eclectic approach based on Popular iconography and their collaging uses; being Instrumental Intellectual in favor of not respecting scientific mentality; being Formative, Descriptive in favor of their tendency which becomes effective in 80's yet reflects the Popular format of Postwar Period on quantitive base and transmits symbolic, iconographic, metaphoric forms, with reference to different objects instead of critical, new space suggestions; being Non-Critical in favor of their style which neglects social problems and especially in time gives priority to suprising, attractive forms; being Consumptional, Entertaining, Communicative in favor of their iconographic solutions, aiming to suprise or being perceived easily and their three dimensional object descriptions and being Massive in favor of pleassure of constituting again direct and easy connections, in an extensive way. Furthermore, Gehry designs transmit the Criteria of being Pragmatist with their symbolism, aimed in time and being Relatively Democratical, in a restricted content.

On this extent, it can be said that Gehry gives Pop works in terms of iconography and he adapts the idea related to Pop-Art by putting daily objects, events into art. In this context, his ideas look like the Samples of Stern and Venturi. Because as comprehended from reflecting the Criteria of being Formative, Descriptive, Consumptional and Entertaining, he seems to be interested in formative, metaphoric, amusing, explicit and iconographic forms that are easy to consume rather than meaninigful efforts and serious sensitivity of the others. So it can be observed that Gehry who is active especially in 80's but is chosen because has some main tendencies special to Postwar Period, seems to reflect Popular, Pop spirit of 60's more than lots of other examples, handled in the thesis.

17) Hollein and Super-Sensualism: The works, constituted by Super-Sensualism which is special to Postwar Period and whose leader is Hollein, exactly transmit the Criteria of being American Centered Western, Urban and Post-Industrialization. These projects consist of the Criteria of being Non-Contextual Intellectual presenting an eclecticism especially that is not historicist in Postwar Period and that re-produces history or nature with some bright materials which can be observed in Hollein designs in 80's; being Instrumental Intellectual, without having an idea of criticism; being Formative, respecting most to use bright and attractive materials or surfaces which are perfect in details; being Descriptive, applying to direct references of objects and descriptions in a rising rate especially today; being Non-Critical, Motivating, in spite of all formal, attractive and image-centered uses, showing an approach which doesn't consider much the closeness between masses and architecture unlike the other Popular Samples of the Period handled in thesis and which addresses to a limited society; being Consumptional, anyway concentrating on especially shopping centers, shopping buildings and having a positive point of view for consumption; being Entertaining aiming to enjoy and being Communicative, including all these qualities, in an effective style. Besides, Super-Sensualism and Hollein works seem to reflect the Criteria of being Pragmatist with aiming shining, elevational solutions instead of criticism, based on spaces and being Positivist by giving priority to brillant, technological, industrial materials and solutions, in a specific content.

On this context, it can be told that Super-Sensualism which is an original phenomenon special to Postwar Period and whose leader is Hollein, reflect some typical sensual, expressionist, non-critical and un-mental Popular characters as understood from its

transmitting the several main Criteria, defining Popular such as being Non-Contextual Intellectual, Formative, Descriptive, Entertaining, Consumptional and Communicative. However the phenomenon of Super-Sensualism seems not to include a massiveness -at least on quantitive base- and a social sensitivity which constitute one of the main themes of Popular tendencies, objecting to the weak relations between Modernism and society, as perceived from not transmitting the Criteria of being Relatively Democratical and Massive and from reflecting the Criteria of being Non-Critical and Motivating in an effective style. In this sense, it is thought that Super-Sensualism and Hollein works, handled as the last example in the context of "First Prevailed and Dominated Examples From Today's Postmodernist Architects" and also as the last Example for all thesis in general, constitute an original Sample in terms of the Architectural phenomena, presenting Popular Reflections in Postwar Period.

Thus, in general sense, a total summary of the analyses based on the Popular Culture Criteria which constitues the main part of the thesis and the inferences drawn from this summary are presented in this way. After all these data, the profile created by the Examples should be concreted in the context of Architectural Medium and Popular Culture Relations of the Postwar Period. With such a concretion, the expression that "Architectural samples specific to Postwar Period present effective information about the Architectural tendencies of the Period that reflect Popular themes", in the fifth assumption will be responded and the fifth and the sixth assumptions that concentrate on the Architectural tendencies will be examined.

The first effective information obtained from the Examples analyzed in this context is that those tendencies create a profile that tends to Non-Contextual Intellectual After the American Centered Western Industrialization. As understood from the explanations about the Architectural works take as samples, they exactly reflect the tendencies of being American Centered Western, Urban, Post-Industrialization, Non-Contextual and Instrumental Intellectual specific to Popular Culture in Postwar Period. This is actually is a sign of the fact that Popular representing the less critical wing throughout the history, preferred to use the mind in subjective ways rather than use it in objective realition to find a harmony. In addition, such an approach exhibits a structure unified with the American influence which became visible in Postwar Period. The Urban and Post-Industrialization

characteristics in all Architectural works are related with not only the fact that Postwar Period chronologically precedes Industrialization but also the fact that the Popular Culture that has gained an urban profile After Industrialization conveys this change in the Postwar Period too. It can be said that, in most works, the massive characteristic specific to Popular Culture in Postwar Period appeared as a reaction to the form of Modern that was apart from the public at least at discourse level. Besides these, other tendencies that define the Popular Culture in the selected Period have been obtained in all of the Architectural works in different proportions.

IG, the first Example in this sense, comes up with the balance between the efforts to overcome the shortcomings of the Modern on a Popular basis and the Entertaining, Motivating and the Relatively Democratical, aiming at qualitative freedom of choice, of the Popular Culture. A similar balance can be observed in the works of the Smithsons having the sensitivity of urban space usage. Disney Parks, on the other hand, not only impaired the balance in the direction of being Formative, Descriptive, Non-Critical, Entertaining, Consumptional but also became one of the dense and comprehensive Examples of the Period's Popular Architectural tendencies by reflecting many Criteria and especially the sharpest ones away from being critical.

It can be said that the works analyzed in the content of Architectural Reflections which combine technological developments indicating a different tendency of the Postwar Period with Popular themes, changed the balance observed in the works of IG and the Smithsons in the direction of being Relatively Democratical and of including fewer characteristics of being Non-Crital Motivating because of the rather positive approach of social sensitivity. That is to say, these works convey fewer Popular Culture definers away from criticism like being Descriptive, Consumptional, Entertaining with sensitivity based on technology to the worn-out Modern. In addition, these works seem to completely reflect the Criteria of being Communicational, restricted in the Popular Culture, being Pragmatist observed on an abstract basis, the Positivist Criteria but to partially reflect Criterion of being Massive for its deterministic solutions against Relatively Democratical tendency. But in such a general profile, Fuller's too strict solutions causes a regression from the Criterion of Relatively Democratical; Banham's close relations with Pop-Art result in including Criteria of being Consumptional and Entertaining relatively more; Dallegret's works, with descriptions,

approaches the Criteria of being Descriptive and Communicative; and works of Soleri become more naturalistic. The most influential technological reflection, Archigram, seems to have all the small differences. Despite these differences, the general characteristics of the technological works defined above can be said to be reflected completely. Consequently, it can be stated that these works appeal to the less Popular that is the more searching side of the Popular Culture; in other words those works form the less comprehensive wing in terms of the Popular Architecture formation of the process because of including fewer number of Criteria and of definers in contrast to Disneyland. However, although the mentioned are not very comprehensive, they look quite useful for they reflect the Architectural Medium of Postwar Period with more serious tendencies.

The first Examples of the Postmodernist Architects considered in the last part of the study, as opposed to technological models, highly reflect several tendencies specific to Popular Culture. Especially the Criteria of being Formative, Descriptive, Communicative motivated by the conditions specific to Postwar Period are conveyed by the Samples examined in the last part. The phenomenon of being Massive which appeared in the Post-Industrialization Period, and which became strong in 20th Century and in Postwar Period examined because of developed communicative technology seems to be effectively transferred at both levels discourse and application other tendencies defining. Popular Cultural and naturally the Popular Architectural Atmosphore of Postwar Period vary in individiual works.

In this sense, Venturi becomes an important name representing Popularity densely and with the biggest number of definers after Disneyland by reflecting many Criteria of being Motivating, Consumptional, Entertaining, Communicative with his strong descourse open to consumption Culture. Stern follows him in a similar way. On the other hand, Moore and Bofill because of their strong attitude with social sensitivity towards exaggerated works of Postmodernsim especially upto the 1980s, convey the tendencies like being Consumptional and Entertaining in a limited way unlike Venturi and Stern. Rossi, on the other hand, with his more serious urban memory tendency, presents the properties of being Communicative, Relatively Democratical and Massive rather than Consumptional and Entertaining characteristics of Popular. Stirling and Farrel taken as Samples present Popular tendencies. Although he was not very influential in the Postwar Period, Gehry, who attracted attention

After the Period with his non-historicist Popular works specific to Postwar Period, is a name who conveyed the Criteria of being Formative, Decriptive, Consumptional, Entertaining, Communicative strikingly. Although these Architects vary in many ways, they seem to reflect the Non-Intellectual and more Popular Criteria specific to Popular Culture of Postwar Period and to transfer their inclinations to Postmodernism which is accepted to be the Popular explosion of 1980's in historical dimension. These transferred inclinetion are important for they show the less critical structure of a certain part of Popular Architectual tendencies of the Postwar Period. It should be stated that these Architects convey the properties of being Pragmatist, Positivist as opposed to technological works on a limited basis because they don't use the technology in a concrete way.

As a result, this table, in the context of the works examined, shows that Popular Architectural Medium of Postwar Period can be defined to be Urban, non-contextual, formative, descriptive, communicative with its many tendencies; commercial, consumptional, entertaining, non-critical, massive with a lot of tendencies and more critical, communicational, at a concrete level Pragmatist, Positivist with a few tendencies. It also can be defined as the combination of all these definitions. That is to say, with the information presented, it is believed that Architectural Medium of Postwar Period, reflecting Popular themes has been introduced in many ways.

It can be said that the information presented so far will be effective to understand the concepts of Popular, Pop and Architecture which will be handled in the next step, the sixth assumption. Without a need for repetition, it should be stated that the tendencies presented in the content of the inferences drawn from the Architectual works, almost all the information given in the context of Popular Culture, Art, Architecture in the analysis of the assumptions present evidence to better understand the concepts of Popular, Pop and Architecture or in other words that the proof of the sixth assumption is a complete thesis with its more or less informative characteristics. At this point, it should be added that all the mentioned and evaluated Architectural Examples will be presented with their cross-examinations on the base of Popular Culture Criteria in a concrete table. With this table it is hoped to gain a last list or view of the explanations which are specific to the each Popular Architectural Example, and are made so far in "Conclusion". In table, the Criteria, reflected by the Examples in an intensive way, will be expressed with red color, for the most

dominant meaning and the Criteria, transmitted only in a limited level, will be expressed with yellow color, for the less dominant meaning.

So, in the final assumption of the "Conclusion" Chapter is the seventh assumption which aims at linking Popular Architectural Medium of Postwar Period to today. The seventh and the last assumption states that;

7) Popular Architectural Examples of Postwar Period give some verbal positive and negative effects -in a dialectic way- to today's Plural Postmodern tendencies too.

The Popular Architectural tendencies, which are known to have conveyed characteristics from Postwar Period to the present in terms of historical continuity, seems to have reconciled characteristics of being non-contextual, non-critical, formative, descriptive, motivating entertaining, consumptional, communicative, relatively democratical and being massive in the West and the World with Postmodernism of 1980's. As expressed in the "First Prevailed and Dominated Examples From Today's Postmodernist Architects" part of Chapter Three, these tendencies from Postwar Period, within the framework of Postmodernism, are strengthed in the context of realizing the tendency of easy communication with the easily understand elements specific to Popular by using the well known historical and regional forms.

The present Populist Postmodernist tendencies, as shown by the works of Venturi, Stern, Farrel, Strling, Rossi, Bofill, Hollein or Gehry conveyed from Postwar Period to the present, seem to have taken over their negative tendencies of taking the building forms and the frontages as a game even in a regional format, of underestimating the real space behind the game, of neglecting intellectual side of Architecture with historicist forms, and of departing from the solution of social problems from the characteristics of being formative, descriptive, motivating, entertaining, consumptional conveyed from the Postwar Period. At the same time, it can be observed that these tendencies, against the attitude which minimizes the formative fictions to an eclectic or revivalist order, have developed a real freedom of choice defensed at least at the level of discourse, desires of the ordinary people, their main approaches which seem to be based on deviating from the worn-out principles and be more positive and sensitive, as the continuance of the tendencies of being relatively democratical, communicative, massive conveyed from the Postwar Period.

All these influences, positive or negative, which were conveyed from Popular Architectural Atmosphere of Postwar Period to the Postmodernism of 1980's, determine today's plural/chaotic Atmosphere. Apart from the Neo-Modern tendencies that continue the fundamental Modern paths, Postmodernism can be said to be one of the most influential phenomena. The postmodernism phenomenon excluded from the thesis content, with its fundamental tendency of motivating the toleration of almost everything as a formative basis, contributes to the plural Atmosphore specific to the present allowing that may things can be substituted for many other things and therefore called chaotic. For this reason, as stated in the "Introduction", it is observed that the information presented in the context of Popular Architectural Medium of Postwar Period or in the context of the thesis, illuminates today's plural Atmosphere the only thing that can be stated by the thesis author of the research in "Conclusion" about today's plural/chaotic Atmosphere which will be handled in a further study with the help of this illumination, is the necessity of continuing dialectic evaluation which has been stressed throughout the thesis. In doing so, it is believed that it will be possible to see the process and construction of Popular and Modern which have existed in contradiction through the history, to combine the processes specific to both sides, that is to say, to connect the criticism of the Modern with the sensitivity of Popular based on close communication. This fact mentioned here, points to a definition of Modern including Popular and "A New Modern" introduced by Habermas whose ideas were emphaized at the very beginning of the thesis. In fact, such a "New Modern" understanding is believed to be leading for both today and the future.

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