

KARADENİZ TEKNİK ÜNİVERSİTESİ
FEN BİLİMLERİ ENSTİTÜSÜ

MİMARLIK ANABİLİM DALI

REM KOOLHAAS ÜZERİNE MİMARLIK ANLATILARI (1977-2024) İÇİN BİR
DERİN OKUMA ÖNERİSİ: HESAPLAMALI METİN ANALİZİ MODELİ

DOKTORA TEZİ

Melis YAZICI

TEMMUZ 2025

TRABZON



KARADENİZ TEKNİK ÜNİVERSİTESİ
FEN BİLİMLERİ ENSTİTÜSÜ

MİMARLIK ANABİLİM DALI

**REM KOOLHAAS ÜZERİNE MİMARLIK ANLATILARI (1977-2024) İÇİN BİR
DERİN OKUMA ÖNERİSİ: HESAPLAMALI METİN ANALİZİ MODELİ**

Melis YAZICI

Karadeniz Teknik Üniversitesi Fen Bilimleri Enstitüsünde
"DOKTOR (MİMARLIK)"
Unvanı Verilmesi İçin Kabul Edilen Tezdir.

Tezin Enstitüye Verildiği Tarih : 01 / 07 / 2025

Tezin Savunma Tarihi : 21 / 07 / 2025

Tez Danışmanı : Prof. Dr. Serap DURMUŞ ÖZTÜRK

Trabzon 2025

ÖNSÖZ

“Rem Koolhaas Üzerine Mimarlık Anlatıları (1977-2024) İçin Bir Derin Okuma Önerisi: Hesaplamalı Metin Analizi Modeli” başlıklı bu tez çalışması Karadeniz Teknik Üniversitesi Fen Bilimleri Enstitüsü Mimarlık Anabilim Dalı Doktora Programı’nda hazırlanmıştır.

Yüksek Lisans programı ile başlayıp Doktora programı ile devam eden danışmanlık sürecinde; kendisinden çok şey öğrendiğim, bilgi birikimi, akademik vizyonu ve titiz yaklaşımıyla bana ilham olan, yalnızca bilimsel gelişimime değil, mesleki duruşumun şekillenmesine de önemli katkılar sunan, akademik hayata adım attığım bu yolda bana her zaman yol gösterici olan, her daim güven veren, her konuda beni desteleyen, çalışmamın başından sonuna kadar değerli katkılarını esirgemeyen ve güler yüzüyle motivasyonumu arttıran sayın hocam Prof. Dr. Serap DURMUŞ ÖZTÜRK’e teşekkürü borç bilirim. Kendisinin ilk lisansüstü öğrencisi olma onurunu taşımaktan ayrıca büyük bir mutluluk duymaktayım.

Tez İzleme Komitesi’nde yer alan, önerileri ve tecrübeleriyle tezime katkılar sunan, desteklerini esirgemeyen değerli hocalarım Prof. Dr. Nilgün KULOĞLU’na ve Prof. Dr. ŞENGÜL YALÇINKAYA’ya; tez jüri üyelerim Prof. Dr. Yüksel DEMİR’e ve Prof. Dr. Burak ASİLİSKENDER’e,

Bu süreçte her zaman yanımda olup benden maddi manevi her türlü desteğini hiçbir zaman esirgemeyen, öğrenim hayatımda boyunca benim için büyük fedakârlıklarda bulunan annem Hatice YOLCU ve babam Erkan YAZICI başta olmak üzere,

Hayatımın her evresinde beni telkinleriyle rahatlatan ve desteği ile bana her zaman güç veren anneannem Suna YOLCU’ya, teyzem Özlem Tuba BALTACIOĞLU’na, her zaman yanımda olduğunu hissettiğim ikizim Merve YEŞİL’e ve kardeşim Melike YAZICI’ya,

Son olarak da destekleri ile her zaman yanımda olduklarını hissettiren canım dostlarım, meslektaşlarım Oğuz KIRCI, Yeşim GÖRMÜŞ, Güray Yusuf BAŞ ve Refia GÜNGÖR GÜNAY’a teşekkür ederim.

Bu tez çalışmasının gelecekteki çalışmalara katkı sağlamasını temenni ederim.

Melis YAZICI

Trabzon 2025

TEZ ETİK BEYANNAMESİ

Doktora Tezi olarak sunduğum “Rem Koolhaas Üzerine Mimarlık Anlatıları (1977-2024) İçin Bir Derin Okuma Önerisi: Hesaplamalı Metin Analizi Modeli” başlıklı bu çalışmayı baştan sona kadar danışmanım Prof. Dr. Serap DURMUŞ ÖZTÜRK’ün sorumluluğunda tamamladığımı, verileri/örnekleri kendim topladığımı, deneyleri/analizleri ilgili laboratuvarlarda yaptığımı/yaptırdığımı, başka kaynaklardan aldığım bilgileri metinde ve kaynakçada eksiksiz olarak gösterdiğimi, çalışma sürecinde bilimsel araştırma ve etik kurallara uygun olarak davrandığımı ve aksinin ortaya çıkması durumunda her türlü yasal sonucu kabul ettiğimi beyan ederim. 21/07/2025

Melis YAZICI

İÇİNDEKİLER

	<u>Sayfa No</u>
ÖNSÖZ	III
TEZ ETİK BEYANNAMESİ.....	IV
İÇİNDEKİLER.....	V
ÖZET	VII
SUMMARY	VIII
ŞEKİLLER DİZİNİ	IX
TABLolar DİZİNİ.....	XI
1. GENEL BİLGİLER	1
1.1. Giriş.....	1
1.2. Amaç ve Kapsam.....	3
1.3. Araştırma Alanının Tanımlanması ve Kabuller	5
1.4. Araştırma Modeli ve Yöntem.....	10
1.5. Problemin Belirlenmesi	14
2. YAPILAN ÇALIŞMALAR 1	15
2.1. Mimarlıkta İlişkiler: Anlatıbilim, Anlatı ve Söylem	15
2.1.1. Anlatıbilim	17
2.1.2. Anlatı.....	18
2.1.3. Söylem	21
2.2. Mimarlık ve Anlatıbilim Arakesitinde Rem Koolhaas.....	23
3. YAPILAN ÇALIŞMALAR 2	52
3.1. Mimarlıkta Metin Okumaları ve Analizi.....	52
3.2. Derin Okuma ve Mimarlıkta Derin Okuma	54
3.2.1. İçerik Analizi ve Bilgisayar Destekli İçerik Analizi	57
3.2.2. Bibliyografik Analiz	60
3.2.3. Hesaplmalı Gömülü Kuram	62
3.2.4. Hesaplmalı Metin Analizi	66
4. BULGULAR VE TARTIŞMA	68
4.1. WoS Core Collection Veri Tabanında ‘Rem Koolhaas’ Anahtar Sözcüğü ve Öne Çıkan Temalar Üzerine Bibliyografik Analiz.....	68
4.1.1. Yayınların Yıllara, Kategorilere, Ülkelere, Dil ve Yayın Türüne göre Dağılımı	70

4.1.2.	Yazar Anahtar Sözcüklerin Eş Dizimlilik Ağı Analizi	73
4.1.3.	Yayınların Bibliyografik Bağlantı Analizi.....	75
4.1.4.	Kaynakların Bibliyografik Bağlantı Analizi	75
4.1.5.	Ülkelerin Bibliyografik Bağlantı Analizi.....	76
4.1.6.	Alıntı Yapılan Yazarların Ortak Atıf Analizi	77
4.2.	Rem Koolhaas Üzerine Mimarlık Anlatılarının İçerik Analizi	78
4.2.1.	Rem Koolhaas Üzerine Mimarlık Anlatılarının Corpusu	79
4.2.2.	Rem Koolhaas Üzerine Mimarlık Anlatıları Bağlamında Sözcük ve Eşdizimlilik İlişkisi	81
4.3.	Rem Koolhaas Üzerine Mimarlık Anlatılarının Kodlanması.....	92
4.4.	Rem Koolhaas Üzerine Mimarlık Anlatılarının Üzerinden Yorum Oluşturulması	94
4.4.1.	‘Form (Biçim)’ Sözcüğü Üzerinden Yorum Oluşturma	96
4.4.2.	‘Delirious (Çılgın)’ Sözcüğü Üzerinden Yorum Oluşturma.....	103
4.4.3.	‘Junkspace (Atık Mekân)’ Sözcüğü Üzerinden Yorum Oluşturma	109
4.4.4.	‘Generic (Jenerik)’ Sözcüğü Üzerinden Yorum Oluşturma	115
4.4.5.	‘Bigness (Büyüklik)’ Sözcüğü Üzerinden Yorum Oluşturma	121
4.4.6.	‘Metropolitan (Metropol)’ Sözcüğü Üzerinden Yorum Oluşturma	128
4.4.7.	Bölüm İçin Sonuç.....	133
5.	SONUÇLAR VE ÖNERİLER.....	138
6.	KAYNAKLAR	143
7.	EKLER.....	158
ÖZGEÇMİŞ		

Doktora Tezi

ÖZET

REM KOOLHAAS ÜZERİNE MİMARLIK ANLATILARI (1977-2024) İÇİN BİR DERİN OKUMA ÖNERİSİ: HESAPLAMALI METİN ANALİZİ MODELİ

Melis YAZICI

Karadeniz Teknik Üniversitesi

Fen Bilimleri Enstitüsü

Mimarlık Anabilim Dalı

Danışman: Prof. Dr. Serap DURMUŞ ÖZTÜRK

2025, 157 Sayfa, 883 Sayfa Ek

Bu çalışma, 1977-2024 yılları arasında WoS Core Collection’da indekslenen, Rem Koolhaas’ın mimarlık söylemini, kendisi tarafından kaleme alınmamış ikincil kaynaklar (makaleler, bildiriler, editöryal yazılar vb. gibi) üzerinden incelemeyi amaçlamaktadır. WoS veri tabanı, küresel ölçekte güvenilir, kaliteli ve uluslararası geçerliliği olan veriler sunmasından dolayı seçilmiştir. Koolhaas eleştirel, özgün kavramlar üreten, tartışma ve sorgulamaya teşvik eden etkili mimarlık söylemlerinin varlığı nedeniyle bu çalışmanın konusu olmuştur. Araştırmanın temel hedefi, bu metinlerde yer alan anlatılar aracılığıyla Koolhaas’ın mimarlık düşüncesini biçimlendiren anlatı kodlarını tespit etmek ve bu kodları hesaplamalı metin analizi modeli ile analiz etmektir. Çalışma, Rem Koolhaas üzerine mimarlık anlatılarını anlamak için hesaplamalı metin analizi yöntemlerinden yararlanmıştır. Kodlama için ATLAS.ti 25 yazılımı ve içerik analizi için AntConc corpus yazılımı kullanılmıştır. Önerilen hesaplamalı metin analizi modeli ile, mimar hakkında kaleme alınan metinler, seçilen altı sözcük (form, delirious, junkspace, generic, bigness, metropolitan) üzerinden belirlenen dört ana tema çerçevesinde yorumlanmıştır. Sonuç olarak önerilen model, mimarlık söyleminin kavramsal haritasını çıkarmaya yönelik sistematik ve tekrarlanabilir bir analiz süreci sunmuştur.

Anahtar Kelimeler: Mimarlık, Anlatı, Söylem, Rem Koolhaas, Hesaplamalı metin analizi, Derin okuma

PhD. Thesis

SUMMARY

A PROPOSAL FOR DEEP READING OF ARCHITECTURAL NARRATIVES ON REM KOOLHAAS (1977-2024): A COMPUTATIONAL TEXT ANALYSIS MODEL

Melis YAZICI

Karadeniz Technical University
The Graduate School of Natural and Applied Sciences
Architecture Graduate Program
Supervisor: Prof. Dr. Serap DURMUŞ ÖZTÜRK
2025, 157 Pages, 883 Pages Appendix

This study aims to examine the architectural discourse of Rem Koolhaas, between 1977 and 2024, through secondary sources (articles, conference papers, editorial writings, etc.) indexed in the WoS database that were not authored by Koolhaas himself. The WoS database was chosen for its reliable, high-quality, and globally recognized data. Koolhaas was chosen as the subject of this research because of the presence of his critical and influential architectural discourses, which generate original concepts and encourage debate and inquiry. The primary objective of the study is to identify narrative codes shaping Koolhaas's architectural thinking and analyze them using a computational text analysis model. To this end, computational text analysis methods were employed to understand architectural narratives about Rem Koolhaas. Coding was carried out using the ATLAS.ti 25, and content analysis was conducted with the AntConc corpus analysis software. Using the proposed computational text analysis model, texts about the architect were interpreted within the framework of four main themes, determined through six selected words (form, delirious, junkspace, generic, bigness, metropolitan). As a result, the proposed model provided a systematic, replicable process for mapping architectural discourse.

Key Words: Architecture, Narrative, Discourse, Rem Koolhaas, Computational text analysis, Deep reading

ŞEKİLLER DİZİNİ

Sayfa No

Şekil 1. Araştırma alanının belirlenmesi ve WoS Core Collection'dan erişilen yayınların seçim aşamalarını gösteren akış şeması	6
Şekil 2. Araştırma alanının belirlenmesine yönelik akış şeması	9
Şekil 3. Tez çalışmasının strüktürü.....	11
Şekil 4. Mimarlıkta hesaplamalı metin analizi modeli	12
Şekil 5. Mimarlıkta hesaplamalı metin analizi modeli	13
Şekil 6. Delirious New York (1978) kitap kapağının görseli	24
Şekil 7. Hollanda Dans Tiyatrosu, Lahey, Hollanda (1987) (soldaki); Villa dall'Ava, Paris, Fransa (1991) (sağdaki) (URL-1, 2023; URL-2, 2023).....	24
Şekil 8. Anahtar sözcüklerin eş dizimlilik ağı analizi	74
Şekil 9. Anahtar sözcüklerin yıllara göre eş dizimlilik ağı analizi.....	74
Şekil 10. Yayınların bibliyografik eşleştirme analizi	75
Şekil 11. Kaynakların yıllara göre bibliyografik bağlantı analizi	76
Şekil 12. Ülkelerin bibliyografik bağlantı analizi	77
Şekil 13. Ülkelerin yıllara göre bibliyografik bağlantı analizi	77
Şekil 14. Alıntı yapılan yazarların ortak atıf analizi.....	78
Şekil 15. 69 adet yayın üzerinden üretilen kodların sözcük haritası	93
Şekil 16. Tez çalışmasının yorumun oluşturulması adımıındaki süreçler	96
Şekil 17. 'Form (biçim)' sözcüğü ile ilişkili kodların sözcük haritası	97
Şekil 18. 'Form (biçim)' sözcüğü 'biçim ve kavramsal yorum' teması-alıntı-alıntının yorumlanması-çıkarım örneği	100
Şekil 19. 'Form (biçim)' sözcüğü 'mekânsal ilişkiler ve organizasyon' teması-alıntı-alıntının yorumlanması-çıkarım örneği.....	101
Şekil 20. 'Form (biçim)' sözcüğünün 'mimarlık kuramı ve eleştiri' teması-alıntı-alıntının yorumlanması-çıkarım örneği	101
Şekil 21. 'Form (biçim)' sözcüğünün 'teknoloji, malzeme ve inşaa süreci' teması-alıntı-alıntının yorumlanması-çıkarım örneği.....	102
Şekil 22. 'Delirious (çılğın)' sözcüğü ile ilişkili kodların sözcük haritası	104
Şekil 23. 'Delirious (çılğın)' sözcüğü 'mimarlık kuramı ve eleştiri' teması-alıntı-alıntının yorumlanması-çıkarım örneği	106
Şekil 24. 'Delirious (çılğın)' sözcüğü 'mimarlıkta estetik, temsil ve kentle ilişki' teması-alıntı-alıntının yorumlanması-çıkarım örneği.....	106

Şekil 25. ‘Delirious (çılgın)’ sözcüğü ‘mimarlıkta kaos ve karmaşıklık’ teması- alıntı-alıntının yorumlanması-çıkarım örneği	107
Şekil 26. ‘Delirious (çılgın)’ sözcüğü ‘mimarlıkta yaratıcı özne ve anonimlik’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	107
Şekil 27. ‘Junkspace (atık mekân)’ sözcüğü ile ilişkili kodların sözcük haritası	110
Şekil 28. ‘Junkspace (atık mekân)’ sözcüğünün ‘mimarlık kuramı ve eleştiri’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	112
Şekil 29. ‘Junkspace (atık mekân)’ sözcüğünün ‘tüketim ve popüler kültür’ teması- alıntı-alıntının yorumlanması-çıkarım örneği	112
Şekil 30. ‘Junkspace (atık mekân)’ sözcüğünün ‘mimarlıkta kaos ve karmaşıklık’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	113
Şekil 31. ‘Junkspace (atık mekân)’ sözcüğünün ‘kentsel söylem ve planlama’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	113
Şekil 32. ‘Generic (jenerik)’ sözcüğü ile ilişkili kodların sözcük haritası	116
Şekil 33. ‘Generic (jenerik)’ sözcüğünün ‘kentsel kimlik ve kimliksizlik’ teması- alıntı-alıntının yorumlanması-çıkarım örneği	118
Şekil 34. ‘Generic (jenerik)’ sözcüğünün ‘boşluk, belirsizlik ve anlam kaybı’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	118
Şekil 35. ‘Generic (jenerik)’ sözcüğünün ‘mimarlık kuramı ve eleştiri’ teması- alıntı-alıntının yorumlanması-çıkarım örneği	119
Şekil 36. ‘Generic (jenerik)’ sözcüğünün ‘tüketim ve popüler kültür’ teması-alıntı- alıntının yorumlanması-çıkarım örneği	119
Şekil 37. ‘Bigness (büyüklük)’ sözcüğü ile ilişkili kodların sözcük haritası	121
Şekil 38. ‘Bigness (büyüklük)’ sözcüğünün ‘estetik, sanatsal süreç ve yaratıcılık’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	124
Şekil 39. ‘Bigness (büyüklük)’ sözcüğünün ‘kent mimarlığı ve kentsel karmaşıklık’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	125
Şekil 40. ‘Bigness (büyüklük)’ sözcüğünün ‘mimarlığın biçimi, ölçeği ve büyüklüğü’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	125
Şekil 41. ‘Bigness (büyüklük)’ sözcüğünün ‘mimarlık kuramı ve eleştiri’ teması- alıntı-alıntının yorumlanması-çıkarım örneği	126
Şekil 42. ‘Metropolitan (metropol)’ sözcüğü ile ilişkili kodların sözcük haritası	128
Şekil 43. ‘Metropolitan (metropol)’ sözcüğünün ‘estetik deneyim, anlatı ve temsil’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	131
Şekil 44. ‘Metropolitan (metropol)’ sözcüğünün ‘mekânsal kurgular ve kentsel dönüşüm’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	131
Şekil 45. ‘Metropolitan (metropol)’ sözcüğünün ‘mimarlık kuramı ve eleştiri’ teması-alıntı-alıntının yorumlanması-çıkarım örneği	132
Şekil 46. ‘Metropolitan (metropol)’ sözcüğünün ‘tüketim ve popüler kültür’ teması- alıntı-alıntının yorumlanması-çıkarım örneği	132

TABLolar DİZİNİ

	<u>Sayfa No</u>
Tablo 1. Rem Koolhaas üzerine mimarlık anlatılarının kronolojik tablosu	27
Tablo 2. Yıllara göre Rem Koolhaas üzerine mimarlık anlatılarının sayısı	70
Tablo 3. Rem Koolhaas üzerine mimarlık anlatılarının WoS Core Collection veri tabanındaki kategorik dağılımları	71
Tablo 4. Rem Koolhaas üzerine mimarlık anlatılarının ülkelere göre dağılımı	72
Tablo 5. Rem Koolhaas üzerine mimarlık anlatılarının dile göre dağılımı	72
Tablo 6. Rem Koolhaas üzerine mimarlık anlatılarının yayın türüne göre dağılımı	73
Tablo 7. Rem Koolhaas üzerine mimarlık anlatılarının corpusu	79
Tablo 8. Corpusta en çok kullanılan sözcüklerin sıklık tablosu	81
Tablo 9. ‘Koolhaas’ sözcüğünün eşdizimli sözcükleri	82
Tablo 10. ‘Koolhaas’ sözcüğünün eşdizimlilik durumu	83
Tablo 11. ‘Architecture (mimarlık)’ sözcüğünün eşdizimli sözcükleri	83
Tablo 12. ‘Architecture (mimarlık)’ sözcüğünün eşdizimlilik durumu	84
Tablo 13. ‘City (kent)’ sözcüğünün eşdizimli sözcükleri	84
Tablo 14. ‘City (kent)’ sözcüğünün eşdizimlilik durumu	85
Tablo 15. ‘Project (proje)’ sözcüğünün eşdizimli sözcükleri	85
Tablo 16. ‘Project (proje)’ sözcüğünün eşdizimlilik durumu	86
Tablo 17. ‘Design (tasarım)’ sözcüğünün eşdizimli sözcükleri	86
Tablo 18. ‘Design (tasarım)’ sözcüğünün eşdizimlilik durumu	87
Tablo 19. ‘Space (mekân)’ sözcüğünün eşdizimli sözcükleri	87
Tablo 20. ‘Space (mekân)’ sözcüğünün eşdizimlilik durumu	88
Tablo 21. ‘Void (boşluk)’ sözcüğünün eşdizimli sözcükleri	88
Tablo 22. ‘Void (boşluk)’ sözcüğünün eşdizimlilik durumu	89
Tablo 23. ‘Building (bina)’ sözcüğünün eşdizimli sözcükleri	89
Tablo 24. ‘Building (bina)’ sözcüğünün eşdizimlilik durumu	89
Tablo 25. ‘Architectural (mimari)’ sözcüğünün eşdizimli sözcükleri	90
Tablo 26. ‘Architectural (mimari)’ sözcüğünün eşdizimlilik durumu	90
Tablo 27. ‘Oma’ sözcüğünün eşdizimli sözcükleri	91
Tablo 28. ‘Oma’ sözcüğünün eşdizimlilik durumu	92
Tablo 29. Corpus sıklık tablosunda çeyrekliği Q4 olan gruptan seçilen sözcükler	95
Tablo 30. ‘Form (biçim)’ sözcüğünün örnek alıntı-kod ilişkisi	97

Tablo 31. ‘Form (biçim)’ sözcüğüne ait kodların tematik sınıflandırması.....	98
Tablo 32. ‘Delirious (çılgın)’ sözcüğünün örnek alıntı-kod ilişkisi	103
Tablo 33. ‘Delirious (çılgın)’ sözcüğüne ait kodların tematik sınıflandırması	104
Tablo 34. ‘Junkspace (atık mekân)’ sözcüğünün örnek alıntı-kod ilişkisi	109
Tablo 35. ‘Junkspace (atık mekân)’ sözcüğüne ait kodların tematik sınıflandırması	110
Tablo 36. ‘Generic (jenerik)’ sözcüğünün örnek alıntı-kod ilişkisi	115
Tablo 37. ‘Generic (jenerik)’ sözcüğüne ait kodların tematik sınıflandırması.....	116
Tablo 38. ‘Bigness (büyüklük)’ sözcüğünün örnek alıntı-kod ilişkisi	121
Tablo 39. ‘Bigness (büyüklük)’ sözcüğüne ait kodların tematik sınıflandırması.....	122
Tablo 40. ‘Metropolitan (metropol)’ sözcüğünün örnek alıntı-kod ilişkisi.....	128
Tablo 41. ‘Metropolitan (metropol)’ sözcüğüne ait kodların tematik sınıflandırması	129

1. GENEL BİLGİLER

1.1. Giriş

Mimarlık tekrar tekrar okunabilen ve her yeni okumada yeni anlamların üretilebileceği dinamik bir disiplindir. Parçaların kavramsal organizasyonunu bir bütün halinde ele alan mimarlık disiplini, bu tez çalışmasında gömülü kuram ve bilgisayar destekli nitel veri analizinden beslenerek mimarlık anlatılarını anlamak için yeni bir öneri ve yaklaşım sunmaktadır.

Anlatıbilim bağlamında mimarlık disiplinini araştırmak, mimarlığın düşünce üretim biçimlerini kuramsallaştırmaktadır. Anlatıbilim, anlatının hem kültürel eserlere hem de çevremizdeki dünyaya yönelik algımızı yapılandıran yolları incelemektedir. Anlatıbilim, bütün anlatıların ortak noktalarını ve bunları birbirinden ayıran özellikleri inceleyen bir anlatı teorisidir (Jahn, 2015). Anlatı çalışması, anlatı biçimlerinde zaman ve mekânın düzenlenmesi, genel olarak anlamın inşa edilmesinin başlıca yollarından birini oluşturmaktadır. Henry James'e göre, anlatı söylemi içindeki ilişkiler sınırsızdır; yazarın görevi ise bu ilişkileri kendine özgü yöntemlerle sistematize etmektir (Çıraklı, 2015: 22-23). Öznenin mücadelesini sürdürdüğü sürekli üretimler, ifadeler olarak bu konu, kuşkusuz yazarın değil aynı zamanda okuyucunun da konusudur (Young, 1981).

Bir “metin” bitmiş bir yazı külliyatı, bir kitaba ya da onun kenarlarına kapatılmış bir içerik değil, farklı bir ağıdır; kendisinden başka bir şeye, diğer farklı izlere sonsuz bir şekilde gönderme yapan izler dokusudur (Derrida, 1979: 84; Royle, 2003). Mimarların metinsel üretimleri bilgi açısından zengin metinlerdir. Anlatılar bize kentsel mekânlarda geçmişin, bugünün ve geleceğin hikayelerini anlatmaktadır. Anlatı kipleri, metinlerin üretimi ve algılanmasında zihnin anlatı yapılarıyla oynadığı oyunlardır. Ryan'a göre mod (durum), zihinsel bir işlem (anlatı yapısı, metin) olarak formüle edilmektedir (Ryan, 1992; Durmus Ozturk, 2021). Mimari anlatılar mimari çevreye, kente, mimara, yapıya, uygulamaya, duyguya ve düşünceye ilişkin pek çok veri barındırmaktadır ve bu veriler üzerinden kodlama yapılarak anlam üretilebilmektedir. Bu durum aynı zamanda metindeki anlamların çoklu değerine işaret etmektedir. Bir veya daha fazla metin pasajlarındaki ya da görsellerdeki veri öğelerinin tanımlanmasını ve kaydedilmesini içeren kodlama, metinle ilgili tematik fikirlerin

çerçevesini oluşturmak amacıyla metni indekslemenin veya kategorize etmenin bir yoludur (Gibbs, 2007). Verilerden kuramlar, kavramlar, hipotezler keşfeden bir yöntem bilim olan gömülü kuramda elde edilen veri üzerinden anlamsal kod üretimleri ve kodlar üzerinden bir anlam yaratma söz konusudur (Flint, 2005; Çelik & Ekşi, 2018). Sosyologlar, dilbilimciler, psikologlar, siyasetçiler ve tıp alanındaki araştırmacılar araştırmalarında gömülü kuram yönteminden faydalanmaktadır. Gömülü kuram (Glaser & Strauss 1967, 2005), kategorilerin ve temaların verilerden tümevarımsal olarak ortaya çıkmasına izin veren ve altta yatan sosyal dünyanın veri odaklı ancak soyut kuramsal anlayışlarıyla sonuçlanan bir yöntemdir (Charmaz, 2014; Nelson, 2020). Gömülü kuramın doğası gereği araştırmacıların verileri kodlayıp yorumlaması, ‘öznellikleri’, ‘yatkinlikleri’ ve ‘kişilikleri’ analiz sürecine dahil etmesi nedeniyle kuram üretmede bir dizi yargıyı ortaya çıkarmaktadır (Saldana, 2015; Saldana, 2019; Biernacki, 2012; Nelson, 2020). Üretilen kuramın doğrulanması ve yeniden üretilmesi için gömülü kuram yönteminde, hesaplamalı yöntemlerden yararlanılarak nitel olan bilgi üretimi nicel bilgi üretimine dönüştürülebilmektedir.

Son yıllarda bilgisayar bilimcileri ve hesaplamalı dilbilimciler tarafından geliştirilen yeni hesaplama tekniklerinin kullanımı artmaktadır ve büyük-küçük veri olarak metin kaynaklarından anlam üretmede hangi yöntemlerin kullanılması gerektiği konusunda bu yeni hesaplama teknikleri gündeme gelmektedir (Bail, 2014; Biernacki, 2012; Biernacki, 2015; DiMaggio vd., 2013; Lee & Martin, 2015; Mohr & Bogdanov, 2013; Reed, 2015; Spillman, 2015; Nelson, 2020).

Anlatı analizi, tek veya tek tip bir yaklaşım veya yöntem olmaktan ziyade çeşitlilikle karakterize edilmektedir; sadece disiplinler arası kullanım ve çeşitli kuramsal geleneklerden beslenmekle kalmaz, aynı zamanda metodolojik yaklaşımların bir karışımını da oluşturmaktadır (Silver & Lewins, 2014). Mimarlıkta hesaplamalı metin analizi, mimarlık disiplinindeki araştırmalar için verilerin hesaplamalı işlenmesini veya hesaplamalı modellenmesini ifade etmektedir. Bu bağlamda bu çalışma mimarlık anlatılarındaki bilginin ortaya çıkartılması ve bilginin temsiline ilişkin hesaplamalı yöntemlerden yararlanmaktadır.

Tez çalışmasının metinsel malzemesini; tasarımcı, akademisyen, kuramcı ve gazeteci olan Rem Koolhaas’ın yazar olarak yer almadığı ancak Koolhaas’ı konu edinen ve ona referans veren mimarlık disiplinindeki yayınlar oluşturmaktadır. Bu kapsamda 1977-2024 yılları arasında Web of Science veri tabanındaki ‘Rem Koolhaas’ı konu edinen yayınlar (Rem Koolhaas tarafından yazılmamış olanlar) tez çalışması boyunca ‘Rem Koolhaas üzerine mimarlık anlatıları’ olarak tanımlanmıştır.

Bu tez çalışmasına konu olan Rem Koolhaas mimarlık söyleminin çok katmanlı yapısını ortaya koyan bir mimardır. Çalışma, Rem Koolhaas üzerine mimarlık anlatılarını anlamak için hesaplamalı metin analizi modeli öneren bir derin okuma yapmaktadır. Derin okuma ile gömülü kuram uygulamalarının metodolojik olarak daha titiz, güvenilir ve tekrarlanabilir temelli bir kuram yaklaşımı olarak sunulması hedeflenmektedir. Bu kapsamda metinsel verilerin işlenmesi ve analiz edilmesini destekleyen VOSviewer, Atlas.ti, AntConc, yazılımlarından ve Python programlama dilinden faydalanılmıştır. Yazılımlar çalışmada istenilen veri yapılarını sunması ve sunulan verilerin temsil gücüne göre tercih edilmiştir. Böylelikle hesaplamalı araçların kullanımı ile mimarlık disiplindeki anlatıları anlamak için yeni potansiyeller açığa çıkarılmıştır.

1.2. Amaç ve Kapsam

Bu tez çalışması Rem Koolhaas üzerine mimarlık anlatılarını anlamak için hesaplamalı yöntemlerden faydalanmaya ve mimar hakkındaki yayınlardan yararlanarak mimarlık kuramı için bir derin okuma önerisi sunmaya niyetlenmiştir. Tez çalışmasının birincil amacı, Rem Koolhaas'ın mimarlık söylemini oluşturan Koolhaas tarafından yazılmamış makalelerden, bildirilerden, haberlerden, editör yazılarından, inceleme yazılarından ve bibliyografik yazılardan elde edilen anlatılar üzerinden mimarın mimarlık anlayışında ortaya çıkan anlatı kodlarını analiz etmek ve mimarlık disiplini bağlamında yorumlanabilir olmasını sağlamaktır. Tez çalışmasının ikincil amacı ise, Koolhaas'ın mimarlığı nasıl düşündüğünü, mimarlığı nasıl anlattığını, mimarlık kuramına ve pratiğine katkılarını sistematik biçimde ortaya koymaktır. Web of Science veri tabanından elde edilen yayınlar üzerinden Koolhaas'ın mimarlık disiplininin yapısı/düşüncesi incelenmiştir ve mimarlık metinlerinin çok yönlü ve katmanlı grameri oluşturulmuştur.

Mimarlık ortamına çeşitli perspektifler sunan mimar Rem Koolhaas üzerine mimarlık anlatılarının analizi olan bu çalışma, hem nicel analiz hem de nitel yorumlama sürecine entegre olabilecek bilgisayar destekli nitel veri analizi yazılımı (Atlas.ti), corpus analizi yazılımı (AntConc), bilimsel ağ analizi ve bibliyometrik görselleştirme yazılımı (VOSviewer) ve Python programlama dili aracılığıyla bir okumayı konu edinmektedir.

Koolhaas'ın kent ve mimarlığı eleştirel bir şekilde ele alan, dilsel açıdan karmaşık, çoğunlukla denemeci, ironik ve sansasyonel tarzı olan, yazılarında ele aldığı meseleyi kendine özgü kavramlar üreterek mimarlık gündemine taşıyan yaptığı kuramsal ve pratik

alışmalarla sürekli mimarlık gündeminde olan, okuyucuları tartışmaya ve kışkırtmaya teşvik eden, hem medyada hem de akademik dünyada ses getiren Pritzker Mimarlık Ödüllü gibi pek çok ödüle layık görülmüş mimarlardan birisi olmasından dolayı onu konu edinen yayınlar, alışma kapsamında bir merak unsuru haline gelmiştir (Yazıcı, 2019; Yazıcı & Durmus Ozturk, 2023). Rem Koolhaas üzerine mimarlık anlatıları, Rem Koolhaas'ın yazar olarak yer almadığı ancak Koolhaas'ı konu edinen ve ona referans veren yayınlardır. alışmada irdelenen Koolhaas'ı konu edinen yayınlar, WoS Core Collection veri tabanı üzerinden elde edilmiştir. Bu yayınlar 4 aşamada elde edilmiştir: birinci aşama, 1977-2024 yılları arasında 'rem koolhaas' arama terimi ile WoS Core Collection veri tabanındaki tüm kategorilerdeki yayınlar; ikinci aşama, 1977-2024 yılları arasında 'rem koolhaas' arama terimi ile WoS Core Collection veri tabanındaki mimarlık kategorisindeki yayınlar; üçüncü aşama, ikinci aşamadan elde edilen mimarlık kategorisindeki ve İngilizce dilindeki yayınlar; dördüncü aşama ise, üçüncü aşamadan elde edilen yayınlardan 'merkezinde' adıyla sınıflandırılan yayınlardır. Bu tez alışması kapsamında önerilen derin okuma, dördüncü aşama sonucunda 'merkezinde' adıyla tanımlanan yayınlar üzerinden gerçekleştirilmiştir.

Tez alışmasında araştırma alanının 4 aşamada belirlenmesiyle Rem Koolhaas üzerine yayınlar genelden özele doğru incelenmiştir. Mimarı konu edinen yayınlar hakkında bibliyografik bilgi elde edilmiştir ve 2024 yılına kadar ilgili yayınlardaki anahtar sözcükler, ilişkili yayınlar ve yazar bilgileri açığa ıkartılmıştır. Koolhaas üzerine yayınların 'merkezinde' ve 'eperinde' adlarındaki dağılımı ise, mimar hakkında en kapsamlı bilgi veren metinlere ulaşmak amacı ile yapılmıştır.

Tez alışması kapsamında önerilen derin okuma önerisi ile gömülü kuram uygulamalarının metodolojik olarak daha titiz, güvenilir ve tekrarlanabilir temelli bir kuram yaklaşımı olarak sunulması hedeflenmiştir. Bu doğrultuda Rem Koolhaas üzerine mimarlık anlatılarının analizini yapmak için sorgulanması gereken makro ve mikro ölçekli sorulardan bazıları şunlardır:

Makro Ölçekteki Sorular:

- Mimarlık disiplinindeki anlatıları kavramsal bir çereve ile analiz etmek, mimarlığın gelecekteki kuramsal alışmaları için yol gösterici olabilir mi?
- Hesaplamalı metin analizi modeli ile mimarlık düşüncesinin ele alınmamış yönlerinin ortaya ıkarılması mümkün müdür?
- Nitel bir yöntem olan gömülü kuramın hesaplamalı olarak yeniden tasarlanması, mimarlık kuramına katkı sağlar mı?

- Metin analizindeki son yenilikler, araştırmacının veri anlamlandırmasındaki birincil rolünü ihlal etmeden nitel araştırmacılar için nasıl faydalı olabilir?

Mikro Ölçekteki Sorular:

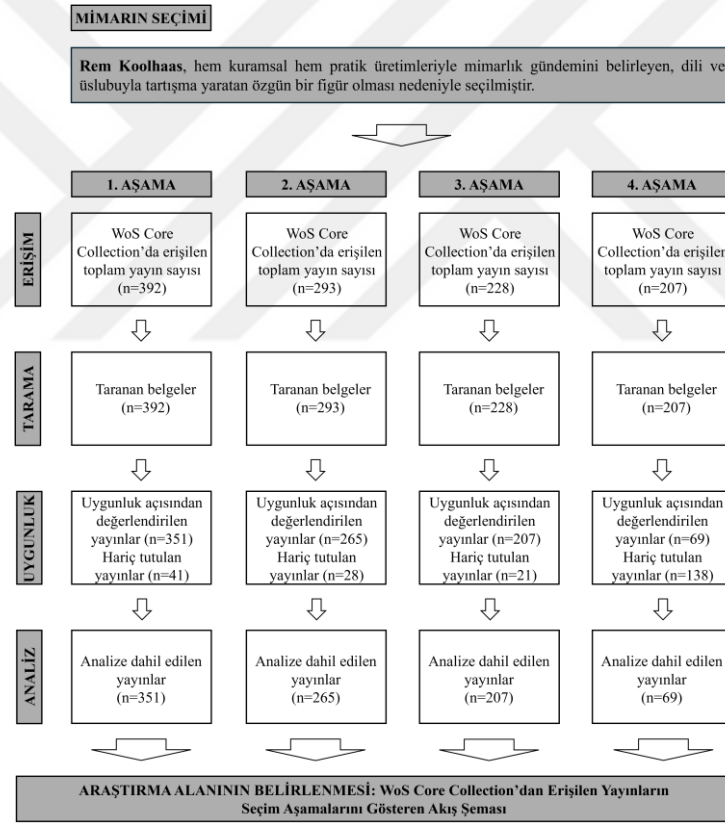
- Rem Koolhaas’a dair mimarlık anlatıları, nasıl dönüşümler geçirmiştir ve bu dönüşümler mimarlık kuramındaki hangi tartışmalara işaret etmiştir?
- Rem Koolhaas üzerine mimarlık anlatıları, hesaplamalı metin analizi modeli aracılığıyla nasıl kodlanabilir?
- Rem Koolhaas üzerine mimarlık anlatıları nitel araştırma yöntemlerinden biri olan gömülü kuram çerçevesindeki analizinden elde edilen veriler, nicelleştirilebilir mi?
- Rem Koolhaas üzerine mimarlık anlatılarında hangi yazarlar, ülkeler, anahtar sözcükler, kaynaklar ve referanslar öne çıkmaktadır?
- Rem Koolhaas üzerine mimarlık anlatılarında en sık kullanılan sözcükler nelerdir?
- Rem Koolhaas üzerine mimarlık anlatılarında ‘koolhaas’ sözcüğü hangi sözcüklerle bağlantılıdır?

1.3. Araştırma Alanının Tanımlanması ve Kabuller

Tez çalışmasının araştırma alanını, WoS Core Collection veri tabanında mimarlık disiplini içerisinde yer alan yayınları ve yayınlar üzerinden verilerin hesaplamalı olarak elde edilmesini sağlayan bilgisayar destekli nitel veri analizi yazılımının verdiği nitel ve nicel veriler oluşturmaktadır.

Bu tez çalışması, bir derin okuma önererek mimarlık disiplini içerisinde yer alan Rem Koolhaas üzerine mimarlık anlatılarını analiz etmektedir. Koolhaas’ın kendi kaleme aldığı metinler, Yazıcı (2019) tarafından hazırlanan “Mimarlık Metinlerinde Corputa Dayalı Bir Model Önerisi: Rem Koolhaas Söylemleri” başlıklı yüksek lisans tezi kapsamında sistematik biçimde analiz edilmiştir (Yazıcı & Durmus Ozturk, 2023). Bu yüksek lisans çalışmasında ortaya konan Koolhaas hakkındaki kavramsal çerçeve, Koolhaas’ın metinlerinin söylem çözümlemesine olanak tanıyan kuramsal bir temel sunmuştur ve bu doktora tez çalışmasının kavramsal zeminini oluşturmuştur. Analiz yalnızca yazarın kendi metinleriyle sınırlı kalmayıp, Koolhaas üzerine geliştirilen ikincil literatürün de eleştirel olarak değerlendirilmesi gerekliliğini gündeme getirmiştir. Dolayısıyla, söz konusu yüksek lisans tezinin kuramsal bulguları, bu çalışmada geliştirilen ileri düzey yorumların hem kavramsal sürekliliğini sağlamış hem de analitik derinliğine katkı vermiştir.

Bu kuramsal altyapı doğrultusunda, Rem Koolhaas üzerine mimarlık anlatıları, genelden özele doğru 4 aşamada elde edilmiştir (Şekil 1). Birinci aşamada WoS Core Collection’da tüm kategorilerde ‘rem koolhaas’ terimi aranarak; ikinci aşamada ise WoS Core Collection’da mimarlık kategorisinde ‘rem koolhaas’ terimi aranarak; üçüncü aşamada, ikinci aşamadan elde edilen mimarlık kategorisindeki ve İngilizce dilindeki yayınlara ulaşılmıştır (Ek 1). Dördüncü aşamada ise, üçüncü aşamadan elde edilen yayınların özetleri, anahtar sözcükleri ve tam metinde ‘koolhaas’ sözcüğünün bağlamı incelenerek Rem Koolhaas’ı doğrudan ele alanlar yayınlara ‘merkezinde’ adıyla, dolaylı olarak ele alanlar ise ‘çeperinde’ adıyla sınıflandırılmıştır. Analize ‘merkezinde’ adıyla sınıflandırılan yayınlar dahil edilmiştir.



Şekil 1. Araştırma alanının belirlenmesi ve WoS Core Collection’da erişilen yayınların seçim aşamalarını gösteren akış şeması

Tez çalışmasının araştırma malzemesinin elde edilmesinin birinci aşaması için 12.12.2024 tarihinde WoS Core Collection’da Gelişmiş Arama kullanılarak veri toplama işlemi gerçekleştirilmiştir. WoS Core Collection’da listelenen tüm indekslerdeki sonuçları listeleyen araştırma kategorisi kullanılmıştır ve buna göre veri seti oluşturulmuştur: Terim

Arama: 'rem koolhaas', Zaman aralığı= Tüm yıllar (1977-2024), Endeksler= A&HCI, ESCI, CPCI-SSH, SSCI, BKCI-SSH, CPCI-S, SCI-EXPANDED, BKCI-S. Araştırmaya bütün dildeki yayınlar dahil edilmiştir. Toplam 392 adet veri (inceleme makaleleri, bildiri yazıları ve kitap bölümleri dahil) bulunmuştur. WoS Core Collection'da elde edilen veri içerisinde yazarı Rem Koolhaas olan 41 adet veri elde edilmiştir; ancak bu çalışmanın araştırma malzemesi Rem Koolhaas üzerine mimarlık anlatıları olduğu için bu veriler analize dahil edilmemiştir. Alınan kayıtların dikkatli bir şekilde incelenmesinin ardından bu çalışmanın araştırma malzemesi olan yayınları tanımak için 351 adet yayın üzerinden bibliyografik analiz gerçekleştirilmiştir.

Tez çalışmasının araştırma malzemesinin elde edilmesinin ikinci aşamasında ise 12.12.2024 tarihinde WoS Core Collection'da listelenen tüm indekslerde 'mimarlık' kategorisindeki sonuçları listeleyen araştırma kategorisi kullanılmıştır ve buna göre veri seti oluşturulmuştur: Terim Arama: 'rem koolhaas', Zaman aralığı: Tüm yıllar (1977-2024), Web of Science Kategorisi: mimarlık, Endeksler= A&HCI, ESCI, CPCI-SSH, SSCI, BKCI-SSH, CPCI-S, SCI-EXPANDED, BKCI-S. Toplam 293 adet veriye (inceleme makaleleri, bildiri yazıları ve kitap bölümleri dahil) ulaşılmıştır. WoS Core Collection'da elde edilen veri içerisinde yazarı Rem Koolhaas'ın kendisinin olduğu 28 adet veri elde edilmiştir; ancak bu çalışmanın konusu Rem Koolhaas üzerine mimarlık anlatılarının hesaplamalı olarak analizi olduğundan dolayı söz konusu 28 adet veri analize dahil edilmemiştir. 265 adet veri analize dahil edilmek üzere dikkatli bir şekilde incelenmiştir.

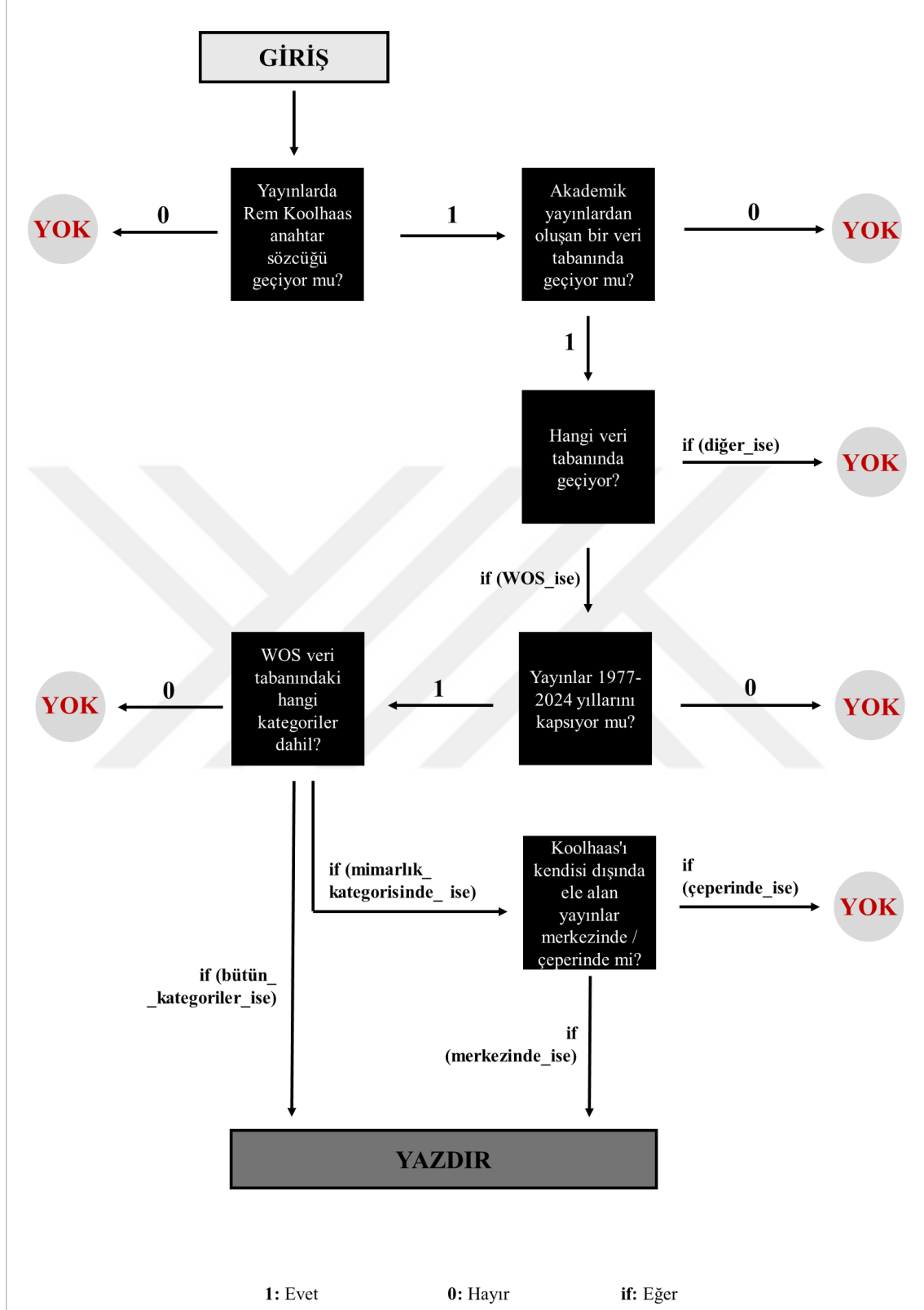
Tez çalışmasının araştırma malzemesinin elde edilmesinin üçüncü aşamasını, 12.12.2024 tarihinde WoS Core Collection'da listelenen tüm indekslerde 'mimarlık' kategorisindeki ve İngilizce dilindeki sonuçları listeleyen araştırma kategorisi kullanılmıştır ve buna göre veri seti oluşturulmuştur: Terim Arama: 'rem koolhaas', Zaman aralığı: Tüm yıllar (1977-2024), Web of Science Kategorisi: mimarlık, Dil: İngilizce, Endeksler= A&HCI, ESCI, CPCI-SSH, SSCI, BKCI-SSH, CPCI-S, SCI-EXPANDED, BKCI-S. Toplam 228 adet veriye (inceleme makaleleri, bildiri yazıları ve kitap bölümleri dahil) ulaşılmıştır. WoS Core Collection'da elde edilen veri içerisinde Rem Koolhaas'ın kaleme aldığı 21 adet veri analize dahil edilmemiştir. 207 adet veri analize dahil edilmek üzere dikkatli bir şekilde incelenmiştir.

Tez çalışmasının araştırma malzemesinin elde edilmesinin dördüncü aşamasını ise 1977-2024 yılları arasında mimarlık kategorisindeki İngilizce dilindeki 207 adet yayının özetlerinin, anahtar sözcüklerinin ve 'koolhaas' sözcüğünün bağlamının incelenmesi

oluşturmaktadır. Arama sonucunda elde edilen yayınlar dahil etme ve hariç tutma kriterlerine göre taranmıştır. İlk olarak yayınların başlıkları, özetleri, anahtar sözcükleri ve ‘koolhaas’ sözcüğünün bağlamı; Rem Koolhaas ile doğrudan ilişkili olmayan yayınları hariç tutmak için incelenmiştir. Böylelikle elde edilen yayınlar incelendiğinde bazı yayınlarda Rem Koolhaas, yayında ele alınan mesele ile doğrudan ilişkili iken bazı yayınlarda ise dolaylı olarak ilişkili olduğu tespit edilmiştir ve üçüncü aşamadan elde edilen İngilizce dilindeki yayınlar ‘merkezinde’ ve ‘çeperinde’ olarak sınıflandırılmıştır. 207 adet yayından tam metnine ulaşılabilen yayınlar incelenerek 69 adet yayın ‘merkezinde’ olarak sınıflandırılmıştır. Bu tez çalışması kapsamında önerilen derin okuma, dördüncü aşama sonucunda ‘merkezinde’ adıyla tanımlanan 69 adet yayın üzerinden gerçekleştirilmiştir.

Tez çalışması kapsamında WoS Core Collection’dan erişilen yayınların nasıl seçildiğini gösteren kodlamaya dayalı bir algoritma¹ tasarlanmıştır (Şekil 2). Şekil 2’ye göre birbirilerine oklar ile bağlı adımlar çeşitli biçimlerde gösterilmiştir: ‘GİRİŞ’ ve ‘YAZDIR’ dikdörtgen; araştırma malzemesine yönelik ‘sorular’ kare; sorulan sorunun cevabı ‘YAZDIR’a götürmüyor (YOK) ise daire. Algoritmada sorulan sorunun cevabı ‘Hayır’ ise ‘0’, cevabı ‘Evet’ ise ‘1’, cevabı ‘Eğer’ (if) seçeneklerinden hangisi ise o yöndeki oklar takip edilerek ‘YAZDIR’a ulaşılmıştır.

¹ Algoritma, belirli bir problemi çözmek veya belirli bir amaca ulaşmak için çözüm yolunun adım adım tasarlanmasıdır.



Şekil 2. Araştırma alanının belirlenmesine yönelik akış şeması

Bu tez çalışmasında yapılan analizler, WOS Core Collection veri tabanında yer alan yayınlar üzerinden gerçekleştirilmiştir. WOS Core Collection, dünya çapında araştırma verilerini indeksleyerek akademik araştırmaların izlenmesine ve değerlendirilmesine olanak tanıyan, geniş kapsamlı ve güvenilir kaynaklar sunan en önemli araştırma veri tabanlarından biridir. Böylelikle bu çalışmada kaliteli, güvenilir ve uluslararası geçerliliği olan verilere erişim sağlamıştır. İngilizce dilindeki yayınların araştırma malzemesi olarak seçilmesi, uluslararası alanda tanınan ve güvenilir kaynaklara erişim sağlamayı mümkün kılmıştır. Bu seçim, tez çalışmasının bulgularının küresel bağlamda geçerliliğini artıracakı öngörülmüştür. Çalışma kapsamında Türkiye'deki Tübitak, Ulakbim, YÖK Tez Arşivi gibi yerel veri tabanları ve uluslararası alandaki Scopus ve PubMed gibi veri tabanlarından kaynaklar dahil edilmemiştir.

1.4. Araştırma Modeli ve Yöntem

Rem Koolhaas üzerine mimarlık anlatılarının anlamak için hesaplamalı bir metin analizi modeli ortaya koymayı amaçlayan çalışma, önerdiği okuma modeli yoluyla, hesaplamalı metin analizi ile nitel verilerin kodlanmasına yönelik insan yaklaşımlarının tamamlanabileceğini öne sürmektedir. Dolayısıyla bu çalışmada nitel bilginin nicel bilgi ile olan birlikteliği söz konusudur.

Bu tez çalışması mimarlık disiplinindeki yayınlar üzerinden kendi kodlarını üretmek için ortaya koyduğu hesaplamalı metin analizi için ATLAS.ti 25 bilgisayar destekli nitel veri analizi yazılımını kullanmıştır. Bu bilgisayar destekli nitel veri analizi yazılımı, metinleri oluşturan pek çok sözcük, sözcük öbeklerini nesnel olarak kodlama imkânı vermesi, gömülü kuram metodolojisine dayanması, sistematik bir kuram üretimine yardımcı olacak esnek bir çalışma modu sunması ve güvenli bulgular elde edilmesini sağlamasından dolayı uygun görülmüştür.

Bu çalışma Rem Koolhaas üzerine mimarlık anlatılarının (makale, editöryal materyal, haber, mektup, biyografik materyal, kitap bölümü, inceleme yazıları, bildiri, sanat sergisi incelemesi) sistematik bir şekilde bir araya getirilmesini, analizini ve yorumlanmasını konu edinmektedir. Rem Koolhaas üzerine mimarlık anlatılarının sistematik bir şekilde elde edilmesinden sonra Rem Koolhaas'ı konu edinen 'merkezinde' adıyla tanımlanan 69 adet yayının bir araya getirilmesiyle corpus oluşturulmuştur. Corpus, sözcüklerden ve sözcüklerin farklı olasılıklarla yan yana gelmesinden meydana gelmektedir. Oluşturulan

corpus üzerinden ATLAS.ti 25 yazılımı aracılığıyla hesaplamalı metin analizi adımları gerçekleştirilmiştir.

Tez çalışmasının strüktürü 4 aşamada kurgulanmıştır: materyal, yöntem, analiz ve yorumlama. Materyal aşamasında 1977-2024 yılları arasındaki Rem Koolhaas üzerine mimarlık anlatıları; yöntem aşamasında bilgisayar destekli nitel veri analizi yazılımı olan ATLAS.ti 25 yazılımı ve AntConc 3.5.7.0 corpus yazılımı; analiz aşamasında veri toplama, veriyi hazırlama, veriyi tanıma, gerçek veri organizasyonu adımlarından oluşan ‘mimarlıkta hesaplamalı metin analizi modeli’ ve yorumlama aşamasında analiz sonucu yapılan değerlendirmeler yer almaktadır (Şekil 3).

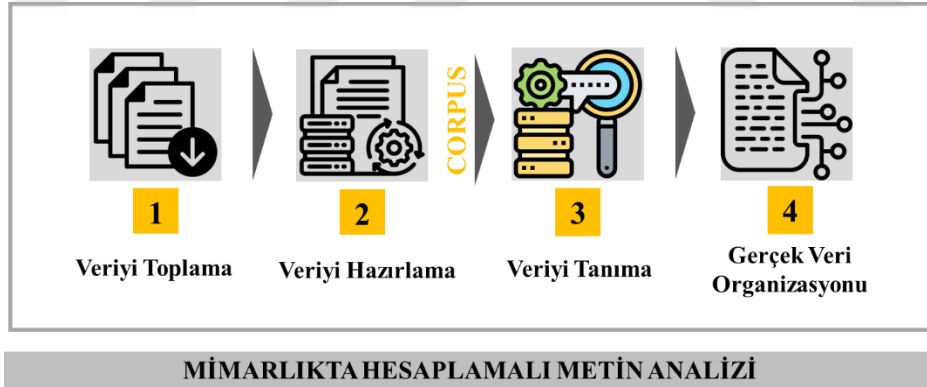


Şekil 3. Tez çalışmasının strüktürü

Metinlerdeki anlam üretimi, hesaplamalı olarak nitel araştırma yöntemlerinden birisi olan kodlama ile araştırılmaktadır. Kodlama, verilerin toplanması ve anlamlandırılması arasındaki ‘kritik bağlantı’dır (Charmaz, 2001). Nitel bir araştırmada kod sıklıkla, dil temelli ya da görsel bir veriyi betimlemek amacıyla sembolik olarak kullanılan özetleyici, çarpıcı, özü yansıtan ve/veya çağrışımsal nitelikteki bir sözcük ya da kısa bir ifade olarak tanımlanmaktadır. Veriler görüşme kaydı, katılımcı gözlem notları, günlükler, dokümanlar, açık uçlu anket sorularına verilen cevaplar, çizimler, eşyalar, fotoğraflar, videolar, internet siteleri, e-posta yazışmaları, akademik veya kurgusal literatür vs. içerebilmektedir. Nitel veri analizi bağlamında ise kod, veriyi temsil ya da ‘tercüme etmek’ için ileride örüntüler saptamak, veriyi kategorize etmek, iddia ya da önerme geliştirmek, gömülü kuram gibi

analitik süreçlerde kullanılmak üzere her bir veriye yorumlanmış anlamlar yüklemek amacıyla araştırmacı tarafından üretilmiş yapılardır (Vogt vd. 2014: 13; Saldana, 2019: 4).

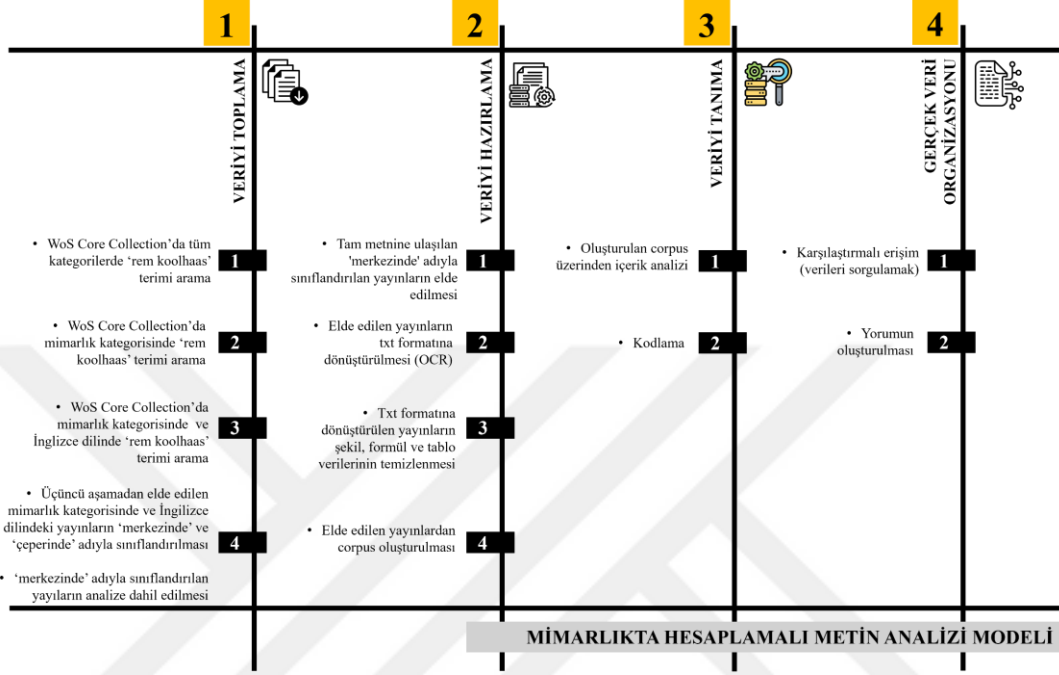
Bu tez çalışmasındaki kodlama yöntemi, gömülü kuram üretimindeki kodlama aşamalarına dayanmaktadır. Aynı zamanda bu tezde gömülü kuramın kodlama aşamaları literatürde kapsamlı ve sistematik bir araştırma yöntemi olarak görülmesinden, keşfetmeye dayalı olmasından, anlamların çeşitlenmesine ve farklı bir şekilde ele alınmasına olanak sağlamasından dolayı tercih edilmiştir. Gömülü kuram üretimindeki verilerin kodlama aşamalarından geçmesi önemlidir; çünkü veriler çeşitli kodlama aşamalarından geçirilerek kuramsal bilgi üretilmektedir. Bu bağlamda mimarlık metinlerini analiz etmek için nitel araştırma yöntemi olan gömülü kuram aşamaları, hesaplamalı yöntemler ile birleşerek hesaplamalı metin analizi modelini oluşturmuştur. Hesaplamalı metin analizi modeli ile gömülü kuramdaki kodlama aşamaları, bilgisayar bilimlerindeki veri analizi adımları ve sosyal bilimlerdeki metin analizi adımları birlikte düşünülerek yeniden kurgulanmıştır. Hesaplamalı metin analiz modeli, hesaplamalı yöntemleri analize entegre etmek için dört aşamalı bir çerçeve önermektedir: veri toplama, veriyi hazırlama, veriyi tanıma, gerçek veri organizasyonu (Şekil 4).



Şekil 4. Mimarlıkta hesaplamalı metin analizi modeli

Veri toplama bölümünde Rem Koolhaas üzerine mimarlık anlatılarının elde edilmesi; veri hazırlama bölümünde tam metnine ulaşılan Rem Koolhaas üzerine mimarlık anlatılarının ‘merkezinde’ adıyla sınıflandırılan İngilizce dilindeki yayınların elde edilmesi, elde edilen yayınların txt formatına dönüştürülmesi (OCR), txt formatına dönüştürülen yayınların şekil, formül ve tablo verilerinin temizlenmesi, elde edilen yayınlardan corpus oluşturulması adımları; veriyi tanıma bölümünde oluşturulan corpus üzerinden içerik analizi

ve anlatıların kodlanması adımları; gerçek veri organizasyonu bölümünde karşılaştırmalı erişim (verileri sorgulamak) ve yorumun oluşturulması adımları yer almaktadır (Şekil 5). Bu adımlar ile bir metinsel verinin sözcüklere ya da cümlelere indirgenerek sınıflandırılmıştır.



Şekil 5. Mimarlıkta hesaplamalı metin analizi modeli

Gömülü kuram metodolojisine dayanan ATLAS.ti 25 yazılımı ile Rem Koolhaas üzerine mimarlık anlatılarından bir corpus oluşturmak ve oluşturulan corpus üzerinden hesaplamalı metin analizini yapmak mimarlık ve metin arasındaki diyalogu kurarken, pek çok mimarlık metninin irdelenmesi için de bir model önermektedir. Önerilen hesaplamalı metin analizi modeli ile mimar hakkında kaleme alınan metinlerdeki mimarın gündeme geldiği konular ve mimarlığa kattığı anlamlar açığa çıkarılmıştır.

Sonuç olarak bu çalışmada önerilen hesaplamalı metin analizi modeli, mimarlığın kuramsal çalışmalarına nitel araştırma yöntemlerinin hesaplamalı yöntemlerden faydalanılmasıyla karma bir yöntem önerisi sunmaktadır. Bu model yoluyla, mimarlık disiplini için metin analizi sürecini hızlandırılması ve araştırmacılara büyük verilerin analizinde olanak tanınması hedeflenmiştir.

1.5. Problemin Belirlenmesi

Anlatı, insanlar arası iletişimde temel bir ifade biçimi olarak önemli bir işleve sahiptir. Bir anlatının altında yatan anlamın hesaplamalı olarak anlaşılması ise hem dilbilimciler hem de hesaplamalı dilbilimciler için oldukça karmaşık olabilmektedir. Dilbilim ile yakın ilişkide olan mimarlık disiplini, bu ara kesitte metinlere yaklaşabilmek için çeşitli modellere ihtiyaç duyabilmektedir.

Mimarlık düşüncesinde kodlama yaparak bir kuram üretmek, onu test etmek ve yöntem çerçevesinde gerçekleştirmek için bilgisayar destekli metin analizi yazılımına ihtiyaç vardır. Mimarlık metinlerinin analizinde nitel olanı nicelleştirme ve nitel olan bilgiyi nesnel birlikteliğe dökmek çalışmanın hedeflerinden birini oluşturmaktadır.

Literatürdeki araştırmalara bakıldığında mimarların çeşitli tasarım düşünceleri, mimari düşünceler ve tasarım süreçleri (kuram-uygulama-söylem) hakkında referans veren mimarlık terimleri bağlamında bir araştırma eksikliği olduğu görülmüştür. Mimarlığın metinsel verilerinden anlatı üretme sürecinin tamamını hesaplamalı olarak ele alan bir çalışmaya rastlanmamıştır. Bir mimar hakkındaki metinsel veri analizi sürecindeki temel kodları elde etmek, düzenlemek, belgelemek ve tanımlamak; anlatının önemli bir rol oynadığı mimarlık disiplini için gereklidir. Bu tez çalışmasının özgün değerini oluşturan unsurlar; mimarlık yayınlarındaki kodları aramak, onları anlamlandırmak için hesaplamalı metin analizi modeli oluşturmak ve mimarlık anlatıları terimleri üretmektir. Tez çalışması metnin kodlanması ve metinden anlam üretme konusunda bir model sunarak, metinlerin incelenmesine yönelik bir yol haritası için temel çerçeve oluşturmaktadır. Mimarlık söyleminin çok katmanlı yapısı, sadece geleneksel yorumlayıcı yaklaşımlarla değil, aynı zamanda veri temelli yöntemlerle de ele alınmalıdır. Mimarlık metinlerinin hesaplamalı olarak analizini sunan çalışma, mimarlığın kuramsal okumalarındaki boşluğu doldurmayı hedeflemektedir.

2. YAPILAN ÇALIŞMALAR 1

2.1. Mimarlıkta İlişkiler: Anlatıbilim, Anlatı ve Söylem

Anlatıbilim çerçevesinde mimarlık disiplini incelemek, mimarlığın üretim biçimlerini anlam yönünden kuramsallaştırma imkânı sunar. Anlatıbilim, yalnızca kültürel ürünlerde değil, aynı zamanda çevremizi algılayış biçimlerimizde de anlatının nasıl yapılandığını ve anlam oluşturduğunu araştırır. Anlatı üzerine yapılan çalışmalar özellikle önemlidir; çünkü zaman ve mekânı düzenleme biçimlerimiz, anlamı inşa etmenin temel yollarından birini oluşturur. Mimarlık da bu anlatısal yapılandırmalar aracılığıyla hem bireysel hem de kolektif düzeyde dünyayı kavrama ve temsil etme biçimlerimizi şekillendirir.

Anlatıbilim, yapısalcı kuramlar doğrultusunda ortaya çıkan ve anlatının bileşenlerini, yapısını ve işleyiş biçimini inceleyen bir disiplindir. Mimarlık alanında anlatıbilimsel yaklaşım, yapıları yalnızca nesnel formlar olarak değil, olayların, deneyimlerin ve tarihsel süreçlerin anlatı düzlemlerinde konumlanan anlatılar olarak değerlendirmektedir. Bu bağlamda Bernard Tschumi, mimarlığın formdan bağımsız olarak deneyimlenen olaylarla anlam kazandığını savunmaktadır. Ona göre, mimarlık mekân, olay ve hareketin kesiştiği noktada ortaya çıkmaktadır (Tschumi, 1996). Anlatıbilimsel çözümleme, kullanıcıların yapı ile kurduğu ilişkiler, mekânsal geçişler ve zamansal deneyim üzerinden yürütülmektedir. Böylelikle mimari, sabit bir nesne olmaktan çıkarak dinamik, çok katmanlı ve anlam üreten bir yapıya dönüşmektedir.

Mimarlıkta anlatı, yapının bir hikâye anlatma kapasitesini ve bu hikâyenin kullanıcı deneyimi üzerinden nasıl yapılandığını ifade etmektedir. Peter Zumthor'a göre mimarlık, yalnızca görsel değil, duyuşsal ve zamansal bir deneyimdir. Ona göre, iyi bir yapı duyuşsal bir yankı uyandırmalıdır ve mekânla birlikte bir anlatı doğurmalıdır (Zumthor, 2006). Bu anlayışta yapı, kullanıcıyı pasif bir izleyici olmaktan çıkararak anlatının öznesine dönüştürmektedir. Özellikle konut, müze ve anıtsal yapılar, bireylerin hafızasında yer eden anlatı öğeleri üretmektedir. Ricoeur (1984)'un anlatı kuramı; zaman, hafıza ve kimliğin nasıl bir araya geldiğini açıklarken, mimarlığın da bu kurgu içinde nasıl 'anamlı bir dizgesel yapı' sunduğunu gösterir (Ricoeur, 1984). Mimari anlatılar bu nedenle yalnızca fiziksel birer yer değil, toplumsal ve bireysel hafızayı da inşa eden metinlerdir.

Mimarlık, yaşayan ve parçaların kavramsal organizasyonunu bir bütün halinde ele alan bir disiplindir. Bütün olan şey ve bütünü oluşturan parçalar bizi kavramsal varlıklara götürür. Kavramsal varlıklar anlamlı bütünler halinde düzenleme arzusuyla belirlenir (Psarra, 2009).

Mimarlar tasarımdan söz ettiklerinde, onu formları, alanları, programları ve malzemeleri düzenlemekle ilgilenen zihinsel bir etkinlik olarak ortaya koyarlar. Bir bina hakkında konuştuklarında, genellikle onu varsayımsal bir izleyiciye ve uzayda bir yolculuğa çağıran bir anlatı olarak tanımlarlar (Psarra, 2009). Tasarım zihnin bir aktivitesi olarak tasvir edilirken, bir bina yaşanacak bir şey olarak görülmektedir. Bu deneyim bir rota izler ve zamanla gelişmektedir. Bazı mimarlar için mekânsal anlatı, yalnızca binaları tanımlama biçimlerinin değil, aynı zamanda tasarım biçimlerinin de merkezinde yer alır. Le Corbusier'in 'gezinti yeri mimarisi' nosyonundan Daniel Libeskind'in Berlin'deki Yahudi Müzesi'ne kadar, manzaralar kısaltılır veya uzatılır. Rotalar, mekânsal drama ve gerilim yaratmak için bükülür veya katmanlı hale getirilir (Psarra, 2009). Dolayısıyla mimari pratiğin kendisi bir anlatıya dönüşür.

Mimarlıkta söylem, yalnızca mimarlık hakkında nasıl konuşulduğu değil, aynı zamanda bu konuşmanın toplumsal, kültürel ve politik bağlamlarda ne tür etkiler yarattığına ilişkin kuramsal bir yaklaşımdır. Foucault (1980) söylemi 'bilginin üretildiği ve kontrol edildiği bir sistem' olarak tanımlamaktadır ve bu sistemin mimarlıkta da geçerli olduğunu belirtmektedir (Foucault, 1980). Mimari üretim yalnızca yapılar üzerinden değil; yarışma metinleri, manifestolar, yayınlar ve eğitim süreçleri gibi söylemsel araçlar üzerinden de biçimlenebilir. Hill (2005), mimarlıkta söylemin yalnızca bir temsil değil, aynı zamanda pratik bir müdahale biçimi olduğunu savunmaktadır. Bu çerçevede söylem, mimari eylemin arkasındaki ideolojik yapıları görünür kılmaktadır.

Mimari anlatılarda yerin/ mekânın bir öyküsü vardır. Öyküler, "neden sorusunun cevabını bulmaya çalışır ve bu açıdan olayların nesnel bir temsilini değil öznel bir biçimde yeniden yapılandırılmasını ya da yorumlanmasını sunar" (Neumann & Nünning, 2008: 8; Dervişcemaloğlu, 2014). Öykü, içinde karakterlerin yer aldığı olaylar dizisidir. Bir öyküdeki ardışık eylemlere veya ardışık olarak görülen alanlara dayanan anlatı, yaratıcı hayal gücünün merkezindedir. Bir anlatının söylemi, öyküyü tamamen kronolojik bir şekilde sunmak zorunda değildir: Bir anlatı M eylem birimiyle başlayabilir, G'ye geri dönüş yapabilir, P'ye yani ileriye atlayabilir vb. (Jahn, 2015). Bir mekân tasarlanırken ya da bir öyküyü okurken deneyimlediğimiz mekân için bir senaryo yazılır ve mekânı deneyimleyen kullanıcı ya da okuyucu mekânın öyküsünün içindedir. Bu mekânın tekrar tekrar deneyimlenmesi ise

oluşturulan öykünün tekrar tekrar okunması anlamına gelmektedir. Italo Calvino'nun kurgusu, yeniden okumaya ve dolayısıyla analize davet eder. Binalar yeniden ziyaret edilmeye davet edilir. Dolayısıyla mimarlığın kendisi bir anlatı olduğu gibi, anlatılarda da mimarlığın varlığından söz etmek mümkündür.

2.1.1. Anlatıbilim

Anlatıbilim (narratology), anlatıların yapılarını, işleyiş biçimlerini ve üretim süreçlerini inceleyen disiplinlerarası bir alandır. Roman Jakobson'un iletişim modelinde belirttiği gibi, bir iletinin hangi işlevle üretildiği kadar nasıl yapılandırıldığı da anlam üretiminde belirleyicidir (Jakobson, 1960). Bu bağlamda anlatıbilim, dilbilimin sınırlarını genişleterek anlatıların zamansal, mekânsal ve anlamsal boyutlarını çözümlemeye odaklanmaktadır.

Tzvetan Todorov, anlatıbilimi anlatıların bilimi olarak tanımlamaktadır ve onu yapısalcı çözümleme yöntemlerinin bir devamı olarak konumlandırmaktadır (Todorov, 1971). Roland Barthes ise anlatıyı sadece edebi bir form olarak değil, günlük yaşamdan mitolojiye kadar uzanan geniş bir yelpazede var olan bir anlam örgüsü olarak görmektedir. Ona göre dünya anlatılarla doludur (Barthes, 1974; Barthes, 1977). Bu yaklaşım, anlatıların yalnızca sanatsal değil, kültürel ve toplumsal bir gerçeklik olarak da ele alınmasını mümkün kılar.

Anlatıbilimin kurucularından biri olan Gérard Genette, anlatı düzlemlerini ekstradiegetik (öykü-dışı) düzey, intradiegetik (öykü-içi) düzey, metadiegetik (öykü-üstü) düzey kategorilerine ayırarak sistematik bir çözümleme yöntemi geliştirmiştir (Genette, 1980; Dervişcemaloğlu, 2014:83). Bu ayrımlar, anlatının yapısal çözümlemesinde zaman-mekân ilişkilerinin, anlatıcı pozisyonlarının ve odaklanma düzeylerinin belirlenmesine olanak sağlamaktadır.

Seymour Chatman, anlatıyı bir 'öykü' ve 'söylem' olarak iki düzeyde ele almıştır (Chatman, 1978). Öykü, anlatının neyi anlattığını; söylem ise bu içeriğin nasıl anlatıldığını belirler. Bu ayrım, anlatıların yapısını ve anlamını daha detaylı bir şekilde çözümlemeyi mümkün kılmaktadır.

Paul Ricoeur, anlatının zamansal deneyimle ilişkisini vurgular. Ona göre anlatı, zamanın insan deneyimiyle anlamlandırılmasının temel aracıdır (Ricoeur, 1984). Walter Benjamin ise modern zamanın anlatı yapısını değiştirdiğini ve geleneksel anlatıcının yerini

haberciye bıraktığını savunmaktadır (Benjamin, 2002). Bu dönüşüm, anlatı formlarının tarihsel koşullarla nasıl biçimlendiğine işaret etmektedir.

Mieke Bal (1997), anlatıbilimi feminist kuram, görsel kültür ve müzeolojiyle ilişkilendirerek disiplinin sınırlarını genişletir. Bal (1997), anlatının yalnızca dilsel değil, aynı zamanda görsel ve mekânsal bir olgu olduğunu savunmuştur. Marie-Laure Ryan ise, dijital anlatı ortamlarının anlatının yapısında yarattığı değişimi tartışmıştır (Ryan, 2006).

David Herman, anlatıyı yalnızca bir temsil biçimi değil, bilişsel bir araç olarak görmektedir ve ona göre anlatılar, dünyayı anlamlandırmanın temel yollarından biridir (Herman, 2002). Monika Fludernik ise ‘doğal’ kavramı aracılığıyla, okuyucunun anlatıyı nasıl zihinsel bir model olarak kurduğunu analiz eder (Fludernik, 1996).

Sonuç olarak anlatıbilim, sadece anlatının ne olduğunu değil, nasıl işlediğini, nasıl alımlandığını ve hangi bağlamlarda üretildiğini sorgular. Anlatıbilim, anlatının yapısal ve işlevsel özelliklerini inceleyerek kuramsal bir çözümleme alanı sunar; anlatı ise bu çözümlemelerin somutlaştığı, deneyimlenebilir biçimdir. Dolayısıyla anlatı, kuram ve pratik arasındaki ilişkiyi görünür kılar.

2.1.2. Anlatı

‘Anlatı’ terimi, Latince kökenli *narrare* fiilinden türemiştir; bu fiil ‘bir şeyi anlatmak, haber vermek’ anlamına gelmektedir. Fransızca’daki *narration* ve İngilizce’deki *narrative* biçimleriyle paralel olarak, Türkçede de anlatı terimi özellikle yapısal ve postyapısalcı kuramların etkisiyle edebiyat, tarih, sosyoloji ve dilbilim gibi disiplinlerde teorik bir kavram haline gelmiştir (Genette, 1980; White, 1987; Bal, 1997).

Anlatının kuramsal gelişim süreci, 1960’lardan itibaren yapısal anlatıbilimin etkisiyle biçimsel yapılar üzerinden şekillenmiştir. 1980’lerden sonra ise postyapısalcı düşünceyle birlikte özne, zaman, bağlam ve söylem gibi özniteliksel unsurları merkeze alarak yeniden tanımlanmıştır. Roman Jakobson’un iletişim modeli bağlamında anlatı, bir ‘gönderge’yi yapılandırma biçimi olarak ele alınırken (Jakobson, 1960), Ferdinand de Saussure’ün yapısal yaklaşımı dilsel göstergenin çift yönlü yapısını, anlatı çözümlemelerine temel teşkil eden bir zemin olarak sunmuştur (Saussure, 2005).

20. yüzyılın ortalarından itibaren Roland Barthes, Gérard Genette, Tzvetan Todorov gibi Fransız anlatı kuramcıları, anlatıyı yalnızca edebi metinlerin değil, gündelik hayatın ve kültürel söylemlerin de yapıtaşısı olarak ele almışlardır. Barthes, anlatının her yerde olduğunu;

tarihte, söylence, haber bültenlerinde, konuşmalarda, sinemada ve hatta resimde bile anlatı biçimlerinin bulunabileceğini ileri sürmüştür (Barthes, 1977; Barthes 1993). Bu kapsamlı yaklaşım, anlatı kavramını yalnızca edebiyatla sınırlı olmaktan çıkararak disiplinlerarası bir çözümleme nesnesi haline getirmiştir. Barthes anlatıyı çok katmanlı bir sistem olarak ele alarak her anlatının bir ‘kodlar sistemi’ olarak çözümlenebileceğini öne sürmüştür (Barthes, 1974). Vladimir Propp’un masal çözümlemelerinde kullandığı yapısal yöntem ise, anlatının içsel mantığını çözümleme çabası açısından öncü niteliktedir. Propp, Rus halk masallarında 31 işlev tanımlayarak anlatıların yapısal benzerliklerini ortaya koymuştur (Propp, 2006). Bu yapısal eğilim daha sonra Claude Lévi-Strauss (1963) tarafından mit çözümlemelerine uygulanarak genişletilmiştir ve anlatının temelinde ikili karşıtlıkların olduğu savunulmuştur.

Gérard Genette (1980) ise zamansal düzlemde yaptığı ayrım ile (anlatım zamanı, öykü zamanı ve anlatı zamanı) anlatı çözümlemelerinde bu alandaki araştırmacıların çalışmalarına yön vermiştir. Paul Ricoeur, anlatının zamansallıkla ilişkisini merkeze alarak anlatının zamanı yapılandırma biçimlerinden biri olduğunu belirtirmiştir ve anlatı yoluyla bireyin zaman deneyimini anlamlı hale getirdiğini savunmuştur (Ricoeur, 1984). White ise tarih yazımının da özünde bir anlatı olduğunu vurgulayarak, anlatının nesnel gerçekliği değil, olayların yapılandırılma biçimini ortaya koymuştur (White, 1973). Bal’ın anlatı çözümlemesinde fabula (olay dizisi), hikâye (story) ve metin (text) olmak üzere üç temel ayrım bulunmaktadır. Bu ayrım anlatı çözümlemesini biçimsel, işlevsel ve ideolojik düzeylerde değerlendirmeye olanak sağlamıştır (Bal, 1997).

Anlatı, olayların sıralı aktarımı değil; öznel deneyimlerin, zamanın ve mekânın yapılandırıldığı çok katmanlı bir anlam üretim sürecidir. Herman’a (2009) göre bir anlatı, dört temel unsur üzerine kuruludur: yerleşiklik (situatedness), olay sıralaması (event sequencing), dünya kurma ya da bozma (worldmaking/world disruption) ve ‘nasıllık’ deneyimi (what it is like). Bu öğeler, anlatının yalnızca ne olduğunu değil, aynı zamanda sunduğu deneyimin niteliğini de tanımlamaya imkân sağlamaktadır. İlk olarak, olayların belirli bir bağlamda meydana gelmesi esastır. İkinci olarak, olaylar ardışık bir düzen içinde sunulmaktadır. Üçüncü olarak anlatı, okur veya dinleyici için bir dünya inşa etme ya da mevcut dünyayı sorgulama işlevi görmektedir. Son olarak ise, anlatının öznel bir deneyimi ve olayların ‘nasıl olduğunu’ aktarması beklenmektedir (Herman, 2009; Shelton & Zhang, 2014). Herman (2009), anlatının temel bileşenlerini ‘zamana yayılan olaylar zinciri, belirli aktörlerin katılımı, anlatıcı bakış açısı ve bilişsel çerçeve’ şeklinde sıralayarak anlatının yapısal boyutlarının yanı sıra deneyimsel boyutunu da vurgulamaktadır. Bu bağlamda anlatı,

artık yalnızca ‘ne anlatıldığı’ değil, ‘nasıl anlatıldığı’ sorusunu da içermektedir. Böylelikle anlatı çalışmaları, yalnızca edebiyat eleştirisinin değil, insan bilimlerinin genel bir yöntembilimi olarak kabul edilmektedir.

Anlatı, zamansal ve nedensel olarak anlamlı bir şekilde birbirine bağlı bir dizi olayın göstergesel temsilidir. Dolayısıyla anlatılar yazılı veya sözlü dil, görsel imgeler, jestler, dramatik performans ve bunların çeşitli kombinasyonları dahil olmak üzere çok çeşitli göstergesel iletişim araçları kullanılarak oluşturulabilmektedir. Her türlü göstergesel yapının ve göstergelerden oluşan her şeyin aynı zamanda bir metin olduğunu söylemek mümkündür (Sencer, 2005).

Anlatı, bireylerin yaşantılarını yapılandırmalarında, deneyimleri anlamlandırmalarında ve sosyal kimliklerini inşa etmelerinde temel bir rol oynamaktadır. Riessman (2008), anlatıların toplumsal, kültürel ve tarihsel bağlamlar içinde kurulan yapılar olduğunu savunmuştur. Anlatı, sabit bir yapıdan ziyade söylemsel olarak kurulan ve sürekli yeniden şekillenen bir olgudur. Bu nedenle, anlatıların analizinde yalnızca içerik değil, anlatıların üretildikleri bağlam, amaç ve alıcı da dikkate alınmalıdır.

Ryan (2007), anlatıyı ‘zaman içinde gelişen ve nedensellik ilişkileriyle birbirine bağlanan olaylar dizisi’ olarak tanımlarken, anlatının temel özelliğinin olayları anlamlı bir bütün halinde sunmak olduğunu belirtmektedir. Anlatı, yalnızca geçmiş aktarmakla kalmamaktadır, aynı zamanda geleceğe yönelik beklentileri de biçimlendirmektedir. Dolayısıyla anlatının bilişsel işlevini öne çıkarmaktadır; çünkü insanlar, deneyimlerini anlatılar aracılığıyla düzenlemektedir, değerlendirmektedir ve paylaşmaktadır.

Smith & Watson (2010), otobiyografik anlatılar üzerinden kimliğin anlatı yoluyla nasıl inşa edildiğini tartışarak, bireyin yaşam öyküsünün gerçekte bir tür kurgu olduğunu öne sürmektedir. Onlara göre anlatı, yalnızca yaşanmış olanı aktarmak değil, aynı zamanda anlam üretme sürecidir. Bu perspektif, anlatının epistemolojik yönünü ortaya koymaktadır; çünkü anlatılar, yalnızca bilgiyi aktaran değil, aynı zamanda bilgi üreten yapılardır.

Anlatı çalışmaları, yalnızca bireysel düzeyde değil, toplumsal düzeyde de önemlidir. Young (1981), anlatının ideolojik bir araç olarak nasıl kullanılabileceğini sorgularken, postyapısalcı düşüncenin etkisiyle anlatıların çoğulluğu ve yorumlanabilirliği üzerinde durmuştur. Bu bağlamda anlatı, çoklu anlamlar barındıran dinamik bir süreç olarak değerlendirilmiştir.

Anlatılar, deneyimlerin aktarımında son derece yaygın ve doğal bir iletişim biçimidir. Gibbs (2007), nitel veri analizinde anlatının merkezi bir konuma sahip olduğunu

vurgulayarak, özellikle sosyal bilimlerde bireysel deneyimlerin anlaşılmasında anlatı analizinin etkili bir yöntem olduğunu belirtmektedir. Anlatıların yalnızca içerdiği mesajı değil, aynı zamanda bu mesajın nasıl aktarıldığını dikkate almak, anlatı araştırmalarında bu metinlerin veri olarak kullanılmasında önemlidir.

Anlatı; dil aracılığıyla yaşantıyı biçimlendirir, olayları seçer, düzenler ve onlara anlam atfeder. Bu nedenle anlatı, yalnızca edebi metinlerin değil, gündelik yaşamın, tarihsel kayıtların, ideolojik yapının ve kimlik inşasının da temel bileşenlerinden biridir. Sonuç olarak anlatı, hem bireysel hem de toplumsal düzeyde anlam üretiminin temel aracıdır. Geçmiş deneyimlerin aktarımı, kimlik inşası, kültürel değerlerin dolaşımı ve söylemsel yapılanma gibi çok katmanlı işlevleriyle anlatı, bilgi üretiminin vazgeçilmez bir bileşeni olarak konumlanmaktadır.

2.1.3. Söylem

Latince *discurrere* (oraya buraya koşuşturma, gidiş gelişler) ve/veya *discursus* (uzaklaşma, eritme, yayılma) sözcüklerinden türeyen söylem kelimesi, mecaz anlamıyla söylem, “bir konu üzerinde uzun uzadıya konuşmak” ya da “bir şey hakkında iletişim kurmak” tır (Sözen, 1999: 19; Avcı, 2021; Yağcı, 2025).

Kocaman (2003), söylem kavramını günümüz Türkçesinde çok yönlü bir biçimde tanımlamaktadır ve kavramın farklı bağlamlarda kazandığı anlamlara dikkat çekmektedir. Ona göre söylem; “sözbilim” ya da “etkili söz söyleme sanatı” olarak retorik bir bağlamda değerlendirilebildiği gibi, “anlatım biçimi”, “felsefi bir öğreti” ya da “görüş açısı” anlamlarına da gelebilmektedir. Bununla birlikte, söylem aynı zamanda “düşüncü, öğreti, kavramsal dizge; “sözlü ya da yazılı anlatım türü, iletişimde değerli birim; birey dil, anlatım biçimi, biçem; dil, bakış açısı, anlatım biçimi; sav, görüş” gibi anlamlarda ifade etmektedir (Kocaman, 2003: 5-6).

Yapısalcı dil kuramlarının etkisiyle söylem, 20. yüzyılda kuramsal bir çerçeve kazanmıştır. Saussure dili, göstergelerin yapısal ilişkisi üzerinden tanımlamıştır ve söylemin bu yapısal sistemdeki yerini belirlemiştir (Saussure, 2001). 1960’lı yıllarda gelişen Fransız Söylem Çözümleme Okulu, Benveniste’le başlayan ve tutarlı bir kuramsal çerçeve etrafında şekillenen bir yaklaşım olarak öne çıkmaktadır. Bu yaklaşıma göre sözce, söylemden; söylem, tümceden ve anlatıdan ayrı olarak tanımlanmaktadır. Örneğin bir metnin dil olarak yapısını incelemek sözcedir; aynı metnin üretiliş koşullarının dilbilimsel açıdan incelenmesi

durumunda ise, bu sözce; söylem olarak tanımlanmaktadır (Charaudeau & Maingueneau, 2002). O halde söylem her açıdan üretim içindeki sözceyi belirtmektedir. Söylem, yaratıcılığın gerçekleştirildiği uzam, yani değerleri dilsel birimlere bağlayan görülmeyen bağlamın uzamı olarak tanımlanabilmektedir (Durmuş, 2009; Durmuş, 2014; Durmuş Öztürk, 2020).

Dilbilimde söylem terimi genellikle ya ‘tümceyi aşan dil’ (Stubbs, 1983) ya da ‘kullanım içinde dil’ (Brown & Yule, 1983) olarak tanımlanmaktadır. Burr’a (1995) göre söylem, belirli bir olaylar dizisine ilişkin belli bir versiyonu inşa eden anlamlar, metaforlar, temsiller, imgeler, anlatılar ve ifadeler bütünüdür. Foucault’ ya (1972) göre ise, söylem konuşulan nesneleri sistematik olarak oluşturan uygulamalardır. Söylem, soyut ve zamansız bir yapıdan ziyade, tarihin bir parçasıdır. Kendi sınırlarını, ayrımlarını, dönüşümlerini ve zaman biçimlerini kurmaktadır (Foucault, 1972; Jørgensen & Phillips, 2002). Aynı zamanda söylem, yalnızca içerdiği kavramlar aracılığıyla değil, aynı zamanda bu kavramları nasıl bir araya getirdiği ve bazılarını nasıl ön plana çıkardığı üzerinden tanımlanmaktadır. Söylemin kavramsal yapısına yönelik bir analiz, kavramların hangi biçimlerde yan yana var olduğunu ve farklı söylemsel oluşumlardan aktarılan unsurların nasıl yeniden bağlamlandırılarak dönüştürüldüğünü ortaya koymaktadır (Fairclough, 2004; Ifversen, 2003).

Barthes, söylemi klasik anlamın ötesine taşıyarak, çoklu okumalara imkân tanıyan bir metin anlayışı geliştirmiştir. Ona göre metin, bir söylemler dokusudur, yani metin, farklı söylemlerin kesiştiği ve yeniden örgütlendiği bir alanıdır (Barthes, 1981). Bu söylemler, yalnızca yazara ait değildir; aksine, kültürel kodlardan, toplumsal normlardan ve tarihsel konumlardan oluşmaktadır. Metni açık bir sistem olarak tanımlayan Barthes, söylemde çoklu anlamların dolaşımını mümkün kılmaktadır (Barthes, 1981).

Dilsel bir pratik olarak söylemin ne söylediği kadar, nasıl söylendiği de önemlidir. Van Dijk’e (2008) göre söylem, bir bağlamsal durumu içeren veya içermeyen metinsel bir varlıktır; yani ‘söylem bağlamında yer alan metin’ ya da ‘metinler dizisi’ olarak tanımlanmaktadır. Söylemi anlamak, metni/konuşmayı bağlam içinde anlamak anlamına gelmektedir (Van Dijk, 2008). Söylem, iletişimde bulunan bir kişinin düşüncelerini ve bakış açısını sözlü biçimde ifade eden özüne atıfta bulunur. Aynı zamanda, nesnelerin ve konuşmacıların inşasını mümkün kılan kuralları ve süreçleri tanımlayan bir dilsel uygulamadır (Shapiro, 1992; De Graaf, 2006). Metin yazılı olmak zorunda değildir; söylem de yalnızca sözlü olmakla sınırlı değildir. Metin ile söylem arasındaki en temel fark, “metnin, herhangi bir söylemin belirgin ve eşsiz gerçekleşmesiyle söylemin, bilginin ve

yapıların örüntüleri ve ortaklıklarına işaret ettiği” dir (Wodak, 2009: 39; Ercan & Danış, 2019).

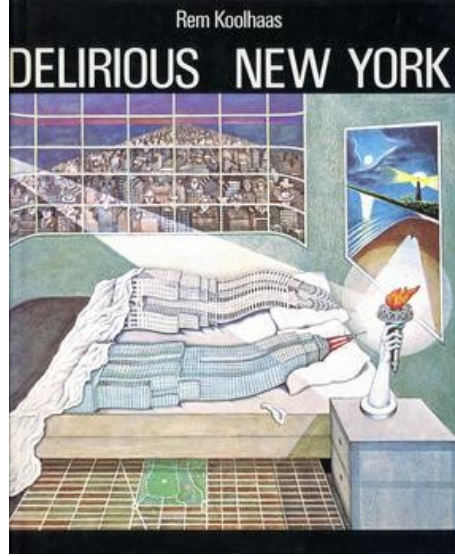
Sözen’e (1999) göre söylem, Batılı bir felsefenin ürünü olarak gündelik hayatımızda kullandığımız basit dil pratiğidir. Söylem üzerine gerçekleştirilen araştırma ve analizler, birey, toplum ve toplumsal gerçeklikler hakkında bilgi edinmenin önemli yollarından biri olarak değerlendirilmelidir (Sözen, 1999). Karşılıklı iletişimin temel unsuru olan söylem; duygu, düşünce ve fikirleri dile getirme ve ifade etme biçimlerini, sistematik bir yapı içerisinde ortaya koymaktadır (Doyuran, 2018). Dolayısıyla söylem, metinlerin ardındaki güç ilişkilerini, ideolojik yönelimleri ve bağlamsal dinamikleri barındıran bir olgudur.

2.2. Mimarlık ve Anlatıbilim Arakesitinde Rem Koolhaas

Hem binaları hem de sayısız teorik yazılarıyla dünya çapında tanınan Hollandalı mimar Rem Koolhaas (1944), tüm dünyada şubeleri bulunan bir düşünce kuruluşu haline gelen Office of Metropolitan Architecture’ın (OMA) başkanıdır. Hem OMA’ nın hem de OMA’nın mimarlık alanının dışındaki alanlarda faaliyet gösteren araştırma kolu olan AMO’nun çalışmalarına eş başkanlık yapmaktadır.

Mimar Rem Koolhaas çeşitli ödüllерinin yanı sıra mimarlık alanında ‘Nobel Ödülü’ olarak kabul edilen Pritzker Mimarlık Ödülü’nü 2000 yılında kazanmıştır. 1979 yılından itibaren verilen bu ödöl, mimarlık alanında bir mimar için verilen en büyük onur olarak görölmektedir. Bununla birlikte Uluslararası Mimarlık Akademisi’nin de (IAA) (International Academy of Architecture (IAA) üyesidir (Diamandieva, 2015; Bianco, 2018).

Architectural Association Londra’da mimarlık eğitimi alan mimar, 1970’li yıllarda New York’ta uzun süre yaşamıştır. Bu yıllarda Koolhaas, ilk binasını inşa etmeden *Delirious New York* isimli kitabı ile gündeme gelmiştir ve OMA’nın çalışmalarının temelini oluşturan yaklaşımları geliştirmiştir (Şekil 6).



Şekil 6. Delirious New York (1978) kitap kapağının görseli

1980’li yıllarda teorik başarıyı pratik deneyim izlemiştir. Hollanda Dans Tiyatrosu ve Paris’teki Villa dall’Ava ilk inşa edilen binalarından birisidir (Kraft, 2015) (Şekil 7). Koolhaas dünya çapında faaliyet göstereni bir mimardır. Yapıtları arasında Avusturya Evi (2023), Taipei Gösteri Sanatları Merkezi (2022), Berlin’deki Axel Springer Kampüsü (2020), Katar Ulusal Kütüphanesi ve Katar Vakfı Genel Merkezi (2018), Paris’teki Fondation Galeries Lafayette (2018), Milano’daki Fondazione Prada (2015/2018), Moskova’daki Garaj Çağdaş Sanat Müzesi (2015), Pekin’deki Çin Merkezi Televizyonu (CCTV) genel merkezi (2012), Porto’daki Casa da Musica (2005), Seattle Merkez Kütüphanesi (2004) ve Berlin’deki Hollanda Büyükelçiliği (2003) bulunmaktadır.



Şekil 7. Hollanda Dans Tiyatrosu, Lahey, Hollanda (1987) (soldaki); Villa dall’Ava, Paris, Fransa (1991) (sağdaki) (URL-1, 2023; URL-2, 2023)

Koolhaas, 2014 Venedik Mimarlık Bienali'ni yönetmiştir. Harvard Üniversitesi'nde profesördür ve Şubat 2020'de New York'taki Guggenheim Müzesi'nde açılan, dünyanın dört bir yanındaki kentsel olmayan alanları konu alan Countryside: The Future (2020) sergisinin küratörlüğünü yapmıştır (URL-3, 2024). Çalışmalarının odak noktası, Koolhaas'ın dünyayı dolaşırken keşfettiği metropollerin mimarisidir (Sinning, 2001).

Bir mimarın nasıl inşa ettiği kadar, kendi mimari pozisyonunun nasıl olduğu da önemlidir (Betsky, 2003). Koolhaas'ın medya ve medya prodüksiyonlarına olan hayranlığı göz önüne alındığında, onun reklam ve tanınırlık faktörünün öneminin farkında olduğu gözükmemektedir. Koolhaas'ın medya hayranlığı; gazetecilik ve film yapımcılığı yaptığı zamanlardan kaynaklanmaktadır ve mimarlık pratiğini desteklemek için başarılı bir şekilde medyayı kullanmaktadır (Yazıcı, 2019).

Praemium Imperiale (2003), Kraliyet Altın Madalyası (2004) ve Mies Van Der Rohe ödülü (2005) vb. gibi pek çok ödülü olan mimar günümüzde en etkili olan mimarlardan birisidir. 2008 yılında ise; Time'ın gezegenin en etkili 100 insanı listesinde yer almaktadır (URL-4, 2018). Koolhaas ayrıca 2012 yılında İngiliz Kraliyet Mimarlık Enstitüsü (RIBA) tarafından verilen Jencks ödülüne layık görülmüştür (Yazıcı, 2019).

Bu bölümde bu tez çalışmasında kullanılan araştırma malzemesi ve özellikleri sunulmaktadır. WoS Core Collection'da mimarlık kategorisinde İngilizce dilinde 'rem koolhaas' terimi aranarak 1977-2024 yılları arasında 207 adet yayının bibliyografik bilgisine ulaşılmıştır; ancak bu yayınların tamamının tam metnine erişilememiştir. Yayınların WoS Core Collection'da gözükken özetleri ya da elde edilen tam metinler üzerinden bir inceleme yapıldığında ise yayınların içeriğinde Koolhaas'ı merkezinde ele almadıkları tespit edilmiştir. Bu nedenle tez çalışması kapsamında Rem Koolhaas üzerine yayınlar 'merkezinde' ve 'çeperinde' olarak sınıflandırılmıştır. Rem Koolhaas'ı 'merkezinde' konu edinen bu yayınlardan 69 adet yayının tam metinlerine erişilmiştir. Böylelikle 'merkezinde' adında sınıflandırılan 69 adet yayın kullanılarak corpus oluşturulmuştur. Corpusunu oluşturan yayınların bazıları erişime kısıtlanmıştır ya da eski yıllarda basıldıkları için web ortamında bulunmamaktadır. WoS Core Collection'da Koolhaas üzerine yayınlardan birkaçı ise kitap olup, bu kitaplar corpusun veri kümesinde anlamsal olarak bir hakimiyet kuracağı düşünüldüğü için corpusa dahil edilmemiştir.

Tam metnine erişilen yayınlar, hesaplamalı metin analizi modelinin yeteneğini sınırlayan taşınabilir bir metin biçiminde (PDF) ya da fotoğraf (JPEG) olarak yayınlanmıştır. Dolayısıyla bir PDF ve JPEG belgesi, önerilen model için ideal durum olan ham metin

dosyasına (TXT) dönüştürülmesi gereklidir. Tam metin yayınlar, ek bir ön işleme eylemleri gerektiren şekiller, dipnotlar, formüller, tablolar ve referanslar içermektedir. Hem yayınların TXT formatına dönüştürülmesi hem de sadece yayınlardaki metin içeriklerinin elde edilmesi için veriye ön işleme yapılmıştır. Verinin ön işleminde yayınlar, optik karakter tanıma (OCR) ile belge türleri düzenlenebilir hale getirilmiştir. OCR (Optical Character Recognition - Optik Karakter Tanıma), taranmış kağıt evraklar, PDF dosyalar veya dijital kamerayla çekilen resimler gibi belge türlerinin düzenlenebilir ve aranabilir verilere dönüştürülmesine olanak sağlayan bir teknolojidir. OCR, resimlerdeki harfleri seçip ayırarak harflerden kelimeleri ve kelimelerden de cümleleri oluşturmaktadır (URL-5, 2024). OCR ile düzenlenebilir hale getirilen yayınlardan şekil, formül ve tablo verileri temizlenmiştir. Ön işleme ile veri, sonraki aşamalarda kullanılabilmesi için elverişli hale getirilmiştir.

Bu tez çalışması, Rem Koolhaas üzerine mimarlık anlatılarını araştırma malzemesi olarak kullanılmaktadır (Tablo 1). Koolhaas'a referans veren, Koolhaas'ın bir yapısını inceleyen, Koolhaas'ın kitabını araştıran ya da Koolhaas'ın teorisini kullanarak bir durum çalışması yapan yayınlar; Koolhaas'ın mimarlığının hem kuramsal hem de pratik boyutunu ele alan önemli anlatılara sahiptir. Bu kapsamda Tablo 1'e göre 1990-1999 yılları arasında 7 adet yayın (makale, editöryal materyal, haber), 2000-2009 yılları arasında 15 adet yayın (makale, haber, editöryal materyal, mektup, bibliyografik öge, kitap bölümü), 2010-2019 yılları arasında 34 adet yayın (editör materyal, makale, inceleme, bildiri, sanat sergisi incelemesi) ve 2020-2024 yılları arasında 13 adet yayın (makale, bildiri) olmak üzere toplamda 69 adet yayın incelenmiştir. En eski yayın 1993 yılına ait 1 adet makale türünde yayın iken, en yeni yayınlar ise 2024 yılına ait 3 adet makaledir.

Tablo 1. Rem Koolhaas üzerine mimarlık anlatılarının kronolojik tablosu

Yayın No	Yıl	Yazar	Yayının Adı	Dergi/ Kitap/ Konferans Adı	Yayın Türü
1	1993	Giovannini, J	Kunsthal Rotterdam, Netherlands, Koolhaas, Rem Architect	Architecture-The AIA Journal	Makale
2	1995	Downey, C	Euralille, Crossroads To 21st-Century Europe + Lille-Grand-Palais Lille, France, Office-For-Metropolitan-Architecture Koolhaas,Rem, Architect	Architectural Record	Makale
3	1996	Pearson, CA	Asian Cities, Is Generic The Wave Of The Future + Koolhaas, Rem Stirs-Up Strong Emotions At A Singapore Conference By Saying The Loss Of Cultural Identity Can Free The Architectural Imagination	Architectural Record	Editöryal Materyal
4	1997	Saunders, WS	Rem Koolhaas's Writing on Cities:Poetic Perception and Gnomie Fantasy	Journal of Architectural Education	Makale

Tablo 1'in devamı

5	1998	Kamin, B	Koolhaas to apply hybrid theories to historic IIT campus (Rem Koolhaas winner of the international competition for a campus center at the Illinois-Institute-of-Technology)	Architectural Record	Haber
6	1999	Stephens, S	Rem Koolhaas' and Richard Gluckman's bank renovation for Second-Stage-Theater grabs the spotlight with economy, efficiency, and a bit of flash	Architectural Record	Makale
7	1999	Campbell, R	New urbanism: The debate goes on (Andres Duany and Rem Koolhaas represent opposing sides at the March conference at the Harvard Graduate School of Design)	Architectural Record	Haber
8	2000	Speaks, M	Rem Koolhaas And OMA Lead The Dutch Onto New Turf	Architectural Record	Makale
9	2000	Olson, S	How Seattle learned to stop worrying and love Rem Koolhaas' plans for a new Central Library	Architectural Record	Makale

Tablo 1'in devamı

10	2000	Larson, S	New recognition for a Dutch master: Rem Koolhaas takes the Pritzker	Architectural Record	Haber
11	2002	Sorkin, M	Riff on Rem (Rem Koolhaas's boutique for Prada on Broadway)	Architectural Record	Editöryal Materyal
12	2002	Pearson, CA	Rem Koolhaas plugs the Guggenheim and Hermitage museums into the high- voltage setting of the Las Vegas strip	Architectural Record	Haber
13	2002	Gross, R	Better, bitter sublime (Response to Michael Sorkin's critique of Rem Koolhaas)	Architectural Record	Mektup
14	2002	Dovey, K; Dickson, S	Architecture and freedom? Programmatic innovation in the work of Koolhaas/OMA	Journal of Architectural Education	Makale
15	2002	Campbell, R	Rem to earth: Resistance is futile, just keep shopping until everything is junked (The 'Harvard Design School Guide to Shopping' by Rem Koolhaas)	Architectural Record	Makale
16	2004	Russell, JS	Architecture without artistry (Seattle Central Library by Rem Koolhaas)	Architectural Record	Editöryal Materyal

Tablo 1'in devamı

17	2006	Pearson, CA	Snapshot - Rem and Cecil lay a Cosmic Egg in London (Serpentine Gallery Pavilion, Rem Koolhaas, Cecil Balmond)	Architectural Record	Makale
18	2006	Gendall, J	Third time's the charm as Koolhaas unveils Cornell design (Rem Koolhaas, Cornell University College of Architecture)	Architectural Record	Haber
19	2007	Hughes, C. J.	Koolhaas tower ups the ante for Jersey City (Rem Koolhaas's 52-story tower)	Architectural Record	Haber
20	2008	Schrijver, L	OMA as tribute to OMU: exploring resonances in the work of Koolhaas and Ungers	Journal of Architecture	Bibliyografik Öge
21	2008	Crinson, M	Singapore's moment: critical regionalism, its colonial roots and profound aftermath	Journal of Architecture	Makale
22	2008	Otero-Pailos, J	BIGNESS IN CONTEXT Some regressive tendencies in Rem Koolhaas' urban theory	Writing Urbanism: A Design Reader	Makale; Kitap Bölümü
23	2010	Finch, P	A pizza with Rem Koolhaas, the Lion of Venice	Architectural Review	Editöryal Materyal

Tablo 1'in devamı

24	2010	Hartman, H	Welcome to Eneropa Rem Koolhaas' vision of a united nations of energy	Architectural Review	Editöryal Materyal
25	2011	Christenson, M	On the architectural structure of photographic space	Architectural Science Review	Makale
26	2012	Kubo, M	Rem Koolhaas: A Kind of Architect	Journal of the Society of Architectural Historians	İnceleme (TV Review, Radio Review)
27	2013	Colonnese, F; Carpiceci, M	Program, diagram and experience. An inquiry on OMA's architectural images	11th European Architectural Envisioning Association Conference on Envisioning Architecture: Design, Evaluation, Communication	Bildiri
28	2013	Van Gerrewey, C	"Hope has Returned": The Glorious Reception of OMA/Rem Koolhaas in the Dutch-Speaking World	Architectural Theory Review	Makale

Tablo 1'in devamı

29	2013	Verschaffel, B	Reading Rem Koolhaas	Architectural Histories	Makale
30	2014	Brisbin, C	Post-Critical China: There is no Author, just Content!	1st International Conference on Architectural Design and Criticism (Critic-All)	Bildiri
31	2014	Colmenares-Vilata, S	The Neutral at the Typical Plan: Supports and Domi-no(s)	Constelaciones	Makale
32	2014	Penner, B	Rem Koolhaas needs to get back to the fundamentals	Architectural Review	Editöryal Materyal
33	2014	Schurk, H	The Dual Role of Abstraction. Design and representation in OMA/Rem Koolhaas' work between 1989 and 1992	1st International Conference on Architectural Design and Criticism (Critic-All)	Bildiri
34	2015	Jencks, C	The Art of Prediction	Architectural Design	Makale

Tablo 1'in devamı

35	2015	Lueder, C	Proximity The Unfolding of a Koolhaasian Hypothesis in Book Space and Architectural Space	Journal of Architectural Education	Makale
36	2015	Overby, W	A Multimedia Panopticon Media, Translation, and History in OMA's S,M,L,XL and the Arnhem Prison	Journal of Architectural Education	Makale
37	2015	Scharmen, F	What Is a Big Dumb Object?	Journal of Architectural Education	Makale
38	2015	Tallon Iglesias, JA	The Skyscraper: from the Wedding Cake to 9/11 Garcon Watta-Clarck vs Rem Koolhaas	Constelaciones	Makale
39	2015	Van Gerrewey, C	Imagining the Dutch polder landscape: a design by OMA from 1986	Journal of Landscape Architecture	Makale
40	2015	Villanueva Cajide, B.	Rem Koolhaas: Le Corbusier through the Looking-Glass	International Congress on Le Corbusier, 50 Years Later (LC)	Bildiri

Tablo 1'in devamı

41	2015	Walker, J	Islands-in-the-City: Berlin's urban fragments	Journal of Architecture	Makale
42	2016	Cui, L	Uncertainty And Complexity: From Park De La Villette To Downsview Park	Landscape Architecture Frontiers	Makale
43	2016	Pala, G	Architecture as a Margin within the Negotiation between Reality and Utopia	Studies in History and Theory of Architecture	Makale
44	2016	Schrijver, L	Transatlantic crossings: new forms of meaning in the city of the 1970s	Planning Perspectives	Makale
45	2017	Baptista-Bastos, M; Lau, A	The Guggenheim effect and failed public investment in architecture	10th EAAE/ARCC International Conference (Architectural Research Addressing Societal Challenges, Vols 1 And 2)	Bildiri
46	2017	Stringer, B	Villages and Urbanization	Architecture and Culture	Makale

Tablo 1'in devamı

47	2018	Bianco, L	Architecture, values and perception: Between rhetoric and reality	Frontiers of Architectural Research	Makale
48	2018	Seelow, AM; Andersen, A; Van Gerrewey, C; Popescu, C	Reviews September 2018	Architectural Histories	İnceleme
49	2018	Self, J	Reputations Rem Koolhaas	Architectural Review	Sanat Sergisi İncelemesi
50	2018	Vidler, A	Architecture After the Rain	Architectural Design	Makale
51	2018	Nicolau, A	Rhetorical Figuration in the Work of Rem Koolhaas	Cuadernos de Proyectos Arquitectónicos	Editöryal Materyal / Makale
52	2019	de Araújo, MB	Alvaro Siza and Carlos Castanheira's China Design Museum: Form, Contemporary City and Design Method	International Conference on Architecture Across Boundaries	Bildiri

Tablo 1'in devamı

53	2019	Neto, FL	Aesthetic Delirious Urbanism - Rem Koolhaas	4th World Multidisciplinary Civil Engineering-Architecture-Urban Planning Symposium (WMCAUS)	Bildiri
54	2019	Valenzuela, MS	Concrete Trompe-L'oeils: Unlimited Simultaneity, Memory and Architectural Event	En Blanco-Revista De Arquitectura	Makale
55	2019	Simsek, O	Emptiness and Nothingness in OMA's Libraries	Megaron	Makale
56	2019	Van Gerrewey, C	Outreach Extensions: OMA/Rem Koolhaas Exhibitions as Self-Critical Environments	Architectural Theory Review	Makale
57	2020	Concha, D	The Architect As An Observant: A Remembrance	ARQ	Makale
58	2020	Steen, AP	Eating Oysters, Naked: Realizing Critical Architectural Discourse	Architecture and Culture	Makale

Tablo 1'in devamı

59	2020	Ventura Blanch, F	The Relationship Between Drawing And Writing In Rem Koolhaas' Training As An Architect (1968-1972)	EGA Revista de Expresion Grafica Arquitectonica	Makale
60	2021	Nuijsink, C	Multiple Authorship: The Collaborative Production of Knowledge in the Shinkenchiku Residential Design Competition (1965-2020)	Ra-Revista De Arquitectura	Makale
61	2021	Rodes, S	Examining an Architecture of Image: OMA's CCTV Headquarters	Architecture and Culture	Makale
62	2022	Martinez-Millana, E; Alcaraz, AC	The panopticon prison as a social condenser: The study of the project for De Koepel prison by Rem Koolhaas/OMA (1979-1988)	Frontiers of Architectural Research	Makale
63	2022	García, JR; Trachana, A	The Discursive Construction in OMA's Exhibitions	19th International Conference on Graphic Design in Architecture (EGA) - Motto - Beyond Drawings - The Use of Architectural Graphics	Bildiri

Tablo 1'in devamı

64	2022	Weir, S	Salvador Dali in Rem Koolhaas' Delirious New York	Journal of Architecture	Makale
65	2023	Thuer, JEG; Nam, ST	The collage of void versus solid: Ungers and Koolhaas void as a design element and theory	Journal of Asian Architecture and Building Engineering	Makale
66	2023	Yazici, M; Durmus Ozturk, S	An analysis of Rem Koolhaas's discourses on architecture and urban design using a corpus-based model	Frontiers of Architectural Research	Makale
67	2024	Thuer, JEG; Nam, ST	Reformulating Koolhaas' strategy of the void	Journal of Asian Architecture and Building Engineering	Makale
68	2024	Ünal Baştürk, TC; Görgülü, ST; Kaymaz, S	Inherited meanings of architecture: deconstruction of Rem Koolhaas' micro-floor and micro-wall narratives	Journal Of Asian Architecture And Building Engineering	Makale
69	2024	Kim, J; Nam, ST	Exodus as intermediation between the Berlin Wall and Manhattan Grid: disjunction, subdivision and programmatization of void	Journal Of Asian Architecture And Building Engineering	Makale

Giovannini'nin (1993) 'Kunsthall Rotterdam, Netherlands, Koolhaas, Rem Architect' isimli makalesi, Rem Koolhaas'ın Rotterdam'daki Kunsthall binası hakkındadır. Kunsthall'ın karmaşık mekânsal organizasyonunun vurgulandığı makalede mimarının mekânla ilişkisini yeniden tanımlanmaktadır.

Downey'in (1995) 'Euralille, Crossroads To 21st-Century Europe + Lille-Grand-Palais Lille, France, Office-For-Metropolitan-Architecture Koolhaas, Rem, Architect' isimli makalesi, Rem Koolhaas'ın Lille Grand Palais ve Euralille projesini ele almaktadır. Rem Koolhaas tarafından tasarlanan Euralille projesi, Fransa'nın Lille kentinde modern mimarlık ve kentsel entegrasyonun bir örneğidir. 173 dönümlük bu yoğun yaşam ve ulaşım merkezi, hızlı tren (TGV) istasyonunu merkeze alarak, Londra, Paris ve Brüksel üçgeninin kalbinde bir Avrupa kavşağı oluşturmuştur. Koolhaas, bu projeyi coğrafi bir nokta yerine, 'zamanla ölçülen bir mesafe' olarak tanımlamaktadır. Projenin bir diğer önemli yapısı, Koolhaas'ın tasarladığı Lille Grand Palais'tir. Çok işlevli yapıda bir sergi salonuna, kongre merkezine ve konser alanına sahiptir.

Pearson'nın (1996) 'Asian Cities, Is Generic The Wave Of The Future + Koolhaas, Rem Stirs-Up Strong Emotions At A Singapore Conference By Saying The Loss Of Cultural Identity Can Free The Architectural Imagination' isimli editöryal materyalinde, Koolhaas'ın Asya şehirlerindeki küreselleşme üzerine görüşlerini ele almaktadır. Koolhaas, Singapur'da düzenlenen 'Asya'nın Yüzyılında Asya Şehirleri' konferansında, küreselleşmenin şehirlerdeki kültürel kimlik kaybını gündeme getirmiştir.

Saunders'in (1997) 'Rem Koolhaas's Writing on Cities:Poetic Perception and Gnostic Fantasy' isimli makalesi; Rem Koolhaas'ın şehirler üzerine yazıları, temel kentsel gerçekliklerin şiirsel bir algısını yansıtmayı amaçlamaktadır. Yazılarında, kentsel fenomenlerin derinlemesine bir algısıyla şiirsellik arasında bir denge arayışı dikkat çekmektedir.

Kamin'in (1998) 'Koolhaas to apply hybrid theories to historic IIT campus (Rem Koolhaas winner of the international competition for a campus center at the Illinois-Institute-of-Technology)' isimli haberinde ise; Rem Koolhaas'ın IIT Kampüs Merkezi Tasarımı'ndan bahsedilmektedir. Koolhaas, Illinois Teknoloji Enstitüsü'nün (IIT) kampüs merkezi için düzenlenen uluslararası yarışmayı kazanmıştır. Bu proje, Chicago'daki üniversitenin Ludwig Mies van der Rohe ile tarihsel bağları nedeniyle büyük bir öneme sahiptir.

Stephens (1999) 'Rem Koolhaas' and Richard Gluckman's bank renovation for Second-Stage-Theater grabs the spotlight with economy, efficiency, and a bit of flash' isimli

makalesinde, iki ana mimari projeyi tartışmaktadır: Rem Koolhaas ve Richard Gluckman tarafından New York'taki bir tiyatro binasının dönüşümü ve 3Com şirketinin Rolling Meadows kampüsü. Bu makalede, mimaride inovasyon ve kentsel tasarımın iki çarpıcı örneği ele alınmaktadır. İlki, Rem Koolhaas ve Richard Gluckman'ın New York'taki İkinci Sahne Tiyatrosu'nun dönüşüm projesidir.

Campbell (1999), 'New urbanism: The debate goes on (Andres Duany and Rem Koolhaas represent opposing sides at the March conference at the Harvard Graduate School of Design)' isimli haberde, Yeni Kentselcilik (New Urbanism) hareketi etrafında süregelen tartışmaları gündeme getirmektedir. Amerikan mimarlık okulları, genellikle Yeni Kentselciliği nostaljik ve duygusal bir mimari anlayış olarak değerlendirerek eleştirmektedir. Haberde, Yeni Kentselcilik ile akademik topluluk arasında devam eden gerilim ve demokratik tasarım anlayışının gelecekteki kentsel gelişim üzerindeki etkisinden bahsedilmektedir.

Speaks (2000) 'Rem Koolhaas And OMA Lead The Dutch Onto New Turf' isimli makalede, Rem Koolhaas ve OMA'nın mimarlık disiplindeki yenilikçi etkilerini ve bu etkilerin küresel mimarlık sahnesinde nasıl yankı bulduğunu incelemektedir. Rem Koolhaas'ın Pritzker Mimarlık Ödülü'nü kazanmasıyla birlikte, onun 'mimarlık sanatı' ile 'yeni mimarlık pratikleri' arasında bir ayırım yapma çabası daha belirgin hale gelmiştir.

Olson'nun (2000) 'How Seattle learned to stop worrying and love Rem Koolhaas' plans for a new Central Library' isimli makalesi, Koolhaas'ın Seattle Merkez Kütüphanesi hakkındadır. Rem Koolhaas'ın \$159 milyonluk Seattle Merkez Kütüphanesi tasarımı, şehirde büyük ilgi uyandırmıştır. Koolhaas'ın yaklaşımı, tasarımı modern kütüphane anlayışının bir simgesi haline getirmiştir.

Larson'nun (2000) 'New recognition for a Dutch master: Rem Koolhaas takes the Pritzker' isimli haberde ise, Rem Koolhaas, Hollandalı bir mimar olarak 2000 yılında Pritzker Mimarlık Ödülü'nü kazandığı duyurulmuştur.

Sorkin (2000) 'Riff on Rem (Rem Koolhaas's boutique for Prada on Broadway)' isimli editör görüşünde, Koolhaas'ın tasarımlarına ve mimari yaklaşımına dair eleştirel bir analiz sunmaktadır. Makalede, Koolhaas'ın Prada'nın New York'taki butik tasarımını öne çıkaran bir değerlendirme yer almaktadır. Gerçekçi ve duyarlı bir şehircilik anlayışına duyulan ihtiyacı vurgulanarak Koolhaas'ın projelerini bu açıdan sorgulanmaktadır.

Pearson (2002) 'Rem Koolhaas plugs the Guggenheim and Hermitage museums into the high-voltage setting of the Las Vegas strip' isimli haberde ise, Rem Koolhaas'ın Las

Vegas Strip'teki Guggenheim ve Hermitage Müzeleri için tasarımlarını incelemektedir. Koolhaas, mimari ve eğlence dünyasını bir araya getiren bu projelerde farklı ölçekler ve bağlamlarla çalışarak yenilikçi çözümler geliştirmiştir. Projeler, Koolhaas'ın yaratıcı cesaretini ve eğlenceye duyarlı tasarım anlayışını gündeme taşımıştır.

Gross'un (2002) 'Better, bitter sublime (Response to Michael Sorkin's critique of Rem Koolhaas)' isimli mektubunda, Michael Sorkin'in Rem Koolhaas hakkındaki incelemesinde kullandığı dil eleştirilerek, aşırı akademik sözcüklerin kullanımının erişilebilirliği engellediği savunulmaktadır. Yazar, bu tür yazıların kent söylemi üzerindeki etkisini sorgulamaktadır.

Dovey & Dickson'ın (2002) 'Architecture and freedom? Programmatic innovation in the work of Koolhaas/OMA' isimli makalesi, Rem Koolhaas/OMA'nın mimari ideolojileri yıkmayı ve yeni mekânsal konfigürasyonlar aracılığıyla toplumsal özgürlüğü teşvik etmeyi amaçlayan programatik yenilikleri hakkındadır. Koolhaas'ın iki projesinin analiz edildiği makalede, mimarın tasarımlarının vaat ettiği bazı özgürlüklerin hayali kaldığını öne sürülmektedir.

Campbell'in (2002) 'Rem to earth: Resistance is futile, just keep shopping until everything is junked (The 'Harvard Design School Guide to Shopping' by Rem Koolhaas)' isimli makalesi, 'The Harvard Design School Guide to Shopping' isimli kitabın incelemesidir. Kitabın mesajı, alışverişin dünyayı ele geçirdiği ve artık var olan tek kamusal alanı sunmasıdır. Makalede, alışveriş kavramının çağdaş kent yaşamındaki hakimiyetine olan etkisinden bahsedilmektedir. Kamusal alanın ticari ortamlara dönüştüğünü savunan kitap, perakende alanlarının tarihi, mimari ve kültürel boyutlarını inceleyerek şehirciliği alışveriş deneyiminin bir uzantısı olarak yeniden çerçevelendirmektedir.

Russell'in (2004) 'Architecture without artistry (Seattle Central Library by Rem Koolhaas)' isimli editöryal materyali ise, Koolhaas'ın Seattle Merkez Kütüphanesi'ni ele almaktadır. Yazar projenin kavramsal yenilikçiliğini, alışılmadık estetiğini ve geleneksel işçiliği reddetmesini vurgulamaktadır. Kütüphane OMA'nın programatik yeniden icat ve mekânsal deneysellik arayışını sunan mimari proje örneğidir.

Pearson'ın (2006) 'Snapshot - Rem and Cecil lay a Cosmic Egg in London (Serpentine Gallery Pavilion, Rem Koolhaas, Cecil Balmond)' isimli makalesi, Rem Koolhaas ve Cecil Balmond'un 2006 yılında inşa edilen Serpentine Galerisi Pavyonu hakkındadır. Pavyon, yarı saydam malzemeden üretilen yapı 'kozmetik yumurta'ya sahiptir. Bir kafe ve kültürel mekân

olarak hizmet veren geçici yapı, sosyal etkileşim ve programlamaya öncelik vererek 1960'ları çağrıştırmaktadır.

Gendall'ın (2006) 'Third time's the charm as Koolhaas unveils Cornell design' isimli haber metni, Koolhaas'ın Cornell Üniversitesi Milstein Hall projesinin tanıtımıdır. Koolhaas, tasarımda kampüsün Sibley Hall, Foundry ve Rand Hall'u arasında köprü kuran mimarlık, planlama ve sanat bölümlerini birbirine bağlamayı amaçlamıştır.

Hughes'in (2007) 'Koolhaas tower ups the ante for Jersey City (Rem Koolhaas's 52-story tower)' isimli haberi ise, Koolhaas'ın Jersey City kulesi hakkındadır. Proje hakkında bilgi veren Hughes (2007), Jersey City kulesinin ölçek, tarihi bozulma ve toplumsal etki konusunda eleştirilere maruz kaldığını gündeme getirmektedir.

Schrijver (2008) 'OMA as tribute to OMU: exploring resonances in the work of Koolhaas and Ungers' isimli bibliyografik öğede, Rem Koolhaas'ın çalışmaları ile Oswald Mathias Ungers'in çalışmaları arasındaki benzerliği incelemektedir. Oswald Mathias Ungers'in 1968-1978 yılları arasında, Architectural Association'daki çalışmalarından Cornell'deki görev süresine kadar Rem Koolhaas üzerindeki biçimlendirici etkisi incelenmektedir.

Crinson (2008) 'Singapore's moment: critical regionalism, its colonial roots and profound aftermath' isimli makalede, Kenneth Frampton'ın eleştirel bölgeselciliğini 1960'ların başındaki Singapur'un sömürge sonrası döneminde yeniden bağlamsallaştırarak, Singapur Konferans Salonu ve Sendika Binası'nı o dönemin örnek bir binası olarak incelemektedir. Yazar, binayı dönemin siyasi ittifakları içinde konumlandırarak Rem Koolhaas'ın Singapur'un kentsel tarihindeki bu dönemi küçümsemesine karşı meydan okumaktadır.

Otero-Pailos'in (2008) 'BIGNESS IN CONTEXT Some regressive tendencies in Rem Koolhaas' urban theory' isimli makalesi, Koolhaas'ın 'Büyüklik' teorisi hakkındadır. Koolhaas'ın 'Büyüklik'ü, tüketim kültürü adına gerçeklik iddiasında bulunan bir kentsellik temsilidir. Koolhaas, yeninin eski söylemine başvurarak, onun olasılığını ortadan kaldırmaktadır. Büyüklüğü estetize edilmiş, sterilize edilmiş minyatür bir kent olarak konumlandıran Otero-Pailos'in (2008), bunun demokratik kent anlayışının altını oyduğunu, tarihi ve bağlamı ihmal ettiğini ve sosyal etkileşimin yerine özgürlük maskesi takmış tüketimci, kontrollü ortamları koyduğunu iddia etmektedir.

Finch (2010) 'A pizza with Rem Koolhaas, the Lion of Venice' isimli editöryal materyade, Venedik Bienali sırasında Rem Koolhaas'ın profilini çıkararak Golden Lion

ödülünü ve devam eden küresel projelerini vurgulamaktadır. OMA'nın koruma, alışveriş ve kültürel programlamayı birleştiren yaklaşımından bahsedilen metinde, Koolhaas'ın çağdaş mimarlık söylemini şekillendirmedeki ayırt edici rolü gündeme getirilmektedir.

Hartman'ın (2010) 'Welcome to Eneropa Rem Koolhaas' vision of a united nations of energy' isimli editöryal materyali, OMA/AMO'nun Avrupa İklim Vakfı ile birlikte geliştirdiği ve AB'nin karbon azaltma hedeflerini karşılamak için Yol Haritası 2050 projesini ele almaktadır. Metinde mimarların enerji kaynakları için giderek daha fazla kendi alanlarının ötesine bakmaları gerektiğinden bahsedilmektedir.

Christenson'ın (2011) 'On the architectural structure of photographic space' isimli makalesi, bakış açısı/görüş alanı (POV/FOV) haritalarının profesyonel, akademik, turistik ve popüler basın bağlamlarında mimarinin fotoğrafik temsilindeki farklılıkları nasıl ortaya çıkardığını incelemektedir. Mies'in Crown Hall ve Koolhaas'ın McCormick Tribune Kampüs Merkezi'ni analiz eden makale, fotoğrafın mimari kimlik inşasındaki rolünü vurgulamaktadır.

Kubo'nun (2012) 'Rem Koolhaas: A Kind of Architect' isimli inceleme yazısı ise, Rem Koolhaas: A Kind of Architect filmi hakkındadır. Film, Koolhaas'ın entelektüel biyografisini ve başlıca projelerini anlatırken, OMA'nın kendi söylemini büyük ölçüde ortaya koyarak 'star mimar' kavramını tartışmaktadır.

Colonnese & Carpicceci (2013) 'Program, diagram and experience. An inquiry on OMA's architectural images' isimli bildiride, emsil, iletişim ve gerçek yapı arasındaki ilişkileri daha iyi anlamak için OMA'nın temsili modellerini kategorilere ayırmayı önermektedir. Rem Koolhaas'ın kentsel dinamikler, kitle iletişim araçları ve disiplinlerarası etkilerle şekillenen yenilikçi stratejileri incelenmektedir.

Van Gerrewey (2013) "'Hope has Returned": The Glorious Reception of OMA/Rem Koolhaas in the Dutch-Speaking World' isimli makalede, 1978-1990 yılları arasında Flemenkçe konuşulan dünyada, OMA ve Rem Koolhaas'ın çalışmalarının nasıl karşılandığını, yorumlandığını ve değerlendirildiğini incelemektedir.

Verschaffel (2013) 'Reading Rem Koolhaas' isimli makalede, Koolhaas'ın yazılarını, özellikle Generic City ve Junkspace'i, küreselleşmiş modernitede zaman, kimlik ve mimari anlamın eleştirel araştırmaları olarak yorumlamaktadır. Koolhaas'ın 'modernitede gezinme' duruşunu vurgulayan makale, OMA'nın kavramsal projelerini, düşünce deneyleri olarak konumlandırmaktadır.

Brisbin (2014) 'Post-Critical China: There is no Author, just Content!' isimli bildiride, post-eleştirel mimariyi sorgulamaktadır. Bildiri, eleştiriden uzaklaşmanın 'konformist uyumsuzluk' olarak tanımlanan eleştirel bir eylem olabileceğinden bahsetmektedir. Bu duruş sanatçıların ve mimarların neoliberal sistemleri kendi post-eleştirel, yaratıcı amaçları için stratejik olarak yeniden kullanmalarını sağlayarak, görünürdeki tarafsızlığı aktif bir kültürel ve mimari etkileşim biçimine dönüştürmektedir.

Colmenares-Vilata'nın (2014) 'The Neutral at the Typical Plan: Supports and Domino(s)' isimli makalesi, Koolhaas'ın 'tipik planı'ndan John Habraken'in Le Corbusier'in modernist 'serbest plan'ıyla çerçevelenen altyapısal 'destek'ine uzanan kavramsal bir çizginin izini sürer. Makalede bu yaklaşımların uyarlanabilir ve kuralcı olmayan mekânsal çerçeveler aracılığıyla işlevsel belirsizliği incelenmektedir.

Penner (2014) 'Rem Koolhaas needs to get back to the fundamentals' isimli editöryal materyalde, Rem Koolhaas'ın Venedik Bienali'ndeki Elements sergisini AMO'nun veri ağırlıklı araştırma geleneği içinde konumlandırarak eleştirmektedir. Eleştiri, Elements'in, mimarlığın temel bileşenlerini analiz etme önermesine rağmen, potansiyelini gerçekleştiremediğiyle ilgilidir.

Schurk'un (2014) 'The Dual Role of Abstraction. Design and representation in OMA/Rem Koolhaas' work between 1989 and 1992' isimli bildirisinde, OMA/Rem Koolhaas'ın bir tasarım stratejisi olarak sürekli soyutlamayı kullanmasını, sabit yorumlardan kaçınmak için geleneksel temsili anlamı belirsiz formlarla değiştirmesini incelenmektedir. Schurk'un (2014), 1989-1992 yılları arasındaki çalışmalara odaklanarak, çizimleri hem kavramsal hem de yapı formları olarak analiz etmiştir. Böylelikle mimarın 'hayal edilen mekânında' gerçekleşen süreçleri görünür kılınmıştır.

Jencks (2015) 'The Art of Prediction' isimli makalede, mimari öngörü yöntemlerini incelemektedir. Vizyoner savunuculuk ile sistematik, senaryo temelli tahminleri gündeme getirmektedir. Le Corbusier'den Koolhaas'a mimarlar, seçici eğilimler ve değer çoğulculuğu yoluyla gelecekleri şekillendirerek tahmin ile iknayı birleştirmektedir.

Lueder (2015) 'Proximity The Unfolding of a Koolhaasian Hypothesis in Book Space and Architectural Space' isimli makalede, Rem Koolhaas'ın retorik, mimari, grafik ve referanslar arasında -sinematik montaja benzer şekilde- yakınlık ve çelişkiyi nasıl kullandığını analiz etmektedir. Makalede S,M,L,XL'daki taksonomiler ve listeler, çözülmemiş antitezler aracılığıyla anlam üretmek için yeniden yapılandırılmaktadır.

Overby (2015) ‘A Multimedia Panopticon Media, Translation, and History in OMA’s S,M,L,XL and the Arnhem Prison’ isimli makalede, S,M,L,XL’i dijital bir multimedya mimari projesi olarak yorumlamaktadır. OMA’nın Panoptik Hapishane için önerdiği yenileme projesi kullanılarak, Rem Koolhaas’ın modern mimarlık tarihinin fantastik bir hapsedilme biçimini kuramsal bir vizyonunu inşa etmek için çeşitli medyaları nasıl entegre ettiği incelenmektedir.

Scharmen (2015) ‘What Is a Big Dumb Object?’ isimli makalede, Koolhaas’ın ‘Büyüklik’ kavramını bilim kurgu eleştirisi ve Gestalt algı teorisiyle ilişkilendirmektedir. Makale OMA tarafından kullanılan yöntemler ile bilimkurguda kullanılan araçlar arasındaki programatik yığılma, ölçek kaynaklı merak ve teknolojik ekstrapolasyon gibi ortak stratejilerden bahsetmektedir. Yazar, figür-zemin temsilinin tarihinin izini sürerek, OMA’nın S,M,L,XL boyutlarındaki mimari sunumları ile bilimkurgu ‘Big Dumb Object’yi paralelleştirdiği bir hikâye sunmaktadır.

Tallon Iglesias’in (2015) ‘The Skyscraper: from the Wedding Cake to 9/11 Garçon Watta-Clarck vs Rem Koolhaas’ isimli makalesi, her yeni metropolün sahip olmak istediği yeni tuhaf tipolojiye dönüşen gökdelen tipoloji hakkındadır. Yazar, Gordon Matta-Clark ve Rem Koolhaas’ın 1970’lerde spekülâtif bir metaya dönüşen kapitalist bir anıt olan gökdelenlere yönelik eleştirilerini incelemektedir. Dünya Ticaret Merkezi’nin gökdelenlerin çöküş dönemine tepki olarak her iki mimar da ‘yokluğu’ eleştirel bir strateji olarak kullanmaktadır.

Van Gerrewey (2015) ‘Imagining the Dutch polder landscape: a design by OMA from 1986’ isimli makalesinde, Rem Koolhaas’ın Amsterdam, Leiden ve Haarlem arasında bulunan Haarlemmermeerpolder için bir peyzaj tasarımı projesini konu edinmektedir. Bu projede, tarımı modernleştirme hedefini geçmiş, bugün ve geleceği kapsayan bir bakış açısıyla ele alınmıştır.

Villanueva Cajide (2015) ‘Rem Koolhaas: Le Corbusier through the Looking-Glass’ isimli bildiride, Le Corbusier’in *Towards an Architecture* (1923) ve Rem Koolhaas’ın *Delirious New York* (1978) kitaplarını karşılaştırarak analiz etmektedir. Bu iki manifesto arasındaki diyalektik dört ana noktada özetlenmektedir: metnin amacı -*raison d’être*-, yapısı, ilgili manifesto için kullandıkları üslup ve yazarların mimari yapıtlarıyla ilişkileri.

Walker’ın (2015) ‘Islands-in-the-City: Berlin’s urban fragments’ isimli makalesinde, ‘The City Within the City: Berlin as Green Archipelago (1978) isimli kitap analiz edilmektedir. Koolhaas’ın Oswald Matthias Ungers ve diğer meslektaşları ile birlikte geliştirdiği manifesto niteliğindeki bu kitap; Berlin’in canlılığını ve hareketliliğini korumuş,

şehrin geri kalanının otlatılıp bir ‘doğal lagün’ haline gelmesini sağlamış olan ‘kentsel adalar’ını belirleyip vurgulamayı konu edinmektedir.

Cui’nin (2016) ‘Uncertainty And Complexity: From Park De La Villette To Downsvie Park’ isimli makalesi, OMA’nın Parc de la Villette (Fransa) ve Downsvie Park (Kanada) için yarışma önerilerini karşılaştırarak, kamusal park tasarımını Koolhaas’ın ‘sıkışıklık kültürü’ ve ‘şiddetlenen farklılık kenti’ kavramları çerçevesinde incelemektedir. Yazar, çağdaş kentsel kamusal alanla sorunsuz bir şekilde bütünleşmiş parkların tasarım yaklaşımlarının belirsizliğini ve karmaşıklığını analiz etmektedir.

Pala (2016) ‘Architecture as a Margin within the Negotiation between Reality and Utopia’ isimli makalede, mimarlık ile mimarlık dışı arasındaki sınır olarak ‘marjin’ kavramını incelemektedir ve onun hayal, ideal ve mimarlık olarak tezahürlerini araştırmaktadır. Yazar kuramsal çerçeveler, tarihi örnekler, Koolhaas, Superstudio, Archizoom ve Rossi gibi isimlerin projeleri aracılığıyla mimarlığı, salt binadan farklı olarak kültürel ve algısal olarak tanımlamaktadır.

Schrijver (2016) ‘Transatlantic crossings: new forms of meaning in the city of the 1970s’ isimli makalede, Colin Rowe, Oswald Ungers ve Rem Koolhaas’ın 1970’lerde Cornell Üniversitesi’nde karşılaşmalarının kent kuramında transatlantik bir değişimi nasıl şekillendirdiğini araştırmaktadır. Makalede, bu figürlerin Avrupa’nın eleştirel söylemini Amerika’nın bağlamsal gerçeklikleriyle harmanlayarak, mimarlık ve kentsel mekânı kültürel yapı olarak yeniden çerçevededikleri ortaya konulmuştur.

Baptista-Bastos & Lau’nun (2017) ‘The Guggenheim effect and failed public investment in architecture’ isimli bildirisi, İspanya’nın inşaat odaklı ekonomik patlamasını (1970-2008), Bilbao Guggenheim’in katalizör rolünü ve 2008 sonrası durgunluğun kamu binası projeleri üzerindeki etkisini incelemektedir. Bildiri, Guggenheim Müzesi Bilbao’nun başarılı örneğini ve borçlanmanın kaynağı olarak ünlü mimarların projelerini ele almaktadır. Ünlü mimarların projeleri kamu borcuyla ilişkilendirmektedir: Peter Eisenman’ın Galiçya Kültür Şehri; Javier Camacho ve Pedro Bustamante’nin Alcorcón Sanat Yaratma Merkezi; Rem Koolhaas ve Ellen van Loon’un (OMA) Cordoba Kongre Merkezi. Yazar, gelecekteki sürdürülebilir kültürel yatırımlar için farkındalık yaratmaktadır.

Stringer (2017) ‘Villages and Urbanization’ isimli makalede, kırsal köyleri ötekileştiren hâkim küresel kentleşme anlatılarını eleştirmektedir ve köylerin süregelen çevresel ve ekonomik önemini vurgulamaktadır. Yazar Rem Koolhaas, Brezilyalı toprak

reformcuları, Mahatma Gandhi ve çağdaş Hint edebiyatı ve şehircilik eleştirmenlerinin kırsallık ve köylere ilişkin alternatif okumalarını dikkate almaktadır.

Bianco (2018) 'Architecture, values and perception: Between rhetoric and reality' isimli makalede, mimarların ve halkın çağdaş mimarlık algıları arasındaki farklılıkları Renzo Piano, Norman Foster ve Rem Koolhaas'ın vaka çalışmaları üzerinden analiz etmektedir. Mimarlar estetik değere vurgu yaparken, mimar olmayanlar faydacı boyuta odaklanmaktadır.

Seelow vd. (2018) 'Reviews September 2018' isimli inceleme metinde, Brechtken'in Albert Speer'in mitlerini yapıbozuma uğratması, 55 Eylül sanal gerçeklik sergisi, Koolhaas ve Martelli'nin yıkıcı Stedelijk Müzesi sergisi ve Romanya'nın Küçülen Şehirler sergisi gibi mimarlık, sergi tasarımı ve tarih yazımına yönelik eleştirel müdahaleleri inceleyerek siyaset, mekânsal pratik, bellek ve kültürel anlatıların kesişim noktalarını ortaya koymaktadır.

Self (2018) 'Reputations Rem Koolhaas' isimli sanat sergisi incelemesinde, Rem Koolhaas'ın bir 'yıldız mimar'a dönüşümünün izini sürerek, stratejik kariyer inşasını araştırmaktadır.

Vidler (2018) 'Architecture After the Rain' isimli makalede, Bernard Tschumi'nin Lacan ve Bataille'dan etkilenen 'Architecture and its Double' ve Rem Koolhaas'ın Dalí'den esinlenen 'Paranoid-Critical Method' isimli eserlerini analiz etmektedir. Yazar her iki eseri de savaş sonrası kültürel travma içinde konumlandırarak, Sürrealist stratejilerin 20. yüzyıl sonu mimarlık teorisini nasıl yeniden şekillendirdiğini, modernist rasyonalizme nasıl meydan okuduğunu göstermektedir.

Nicolau'nun (2018) 'Rhetorical Figuration in the Work of Rem Koolhaas' isimli editöryal materyali; Koolhaas'ın tasarım metodolojisini, mimari kavramlar üzerinden yeni önermeler üreten sözdizimsel ve retorik bir araç olarak analiz etmektedir. Klasik retorikle paralellikler kuran yazar, Koolhaas'ın mimari projelerini mimari söylem içinde ikna, yenilik ve yeniden tanımlama amaçlı kavramsal olarak yeni bir çerçeve sunmaktadır.

de Araújo (2019) 'Alvaro Siza and Carlos Castanheira's China Design Museum: Form, Contemporary City and Design Method' isimli bildiride, Álvaro Siza ve Carlos Castanheira'nın Çin Tasarım Müzesi projesini ele almaktadır. Müze projesi biçim, kentsel bağlam ve yöntem aracılığıyla "sınır" temasını işlemektedir. Jenerik Şehir sonrası Çin'de, hızlı kentsel değişimin ortasında mimari süreklilik sorgulanmaktadır. Wang Shu ve Lu Wenyu tarafından tasarlanan bir kampüs içinde yer alan müze, açık/kapalı,

geleneksel/çağdaş ve yerel/evrensel gerilimlerine aracılık ederek, hızla dönüşen Çin kentinde mimari sürekliliği yeniden tanımlamaktadır.

Neto (2019) 'Aesthetic Delirious Urbanism - Rem Koolhaas' isimli bildiride, Rem Koolhaas'ın Delirious New York (1978) manifestosu bağlamında 1970'ler New York'unun ekonomik, politik ve kültürel ortamını ele almaktadır. Şehirdeki kriz, mimari canlanma ve moderniteyle ilişkilendirilmektedir. Bildiride teknoloji, sıradanlık ve kaosun estetik ölçütler olarak Koolhaas'ın çalışmalarındaki rolünü tartışılmaktadır.

Valenzuela (2019) 'Concrete Trompe-L'oeils: Unlimited Simultaneity, Memory and Architectural Event' isimli makalede, OMA'nın Katar Ulusal Kütüphanesi ve Rogelio Salmona Kültür Merkezi kütüphanesini çağdaş mimari trompe-l'œils örneği olarak incelemektedir. Bu binalar, 17. yüzyılın mekânsal yanılsama tekniklerini kullanarak formu, perspektif oyunlarını ve brüt betonu bir araya getirerek gerçeklik ile yanılsama arasında bir ilişki kurmaktadır.

Simsek'in (2019) 'Emptiness and Nothingness in OMA's Libraries' isimli makalesi; Sokrates Öncesi felsefedeki -özellikle Parmenides ve Demokritos'taki- 'hiçlik' ve 'boşluk' kavramlarını, Rem Koolhaas'ın teori ve pratiğindeki yorumlarıyla karşılaştıran bir çalışmayı anlatmaktadır. Bu kavramsal bakış açısı, Seattle Merkez Kütüphanesi ve Très Grande Bibliothèque projelerini analiz etmek için kullanılmaktadır.

Van Gerrewey (2019) 'Outreach Extensions: OMA/Rem Koolhaas Exhibitions as Self-Critical Environments' isimli makalede, Rem Koolhaas ve OMA'nın 1978'den 2000'lerin başına kadar önemli uluslararası mekânlarda sık sık kendi çalışmalarından oluşan sergileri ele almaktadır. Makale OMA'nın sergi yaklaşımını yeniden yapılandırarak, bu sergilerin fenomenolojik deneyim yerine kültürel bağlamı, disiplinler eleştiriye ve söylemsel yorumu önceliklendirdiğini ortaya koymaktadır. Bu durum, Koolhaas'ın yönteminde tekrar eden temaların belirginleştiğini göstermektedir.

Concha (2020) 'The Architect As An Observant: A Remembrance' isimli makalede Rem Koolhaas ve Bernard Tschumi'nin Paris'teki Mayıs 1968 olaylarına ilişkin karşıt konumlarını incelemektedir. Siyasi ayaklanmalar sırasında mimarın rolüne dair daha geniş bir çerçeve çizilmektedir. Mimarların kendilerini öncü aktivistler olarak mı yoksa arka planda gözlemci ve yorumcular olarak mı konumlandıklarına dair varoluşsal bir soru gündeme getirilmektedir.

Steen (2020) 'Eating Oysters, Naked: Realizing Critical Architectural Discourse' isimli makalede, George Baird'in 2015 tarihli Writings on Architecture and the City

kitabındaki *Les Extremes Qui se Touchent?* adlı eserinin yeniden yorumlamasını eleştirmektedir. Madelon Vriesendorp'un 'Eating oysters with boxing gloves, naked' çizimi üzerinden metnin yeniden çerçevelenmesini incelemektedir. Makalede mimari yazarlık, eleştirel kavramı ve ilişkili tarihsel bağlam konuları ele alınmaktadır.

Ventura Blanch'in (2020) 'The Relationship Between Drawing And Writing In Rem Koolhaas' Training As An Architect (1968-1972)' isimli makalesi, Koolhaas'ın öğrencilik yıllarında aldığı eğitimi inceleyen, mimari çizimdeki gelişiminde yazıyı bir araç olarak nasıl kullandığı hakkındadır. Makalede *The Surface*, *The Berlin Wall as Architecture* ve *Exodus* olmak üzere üç öğrenci projesi aracılığıyla Koolhaas'ın görsel ve metinsel düşüncüyü birleştiren özgün bir tasarım süreci incelenmektedir.

Nuijsink (2020) 'Multiple Authorship: The Collaborative Production of Knowledge in the Shinkenchiku Residential Design Competition (1965-2020)' isimli makalede, mimarlıktaki 'kahraman deha' modelini eleştirerek, fikir üretimini proje geliştirmenin ayrılmaz bir parçası olarak görmektedir. Japonya'da her yıl düzenlenen bir konut fikirleri yarışması olan Shinkenchiku Konut Tasarım Yarışması'da (1965-2020) çoklu yazarlık kavramlarını incelemek için somut bir vaka çalışmasıdır. Toyo Ito, Rem Koolhaas ve Kazuyo Sejima tarafından değerlendirilen edisyonlar üzerinden jüri üyeleri ve yarışmacılar arasında verimli bir iş birliği ve bilgi alışverişi sağladığı ortaya koyulmaktadır. Bu yarışma, mimari bilginin diyalog yoluyla üretildiği bir platform görevi görmektedir.

Rodes (2021) 'Examining an Architecture of Image: OMA's CCTV Headquarters' isimli makalede, mimarlığın medya imgeleriyle gelişen ilişkisini OMA'nın Çin Merkez Televizyonu Genel Merkezi (CCTV) aracılığıyla ele almaktadır. Projeyi küresel kapitalizm ve marka mimarisi içinde konumlandırarak, bu tür yapıtların söylem ve kimlik üretebileceğini; ancak medya odaklı nesneleştirmenin mimarlığın anlamını ve kültürel önemini değersizleştirme riski taşıdığını gündeme getirmektedir.

Martinez-Millana & Alcaraz'ın (2022) 'The panopticon prison as a social condenser: The study of the project for De Koepel prison by Rem Koolhaas/OMA (1979-1988)' isimli makalesi, OMA'nın on yıl boyunca çalışmayı yürüttüğü De Koepel Hapishane projesi (1979-1988) üzerinedir. Bu makalede sunulan hipoteze göre, Koolhaas'ın *Delirious New York* (1978) adlı eserinde ortaya attığı ve o dönemde yeni gelişen 'metropolde yaşam' ve 'tıkanıklık kültürü' tezleri, söz konusu projenin kavramsal aşamasına ve tasarımına uyguladığını ileri sürmektedir.

García & Trachana (2022) 'The Discursive Construction in OMA's Exhibitions' isimli bildiride, Rem Koolhaas'ın 2020 Guggenheim sergisi Countryside: The Future'ı, önceki sergileriyle karşılaştırarak incelemektedir. Yazar OMA ve AMO'nun sergilerini güçlü bir mimari iletişim aracı olarak ele almaktadır. Koolhaas'ın katıldığı veya küratörlüğünü yaptığı sergiler üzerinden, onun mimarlık söylemini tartışmaya açılmaktadır. Bu sergiler tekrar eden temaları, tutarlı bağlamları ortaya koymaktadır.

Weir (2022) 'Salvador Dali in Rem Koolhaas' Delirious New York' isimli makalede, Koolhaas'ın Salvador Dalí ile Le Corbusier arasında hayali bir çatışmayı sahnelediği Delirious New York'un bir bölümünü analiz etmektedir. Koolhaas, Dalí'nin Le Corbusier'in beton mimarisine duyduğu küçümsemeyi bir kenara bırakarak, onun anti-yapısalcı yöntemini, paranoyak eleştirel etkinlik tabanlı yeni bir mimari sürrealizme dönüştürür.

Thuer & Nam (2023) 'The collage of void versus solid: Ungers and Koolhaas void as a design element and theory' isimli makalede, Ungers ve Koolhaas'ın dört projesini analiz ederek, boşluğun mimari konseptini çok seviyeli bir tasarım aracı olarak incelemektedir. Boşlukların çeşitli formlarını, esneklik ve eksiklik özelliklerini tanımlamaktadır ve mekânsal ilişkileri şekillendirmeye yönelik yaklaşımlar olarak iki stratejiyi (katıları kolajlama ve boşlukları kolajlama) gündeme getirmektedir.

Yazici & Durmus Ozturk (2023) 'An analysis of Rem Koolhaas's discourses on architecture and urban design using a corpus-based model' isimli makalede, dilbilim bağlamında mimarlık metinlerini okuyarak sözcüklerin ardındaki düşünce ağlarını araştırmaktadır. Rem Koolhaas'ın yazılarını (1977–2014) incelemek için corpus tabanlı bir dilbilimsel yaklaşım aracılığıyla Koolhaas'ın mimarlık ve kent planlama fikirlerindeki kalıpları, metaforları ve söylem kodlarını ortaya koyan analiz gerçekleştirilmiştir. Analiz, AntConc 3.5.7.0 corpus tabanlı yazılımı ile veri seti kullanılarak gerçekleştirilmiştir. Makale, AntConc 3.5.7.0 corpus tabanlı yazılımının kullanımıyla hesaplamalı metin analizinin, kavramsal ağları nasıl ortaya çıkarabileceğini ve mimarlık söylemini yorumlamak ve genişletmek için yeni yöntemler sunabileceğini göstermektedir.

Thuer & Nam (2024) 'Reformulating Koolhaas' strategy of the void' isimli makalede, Koolhaas'ın Boşluk Stratejisi I ve II teorisini sürdürerek, onunkine benzer bazı yeni tasarım stratejileri oluşturarak boşluğu bir tasarım ögesi olarak algılayışını ve kullanımını incelemektedir.

Ünal Bastürk vd. (2024) 'Inherited meanings of architecture: deconstruction of Rem Koolhaas' micro-floor and micro-wall narratives' isimli makalede; Roland Barthes'ın beş

anlatı kodunu, Rem Koolhaas'ın Elements of Architecture kitabını (özellikle zemin ve duvar bölümlerini) çözümleyerek mimarlığın miras kalan anlamlarını elde etmek için kullanmaktadır. Bu yöntem sayesinde, mimari anlamın toplumsal üretkenlik yoluyla sürdürülüp dönüştürüldüğü sıfır dereceli bir döngüyü ortaya koyan 26 adet üretken terim ortaya çıkmaktadır.

Son olarak Kim & Nam (2024) 'Exodus as intermediation between the Berlin Wall and Manhattan Grid: disjunction, subdivision and programmatization of void' isimli makalede, Koolhaas'ın Exodus'unu, Berlin Duvarı'nın ayırık mantığı ile Manhattan Grid'in alt bölümlere ayrılmış yapısının bir sentezi olarak yorumlamaktadır. Arşiv belgeleri, çizimler ve sonraki projelerden yararlanan bu çalışma, Koolhaas'ın duvarları ve ızgaraları psikolojik ve sembolik araçlara dönüştürme şeklini ortaya koymaktadır. Bu yaklaşımın onun sonraki mimari stratejilerinin temelini nasıl attığını gündeme getirmektedir.

1993-2024 yılları arasında Rem Koolhaas üzerine mimarlık anlatıları incelendiğinde; onun hem kavramsal hem de pratik düzeyde kentsel teori, tipoloji, boşluk ve büyüklük gibi temel kavramlarının ele alındığı; mimari temsil biçimlerinin sorguladığı ve disiplinlerarası etkileşimlerin üretkenliğinde gündeme geldiği görülmektedir. Bu çeşitlilik, onun mimarlık söylemini hem akademik hem de pratik düzlemde sürekli yenilemektedir ve konumunu, provoke eden bir mimar olarak pekiştirmektedir. Söz konusu anlatılarda söylem analizi, tarihsel bağlam okumaları, corpus tabanlı metin analizi, eleştirel okumalar ve post-eleştirel yaklaşımlar gibi çeşitli yöntemlerle Koolhaas'ın mimarlık söyleminin ve tasarım pratiğinin analiz edildiği ortaya çıkmaktadır.

3. YAPILAN ÇALIŞMALAR 2

3.1. Mimarlıkta Metin Okumaları ve Analizi

Mimarlık disiplininde metin okuma, mimariyi bir metin gibi ele alarak anlamlandırma pratiğidir. Mimarlıkta okuma modelleri, yapının biçimsel ve işlevsel özelliklerinin ötesine geçerek, kültürel kodlar, dilsel yapılar ve toplumsal bağlam aracılığıyla mimariyi yorumlamaya dayanmaktadır ve mimarlık düşüncesinin altında yatan anlamları çözümlemeyi hedeflemektedir.

Mimarlıkta metin okuma yaklaşımları, yapısalcı dilbilime ve göstergebilimsel kuramlara dayanmaktadır. Modern dilbilimin kurucularından biri Ferdinand de Saussure, dilin bir gösterge sistemi olduğunu vurgular. Saussure'ün 1916'da yayınlanan Genel Dilbilim Dersleri eserinde ortaya koyduğu dil kuramı, “dil (*langue*) ve söz (*parole*)” ayrımı ile gösteren (*signifiant*) ve gösterilen (*signifié*) kavramlarını içermektedir (Saussure, 2001). Saussure'ün dil kuramı, dildeki anlamın tek tek öğelerden ziyade öğeler arası ilişki ve farklılıklardan doğduğunu savunmaktadır. Dilbilimci Ferdinand de Saussure (1997), kent ile dil sistemi arasındaki paralelliği gösteren ilk kişilerden birisidir. Saussure, kent olgusunu bir dil sistemiyle karşılaştırarak kent ile dil arasında paralellikler olduğunu belirtmiştir. Bir işaret sistemi olarak mimarlık, dil sistemiyle ve analogi yoluyla ele alınmaya başlamış olup, analogik yaklaşımda sözdizimsel, morfolojik, pragmatik ve işaret yapısı araştırılmıştır. (Lazutina vd., 2016). Dilin yapısalcı boyutları (dizimsel ve paradigmatic ilişkiler), mimari çevreyi analiz etmek için bir model olarak kullanılabileceği fikrine ilham vermiştir (Lazutina vd., 2016). Örneğin, bir binanın bölümleri arasındaki düzeni dilbilimdeki sözdizimi gibi düşünülebilir. Benzer bakış açısıyla mimari öğeler birer gösterge olarak ele alınabilir ve mimari biçimler ile mekânlar, dilsel öğeler aracılığıyla okunabilir hale gelebilir.

20. yüzyılın ikinci yarısında, mimarlıkta metin okumalarında göstergebilim (semiyotik) önemli bir araç haline gelmiştir. Edebiyatçı, eleştirmen ve düşünür Umberto Eco, göstergebilim kuramını mimarlık üzerinden uygulayarak bu konuda öncü çalışmalar yapmıştır. Eco'nun (1968) 'Function and Sign: The Semiotics of Architecture' isimli makalesinde mimarlığın sadece işlevsel bir nesne olmayıp aynı zamanda bir iletişim aracı olduğunu belirtmiştir. Eco'ya göre mimari, bir kitle iletişim aracı gibi anlam aktarmaktadır; örneğin bir binanın biçimi, stili ya da süslemeleri, o yapı hakkında sembolik mesajlar

iletebilmektedir (Eco, 1980). Eco, mimari göstergenin bileşenlerini çözümleyerek ‘*seme*’, ‘*sign*’ ve ‘*figure*’ gibi alt birimler tanımlamıştır. Mimari bir formun en küçük anlamlı birimi *seme*, işaretin kendisi *sign* ve daha büyük biçimsel düzenekler ise *figure*’dür (Lazutina vd., 2016). Eco’ya (1992) göre mimarlık ürünü tıpkı bir metin gibi, tek bir anlama sabitlenmemelidir ve farklı okurlar (kullanıcılar, ziyaretçiler) tarafından farklı biçimlerde okunabilmelidir.

Göstergebilimsel okuma modeli, mimari elemanları bir dilin sözcükleri gibi görerek çözümlemektedir. Göstergebilimsel okuma modelinde bir yapıyı anlamak, onun mimari öğelerinin biçimsel söz dizimini ve biçimlerin mimarlık sözlüğünü çözmek anlamına gelmektedir. Robert Venturi, Denise Scott Brown ve Steven Izenour (1972) ise Las Vegas’ın mimarisini okurken göstergebilimsel yaklaşımla tabelaları ve süslemeler üzerinden mimariyi bir iletişim sistemi olarak yorumlamıştır (Venturi vd., 1972).

1950’lerden itibaren yapısalcı dilbilim söylem çözümlemesi yönünde gelişmeye başlamıştır. Dilbilimci Zellig Harris, 1952 yılında ‘söylem çözümlemesi’ terimini ilk kullanan dilbilimci olarak kabul edilmektedir (Kamalu & Osisanwo, 2015). Harris, dilbilimsel incelemeyi yalnızca tek bir tümce (cümle) düzeyinde bırakmayıp, birbiriyle bağlantılı cümleler dizisini de analiz edilmesi gerektiğini savunmuştur. Onun yaklaşımına göre söylem çözümlemesi, ‘art arda gelen cümlelerin dilbilgisini inceleyerek bir metnin yapısını ortaya çıkarmak’ için geliştirilmiş bir yöntemdir (Harris, 1952; Kamalu & Osisanwo, 2015). Bu yöntemde Harris, bir metindeki cümleler arasındaki bağıntıları, tekrar eden yapıları ve dönüşümleri tespit ederek metnin derin yapısını çıkarma yaklaşımını benimsemiştir. Her metnin bir yapısı bulunmaktadır ve bu yapının, cümlelerin birbirine göre konum ve işlevlerinin incelenmesiyle ortaya konmaktadır (Harris, 1952). Harris’in çalışması, metindilbilim ve söylem analizine zemin hazırlamıştır.

1960’lardan itibaren dilbilim ve toplumbilim kesişiminde gelişen söylem çözümlemesi, metinlerin toplumsal bağlamları içinde okunmasını sağlamıştır. Söylem çözümlemesi alanında önde gelen isimlerden biri olan Teun A. van Dijk, 1970’lerden itibaren söylemi dilsel yapılar ile toplumsal yapılar arasındaki ilişkiler bağlamında incelemiştir ve eleştirel söylem çözümlemesi alanına önemli katkılarda bulunmuştur. Van Dijk’in modeli, dilsel, bilişsel ve toplumsal boyut olmak üzere söylemi anlamak için üç temel boyutu bir arada ele almıştır (Van Dijk, 1993).

Norman Fairclough ise, söylemi toplumsal pratikle birlikte okuyarak ‘Üç Boyutlu Eleştirel Söylem Çözümlemesi Modeli’ni geliştirmiştir. Fairclough, herhangi bir söylemsel

olayı (örneğin bir metin, konuşma ya da görsel ileti) üç katmanda analiz etmeyi önermiştir (Fairclough, 1995; Fairclough, 1998; Fairclough, 2001):

- 1) Metnin yapısı (metinsel/pragmatik düzey) - dilin sözlü veya yazılı düzlemdeki özellikleri (sözcük dağarcığı, dil bilgisi vb. gibi),
- 2) Söylemsel çözümlemesi (üretim-dağıtım-tüketim düzeyi) - metnin nasıl üretildiği, kimler tarafından hangi kurumlarda dolaşıma sokulduğu ve kimler tarafından nasıl tüketildiği, yani metnin bağlam içindeki hareketi,
- 3) Toplumsal çözümleme (toplumsal-kültürel düzey) - metnin içinde yer aldığı geniş toplumsal bağlam, güç ilişkileri, ideolojiler ve kurumlarla etkileşimi

Metin ve söylem okumalarında, dilsel yapının ötesine geçerek bilgi sistemlerini ve iktidar ilişkilerini analiz etmeyi öneren bir diğer yaklaşım, Michel Foucault'nun söylem kavramıdır. Foucault, dilsel birimler üzerinde odaklanmaktan ziyade, toplumsal tarih içerisindeki söylemsel oluşumlara dikkat çekmiştir. Bilginin Arkeolojisi (1969, 1972) (The Archaeology of Knowledge and The Discourse on Language) isimli eserinde, 'söylem' kavramına kendine özgü bir anlam kazandırmıştır. Foucault'ya göre söylem, belirli bir bilgi alanında, o alana özgü anlamlı ifadelerin oluşturduğu bütündür. Söylem, aynı söylemsel oluşuma ait ifadeler grubudur ve bir yorumlama veya 'gerçekten' söylenenin veya söylenenin ardında yatanın araştırılması değildir. Aksine, ifadelerin belirli bir zamanda ve belirli bir yerde meydana gelmesinin oluşumunun anlamının betimlenmesidir (Foucault 1972; Jansen, 2008). Foucault'çu okuma, mimarlık tarihindeki sessizlikleri, görülmeyenleri de anlamlandırmaya yardımcı olmaktadır. Böylelikle mimarlık disiplininde daha kapsayıcı ve eleştirel bir tarih ve kuram okumasına olanak tanımaktadır.

3.2. Derin Okuma ve Mimarlıkta Derin Okuma

Derin okuma, bir metni yüzeysel anlamının ötesinde dikkatle, katmanlı ve eleştirel bir yaklaşımla okuma biçimidir. Okurun metindeki imaların, simgelerin ve bağlamsal göndermelerin derinliklerine inmesini gerektirmektedir. Derin okuma kavramı, edebiyatta close reading (yakın okuma) geleneğinden doğmuştur ve hermenötik (yorumbilim) alanında yeri bulunan bir kavramdır. Örneğin, Fredric Jameson 1981 tarihli ünlü eserine "Always historicize!" (Daima tarihselleştir!) çağrısıyla başlaması, her metnin tarihsel ve toplumsal bağlamı içinde derinlemesine yorumlanması gerektiğini vurgulamaktadır (Jameson, 1981). Derin okuma, metinleri sadece ne söylüyor diye değil, nasıl ve hangi bağlamda söylüyor

diye inceleyen bir tarihsel farkındalıkla okumadır. Derin okuma yaklaşımları metinlerdeki örtük anlamları, ideolojileri ve psikolojik katmanları ortaya çıkarmayı amaçlamıştır.

Edebiyat kuramında derin okuma, farklı kuramsal yaklaşımlarla zenginleştirilmiştir. Hermeneutik geleneğinde Paul Ricoeur, yazılı söylemin her zaman yazarın niyetini aşan bir anlam fazlası ürettiğini belirtmiştir. Ricoeur'ye göre metnin anlamı yazarın niyetini aşmaktadır ve her metinde çözümlenebilecek bir 'anlam artığı' bulunmaktadır (Ricoeur, 1976). Bu nedenle okur, metni tek bir doğru anlam peşinde değil, çoğul yorum ihtimallerini göz önüne alarak derinlemesine okumalıdır. Yapısalcı ve göstergebilimsel yaklaşımlar metni bir anlamlar sistemi olarak ele almaktadır. Roland Barthes edebi metinlerde 'yazarın ölümü'nü ilan ederek anlamın sabit olmadığını, okurun etkin rolüyle her metnin yeniden yazıldığını savunmaktadır. Barthes'ın çözümlemelerinde metin, okurun etkin okuma pratiğiyle çoğul anlamlara açılan bir dokudur. Eco'ya göre ise bir metin, yorumları tetiklemek üzere tasarlanmış bir makinedir. Okuyucu metindeki boşlukları doldurarak ve ipuçlarını takip ederek esere anlam kazandırmaktadır (Eco, 1990). Derin okuma yaklaşımları metnin sözdizimsel yapısından alt metinlere, simgesel çağrışımlara kadar her düzeyde çözümleme yapmayı içermektedir. Örneğin, Barthes'ın S/Z çözümlemesi, bir öyküyü beş farklı kod üzerinden okuyarak anlamın çoklu değerini gösteren klasik bir derin okuma uygulaması sunmaktadır (Yazıcı & Erem, 2020; Yazıcı, 2023)

Marksist eleştiri ise bu derin okuma pratiğine ideoloji ve tarih katmanını eklemektedir. Jameson, edebi anlatıları birer toplumsal sembolik eylem olarak görmektedir ve eleştirmenin metin altındaki bastırılmış toplumsal-tarihsel bilinçdışı öğeleri açığa çıkarması gerektiğini ifade etmektedir (Jameson, 2007). Bu yaklaşıma göre derin okuma, bir metnin iç yapısının ötesine geçerek, metnin tarihsel üretim koşullarını ve ideolojik işlevini de içine alan bütüncül bir yorumlama faaliyeti haline gelmektedir.

20. yüzyılın ikinci yarısından itibaren edebiyat ve eleştiri kuramlarındaki bu derin okuma yaklaşımlarının mimarlık kuramı ve eleştirisine yansımaları görülmektedir. Özellikle 'mimarlığın metinsel okunabilirliği' fikri, yapıyı bir metin gibi görerek anlam katmanlarını çözümlemeyi amaçlamıştır. Roland Barthes mimarlık ve kent üzerine yazılarında kentsel mekânların da birer metin gibi okunabileceğini ileri sürmüştür. Barthes'a göre kent, 'sonsuz yorumlamaya açık bir metin'dir. Barthes Eiffel Kulesi örneğinde, yapının sabit bir işleve indirgenemez oluşunu vurgulayarak 'mimarlık her zaman düş ve işlemdir, bir ütopyanın ifadesi ve kullanışlılığın aracıdır' demiştir (Barthes, 1997). Barthes mimari eseri,

kullanıcıların ve gözlemcilerin bitmek bilmeyen yorumlarına açık bir işaretler bütünü olarak konumlandırmıştır.

1980'lerden itibaren pek çok mimarlık kuramcısı, yapıyı çözülmesi gereken bir metin gibi ele alarak derin okuma yaklaşımlarını uygulamıştır. Dekonstrüktivist kuram ve pratikte, mimarlığın yazı ile akrabalığı fikri belirgin olmuştur. Örneğin, Mark Wigley ünlü çalışması *The Architecture of Deconstruction*'da, mimarlık ile metin arasındaki ilişkiyi Derrida'cı bir okumayla incelemiştir. Wigley, mimarlıkta dekonstrüksiyonun, metnin yapısökümüne benzer şekilde gerçekleşebileceğini ve aslında mimarlık ile yazının 'özel bir yazı biçimi, özel bir aralık (spacing)' düzleminde işbirliği yaptığını belirtmiştir (Wigley, 1993). Wigley, Derrida'nın metin okuma yöntemlerini mimari tartışmalara uyarlayarak, bir yapının barındırdığı görünmez metni ortaya koymayı hedeflemiştir.

Mimar ve kuramcı Bernard Tschumi, mimarlığın yalnızca biçim ve mekândan ibaret olmadığını, aynı zamanda olay, eylem ve yaşantı boyutlarını içerdiğini savunmuştur. Mimarlık yalnızca mekân ve biçimle ilgili değil, aynı zamanda mekânda cereyan eden olay ve eylemlerle ilgilidir (Tschumi, 1994). Bu yaklaşım ile, bir yapıyı okurken onun barındırdığı program, hareket ve kullanıcı deneyimi gibi unsurların da metinsel unsurlar gibi çözümlenmesi gerektiğini vurgulamıştır. Tschumi'nin *The Manhattan Transcripts* projesi, mimari mekânı bir anlatı gibi çizimlerle analiz ederek, mekân ile olay arasındaki kopukluklar üzerinden yeni anlam katmanları üretmiştir (Tschumi, 1994).

Noam Chomsky'nin dilbiliminden ve Derrida gibi filozofların metin yorumlarından etkilenen Peter Eisenman ise, tasarımlarında geleneksel işlevsel-sembolik kolay anlaşılır dili kırarak, yapıları adeta şifreli metinler gibi kurgulamıştır. Eisenman, 1960'lardan itibaren mimarlıkta "ikonik, sembolik, semantik olanı" bilinçli olarak geri plana itip, kullanıcıyı yapı ile yorumsal bir etkileşime zorlayan bir dil geliştirmeye çalıştığını belirtmiştir (URL-6, 2024). Eisenman, Derrida'nın 'bir mimari işaret ile bir anlam arasında birebir ilişki yoktur' tezini mimarlığa uygulamıştır; ona göre mimari göstergelerin anlamları da 'free-floating signifiers' gibi sabitlenemez ve boşlukta süzülür. Bu perspektif, bir binanın çizgilerinin, köşelerinin ve boşluklarının bir metindeki sözcükler gibi yeniden yorumlanabileceği fikrini pekiştirmiştir.

Peter Zumthor ise mimarlığın özgün diline dikkat çekerek, yapıların kendi anlamlarını basitleştirilmiş sembollerle değil, kendine özgü biçimde iletmesi gerektiğini savunmuştur. Zumthor (2006), mimarlığın çağımızda popüler kültürün yüzeysel anlam bombardımanına direnç gösterebilecek bir disiplin olduğunu şu sözlerle ifade etmiştir:

“Architecture is not a vehicle or a symbol for things that do not belong to its essence. In a society that celebrates the inessential, architecture can put up a resistance, counteract the waste of forms and meanings, and speak its own language.” (URL-7, 2025)

Derin okuma yaklaşımlarının mimarlık alanına getirdiği katkılar çok yönlüdür. Öncelikle, mimari eserlerin anlam boyutunu zenginleştirmiştir. Yüzeyde teknik veya estetik bir nesne gibi görünen binalar, derin okuma sayesinde toplumsal, kültürel ve psikolojik anlamların taşıyıcısı olarak değerlendirilebilmektedir. Bu bakış açısı mimarlığın görünmez katmanlarını açığa çıkarma olanağı tanımaktadır. Sonuç olarak mimarlık eleştirisi, basit bir ‘beğeni’ veya ‘ülup’ tartışmasının ötesine geçerek, yapıların anlam değeri üzerine derinlikli bir söylem kurabilmesini sağlamıştır. Derin okuma yöntemleri mimarlık kuramını disiplinlerarası bir zemine oturtmuştur. Edebiyat kuramı, felsefe, sosyal teori gibi alanlardan ödünç alınan kavramlar sayesinde mimarlık kuramı kendi kendini yenileme imkânı bulmuştur.

3.2.1. İçerik Analizi ve Bilgisayar Destekli İçerik Analizi

İçerik analizi metinlerden geçerli çıkarsamalar yapabilmek için bir grup işlemin kullanıldığı bir araştırma tekniğidir (Weber, 1990; Krippendorff, 2004). Analizin amacı metnin sıkıştırılarak daha az miktardaki içerik kategorilerine indirgenmesi ve bu şekilde değerlendirilmesidir (Stemler, 2001). Böylelikle metnin tümü yerine enformasyon içeriğini taşıyan yapılar değerlendirilerek, metin ile ilgili çeşitli soruların cevaplarının araştırılması hedeflenmektedir (Kumova Metin, 2011).

İçerik analizi nitel araştırma yöntemlerinde temel bir yöntemdir. Bu analiz türü etnografya, röportajlar ve karşılaştırmalı tarihsel yöntemler gibi diğer yöntemlerle birlikte kullanılarak medya çalışmaları, kültürel sosyoloji, eğitim, turizm, iletişim, siyaset sosyolojisi gibi alanlarda köprü oluşturmaktadır (Biernacki, 1997; Evans, 2002; Ferree vd., 2002; Franzosi, 2004; Griswold, 1987; Neuendorff, 2001).

İçerik analizine yönelik, genellikle birbiriyle ilişkili iki çeşit yaklaşım vardır: bunlarından ilki veri parçalarını neyi gösterdiklerine göre etiketlemeyi içeren kodlama; ikincisi ise bunun yerine metni bütünsel olarak yorumlamayı içeren beşeri bilimler veya yorumlayıcı yaklaşımdır (Nelson, 2020).

Kodlama yaklaşımı, büyük metnin küçük parçalarını kategoriler halinde kodlayarak metni kendisini oluşturan parçalara ayırmaktır. Bu durum genellikle bir araştırmacının veya araştırmacılardan oluşan bir ekibin, metni kategorilere ayıracak bir kod kitabı veya sözlük geliştirmesini içermektedir. Kodlama yaklaşımında süreç yinelemelidir; kodlar verilere daha iyi uyacak şekilde güncellenebilmektedir (Krippendorff, 2004; Neuendorf, 2001; Saldana, 2015).

Metin analizi aracılığıyla anlamın daha güvenilir bir şekilde ölçülmesi hedeflenmektedir ve bu alanda iki temel yaklaşım öne çıkmaktadır. Birincisi, kümeleme teknikleri ve blok modelleme gibi resmi yapısal yöntemleri kullanılarak anlamı tümevarımsal ama niceliksel olarak ölçmektir (Bearman & Stovel, 2000 ; Carley, 1994 ; Friedland vd., 2014 ; Martin, 2000 ; Mische & Pattison, 2000 ; Mohr, 1998; Mohr & Duquenne, 1997; Pachucki & Breiger, 2010). Anlamı tümevarımsal ve niceliksel bir şekilde ölçülebilmesi için bir metindeki veya başka bir kültürel eserdeki bir anlam biriminin tanımlanması ve bu birimler arasındaki ilişkilerin ölçülmesi gereklidir. Bu yaklaşım gizli yapıları ortaya çıkarmayı amaçlayan yapısal tekniklerle desteklenmektedir. Bu teknikler, anlam birimlerinin doğrudan ölçülmesine dayanmaktadır. Ancak, bu tür bir ölçümde metindeki unsurların ve aralarındaki ilişkilerin nasıl tanımlanacağı ciddi bir zorluk teşkil etmektedir. Bu yaklaşımlarda kullanılan birçok öge, geleneksel kodlama yöntemleri ile belirlenebilse de nicel olarak ölçülebilir değildir. (Mische & Pattison, 2000; Mohr & Duquenne, 1997). Bu yapısal ve biçimsel yöntemler, insan kodlayıcılar kullanılarak metin kodlama sorununu yeniden üretmektedir ve geleneksel içerik analizinin doğasında bulunan sorunları çözmemektedir (Nelson, 2020). İkinci hümanist yaklaşım ise metinleri veri parçalarına indirgemekten tamamen kaçınmak, bunun yerine metni bir bütün, indirgenemez bir nesne olarak ele almaktır. Bu argüman, kodlamayı bilimsel hale getirmenin mümkün bir yolu olmadığını öne süren Biernacki (2012) tarafından en uç noktaya taşınmıştır; kodlama sürecinin kendisi, içerik analistlerinin açıklamaya çalıştıklarını ortaya çıkarmaktan ziyade belirsizleştirmektedir. Bu hümanist yaklaşımın nasıl doğrulanacağı veya yeniden üretileceği açık değildir; ancak içerik analizini daha bilimsel temellere dayandırmaya çalışan önde gelen bilim insanları, metinlerdeki anlamı daha sistematik ve nesnel yöntemlerle ölçmek için yeni arayışlara yönelmiştir (Lee & Martin, 2015).

İçerik analizi, temel olarak bir metnin belirli özelliklerini sistematik ve nesnel biçimde inceleyerek, bu özellikler üzerinden çıkarımlar yapmayı amaçlayan araştırma tekniklerinin genel adıdır (Stone vd., 1966). Bu teknik, iletişim bilimlerinden edebiyat kuramına,

psikoterapiden sosyal bilimlere kadar geniş bir yelpazede uygulanabilirliğiyle dikkat çekmektedir (Mergenthaler, 1996).

İçerik analizi belirli temaların ya da kavramların metin içindeki görünürlüğü üzerinden anlam üretir (Stone vd., 1966:5; Fröh, 1991; Gerbner vd., 1969; Krippendorf, 2004; Merten, 1983). 1950'li yıllardan itibaren, dilsel analizlerde yalnızca kelime frekanslarına dayalı yaklaşımlar yerine, anlam boyutunu merkeze alan yöntemler giderek önem kazanmaya başlamıştır. Bu bağlamda Osgood vd.'nin (1957) geliştirdiği semantik diferansiyel yöntemi, nesne veya imgelerin çağrışımsal değerini ölçmek amacıyla geliştirilen bir değerlendirme yöntemidir. Bu yöntem, psikolojik anlamın hem nesnel hem de nicel biçimde ölçülmesini hedefleyerek, temel olarak bir kavramın, karşıt anlamlı sıfat çiftleri arasında yer alan betimleyici ölçekler üzerinde konumlandırılması esasına dayanmaktadır. Böylelikle, farklı kavramlar arasındaki benzerlik ve farklılık düzeyleri sistematik olarak belirlenebilmektedir (Osgood vd. 1957; Aros vd. 2009).

İçerik analizinde önemli bir yaklaşım olan tema analizindeki varsayım ise, bir temanın metin içinde ne kadar sık yer alırsa, o denli fazla atıfla temsil edilmesidir; ancak bu varsayım, 1952'de Berelson ve Kracauer tarafından başlatılan içerik analizinin nicel ve nitel yönlerini karşı karşıya getiren önemli bir tartışmanın konusu olmuştur (Howe, 1988). Söz konusu ayırım, sonraki yıllarda yerini pragmatik bir anlayışa bırakmıştır. Howe (1988), nicel analizlerin çoğu zaman nitel yorumlara dayandığını, benzer biçimde nitel çözümlemelerin de sıklıkla sayısal destek gerektirdiğini vurgulayarak iki yaklaşımın birbirini tamamladığını öne sürmüştür. Bu noktada, bilgisayar destekli içerik analizlerinin sağladığı ikna edici sonuçlar, yönteme yönelik eleştirilerin etkisini azaltmıştır ve daha yaygın kabul görmesine zemin hazırlamıştır.

Bilgisayar destekli analizlerde sıklıkla kullanılan sözlük tabanlı sistemler, metinlerin değerlendirilmesinde temel araçlardır. Bu sistemler, çoğu zaman binlerce kelimenin önceden belirlenmiş kategorilere atanmasıyla oluşturulan sözlüklerden oluşmaktadır. Kategoriler ya daha genel yapılar temel alınarak tümdengelimsel biçimde ya da doğrudan metinden tümevarımsal yöntemle geliştirilmektedir (Mergenthaler, 1996).

Bilgisayar destekli içerik analizinin kurumsallaşmasında önemli bir aşama, General Inquirer sisteminin geliştirilmesidir (Stone vd., 1966). Bu sistem, içerik analizinin dijitalleşmesinde öncü bir rol oynamıştır ve sosyal bilimlerde geniş uygulama alanı bulmuştur. Laffal'ın (1968) psikoterapi alanındaki 'toplam içerik analizi' yaklaşımı, bu tür yöntemlerin disiplinler arası kullanımına bir örnek olarak gösterilebilmektedir. Laffal ve

Stone'un metodolojik yaklaşımları farklı olsa da, her iki çalışma da sözlük tabanlı analiz şemasını takip etmektedir (Mergenthaler, 1996).

Bilgisayar destekli içerik analizinin 'altın çağı', 1960-1970 yılları arasında yaşanmıştır. Özellikle Anglo-Amerikan literatürde, metodolojik çıkarımlar tartışılmıştır ve temel uygulamalar gösterilmiştir (Gerbner vd., 1969; Laffal, 1968; Stone vd., 1966). Bununla birlikte, 1970'lerden sonra yöntemin uygulama alanlarına dair yayınlar azalmış, yöntem kısa süreli bir durgunluk dönemine girmiştir. Günümüzde ise bilgisayar destekli içerik analizi, başta psikoterapi ve iletişim çalışmaları olmak üzere pek çok ampirik sosyal bilim alanında yaygın ve standart bir metodoloji haline gelmiştir (Rosenberg vd., 1990; (Mergenthaler, 1996).

Basit kelime veya kelime öbeği frekans sayımları, daha karmaşık denetimli ve denetimsiz makine öğrenimi algoritmaları, dil yapısı ve ilişkilerini birleştiren doğal dil işleme teknikleri de dâhil olmak üzere, minimum düzeyde kodlama becerisi gerektiren oldukça geniş bir yelpazedeki bilgisayar destekli metin analizi teknikleri bulunmaktadır. Tüm yöntemler gibi metin çözümleme teknikleri de araştırma sorusuna ve bu soruyu cevaplayacak mevcut verilere göre seçilmelidir. Bu yaklaşımlar, niteliksel verilerin anlamlı olduğu ve yalnızca insanların hakkında konuştuğu konuların çeşitliliğini ortaya çıkarmak için değil aynı zamanda iletişimlerini çerçeveleme ve şekillendirme yollarını tanımak ve analiz etmek için analizde yorumlanması gerektiği fikrini vurgulamaktadır (Gibbs, 2007).

Sonuç olarak içerik analizi ve bilgisayar destekli metin analizi teknikleri, verilerin çok katmanlı yapısını çözümleyerek araştırmacıya dilsel örüntüleri ve örtük anlamı görünür kılma imkânı sunar. Böylelikle yalnızca verinin yüzeysel içeriğini değil, aynı zamanda anlamın nasıl üretildiğini ve yeniden üretildiğini de ortaya koyar.

3.2.2. Bibliyografik Analiz

İnsan davranışını ve toplumsal yapıları etkileyen teknolojik gelişmeler; düşünme, hissetme, hareket etme, iletişim kurma ve bilgiye erişim biçimimizi dönüştürür (Kenski, 2008). Teknolojideki yenilikler hem öğretim uygulamalarını hem de öğrenme süreçlerini önemli ölçüde değiştirmiştir (Martin vd., 2011; Chen vd., 2020).

Bibliyometri terimi ilk olarak Pritchard (1969) tarafından 'matematiksel ve istatistiksel yöntemlerin kitaplara ve diğer iletişim araçlarına uygulanması' olarak tanıtmıştır.

Bibliyografik materyalleri nicel yöntemler kullanarak inceleyen bibliyometri, bir kütüphane ve bilgi bilimi araştırma alanıdır (De Bellis, 2009; Pritchard, 1969).

Bibliyometri, bilimsel yayınların bibliyografik bileşenlerinden elde edilen bilgilerin nicel analizler ve istatistikler yardımıyla incelenmesidir (Zan, 2019). Bibliyografik analiz, çalışma konusunun periyodik gelişimini belirlemeye yardımcı olmaktadır (Pinto vd., 2019) ve çalışmayı mikro odaktan makro odak noktasına yönlendirmektedir. Böylelikle araştırmacıya alanın dinamiklerini daha geniş bir perspektiften inceleme fırsatı sunmaktadır (Zupic & Čater, 2015; Aktoprak & Hursen, 2022). Bibliyografik analiz, köklü ve yeni ortaya çıkan araştırma temalarının belirlenmesinde etkili olabilir. Araştırma alanındaki entelektüel yapıyı ve ortaya çıkan çalışma alanlarını ortaya çıkarmak için bu yöntem kullanılarak araştırma alanındaki boşluk belirlenebilir. Bibliyografik performans göstergeleri en önemli ve etkili yazarları, çalışmaları ve dergileri belirlememize olanak tanırken, ortak atıf analizi yoluyla belirli bir alandaki araştırmanın evrimini ortaya çıkarmaya hizmet etmektedir (Hajek vd., 2022).

Bibliyografik analizin geliştirilmesi, bir dizi bibliyografik belgenin sınıflandırılması ve genel bir bakışının sağlanması için yararlıdır (Merigo vd., 2018). Bibliyografik analiz, özellikle son yıllarda bilimsel literatür verilerinin sürekli büyümesi ve 'büyük verilerin' yayılmasıyla birlikte büyük ölçekli veri kümeleriyle başa çıkmak için uygun bir yöntemdir (Beelen vd., 2017). Belirli bir alandaki akademik araştırma sonuçlarının değerlendirilmesi ve değerlendirilmesi için önemli bir araç olarak bibliyografik analiz, özellikle geçmişte neyin araştırıldığını daha iyi anlamak ve gelecekte ne olacağı hakkında daha fazla tahminde bulunmak için son zamanlarda bilim insanları tarafından sıklıkla kullanılmaktadır (Martínez vd., 2015; Morris vd., 2002; Song vd., 2019; Chen vd., 2020; Akturk, A, 2022).

Bibliyografik analiz, belirli bir araştırma alanındaki akademik çıktıların değerlendirilmesi için önemli ve etkili bir teknik olarak kabul görmektedir (Moed vd., 1995); özellikle, geçmişte neyin araştırıldığına dair daha iyi bir anlayış elde etmek ve gelecekte ne olacağına dair daha fazla tahminde bulunmak için kullanılabilir (Morris vd., 2002). Bilimsel araştırma trendi analizinde ve belirli bir araştırma alanındaki ortaya çıkan konuların belirlenmesinde yaygın olarak uygulanmaktadır (Chen vd., 2018; Chen vd., 2019; Hao vd., 2018). Örneğin, Cobo vd. (2015), 1991-2014 yılları arasında Knowledge-Based Systems dergisinde yayımlanan akademik literatürün nicel bir incelemesini gerçekleştirmiştir ve Zawacki-Richter & Naidu (2016) ise, 1980-2014 yılları arasındaki 515 yayını inceleyerek Distance Education dergisinin gelişim eğilimlerini araştırmıştır. Bu tür çalışmalar, araştırma

alanlarının yapısını ve evrimini görselleştirmeye imkân tanırken, araştırmacılar için gelecekteki potansiyel araştırma yönlerini belirlemede de güçlü bir araç haline gelmektedir. Böylelikle bibliyografik analiz yalnızca mevcut bilgi birikiminin haritalanmasını değil, aynı zamanda bilimsel üretimin stratejik planlanmasını da mümkün kılmaktadır.

3.2.3. Hesaplamalı Gömülü Kuram

Kökeni Glaser ve Strauss (1967) tarafından ortaya atılan gömülü kuram, nitel araştırmaların iyi bilinen ve sıklıkla tartışılan bir şeklidir. Basit bir analitik veya kodlama stratejisi olmaktan ziyade metodolojik bir yaklaşımı içermektedir. İlk açıklamalardan bu yana birçok uyarlama yapılmıştır. The Discovery of Grounded Theory (1967) kitabında Glaser ve Strauss, ‘sabit karşılaştırmalı yöntem’ adını verdikleri yöntemi kullanarak verilerin toplanması ve analizi için düzenli ve etkileşimli bir yaklaşım üretmiştir (Silver & Lewins, 2014). Glaser, The Discovery of Grounded Theory (1967) kitabının orijinal ilkelerini desteklemeye ve güçlendirmeye devam etmiştir ve kodların, kategorilerin ve teoriden bağımsız başlangıç noktalarının tümevarımsal ortaya çıkışını vurgulamıştır (Silver & Lewins, 2014).

Barney G. Glaser ve Anselm Strauss’un, ‘gömülü kuram’ terimini ilk kez kavramsallaştırdıkları ve bu yöntemi temel alan ilk kitap olan ‘The Discovery of Grounded Theory’ 1967 yılında yayımlanmıştır. 1990 yılında ise Juliet Corbin ve Anselm Strauss, gömülü kuramı geliştirerek ‘Basics of Qualitative Research’yi kaleme almışlardır. Gömülü kuramın geliştirilmesiyle Glaser, ‘Basics of Qualitative Research’ (1990) kitabının ilk gömülü kuram kitabı ile herhangi bir ilişkisi olup olmadığını sorgulamıştır ve geliştirilmiş gömülü kuramın etkili bir şekilde başka bir nitel yöntem olduğunu öne sürmüştür. Juliet Corbin, ölümüne kadar 16 yıl boyunca Anselm Strauss ile işbirliği yapmıştır (Silver & Lewins, 2014).

2008 yılında yayımlanan ‘Basics of Qualitative Research’ ün 3. baskısında ise gömülü kuram pratik düzeyde bilgisayar kullanımına dahil edilmiştir. Bu baskıda, bilgisayar destekli nitel veri analizi yazılımlarından (CAQDAS) biri olan MAXQDA’ya doğrudan referans verilmiştir (Silver & Lewins, 2014). Kathy Charmaz ise 1975 ile 2002 yılları arasındaki birçok yayında ve Anthony Bryant’la birlikte gömülü kuramın yapılandırmacı versiyonunu sağlamlaştırmıştır (Bryant & Charmaz, 2007).

Charmaz (2006), Glaser, Strauss ve Corbin'in benimsediği birçok özelliği korumakla birlikte, yapılandırmacı gömülü kuramda araştırmacının analitik sürece- yani kodların, kavramsal geliştirmelerin, kategorilerin ve teorik açıklamaların oluşumuna- aktif biçimde katıldığını vurgulamıştır. Bu sürecin, araştırmacı ile veriler arasındaki etkileşime dayalı olarak şekillendiğini belirtmiştir. Böylelikle ön bilginin ve mevcut literatürün araştırma üzerindeki etkisinin yanı sıra, dönüşlülük (refleksivite) konusu da gündeme gelmiştir. Charmaz, gömülü kuramın öncelikle veriler üzerine düşünmenin bir yolu olduğunu ve bu nedenle standartlaştırılamayacağını vurgulamıştır. Yapılandırmacı gömülü kuramın ise teorik gelişimi, epistemolojik meselelerle ilişkilendirme yollarıyla ilgilendiğini; bu bağlamda analitik süreçte hem tümdengelimsel hem de tümevarımsal akıl yürütmenin önemli bir rol oynadığını belirtmiştir (Charmaz, 2006; Silver & Lewins, 2014).

Gömülü kuramın savunucuları önyargı ve ön kabulleri bir kenara bırakarak, metinleri doğrudan ve dikkatli bir şekilde okuyup anlamaya odaklanan bir yaklaşım benimsemişlerdir (Glaser & Strauss, 1967; Strauss, 1987; Glaser, 1992; Strauss & Corbin, 1997; Charmaz, 2003; Moustakas, 1994; Maso, 2001; Giorgi & Giorgi, 2003; Gibbs, 2007).

Kodlamada en yaygın kullanılan yaklaşımlardan biri gömülü kuramdır. Kodlama, doğrudan toplanan verilerden tümevarımsal kodlama türeten sosyal süreçlere odaklanmaktadır (Ward vd., 2015). Verileri parçalara ayırmayı ve verileri etiketlemeyi içeren kodlamada, veriler incelenirken tanımlayıcı kodlar / etiketler oluşturulmaktadır. Kodlama yaklaşımı, çeşitli sosyal bilim disiplinlerinde sıkça tercih edilmektedir ve aynı zamanda bilgisayar destekli nitel veri analizi yazılımlarının temel yöntemsel dayanaklarından birini oluşturmaktadır.

Gömülü kuramın temel odak noktası, önceden belirlenmiş teorileri test etmekten ziyade, verilerden tümevarımsal olarak yeni teorik fikirler veya hipotezler üretmektir. Bu fikir ve hipotezlerin üretimi ise, yalnızca verilerden 'ortaya çıktığı' ve veriler tarafından yeterince desteklendiği ölçüde temellendirilmiş sayılmaktadır (Gibbs, 2007).

Hesaplamalı gömülü kuram, büyük ve karmaşık veri kümelerini analiz etmek amacıyla gömülü kuramın yorumlayıcı titizliğini, bilgisayarların sağladığı işlem gücü ve desen tanıma kabiliyetiyle birleştiren disiplinler arası yenilikçi bir yaklaşımdır (Chen & Chen, 2024). Bu yaklaşım, özellikle sosyal bilimlerdeki nitel analiz süreçlerine yeniden üretilebilirlik ve ölçeklenebilirlik kazandırması açısından önemlidir. İnsan yorumlama becerileri ile hesaplamalı gücün bir araya getirilmesi sayesinde, içerik analizi hem daha titiz hem de daha sistematik hale gelmektedir (Carlsen & Ralund, 2022)

Nelson (2020) hesaplamalı gömülü kuram yaklaşımını, ‘uzman insan bilgisini ve yorumlama becerilerini, bilgisayarların sağladığı işlem gücü ve desen tanıma yetenekleriyle daha etkili bir biçimde birleştirmek’ amacıyla geliştirilmiş bir yöntem olarak tanımlamaktadır. Nelson’a göre, örüntü keşfindeki bilgisayarlı modelin görevi, dağınık ve karmaşık metni daha sade ve yorumlanabilir bir sözcük listesine ya da sözcükler arası ilişki ağına indirgemektir (Nelson, 2020; Carlsen & Ralund, 2022). Böylelikle araştırmacıların kendi önyargıları ya da metnin karmaşıklığı nedeniyle göz ardı ettikleri anlamlı kategoriler verilerden ortaya çıkabilir ve araştırmacının kendi öznelliğini malzemeye yansıtması engellenmiş olur. Basitleştirilmiş bu temsiller daha sonra, geleneksel içerik analizine benzer biçimde yorumlanmaktadır ve kategorize edilmektedir. Bu süreç ‘tamamen ve anında yeniden üretilebilir’ niteliktedir (Nelson, 2020). İnsan eliyle kodlanan metinlerde ise genellikle bu durum mümkün değildir. Özetle, sözcüklerin birlikte geçiş sıklıklarını kullanarak verideki fikir veya kavramları belirlemeye yönelik bilgisayarlı örüntü keşfi, Nelson’a göre daha “yeni üretilebilir ve bilimsel açıdan geçerli bir gömülü kuram” ortaya koymaktadır (Nelson, 2020: 13).

Schneider & Ingram (2008) ise, metne dayalı yorumlayıcı ve nitel yöntemlerin sosyal inşayı ölçmek ve değerlendirmek için değerli yöntemler olduğunu öne sürmüştür. Onlara göre politika tasarımı yalnızca hedefler ya da araçlar bağlamında değil, aynı zamanda bu unsurların sosyal olarak nasıl inşa edildiğiyle ilişkilidir. Açıkça ifade edilen hedefler, ele alınacak sorunlar, araç uygunluğu, uygulama stratejileri gibi çeşitli bileşenler, sosyal inşa süreçlerinin taşıyıcı unsurları olarak değerlendirilmelidir (Schneider & Ingram, 2008). Pierce vd. (2014), 1993 yılından 2013 yılına kadar yayımlanan çok sayıda çalışmada nitel yöntemler kullanıldığını ancak çok azının verileri analiz ederken hesaplamalı yaklaşımlardan yararlandığını ifade etmektedir.

Bu bağlamda hesaplamalı gömülü kuram metodolojik bir boşluğu doldurmaktadır. Özellikle metin tabanlı veri gövdelerinin hacminin gün geçtikçe artması, klasik nitel analiz tekniklerinin sınırlarını zorlamaktadır. Carlsen & Ralund’un (2022) belirttiği gibi, metinlerin boyutu artık manuel olarak okunamayacak ölçüde genişlemektedir. Bu durum, kategorilerin keşfi, yorumların temellendirilmesi, içeriklerin doğru sınıflandırılması ve bu sınıflandırmaların güvenilir biçimde ölçeklenebilmesi için yeni metodolojik yaklaşımlara duyulan ihtiyacı artırmaktadır. Dolayısıyla, bilgisayar destekli yorumlama ve sınıflandırma süreçlerinin, tamamen otomatik analizden ziyade, insan yorumunu merkeze alan melez bir sistem üzerinden yürütülmesi önerilmektedir.

Hesaplamalı gömülü kuram yaklaşımında, geleneksel gömülü kuramın temel süreçlerinden biri olan sürekli karşılaştırma ilkesi, kodlama süreci boyunca, verilerdeki kalıpları tanımak için daha soyut kavramlar ve teoriler üretir. Sürekli karşılaştırmalı analiz, gömülü kuram tamamen bütünleşene kadar veriyi veriyi, veriyi kodla, kodu kodla, kodu kategoriyle, bir kategoriye kategorilerle ve bir kategoriye kavramla karşılaştırmanın tümevarımsal sürecidir (Birks & Mills, 2015; Charmaz, 2014). Bu ilke, yöntemin hesaplamalı versiyonunda bir algoritma tarafından üstlenilmektedir. Söz konusu algoritmalar, metindeki kelime dağılımlarını girdi olarak alarak, bu veriler üzerinden örüntüleri tespit etmeye çalışmaktadır (Carlsen & Ralund, 2022).

Sıklıkla başvurulan yöntemlerden biri, konu modelleme algoritmalarının önde gelen örneklerinden birisi Latent Dirichlet Allocation (LDA)'dır. Konu modelleme uygulamalarında keşif sürecinin anlamlı ve güvenilir kabul edilebilmesi için genellikle iki temel varsayım yapılmaktadır. Bu varsayımlardan ilki, modelin birlikte görünen sözcüklerden gerçek kümeleri ortaya çıkarabildiği yönündedir. İkincisi ise, birlikte görünen sözcükler arasındaki örüntülerin içeriksel ve kavramsal anlamlarla örtüştüğü varsayımdır. Başka bir ifadeyle, modelin tanımladığı sözcük kümeleri yalnızca istatistiksel birlikteliğe değil, aynı zamanda anlamsal geçerliliğe de sahip olmalıdır. Bu bağlamda modeller, metin içindeki birlikte geçme durumlarına dayanarak sözcükleri kümelendirmektedir (DiMaggio vd., 2013; Carlsen & Ralund, 2022).

Sözcükler anlamlarını, çoğunlukla çevrelerindeki diğer sözcükler aracılığıyla kazanırlar. Bu görüş, dilbilim literatüründe 'dağılımsal hipotez' olarak bilinmektedir. Robert Firth'e (1957) göre 'bir sözcüğü, birlikte bulunduğu diğer sözcükler tanımlamaktadır. Firth'ün bu yaklaşımı, sözcüklerin bağlamsal olarak tanımlanması gerektiğini ileri sürer. Buna göre bir sözcüğün anlamı, o sözcüğün tek başına kullanımından değil, birlikte yer aldığı sözcüklerle kurduğu bağlamdan türetilmelidir. Bu birlikte geçme ilişkisi, sözcüklerin aynı cümlede, paragrafta ya da belge düzeyinde yer alması şeklinde tanımlanabilir. Alternatif olarak, metinsel konum ya da semantik uzaklık gibi daha gelişmiş bağlam tanımlamaları da bu kapsama girer. Bu bağlamda, konu modelinden temel beklenti, birlikte geçen sözcükleri kümelendirmesi ve birlikte geçmeyenleri ise birbirinden ayırmasıdır. (Carlsen & Ralund, 2022). Bu yaklaşım, doğal dil işleme ve metin madenciliği alanında sözcüklerin anlamlarının istatistiksel olarak modellenmesine olanak tanımaktadır.

3.2.4. Hesaplamalı Metin Analizi

Son yıllarda, metinlerden yeni bilgi çıkarmak, özetlemek ve yapılandırmak amacıyla doğal dil işleme tekniklerinin kullanımı önemli ölçüde artış göstermiştir. Doğal dil işleme teknikleri özellikle dijital medya ekosisteminin üretmiş olduğu haber makaleleri, web içerikleri, blog gönderileri ve sosyal medya iletileri kapsayan devasa hacimdeki yapılandırılmamış veri karşısında daha da önem kazanmıştır. Bu yapılandırılmamış verilerin çoğu zaman doğal dil aracılığıyla iletilen ve bir zaman çizelgesi boyunca çeşitli aktörleri ve olayları kapsayan anlatılar biçimindedir. Toolan'a (2013) göre bir anlatı, kuruluşlar, kişiler, yerler veya zaman gibi temel unsurları içeren ve rastgele olmayan biçimde bağlı olayların bir zaman aralığı boyunca gözlemlenen, birbirine bağlı gerçeklerin bir dizisidir.

Anlatıların karmaşık yapılar içermesi, hesaplamalı anlatı çıkarımını çeşitli yönlerden güçleştirmektedir. Bu alanda çözülmesi gereken başlıca problemler bulunmaktadır ve bu problemler günümüzde mevcut doğal dil işleme ve bilgi çıkarımı teknikleriyle kolayca çözülememektedir (Santana vd., 2023):

- anlatı öğelerinin belirgin özelliklerini yakalayabilecek ancak aşırı karmaşık olmayan açıklama şemalarının oluşturulması,
- yapılandırılmamış metinlerden yüksek doğrulukla tutarlı anlatıların çıkarılması,
- tekli veya çoklu belgelerdeki hikâye örgülerinin saptanması ve analiz edilmesi,
- uzun metinlerde anlatı bölümlerinin lokalize edilmesi,
- gayriresmî dil ve farklı belge türleriyle başa çıkabilme,
- farklı insan dilleriyle ve dil kombinasyonlarıyla çıkabilme,
- görselleştirme tekniklerine temel oluşturacak biçimsel anlatı temsillerinin tanımlanması,
- yöntemlerin karşılaştırmalı olarak değerlendirilebileceği standartlaştırılmış çerçevelerin (veri kümeleri, temel çizgiler ve ölçümlerden oluşan) oluşturulması yer almaktadır.

Özellikle düşük kaynaklı dillerde, uzman açıklamalı veri kümelerinin eksikliği, bu zorlukları daha da pekiştirmektedir. Anlatı çıkarımı konusundaki bu metodolojik boşluklara rağmen, bu alana duyulan ilgi birçok farklı disiplinde artmaktadır. Gazetecilik (Caselli vd., 2015), finans (El-Haj, 2022), sağlık (Sheikhalishahi vd., 2019), dijital kütüphaneler (Kroll vd., 2022) gibi alanlar, bu yöntemlerden doğrudan faydalanabilecek disiplinlerin başında

gelmektedir. Bu disiplinlerin her biri anlatının farklı türlerine ve yapısal özelliklerine odaklansa da, hesaplamalı tekniklerin uygulama biçiminde birçok ortaklık vardır (El-Haj vd., 2019; Lai vd., 2021; Santana vd., 2023).

Bu metodolojik bağlam, hesaplamalı sosyal bilimler alanında da giderek daha yaygın hale gelmektedir. Dijital çağda bilgisayarların ve teknolojinin araştırma pratiklerini dönüştürmesiyle birlikte, sosyal bilimciler de metinsel verileri analiz etmek için hesaplamalı teknikleri araştırmalarına entegre etmeye başlamıştır (Lazer vd., 2020; Salganik, 2019; Grimmer vd., 2022; Social Comquant, 2020)

Hesaplamalı metin analizi yöntemleri, araştırmacılara metin tabanlı büyük veri kümeleri üzerinde karmaşık ve çok katmanlı analizleri hem hızlı hem de geniş kapsamlı biçimde gerçekleştirme olanağı sunmaktadır (Choi, 2023). Doğal dil işleme tekniklerinin sosyal bilimlerdeki kullanımı, araştırmacılara kamu söylemi ya da kültürel kalıplar üzerine nedensel çıkarımlar yapabilme olanağı tanımaktadır; ancak hesaplamalı yöntemlerin nitel araştırmalara entegrasyonu henüz sınırlı düzeydedir (Bail, 2012; Bail, 2014; Bail, 2016; Egami vd., 2022).

Nitel verilerin kodlanması gibi geleneksel nitel araştırma yöntemleriyle bu tekniklerin entegrasyonu yeni keşfedilmekte olup yalnızca az sayıda araştırma, nitel araştırmalar için hesaplamalı yöntemlerin olanaklarını araştırmaktadır (DiMaggio, 2015; Abramson vd., 2018; Li vd., 2021; Nelson vd., 2021; Choi, 2023).

Bu bağlamda hesaplamalı metin analizi hem teorik hem de pratik düzeyde gelişmeye açık bir araştırma sahası sunmaktadır. Anlatının türüne ve bağlamına göre farklı stratejiler ve değerlendirme metrikleri gerekmektedir; bu da alandaki çalışmaları sistematikleştirmeyi ve karşılaştırılabilir hale getirmeyi önemli kılmaktadır (Santana vd., 2023).

Sonuç olarak hesaplamalı metin analizinin nitel araştırmalara entegrasyonu, disiplinlerarası iş birliklerini ve yöntemsel yenilikleri teşvik etmektedir. Böylelikle, hesaplamalı metin analizi hem veriye dayalı hem de bağlamsal olarak zenginleştirilmiş yorumların üretilmesine olanak tanımaktadır.

4. BULGULAR VE TARTIŞMA

Bu bölüm, araştırmanın veri toplama sürecinde gerçekleştirilen bibliyografik analiz bulgularını; veriyi tanıma sürecinde uygulanan içerik analizi ve kodlama süreçlerini; son olarak, verinin anlamlandırıldığı yorumlama aşamalarını kapsamaktadır. Verilerin hacminin manuel olarak doğrudan analizini güçleştirecek düzeyde olması nedeniyle, anlamlı temaların ortaya çıkarılması ve sistematik bir şekilde sınıflandırılması amacıyla iki aşamalı bir analiz süreci izlenmiştir: içerik analizi ve kodlama. Bu bağlamda, veri toplama sürecinden sonra veriler önce içerik analizi yoluyla tanınmıştır, ardından veriler kodlama süreciyle yapılandırılarak yorumlamaya hazır hale getirilmiştir. Böylelikle mimarlıkta hesaplamalı metin analizi modeli aracılığıyla veriler sistematik, tutarlı ve anlamlı bir şekilde organize edilmiştir.

4.1. WoS Core Collection Veri Tabanında ‘Rem Koolhaas’ Anahtar Sözcüğü ve Öne Çıkan Temalar Üzerine Bibliyografik Analiz

Bu bölüm, bibliyografik analiz yöntemleriyle mimar Rem Koolhaas üzerine anlatıların sistematik bir değerlendirmesini sunmaktadır. Geçmişten günümüze kadar yapılan ve Rem Koolhaas üzerine mimarlık anlatıları dikkate alınarak mimara geniş bir perspektiften bakma imkânı sağladığı için bibliyografik analiz yöntemi tercih edilmiştir. WoS Core Collection veri tabanı kullanılarak Rem Koolhaas üzerine mimarlık anlatılarından bir veri seti oluşturulmuştur ve veriler bibliyografik analiz yöntemi ile analiz edilmiştir.

Tez çalışmasının araştırma malzemesi için 12.12.2024 tarihinde WoS Core Collection’da Gelişmiş Arama kullanılarak veri toplama işlemi gerçekleştirilmiştir. Bu adım, bibliyografik araştırmalar için güvenilir bir kaynak olarak kabul edilen WoS Core Collection veri tabanının kapsamlı bir araştırmasıdır (Bartolacci vd., 2020). Veriler 1977-2024 yılları arasında Rem Koolhaas üzerine mimarlık anlatıların sayısının değişkenlik gösterdiğini ortaya koymaktadır. Sorgulama sonucunda ‘rem koolhaas’ sözcüğünün geçtiği en eski çalışmanın 1977 yılında yayınlandığı ortaya çıkmıştır. Mümkün olduğunca kapsamlı sonuçlar elde etmek için mimarlık alanındaki sonuçların yanı sıra WoS Core Collection’da listelenen tüm indekslerdeki sonuçları listeleyen araştırma kategorisi kullanılmıştır ve buna

göre veri seti oluşturulmuştur: Terim Arama: 'rem koolhaas', Zaman aralığı= Tüm yıllar (1977-2024). Endeksler= A&HCI, ESCI, CPCI-SSH, SSCI, BKCI-SSH, CPCI-S, SCI EXPANDED, BKCI-S. Araştırmaya bütün dildeki makaleler dahil edilmiştir. Toplam 392 adet veri (inceleme makaleleri, bildiri yazıları ve kitap bölümleri dahil) bulunmuştur. WoS Core Collection'da elde edilen veri içerisinde yazarı Rem Koolhaas'ın kendisinin olduğu 41 adet veri elde edilmiştir; ancak bu çalışmanın konusu Rem Koolhaas üzerine yayınların bibliyografik analizi olduğundan dolayı söz konusu 41 adet veri analizden hariç tutulmuştur. Alınan kayıtların dikkatli bir şekilde incelenmesinin ardından bibliyografik analize 351 adet veri dahil edilmiştir.

Verilerin analizine öncelikle WoS Core Collection veri tabanında gerçekleştirilen betimsel analizler ile başlanmıştır. Betimsel analizde WoS Core Collection veritabanı üzerindeki veriler yıllara, kategorilere, ülkelere, yayın dillerine ve belge türüne göre dağılımı tablolastırılmıştır (Tablo 2-6). Rem Koolhaas üzerine mimarlık anlatılarını değerlendirmek için veri tabanlarından elde edilen yayınları niceliksel ve objektif olarak analiz edilmesini sağlayan bibliyografik analiz türleri tercih edilmiştir: eş dizimlilik ağı analizi, bibliyografik bağlantı analizi (yayın, kaynak, ülke) ve ortak atıf analizi. Böylelikle Rem Koolhaas üzerine mimarlık anlatıları sistematik ve tekrarlanabilir bir inceleme sürecinden geçmiştir.

Bibliyografik verilerin analizi ve görselleştirilmesi için VOSviewer yazılımı kullanılmıştır. VOSviewer, büyük bibliyografik haritaların doğrudan görüntülenmesi ve yorumlanması için oldukça işlevsel bir yazılım olup açık erişimlidir ve ücretsiz olarak indirilebilmektedir (Van Eck & Waltman, 2010). VOSviewer yazılımı ile dergi, araştırmacı veya yayın ağları, ortak alıntı, bibliyografik eşleştirme veya ortak yazarlık ilişkilerinin yanı sıra belgede kullanılan kelimelere ve metin içindeki terimlerin birlikteliğine göre yapılandırılabilir. Yazılımda ögeler, ilgi duyulan nesneler olarak tanımlanmaktadır ve yazarları, kurumları, ülkeleri, dergileri ve anahtar sözcükleri temsil etmektedir. Ögeler ve bağlantılar birlikte ağlar veya kümeler oluşturur. Bibliyografik haritada ögenin boyutu ögenin oluşumunu, renk ise kümeyi temsil eder. Maddeleri birbirine bağlayan çizginin kalınlığı aralarındaki ilişkinin gücünü gösterirken, maddeler arasındaki mesafe bu iki unsurun ilişkisini ortaya koymaktadır (Hernández-Torrano & Ibrayeva, 2020; Aktoprak & Hursen, 2022).

4.1.1. Yayınların Yıllara, Kategorilere, Ülkelere, Dil ve Yayın Türüne göre Dağılımı

Bu bölümde bibliyografik analize dahil edilen veri üzerinden yıl, kategori, ülke, dil ve yayın türü hakkında bulgular yer almaktadır. Rem Koolhaas üzerine mimarlık anlatılar, yayımlandığı yıllarına göre dağılımı incelendiğinde, yayınların yıldan yıla değişkenlik gösterdiği görülmektedir. WoS Core Collection veri tabanında yıllara göre Koolhaas hakkındaki yazılan en eski yayın 1977 yılına ait ve 1 adet iken, 2024 yılına ait 8 adet yayın bulunmaktadır. 1995 yılı ile birlikte Koolhaas hakkındaki yayınların sayısının arttığı görülmektedir. 1977-2024 yılları arasında en çok Koolhaas üzerine yayınların sayısı 2014 ve 2015 yıllarına aittir (Tablo 2).

Tablo 2. Yıllara göre Rem Koolhaas üzerine mimarlık anlatılarının sayısı

REM KOOLHAAS ÜZERİNE MİMARLIK ANLATILARININ YIL BİLGİSİ VE YAYIN SAYISI					
Yıl	Yayın Sayısı	Yıl	Yayın Sayısı	Yıl	Yayın Sayısı
2024	8	2010	5	1996	8
2023	10	2009	4	1995	10
2022	14	2008	5	1994	6
2021	10	2007	3	1993	5
2020	12	2006	10	1992	5
2019	11	2005	11	1991	4
2018	17	2004	14	1990	3
2017	9	2003	11	1989	3
2016	12	2002	18	1988	5
2015	21	2001	10	1987	3
2014	21	2000	8	1985	2
2013	8	1999	12	1983	1
2012	13	1998	10	1979	1
2011	6	1997	1	1977	1

Rem Koolhaas üzerine mimarlık anlatılarının kategorilere göre dağılımı incelendiğinde, içinde en çok ‘rem koolhaas’ geçen kategori ‘mimarlık’ olmuştur. Rem Koolhaas ile ilgili olan 265 adet yayın mimarlık kategorisinde yer almaktadır. Mimarlık ile yakın ilişkide olan sanat, beşeri bilimler, kent çalışmaları gibi kategorilerin yanında bilgisayar bilimi yapay zekâ, bilgisayar bilimi disiplinler arası uygulamalar, çevre bilimleri

ve tiyatro gibi de alanlarda konu da olmaktadır. Bu durum Koolhaas'ın çok yönlü oluşunu destekleyen bir veri olmakla birlikte pek çok disiplinde popüler olduğunu göstermektedir (Tablo 3).

Tablo 3. Rem Koolhaas üzerine mimarlık anlatılarının WoS Core Collection veri tabanındaki kategorik dağılımları

WEB OF SCIENCE KATEGORİLERİ					
Kategori	Frekans	Kategori	Frekans	Kategori	Frekans
Mimarlık	265	Çevre Çalışmaları	3	Etik	1
Sanat	32	Edebiyat	3	Sosyal Bilimler Tarihi	1
Beşerî Bilimler	16	Tarih	2	Endüstriyel İlişkiler	1
Kent Çalışmaları	12	Dil Dilbilimi	2	Edebi İncelemeler	1
İnşaat Yapı Teknolojisi	11	Politika Bilimi	2	Edebiyat Teorisi	1
Bölgesel Şehir Planlaması	8	Disiplinlerarası Sosyal Bilimler Bilgisayar Bilimi	2	Eleştirisi	1
Kültürel Çalışmalar	8	Disiplinlerarası Uygulamalar	2	Multidisipliner Malzeme Bilimi	1
İnşaat Mühendisliği	7	Kadın çalışmaları	2	Orta çağ Rönesans Çalışmaları	1
Felsefe	6	Bilgisayar Bilimi Yapay Zekâ	1	Multidisipliner Bilimler	1
Coğrafya	5	Eğitim Araştırması	1	Sosyoloji	1
Alan çalışmaları	4	Çevre Bilimleri	1	Tiyatro	1

Yayınların ülkelere göre dağılımı incelendiğinde ise konuyla ilgili 38 farklı ülkeden yayın bulunmaktadır. Toplam yayın sayısı açısından en yoğunluğa sahip ülke USA olup, bunu sırasıyla İspanya, İngiltere, Hollanda ve Avusturalya takip etmektedir (Tablo 4).

Tablo 4. Rem Koolhaas üzerine mimarlık anlatılarının ülkelere göre dağılımı

REM KOOLHAAS ÜZERİNE MİMARLIK ANLATILARININ ÜLKELERE GÖRE DAĞILIMI					
Ülke	Frekans	Ülke	Frekans	Ülke	Frekans
ABD	38	Kanada	3	İrlanda	1
İspanya	35	Şili	3	İsrail	1
İngiltere	18	Almanya	3	Japonya	1
Hollanda	11	Çin	3	Malta	1
Avusturalya	9	Avusturya	2	Meksika	1
Fransa	9	Norveç	2	Monako	1
İtalya	8	Rusya	2	Kuzey Makedonya	1
İsviçre	7	Güney Afrika	2	Polonya	1
Belçika	5	Arjantin	1	Suudi Arabistan	1
Türkiye	6	Küba	1	İskoçya	1
Güney Kore	5	Danimarka	1	İsveç	1
Portekiz	4	Hindistan	1	Ukranya	1
Brezilya	3	İran	1		

1977-2024 yılları arasında yayınlanan makalelerin yayın diline ilişkin niceliksel veriler Tablo 5'teki gibidir. Koolhaas üzerine yayınların birçok dilde yazıldığı tespit edilmiştir (Tablo 5). Yayınların çoğunluğu İngilizce (n=271) ve ardından Fransızca (n=37) ve İspanyolca (n=35) dilinde yayınlar takip etmektedir.

Tablo 5. Rem Koolhaas üzerine mimarlık anlatılarının dile göre dağılımı

Dil	Frekans
İngilizce	271
Fransızca	37
İspanyolca	35
İtalyanca	3
Hırvatça	2
Portekizce	2
Almanca	2
Japonca	1
Çok dilli	1
Rusça	1

Yayın türüne göre dağılımı Tablo 6'daki gibidir. Yayın türleri arasında en sık yayımlanan türün makaleler (249) olduğu görülmektedir. Makaleleri sırasıyla bildiriler (31)

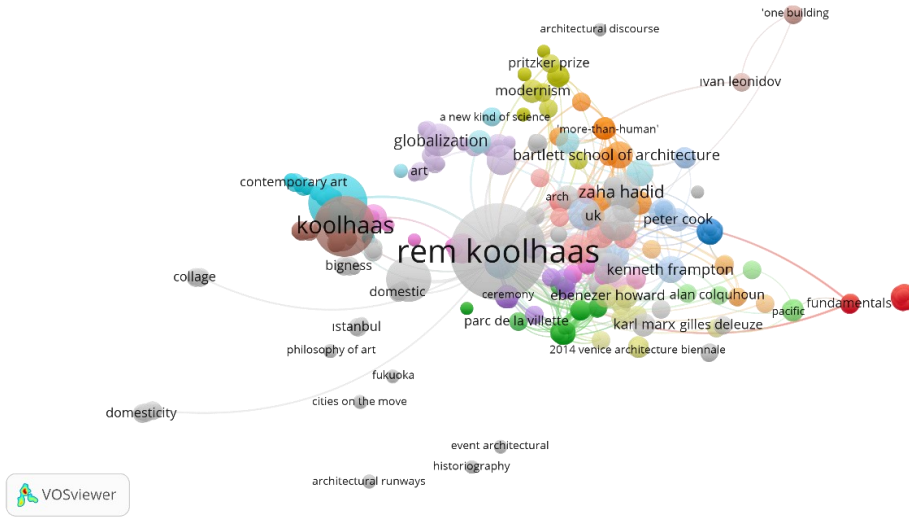
takip etmektedir. Haber (24), editöryal materyal (19), kitap bölümü (12), sanat sergisi incelemesi (12), kitap inceleme (7) ve inceleme (3) yayın türleri de mevcuttur.

Tablo 6. Rem Koolhaas üzerine mimarlık anlatılarının yayın türüne göre dağılımı

Yayın Türü	Frekans
Makale	249
Bildiri	31
Haber	24
Editöryal Materyal	19
Sanat Sergisi İncelemesi	12
Kitap Bölümü	12
Kitap İnceleme	7
Not	3
İnceleme	3
Makale; Erken Erişim	2
Bibliyografik Öğe	1
Mektup	1
TV İnceleme, Radyo inceleme	1

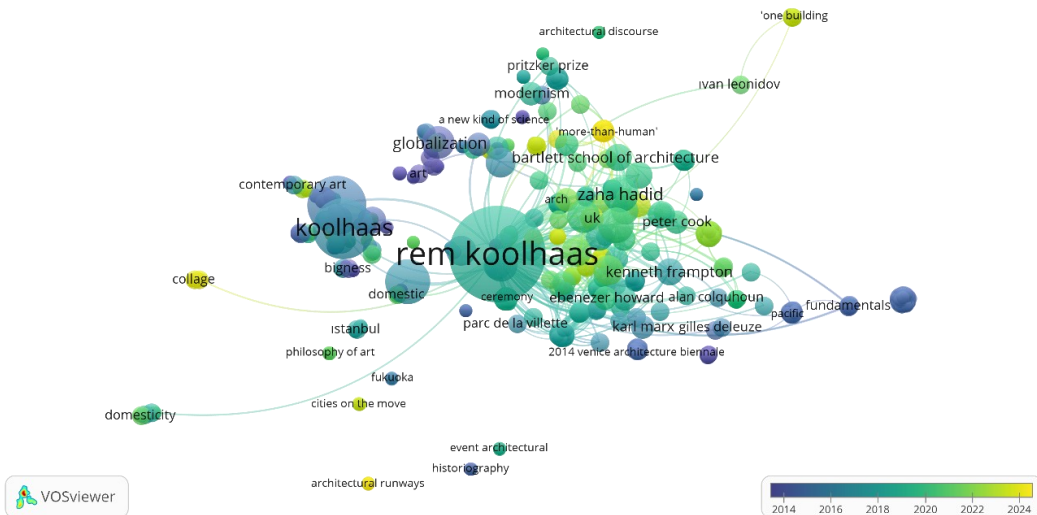
4.1.2. Yazar Anahtar Sözcüklerin Eş Dizimlilik Ağı Analizi

Anahtar sözcüklerin eş dizimlilik ağı analizi, WoS Core Collection veri tabanından çekilen yayınlardaki anahtar sözcüklerin birlikte görülme olanlarını veren bir analiz türüdür. Yazar anahtar sözcük analizinde yazarların sıklıkla kullandığı anahtar sözcükler ve bu sözcükler arasındaki bağlantıları ortaya koyulmuştur. Anahtar sözcükler, yayınlarda birlikte görülme sıklığına göre görselleştirilmiştir (Şekil 8). Araştırma malzemesinde yer alacak kriter anahtar sözcüklerin en az 1 geçişe sahip olması olarak belirlenmiştir. Toplam 1584 anahtar sözcüklerin görülme sayıları ve diğer anahtar sözcüklerle olan toplam bağlantı gücü hesaplanmıştır. Toplam bağlantı gücü, iki anahtar sözcüğün birlikte geçtiği yayın sayısını göstermektedir. ‘rem koolhaas’ sözcüğü 50 adet geçiş ve toplam 1371 bağlantı gücü ile en sık kullanılan anahtar sözcük olmuştur. Diğer anahtar sözcükler için ilk sayı geçişleri, ikinci sayı ise toplam bağlantı gücünü temsil etmektedir: koolhaas (20;98), architecture (19;94), oma (11;134), zaha hadid (7;432), London (7;425), New York (6;342), Le Corbusier (6; 277), globalization (6; 28), Paris (5; 320), China (5,124), Lagos (5, 59) vb.



Şekil 8. Anahtar sözcüklerin eş dizimlilik ağı analizi

Rem Koolhaas üzerine mimarlık anlatılarındaki anahtar sözcük sayısının yıllara göre dağılımını gösteren görselleştirme incelendiğinde ise birbirine yakın olan anahtar sözcükler birçok yayında bir arada bulunmaktadır. Bu nedenle bu sözcüklerin güçlü bir şekilde bağlantılı olduğu düşünülebilir. Renkler, Koolhaas hakkında yapılan araştırmaların zaman içindeki ilerlemesini göstermektedir. Mavi renkli sözcükler 2015'teki yayınlarda görünürken, sarı renkli sözcükler daha yeni yayınlarda görülmektedir (Şekil 9).

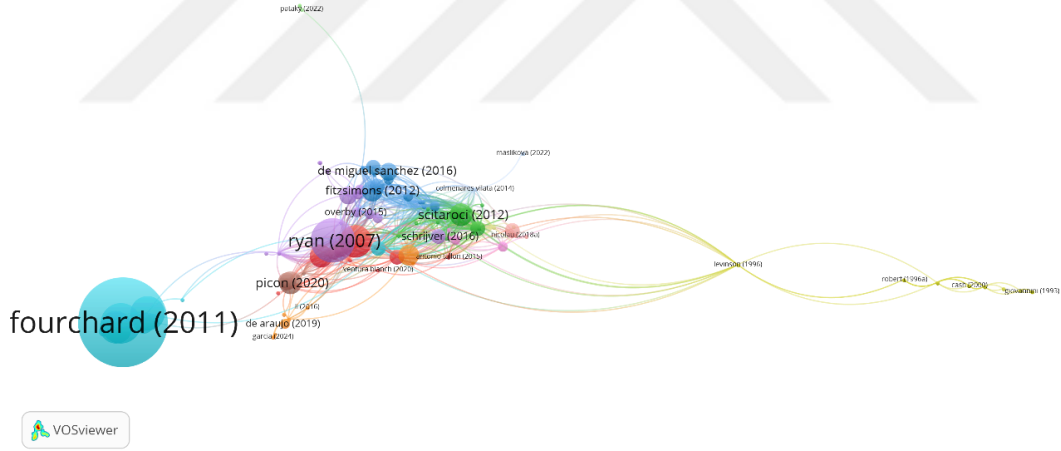


Şekil 9. Anahtar sözcüklerin yıllara göre eş dizimlilik ağı analizi

4.1.3. Yayınların Bibliyografik Bağlantı Analizi

Referans listelerinde bir veya daha fazla ortak kaynağa atıfta bulunduğu tespit edilen belgeler, bibliyografik olarak eşleştirilmiş belgeler olarak kabul edilir (Kessler, 1963). Bibliyografik eşleştirme, aynı yayının iki farklı kaynaktan alıntılanması olarak tanımlanmaktadır (Rehn vd., 2014). Bu nedenle, analiz edilen iki belgenin bibliyografyalarının veya referanslarının paralelliğine dayanarak, iki çalışma arasında güçlü bir bağlantı olduğunu göstermektedir (Zupic & ˇCater, 2015; Aktoprak & Hursen, 2022).

Yayınların bibliyografik olarak eşleştirilmesi, en fazla sayıda yayına ve en yüksek bağlantıya sahip yazarlar hakkında verileri ortaya koymaktadır. Böylelikle bir yayının diğer yayınlarla bibliyografik olarak kaç kere birleştirildiği belirlenmiş olur. Bu çalışmada en güçlü bağlantıya sahip olan yayın ise Kim (2024)'dir. Bu alanda en çok atıf alan makale 73 alıntıyla Fourchard (2011) olmasına rağmen toplam bağlantı gücü 3 olmasından dolayı en güçlü yayın olarak işaretlenmeyebilir (Şekil 10).

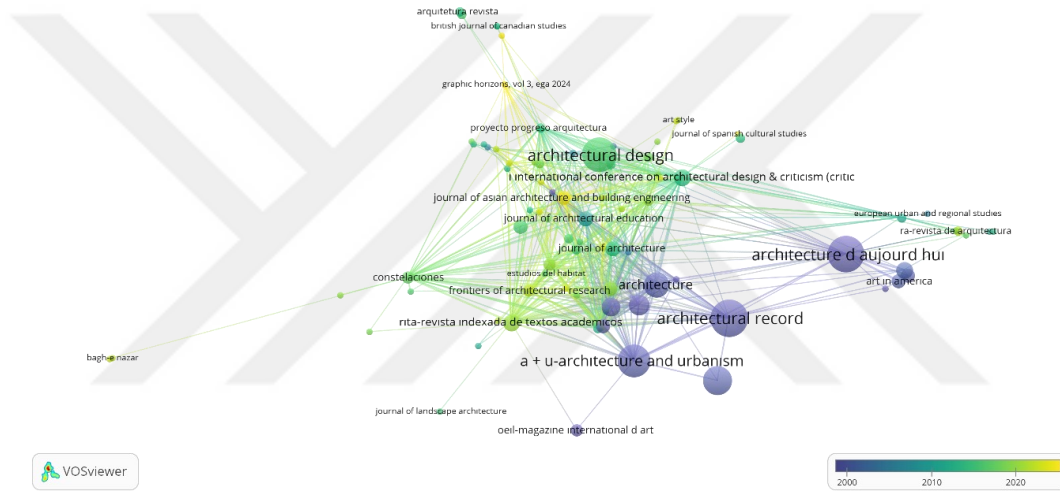


Şekil 10. Yayınların bibliyografik eşleştirme analizi

4.1.4. Kaynakların Bibliyografik Bağlantı Analizi

Kaynakların bibliyografik bağlantı analizi, araştırmacılara araştırma yaparken nerede arama yapacakları konusunda yol göstermektedir. Tez araştırma malzemesine dahil edilme kriteri olarak bir kaynağın minimum yayın sayısı 1 olarak belirlenmiştir. Rem Koolhaas hakkında önde gelen kaynaklar ve bu kaynaklar arasındaki bağlantılar Şekil 11'de gösterilmektedir. Dergilerin bibliyografik bağlantı bağlantılarının toplam gücü hesaplanmış

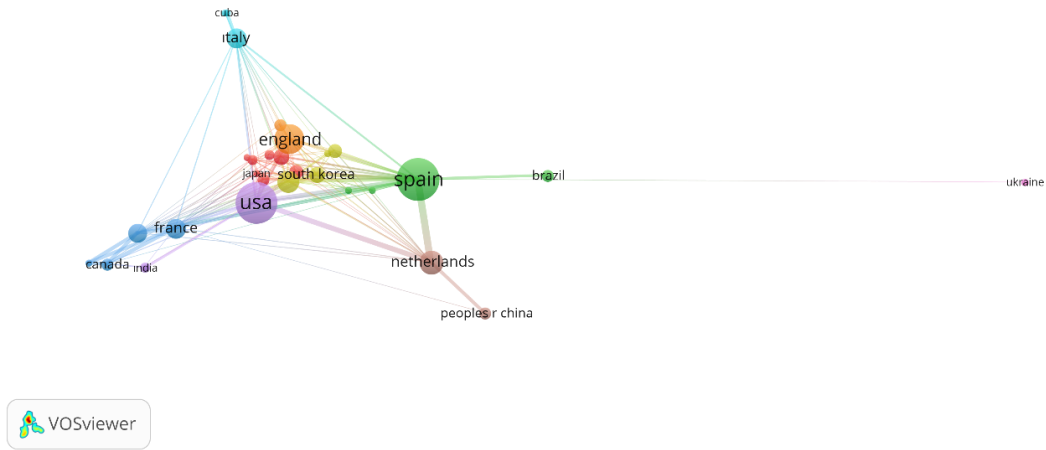
ve sonuç olarak ‘Journal of Asian Architecture and Building Engineering’ dergiler arasında en yüksek toplam bağlantı gücüne sahip olduğu görülmüştür. ‘Rita Revista Indexada de Textos Academicos’ dergisinin ise en yüksek ikinci toplam bağlantı gücüne sahip olduğu ve yayının ana dilinin İspanyolca olduğu tespit edilmiştir. ‘International Journal of Urban and Regional Research’ dergisi ise en çok atıf alan (73) kaynaktır. Her dergi için ilk sayı yayın sayısını, ikinci sayı atıf sayısını, üçüncü sayı ise toplam bağlantı gücünü temsil etmektedir: Architectural Design (25;34;38), Journal of Architecture (5;23;48), Frontiers of Architectural Research (3;22;49), Fashion Theory The Journal of Dress Body Culture (1;18;25), European Journal of Cultural Studies (1;15;1), Space and Culture (2;14;26) vb.



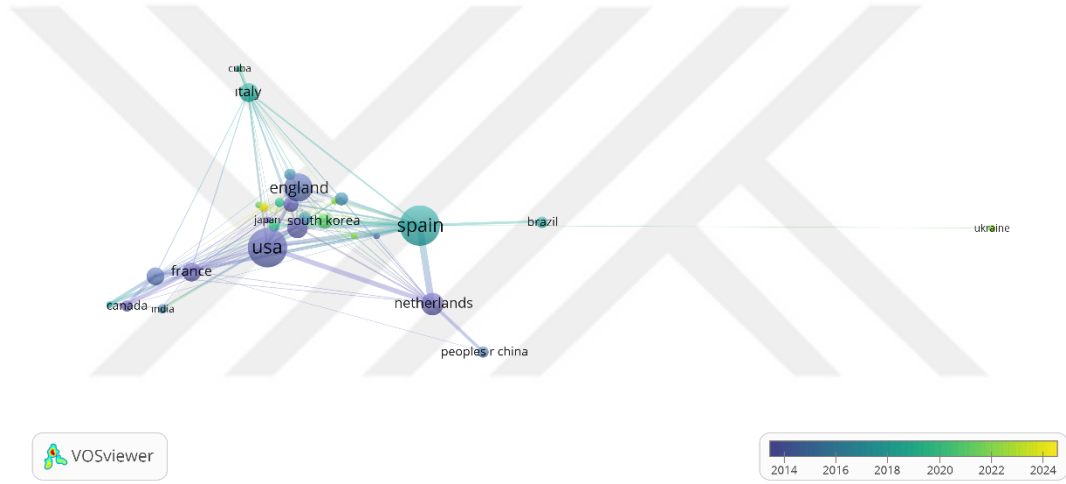
Şekil 11. Kaynakların yıllara göre bibliyografik bağlantı analizi

4.1.5. Ülkelerin Bibliyografik Bağlantı Analizi

Ülkelere göre çalışmalar arasındaki benzerlikleri tespit etmek için bibliyografik eşleştirme analizinden yararlanılmaktadır. Ülkelerin bibliyografik haritalamasında her öge bir ülkeyi, her renk ise bir kümeyi temsil eder. Çalışmada bibliyografik eşleştirme analizi kullanılarak Koolhaas'ı konu edinen yayınlarda en güçlü bibliyografik bağlantıya sahip ülkeler görünür hale getirilmiştir (Şekil 12). Analiz için bir ülkeden minimum yayın sayısı 1 olarak belirlenmiştir. VOSviewer, 38 ülke arasında dokuz küme bağlantısı olduğunu ortaya çıkarmıştır. İspanya ve Hollanda ülkelerinden gelen çalışmaların birbirlerinden daha sık alıntı yaptığı tespit edilmiştir (Şekil 13).



Şekil 12. Ülkelerin bibliyografik bağlantı analizi

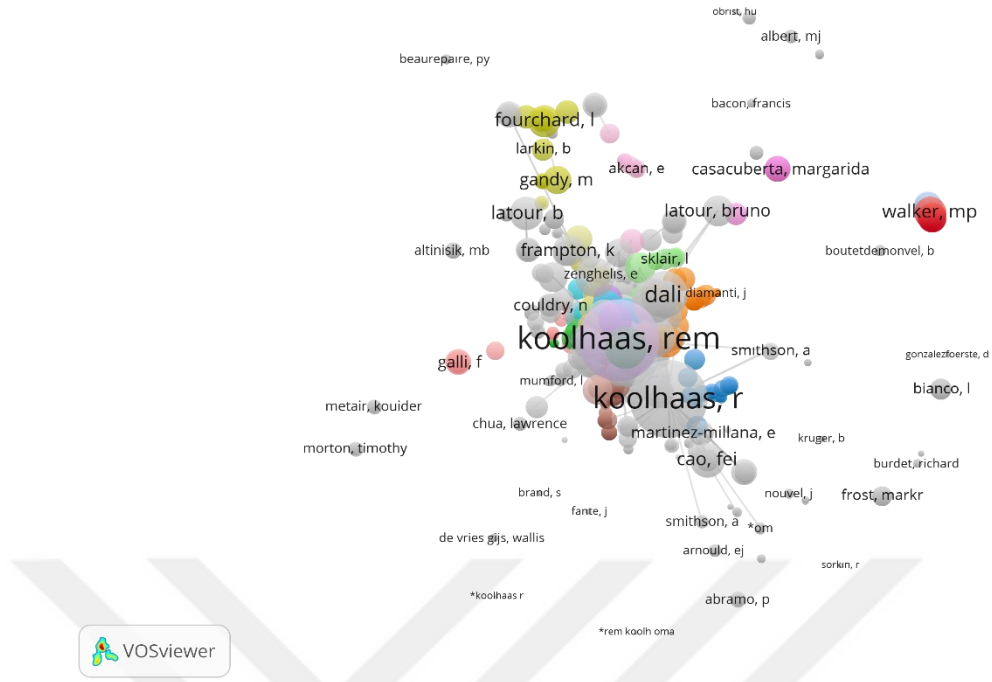


Şekil 13. Ülkelerin yıllara göre bibliyografik bağlantı analizi

4.1.6. Alıntı Yapılan Yazarların Ortak Atıf Analizi

Atıf analizi çalışmaları çeşitli teknikler kullanılarak gerçekleştirilmektedir. Bir kaynakta farklı iki yayına atıf yapılması ortak atıf (co-citation) olarak tanımlanmaktadır (Al & Tonta 2004; Garfield 2009). Ortak atıf Makale I'ın kaynakçasında Makale II ve Makale III yer alıyor olması durumudur. Ortak atıf, konu ya da diğer bazı özellikler (örneğin, otorite) açısından yayınların birbirlerine benzerliği hakkında bir fikir vermektedir (URL-8, 2023).

WoS Core Collection veri tabanından 'rem koolhaas' hakkında çekilen veri, yazarların eşatıf analizi bağlamında incelendiğinde; Rem Koolhaas'a yayınlarında en çok Rem Koolhaas'a, Manfredo Tafuri'ye, Michel Foucault'a, Kenneth Frampton'a, Reyner Bahnam'a, Salvador Dali'ye, Rowe Colin'e, Charles Jencks, Walter Benjamin, Geer Bekaert'e, OMA'ya, vb. gibi referans verilmektedir (Şekil 14).



Şekil 14. Alıntı yapılan yazarların ortak atıf analizi

Bu bölümdeki bibliyografik bir analiz, literatürde mimar Rem Koolhaas hakkındaki araştırmalarda nelerin ön plana çıktığını ve Koolhaas hakkındaki araştırmaların nasıl çeşitlendiğini belirlemek ve tez çalışma verisini tanımak amacıyla gerçekleştirilmiştir.

4.2. Rem Koolhaas Üzerine Mimarlık Anlatılarının İçerik Analizi

Tez çalışmasında bibliyografik analiz aracılığıyla elde edilen verilere ek olarak daha derin ve kapsamlı bulgular elde etmek amacıyla nitel araştırmalarda yaygın olarak kullanılan içerik analizinden yararlanılmıştır. İçerik analizinin belirli bir alanda yapılan çalışmaları sistematik ve toplu bir şekilde işleyen bir yöntem olarak kullanılmasıyla, yöntem ve yaklaşım açısından gelecek araştırmalara yol gösterici olması amaçlanmaktadır (Çalık & Sözbilir, 2014).

Çalışmanın bu bölümü, 1993-2024 yılları kapsamında tam metnine erişilebilen 69 adet Rem Koolhaas üzerine mimarlık anlatılarından ‘merkezinde’ adında sınıflandırılan İngilizce dilindeki yayınlar kapsamlı bir içerik araştırmasını sunmaktadır. Tez çalışmasında bir mimarı kendisi dışında kaleme alan yayınlar aracılığıyla araştırmak ve başka yazarlar üzerinden mimarı anlamak için hesaplamalı metin analizi modelinden faydalanılmaktadır.

Halliday’a (1978) göre, metinlerin birleştirilmesiyle oluşturulan corpuslardaki metin, sözcük ve bağlamı arasındaki dilbilimsel, toplumsal, kültürel ve ideolojik ilişkiler; söylem çözümlemesi kuramsal alanında yerini almaktadır (Yazıcı, 2019). Koolhaas üzerine yayınları analiz etmek için ‘2.2. Mimarlık ve Anlatıbilim Arakesitinde Rem Koolhaas’ başlığı altında tanıtılan 1993-2024 yılları arasında kaleme alınan makale, editöryal materyal, haber, mektup, bibliyografik öge, kitap bölümü, inceleme, bildiri, sanat sergisi incelemesi türlerindeki 69 adet yayını analiz etmek için corpus oluşturulmuştur.

1993-2024 yılları arasında kaleme alınan yayınları yorumlayabilmek için corpustaki en çok kullanılan sözcükler incelenmiştir. 1993-2024 yılları arasında kaleme alınan yayınlar, AntConc 3.5.7.0 corpus analizi yazılımına yüklenmiştir. AntConc 3.5.7.0 corpus analizi yazılımı kullanılarak corpusta en çok kullanılan sözcükler ve seçilen sözcüklerin eşdizimlilikleri sıklık durumuna göre sıralanmıştır ve sıklık tabloları oluşturulmuştur (Tablo 7-28)².

4.2.1. Rem Koolhaas Üzerine Mimarlık Anlatılarının Corpusu

Bu tez kapsamında Rem Koolhaas üzerine 69 adet yayın yer almaktadır (Tablo 1). Bu bölümde oluşturulan corpusta toplamda 314023 sözcük taranmıştır. AntConc 3.5.7.0 corpus analizi yazılımı kullanılarak elde edilen sözcüklerin sıklık verileri, okunabilirlik açısından en yüksek frekanstan en düşük frekansa göre yan yana sıralanarak tablo haline getirilmiştir (Tablo 7)³.

Tablo 7. Rem Koolhaas üzerine mimarlık anlatılarının corpusu

SEÇİLEN TERİMLERİN CORPUSTAKİ SIKLIK TABLOSU						
Yıllar	1993-2024					
Makale Sayısı	69					
	Frekans	Sözcük	Frekans	Sözcük	Frekans	Sözcük
	2620	koolhaas	1040	project	909	void
	1922	architecture	933	design	895	building
	1273	city	917	space	872	architectural

² Tablodaki sözcükler metinlerin orijinal dilinde kullanılmıştır.

³ Tablo 7’nin devamı Ek 2’de bulunmaktadır.

Tablo 7'nin devamı

729	oma	190	spatial	122	dutch
691	urban	190	center	122	metropolitan
630	rem	190	exodus	120	landscape
601	architects	189	discourse	120	collage
558	form	187	manhattan	119	urbanism
485	wall	181	areas	118	planning
422	world	173	society	118	representation
398	figure	171	museum	113	central
380	plan	169	built	113	villette
371	ideas	168	political	112	hall
323	elements	166	office	111	media
321	critical	165	practice	111	economic
321	concept	164	drawing	109	historical
295	floors	163	construction	104	material
294	ungers	161	site	101	metropolis
292	public	160	competition	100	diagram
275	dali	160	future	100	identity
267	modern	158	function	99	singapore
264	solid	157	sense	97	street
257	theory	152	content	96	village
245	place	151	development	95	chinese
234	structure	147	skyscraper	95	theoretical
227	program	141	manifesto	95	technology
226	cultural	140	park	93	traditional
224	order	138	junkspace	93	surrealism
224	house	136	narrative	93	designed
220	relationship	136	generic	93	island
220	contexts	135	china	90	tower
216	history	135	movement	89	collection
210	culture	134	paris	87	emptiness
204	contemporary	133	environment	87	perception
202	exhibition	131	language	86	characteristic
201	corbusier	131	room	85	big
196	delirious	129	shopping	84	mass
192	library	127	bigness	83	visual

Tablo 7 incelendiğinde; 1993-2024 yıllarını kapsayan Rem Koolhaas üzerine mimarlık anlatılarının corpusunda ‘koolhaas’, ‘architecture (mimarlık)’, ‘city (kent)’, ‘project (proje)’, ‘design (tasarım)’, ‘space (mekân)’, ‘void (boşluk)’, ‘building (bina)’, ‘architectural (mimari)’ ve ‘oma’, sözcüklerinin ilk 10’da yer aldığı tespit edilmiştir.

1993-2024 yıllarını kapsayan Rem Koolhaas üzerine makale, editöryal materyal, haber, mektup, bibliyografik öge, kitap bölümü, inceleme, bildiri ve sanat sergisi incelemesi türlerindeki 69 adet yayının bir araya getirilmesiyle oluşturulan corpus ile Koolhaas üzerine

mimarlık anlatılarındaki sözcüklüklerin sıklık bilgisine ulaşılmıştır. Bu sıklık verileri ile Koolhaas üzerine mimarlık anlatıları ile Koolhaas arasındaki ilişki sorgulanmıştır. Koolhaas'ı başka yazarların nasıl ele aldığı ve değerlendirdiğinin görünümü sözcükler aracılığıyla sağlanmıştır. Koolhaas'a ait olan 'bigness (büyüklük)', 'junkspace (atık mekân)', 'generic (jenerik)' ve 'delirious (çılgın)' gibi sözcüklerin bu corpusta yer alması ise Koolhaas'ın kavramlarının 1993-2024 yılları arasında gündemdeki varlığını göstermiştir. Corpusta en çok geçen 'Koolhaas' sözcüğünün 2620 kere kullanımı ise merkezinde olarak sınıflandırılan yayınların Koolhaas ile ilgili olduğunun göstergesidir. 'Koolhaas' sözcüğünün 2620 kere, 'architecture (mimarlık)' sözcüğünün 1922 kere ve 'city (kent)' sözcüğünün 1273 kere kullanımı en sık kullanılan sözcükler olması sebebiyle yayınların Koolhaas-mimarlık-kent üçlüsü bağlamında olduğunu desteklemektedir. Oluşturulan corpusta Barthes, Foucault, Salvador, Ungers ve Siza gibi isimlerin varlığı ise Koolhaas'ın kuramcı, göstergebilimci, filozof, ressam ve mimar isimleriyle birlikte gündeme geldiğini ve Koolhaas'ın mimarlık disiplini dışında diğer disiplinlerle de ilişkilendirildiğini göstermektedir.

4.2.2. Rem Koolhaas Üzerine Mimarlık Anlatıları Bağlamında Sözcük ve Eşdizimlilik İlişkisi

Çalışmanın bu bölümünde tez çalışmasının verisini tanımak için mimar-mimarlık ile ilişkili sözcüklerin eşdizimlilikleri incelenmiştir. Analizde Rem Koolhaas üzerine mimarlık anlatılarının corpus sıklık tablosu kullanılmıştır (Tablo 7). Tablo 7'de en yüksek frekanstan en düşük frekansa doğru sıralanan ilk 10 sözcük için tablo oluşturulmuştur (Tablo 8). Bu sözcükler seçilerek çalışmanın sınırlılıkları belirlenmiştir.

Tablo 8. Corpusta en çok kullanılan sözcüklerin sıklık tablosu

Sıra	Frekans	Terim
1.	2620	koolhaas
2.	1922	architecture
3.	1273	city
4.	1040	project
5.	933	design
6.	917	space
7.	909	void

Tablo 8'in devamı

8.	895	building
9.	872	architectural
10.	729	oma

Tablo 8'e göre ilk sırada yer alan sözcükler; 'koolhaas', 'architecture (mimarlık)', 'city (kent)', 'project (proje)' ve 'design (tasarım)' olarak sıralanmaktadır. Tablo 8'deki sözcüklerin eşdizimlilik durumu AntConc 3.5.7.0 corpus analizi yazılımı kullanılarak tespit edilmiştir (Tablo 9-28). Böylelikle sıklık tablosundaki her bir sözcüğün en sık birlikte kullanıldığı sözcüğe erişim sağlanmış olup dizim ilişkileri ortaya konulmuştur (Yazıcı, 2019; Yazıcı & Durmus Ozturk, 2023). Sıklık tablosundaki her bir sözcüğün eşdizimli sözcüğü, mimar- mimarlık ile ilişkili sözcükler seçilerek tablolaştırılmıştır.

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 2620 kere 'koolhaas' sözcüğü kullanıldığı tespit edilmiştir. Tablo 9'da 'koolhaas' sözcüğünün eşdizimlilik durumu incelendiğinde; 'oma', 'architecture (mimarlık)', koolhaas, 'design (tasarım)' ve 'project (proje)' vb. sözcükler tabloda ilk sıralarda yer almaktadır. Bu sözcükler oluşturulan corpusun Koolhaas'ın mimarlık ofisi, mimarlığı, tasarımı ve projeleri hakkında referanslar barındırdığını göstermektedir (Tablo 10). Tablo 9'da Rem Koolhaas'ın Delirious New York (1978) isimli kitabına işaret eden 'delirious' sözcüğü ilk sıralarda yer alırken, Koolhaas'ın Content (2004) isimli kitabına işaret eden 'content' sözcüğü ise 12. sırada yer aldığı tespit edilmiştir.

Tablo 9. 'Koolhaas' sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	255	oma	11.	50	wall
2.	192	architecture	12.	44	content
3.	130	koolhaas	13.	41	book
4.	136	project	14.	40	urban
5.	116	design	15.	37	dali
6.	93	delirious	16.	36	space
7.	93	city	17.	35	manhattan
8.	88	architectural	18.	33	exodus
9.	88	void	19.	30	metropolitan
10.	68	architect	20.	27	critical

Tablo 10. ‘Koolhaas’ sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
12	has been characterized as the “event architecture” of OMA and Koolhaas , especially as articulated in their novel,
23	and urbanism. It is fair to say that Koolhaas and OMA have given to contemporary architecture in
41	that this is the first project that Rem Koolhaas carried out in OMA without Elia Zenghelis, since,
6	it should really have been concerned with pure architecture and its autonomy. Koolhaas does not fully subscribe
23	; a peculiar result of the structuring. In Rem Koolhaas ’ architecture , the approach to a project is often
24	thus of an architectural program. Not only is Koolhaas ’ architecture theory—metropolitan, global, modern— international ra
58	These experiences became inextricably linked to architecture for the young Koolhaas , who began to view
17	to use syntax as a strategy to create design concepts. According to Koolhaas , the construction of a
28	House can be described as an evolution of Koolhaas ’ design technique from designing with poche, which Koolhaas
19	to create a contrast with the voids. Another project from Koolhaas that uses a similar void design

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 1922 kere ‘architecture (mimarlık)’ sözcüğü kullanılmıştır. Tablo 11’de ‘architecture (mimarlık)’ sözcüğünün eşdizimlilik durumu incelendiğinde ise; ‘koolhaas’, ‘architecture (mimarlık)’, ‘modern’, ‘oma’ ve ‘metropolitan (metropol)’ sözcükleri ilk sıralarda yer almaktadır. ‘Modern’ sözcüğünün 78 kere ‘architecture (mimarlık)’ sözcüğü ile olan birlikteliği corpusta modern mimarlık akımının varlığına dikkat çekmektedir. ‘Urban (kentsel)’, ‘city (kent)’ ve ‘urbanism (şehircilik)’ gibi sözcükler ise mimarlığın şehircilik bağlamındaki meselelerine işaret etmektedir (Tablo 12).

Tablo 11. ‘Architecture (mimarlık)’ sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	192	koolhaas	11.	48	critical
2.	164	architecture	12.	54	bigness
3.	78	modern	13.	44	contemporary
4.	74	oma	14.	48	building
5.	74	metropolitan	15.	38	space
6.	67	city	16.	37	theory
7.	60	architectural	17.	35	urbanism
8.	59	office	18.	29	shopping
9.	58	urban	19.	29	history
10.	57	design	20.	28	wall

Tablo 12. ‘Architecture (mimarlık)’ sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
2	ed with religious verve. Two-thirds Questioning the architecture and architects of Manhattan, Koolhaas ironically criticized the
6	it should really have been concerned with pure architecture and its autonomy. Koolhaas does not fully subscribe
17	of high density and recombinant urban patterns. For Koolhaas , architecture is a contact sport. Las Vegas would
14	get to this new order were exactly: the Modern Architecture . As it was said, in 1923 the Manifesto
39	For Koolhaas, this is the delirium of good urban architecture : a frantic utilitarianism, no longer static but
1	and OMA to cultural and artistic debate on architecture and city in the late twentieth and early
25	and Rotterdam presented a new position on historical city centres, political institutions, and architecture culture, the project
28	point between a societally engaged approach to the city in architecture and a more formally oriented approach
5	sm, recognised that the traditional representations of architecture and urbanism had reached a dead end towards
8	nd their way into practically every conversation about architecture and urbanism . It is fair to say that

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 1273 kere ‘city (kent)’ sözcüğü kullanılmıştır. Tablo 13’te ‘city (kent)’ sözcüğünün eşdizimlilik durumu incelendiğinde; ‘city (kent)’, ‘generic (jenerik)’, ‘koolhaas’ ve ‘architecture (mimarlık)’, ‘project (proje)’ sözcükleri ilk beşte yer almaktadır. ‘City (kent)’ sözcüğünün diğer eşdizimli sözcüklerinden farklı olarak ‘generic (jenerik)’ sözcüğü ile olan eşdizimliliği, Koolhaas’a özgü olan kavram olan ‘generic city (jenerik kent)’e dikkat çekmektedir. Tablo 13’te 20. sırada yer alan ‘bigness (büyüklük)’ sözcüğü de Koolhaas’a özgü bir kavramdır. Bu durumda oluşturulan corpusta mimar ve kavramı üzerine araştırmalar yer aldığı tespit edilmiştir. ‘Berlin’, ‘London’, ‘New York’ sözcükleri corpustaki çeşitli kentlerin varlığını ortaya koyarken; ‘contemporary (çağdaş)’, ‘traditional (geleneksel)’, ‘modern (modern)’, ‘green (yeşil)’ sıfatları ise farklı kentlerin varlığını hakkında bilgi vermektedir (Tablo 14).

Tablo 13. ‘City (kent)’ sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	233	city	7.	39	urban
2.	109	generic	8.	34	modern
3.	75	koolhaas	9.	34	junkspace
4.	55	architecture	10.	26	contemporary
5.	60	project	11.	25	traditional
6.	55	berlin	12.	25	building

Tablo 13'ün devamı

13.	22	space	17.	12	form
14.	22	void	18.	12	architectural
15.	21	green	19.	11	london
16.	19	design	20.	11	bigness

Tablo 14. 'City (kent)' sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
62	by lifts or escalators. Each skyscraper is a city inside another city . The main capitals of business
2	ssues which the typical plan generates - the nonunique city centers , junkspace , or generic cities - also need to
51	it is affected by the thinking processes – the generic city is the result and consequence of the
21	, it is the in-born decay of the city itself that Koolhaas uses to reveal its nature.
53	's see if he can design for a city where New York New York is down the
65	haas, urban form becomes urban condition. In Delirious New York , the city that was built without recourse
5	other relevant works from the perspectives of the contemporary city and design method. After Rem Koolhaas published “
9	reaction to the captivity and limitation of the traditional city , exerted by the centre over the periphery,
11	and modern city where they claim that the traditional city is the inverse of the modern city .
2	the later proposition of a future Berlin as green archipelago. The city as a laboratory, from Berlin

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 1040 kere 'project (proje)' sözcüğü kullanılmıştır. Tablo 15'te 'project (proje)' sözcüğünün eşdizimlilik durumu incelendiğinde ise; 'koolhaas', 'city (kent)', 'design (tasarım)', 'oma' ve 'architectural (mimari)' sözcükleri ilk sıralarda yer almaktadır. 'Project (proje)' sözcüğünün eşdizimli sözcükleri olan 'koepelgevangenis', 'prison (hapishane)' ve 'renovation (yenileme)' sözcüklerinin varlığı Koolhaas'ın panopticon hapishane inşasının yenileme projesi ile ilişkilidir (Tablo 16).

Tablo 15. 'Project (proje)' sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	93	koolhaas	7.	18	architect
2.	56	city	8.	16	project
3.	38	design	9.	15	architecture
4.	32	oma	10.	14	exodus
5.	22	architectural	11.	13	villette
6.	20	void	12.	12	library

Tablo 15'in devamı

13.	10	berlin	17.	5	drawings
14.	10	urban	18.	4	central
15.	8	competition	19.	4	utopian
16.	5	wall	20.	3	public

Tablo 16. 'Project (proje)' sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
16	a boundary which contains that very chaos. For Koolhaas , each large scaled architectural project 'acquires the pretension
31	basically already contained the major concept of the project , Koolhaas ' notion of void and usage as a
17	S,M,L,XL is a digital multimedia architectural project that sought to redefine the relationship between
12	basically already contained the major concept of the project , Koolhaas ' notion of void and usage as a
10	that very chaos. For Koolhaas , each large scaled architectural project 'acquires the pretension and sometimes the reality
13	on their "Continuous Monument." In this case, the architectural project is a true margin between reality and
8	used Dali's variations of The Angelus in ' Exodus ' (1972), his final diploma project at the Architectural Association,
2	relationship between his theoretical discourse and the project for the Koepelgevangenis on other occasions. It is
2	as/Office for Metropolitan Architecture revealed their project for the renovation and the new construction of
1	as a "social condenser": The study of the project for De Koepel prison by Rem Koolhaas/OMA (1979-1988)

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 933 kere 'design (tasarım)' sözcüğü kullanıldığı tespit edilmiştir. Tablo 17'de 'design (tasarım)' sözcüğünün eşdizimlilik durumuna göre ilk beşte yer alan sözcükler; 'void (boşluk)', 'koolhaas', 'urban (kentsel)', 'strategy (strateji)' ve 'architectural (mimari)' olarak sıralanmıştır. 'Design (tasarım)' sözcüğünün eşdizimli sözcükleri incelendiğinde 'void' sözcüğünün ilk sıra yer alması tasarım ve boşluk ilişkisinin mimarlık disiplindeki önemini vurgulamaktadır (Tablo 18).

Tablo 17. 'Design (tasarım)' sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	185	void	5.	60	strategy
2.	99	koolhaas	6.	57	architecture
3.	63	project	7.	57	architectural
4.	60	urban	8.	52	oma

Tablo 17'nin devamı

9.	34	design	15.	25	concept
10.	31	competition	16.	24	china
11.	32	museum	17.	21	architects
12.	28	building	18.	21	theory
13.	26	element	19.	16	space
14.	25	city	20.	18	technique

Tablo 18. 'Design (tasarım)' sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
2	strategy not only shows the diversity of Koolhaas' design approach, but also the void's diverse field
9	about void , but also shows how he uses void as a design instrument. This notion and specific
18	approach of Koolhaas to illustrate the usage of void as a design method, which he, however, did
26	how Koolhaas' perceives void how he uses the void as a design technique. As a result, it
21	is probably the most simple one that creates Koolhaas' design , although this method does not exactly match
34	the approach of using void directly as a design element, Koolhaas is not alone in pursuing such
7	the fortified Binnenhof Complex in The Hague. The design by OMA —today, the very first item in
39	Parc de la Villete competition in 1982 in Paris. OMA's design is conceived conceptually as an American
21	to illustrate the impact and significance of the void as a design element. Although the "Typical Plan"
16	also described as dunes. Therefore, the pursued void design strategy at the convention center can be defined

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 917 kere 'space (mekân)' sözcüğü kullanılmıştır. Tablo 19'da 'space (mekân)' sözcüğünün eşdizimlilik durumuna göre ilk beşte yer alan sözcükler; 'space (mekân)', 'void (boşluk)', 'public (halk)', 'architectural (mimari)', 'junkspace (atık mekân)' olarak yer almaktadır.

Tablo 19. 'Space (mekân)' sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	101	space	8.	29	interior
2.	60	void	9.	26	urban
3.	44	public	10.	26	building
4.	36	architectural	11.	20	create
5.	36	junkspace	12.	18	form
6.	36	architecture	13.	17	city
7.	29	koolhaas	14.	12	design

Tablo 19'un devamı

15.	11	place	18.	7	shopping
16.	10	exhibition	19.	7	political
17.	7	generic	20.	7	spatial

Tablo 20. 'Space (mekân)' sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
15	as a mass (solid form) that creates a space inside its boundaries (bounded space) such as in
35	by Koolhaas , primarily exists to serve the business space (void). Lastly, the business space (void), or the
3	more indeterminate the city, the more specific its Junkspace ; all of Junkspace 's prototypes are urban —the
25	junkspace , but we can assume it means the space of shopping . Some samples: "Junkspace will be our
24	a lifestyle that was not lived in the public space of the ground, but in highly integrated,
3	urban planning and design , where studies conceptualize space in terms of urban sustainability and urban regeneration
27	more stable and place-bound compared with the space of the city is no longer true, if
8	sum of these variations eventually reflects the entire design space as a space of basically unlimited, yet
9	a body of work that reclaimed architecture and urban space as domains of cultural meaning. From a
7	door; the opening of an arch; any unfilled space in a building or structure b. An empty

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 910 kere 'void (boşluk)' sözcüğü kullanılmıştır. Tablo 21'de 'void (boşluk)' sözcüğünün eşdizimlilik durumuna göre ilk beşte yer alan sözcükler; 'design (tasarım)', 'koolhaas', 'void (boşluk)', 'space (mekân)', 'strategy (strateji)'dir (Tablo 22).

Tablo 21. 'Void (boşluk)' sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	189	design	11.	22	urban
2.	92	koolhaas	12.	22	city
3.	101	void	13.	28	plan
4.	72	space	14.	18	technique
5.	79	strategy	15.	22	floor
6.	63	figure	16.	23	wall
7.	36	Generation	17.	16	ground
8.	54	projects	18.	16	architecture
9.	33	element	19.	14	juxtaposition
10.	29	building	20.	13	exodus

Tablo 22. ‘Void (boşluk)’ sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
8	void design approach that consciously focuses on the void as a design element. Another project that uses
54	a focus on Rem Koolhaas and his specific void design approach. The primary goal is to examine
72	in his designs, a kind of pioneer of void design , is Rem Koolhaas . Besides using void in
19	prerequisite to accommodate the new utopia. In fact, Koolhaas even referred to the void in Exodus. In "
31	already contained the major concept of the project , Koolhaas ' notion of void and usage as a design
3	In this respect, it can be said that space acts as a void that is charged with
47	Seattle Central Library. However, to reveal the design strategy , the solid and void elements have to be
12	The second element that can be linked to void is the urban environment. It was mentioned by
13	ramp announce the public character of the new building . This elevated void corner provides a favourable point
11	the facades of the building . The idea of void in urban scale transforms the metropolitan identity with

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 895 kere ‘building (bina)’ sözcüğü kullanılmıştır. Tablo 23’te ‘building (bina)’ sözcüğünün eşdizimlilik durumu incelendiğinde ise; ‘building (bina)’, ‘architecture (mimarlık)’, ‘koolhaas’, ‘architectural (mimari)’, ‘public (halk)’ sözcükleri ilk sıralarda yer almaktadır.

Tablo 23. ‘Building (bina)’ sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	72	building	11.	7	office
2.	38	architecture	12.	7	designed
3.	28	architectural	13.	14	theoretical
4.	18	koolhaas	14.	8	oma
5.	21	public	15.	9	structure
6.	18	design	16.	10	house
7.	12	urban	17.	13	form
8.	17	space	18.	15	floor
9.	18	city	19.	11	bigness
10.	24	void	20.	7	architects

Tablo 24. ‘Building (bina)’ sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
12	on investment in the construction of a public building . The question if a building for cultural purposes

Tablo 24'ün devamı

7	a “cultural” value? Where is the margin between Architecture and Building ? In this sense, it is interesting
32	for the Dutch architect’s Office for Metropolitan Architecture (OMA). The building resembles a stack of four
17	a strategy to create design concepts. According to Koolhaas , the construction of a building is not an
4	urban void on Chicago’s South Side. The building emanates from a theory Koolhaas expressed in S,
7	become the wall and then roof of the building , is described by Koolhaas as a "social magic
11	theory, he writes of the shift from the architectural significance of the single building to the larger
4	practice the idea of not only making a public building , but also making the building public , this
17	1988— Koolhaas seemed to get his way after all, “ building ” the design by OMA before the construction of
9	Cormick Tribune Campus Center, to create a circulation space in a building for the users; however, on

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 872 kere ‘architectural (mimari)’ sözcüğü kullanılmıştır. Tablo 25’te ‘architectural (mimari)’ sözcüğünün eşdizimlilik durumu incelendiğinde ise; ‘koolhaas’, ‘architectural (mimari)’, ‘architecture (mimarlık)’, ‘design (tasarım)’ ve ‘urban (kentsel)’ sözcükleri ilk sıralarda yer almaktadır.

Tablo 25. ‘Architectural (mimari)’ sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	88	koolhaas	11.	29	theory
2.	62	architectural	12.	29	history
3.	61	architecture	13.	24	critical
4.	59	design	14.	16	heritage
5.	43	project	15.	15	contemporary
6.	40	space	16.	14	city
7.	39	urban	17.	13	culture
8.	34	building	18.	11	context
9.	34	elements	19.	11	theoretical
10.	30	oma	20.	10	modern

Tablo 26. ‘Architectural (mimari)’ sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
1	—what he would later call a ‘laboratory’—for architectural analysis. For Koolhaas , the city and its Wall

Tablo 26'nın devamı

15	words were examined and it was found that Koolhaas criticized architectural elements concerning the concept of urbanism
12	a question. It answers the question by its architectural technique. Architectural technique enables user participation by making
1	a general consensus on its quality, just like architecture: a building has architectural qualities when the scientific
29	As diagram & section are the primary tools of OMA 's production of architectural concepts, they generate easily
11	Koolhaas's own use of cross-programming in architectural and urban projects. Akin to a building, S,
29	can move, Rem Koolhaas uses emptiness for the architectural space which also enables movement, namely the movement
4	borrowed from Gestalt perception theory, to interpret urban and architectural form. They suggest that comparing the “
18	on quantum leaps in the lifestyle generated by architectural projects . Their approach to architecture is pragmatic, utilitar
7	geniuses as drivers of invention and development in architectural culture . However, if we want a more global

Rem Koolhaas üzerine mimarlık anlatılarından oluşturulan corpusta, 729 kere ‘oma’ sözcüğü kullanıldığı tespit edilmiştir. OMA (Office of Metropolitan Architecture) 1975 yılında Rem Koolhaas tarafından Rotterdam’da kurulan mimarlık ofisidir. OMA, mimarlık ve şehirciliğin geleneksel sınırları içerisinde faaliyet gösteren uluslararası bir uygulamadır (URL-9, 2024). Tablo 27’de ‘Oma’ sözcüğünün eşdizimlilik durumu incelendiğinde ‘koolhaas’, ‘architecture (mimarlık)’, ‘design (tasarım)’, ‘projects (proje)’ ve ‘architectural (mimari)’ sözcükleri ilk sıralardadır. Bu sözcükler ile yakın ilişkide olma durum Oma’nın bir mimarlık ofisi olması ile ilgilidir (Tablo 28). ‘Oma’ sözcüğünün 255 kere ‘koolhaas’ sözcüğü ile eşdizimli olma durumu olağandır. Oma-Koolhaas sözcük çiftlerinin birlikteliği Koolhaas’ın Oma mimarlık ofisi bünyesinde gerçekleştirdiği projelere işaret etmektedir. Örneğin, 13. sırada ‘villette’ sözcüğü, oluşturulan corpusta Koolhaas’ın ‘Parc de la Villette’ isimli mimari projesinin varlığını göstermektedir.

Tablo 27. ‘Oma’ sözcüğünün eşdizimli sözcükleri

Sıra	Frekans	Eşdizimli Sözcük	Sıra	Frekans	Eşdizimli Sözcük
1.	255	koolhaas	8.	28	amo
2.	74	architecture	9.	24	oma
3.	66	design	10.	18	content
4.	76	projects	11.	14	book
5.	33	exhibition	12.	12	competition
6.	30	architectural	13.	11	villette
7.	30	metropolitan	14.	10	rotterdam

Tablo 27'nin devamı

15.	11	library	18.	8	research
16.	9	space	19.	8	moma
17.	9	public	20.	6	urban

Tablo 28. 'Oma' sözcüğünün eşdizimlilik durumu

No	Eşdizimlilik
4	for Metropolitan Architecture, and its principal, Rem Koolhaas . An office like OMA would seem to be
16	suited for the reception of the work of suited for the reception of the work of Koolhaas and OMA —and for its polemical and critical
2	ommunication. The representations of these projects by OMA aim towards a real architecture that stands in
17	the real significance of the new practice of architecture developed by OMA is perhaps best illustrated by
21	architecture and urbanism . It is fair to say that Koolhaas and OMA have given to contemporary architecture in the Netherlands an entirely new
3	to analyse if these terms also influence the design approach of OMA . This analysis unveils the potential
28	element rarely found in exposition halls, and a design priority OMA had to fight for. It is
39	Parc de la Villete competition in 1982 in Paris. OMA 's design is conceived conceptually as an American
21	's exhibition, Deconstructivism Architecture , featured OMA 's architectural activity in this decade. The exhibition
28	pack of cards, and Porphyrios's description of OMA 's metropolitan taxonomy. The continuous strand of analysis

4.3. Rem Koolhaas Üzerine Mimarlık Anlatılarının Kodlanması

Kodlama, 1993-2024 yılları arasındaki Rem Koolhaas üzerine mimarlık anlatılarındaki verilerin ATLAS.ti 25 bilgisayar destekli nitel veri analizi yazılımı aracılığıyla etiketlenmesi aşamasıdır. Bu aşamada Rem Koolhaas üzerine mimarlık anlatılar üzerinden hesaplamalı olarak elde edilen ve doğrulanan kodların bir listesi elde edilmiştir. ATLAS.ti 25 aracılığıyla 69 adet yayın üzerinden 2277 adet alıntı, 8906 adet kod ve farklı 3877 adet kod üretilmiştir. Her bir yayın üzerinden elde edilen alıntılar ve kodlar tablollaştırılmıştır (Ek 3). Elde edilen veriler doğrultusunda farklı 3877 adet farklı kodu görünür kılmak, tematik yoğunlukları ve kavramsal dağılımları tespit etmek amacıyla, Python programlama dili aracılığıyla sözcük haritası üretilmiştir (Şekil 15). Şekil 15'te tez çalışmasının araştırma malzemesinde öne çıkan kodlar, sıklıklarına göre görselleştirilmiştir. Böylelikle kodların ortaklıkları ortaya konmuştur.

Şekil 15. 69 adet yayın üzerinden üretilen kodların sözcük haritası

Şekil 15’göre ‘architectural theory (mimarlık kuramı), historical context (tarihi bağlam), architecture (mimarlık), innovation (yenilik), creativity (yaratıcılık), urban development (kentsel gelişim), globalization (küreselleşme) ve critical thinking (eleştirel düşünme) vb. gibi kodlar, çalışmada en sık görülen kodlardır. Rem Koolhaas üzerine yayınlarda history (tarih), theory (kuram) ve innovation (yenilik) gibi kodların birlikteliği, yayınların merkezinde tarih ve mimarlık ilişkisinde kuramsal çalışmaların baskın olduğunu göstermektedir. ‘Urban development (kentsel gelişim), urban design (kentsel tasarım), urban planning (kentsel planlama)’ kodların görünürlüğü ise; Koolhaas üzerine yayınlarda kentsel dönüşüm ve şehircilik üzerine çalışmaların varlığını ortaya koymaktadır. Böylelikle 3877 adet koddan oluşan kod kümesi ile bütünsel bir temsil sağlanarak, Koolhaas’ın mimarlık kuramı, şehircilik, temsil ve eleştiri gibi alanlarla olan diyalogu hakkında ipuçları içermektedir.

Kodlamaya dayanan bu bölüm, ‘insan bilgisinin yorumlama becerilerini bilgisayarların getirdiği işlem gücü ve desen tanıma ile birleştirmek’ için ‘hesaplamalı metin analizi’ yaklaşımını benimsemiştir. Koolhaas üzerine mimarlık anlatılarının kodlanması, bu metinlerle derinlemesine etkileşim kurulmasına olanak tanımıştır. İçerik bütünlüğü bozulmadan parçalarına ayrılan yayınlar, kodlama sayesinde birden fazla kodla eşleşen alıntılar elde edilmesini sağlamıştır ve bu eşleşmeler, alıntılar belirlenen kodlara göre filtrelenebilmesine imkân vermiştir.

4.4. Rem Koolhaas Üzerine Mimarlık Anlatılarının Üzerinden Yorum Oluşturulması

Bu bölüm, ‘4.3. Rem Koolhaas Üzerine Mimarlık Anlatılarının Kodlanması’ başlığı altında ATLAS.ti 25 bilgisayar destekli nitel veri analizi yazılımı aracılığıyla elde edilen alıntı ve kodların karşılaştırmalı analizine ve bu analizler üzerinden üretilen yorumlara odaklanmaktadır. Kodlama, yalnızca veriye isim vermekle kalmayan, aynı zamanda verilerdeki ampirik örüntüleri kavramsallaştırarak anlam üretimine zemin hazırlayan bir süreçtir. Bu bağlamda her bir kod, örtük anlamın ve tematik ilişkilerin temsilini üstlenen bir analiz birimidir. Sürekli karşılaştırma ile ilerleyen yorumlama süreci, gömülü kuram yaklaşımının tümevarımsal yapısı doğrultusunda alıntı, kod ve tema arasında çok katmanlı ilişki ağlarının kurulmasına olanak tanımıştır. Böylelikle mimarlık anlatılarına dayalı olarak üretilen kod yapılarının karşılaştırmalı olarak sorgulanarak, bu yapıların analitik ve kuramsal bir çerçevede çözümlenmesi sağlanmıştır.

‘4.2.1. Rem Koolhaas Üzerine Mimarlık Anlatılarının Corpusu’ başlığı altında oluşturulan Tablo 7’deki Rem Koolhaas’ı konu edinen merkezinde olarak sınıflandırılan yayınlardan oluşan corpus sıklık tablosundaki sözcüklerin çeyreklik değerleri (Quartile değeri) frekanslarına göre hesaplanarak gruplandırılmıştır⁴ : 4. Çeyrek (Q4); 3. Çeyrek (Q3), 2. Çeyrek (Q2), 1. Çeyrek (Q1) (Ek 4). Bu bağlamda Ek 4 incelendiğinde, 4. Çeyrek (Q4)’te ‘koolhaas’, ‘architecture (mimarlık)’, ‘city (kent)’, ‘project (proje)’, ‘design (tasarım)’ sözcükleri; 3. Çeyrek (Q3)’te ‘media (medya)’, ‘economic (ekonomik)’, ‘historical (tarihi)’, ‘material (materyal)’, ‘metropolis (metropol)’ sözcükleri; 2. Çeyrek (Q2)’te ‘consumption (tüketim)’, ‘conception (kavram)’, ‘designer (tasarımcı)’, ‘artists (sanatçı)’, ‘population (nüfus)’ sözcükleri; 1. Çeyrek (Q1)’te ‘countryside (kırsal)’, ‘functional (fonksiyonel)’, ‘structural (yapısal)’, ‘urbanization (kentleşme)’, ‘infrastructure (alt yapı)’ sözcükleri ilk sıralarda yer almaktadır. Sözcüklerin çeyreklik değerlerini frekanslarına göre hesaplama, corpusta sık kullanılan sözcükler arasında dengeli bir dağılım sağlanmıştır.

Bu tez çalışması kapsamında detaylı incelenmek üzere yorumlama aşamasında Ek 4’teki çeyreklik değerleri tablosundan sözcükler seçilmiştir: ‘form (biçim)’, ‘delirious

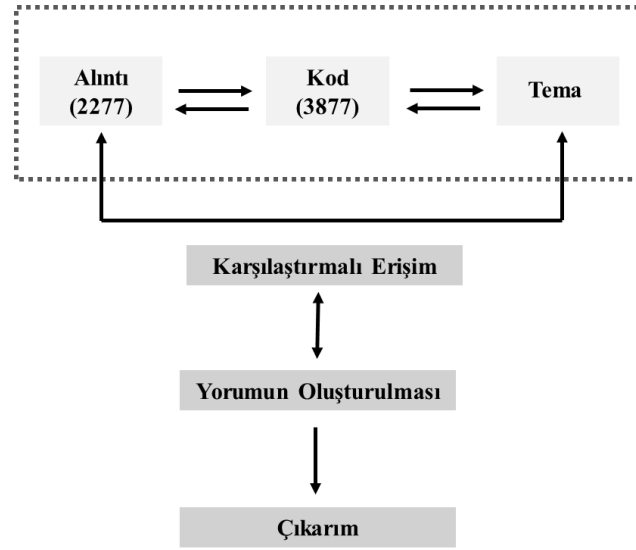
⁴ Sözcüklerin frekans dağılımına göre sıklık tablosu çeyrek dilimlere ayrıldığında, Q1 en az kullanılan sözcükler (en düşük %25’lik frekans) ve Q4, en çok kullanılan sözcükler (en yüksek %25’lik frekans)’dır. Burada Q1 ‘zayıf’ veya ‘önemsiz’ değil, sadece az kullanılan anlamına gelmektedir. Özetle, 4. Çeyrek (Q4), corpusta en çok kullanılan sözcüklerin bulunduğu grup iken, 1. Çeyrek (Q1), corpusta en az sıklığa sahip sözcüklerin oluşturduğu gruptur.

(çılgın)', 'junkspace (atık mekân)', 'generic (jenerik)', 'bigness (büyüklük)', 'metropolitan (metropol)'. Analizde bu sözcükler, 4. Çeyrek (Q4)'te olmaları ve Koolhaas'a özgü kavramlar olmalarından dolayı tercih edilmiştir (Tablo 29). Koolhaas hakkındaki bu kavramların içinde geçtiği alıntı-kod eşleştirmeleri tez çalışmasının '4.3. Rem Koolhaas Üzerine Mimarlık Anlatılarının Kodlanması' başlığı altında elde edilen verilerdir ve analiz bu veriler üzerinden gerçekleştirilmiştir. Böylelikle bu sözcükler seçilerek çalışmanın sınırlılıkları belirlenmiştir.

Tablo 29. Corpus sıklık tablosunda çeyrekliği Q4 olan gruptan seçilen sözcükler

Corpus Sıklık Tablosunda Çeyrekliği Q4 Olan Gruptan Seçilen Sözcükler					
Sıra	Frekans	Terim	Yüzdelik	Yüzdelik x 100	Çeyrek
1.	558	form	0,00177694	0,177693991	4. Çeyrek (Q4)
2.	196	delirious	0,000624158	0,06241581	4. Çeyrek (Q4)
3.	138	junkspace	0,000439458	0,043945826	4. Çeyrek (Q4)
4.	136	generic	0,000433089	0,04330893	4. Çeyrek (Q4)
5.	127	bigness	0,000404429	0,040442897	4. Çeyrek (Q4)
6.	122	metropolitan	0,000388507	0,038850657	4. Çeyrek (Q4)

Seçilen her bir sözcüğün alıntı ve kodlar arasındaki ilişkileri temel alınarak, mimarlıkta hesaplamalı metin analizinin yorumlama aşamasına geçilmiştir. Bu tez çalışmasında elde edilen kodların çok sayıda olması nedeniyle, anlamlı bir analize imkân tanınması için kodlar indirgenmiştir. Bu indirgeme işleminde, kodların içerik benzerliklerine dayalı olarak temalar oluşturulmuştur. Her bir tema, ortak kavramsal çerçeveyi yansıtan kodlar aracılığıyla yapılandırılmıştır ve bu kodlardan tekrar özgün alıntılara erişilerek karşılaştırmalı bir analiz süreci gerçekleştirilmiştir. Bu yöntem, kod-alıntı ilişkisini bağlamsal okumalarla derinleştirerek mimari söylemin temel izleklerini belirlemeye ve yorumlamaya olanak tanımıştır. Tematik sınıflandırma ile desteklenen yorum oluşturma adımı, çalışmanın kavramsal bütünlüğünü sağlayarak özgün çıkarımların geliştirilmesine zemin hazırlamıştır (Şekil 16).



Şekil 16. Tez çalışmasının yorumun oluşturulması adımındaki süreçler

Kodların seçilen her bir sözcüğün frekanslarıyla nasıl kesiştiği, belirli söylem pratikleriyle nasıl iç içe geçtiği ve hangi anlatı yapılarıyla üretildiği incelenmiştir. Alıntıdan koda, koddan temaya ve temadan tekrar alıntıya uzanan döngüsel analiz süreci, karşılaştırmalı erişim yoluyla verilere eleştirel bir perspektiften bakmayı mümkün kılmıştır.

Her bir sözcük üzerinden yürütülen analiz, yalnızca Koolhaas'ın mimarlık düşüncesine dair kavramsal envanter oluşturmakla kalmamıştır, aynı zamanda mimarın düşüncesini yeniden inşa etmeyi ve yeniden gündeme getirmeyi mümkün kılmıştır. Hesaplamalı veri üzerinden nitel içerik üretmek, söylemin derin yapısına dair öngörülerini çoğaltmıştır. Böylelikle kuramsal tartışmaların mimarlık özelinde nasıl anlamlandırıldığını da görünür kılmıştır ve veriler arasında anlamlı örüntüler ortaya çıkarılmıştır.

4.4.1. 'Form (Biçim)' Sözcüğü Üzerinden Yorum Oluşturma

'Form (biçim)' sözcüğünün corpus içindeki sıklığı 558 ve yüzdeliği 0,00177694'tür (Tablo 29). Rem Koolhaas üzerine mimarlık anlatıları üzerinden hesaplamalı olarak elde edilen alıntı-kodlama verisinde 52 farklı yayından alınan 291 alıntıda 'form (biçim)' sözcüğü bulunmaktadır. 291 alıntı, ATLAS.ti 25 bilgisayar destekli nitel veri analizi yazılımı aracılığıyla 792 kodla eşleştirilmiştir. Bu alıntı-kod eşleştirmelerine ait detaylı tablo verileri, Ek 5'te sunulmuştur. 'Form (biçim)' sözcüğünün örnek alıntı-kod eşleştirmesi aşağıdaki gibidir (Tablo 30):

Tablo 30. ‘Form (biçim)’ sözcüğünün örnek alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y2P6	Architecture Connectivity Design innovation: Multi-use development Public spaces Urban design

‘Form (biçim)’ sözcüğünün geçtiği alıntılarda; ‘architectural analysis (mimari analiz)’, ‘architectural design (mimari tasarım)’, ‘architectural discourse (mimarlık söylemi)’, ‘architectural innovation (mimari yenilik)’, ‘architectural theory (mimarlık kuramı)’, ‘architecture (mimarlık)’, ‘artistic expression (sanatsal ifade)’, ‘complexity (karmaşıklık)’, ‘conceptual analysis (kavramsal analiz)’, ‘contradiction (çelişki)’, ‘creativity (yaratıcılık)’, ‘critical analysis (eleştirel analiz)’, ‘cultural identity (kültürel kimlik)’, ‘design strategy (tasarım stratejisi)’, ‘globalization (küreselleşme)’, ‘modernism (modernizm)’, ‘paranoia (paranoya)’, ‘surrealism (sürrealizm)’, ‘urban design (kentsel tasarım)’, ‘urban development (kentsel gelişim)’ kodları sık görülmektedir (Şekil 17).



Şekil 17. ‘Form (biçim)’ sözcüğü ile ilişkili kodların sözcük haritası

‘Form (biçim)’ sözcüğü üzerinden elde edilen 291 alıntı ve bu alıntılarla eşleşen 792 kod, sözcüğün mimarlık söylemindeki çok yönlü anlam alanlarını ve işlevsel çeşitliliğini görünür kılmıştır. ‘Form (biçim)’ sözcüğüne ait kodlar arasındaki anlamsal benzerlikler,

tekrar eden söylem ve kod örüntüleri doğrultusunda, kodlar 4 ana tema altında yeniden yapılandırılmıştır: ‘Biçim ve Kavramsal Yorum’, ‘Mekânsal İlişkiler ve Organizasyon’, ‘Mimarlık Kuramı ve Eleştiri’ ve ‘Teknoloji, Malzeme ve İnşa Süreci’ (Tablo 31).

Tablo 31. ‘Form (biçim)’ sözcüğüne ait kodların tematik sınıflandırması

Tema	Kodlar
Biçim ve Kavramsal Yorum	• Abstract concepts • Abstract thinking • Abstract thought • Abstraction • Architectural concepts • Architectural critique: Rational versus free concepts • Architectural critique: Theoretical Concepts • Architectural discourse: Architectural concept • Art and Modernism: Abstraction • Cognitive Engagement: Conceptual design • Complexity of concepts • Concept development • Concept of absence • Conceptual analysis • Conceptual analysis : Influence of theory • Conceptual development • Conceptual Framework • Conceptual thinking • Conceptual understanding: Conceptual transformation • Conceptual understanding: Conceptual vs. physical reality • Conceptual understanding: Visual metaphors • Conceptualization • Cultural critique: Critique of idealization • Cultural influences: Ideological discourse • Design concepts • Idealism • Idealization • Ideological conflict • Ideological diversity • Ideological perspectives • Immateriality: Physical vs. Abstract • Philosophical concepts • Pluralism: Ideological coexistence • Psychological impact • Reality Concepts: Metaphor and equivalence • Reality distortion: Psychological concepts • Spatial understanding: Spatial concepts • Systemic framework: Core concept • Systemic resistance: Conceptual barriers • Systemic resistance: Ideological proximity • Technological Influence • Theoretical concepts: Conceptual distinction • Theoretical concepts: Symbolic representation • Urban complexity: Conceptualization of space • Utopian ideals • Void concept: Concept of void • Void concept: Void and solid
Mekânsal İlişkiler ve Organizasyon	• Art discourse: Geometric Patterns • Categorization: Classification Systems • City planning • Contextual influences: Human activity patterns • Disorder: Chaotic output • Disorder: Eclecticism • Sociospatial dynamics: Functional organization • Spatial design: Spatial structure • Spatial organization • Structure: Function and form • Structure: Inversion • Structure: Parallelism • Syntactic devices: Syntactic structure

Tablo 31'in devamı

	• Library Design: Spatial Organization • Power structures • Research structure • Science Fiction: Megastructure • Social consequences • Social organization • Social structures	• Systemic framework: Programmatic elements • Systems thinking • Urban planning • Urban theories: Urban planning theories
Mimarlık Kuramı ve Eleştiri	• Academic critique • Architectural critique • Architectural critique : Monumentality • Architectural critique : Skyscrapers • Architectural critique: Architectural inquiry • Architectural critique: Capital economics • Architectural critique: Critique of sources • Architectural critique: Cultural Economics • Architectural critique: Cultural economy • Architectural critique: Global perspective in architecture • Architectural critique: Influence of architecture on society • Architectural critique: Judging and evaluation • Architectural critique: Opportunities in constraints • Architectural critique: Social market economics • Architectural critique: Theoretical influences • Architectural discourse • Architectural discourse: Architecture as commodity • Architectural discourse: Recuperation of history • Architecture critique • Architecture discourse • Art discourse: Disciplinary tools • Artistic Influence: Critique of historical legacy • Capitalism • Capitalism critique • Critique • Critique of architecture • Critique of art • Critique of capitalism	• Critique of contemporary architecture • Critique of modernism • Critique of Modernity • Critique of power: Illusion of democracy • Critique of power: Public sphere • Critique of power: Self-governance • Critique of realism • Critique of theory • Critique of urbanism • Cultural critique • Cultural critique: Critique of modernity • Cultural critique: Critique of traditional values • Cultural critique: Loss of traditional roles • Cultural critique: Popular culture • Cultural Dynamics: Chinese Capitalism • Cultural values • Design evaluation: Critique of design • Discourse analysis • Exclusion: Power of absence • Exhibition critique: Curatorial decision • Exhibition critique: Exhibition strategy • Freedom critique: Critique of practice • Freedom critique: Illusion of freedom • Freedom critique: Illusions • Globalization • Globalization effects • Ideology • Political critique • Power Dynamics • Societal critique • Urban critique: Critique of urban development

Tablo 31'in devamı

Teknoloji, Malzeme ve İnşa Süreci	• Art and Modernism: Process-oriented Design • Contemporary capitalism: Technology in society • Creative process • Decision-making process • Deconstruction • Dialectical process • Digital design ethics: Design and text relationship • Digital design ethics: Digital culture • Digital design ethics: Memory and technology	• Digital Design: Digital influence • Digital media • Identity construction • Immateriality: Focus on immateriality • Innovation: Impact of digital media • Materialism • Narrative construction • Reconstruction • Societal change: Material versus immaterial • Technology • Technology Integration

Tablo 31'de 'form (biçim)' sözcüğü üzerinden sunulan tematik sınıflandırma temel alınarak, her bir tema için seçilen örnek alıntılar üzerinden yorumlama ve çıkarım yapılmıştır (Şekil 18-21).

Anlatı Kodları (792)		Tema (4)				Çıkarım
FORM	architectural theory architecture architectural analysis historical context innovation	Biçim ve Kavramsal Yorum	Mekânsal İlişkiler ve Organizasyon	Mimarlık Kuramı ve Eleştirisi	Teknoloji, Malzeme ve İnşa Süreci	
Örnek Alıntı	"A "Medium" Panopticon: OMA's Translations at the Arnhem Prison The frontispiece of "Revision," contained within the "M" section of S.M.L.XL, reveals OMA's multimedia conceptualization of architecture. A still from Luis Buñuel and Salvador Dalí's 1929 Surrealist film <i>Un Chien Andalou</i> in which a human eye is cut through by a razor prefaces the text, alluding to the linear incision OMA proposed making into the circular form of the Panoptic Prison (Figure 4). Jeremy Bentham's Panopticon is a spatial technology intended to surveil bodies within disciplinary structures (Figure 5)...Like OMA and Le Corbusier, Bentham sought to perpetuate and promote his intellectual achievement in a constant fluctuation between text, design, and built form." (Overby, 2015: 172).	OMA'nın Arnhem Hapishanesi projesi özelinde yapılan çözümleme, mimarlığın 'biçim'ini iletişim aracı, anlatı katmanı olarak konumlandırmaktadır. OMA'nın projeyi Luis Buñuel ve Salvador Dalí'nin <i>Un Chien Andalou</i> (1929) filminden bir sahneyle ilişkilendirmesi, biçimin sinematik ve psikanalitik referanslarla örüldüğünü gösterir.				• Mimari biçim yalnızca yapısal değil, aynı zamanda anlatsal bir aygıttır. • OMA mimarlıkta formu sinema, felsefe ve metinle kurduğu ilişkiler aracılığıyla, düşünsel ve anlatsal bir araç olarak ele alır.

Şekil 18. 'Form (biçim)' sözcüğü 'biçim ve kavramsal yorum' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Klatı (792)	Tema (4)
FORM 	Biyim ve Kavramsal Yorum Mekânsal İlişkiler ve Organizasyon Mimarlık Kuramı ve Eleştiri Teknoloji, Malzeme ve İnşa Süreci
Örnek Alıntı “...Koolhaas built a case for the faceted form by detailing how it would address the twin challenges faced by libraries today: the unpredictable proliferation of new technologies and the multiplication of its social obligations. OMA’s strategy divides the 335,000-square-foot project into distinct spatial compartments equipped to meet technological or social needs while preventing the encroachment of one upon the another. “By combining like with like, five platforms have been identified and articulated, each housing a programmatic cluster,” explains Koolhaas. Because every platform is designed for a unique purpose (parking, staff area, assembly, books, offices), they vary in size and opacity. Alternating between these five floating boxes spaced over the library’s eleven floors are four open public spaces (kid’s area, living room, mixing chamber, and reading room) where patrons can meet, search the Web, or sit and read.” (Olson, 2000: 122).	Alıntı, Koolhaas’ın mimarlıkta mekânsal organizasyonunu yalnızca yerleştirme değil, ilişkilendirme, ayırıştırma ve dönüştürme stratejileriyle düşündüğünü göstermektedir. Mimarlık, kullanıcı davranışlarını yönlendiren, sosyal etkileşimi sağlayan kanunsal ve yarı kanunsal alanları mekânsal organizasyon biçimleri çerçevesinde ele almalıdır. OMA’nın kütüphane projesi, çağdaş mimarlıkta esnek ama yapılandırılmış mekânsal ilişkiler üretmenin örnek modelidir.
	Örnek Alıntının Yorumlanması
	Çıkarım

Şekil 19. ‘Form (biçim)’ sözcüğü ‘mekânsal ilişkiler ve organizasyon’ teması-alıntı-alıntının yorumlanması-çıkarım örneği

[illegible]

Şekil 20. ‘Form (biçim)’ sözcüğünün ‘mimarlık kuramı ve eleştiri’ teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (792)		Tema (4)			
FORM	architectural theory architecture architectural analysis urban design historical context innovation creativity design strategy	Biçim ve Kavramsal Yorum	Mekânsal İlişkiler ve Organizasyon	Mimarlık Kuramı ve Eleştirisi	Teknoloji, Malzeme ve İnşa Süreci
	Örnek Alıntı	Örnek Alıntının Yorumlanması			
"This analysis offers the opportunity for a graphic study in order to examine the processes taking place in the "imagined space" of the architect mentioned above. Thereby the abstract depictions of OMA/Rem Koolhaas function as the starting point for a series of graphic manipulations at the interface between theory and form. By alternately interpreting the drawings as notations of a thought or as the form of a building, the character of the mental movement during the design process becomes evident. The method of the study benefits from the use of abstraction specific to OMA/Rem Koolhaas. Yet the results of the study reveal the quite fundamental role of abstraction in the design process." (Schurk, 2014: 1024).		OMA/Rem Koolhaas'ın mimarlık pratiğinde teknoloji ve malzeme, yalnızca yapım sürecine ilişkin somut verileri ifade etmekle kalmaz; aynı zamanda soyut düşünsel süreçlerin görselleştirilmesine olanak tanıyan birer araç işlevi görür. Bu bağlamda, "hayal edilen mekân" ifadesi, tasarım sürecinin başlangıcında yer alan kavramsal alanı temsil etmektedir ve bu kavramsal alan teknoloji ve malzeme ile görselleştirilmektedir.			
		Çıkarım			
		- Mimarlık sadece inşa etmek değildir, 'yorumlamak, manipüle etmek ve yeniden kurmak' tır. - Mimari tasarım sürecinde soyutlama yapmak, düşünce ve form arasındaki ilişkiyi kuran temel bir araçtır.			

Şekil 21. 'Form (biçim)' sözcüğünün 'teknoloji, malzeme ve inşa süreci' teması-alıntı-alıntının yorumlanması-çıkarım örneği

'Form (biçim)' sözcüğü bağlamında 'Biçim ve Kavramsal Yorum' temasında 'architectural critique: theoretical concepts (mimarlık eleştirisi: kuramsal kavramlar)', 'cognitive engagement: conceptual design (bilişsel etkileşim: kavramsal tasarım)', 'design concepts (tasarım kavramları)', 'reality concepts: metaphor and equivalence (gerçeklik kavramları: metafor ve eşdeğerlik)' vb. gibi kodlar bulunmaktadır. Bu kodlar, mimarlık disiplininde form kavramının soyut düşünce ilişkisi hakkındadır. Mimari formun kavramsal inşasının tartışılması, mimarlıkta formun soyut temsil üretim biçimlerini gündeme getirmektedir.

Form (biçim)' sözcüğü bağlamında 'Mekânsal İlişkiler ve Organizasyon' teması ise 'art discourse: geometric patterns (sanat söylemi: geometrik desenler)', 'categorization: classification systems (kategorilendirme: sınıflandırma sistemleri)', 'systemic framework: programmatic elements (sistemik çerçeve: programatik unsurlar)', 'systems thinking (sistem düşüncesi)' vb. gibi kodları kapsamaktadır. Bu tema mimari formun, mimarlıkta mekân organizasyonu ile ilişkisini konu edinmektedir. Mekânsal bir araç olarak biçimin mekân ile etkileşimi ortaya koyulmaktadır.

'Form (biçim)' sözcüğü bağlamında 'Mimarlık Kuramı ve Eleştirisi' teması altında 'architectural critique: influence of architecture on society (mimarlık eleştirisi: mimarlığın toplum üzerindeki etkisi)', 'critique of contemporary architecture (çağdaş mimarlığın

eleştirisi)', 'critique of capitalism (kapitalizmin eleştirisi)', 'critique of power: public sphere (güç eleştirisi: kamusal alan)' vb. gibi kodlar yer almaktadır. Kapitalizm, küreselleşme, söylem analizi gibi başlıklar, mimari formun toplumsal etkileri üzerine düşündürmektedir. Bu bağlamda form sözcüğü üzerinden kuramsal yaklaşımlar, formu tarihsel ve eleştirel bağlamlara yerleştirerek, mimarlığın ideolojik doğasını ortaya koymaktadır.

'Form (biçim)' sözcüğü bağlamında 'Teknoloji, Malzeme ve İnşa Süreci' teması ise 'contemporary capitalism: technology in society (çağdaş kapitalizm: toplumda teknoloji)', 'digital design ethics: design and text relationship (dijital tasarım etiği: tasarım ve metin ilişkisi)', 'innovation: impact of digital media (yenilik: dijital medyanın etkisi)', 'materialism (materyalizm), technology (teknoloji)' vb. gibi kodlarla eşleşmektedir. Bu tema, formun teknik üretim süreçleriyle olan ilişkisini merkeze almaktadır. Gelişen üretim teknolojileri mimari formun karmaşıklığını ve çeşitliliğini artırarak, yeni biçimsel olanakları göstermektedir.

4.4.2. 'Delirious (Çılgın)' Sözcüğü Üzerinden Yorum Oluşturma

Tablo 29 incelendiğinde; 'delirious (çılgın)' sözcüğünün corpus içindeki sıklığı 196 ve yüzdeliği 0,000624158'dir. Rem Koolhaas üzerine mimarlık anlatıları üzerinden hesaplamalı olarak elde edilen alıntı-kodlama verisinde 'delirious (çılgın)' sözcüğü 31 farklı yayından alınan 109 alıntıda yer almaktadır. Bu alıntılar, ATLAS.ti 25 bilgisayar destekli nitel veri analizi yazılımı aracılığıyla 291 kodla ilişkilendirilmiştir. 'Delirious (çılgın)' sözcüğünü içeren alıntılar, karşılık gelen kodlarıyla birlikte sistematik olarak incelenmiştir. Bu alıntı-kod eşleştirmelerine ait detaylı tablo verileri, Ek 6'da sunulmuştur. 'Delirious (çılgın)' sözcüğünün örnek alıntı-kod eşleştirmesi aşağıdaki gibidir (Tablo 32):

Tablo 32. 'Delirious (çılgın)' sözcüğünün örnek alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y3P20	Architectural impact: Architectural imagination Complexity Conflict resolution Cultural identity Historical context Urban development

Tablo 33'ün devamı

	• Conceptual understanding: Conceptual transformation • Conceptual understanding: Visual metaphors • Creative exploration: Contrasting concepts • Creative exploration: Narrative Techniques	• Theoretical concepts: Theoretical Analysis • Urban theory • Urban voids: Void concepts • Abstract representation
Mimarlıkta Estetik, Temsil ve Kentle İlişki	• Aesthetic engagement: Radical reflection • Aesthetic engagement: Spectacle • Aesthetic Experience	• Artistic expression • Creative expression • Symbolism • Urban aesthetics: Urban conditions
Mimarlıkta Kaos ve Karmaşıklık	• Complexity • Complexity: Commercialism • Complexity: Freedom vs. security • Complexity: Nature vs. artificiality	• Contradiction • Uncertainty • Values critique: Contradiction in values
Mimarlıkta Yaratıcı Özne ve Anonimlik	• Agency • Anonymity • Architectural critique: Anonymity and authorship • Authorship: Authors and authorship • Authorship: Intellectual biography	• Creative exploration: Creativity in Art • Creativity • Creativity in art • Creativity: Quality vs. Quantity • Individualism

Tablo 33'te 'delirious (çılgın)' sözcüğü üzerinden sunulan tematik sınıflandırma temel alınarak, her bir tema için seçilen örnek alıntılar üzerinden yorumlama ve çıkarım yapılmıştır (Şekil 23-26).

Anlatı Kodları (291)		Tema (4)							
DELIRIOUS		Mimarlık Kuramı ve Eleştiri	Mimarlıkta Estetik, Temsil ve Kentle İlişki	Mimarlıkta Kaos ve Karmaşıklık	Mimarlıkta Yaratıcı Özne ve Anonimlik				
Örnek Alıntı	"In <i>Delirious New York</i>, Koolhaas's basic romanticization is of fantasy itself. Built form that plays out fantasies of wished-for states of mind or lifestyles is glorified for its putative freedom, and in the process, the deprivation of more reliable fulfillment than that self-indulgent fantasy can provide is overlooked. In this way, Koolhaas participates in a key weakness of poststructuralist thinking: Without a belief in the knowability of otherness, desire becomes onanistic, and inner life lacks imagination's grasping for fulfilling engagement with the nonself. This confusion of freedom with caprice (the Italian capriccio perhaps conveys the sense of footloose fantasy better), this linked assumption that a predetermined (designed) environment is a limitation, not an enablement or a vitalization, has skewed and cramped Koolhaas's entire intellectual career..." (Saunders, 1997: 62)					Rem Koolhaas'ın <i>Delirious New York</i> adlı eserinde öne çıkan temel temalardan biri 'fantezi'dir ve bu kavram, eserde bir romantizm nesnesi olarak ele alınmaktadır. Eserde Manhattan, fiziksel bir kentten çok, anlatıların ve fantezilerin kesişiminde inşa edilmiş ideolojik bir kurgu alanı olarak temsil edilmektedir. Mimarlığı yalnızca bir fantezi alanı olarak değerlendirmek, onun gerçek toplumsal etkileşim, katılım ve dönüştürücü potansiyelini gölgede bırakma riski taşımaktadır. Dolayısıyla mimarlık istemeden de olsa yalnızca düşsel ve bireysel arzulara hizmet eden bir alana indirgenmiştir.			
	Örnek Alıntının Yorumlanması								

Şekil 23. 'Delirious (çılgın)' sözcüğü 'mimarlık kuramı ve eleştiri' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (291)		Tema (4)			
DELIRIOUS					

Şekil 24. 'Delirious (çılgın)' sözcüğü 'mimarlıkta estetik, temsil ve kentle ilişki' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (291)		Tema (4)			
DELIRIOUS		Mimarlık Kuramı ve Eleştirisi	Mimarlıkta Estetik, Temsil ve Kentle İlişki	Mimarlıkta Kaos ve Karmaşıklık	Mimarlıkta Yaratıcı Özne ve Anonimlik
Örnek Alıntı	"Koolhaas the poet of perception and Koolhaas the pseudopoet of fantasies mingle throughout his writing from <i>Delirious New York</i> to <i>S,M,L,XL</i>." The sharper, more perceptive, and instructive Koolhaas (the focus of the last part of this essay), like a journalist (as he once was), focuses on the concrete (this place, this history) and not the abstract or categorical (Bigness, Urbanism). However, he is a poetic journalist in that he realizes his material with feeling and intuition, giving us dreams that ring true. Koolhaas is at his unredemptive best in the essays "Globalization," "Field Trip," and "The Terrifying Beauty of the Twentieth Century," the poem "Learning Japanese," and especially the essays "Atlanta," "Singapore," and "Generic Cities," in which most generalizations spring directly from specific experiences and observations, rather than in essays like "Bigness" and "Whatever Happened to Urbanism?" which make absolute, monolithic, and ultimately simplistic claims (even on behalf of complexity)." (Saunders, 1997: 61).				
	Örnek Alıntının Yorumlanması	Saunders (1997). Koolhaas'ın yazınında iki farklı Koolhaas tipinin varlığına işaret eder: 'algının şairi' ve 'fantezilerin sahte şairi'. Bu ikilik, onun karmaşıklığa olan yaklaşımını ve kaosu nasıl ele aldığını ortaya koymaktadır. Bu alıntıya göre, Koolhaas'ın mimarlıkta kaos ve karmaşıklığa yaklaşımı ikilidir: Bir yandan Koolhaas kentlerin ve binaların içsel karmaşıklığını ve düzensizliğini (kaosunu) olduğu gibi kabul eder ve hatta onu bir potansiyel olarak görürken, diğer taraftan bazı kuramsal metinlerinde karmaşıklığı yüzeysel bir söylem ya da kavramsal bir araç olarak kullanarak, onu indirgemeci ve genelleyici bir biçimde ele alma eğilimi gösterir.			
	Çıkarım	- Koolhaas'ın mimarlık düşüncesindeki çelişkiler, kaosu parçasıdır ve bu yaklaşımda kaos, sadece kentsel düzende değil, kuramsal üretimin içinde de yapılandırıcı bir unsurdur. - Koolhaas, tasarımı kontrol eden değil, karmaşayı kavrayabilen mimar figürünü önerir. - Mimarlık karmaşaya hükmetmek yerine, onunla birlikte düşünmeyi öğrenmelidir.			

Şekil 25. 'Delirious (çılgın)' sözcüğü 'mimarlıkta kaos ve karmaşıklık' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (291)		Tema (4)			
DELIRIOUS		Mimarlık Kuramı ve Eleştirisi	Mimarlıkta Estetik, Temsil ve Kentle İlişki	Mimarlıkta Kaos ve Karmaşıklık	Mimarlıkta Yaratıcı Özne ve Anonimlik
Örnek Alıntı	"In <i>Delirious New York</i>, Koolhaas's basic romanticization is of fantasy itself. ...Architecture is monstrous in the way each choice leads to the reduction of possibility. It implies a regime of either/or decisions often claustrophobic, even for the architect" (p. 344, S).4 Quite the opposite might be true: Each good architectural choice leads to the exhilarating sense that the next choice has a measure of necessity to it, as the architectural work suppresses the architect's mere capriciousness: the work frees the architect from his or her determined, habitual, and merely private self. This reflects a very different Nietzschean idea—<i>Amor fati</i>—you are free when you love what fate provides you." (Saunders, 1997: 62).				
Örnek Alıntının Yorumlanması	Geleneksel olarak mimarlık zorlu kararları ve çoğu zaman kısıtlayıcı niteliğiyle bilinen bir alandır. Bu durum, mimarlar arasında zamanla klostrofobik bir his yaratabilse de, 'iyi bir mimari tercih' genellikle bir sonraki seçimi zorunlu kılarak mimarın kişisel arzularını ve öznel yönelimlerini bastırma eğilimindedir. Nietzsche'nin 'Amor fati' kavramına atıfta bulunularak, mimari projenin kısıtlamalarını ve gerekliliklerini kabullenmenin, mimarlar için bir özgürlük alanı yaratabileceği düşüncesi gündeme getirilmiştir.				
Çıkarım	- Delirious New York, mimarlık düşüncesini geleneksel sınırların ötesine taşıyarak, disipline yeni özgürlükler ve potansiyel açılımlar sunan bir kitaptır. - Delirious New York isimli kitabında Koolhaas, modern metropolün 'delirious' doğası içinde mimarın yaratıcılığı ile anonimlik arasındaki ilişkiyi keşfeder.				

Şekil 26. 'Delirious (çılgın)' sözcüğü 'mimarlıkta yaratıcı özne ve anonimlik' teması-alıntı-alıntının yorumlanması-çıkarım örneği

‘Delirious (çılgın)’ sözcüğü bağlamında ‘Mimarlık Kuramı ve Eleştiri’ teması altında ‘architectural theory (mimarlık kuramı)’, ‘creative exploration: narrative techniques (yaratıcı keşif: anlatı teknikleri)’, ‘humor: narrative motif (mizah: anlatı motifi)’, ‘cultural critique: critique of design concepts (kültürel eleştiri: tasarım konseptlerinin eleştirisi)’ vb. gibi kodlar bulunmaktadır. ‘Delirious (çılgın)’ sözcüğü bağlamında bu tema mimari, fikirlerin, ideolojilerin ve hayallerin bedenleştiği bir söylem sahasıdır. Koolhaas’ın mimarlığı, kavramsal olarak yapılandırılmış mimarlık düşüncesi pratiğidir. Bu yaklaşım Manfredo Tafuri ve Bernard Tschumi’nin mimarlığı bir metin olarak görmesiyle keşişmektedir. Tafuri ve Tschumi, mimarlık kuramının disiplinlerarası okumalarla, özellikle metin, temsil ve soyut düşünce düzlemlerinde inşa edildiğini savunan önemli figürlerdir. Tafuri, marksist eleştirel kuramdan beslenerek mimarlığı kapitalist üretim ilişkileri ve ideolojik yapılarla ilişkili bir kültürel proje olarak analiz etmektedir (Tafuri, 1976). Onun için mimari eser, belirli tarihsel ve toplumsal bağlamda üretilmiş bir metindir. Tschumi (1994) ise, mimarlığın sadece fiziksel mekânlar üretmekle kalmayıp, aynı zamanda kavramsal şemalar, diyagramlar ve anlatılar aracılığıyla fikirleri ve anlamları temsil ettiğini ileri sürmektedir. Delirious New York isimli kitabını ise Koolhaas, ‘Manhattanizm manifestosu’ olarak nitelendirilmektedir ve bu kitap ütopyik kurgu ile tarihsel bir analizi bir araya getiren kuramsal çalışmayı temsil etmektedir.

‘Delirious (çılgın)’ sözcüğü bağlamında ‘Mimarlıkta Estetik, Temsil ve Kentle İlişki’ temasındaki ‘aesthetic engagement (estetik katılım)’, ‘symbolism (sembolizm)’, ‘creative expression (yaratıcı ifade)’, ‘spectacle (gösteri)’ vb. gibi kodlar, mimarlığın duyuşal ve göstergebilimsel yönlerini öne çıkarmaktadır. Mimarlık yalnızca inşa edilen mekân değil, aynı zamanda anlamın, estetiğin ve ideolojilerin temsil edildiği bir göstergeler sistemidir.

‘Delirious (çılgın)’ sözcüğü bağlamında ‘Mimarlıkta Kaos ve Karmaşıklık’ teması, modern kentlerin ve mimari projelerin barındırdığı düzensizliği, öngörülemezliği ve yapısal çeşitliliği temsil eder. ‘Complexity (karmaşıklık)’, ‘contradiction (çelişki)’, ‘uncertainty (belirsizlik)’ vb. gibi kodlar mimarlığın karmaşıklık, belirsizlik ve çelişkiler üzerinden tanımlandığı bir ortam sunduğunu göstermektedir. Koolhaas, modernitenin kaçınılmaz bir sonucu olarak gördüğü karmaşıklığı merkeze alır. Bu doğrultuda, Manhattan’ı salt bir kent olmaktan çıkarıp, yoğun insan etkileşimleri, programların ve fonksiyonların birbiriyle iç içe geçmesiyle oluşan karmaşık bir ‘laboratuvar’ olarak tanımlamaktadır. Ona göre, binalar ve kentsel alanlar asla durağan nesneler değildir; aksine, içinde yaşayanların ve kullanıcıların eylemleriyle sürekli olarak yeniden biçimlenen, dinamik ve ilişkisel alanlardır.

‘Delirious (çılgın)’ sözcüğü bağlamında ‘Mimarlıkta Yaratıcı Özne ve Anonimlik’ teması, mimarın bireysel yaratıcılığı ve bağımsızlığı hakkındadır. ‘Anonymity (anonimlik)’, ‘architectural critique: anonymity and authorship (mimarlık eleştirisi: anonimlik ve yazarlık)’, ‘creativity (yaratıcılık)’ ve ‘individualism (bireycilik)’ kodları, mimarlıkta yaratıcı sürecin bireysel olmanın ötesinde, kolektif bir çabanın veya kültürel bir mirasın ürünü olabileceği düşüncesini ortaya koyar. Mimaride yaratıcı özne, bireysel vizyonu ve eylemi temsil ederken, anonimlik kentsel ölçeklemenin yol açtığı kimliksizleşmeyi ve kişisel deneyimin yok olmasını ifade eder. Kent dokusunun kendiliğinden oluşumu ve mimarı belli olmayan yapılar mimari üretimde anonim bir katmanın varlığını düşündürmektedir. Böylelikle mimarlığın zaman zaman anonimleşen bir yaratım sürecine sahip olduğunu söylemek mümkündür.

4.4.3. ‘Junkspace (Atık Mekân)’ Sözcüğü Üzerinden Yorum Oluşturma

‘Junkspace (atık mekân)’ sözcüğünün corpus içindeki sıklığı 138 ve yüzdeliği ise 0,000439458’dir. (Tablo 29). Rem Koolhaas üzerine mimarlık anlatıları üzerinden hesaplamalı olarak elde edilen alıntı-kodlama verisinde ‘junkspace (atık mekân)’ sözcüğü, 10 farklı yayından alınan 44 alıntıda yer almaktadır. ATLAS.ti 25 bilgisayar destekli nitel veri analizi yazılımı aracılığıyla 44 alıntı, 143 kodla ilişkilendirilmiştir. Bu alıntı-kod eşleştirmelerine ait detaylı tablo verileri, Ek 7’de sunulmuştur. ‘Junkspace (atık mekân)’ sözcüğünün örnek alıntı-kod eşleştirmesi aşağıdaki gibidir (Tablo 34):

Tablo 34. ‘Junkspace (atık mekân)’ sözcüğünün örnek alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y8P6	Art and architecture Cultural critique Urban design: Contemporary urbanism

‘Junkspace (atık mekân)’ sözcüğü ile en sık birlikte görülen kodlar; ‘critical analysis (eleştirel analiz)’, ‘critique of modernity (modernitenin eleştirisi)’, ‘cultural critique (kültürel eleştiri)’, ‘environmental concerns (çevresel kaygılar)’, ‘globalization

Tablo 35'in devamı

Tüketim ve Popüler Kültür	• Consumerism • Contemporary capitalism: Contemporary society • Contemporary capitalism: Economic processes • Contemporary relevance • Cultural Commentary • Cultural impact • Cultural influences	• Environmental concerns • Environmental impact • Global influence • Globalization • Neoliberalism • Social responsibility • Societal critique • Societal issues • Values critique: Critique of consumerism
Mimarlıkta Kaos ve Karmaşıklık	• Chaos • Complexity • Complexity: Collage • Complexity: Reality principle • Contradiction	• Decline: Decadence • Disorder • Values critique: Contradiction in values
Kentsel Söylem ve Planlama	• Urban decline • Urban design: Contemporary urbanism • Urban environment • Urban landscape • Urban planning • Urban studies • Urban transformation: Boundary and space	• Urban transformation: Change and Renewal • Urban transformation: Commercialization of architecture • Urban transformation: Technological influence on design • Urbanism • Urbanity • Urbanization

Tablo 35 değerlendirdiğinde; her bir tema, hem ‘junkspace (atık mekân)’ sözcüğü ile nasıl ilişkilendirildiğini hem de bu kavramın farklı eleştirel düzlemlerde nasıl konumlandığını ortaya koymaktadır. Belirlenen her tema, temsil gücü yüksek alıntılarla desteklenmiştir. ‘Junkspace (atık mekân)’ sözcüğü üzerinden mimar Rem Koolhaas’ın mimarlık kuramı, kent eleştirisi ve kültürel söylem hakkındaki mimari düşünce biçimi okunmuştur. Tablo 35’te ‘junkspace (atık mekân)’ sözcüğü üzerinden sunulan tematik sınıflandırma temel alınarak, her bir tema için seçilen örnek alıntılar üzerinden yorumlama ve çıkarım yapılmıştır (Şekil 28-31).

Anlatı Kodları (143)		Tema (4)							
JUNKSPACE		Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür	Mimarlıkta Kaos ve Karmaşıklık	Kentsel Söylem ve Planlama				
Örnek Alıntı	<i>“Rem Koolhaas defines “junkspace” as the residue mankind leaves on the planet. The built product of modernisation is not modern architecture but “junkspace”. A new type of architecture is created, the architecture of “junkspace” according to Koolhaas, where almost all architectural projects have commercial elements for which we have to pay. This architecture is the result of the combination of modern technological inventions, used in construction, with no consideration for architectural articulation.” (Neto, 2019: 3)</i>					Koolhaas, junkspace'i 'insanlığın gezegende bıraktığı kalıntı' olarak tanımlayan ifadesi, mimarlığın artık anlamını yitirdiğini; mimarlığın tüketim odaklı, geçici, kimliksiz mekânlar üretme düzlemine evrildiğini ima eder. Ona göre modernleşmenin inşa ettiği şey modern mimarlık değil, junkspace'tir. Junkspace'de modern mimarlığın öncü isimlerinden Le Corbusier ve Mies van der Rohe gibi mimarların savunduğu “Biçim işlevi takip eder” ilkesi artık geçerli değildir.			
		Çıkarım • Koolhaas'ın mimarlık düşüncesindeki junkspace kavramı 'artık üretkenlik'tir ve kavramsal bir analiz aracıdır. • Koolhaas'a göre mimarlık, modernist ilkelerden koparak sadece teknolojik imkanlarla donatılmış bir inşa pratiğidir. • Koolhaas'ın Junkspace kavramı merkezsiz, kontrolsüz ve dağınık 'boşluk üretimi'dir. • Mimarlık kuramı açısından Junkspace, mimarlığın içinde bulunduğu kuramsal krizdir. • Junkspace, mimarlıkta açıklanamayana yer açan soyut bir örnektir.							

Şekil 28. 'Junkspace (atık mekân)' sözcüğünün 'mimarlık kuramı ve eleştiri' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (143)		Tema (4)			
JUNKSPACE		Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür	Mimarlıkta Kaos ve Karmaşıklık	Kentsel Söylem ve Planlama
Örnek Alıntı	<i>"Koolhaas has been a vocal critic of contemporary architecture in his articles, lectures, books, along with the Venice Biennale "Fundamentals" which he curated in 2014. In his lecture "Progress," the architect criticized what architecture today has become, calling it "an uninspiring spectacle," and was also a critic of the contemporary celebrity and star-architecture culture.¹⁹ He wrote the seminal article "Junkspace" as criticism of the shopping malls and endless construction in the late twentieth century, calling these the "body double of space" and residues of "modernity."20..." (Rodes, 2021: 660).</i>		İlham vermeyen bir gösteri olarak adlandırıldığı yıldız mimarlık kültürünü eleştiren Koolhaas, junkspace makalesinde bu mimarlık kültürünü mekânın beden ikizi ve modernitenin kalıntıları olarak tanımlamaktadır. Koolhaas'ın mimarlığın bir gösteriye dönüşmesini, yaratıcılığın yerini popülerliğin almasını ve 'starchitect' kavramı etrafında şekillenen yıldızlaşma sürecini eleştirmesi mimarlığın tüketim ve popüler kültür ile olan ilişkisini sorguladığını göstermektedir.		
			Çıkarım • Mimarlık, toplumsal ve kültürel işlevlerinden uzaklaştırılarak sadece tüketime dönük üretim biçimidir. • Junkspace estetik olarak çekici hale getirilmiş ancak özgün işlevini ve anlamını yitirmiş mekanlardır. • Modernliğin kalıntısı olarak tanımlanan Junkspace'de yapılar, bireylerin tüketim yoluyla kendilerini gerçekleştirdiği sahnelerdir. • Mimarlık sadece mekân inşa etmenin değil, aynı zamanda tüketim ve ideolojik üretiminde bir araçtır.		

Şekil 29. 'Junkspace (atık mekân)' sözcüğünün 'tüketim ve popüler kültür' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (143)		Tema (4)				
JUNKSPACE		Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür	Mimarlıkta Kaos ve Karmaşıklık	Kentsel Söylem ve Planlama	
Örnek Alıntı	"... 'Junkspace', Koolhaas proposes to think of chaos, of formlessness and loss of meaning, as a collateral end product of everything what we ourselves decide and do. The end product of Enlightenment is not the autonomous, emancipated citizen, but the consumer and the trash he leaves behind. Chaos is not the matter we start from, but the end result of everything the architects invent and produce. 'The built product of modernization is not modern architecture but Junkspace'; 'Junkspace' is the "fallout" of modernization' (Koolhaas 2004: 162). How to navigate — and to 'build' — in the 'global risk society'?" (Verschaffel, 2013: 2).	Kaos, mimarların icat ettiği ve ürettiği her şeyin sonucudur ve Junkspace, kaosun üreticisidir. Koolhaas'a göre bu kaotik ortam tüm modernleşme çabalarının, tasarımların, politikaların ve inşaat pratiklerinin yan ürünü olarak ortaya çıkmaktadır. Bu bağlamda mimarlık, kaosa karşı bir mücadele vermek yerine, onu yeniden üretmektedir. Mimarlık, modernitenin vadettiği düzen ve ilerleme yerine; kaos, anlamsızlık ve tüketim kültürünün yerleşik hale geldiği bir düzene geçmektedir. Dolayısıyla 'kaos' ve 'karmaşıklık' mimarlığın içsel ürünleri hâline gelmektedir.	Örnek Alıntının Yorumlanması	Çıkarım		
				• Kaos, mimarlığın üretim sürecinin doğal çıktısıdır. • Kaos bir başlangıç noktası değil, mimarlık üretiminin kaçınılmaz sonucudur.		

Şekil 30. 'Junkspace (atık mekân)' sözcüğünün 'mimarlıkta kaos ve karmaşıklık' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (143)		Tema (4)				
JUNKSPACE		Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür	Mimarlıkta Kaos ve Karmaşıklık	Kentsel Söylem ve Planlama	
Örnek Alıntı	"Let them have junkspace But the authors weren't shopping when they wrote this book. They were collaborating, probably in some "occupiable, physical entity." They're elitists with binoculars who are birdwatching the shopping world. The most amazing example is Koolhaas's own essay. Called "Junkspace," it is set in larger type than anyone else's (so what happened to the nonhierarchical format?). Koolhaas's text sounds like the furious ranting of a misanthrope on uppers. He never bothers to define junkspace, but we can assume it means the space of shopping. Some samples:" (Campbell, 2002: 56).	Alıntıda Campbell (2002), Koolhaas ve diğer yazarları elitist olmakla suçlanmaktadır. Bu durum yazarların alışveriş dünyasını dışardan adeta 'dürbünle kuş gözler gibi' gözlemledikleri ifade edilmektedir. Campbell (2002), Koolhaas'ın 'Junkspace' kavramını hiç tanımladığını eleştirirken, mimarın alışveriş dünyasına dışardan ve teorik bir perspektiften baktığını ima etmektedir. Koolhaas'ın Junkspace makalesindeki dili, misanthrop yani insanlardan nefret eden bir söylem diline sahiptir.	Örnek Alıntının Yorumlanması	Çıkarım		
				• Junkspace, normları sarsan yaratıcı bir yıkım yapar. • Koolhaas, elitist ve misanthropur.		

Şekil 31. 'Junkspace (atık mekân)' sözcüğünün 'kentsel söylem ve planlama' teması-alıntı-alıntının yorumlanması-çıkarım örneği

‘Junkspace (atık mekân)’ sözcüğü bağlamında ‘Mimarlık Kuramı ve Eleştiri’ teması incelendiğinde; ‘junkspace (atık mekân)’in, mimarlık kuramında yer alan temsil krizini gündeme getirilmiştir. Rem Koolhaas bu kavramla, mimarlığın tarihsel olarak taşıdığı anlam üretme gücünün zayıfladığını; estetik ve kuramsal bilginin yüzeysel bir biçim üretme anlayışına dönüştüğünü ifade eder. ‘Architectural critique (mimari eleştiri)’ kodu ‘junkspace (atık mekân)’, yapıların anlamsız kabuklara dönüştüğü bir evreyi işaret ederken, ‘critique of urbanism (kent eleştirisi)’ kodu, Koolhaas’ın kent planlamasına yönelik temel eleştirisini açığa çıkarmaktadır: kent artık planlanamaz, sadece genişler. Koolhaas’ın söyleminde ‘junkspace (atık mekân)’, mimarlığın kendi kuramsal eleştirisini içinde taşıyan ve mimarlık disiplininin sınırlarını yeniden kuran bir mekân gibidir. ‘Junkspace (atık mekân)’ kavramı, Henri Lefebvre’nin mekân kuramındaki mekânın toplumsal olarak üretimi ile ilişkilendirilebilir. Lefebvre’e göre mekân, ideolojik ve ekonomik güçler tarafından şekillendirilmektedir (Lefebvre, 2016). Koolhaas ise bu mekânların artık kullanıcı için değil, tüketim ekonomisi için üretildiğini vurgulamaktadır. Böylelikle mimarlık kuramı içerisinde ‘junkspace (atık mekân)’ bir boşluk üretimidir. ‘Junkspace (atık mekân)’, mimarlıkta açıklanamayana yer açan soyut bir örnektir.

‘Tüketim ve Popüler Kültür’ temasında, ‘Junkspace (atık mekân)’ sadece mekânsal değil, aynı zamanda ideolojik bir sorundur. ‘Social critique (sosyal eleştiri)’ kodu, Koolhaas çağdaş toplumun sorunları ile ilgili meselelerine işaret ederken, ‘contemporary capitalism (çağdaş kapitalizm)’ ve ‘globalization (küreselleşme)’ kodları, ‘junkspace (atık mekân)’in, kapitalist üretim-tüketim sisteminin bir sonucu olduğunu göstermektedir. ‘Junkspace (atık mekân)’ hem bir üretim modeli hem de bu modelin sonucu olarak küresel ağlarla bağlantılı, ama yerel bağlamlardan kopuk alanları açığa çıkarmaktadır. Junkspace (2001) makalesinde, geç kapitalist dönem kentlerinin ve mimarisinin dönüşümü, tüketim kültürünün mekânsal görünümleri üzerinden ele alınmaktadır. Bu bağlamda alışveriş merkezleri, havaalanları, oteller, ofisler gibi yapı türlerinin ‘artık mekânlar (junkspace)’ olarak tanımlanmasıyla, Koolhaas mimarlığın bir düşünce pratiğinden çok, seri üretim mantığıyla biçimlenen mimariye dönüşmesi hakkında eleştiri yapmaktadır (Koolhaas, 2001; Yazıcı, 2019).

‘Mimarlıkta Kaos ve Karmaşıklık’ temasında ise ‘junkspace (atık mekân)’ kavramı mimarlıkta kaos ve karmaşıklığın sadece estetik problemi değildir. Atık mekân, anlam taşımayan mekânların üretimidir. Dolayısıyla bu durum mimarlığın anlam üretme gücünün yerini anlamsal çöküşe bıraktığını göstermektedir.

‘Kentsel Söylem ve Planlama’ teması bağlamında, küreselleşmenin etkisiyle kentlerin nasıl kimliksiz ve tüketim odaklı mekânlara dönüştüğü meselesi, ‘junkspace (atık mekân)’ üzerinden ortaya koyulmaktadır. ‘Junkspace (atık mekân)’ kavramı aracılığıyla geçmiş olmayan alışveriş merkezleri, havaalanları, mega oteller, banka ofisleri gibi büyük yapı türlerini kavramsallaştırmak kent planlamacılara, mimarlara ve kent yaşayanlarına kentsel gelişimde konusunda bir uyarıdır. Kent bağlamında ‘junkspace (atık mekân)’ söylemi, kent planlamasının geçerliliğini kaybetmiş bir biçim olarak okunmaktadır. Yapısal olarak sürekli büyüyen ‘junkspace (atık mekân)’, işlevsel olarak küçülen küreselleşen kentlerin karakteristiğidir.

4.4.4. ‘Generic (Jenerik)’ Sözcüğü Üzerinden Yorum Oluşturma

‘Generic (jenerik)’ sözcüğünün corpus içindeki sıklığı 136 ve yüzdeliği ise 0,000433089’dur (Tablo 29). Rem Koolhaas üzerine mimarlık anlatıları üzerinden hesaplamalı olarak elde edilen alıntı-kodlama verisinde ‘generic (jenerik)’ sözcüğü 19 farklı yayından alınan 61 alıntıda yer almaktadır. Bu alıntılar, ATLAS.ti 25 bilgisayar destekli nitel veri analizi yazılımı aracılığıyla 197 kodla ilişkilendirilmiştir. Bu alıntı-kod eşleştirmelerine ait detaylı tablo verileri, Ek 8’de sunulmuştur. ‘Generic (jenerik)’ sözcüğünün örnek alıntı-kod eşleştirmesi aşağıdaki gibidir (Tablo 36):

Tablo 36. ‘Generic (jenerik)’ sözcüğünün örnek alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y3P1	Architecture Cultural identity Emotional response

‘Generic (jenerik)’ sözcüğü ile birlikte ‘architecture (mimarlık)’, ‘urbanization (kentleşme)’, ‘architectural theory (mimarlık kuramı)’, ‘globalization (küreselleşme)’, ‘historical context (tarihsel bağlam)’, ‘identity (kimlik)’ ve ‘modernity (modernlik)’ kodlarının en sık rastlanan kodlar arasında yer aldığı tespit edilmiştir (Şekil 32).



Şekil 32. ‘Generic (jenerik)’ sözcüğü ile ilişkili kodların sözcük haritası

‘Generic (jenerik)’ sözcüğü üzerinden elde edilen 61 alıntı ve bu alıntılarla eşleşen 197 kod, sözcüğün bağlamsal kullanımlarını görünür kılmıştır. Kodlar arasındaki anlamsal benzerlikler, tekrar eden söylem ve kod örüntüleri doğrultusunda, kodlar 4 ana tema altında yeniden yapılandırılmıştır: ‘Kentsel Kimlik ve Kimliksizlik’, ‘Boşluk, Belirsizlik ve Anlam Kaybı’, ‘Mimarlık Kuramı ve Eleştiri’ ve ‘Tüketim ve Popüler Kültür’ (Tablo 37).

Tablo 37. ‘Generic (jenerik)’ sözcüğüne ait kodların tematik sınıflandırması

Tema	Kodlar
Kentsel Kimlik ve Kimliksizlik	• Architectural identity • Architectural identity: Architecture as art • Authenticity: Absence of individual experiences • Authenticity: Abstract reasoning • Authenticity: Authenticity vs. artificiality • Authenticity: Detachment from daily life • Authenticity: Impersonal perspective • Authenticity: Influence and agency • Critical analysis: Critique of identity • Cultural identity • Identity • Identity loss • Urban architecture: Urban identity • Urban identity
Boşluk, Belirsizlik ve Anlam Kaybı	• Ambiguity • Concept of emptiness • Public space • Space significance: Corporate space • Space significance: Generic space • Space significance: Preservation vs. commodification • Spatial ambiguity: Programmatic indeterminacy • Spatial analysis • Spatial boundaries: Public/Private • Spatial Dynamics • Spatial integration: Material Expression • Spatial Organization • Urban voids: Generic cities • Urban voids: Junkspace

Tablo 37'nin devamı

Mimarlık Kuramı ve Eleştiri	• Architectural criticism • Architectural critique • Critical analysis • Critical analysis: Logical fallacies • Critical thinking • Critique • Critique of modernity • Critique of optimism • Critique of urbanism • Cultural critique • Cultural critique: Criticism of consumerism • Cultural critique: Critique of architecture	• Cultural critique: Critique of contemporary culture • Cultural critique: Critique of urbanization • Cultural critique: Globalization critique • Exhibition critique: Exhibition strategy • Narrative critique: Critique of presentation • Societal critique • Urban architecture: Architecture critique • Urban architecture: Urban criticism • Urban theory
Tüketim ve Popüler Kültür	• Capitalism • City planning • Contemporary capitalism: Contemporary society • Contemporary capitalism: Dematerialization • Cultural analysis • Cultural commentary • Cultural concepts • Cultural Context: Contextual Challenges • Cultural Context: Cultural specificity • Cultural influence • Cultural relevance • Cultural representation • Cultural symbolism • Cultural values • Globalization • Urban architecture • Urban architecture: Concept of the Generic City	• Urban architecture: Interest in city • Urban architecture: Urban design discourse • Urban Context: Metropolitan Condition • Urban decline • Urban design: Contemporary City • Urban design: Contemporary urbanism • Urban design: Environmental Factors • Urban development • Urban environment • Urban planning • Urban studies • Urban transformation: Change and Renewal • Urbanism • Urbanity • Urbanization

Tablo 37’de ‘generic (jenerik)’ sözcüğü üzerinden sunulan tematik sınıflandırma temel alınarak, her bir tema için seçilen örnek alıntılar üzerinden yorumlama ve çıkarım yapılmıştır (Şekil 33-36).

Anlatı Kodları (197)		Tema (4)				
GENERIC		Kentsel Kimlik ve Kimliksizlik	Boşluk, Belirsizlik ve Anlam Kaybı	Mimarlık Kuramı ve Eleştirisi	Tüketim ve Popüler Kültür	
Örnek Alıntı	"Despite Koolhaas' projections, the generic is not the answer for downtown Beijing or Hanoi. Architectural imagination can be stirred just as well by responding to existing conditions and ancient fabric as by wiping the slate clean. Indeed, it is the messy interplay between conflicting approaches that has always made big cities "delirious" places. The future of Asian cities will be determined by the constant give-and-take between various forces: not just that of mega-capitalism, but also those of historic preservation, Modernism, green design, cultural identity, national bureaucracy, entrenched corruption, enlightened planning, and the individual architect. It's not a tidy process and there's no formula to balance competing forces. But as with acupuncture, acute pressure applied by skilled practitioners at key points along the way can help heal the body politic..." (Pearson, 1996: 20).		Koolhaas, kentsel kimliğin mekân üzerinden inşa edildiğini ancak küreselleşmeyle birlikte bu kimliğin parçalandığını savunmaktadır. 'Generic city (jenerik şehir)' kavramı yeni bir tür mimari gerçeklik önerir. Bu, kentlerin kendine has mimari dilini kaybetmesi ve yerine işlevsellik, standardizasyon ve global trendlere uygun, genellikle tekrar eden ve özgün olmayan yapıların yükselmesini işaret eder. Asya şehirlerinin örnekleme üzerinden yapılan alıntı, modern ile geleneksel arasında kalan kentlerin kimlik krizini vurgulamaktadır. Koolhaas, her kentin tekil bir hikâyesi olduğuna değil, hepsinin birbirine benzediği bir anlatıya işaret etmektedir.			

Şekil 33. 'Generic (jeneric)' sözcüğünün 'kentsel kimlik ve kimliksizlik' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (197)		Tema (4)				
GENERIC		Kentsel Kimlik ve Kimliksizlik	Boşluk, Belirsizlik ve Anlam Kaybı	Mimarlık Kuramı ve Eleştirisi	Tüketim ve Popüler Kültür	
Örnek Alıntı	"With S, M, L, XL (1995), composed in collaboration with Bruce Mau, Koolhaas introduced a new 'format' of cultural analysis and presentation: a dazzling collage of diagrams, maps, key words, glosses, manifestos, photos with captions, essays, quotes and references. It is documentary and very visual; very dense, yet open at the same time, and seemingly chaotic. In reality, it is strictly organized. The book closes with one central, now very well-known and important text: 'Generic City'. The book is a guide, a mugshot of the uniform, everywhere-the-same kind of urbanity that characterizes all new big cities and urban complexes..." (Verschaffel, 2013: 1-2).		Koolhaas'ın 'generic (jenerik)' kavramı, modern kentlerin ve yapıların anlamsızlaştırıldığı, bağlamdan kopuk formlarla dolu olduğunu vurgulamaktadır. S,M,L,XL kitabındaki otel odası, koridor, asansör gibi tipolojik mimari öğeler, özellikle büyük ve modern binalarda sıkça rastlanan, çok yaygın, standartlaşmış ve çoğu zaman belirgin özelliği olmayan mimari unsurlardır. Bu öğeler sadece işlevsel değil, aynı zamanda boşluklara da işaret etmektedir ve postmodern kentlerin silinmiş/kaybolmuş hafızasını yansıtmaktadırlar.			
Örnek Alıntının Yorumlanması	• Koolhaas'ın mimarlığında anlam üretimi, yerini esneklik ve geçiciliğe bırakarak, mimariyi hem her yere hem de hiçbir yere ait kılar. • Mimarlık boşluk ile kurulan ilişkidir. • Belirsizlik, tasarımın bir kusuru değil, postmodernitenin kaçınılmaz sonucudur.					

Şekil 34. 'Generic (jeneric)' sözcüğünün 'boşluk, belirsizlik ve anlam kaybı' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (197)		Tema (4)			
GENERIC	architectural theory complexity historical context architecture identity cultural identity urbanization globalization cultural critique modernity cultural contemporary cities urban planning	Kentsel Kimlik ve Kimliksizlik	Boşluk, Belirsizlik ve Anlam Kaybı	Mimarlık Kuramı ve Eleştirisi	Tüketim ve Popüler Kültür
	Örnek Alıntı	Örnek Alıntının Yorumlanması			
"Rem Koolhaas's Writing on Cities: Poetic Perception and Gnostic Fantasy" Rem Koolhaas's writing about cities attempts to communicate poetic perceptions of underlying fundamental realities. When the "poetry" is cut loose from the "perception," the writing degenerates into melodramatic, romantic fantasy. When the emphasis is on perception, as it is particularly in the later essays on Atlanta, Singapore, and <i>Generic Cities</i>, the poetry—the depth and feeling—reinforces the astuteness of perceptive grasp. The weakness of Koolhaas's writing on cities can be understood as resulting from his unfortunate conviction that creative freedom, which he values above all, does not need to be engaged with otherness—that it needs, in fact, to be capricious, private fantasy ex nihilo, inscribed on a tabula rasa." (Saunders, 1997: 61).		Bu alıntı, Rem Koolhaas'ın kentler üzerine metinlerini hem öven hem de eleştiren ikili bir perspektif sunmaktadır. Saunders (1997), Koolhaas'ın Generic City, Atlanta ve Singapur hakkındaki metinlerinde düşünsel derinliği 'algı' ve 'şiirsellik' arasındaki dengede bulurken, bu denge bozulduğunda, bu denge romantik bir fanteziye dönüştüğünü iddia etmektedir.			
		Çıkarım			
		- Koolhaas, kendine özgü yazım tarzıyla kuramı teorik ve soyut bir düzlemde çıkararak, onu edebi bir zeminde yeniden şekillendirir. - Koolhaas'ın metinleri, zaman zaman tamamlanmamış veya provokatif fikirlerle sınırları zorlayan kuramsal denemelerdir.			

Şekil 35. 'Generic (jeneric)' sözcüğünün 'mimarlık kuramı ve eleştirisi' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (197)		Tema (4)			
GENERIC	architectural theory complexity historical context architecture identity cultural identity urbanization globalization cultural critique modernity cultural contemporary cities urban planning	Kentsel Kimlik ve Kimliksizlik	Boşluk, Belirsizlik ve Anlam Kaybı	Mimarlık Kuramı ve Eleştirisi	Tüketim ve Popüler Kültür
	Örnek Alıntı	Örnek Alıntının Yorumlanması			
"What is left after identity is lost?" asked Koolhaas. "The <i>generic</i>." But instead of being horrified at the thought of plain-wrap buildings in interchangeable cities, Koolhaas stated that today "brand names are less important than the <i>generic</i>. The city is now a plain envelope. And regret about the loss of history is just a reflex" that serves no useful purpose. Indeed, such regret is like the "phantom pain one feels in a limb after it has been amputated" and is long gone." (Pearson, 1996: 19).		Koolhaas'ın generic (jenerik) mimarlığı bir tür kimlik kaybıdır. Tüketim kültürü bu kaybı normalleştirmektedir; çünkü generic (jenerik) mimarlıkta süreklilik değil, değişim esastır. Bir binanın ünlü bir mimar tarafından tasarlanmış olması ya da ödüllü bir bina olması, o yapının genel sıradan kent mimarisi karşısında daha az anlamlı hâle gelmektedir. Mimarlığın bağlamdan ve işlevden arındırılması, modern tüketim kültürünün bir sonucudur. Bu tip mimarlık, hızlı üretim ve küresel standartlara göre şekillenerek yerel kültürleri göz ardı etmektedir. Böylelikle tüketilebilir bir ürün hâline gelen mimarlık, anlık deneyim sunmaktadır; ancak kalıcı bir bağ kurmamaktadır.			
		Çıkarım			
		- Mimarlık kimliksizleşmiş formlar aracılığıyla kültürel boşluklar üretir. - Kullanıcı ekonomik stratejilerin arkasına itilmiştir. - Mimarlık kimlik üreten bir araç değil, sermaye akışını yönlendiren bir çerçevedir.			

Şekil 36. 'Generic (jeneric)' sözcüğünün 'tüketim ve popüler kültür' teması-alıntı-alıntının yorumlanması-çıkarım örneği

‘Generic (jenerik)’ sözcüğü bağlamında ‘Kentsel Kimlik ve Kimliksizlik’ teması, ‘generic architecture (jenerik mimarlık)’, ‘global standardization (küresel standardizasyon)’, ‘architecture (mimarlık)’, ‘urban development (kentsel gelişim)’, ‘globalization (küreselleşme)’ vb. gibi kodlarla eşleşmektedir. Bu tema, kimliksizleşen kentsel mekânlar üzerinden modernitenin mekânsal yansımalarını analizi ortaya koymaktadır. Koolhaas’a göre ‘generic (jenerik)’ kentler, kültürel köklerinden kopmuş, homojenleşmiş yapısıyla kentsel hafızayı göz ardı ederek sıradanlaşan kentlerdir. ‘Generic city (jenerik kent)’, küresel güçlerin etkisiyle her yerde karşılaşılabilecek, belirli bir kültürel kimliği olmayan, birbirinin kopyası olan mimari yapıların olduğu bir kentleşme modelidir.

‘Generic (jenerik)’ sözcüğü bağlamında ‘Boşluk, Belirsizlik ve Anlam Kaybı’ teması ‘space significance: generic space (mekân önemi: jenerik mekân)’, ‘ambiguity (belirsizlik)’, ‘public space (kamusal alan)’, ‘concept of emptiness (boşluk kavramı)’ vb. gibi kodlar ile bir araya gelmektedir. Bu tema, mimarlık anlatılarındaki fiziksel ve kavramsal boşlukların, programatik belirsizliklerin ve mekânsal anlam kayıplarının nasıl görünür hâle geldiğini açığa çıkarmaktadır. Koolhaas’ın ‘generic (jenerik)’ mekân kavramı, belirsizlik ve bağlamsızlık içinde anlamın yok olmasını eleştirel biçimde gündeme getirmektedir.

‘Generic (jenerik)’ sözcüğü bağlamında ‘Mimarlık Kuramı ve Eleştiri’ teması altında ise ‘critique (eleştiri)’, ‘critical analysis (eleştirel analiz)’, ‘urban theory (kentsel teori)’ vb. gibi kodlar bulunmaktadır. ‘Mimarlık Kuramı ve Eleştiri’ teması kentin homojenleşmesinden programatik belirsizliğe uzanan birçok olguyu, teorik ve kültürel düzeyde analiz etmeye olanak tanımaktadır. Böylelikle mimarlık metinlerinin eleştirel kurgu, kavramsal inşa ve kuramsal spekülasyon yoluyla nasıl üretildiği incelenmektedir. ‘Generic (jenerik)’ kavramı, mimarlık kuramı açısından hem bir teşhis aracıdır hem de eleştirel düşüncenin üretildiği bir zemindir. Koolhaas’ın mimarlığı düşünsel, eleştirel ve kuramsal bir etkinliktir.

‘Generic (jenerik)’ sözcüğü bağlamında ‘Tüketim ve Popüler Kültür’ teması ‘architectural impact: history and memory (mimari etki: tarih ve hafıza)’, ‘cultural critique (kültürel eleştiri)’, ‘cultural influence (kültürel etki)’, ‘urban architecture: concept of the generic city (kentsel mimari: jenerik kent kavramı)’ vb. gibi kodlarla eşleşmektedir. Bu tema mimarlık disiplininin küresel kapitalizmle olan ilişkisini, generic (jenerik) mimarlık bağlamında ele almaktadır. Generic (jenerik) binalar, kullanıcının ihtiyaçlarından çok ekonomik sistemlere göre tasarlandığı için eleştirilmektedir ve bu binalarda kullanıcı birey olarak değil, tüketici olarak konumlandırılmaktadır.

‘Bigness (büyüklük)’ sözcüğü üzerinden elde edilen 47 alıntı ve bu alıntılarla eşleşen 187 kod, sözcüğün bağlamsal kullanımlarını görünür kılmıştır. Kodlar arasındaki anlamsal benzerlikler, tekrar eden söylem ve kod örüntüleri doğrultusunda, bu veriler 4 ana tema altında yeniden yapılandırılmıştır: ‘Estetik, Sanatsal Süreç ve Yaratıcılık’, ‘Kent Mimarlığı ve Kentsel Karmaşıklık’, ‘Mimarlığın Biçimi, Ölçeği ve Büyüklüğü’ ve ‘Mimarlık Kuramı ve Eleştirisi’ (Tablo 39).

Tablo 39. ‘Bigness (büyüklük)’ sözcüğüne ait kodların tematik sınıflandırması

Tema	Kodlar
Estetik, Sanatsal Süreç ve Yaratıcılık	• Aesthetic influence: Influence of surrealism • Aesthetics • Architectural design • Architectural experience: Architecture and art • Architecture and Design • Artistic process • Authenticity • Authenticity: Absence of individual experiences • Authenticity: Abstract reasoning • Authenticity: Detachment from daily life • Authenticity: Impersonality • Authenticity: Individuality vs. Collectivism • Creativity • Design concepts • Design principles: Empathy in architecture • Desire for authenticity • Reality Concepts: Nature vs. Artificiality • Urban aesthetics: Urban condition • Urban aesthetics: Urban conditions
Kent Mimarlığı ve Kentsel Karmaşıklık	• City planning • Community • Complexity • Complexity: Generic representation of people • Complexity: Longing for simplicity • Consumer culture • Consumer preferences • Contemporary urbanism • Urban architecture • Urban architecture: Economic influence on architecture • Urban architecture: Mixed-use development • Urban complexity: Complexity in urban issues • Urban complexity: Complexity of context • Urban complexity: Metropolis • Urban complexity: Revolutionary Spaces • Urban complexity: Urbanity • Urban development • Urban issues • Urban planning • Urban transformation • Urbanism • Urbanization
Mimarlığın Biçimi, Ölçeği ve Büyüklüğü	• Authenticity: Bigness vs. intimacy • Structural contrast: Scale and proportion • Urban complexity: Bigness

Tablo 39'un devamı

Mimarlık Kuramı ve Eleştiri	• Architectural analysis • Architectural criticism • Architectural critique • Architectural discourse • Architectural exploration: Analysis and synthesis • Architectural impact: Architectural theory • Architectural perspective: Architecture's role • Architectural philosophy • Architectural theory • Authenticity: Impersonal perspective • Challenging tradition: Artistic manipulation • Challenging tradition: Collectivity • Challenging tradition: Critique of tradition • Challenging tradition: Ideological examination • Challenging tradition: Impressionistic approach • Challenging tradition: Regressive tendencies • Cognitive Engagement: Conceptual design • Collective understanding: Multiplicity of meanings • Conceptual exploration • Conceptual Framework • Conceptual relationship • Conceptual understanding: Conceptual transformation • Critical analysis • Critical analysis: Critique of Humanism • Critical analysis: Feminist Critique • Critical analysis: Logical fallacies • Critique of architecture • Critique of Authority • Critique of methodology • Critique of modern architecture • Critique of modernism • Critique of modernity • Critique of power: Influence of theories	• Critique of theory • Cultural critique: Critique of design concepts • Cultural critique: Critique of modern architecture • Cultural critique: Critique of modernity • Cultural critique: Critique of urbanization • Cultural critique: Globalization critique • Cultural critique: Rejection of high-/low-culture distinction • Data analysis • Discipline evolution: Limitations of traditional practices • Historical analysis • Historical perspective • Interdisciplinary Analysis • Literary analysis • Literary analysis: Genre analysis • Narrative complexity: Multiplicity of perspectives • Perception theories: Perception Theory • Social critique • Societal critique • Theoretical analysis • Theoretical discourse: Artistic criticism • Theoretical discourse: Literary Interpretation • Theoretical frameworks • Tradition vs. Modernity: Critique of profession • Urban architecture: Architecture critique • Urban architecture: Perspective on urban dynamics • Urban complexity: Conceptualization of space • Urban complexity: Urbanization critique • Urban theory

Tablo 39'da 'bigness (büyüklük)' sözcüğü üzerinden sunulan tematik sınıflandırma temel alınarak, her bir tema için seçilen örnek alıntılar üzerinden yorumlama ve çıkarım yapılmıştır (Şekil 38-41).

Anlatı Kodları (187)		Tema (4)				Çıkarım
BIGNESS		Estetik, Sanatsal Süreç ve Yaratıcılık	Kent Mimarlığı ve Kentsel Karmaşıklık	Mimarlığın Biçimi, Ölçeği ve Büyüklüğü	Mimarlık Kuramı ve Eleştirisi	
Örnek Alıntı	"One of the weaker moments in S,L,M,XL is "Bigness." In that essay, Koolhaas is at his most abstract, apocalyptic, and megalomaniac, proclaiming the death of architecture, falling in too easily with the forces of hyperdevelopment (capitalism at its most rapacious), making absolutistic statements like "Bigness is ultimate architecture" (p. 495) and "Bigness is the last bastion of architecture" (p. 516)...Whereas it is possible to understand why certain aspects of architecture as traditionally understood—attention to detail, craftsmanship, and relatively small spatial and formal gestures—might become irrelevant or impotent at huge scales, it is another thing to assume that no architectural refinements or subtleties are possible at that scale (consider Rockefeller Center), to neglect that interiors of even the largest buildings still could contain refined architectural detail, and to avoid considering that vast quantities of building will be done at small scales for the foreseeable future." (Saunders, 1997: 63-64).		"Bigness is ultimate architecture" ve "Bigness is the last bastion of architecture" gibi ifadeler, mimarlık pratiğinde estetik nüansların, zanaatın ve yaratıcı sürecin dışlandığı bir anlatıyı ortaya koymaktadır. Mimarlık sadece "bigness" ile değil, aynı zamanda detay, zanaatkarlık ve insan ölçeğindeki etkileşimlerle de zenginleşen bir alandır. Mimarlıkta yaratıcı süreçler, yalnızca büyük ölçekli ve spekülative kurgularla sınırlı kalmayıp, malzeme seçimi, iç mekan düzenlemeleri ve detaylarla estetik ve sanatsal anlamlar üretebilir.			• Koolhaas'ın "Bigness" söylemi, mimarının estetik kaygısını ikinci plana atarak, mimari yaratıcılığı ölçeksizleştirir. Bu durum mimarın ilhamını baskılayabilir.
	Örnek Alıntı		Örnek Alıntının Yorumlanması			

Şekil 38. 'Bigness (büyüklük)' sözcüğünün 'estetik, sanatsal süreç ve yaratıcılık' teması- alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (187)	Tema (4)	
BIGNESS innovation creativity architectural theory urban development historical context critical analysis urban theory complexity	Estetik, Sanatsal Süreç ve Yaratıcılık Kent Mimarlığı ve Kentsel Karmaşıklık Mimarlığın Biçimi, Ölçeği ve Büyüklüğü Mimarlık Kuramı ve Eleştirisi	Çıkarım
Örnek Alıntı "Koolhaas the poet of perception and Koolhaas the pseudopoet of fantasies mingle throughout his writing from Delirious New York to S,M,L,XL." The sharper, more perceptive, and instructive Koolhaas (the focus of the last part of this essay), like a journalist (as he once was), focuses on the concrete (this place, this history) and not the abstract or categorical (Bigness, Urbanism). However, he is a poetic journalist in that he realizes his material with feeling and intuition, giving us dreams that ring true. Koolhaas is at his unredemptive best in the essays "Globalization," "Field Trip," and "The Terrifying Beauty of the Twentieth Century," the poem "Learning Japanese," and especially the essays "Atlanta," "Singapore," and "Generic Cities," in which most generalizations spring directly from specific experiences and observations, rather than in essays like "Bigness" and "Whatever Happened to Urbanism?" which make absolute, monolithic, and ultimately simplistic claims (even on behalf of complexity)." (Saunders, 1997: 61).	Koolhaas, kentleri yalnızca tasarlanacak fiziksel nesneler olarak değil, aynı zamanda kültürel, ekonomik ve teknolojik akışların kesişiminde oluşan karmaşık organizmalar olarak ele alır. Bu bağlamda, onun kent mimarlığı anlatı, analiz, şiir ve stratejiyi bir araya getiren kapsamlı bir sentez alanı olarak işlev görmektedir.	• Koolhaas'ın kent mimarlığı, kentsel karmaşıklığın doğasını kabul eder ve tasarımı bu karmaşanın içinden üretmeyi hedefler.

Şekil 39. 'Bigness (büyüklük)' sözcüğünün 'kent mimarlığı ve kentsel karmaşıklık' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (187)	Tema (4)	
BIGNESS innovation creativity architectural theory urban development historical context critical analysis urban theory complexity	Estetik, Sanatsal Süreç ve Yaratıcılık Kent Mimarlığı ve Kentsel Karmaşıklık Mimarlığın Biçimi, Ölçeği ve Büyüklüğü Mimarlık Kuramı ve Eleştirisi	Çıkarım
Örnek Alıntı "One world Bigness is the ideal singularity. It is Stephen Hawkins' model of the universe, bounded but without edges. It is a seamless interiority. Koolhaas finds in Bigness a guarantee for uniqueness because, like the walled city, it is chaotic but at the same time establishes a boundary which contains that very chaos. For Koolhaas, each large scaled architectural project 'acquires the pretension and sometimes the reality of a completely enveloping reality, and an absolute autonomy'.¹¹ To the degree that these mega-projects separate us from the world 'out there' they also liberate us from it. They are worlds-in-themselves. Thus, Koolhaas proposes Bigness as an index of possible new freedoms, and credits megaprojects with the power to transform culture or, better yet, to create new forms of culture." (Otero-Pailos, 2008: 385).	Bigness kavramı Stephen Hawking'in evren modeline benzetmesiyle, sınırları olan ama sonsuz bir varlığı çağırıştırır. Bigness (Büyüklük), kültürü dönüştürme hatta yeni kültür biçimleri yaratma potansiyeline sahiptir.	• Koolhaas'ın 'Bigness' kavramı, mimarlığın artık biçim üzerinden değil, ölçek ve sistemler üzerinden kavranması gerektiğine işaret eder. • Koolhaas'a göre büyüklük sadece fiziksel boyutlarla ilgili değildir; mega ölçekli mimarının neden olabileceği kültürel ve deneyimsel değişimlerle de ilgilidir.

Şekil 40. 'Bigness (büyüklük)' sözcüğünün 'mimarlığın biçimi, ölçeği ve büyüklüğü' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (187)		Tema (4)		Çıkarım	
BIGNESS	innovation creativity spatial dynamics freedom architectural theory urban development historical context critical analysis urban theory complexity	Estetik, Sanatsal Süreç ve Yaratıcılık	Kent Mimarlığı ve Kentsel Karmaşıklık	Mimarlığın Biçimi, Ölçeği ve Büyüklüğü	Mimarlık Kuramı ve Eleştirisi
	"In his new book, <i>S, M, L, XL</i> (Small, Medium, Large, Extra-Large) [Monacelli Press, 1996], Koolhaas explores these same ideas, saying globalization "astronomically expands the realm of possibility, for better or worse." But while most people today shudder at the thought of architects playing for "astronomically" large stakes, Koolhaas is clearly energized by it. <i>Bigness</i>, of course, is one of his favorite themes and, as he showed at Euralille in France, he is more than willing to start with a blank slate and build on a grand scale. Most architects, though, are much less cocky. As he puts it in his book, the architectural "profession is in a profound state of denial. Following its fright instinct, it runs away from the possibly ridiculous to miss a rendezvous with the sublime." (Pearson, 1996: 19).	Pearson'ın (1996) alıntısı, Koolhaas'ın mimarlık kuramına getirdiği meydan okuyucu bakış açısını özetlemektedir. Bu bağlamda mimarlık küreselleşmenin getirdiği fırsat ve tehlikelere açık olmalı, büyük ölçekli projelere cesurca yaklaşmalı ve kendi içsel sınırlarını aşmalıdır.		• Mimarlık kuramı kültürel bağlamdan bağımsız bir soyut sistem değil, aksine çağdaşlıkla iç içe geçmiş, dinamik bir söylemdir. • Olasılıklar alanı olan küreselleşme, cesur bir mimari müdahale için bir zemindir.	

Şekil 41. 'Bigness (büyüklük)' sözcüğünün 'mimarlık kuramı ve eleştirisi' teması-alıntı-alıntının yorumlanması-çıkarım örneği

'Bigness (büyüklük)' sözcüğü bağlamında 'Estetik, Sanatsal Süreç ve Yaratıcılık' teması 'aesthetic influence: influence of surrealism (estetik etki: sürrealizmin etkisi)', 'aesthetics (estetik)', 'architectural experience: architecture and art (mimari deneyim: mimarlık ve sanat)', 'artistic process (sanatsal süreç)', 'desire for authenticity (özgünlük arzusu)' kodları ile eşleşmektedir. Koolhaas'ın 'Bigness (büyüklük)' söylemi bağlamında estetik ve yaratıcı sürecin ihmal edilmesi, mimarlığın sanatsal boyutunu tehdit eden bir söylem pratiğine dönüşmektedir. Mimarlık, sadece büyük kütlelerin ve kapitalist dinamiklerin ürünü değil; aynı zamanda deneyimlerin, yaratıcı sezgilerin ve detayların üretildiği bir sanat alanıdır. Mimarlık kuramcısı Juhani Pallasmaa'ya göre 'çağdaş mimarlığın ve kentlerin insanlıkdışılığı bedensel ve duysal boyutun ihmal edilmesinin sonucudur' (Pallasmaa, 2006). Bu bağlamda mimarlık yalnızca mekânın işlevsel çözümü değil, aynı zamanda sezgisel bir yaratım eylemidir. 'Bigness (büyüklük)' söylemi, bu estetik boyutu indirgemektedir ve mimarlığı yalnızca hiper bir kentlere dönüştürmektedir.

'Bigness (büyüklük)' sözcüğü bağlamında 'Kent Mimarlığı ve Kentsel Karmaşıklık' teması altında 'complexity (karmaşıklık)', 'complexity: generic representation of people (karmaşıklık: insanların genel temsili)', 'urban architecture: economic influence on architecture (kentsel mimari: mimari üzerindeki ekonomik etki)', 'urban complexity: complexity of context (kentsel karmaşıklık: bağlamın karmaşıklığı)', 'urban complexity:

metropolis (kentsel karmaşıklık: metropol)' vb. gibi kodlar yer almaktadır. Kent mimarlığı teması, mimarlığın karşılaştığı karmaşık kent yapılarındaki rolü anlamaya çalışmaktadır. Mimarlık, kentle birlikte düşünme kapasitesi geliştiren bir düşünce pratiğidir.

'Bigness (büyüklük)' sözcüğü bağlamında 'Mimarlığın Biçimi, Ölçeği ve Büyüklüğü' teması altında 'authenticity: bigness vs. intimacy (özgünlük: büyüklük ve samimiyet)', 'structural contrast: scale and proportion (yapısal karşıtlık: ölçek ve oran)' ve 'urban complexity: bigness (kentsel karmaşıklık: büyüklük)' kodları bulunmaktadır. Mimarlıkta 'bigness (büyüklük)', yalnızca fiziksel bir ölçü meselesi değil; aynı zamanda programatik yoğunluk ve bağlamsal kopuş sorunudur. Rem Koolhaas tarafından kuramsallaşan bu kavram, modern mimarlığın geleneksel hiyerarşilerinin çözüldüğü bir alanı tanımlamaktadır. 'Bigness (büyüklük)' ile birlikte mimarlık, artık çevresiyle diyalog kurmak zorunda olmayan, kendi kendine işleyen devasa bir organizmaya dönüşür. Bu dönüşüm, mimarlıkta ölçü, form ve işlev arasındaki klasik ilişkilerin sorgulanmasına neden olmuştur. 'Bigness (büyüklük)', aynı zamanda kent planlaması ile mimarlık arasındaki sınırların belirsizleştiği ve ölçek kavramının geleneksel anlamını yitirdiği bir bağlamda yer alır. Koolhaas'ın (1995) ifade ettiği gibi, bu durumda 'ölçek bir araç olmaktan çıkıp ideolojik bir tutum haline gelir.' Yerel bağlamdan koparak kimliksizleşen bu yapılar, mimarlık için yeni anlatıların ve yaklaşımların ortaya çıkmasına zemin hazırlar.

'Bigness (büyüklük)' sözcüğü bağlamında 'Mimarlık Kuramı ve Eleştirisi' teması, 'architectural analysis (mimari analiz), architectural philosophy (mimarlık felsefesi), critique of modernity (modernite eleştirisi), cultural critique: globalization critique (kültürel eleştirisi: küreselleşme eleştirisi)' vb. gibi kodlarla bir araya gelmektedir. Rem Koolhaas'ın 1995'te yayımlanan S,M,L,XL isimli kitabında küreselleşme hem iyi hem de kötü yönleriyle ele alınmaktadır. Koolhaas, küreselleşmenin sunduğu potansiyel büyümenin, yeni olasılıklar yaratan bir enerji kaynağı olduğunu vurgulamaktadır. Pearson'a göre (1996) bu 'astronomik' ölçeğin sosyal, kültürel ve çevresel etkilerini sorgulamak gerekmektedir. Küreselleşme yeni malzeme, teknoloji ve tasarım yaklaşımlarına erişim sağlarken, aynı zamanda yerel kimliklerin aşınması, standartlaşma, kentsel dokunun bozulması ve 'her yerin birbirine benzemesi' gibi eleştirilere de yol açmıştır.

‘Metropolitan (metropol)’ sözcüğü üzerinden elde edilen 81 alıntı ve bu alıntılarla eşleşen 251 kod, sözcüğün bağlamsal kullanımlarını görünür kılmıştır. Kodlar arasındaki anlamsal benzerlikler, tekrar eden söylem ve kod örüntüleri doğrultusunda, kodlar 4 ana tema altında yeniden yapılandırılmıştır: ‘Estetik Deneyim, Anlatı ve Temsil’, ‘Mekânsal Kurgular ve Kentsel Dönüşüm’, ‘Mimarlık Kuramı ve Eleştiri’ ve ‘Tüketim ve Popüler Kültür’ (Tablo 41).

Tablo 41. ‘Metropolitan (metropol)’ sözcüğüne ait kodların tematik sınıflandırması

Tema	Kodlar
Estetik Deneyim, Anlatı ve Temsil	• Aesthetic engagement: Radical reflection • Aesthetic engagement: Spectacle • Aesthetic Experience • Art and architecture • Art and Design • Art critique • Artistic influence: Social desires • Artistic success: Medium-specificity • Collective experience • Creativity: Artistic genius • Image representation: Image and representation • Innovative education: Educational experiences • Personal experience • Spatial experience • Urban design: Aesthetic strategies • Urban Experience
Mekânsal Kurgular ve Kentsel Dönüşüm	• Affordable housing • Contemporary urbanism • Identity crisis: Metropolitan Identity • Infrastructure development • Metropolitan condition • Public perception • Public space • Public spaces • Spatial design: Architecture and Space • Structural contrast: Density and structure • Urban complexity • Urban complexity: Complexity of context • Urban complexity: Duality of desires • Urban complexity: Metropolis • Urban Context: Metropolitan Condition • Urban decay • Urban decline • Urban design • Urban design: Architectural principles • Urban design: Contemporary urbanism • Urban design: Metropolitan condition • Urban design: Urban experimentation • Urban design: Urban strategy • Urban development • Urban development: Counter-urbanism • Urban development: Metropolitan growth • Urban development: Spatial development • Urban development: Urban fragmentation • Urban identity • Urban planning • Urban resilience: Architecture and power • Urban space: City politics • Urban space: Redefinition of space • Urban studies • Urban transformation: Redefining relationships • Urban vitality: Metropolitan lifestyles • Urban vitality: Public space dynamics • Urban vitality: Urban complexity • Urban vitality: Urban vitality • Urbanism • Urbanization

Tablo 41'in devamı

Mimarlık Kuramı ve Eleştiri	• Analogy • Architectural criticism • Architectural critique • Architectural discourse • Analogy • Architectural criticism • Architectural critique • Architectural discourse • Architectural perspective: Architecture theory • Architectural theory • Architecture discourse • Architecture theory • Conceptual analysis • Conceptual understanding: Conceptual integration • Critical discourse • Critique of architecture • Critique of capitalism • Critique of theory • Cultural critique • Cultural critique: Capital accumulation • Cultural critique: Critical reception	• Cultural critique: Critique of Local Scene • Cultural critique: Globalization of Ideas • Cultural critique: Critique of Local Scene • Cultural critique: Globalization of Ideas • Cultural critique: International Perspective • Cultural critique: Positive reception • Design criticism • Exhibition critique: Exhibition analysis • Exhibition critique: Exhibition curation • Philosophical concepts • Reality Concepts: Metaphor and equivalence • Social critique • Societal critique • Urban complexity: Urbanization critique • Urban discourse • Urban theory
Tüketim ve Popüler Kültür	• Architecture and Image: Architecture and media • Celebrity influence: Celebrity culture	• Influence of Media • Media influence

Tablo 41'de 'metropolitan (metropol)' sözcüğü üzerinden sunulan tematik sınıflandırma temel alınarak, her bir tema için seçilen örnek alıntılar üzerinden yorumlama ve çıkarım yapılmıştır (Şekil 43-46).

Anlatı Kodları (251)		Tema (4)				Çıkarım
METROPOLITAN		Estetik Deneyim, Anlatı ve Temsil	Mekânsal Kurgular ve Kentsel Dönüşüm	Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür	
“Delirium” - of urbanism and North American culture itself - assumes the taste of a fascination for technology, advertisement: urbanism is compared to Coca-Cola's advertisement, a pure spectacular ideology of greatness, or problem of the big - the public space describes lost or missing things. Koolhaas's aesthetic pleasure is not instantaneous, but it depends on and it is affected by the thinking processes - the generic city is the result and consequence of the delirious urbanism. For him, the real promise of the metropolitan condition is in the culture of congestion - in which a shameless urbanism is created. This urbanism seeks a direction towards the dematerialisation, beloved in the same proportion as its provocative lack of aversion to itself, respecting exactly to the extent that it went too far - ecstasy over urbanism.” (Neto, 2019: 6).		‘Delirium’, yalnızca bir kent planlama yaklaşımı değil, aynı zamanda Kuzey Amerika kültürünün, teknolojinin ve reklameciliğin yarattığı atmosferi temsil etmektedir. Bu bağlamda kentsel estetik, ‘Coca-Cola reklamı’ ve ‘büyüklik ideolojisi’ ile özdeşleştirilmektedir. Koolhaas’ın ‘generic city (jenerik şehir)’ kavramı tekdüze, kimliksiz kentsel yapıları tanımlarken; bu kentlerin estetik potansiyelini, ‘delirious urbanism (çılgın kentleşme)’ olarak kavramsallaştırmaktadır.				• ‘Generic city (Jenerik şehir)’, deliryumlu kentleşmenin sonucudur. • Estetik, yalnızca güzellik kavramıyla sınırlı kalmayıp, özünde karmaşık ve çelişkili olanın ifade edilebilirliğiyle ilişkilidir.

Şekil 43. ‘Metropolitan (metropol)’ sözcüğünün ‘estetik deneyim, anlatı ve temsil’ teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (251)		Tema (4)				Çıkarım
METROPOLITAN		Estetik Deneyim, Anlatı ve Temsil	Mekânsal Kurgular ve Kentsel Dönüşüm	Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür	
“The Figure “Eating oysters with boxing gloves, naked” depicts an internal space. Taking guidance from the term “metropolitan” in the caption, the image can be construed as a locker room in an athletic club. A vertical plane with regular vertical divisions on the right of the image suggests a row of lockers. A row of lower-than-mid-height marks along this plane suggests locks. A continuous element, which appears to be a bench, runs adjacent to the lockers. Two objects on the bench may be used and discarded towels.16” (Steen, 2020: 108).		Alıntıda düzenli dikey bölme, dikey bir düzlem, bir sıra dolap ve bir bank gibi mimari göstergeler üzerinden bir iç mekanın tasviri yapılmaktadır. “Boks eldiveniyle istiridye yemek” metaforu ise metropol mekanlarındaki karşıtlığı yansıtmaktadır ve modern kent insanının dönüşümünü işaret etmektedir.				• Soyunma odası gibi sıradan bir mekân, modern metropolde beden ve performansın bulunduğu bir sahneye dönüşerek gündelik hayatın sıra dışı bir deneyimini sunar. Bu durum kentsel dönüşümün anlamsal boyutlar içerdiğini göstermektedir.

Şekil 44. ‘Metropolitan (metropol)’ sözcüğünün ‘mekânsal kurgular ve kentsel dönüşüm’ teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (251)		Tema (4)						
METROPOLİTAN		Estetik Deneyim, Anlatı ve Temsil	Mekânsal Kurgular ve Kentsel Dönüşüm	Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür			
Örnek Alıntı	"The danger of such reductivist essentialism becomes clear with Koolhaas' treatment of sprawl. In peripheral metropolitan areas where elite architectural capital is usually at its minimum, the cycles of the economy precipitate fast changes in the formal make-up of entire districts. The constant metamorphosis of form in time is understood by Koolhaas as the sprawl's complete lack of formal presence. Through a questionable leap of logic, Koolhaas sets up a simple relation of equivalences between all entities that are voids. The sprawl is equal to, and can therefore be turned into, a park, or an infrastructure." (Otero-Pailos, 2008: 382-383).				Örnek Alıntının Yorumlanması			
		Çıkarım						
		• Koolhaas, mimarlık kuramı bağlamında biçimin yokluğunun yeni bir biçimsel stratejiye dönüştüğü postmodern bir paradoks üretir.						

Şekil 45. 'Metropolitan (metropol)' sözcüğünün 'mimarlık kuramı ve eleştiri' teması-alıntı-alıntının yorumlanması-çıkarım örneği

Anlatı Kodları (251)		Tema (4)										
METROPOLİTAN		Estetik Deneyim, Anlatı ve Temsil	Mekânsal Kurgular ve Kentsel Dönüşüm	Mimarlık Kuramı ve Eleştiri	Tüketim ve Popüler Kültür							
Örnek Alıntı	CCTV Merkezinin "ikna edici bir imge mimarisi" olarak tanımlanması, yapının bir mesaj taşıdığını ve bu mesajın ikna edici olduğunu göstermektedir. Mimari medyada ve mimari üretimde imgenin mimar-mimarlık- marka üçlüsü arasındaki ekonomik ve üretim ilişkileri bulunmaktadır.					Örnek Alıntının Yorumlanması						
Çıkarım												
• Mimarlık; medya, sermaye, temsil ve markalaşma ilişkileri içinde kültürel ve tüketim nesnesidir.												

Şekil 46. 'Metropolitan (metropol)' sözcüğünün 'tüketim ve popüler kültür' teması-alıntı-alıntının yorumlanması-çıkarım örneği

'Metropolitan (metropol)' sözcüğü bağlamında 'Estetik Deneyim, Anlatı ve Temsil' teması 'aesthetic experience (estetik deneyim)', 'creativity: artistic genius (yaratıcılık):

sanatsal deha)', 'image representation: image and representation (imge temsili: imge ve temsil)', 'spatial experience (mekânsal deneyim)', 'urban design: aesthetic strategies (kentsel tasarım: estetik stratejiler)' vb. gibi kodlarla eşleşmektedir.

'Metropolitan (metropol)' sözcüğü bağlamında 'Mekânsal Kurgular ve Kentsel Dönüşüm' teması altındaki 'metropolitan condition (metropol durumu)', 'public perception (halkın algısı)', 'urban design: architectural principles (kentsel tasarım: mimari ilkeler)', 'urban transformation: redefining relationships (kentsel dönüşüm: ilişkileri yeniden tanımlamak)' vb. gibi kodlar, metropolün dinamik yapısının mekânsal örüntüler üzerindeki etkisini ortaya koymaktadır.

'Metropolitan (metropol)' sözcüğü bağlamında 'Mimarlık Kuramı ve Eleştiri' teması ise, 'architectural perspective: architecture theory (mimarlık perspektifi: mimarlık kuramı)', 'critique of capitalism (kapitalizmin eleştirisi)', 'cultural critique: globalization of ideas (kültürel eleştiri: fikirlerin küreselleşmesi)' ve 'reality concepts: metaphor and equivalence (gerçeklik kavramları: metafor ve eşdeğerlik)' kodlarıyla ilişkilendirilmektedir.

'Metropolitan (metropol)' sözcüğü bağlamında 'Tüketim ve Popüler Kültür' teması altında ise, 'architecture and image: architecture and media (mimarlık ve görüntü: mimarlık ve medya)', 'celebrity influence: celebrity culture (ünlü etkisi: ünlü kültürü)', 'influence of media (medyanın etkisi)' ve 'media influence (medya etkisi)' kodları bulunmaktadır. Mimari projelerin başarısında, projenin medyada sunuluş biçimi ve hedef kitle üzerindeki algısı önemli bir rol oynamaktadır. Bu durum, mimarın hem bir tasarımcısı hem de kendi markasının bir temsilcisi haline geldiği bir süreci işaret etmektedir. Böylelikle mimarlık; medya, sermaye, temsil ve markalaşma ilişkileri içinde tüketim nesnesi olarak yeniden tanımlanmaktadır. Mimarın markalaştığı, mimarlığın ise medya aracılığıyla küresel kapitalizm içinde yeni anlamlar kazandığı temsillere dönüşmektedir.

4.4.7. Bölüm İçin Sonuç

Bu bölümde, Rem Koolhaas'ın mimarlık söylemini anlamak amacıyla seçilen altı anahtar sözcük ('form (biçim)', 'delirious (çılgın)', 'junkspace (atık mekân)', 'generic (jenerik)', 'bigness (büyüklük)', 'metropolitan (metropol)') üzerinden yapılan alıntı-kod-tema çözümlemeleri, Koolhaas'ın mimarlık kuramı ve pratiğinin kent ve mimarlık olgusuyla ilişkisini ortaya koymuştur. Kodlar aracılığıyla elde edilen temalar doğrultusunda gerçekleştirilen yorumlamalar, Koolhaas'ın mimarlık anlayışının çok boyutlu yapısını;

biçimsel yenilik, ideolojik eleştiri, kentleşme, küreselleşme, teknolojik dönüşüm ve mimarlıkta estetik, mimarlıkta yaratıcı özne ekseninde nasıl kurulduğunu göstermiştir.

‘4.3. Rem Koolhaas Üzerine Mimarlık Anlatılarının Kodlanması’ bölümünde gerçekleştirilen alıntı-kod eşleştirmeleri doğrultusunda, Rem Koolhaas üzerine mimarlık anlatıları, önerilen analiz modelinin yorumlama adımıyla seçilen 6 adet sözcük üzerinden belirlenen 4 ana tema çerçevesinde sistematik biçimde analiz edilmiştir. Bu analiz sonucunda aşağıdaki tespitler yapılmıştır.

‘Form (biçim)’ sözcüğü; ‘Biçim ve Kavramsal Yorum’, ‘Mekânsal İlişkiler ve Organizasyon’, ‘Mimarlık Kuramı ve Eleştiri’ ve ‘Teknoloji, Malzeme ve İnşa Süreci’ temaları üzerinden irdelenmiştir:

- Mimari biçim yalnızca yapısal değil, aynı zamanda anlatısal bir aygıttır.
- OMA mimarlıkta formu sinema, felsefe ve metinle kurduğu ilişkiler aracılığıyla, düşünsel ve anlatısal bir araç olarak ele alır.
- Koolhaas kamusal mekânı bir eklenti değil, mimari organizasyonun temel bir bileşeni olarak konumlandırır.
- Mimarlık artık yalnızca yapı üretimi değil, aynı zamanda dijital çağın bir anlatısıdır.
- Yalnızca inşa etmek ile ilgili olmayan mimarlık, ‘yorumlamak, manipüle etmek ve yeniden kurmak’ tır.
- Mimari tasarım sürecinde soyutlama yapmak, düşünce ve form arasındaki ilişkiyi kuran temel bir araçtır.
- S,M,L,XL kavramsal düzlemde Panoptikon ile benzerlik taşısa da, bu kitap bir gözetim aracı değildir. Koolhaas ve okuyucu arasındaki ortak bir görme biçimini oluşturan düşünsel bir vizyon aracıdır.

‘Delirious (çılgın)’ sözcüğü ise; ‘Mimarlık Kuramı ve Eleştiri’, ‘Mimarlıkta Estetik, Temsil ve Kentle İlişki’, ‘Mimarlıkta Kaos ve Karmaşıklık’, ‘Mimarlıkta Yaratıcı Özne ve Anonimlik’ temaları üzerinden irdelenmiştir:

- Rem Koolhaas’ın mimarlığı, spekülasyon bir kurgu alanı ve kurgulama pratiğidir.
- Koolhaas’ın mimarlığında kentler ve yapılar, fiziki biçimleriyle değil; onların taşıdığı zihinsel yoğunluklar, ideolojik alt metinler ve kurgusal potansiyeller aracılığıyla okunmaktadır.

- Koolhaas mimarlıkta estetiği yalnızca güzelliğin ya da formun üretimi olarak değerlendirmez. Ona göre estetik; kent dokusunun kültürel, imgesel ve semiyotik düzeylerde temsil edildiği çok katmanlı bir ilişki sunan biçimdir.
- Koolhaas mimar kimliğinin ötesinde, aynı zamanda kentsel anlatıların yazarı ve temsil stratejilerinin kurucusu olarak da konumlanmaktadır.
- Koolhaas'ın mimarlık düşüncesindeki çelişkiler, kaosun parçasıdır ve bu yaklaşımda kaos, sadece kentsel düzende değil, kuramsal üretimin içinde de yapılandırıcı bir unsurdur.
- Koolhaas, tasarımı kontrol eden değil, karmaşayı kavrayabilen mimar figürünü önerir.
- Mimarlık karmaşaya hükmetmek yerine, onunla birlikte düşünmeyi öğrenmelidir.
- Delirious New York, mimarlık düşüncesini geleneksel sınırların ötesine taşıyarak, disipline yeni özgürlükler ve potansiyel açılımlar sunan bir kitaptır.
- Delirious New York isimli kitabında Koolhaas, modern metropolün 'delirious' doğası içinde mimarın yaratıcılığı ile anonimlik arasındaki ilişkiyi keşfeder.
- Delirious New York isimli kitabında Koolhaas; mimarlık düşüncesinde anlatı, fantezi, ütopya ve ideolojiyle örülü bir zihinsel kurgu alanı yaratır.

'Junkspace (atık mekân)' sözcüğü; 'Mimarlık Kuramı ve Eleştiri', 'Tüketim ve Popüler Kültür', 'Mimarlıkta Kaos ve Karmaşıklık', 'Kentsel Söylem ve Planlama' temaları üzerinden irdelenmiştir:

- Rem Koolhaas'ın mimarlık düşüncesindeki 'junkspace (atık mekân)' kavramı 'artık üretkenlik'tir ve kavramsal bir analiz aracıdır.
- Mimarlık, modernist ilkelerden koparak sadece teknolojik imkanlarla donatılmış bir inşa pratiğidir.
- Koolhaas'ın 'junkspace (atık mekân)' kavramı merkezsiz, kontrolsüz ve dağınık 'boşluk üretimi'dir.
- Mimarlık kuramı çerçevesinde 'junkspace (atık mekân)', mimarlığın içinde bulunduğu kuramsal krizdir.
- 'Junkspace (atık mekân)', mimarlıkta açıklanamayana yer açan soyut bir örnektir.
- 'Junkspace (atık mekân)' estetik olarak çekici hale getirilmiş ancak özgün işlevini ve anlamını yitirmiş mekânlardır.

- ‘Junkspace (atık mekân)’, normları sarsan yaratıcı bir yıkım yapar.
- Modernliğin kalıntısı olarak tanımlanan ‘junkspace (atık mekân)’de yapılar, bireylerin tüketim yoluyla kendilerini gerçekleştirdiği sahnelerdir.
- Kaos, mimarlığın üretim sürecinin doğal çıktısıdır.
- Koolhaas, elitist yaklaşıma sahip olup insanlara karşı mesafeli ve eleştirel bir tutum sergiler.

‘Generic (jenerik)’ sözcüğü ise; ‘Kentsel Kimlik ve Kimliksizlik’, ‘Boşluk, Belirsizlik ve Anlam Kaybı’, ‘Mimarlık Kuramı ve Eleştiri’ ve ‘Tüketim ve Popüler Kültür’ temaları üzerinden irdelenmiştir:

- ‘Generic city (jenerik kent)’de kentin kimliği mekânsal izlerden değil, ekonomik ve küresel akışkanlıklardan oluşur.
- ‘Generic city (jenerik kent)’de mimarlık yerle kurduğu bağdan değil, yersizliğe verdiği tepkiyle tanımlanır.
- Mimarlık hem kimliksizleşmenin bir parçasıdır hem de bu durumu anlamak ve yeniden tanımlamak için bir araçtır.
- Koolhaas’ın mimarlığında anlam üretimi, yerini esneklik ve geçiciliğe bırakarak, mimariyi hem her yere hem de hiçbir yere ait kılar.
- Koolhaas, kendine özgü yazım tarzıyla kuramı teorik ve soyut bir düzlemde çıkararak, onu edebi bir zeminde yeniden şekillendirir.
- Koolhaas’ın metinleri, zaman zaman tamamlanmamış veya provokatif fikirlerle sınırları zorlayan kuramsal denemelerdir.
- Mimarlık kimlik üreten bir araç değil, sermaye akışını yönlendiren bir çerçevedir.

‘Bigness (büyüklük)’ sözcüğü; ‘Estetik, Sanatsal Süreç ve Yaratıcılık’, ‘Kent Mimarlığı ve Kentsel Karmaşıklık’, ‘Mimarlığın Biçimi, Ölçeği ve Büyüklüğü’, ‘Mimarlık Kuramı ve Eleştiri’ temaları üzerinden irdelenmiştir:

- ‘Bigness (büyüklük)’ kavramı mimarinin estetik kaygısını ikinci plana atarak, mimari yaratıcılığı ölçeksizleştirmektedir. Bu durum da ise mimarın ilhamını baskılayabilmektedir.
- Koolhaas’ın kent mimarlığı, kentsel karmaşıklığın doğasını kabul eder. Koolhaas ise tasarımlarını bu karmaşanın içinden üretmeyi hedefler.
- Koolhaas’ın ‘bigness (büyüklük)’ kavramı mimarlığın artık biçim üzerinden değil, ölçek ve sistemler üzerinden kavranması gerektiğine işaret eder.

- Büyüklük sadece fiziksel boyutlarla ilgili değildir; mega ölçekli mimarinin neden olabileceği kültürel ve deneyimsel değişimlerle de ilgilidir.
- Olasılıklar alanı olan küreselleşme, cesur bir mimari müdahale için bir zemindir.

‘Metropolitan (metropol)’ sözcüğü ise; ‘Estetik Deneyim, Anlatı ve Temsil’, ‘Mekânsal Kurgular ve Kentsel Dönüşüm’, ‘Mimarlık Kuramı ve Eleştiri’, ‘Tüketim ve Popüler Kültür’ temaları üzerinden irdelenmiştir:

- Generic city (jenerik kent)’, deliryumlu kentleşmenin sonucudur.
- Estetik, yalnızca güzellik kavramıyla sınırlı kalmayıp, özünde karmaşık ve çelişkili olanın ifade edilebilirliğiyle ilişkilidir.
- Koolhaas, mimarlık kuramı bağlamında biçimin yokluğunun yeni bir biçimsel stratejiye dönüştüğü postmodern bir paradoks üretir.
- Mimarlık; medya, sermaye, temsil ve markalaşma ilişkileri içinde kültürel ve tüketim nesnesidir.

Sonuç olarak seçilen her bir sözcük üzerinden gerçekleştirilen yorumlama adımı, Atlas.ti 25 yazılımının sunduğu kodlama verisi üzerinden belirlenen temalar aracılığıyla gerçekleştirilmiştir. Rem Koolhaas’ı konu edinen yayınlar üzerinden elde edilen alıntılar, kodlar ve temalar mimarlığın biçimsel yönlerinin ötesinde söylem düzeyinde nasıl dönüştürüldüğünü ve Koolhaas’ın pratikleriyle kuramsal söylemleri arasında nasıl bir etkileşim olduğunu göstermiştir. Atlas.ti 25 yazılımının sunduğu nesnel veriler ile Koolhaas’ı kendisi dışındaki başka perspektiflerden anlamak ve tanımak olanaklı hale gelirken, Koolhaas’a özgü kavramlar görünür kılınmıştır. Böylelikle mimarlıkta hesaplamalı metin analizi modeli ile Rem Koolhaas üzerine mimarlık anlatıları üzerinden Koolhaas’ın mimarlık düşüncesi ve pratiği hakkında yeni içgörülerin oluşması sağlanmıştır.

5. SONUÇLAR VE ÖNERİLER

Mimarlığın tekrar tekrar okunarak anlamlandırılabilen ve her yeni okumada yeni anlamların üretilebileceği kabulünden hareket eden bu tez çalışması; mimarlık disiplini merkezli anlatıları okumak için bir model önerisi sunmaktadır. Bu doğrultuda çalışmada kullanılan hesaplamalı metin analizi modeli; nitel araştırma yöntemlerini hesaplamalı yöntemlerle birleştirerek, mimarlığın kuramsal çalışmaları için karma bir yöntem önerisi ortaya koymaktadır. Bu model aracılığıyla, mimarlık disiplininde metin analizine yönelik süreçlerin hızlandırılması ve büyük hacimli veri kümelerinin analizinde araştırmacılara alternatif bir yöntem olanağı sunulması hedeflenmiştir.

Anlatılar; iletişim, temsil ve bilgi üretiminin temel yapıtaşlarından biri iken, hesaplamalı yöntemler sayesinde anlatıların hem çözümlenmesi hem de derinlemesine anlaşılması mümkün hale gelmektedir. Bu tez çalışması ise hem sistematik olarak anlatı üretim süreçlerine imkân tanırken, hem de mimarlığın kuramsal çalışmaları için kavramsal bir yol haritası önermektedir. Bu yönüyle önerilen modelin anlatı ve hesaplamalı yöntem ilişkisinde bir arakesit olarak görev yaptığını söylemek mümkündür.

Bu çalışma mimarlık disiplininde yapılmış olmakla birlikte benimsediği yöntem doğrultusunda disiplinler arası bir araştırma niteliği taşımaktadır. Tez çalışması, mimar Rem Koolhaas özelinde onu kendisi dışında konu edinen yazarların kuramsal ve pratik metinleri aracılığıyla analiz ederek, mimarın mimarlık anlatılarında nasıl temsil edildiğini/algılandığını ortaya koymaktadır. Yazıcı'nın (2019) yüksek lisans tezinde, mimarlıkta corpus tabanlı söylem analizi Koolhaas'ın kendi metinleri üzerinden yürütülmüştür. Koolhaas'ın mimarlık kuramı ile pratiği arasında kurduğu özgün ilişki, onu hem mimarlık disiplini hem de kuramsal tartışmalar açısından önemli bir çalışma konusu hâline getirmiştir. Bu doktora çalışmasında ise, önceki çalışmadan farklı olarak, Koolhaas üzerine üretilmiş ikincil literatür, eleştirel bir çerçevede değerlendirilerek analiz kapsamına dahil edilmiştir. Bu bağlamda önerilen model, Koolhaas üzerine anlatıları nesnel veriler aracılığıyla çözümleyerek bir mimarı anlamaya yönelik alternatif bir çerçeve sunmaktadır. Hesaplamalı metin analizi modeli; mimarlık metinlerindeki sözcüklerden, sözcük bağlamlarından ve kümelerinden yeni anlamlar üretilmesine, sözcükler arası ilişkilerin tespit edilmesine ve düşünce üretimine uzanan sürecin görünür kılınmasına imkân tanımaktadır.

Hesaplamalı metin analizi modeli; nitel araştırma verilerinin nicelleştirilmesine imkân tanıyarak, mimarlık kuramına yönelik araştırmalarda yeni bir metodolojik çerçeve sunarak daha titiz, güvenilir ve tekrarlanabilir temelli bir kuramsal yaklaşım sağlamaktadır.

Tez çalışmasında bilgisayar destekli nitel veri analizi yazılımı olan ATLAS.ti 25 yazılımı aracılığıyla gerçekleştirilen kodlama süreci, algoritmaların ve verilerin kod üretim kapasitesini vurgularken, geleneksel nitel araştırma yöntemlerini ve bu yöntemlerin taşıdığı değerleri dışlamamaktadır. Mimarlık metinlerinden elde edilen verilerin kodlar aracılığıyla yorumlanması ve bu yorumlar üzerinden bilginin üretilmesi, çalışmanın bilimsel yaklaşımının temelini oluşturmaktadır.

Araştırma malzemesi olarak seçilen ‘Rem Koolhaas üzerine yayınlar; mimarı kendi söylemi dışındaki perspektiflerden ele alarak hem Koolhaas’ı farklı bakış açıları üzerinden tanımaya hem de onun mimarlık düşüncesini deşifre etmeye olanak sağlamaktadır. Rem Koolhaas üzerine yayınların seçilme nedeni ise, Koolhaas’ın kent ve mimarlığı eleştirel bir şekilde ele alan, dilsel açıdan karmaşık, çoğunlukla denemeci, ironik ve sansasyonel tarzı olan, yazılarında ele aldığı meseleyi kendine özgü kavramlar üreterek mimarlık gündemine taşıyan, yaptığı kuramsal ve pratik çalışmalarla sürekli mimarlık gündeminde olan, okuyucuları tartışmaya ve sorgulamaya teşvik eden söylemlerinin varlığıdır (Yazıcı, 2019; Yazıcı & Durmus Ozturk, 2023). Bu tez çalışması sonucunda Koolhaas’ın söylemlerinin yalnızca kendi üretimleriyle (düşünsel, metinsel ve pratik olarak) sınırlı kalmadığı, mimarlık disiplinde birçok yazar ve araştırmacı tarafından dolaşıma sokularak yeniden üretildiği tespit edilmiştir.

WoS Core Collection veri tabanında indekslenen 1977-2024 yılları arasında yazılmış söz konusu yayınlar, Koolhaas’a referans veren yayınlardır. Bu veri tabanının seçilme nedeni dünya çapında araştırma verilerini indeksleyerek akademik araştırmaların izlenmesine ve değerlendirilmesine olanak tanınması, kaliteli, güvenilir ve uluslararası geçerliliği olan verilere erişim sağlamasıdır. Bu yayınlardan Koolhaas’ı merkezinde ele alan yayınlar, içerik analizi ve kodlama olmak üzere iki aşamalı olarak analiz süreci geçirdikten sonra elde edilen alıntı-kod-tema eşleştirmeleri üzerinden karşılaştırmalı erişim aracılığıyla yorum oluşturulmuştur. ATLAS.ti 25 yazılımı aracılığıyla gerçekleştirilen kodlama, yayınları analitik olarak parçalara ayırarak Koolhaas hakkındaki söylemlerin tematik düzeyde etiketlenmesi sağlamıştır. Ardından seçilen sözcükler için oluşturulan üst temalar yoluyla çıkarımlar yapılmıştır. Böylelikle Koolhaas’ı merkezinde konu edinen metinler üzerinden mimariye ve kente yönelik düşünsel ve pratik müdahaleleri okunabilir hale gelmiştir.

Tez çalışması kapsamında yapılan derin okuma, Rem Koolhaas'ın mimarlığı yalnızca fiziksel bir üretim olarak değil, aynı zamanda düşünsel üretim yeri olarak da gören çok yönlü bir mimar olduğunu ortaya koymaktadır. Kodlama aşasında elde edilen kodlama dökümü ile, Koolhaas'ın mimarlığı nasıl düşündüğünü, nasıl anlattığını ve mimarlığın sınırlarını nasıl yeniden çizdiğini ortaya koyan bir kodlama kitapçığı ortaya çıkmıştır. Bu kitapçık hem disiplinlerarası bir okuma modeli sunarak mimarlık kuramına metodolojik bir katkı sağlamaktadır, hem de Koolhaas'ın söylemine temas etmek isteyen okuyucular için sistematik, erişilebilir ve eleştirel bilgiler içermektedir.

Hesaplamalı metin analizi modeli, mimarlık kuramının bağlamsal ve yoruma açık doğasını sistematik ve ölçülebilir bir zemine taşıyarak dönüştürme potansiyeline sahiptir. Mimarlık metinleri, farklı araştırmacılar tarafından çeşitli yöntemlerle ve disiplinlerarası yaklaşımlarla incelenmiştir; ancak önerilen modelin öne çıkan katkısı, nitel verinin nicelleştirilmesi sürecidir. Verilerin nicel biçimde işlenmesi, araştırmacıya yalnızca ham metin üzerinden değil, sistematik olarak işlenmiş veri setleri üzerinden değerlendirme yapma olanağı tanımaktadır. Bu durum, elde edilen bulguların daha sağlam temellere oturmasını ve yorumların nesnel verilerle desteklenmesini sağlamıştır.

Bu metodolojik çerçeve, mimarlık disiplindeki kavramsal tartışmaların yalnızca kuramsal düzlemde değil, aynı zamanda ölçülebilir ve denetlenebilir bir zeminde yürütülebileceğini göstermektedir. Bir araştırmacının herhangi bir ön bilgi olmaksızın mimarlık metinlerinin analizinde sezgisel okumalarla üreteceği yorumlar ile hesaplamalı analiz modelinin sunduğu süreç doğrultusunda gerçekleştireceği metin analizi sonucunda geliştireceği yorumlar arasında belirgin farklılıklar görülebilir. Her iki durumda da araştırmacının kuramsal altyapısı ve yetkinliği belirleyici olmakla birlikte, hesaplamalı metin analizi modeli araştırmacının yetkinliğini veriye dayalı argümanlarla destekleyerek yorumlama sürecini daha sistematik ve tutarlı hâle getirebileceğini göstermektedir.

Sonuç olarak mimarlığın kuramsal çalışmalarında başlangıçta nitel verinin nicelleştirilmesi, veriden anlam üretimini çoğaltarak ve çeşitlendirerek derinleştirmektedir. Bu nedenle, tez çalışmasında önerilen model mimarlık kuramında hem kavramsal tartışmaları zenginleştirmektedir hem de araştırma sonuçlarını daha güvenilir, karşılaştırılabilir ve yeniden üretilebilir hâle getirmektedir.

“Rem Koolhaas Üzerine Mimarlık Anlatıları (1977-2024) İçin Bir Derin Okuma Önerisi: Hesaplamalı Metin Analizi Modeli” isimli tez çalışmasının devamında

yapılabilecek yeni çalışmalar için öneriler, gelecekteki çalışmalara yol gösterici olması açısından aşağıda sıralanmıştır:

- Rem Koolhaas'ın mimari anlatı yapıları, mizah, ironi, metafor gibi anlatı öğeleri üzerinden incelenebilir.
- Rem Koolhaas'ı konu edinen yayınlar üzerinden elde edilen kodlama dökümü üzerinden Koolhaas'ın yapılarının geçtiği alıntılar araştırılarak çalışmanın içeriği genişletilebilir.
- Rem Koolhaas'ın kendi söylemleri üzerinden kodlama kitapçığı oluşturulabilir.
- Rem Koolhaas'ın söyleminde öne çıkan tematik/kavramsal kümelerin evrimi analiz edilebilir.
- Rem Koolhaas'ın söylemlerinde mekân-kent-bigness-boşluk gibi mekânsal kavramların dönüşümü incelenebilir.
- Yerli ve yabancı mimarların söylemleri, hesaplamalı metin analizi modeli ile analiz edilerek tartışmaya açılabilir.
- Bu tez çalışmasında geliştirilen hesaplamalı metin analizi modeli, mimarlık eğitiminde bir araç olarak kullanılabilir. Model gerçekleştirilen analizler aracılığıyla bir mimar profili oluşturarak, mimarın kendi metinleri üzerinden kuramsal katkısını görünür kılan parametrik bir yapı tanımlanmasına imkân sunmaktadır. Bu yaklaşım hem yerli hem de yabancı mimarların daha kapsamlı, karşılaştırmalı ve eleştirel biçimde incelenmesine ve anlaşılmasına önemli katkılar sağlayabilir.

Tez çalışmasında önerilen hesaplamalı metin analizi modeli, mimarlığın kuramsal çalışmaları hakkında hızlı ve detaylı çözümler sağlaması sebebiyle tercih edilebilir. ATLAS.ti 25 yazılımı aracılığıyla gerçekleştirilen kodlama, sözcük düzeyinde bir frekans taramasının ötesine geçerek, her sözcüğün içeriksel bağlamda nasıl kodlandığını ve bu kodların söylemsel işlevini açığa çıkarmıştır. Bu yönüyle model, mimarlık söyleminin kavramsal haritasını çıkarmaya yönelik sistematik ve tekrarlanabilir bir analiz süreci sunmuştur. Bunun yanında öznel yorumların model yoluyla nesnel nitelik kazanma potansiyeli görülmüştür. Derin okuma yaklaşımının hesaplamalı yöntemlerle birleşimi ise, mimarlıkta eleştirel düşüncenin görünür hale gelmesinde ve eleştirilmesinde kuramsal düzeyde alternatif bir metodoloji sunmaktadır. Bu doktora tezi, dijital dönüşüm süreçlerinin anlaşılmasına ve büyük veri odaklı yaklaşımların kuramsal ve uygulamalı boyutlarının

derinleřtirilmesine katkı saęlayarak, alanyazında önemli bir boşluęu doldurmayı hedeflemektedir.



6. KAYNAKLAR

- Abramson, C. M., Joslyn, J., Rendle, K. A., Garrett, S. B., & Dohan, D. (2018). The promises of computational ethnography: Improving transparency, replicability, and validity for realist approaches to ethnographic analysis. *Ethnography*, 19(2), 254-284.
- Al, U., & Tonta, Y. (2004). Citation analysis: Sources cited in dissertations completed at Hacettepe University Department of Librarianship. *Information World*, 5(1), 19-47.
- Aktoprak, A., & Hursen, C. (2022). A bibliometric and content analysis of critical thinking in primary education. *Thinking Skills and Creativity*, 44, 101029.
- Akturk, A. O. (2022). Thirty-five years of the Journal of Computer Assisted Learning: A bibliometric overview. *Journal of Computer Assisted Learning*, 38(5), 1220-1253.
- Aros, M., Narváez, G., & Aros, N. (2009). The semantic differential for the discipline of design: A tool for the product evaluation. *Selected Proceedings from the 13th International Congress on Project Engineering, Bildiriler Kitabı*, ss. 422-433. Badajoz.
- Avcı, C. (2021). *Katılımcı internet sözlüklerinde yabancı dil olarak Fransızca: Fransızca başlıklı girdilerin web tabanlı söylem çözümlemesi yoluyla incelenmesi*. Bursa Uludağ Üniversitesi, Eğitim Bilimleri Enstitüsü, Doktora Tezi, Bursa.
- Bail, C. A. (2012). The fringe effect: Civil society organizations and the evolution of media discourse about Islam since the September 11th attacks. *American Sociological Review*, 77(6), 855-879.
- Bail, C. A. (2014). The cultural environment: Measuring culture with big data. *Theory and Society*, 43(3), 465-482.
- Bail, C. A. (2016). Combining natural language processing and network analysis to examine how advocacy organizations stimulate conversation on social media. *Proceedings of the National Academy of Sciences*, 113(42), 11823-11828.
- Bal, M. (1997). *Narratology: Introduction to the theory of narrative* (2. baskı). University of Toronto Press.
- Barthes, R. (1974). *S/Z* (R. Miller, Çev.). London: Blackwell Publishing Ltd.
- Barthes, R. (1977). *Image, music, text* (S. Heath, Çev.). Fontana Press.
- Barthes, R. (1981). Theory of the Text. In R. Young (Ed.), *Untying the Text: A Post Structuralist Reader* (ss. 31-47). Routledge & Kegan Paul.
- Barthes, R. (1993). *Göstergebilimsel serüven* (M. Rifat & S. Rifat, Çev.). İstanbul: Yapı Kredi Yayınları.

- Barthes, R. (1997). *The Eiffel Tower and other mythologies*. Berkeley, CA: University of California Press.
- Bartolacci, F., Caputo, A., & Soverchia, M. (2020). Sustainability and financial performance of small and medium-sized enterprises: A bibliometric and systematic literature review. *Business Strategy and the Environment*, 29(3), 1297–1309.
- Bearman, P. S., & Stovel, K. (2000). Becoming a Nazi: A model for narrative networks. *Poetics*, 27, 69-90
- Beelen, K., Thijm, T. A., Cochrane, C., Halvemaan, K., Hirst, G., Kimmins, M., ... Whyte, T. (2017). Digitization of the Canadian Parliamentary Debates. *Canadian Journal of Political Science*, 50(3), 849–864. doi:10.1017/S0008423916001165
- Benjamin, W. (2002). *The Storyteller: Reflections on the Works of Nikolai Leskov*, in *Illuminations*, s. 87.
- Berelson, B. (1952). *Content analysis in communication research*. Free Press.
- Betsky, A. (2003). Rem Koolhaas: The fire of Manhattanism inside the iceberg of modernism. In V. Patteeuw (Ed.), *Considering Rem Koolhaas and the Office for Metropolitan Architecture*. NAI Publishers.
- Bianco, L. (2018). Architecture, values and perception: Between rhetoric and reality. *Frontiers of Architectural Research*, 7(1), 92-99.
- Biernacki, R. (1997). *The fabrication of labor: Germany and Britain, 1640–1914*. Berkeley: University of California Press.
- Biernacki, R. (2012). *Reinventing evidence in social inquiry: Decoding facts and variables*. New York, NY: Palgrave Macmillan.
- Biernacki, R. (2015). How to do things with historical texts. *American Journal of Cultural Sociology*, 3, 311–352.
- Birks, M., & Mills, J. (2015). *Grounded theory: A practical guide*. Sage Publications.
- Bryant, A., & Charmaz, K. (2007). *The SAGE handbook of grounded theory* (Paperback ed.). Sage Publications.
- Brown, G., & Yule, G. (1983). *Discourse Analysis*. Cambridge: Cambridge University Press.
- Burr, V. (1995). *An Introduction to Social Constructionism*. London: Routledge.
- Carley, K. (1994). Extracting culture through textual analysis. *Poetics*, 22, 291-312.
- Carlsen, H. B., & Ralund, S. (2022). Computational grounded theory revisited: From computer-led to computer-assisted text analysis. *Big Data & Society*, 9(1). <https://doi.org/10.1177/20539517221080146>

- Caselli, T., van Erp, M., Minard, A.L., Finlayson, M., Miller, B., Atserias, J., Balahur, A., & Vossen, P. (2015). Proceedings of the First Workshop on Computing News Storylines. In *Proceedings of the First Workshop on Computing News Storylines*.
- Charaudeau, P., & Maingueneau, D. (2002). *Dictionnaire d'analyse du discours*. Seuil.
- Charmaz, K. (2001). Grounded theory. In R. M. Emerson (Ed.), *Contemporary field research: Perspectives and formulations* (ss. 335-352). Waveland Press.
- Charmaz, K. (2003). Grounded theory. In J. A. Smith (Ed.), *Qualitative psychology: A practical guide to research methods* (2. baskı, ss. 81-110). Sage Publications.
- Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. Sage Publications.
- Charmaz, K. (2014). *Constructing grounded theory* (2. baskı). Sage Publications Ltd.
- Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film*. Cornell University Press.
- Chen, X., Ding, R., Xu, K., Wang, S., Hao, T., & Zhou, Y. (2018). A bibliometric review of natural language processing empowered mobile computing. *Wireless Communications and Mobile Computing*, 2018(1), 1827074.
- Chen, X., Lun, Y., Yan, J., Hao, T., & Weng, H. (2019). Discovering thematic change and evolution of utilizing social media for healthcare research. *BMC Medical Informatics and Decision Making*, 19, 39-53.
- Chen, X., Zou, D., Cheng, G., & Xie, H. (2020). Detecting latent topics and trends in educational technologies over four decades using structural topic modeling: A retrospective of all volumes of *Computers & Education*. *Computers & Education*, 151, 103855. <https://doi.org/10.1016/j.compedu.2020.103855>
- Chen, Z. & Chen, Y. (2024). Computing grounded theory: A quantitative method to develop theories. *Journal of Chinese Sociology*, 11, 17. <https://doi.org/10.1186/s40711-024-00218-8>
- Choi, E. (2023). *Computational Social Science for Sociological Research* [Doctoral dissertation, Ohio State University]. OhioLINK Electronic Theses and Dissertations Center. http://rave.ohiolink.edu/etdc/view?acc_num=osu1681743610412743
- Cobo, M. J., Martínez, M. A., Gutiérrez-Salcedo, M., Fujita, H., & Herrera-Viedma, E. (2015). 25 years at knowledge-based systems: a bibliometric analysis. *Knowledge-based systems*, 80, 3-13.
- Culler, J. (1981). *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. Cornell University Press.
- Çalık, M., & Sözbilir, M. (2014). Parameters of Content Analysis. *Education and Science*, 39(174), 33-38

- Çelik, H. & Ekşi, H. (2018). *Nitel desenler: Gömülü teori* (2. baskı). İstanbul: Edam Yayıncılık.
- Çıraklı, M. Z. (2015). *Anlatıbilim: Kuramsal okumalar*. Ankara: Hece Yayınları.
- De Bellis, N. (2009). *Bibliometrics and citation analysis: from the science citation index to cybermetrics*. Bloomsbury Publishing PLC.
- De Graaf, G. (2006). Discourse and descriptive business ethics. *Business Ethics: A European Review*, 15(3), 246–258.
- Derrida, J. (1979). Living on/borderlines (J. Hulbert, Çev.). In H. Bloom, P. de Man, J. Derrida, G. Hartman & J. Hillis Miller (Ed.), *Deconstruction and criticism* (ss. 75-176). New York, NY: Seabury Press.
- Dervişcemaloğlu, B. (2014). *Anlatıbilime Giriş*. İstanbul: Dergâh Yayınları
- Diamandieva, M. (Ed.). (2015). *Masters of interarchitecture*. International Academy of Architecture.
- DiMaggio, P. (2015). Adapting computational text analysis to social science (and vice versa). *Big Data & Society*, 2(2).
- DiMaggio, P., Nag, M., & Blei, D. (2013). Exploiting affinities between topic modeling and the sociological perspective on culture: Application to newspaper coverage of US government arts funding. *Poetics*, 41(6), 570-606.
- Doyuran, L. (2018). Medyatik bir çalışma alanı olarak eleştirel söylem çözümlemesi (Televizyon dizileri örneğinde). *Erciyes İletişim Dergisi*, 5(4), 301-323.
- Durmuş, S. (2009). *Dini mekânlarda yapıbozucu bir okuma: Kral Faysal Cami*. Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Yüksek Lisans Tezi, Trabzon.
- Durmuş, S. (2014). *Mimarlık düşüncesinin retorik inşası: Usûl-i Mimârî-i Osmânî*. Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Doktora Tezi, Trabzon.
- Durmuş Öztürk, S. (2020). *Mimarlıkta söylem analizi ders notları* [Ders notu].
- Durmuş Öztürk, S. (2021). *Urban Narrativity*, Reading, Writing and Activating Urban Places: Methods and Assignments, Part II: Writing the City, CA18126: Writing Urban Places: New Narratives of the European City, 7 April 2021, 13.00-14.40 (CET), ss. 44-47.
- Eco, U. (1980). Function and sign: The semiotics of architecture. In G. Broadbent, R. Bunt & C. Jencks (Eds.), *Signs, symbols, and architecture* (ss. 11-69). Wiley.
- Eco, U. (1990). Interpretation and Overinterpretation: World, History, Texts. *The Tanner Lectures on Human Values. Delivered at Clare Hall, Cambridge University March, 7*, 141-202.
- Eco, U. (1992). *Açık yapıt* (T. Ilgaz, Çev.). Can Yayınları.

- Egami, N., Fong, C. J., Grimmer, J., Roberts, M. E., & Stewart, B. M. (2022). How to make causal inferences using texts. *Science Advances*, 8(42).
- Eisenman, P. (2001). *Diagram diaries*. London, England: Thames & Hudson
- El-Haj, M. (2022). Financial narrative processing workshops.
- El-Haj, M., Rayson, P., Alves, P., Herrero-Zorita, C., & Young, S. (2019). Multilingual financial narrative processing: Analyzing annual reports in english, spanish, and portuguese. In *Multilingual Text Analysis: Challenges, Models, And Approaches* (ss. 441-463).
- Ercan, G. S., & Danış, P. (2019). Söylem, Söylem Çözümlemesi ve Eleştirel Söylem Çözümlemesi: Tanımları ve Kapsamları. *Dokuz Eylül Üniversitesi Edebiyat Fakültesi Dergisi*, 6(2), 527-552.
- Evans, J. H. (2002). *Playing God? Human genetic engineering and the rationalization of public bioethical debate*. University of Chicago Press.
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. New York: Longman.
- Fairclough, N. (1998). *Discourse and social change*. Cambridge: Polity Press.
- Fairclough, N. (2001). *Language and power* (2. baskı). London: Longman.
- Fairclough, N. (2004). *Critical Discourse Analysis: The Critical Study of Language*. London: Routledge.
- Ferree, M. M., Gamson, W. A., Gerhards, J., & Rucht, D. (2002). *Shaping abortion discourse: Democracy and the public sphere in Germany and the United States*. Cambridge University Press.
- Flint, N. (2005). Methodological conundrums: Confessions of a latent grounded theorist. İçinde *Creative dissent: Constructive solutions: The 19th annual conference of the Australian Association of Research in Education, 27th November To 1st December., Parramatta, NSW*. Parramatta: Australian Association of Researchers in Education.
- Firth, J. (1957). A synopsis of linguistic theory, 1930-1955. *Studies in linguistic analysis*, 10-32.
- Fludernik, M. (1996). *Towards a 'Natural' Narratology*. s. 26.
- Foucault M (1972). *The Archaeology of Knowledge and The Discourse on Language*. Pantheon Books, New York
- Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings 1972 1977*. Pantheon Books. s. 131
- Franzosi, R. (2004). *From words to numbers: Narrative, data, and social science*. Cambridge University Press.

- Friedland, R., Mohr, J. W., Roose, H., & Gardinali, P. (2014). The institutional logics of love: Measuring intimate life. *Theory and Society*, 43, 333-370.
- Früh, W. (1991). *Inhaltsanalyse: Theorie und Praxis* (4. Aufl.). München: Deutscher Taschenbuch Verlag.
- Garfield, E. (2009). From the science of science to scientometrics: Visualizing the history of science with HistCite software. *Journal of Informetrics*, 3(3), 173–179.
- Genette, G. (1980). *Narrative discourse: An essay in method* (J. E. Lewin, Çev.). Cornell University Press.
- Gerbner, G., Holsti, O. R., Krippendorff, K., Paisley, W. J., & Stone, P. J. (1969). *The analysis of communication content: Developments in scientific theories and computer techniques*. New York: John Wiley.
- Gibbs, G. R. (2007). *Analyzing qualitative data*. Sage Publications.
- Giorgi, A., & Giorgi, B. (2003). Phenomenology. In J. A. Smith (Ed.), *Qualitative psychology: A practical guide to research methods* (ss. 25-50). Sage Publications.
- Glaser, B. G. (1978). *Theoretical sensitivity: Advances in the methodology of grounded theory*. Sociology Press.
- Glaser, B. G. (1992). *Emergence vs forcing: Basics of grounded theory analysis*. Sociology Press.
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Aldine Publishing Company.
- Glaser, B. G., & Strauss, A. L. (2005). *Awareness of dying*. New Brunswick, NJ: Aldine Transaction.
- Grimmer, J., Roberts, M. E., & Stewart, B. M. (2022). *Text as data: A new framework for machine learning and the social sciences*. Princeton University Press.
- Griswold, W. (1987). The fabrication of meaning: Literary interpretation in the United States, Great Britain, and the West Indies. *American Journal of Sociology*, 92(5), 1077-1117.
- Hajek, P., Youssef, A., & Hajkova, V. (2022). Recent developments in smart city assessment: A bibliometric and content analysis-based literature review. *Cities*, 126, 103709.
- Hao, T., Chen, X., Li, G., & Yan, J. (2018). A bibliometric analysis of text mining in medical research. *Soft Computing*, 22(23), 7875-7892.
- Harris, Z. (1952). Discourse Analysis. *Language*, 28, 1-30.
- Herman, D. (2002). *Story Logic: Problems and Possibilities of Narrative*. s. 24.

- Herman, D. (2009). *Basic elements of narrative*. Wiley-Blackwell.
- Hernández-Torrano, D., & Ibrayeva, L. (2020). Creativity and education: A bibliometric mapping of the research literature (1975–2019). *Thinking Skills and Creativity*, 35, 100625.
- Hill, J. (2005). *Actions of Architecture: Architects and Creative Users*. Routledge. s. 29
- Howe, K. R. (1988). Against the quantitative–qualitative incompatibility thesis or dogmas die hard. *Educational Researcher*, 17(8), 10-16.
- Ifversen, J. (2003). Text, Discourse, Concept: Approaches to Textual Analysis. *KONTUR*(7), ss. 60-69.
- Jahn, M. (2015). *Anlatıbilim: Anlatı teorisi el kitabı* (B. Dervişcemaloğlu, Çev.). İstanbul: Dergah Yayınları.
- Jakobson, R. (1960). “Linguistics and Poetics”. *Style in Language*, s. 353.
- Jakobson, R. (1960). Closing statement: Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in language* (ss. 350-377). MIT Press.
- Jameson, F. (1981). *The political unconscious: Narrative as a socially symbolic act*. Ithaca, NY: Cornell University Press
- Jameson, F. (2007). *Jameson on Jameson: Conversations on cultural Marxism*. Durham & London: Duke University Press.
- Jansen, I. (2008). Discourse analysis and Foucault's “Archaeology of knowledge”. *International Journal of Caring Sciences*, 1(3), 107.
- Jencks, C. (1987). *Post-modernism: The new classicism in art and architecture*. Rizzoli.
- Jørgensen, M., & Phillips, L. (2002). *Discourse analysis as theory and method*. California: Sage Publications.
- Kamalu, I., & Osisanwo, A. (2015). Discourse analysis. In I. Kamalu & I. Tamunobelem (Eds.), *Issues in the study of language and literature*. Ibadan: Kraft Books Limited.
- Kessler, M. M. (1963). Bibliographic coupling between scientific papers. *American Documentation*, 14(1), 10–25.
- Kocaman, A. (Ed.) (2003). *Söylem Üzerine*. ODTÜ Yayıncılık.
- Koolhaas, R. (1994). *Delirious New York: a retroactive manifesto for Manhattan*. The Monacelli Press, LLC.
- Koolhaas, R. (2001). Junkspace. *Domus*, 833, 32-39.
- Koolhaas, R., & Mau, B. (1995). *S, M, L, XL*. The Monacelli Press, LLC.

- Kraft, S. (2015). *Dekonstruktivismus in der Architektur? Eine Analyse der Ausstellung »Deconstructivist Architecture« im New Yorker Museum of Modern Art 1988*. transcript Verlag.
- Krippendorff, K. (2004). *Content analysis: An introduction to its methodology* (2. baskı). Thousand Oaks, CA: Sage Publications.
- Kroll, H., Plötzky, F., Pirklbauer, J., & Balke, W. T. (2022). What a publication tells you—benefits of narrative information access in digital libraries. In *Proceedings of the 22nd ACM/IEEE Joint Conference on Digital Libraries* (ss. 1-8).
- Kumova Metin, S. (2011). *Türkçede hesaplmalı metin analizi*. Ege Üniversitesi, Fen Bilimleri Enstitüsü, Doktora Tezi, İzmir.
- Laffal, J. (1968). An approach to the total content analysis of speech in psychotherapy. In J. M. Shlien (Ed.), *Research in psychotherapy* (ss. 277-294). American Psychological Association.
- Lai, V. D., Van Nguyen, M., Kaufman, H., & Nguyen, T. H. (2021). Event extraction from historical texts: A new dataset for black rebellions. In *Findings of the Association for Computational Linguistics: ACL-IJCNLP 2021* (ss. 2390-2400).
- Lazer, D. M., Pentland, A., Watts, D. J., Aral, S., Athey, S., Contractor, N., ... & Wagner, C. (2020). Computational social science: Obstacles and opportunities. *Science*, 369(6507), 1060-1062.
- Lazutina, T. V., Pupyshcheva, I. N., Shcherbinin, M. N., Baksheev, V. N., & Patrakova, G. V. (2016). Semiotics of Art: Language of Architecture as a Complex System of Signs. *International Journal of Environmental and Science Education*, 11(17), 9991-9998.
- Lee, M., & Martin, J. L. (2015). Coding, counting and cultural cartography. *American Journal of Cultural Sociology*, 3(1), 1-33.
- Lefebvre, H. (2016). *Mekânın üretimi*. (I. Ergüden, Çev.). (4. baskı). İstanbul: Sel Yayıncılık.
- Lévi-Strauss, C. (1963). *Structural anthropology* (C. Jacobson & B. G. Schoepf, Çev.). Basic Books.
- Li, Z., Dohan, D., & Abramson, C. M. (2021). Qualitative coding in the computational era: A hybrid approach to improve reliability and reduce effort for coding ethnographic interviews. *Socius*, 7, 23780231211062345.
- Martin, J. L. (2000). What do animals do all day? The division of labor, class bodies, and totemic thinking in the popular imagination. *Poetics*, 27, 195-231
- Martínez, M. A., Cobo, M. J., Herrera, M., & Herrera-Viedma, E. (2015). Analyzing the scientific evolution of social work using science mapping. *Research on social work practice*, 25(2), 257-277.

- Maso, I. (2001). Phenomenology and ethnography. In P. Atkinson, A. Coffey, S. Delamont, J. Lofland & L. Lofland (Eds.), *Handbook of ethnography* (ss. 136-144). Sage Publications.
- Mergenthaler, E. (1996). Computer-Assisted Content Analysis. İçinde: C. Züll, J. Harkness, & J. H. P. Hoffmeyer-Zlotnik (Eds.), *Text analysis and computers* (pp. 3-32). Mannheim: Zentrum für Umfragen, Methoden und Analysen -ZUMA-. <https://nbn-resolving.org/urn:nbn:de:0168-ssoar-49743-6>
- Merigó, J. M., Pedrycz, W., Weber, R., & de la Sotta, C. (2018). Fifty years of Information Sciences: A bibliometric overview. *Information Sciences*, 432, 245-268.
- Merten, K. (1983). *Inhaltsanalyse: Einführung in Theorie, Methode und Praxis*. Westdeutscher Verlag.
- Mische, A., & Pattison, P. (2000). Composing a civic arena: Publics, projects, and social settings. *Poetics*, 27, 163–194.
- Moed, H., De Bruin, R., & Van Leeuwen, T. H. (1995). New bibliometric tools for the assessment of national research performance: Database description, overview of indicators and first applications. *Scientometrics*, 33(3), 381-422.
- Mohr, J. W., & Duquenne, V. (1997). The duality of culture and practice: Poverty relief in New York City, 1888-1917. *Theory and Society*, 26, 305-356.
- Mohr, J. W. (1998). Measuring meaning structures. *Annual Review of Sociology*, 24, 345-370.
- Mohr, J. W., & Bogdanov, P. (2013). Introduction—Topic models: What they are and why they matter. *Poetics*, 41(6), 545-569.
- Morris, S., DeYong, C., Wu, Z., Salman, S., & Yemenu, D. (2002). DIVA: a visualization system for exploring document databases for technology forecasting. *Computers & industrial engineering*, 43(4), 841-862.
- Moustakas, C. (1994). *Phenomenological research methods*. Sage Publications.
- Nelson, L. K. (2020). Computational grounded theory: A methodological framework. *Sociological Methods & Research*, 49(1), 3-42.
- Nelson, L. K., Burk, D., Knudsen, M., & McCall, L. (2021). The future of coding: A comparison of hand-coding and three types of computer-assisted text analysis methods. *Sociological Methods & Research*, 50(1), 202-237.
- Neuendorf, K. A. (2001). *The content analysis guidebook* (1. baskı). CA: Sage Publications.
- Neumann, B., & Nünning, A. (2008). *An introduction to the study of narrative fiction*. Stuttgart: Klett.
- Osgood, C., Suci, G., & Tannenbaum, P. (1957). *La medida del significado*. Madrid: Ediciones Gredos.

- Pachucki, M. A., & Breiger, R. L. (2010). Cultural holes: Beyond relationality in social networks and culture. *Annual Review of Sociology*, 36, 205-224.
- Pallasmaa, J. (2006). *Tenin Gözleri: Mimarlık ve duyular* (İ. Ergüven, Çev.). YKY.
- Pardo-Guerra, J. P., & Pahwa, P. (2022). The extended computational case method: A framework for research design. *Sociological methods & research*, 51(4), 1826-1867.
- Pearson, C. A. (1996). Asian Cities, Is Generic The Wave Of The Future+ Koolhaas, Rem Stirs-Up Strong Emotions At A Singapore Conference By Saying The Loss Of Cultural Identity Can Free The Architectural Imagination. *Architectural Record*, 184(3), 19-20.
- Phelan, J., & Rabinowitz, P. J. (2008). *Narrative theory: Core concepts and critical debates*. Ohio State University Press.
- Pierce, J. J., Siddiki, S., Jones, M. D., Schumacher, K., Pattison, A., & Peterson, H. (2014). Social construction and policy design: A review of past applications. *Policy Studies Journal*, 42(1), 1-29.
- Pinto, M., Fernández-Pascual, R., Caballero-Mariscal, D., Sales, D., Guerrero, D., & Uribe, A. (2019). Scientific production on mobile information literacy in higher education: a bibliometric analysis (2006–2017). *Scientometrics*, 120, 57-85.
- Prince, G. (1982). *Narratology: The Form and Functioning of Narrative*. ss. 4–5.
- Pritchard, A. (1969). Statistical bibliography or bibliometrics. *Journal of Documentation*, 25(4), 348-349.
- Propp, V. (2006). *Masalın biçimbilimi* (A. Yücesoy, Çev.). İmge Kitabevi.
- Psarra, S. (2009). *Architecture and narrative: The structure of space and cultural meaning in buildings*. New York: Routledge.
- Reed, I. A. (2015). Counting, interpreting and their potential interrelation in the human sciences. *American Journal of Cultural Sociology*, 3, 353-364.
- Rehn, C., Gornitzki, C., Larsson, A., & Wadskog, D. (2014). *Bibliometric handbook for Karolinska Institutet University Library bibliometric team*. Karolinska Institutet University Library.
- Ricoeur, P. (1976). *Interpretation theory: Discourse and the surplus of meaning*. Texas Christian University Press.
- Ricoeur, P. (1984). *Time and narrative* (Cilt 1). University of Chicago Press.
- Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage Publications.
- Roberts, T. R. (2024). *The Theory of Nature Journeying: A Classic Grounded Theory Study*. Saybrook University, Doctoral dissertation, Pasadena.

- Rosenberg, S. D., Schnurr, P. P., & Oxman, T. E. (1990). Content analysis: A comparison of manual and computerized systems. *Journal of Personality Assessment*, 54(2), 298-310.
- Royle, N. (2003). *Jacques Derrida*. Routledge.
- Russell, B. (2000). *Social research methods: Qualitative and quantitative approaches*. Sage Publications.
- Ryan, M. L. (1992). The modes of narrativity and their visual metaphors. *Style*, 26(3), 368-387.
- Ryan, M. L. (2006). *Avatars of Story*. University of Minnesota Press
- Ryan, M. L. (2007). Toward a definition of narrative. In D. Herman (Ed.), *The Cambridge companion to narrative* (ss. 22-35). Cambridge University Press.
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Saldana, J. (2015). *The coding manual for qualitative researchers* (3. baskı). Sage Publications.
- Saldana, J. (2019). *Nitel araştırmacılar için kodlama el kitabı* (A. Tüfekci Akcan & S. N. Şad, Çev. Ed.). Ankara: Pegem Akademi Yayıncılık.
- Salganik, Matthew J. (2019). *Bit by bit: Social research in the digital age*. Princeton University Press.
- Santana, B., Campos, R., Amorim, E., Jorge, A., Silvano, P., & Nunes, S. (2023). A survey on narrative extraction from textual data. *Artificial Intelligence Review*, 56(8), 8393-8435.
- Saussure, F. (2001). *Genel dilbilim dersleri* (B. Vardar, Çev.). İstanbul: Multilingual Yayınevi.
- Saussure, F. de. (2005). *Genel dilbilim dersleri* (B. Vardar, Ed. Çev.). Kabalcı Yayınevi.
- Schneider, A. L., & Ingram, H. (2008). Social constructions in the study of public policy. *Handbook of constructionist research*, 2, 189-211.
- Sencer, H. (2005). *Temel naratoloji kavramları üzerine bir inceleme*. Ege Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, İzmir.
- Shapiro, M. J. (1992). *Reading the Postmodern Polity*. Minneapolis: University of Minnesota Press.
- Sheikhalishahi, S., Miotto, R., Dudley, J. T., Lavelli, A., Rinaldi, F., & Osmani, V. (2019). Natural language processing of clinical notes on chronic diseases: systematic review. *JMIR medical informatics*, 7(2).

- Shelton, E. J., & Zhang, J. (2014). Narrative, tourism. In J. Jafari & H. Xiao (Eds.), *Encyclopedia of tourism*. Springer.
- Si, Y. (2024). *Energy justice, energy policy and transformative climate action* [Doctoral dissertation, Northeastern University, School of Public Policy and Urban Affairs]. Boston, Massachusetts : Northeastern University.
- Silver, C., & Lewins, A. (2014). *Using software in qualitative research: A step-by-step guide*. Sage Publications.
- Smith, S., & Watson, J. (2010). *Reading autobiography: A guide for interpreting life narratives*. University of Minnesota Press.
- Sinning, H. (2001). *More is more: OMA/Rem Koolhaas*. Berlin: Wasmuth.
- Social Comquant, 2020. <https://socialcomquant.ku.edu.tr/social-comquant-about/>
- Song, Y., Chen, X., Hao, T., Liu, Z., & Lan, Z. (2019). Exploring two decades of research on classroom dialogue by using bibliometric analysis. *Computers & Education*, 137, 12-31.
- Sözen, E. (1999). *Söylem: belirsizlik, mübadele, bilgi, güç ve refleksivite*. Paradigma Yayınları.
- Spillman, L. (2015). Ghosts of straw men: A reply to Lee and Martin. *American Journal of Cultural Sociology*, 3, 365-379.
- Stemler, S. (2001). An overview of content analysis. *Practical Assessment, Research & Evaluation*, 7(17), 479-498.
- Stone, P. J., Dunphy, D. C., & Smith, M. S. (1966). *The general inquirer: A computer approach to content analysis*. M.I.T. Press.
- Strauss, A. L. (1987). *Qualitative analysis for social scientists*. Cambridge University Press.
- Strauss, A. L., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Sage Publications.
- Strauss, A. L., & Corbin, J. M. (Eds.). (1997). *Grounded theory in practice*. Sage Publications, Inc.
- Stubbs, M. (1983). *Discourse Analysis: The Sociolinguistic Analysis of Natural Language*. Chicago: University of Chicago Press.
- Tafari, M (1976). *Architecture and Utopia: Design and Capitalist Development*. Çeviren: Barbara Luigia La Penta. Cambridge, MA: MIT Press.
- Todorov, T. (1971). The 2 Principles of Narrative. *Diacritics*, 1(1), 37-44. <https://doi.org/10.2307/464558>
- Toolan, M. J. (2013). *Narrative: A critical linguistic introduction* (2. baskı). Routledge.

- Tschumi, B. (1994). *The Manhattan transcripts*. New York: Princeton Architectural Press.
- Tschumi, B. (1996). *Architecture and Disjunction*. MIT Press. s. 141
- Van Dijk, T. A. (1993). The interdisciplinary study of news as discourse. İçinde: K. B. Jensen & N. W. Jankowski (Eds.), *A handbook of qualitative methodologies for mass communication research* (ss. 108–120). London: Routledge.
- Van Dijk, T. A. (2008). *Discourse and Context: A Sociocognitive Approach*. Cambridge: Cambridge University Press.
- Van Eck, N., & Waltman, L. (2010). Software survey: VOSviewer, a computer program for bibliometric mapping. *Scientometrics*, 84(2), 523-538.
- Venturi, R., Scott Brown, D., & Izenour, S. (1972). *Learning from Las Vegas: The forgotten symbolism of architectural form*. MIT Press.
- Vogt, W. P., Vogt, E. R., Gardner, D. C., & Haeffele, L. M. (2014). *Selecting the right analyses for your data: Quantitative, qualitative, and mixed methods*. The Guilford Press.
- Ward, K., Hoare, K. J., & Gott, M. (2015). Evolving from a positivist to constructionist epistemology while using grounded theory: Reflections of a novice researcher. *Journal of Research in Nursing*, 20(6), 449-462.
- Weber, R. P. (1990). *Basic content analysis* (2. baskı). Sage Publications.
- White, H. (1973). *Metahistory: The historical imagination in nineteenth-century Europe*. Johns Hopkins University Press.
- White, H. (1987). *The content of the form: Narrative discourse and historical representation*. Johns Hopkins University Press.
- Wigley, M. (1993). *The architecture of deconstruction: Derrida's haunt*. Cambridge, MA: MIT Press
- Wodak, R. (2009). *The Discourse of Politics in Action: Politics as Usual*. Hampshire: Palgrave Macmillan.
- Yağcı, Ö. (2025). *Shawn Basey'nin Hunger öykü derlemesi üzerine eleştirel söylem çözümlemesi*. Yüzüncü Yıl Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, Van.
- Yazıcı, M. (2019). *Mimarlık metinlerinde corpora dayalı bir model önerisi: Rem Koolhaas söylemleri*. Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Yüksek Lisans Tezi, Trabzon.
- Yazıcı, M. (2023). Barthes narrative codes in literary narratives: The example of Italo Calvino. *9th International NALANS Conference (NALANS2023), Özet ve Bildiriler Kitabı I*, s. 304-313. Trabzon

- Yazici, M., & Durmus Ozturk, S. (2023). An analysis of Rem Koolhaas's discourses on architecture and urban design using a corpus-based model. *Frontiers of Architectural Research*, 12(2), 222-241.
- Yazıcı, M., & Erem, N. Ö. (2020). Reading Libeskind's design ideas through Barthes's narrative codes: Jewish Museum Berlin. *XIV. International Theory and History of Architecture Conference (ARCHTHEO '20), Bildiriler Kitabı*, s. 234-248. İstanbul.
- Young, R. (Ed.). (1981). *Untying the text: A post-structuralist reader*. Routledge & Kegan Paul.
- Zan, B. U. (2019). Doğrudan atıf, ortak atıf ve bibliyografik eşleşme yaklaşımlarına dayalı olarak araştırma alanlarının değerlendirilmesi. *Sosyal Bilimler Araştırmaları Dergisi*, 14(2), 501-516.
- Zawacki-Richter, O., & Naidu, S. (2016). Mapping research trends from 35 years of publications in Distance Education. *Distance Education*, 37(3), 245-269.
- Zumthor, P. (2006). *Thinking architecture* (2. baskı). Basel, Switzerland: Birkhäuser
- Zupic, I., & Čater, T. (2015). Bibliometric methods in management and organization. *Organizational research methods*, 18(3), 429-472.
- URL-1. (2023, Mart 24). What The Demolition of OMA's Netherlands Dance Theatre Says About Preservation in Architecture: <https://www.archdaily.com/785504/what-the-demolition-of-omas-netherlands-dance-theatre-says-about-preservation-in-architecture> adresinden alınmıştır.
- URL-2. (2023, Mart 24). AD Classics: Villa dall'Ava / OMA: <https://www.archdaily.com/448320/ad-classics-villa-dall-ava-oma> adresinden alınmıştır.
- URL-3. (2024, Mart 18). Rem Koolhaas: <https://www.oma.com/partners/rem-koolhaas> adresinden alınmıştır.
- URL-4. (2018, Ağustos 29). Remment Koolhaas: <https://www.gsd.harvard.edu/person/remment-koolhaas/> adresinden alınmıştır.
- URL-5. (2024, Nisan 26). OCR (Optical Character Recognition - Optik Karakter Tanıma): [https://bidb.itu.edu.tr/sevir-defteri/blog/2013/09/08/ocr-\(optical-character-recognition---optik-karakter-tan%C4%B1ma\)](https://bidb.itu.edu.tr/sevir-defteri/blog/2013/09/08/ocr-(optical-character-recognition---optik-karakter-tan%C4%B1ma)) adresinden alınmıştır.
- URL-6. (2024, Ağustos 4). Interview: Peter Eisenman 2016.10.13: <https://yalepaprka.com/folds/masks/interview-peter-eisenman-2016-10-13> adresinden alınmıştır.
- URL-7. (2025, Mart 3). The Pritzker Architecture Prize: <https://www.pritzkerprize.com/laureates/2009#laureate-page-327> adresinden alınmıştır.

URL-8. (2023, Ocak 24). Bibliyometri, Atıf Dizinleri ve Bilimsel Yayınlar:
<https://yunus.hacettepe.edu.tr/~umutal/publications/dissertation/c2.pdf> adresinden
alınmıştır.

URL-9. (2024, Mart 3). OMA: <https://www.oma.com/office> adresinden alınmıştır.



7. EKLER



Ek 1. WoS Core Collection veri tabanında mimarlık kategorisinde Rem Koolhaas üzerine mimarlık anlatılarının kronolojik tablosu

No	Yıl	Yazar	Yayının Adı	Dergi / Kitap / Konferans Adı	Dili	Yayın Türü
1	1977	[Anonymous]	Museum In Amsterdam 1975 - Museum Of Photography By Koolhaas,Rem	Architectural Design	İngilizce	Not
2	1979	[Anonymous]	Koolhaas,Rem, Vriessendorp,Madelon, Zenghelis,Elia	Progressive Architecture	İngilizce	Sanat Sergisi İncelemesi
3	1983	Buchanan, P	Zenghelis,Elias, Koolhaas,Rem, Hadid,Zaha + Projects Of Architecture Students	Architectural Review	İngilizce	Makale
4	1985	Buchanan, P	Rotterdam Rationalists + Biographical Study With Illustrated Works Of Quist,Wim, Weeber,Carel, Koolhaas,Rem	Architectural Review	İngilizce	Makale
5	1985	Barbieri, U	From The Bridge To The Tower + Illustrated Designs For The Willemsbrug-Project By Koolhaas,Rem	Lotus International	İngilizce	Makale
6	1987	Barbieri, U	Koolhaas,Rem And Oma Dance-Theater, The Hague	Domus	İngilizce	Makale
7	1987	Zardini, M; Barbieri, U	Meier,Richard, Koolhaas,Rem Projects For The Townhall In The Hague	Casabella	İtalyanca	Not
8	1987	Buchanan, P	Oma At The Hague + Designs For The Town-Hall By Koolhaas,Rem And Meier,Richard	Architectural Review	İngilizce	Makale
9	1988	Vonmoos, S	Dutch Group Portrait + Koolhaas,Rem Office-For-Metropolitan-Architecture	A + U-Architecture And Urbanism	İngilizce	Makale

Ek 1'in devamı

10	1988	Kleihues, Jp	Urban Design With Dishomogeneous Elements + Koolhaas,Rem And Kleihues,Josef,Paul Projects For Developing The Area Around The Verbindingskanaal Groningen	Domus	İngilizce	Makale
11	1988	Dietsch, Dk	The Netherlands-Dance-Theater The Hague, Office-For-Metropolitan-Architecture, Architect + Koolhaas,Rem Scheme	Architectural Record	İngilizce	Makale
12	1988	Dietsch, Dk	8 Projects By The Office-For-Metropolitan-Architecture + Illustrated Works By Koolhaas,Rem And Zenghelis,Elia	Architectural Record	İngilizce	Makale
13	1989	Fisher, T	Villa In Kralingen Rotterdam, Holland + Koolhaas,Rem Architect	Progressive Architecture	İngilizce	Makale
14	1989	[Anonymous]	2 Projects For The New Building Of The Institute-Of-Dutch-Architecture In Rotterdam + Coenen,Jo And Koolhaas,Rem	Domus	İngilizce	Makale
15	1989	Casciato, M; Aymonimo, A	Koolhaas,Rem Public-Housing Complex And School, Ij-Plein, Amsterdam	Domus	İngilizce	Makale
16	1990	[Anonymous]	Koolhaas,Rem	Architecture D Aujourd Hui	Fransızca	Sanat Sergisi İncelemesi
17	1990	Fisher, T	Koolhaas,Rem And The Office-Of-Metropolitan-Architecture Explore The Arbitrariness Of Form In These 3 Recent Projects	Progressive Architecture	İngilizce	Not
18	1990	Fisher, T	Ij-Plein Urban Design And Housing Amsterdam North, Holland, Koolhaas,Rem Architect	Progressive Architecture	İngilizce	Makale

Ek 1'in devamı

19	1991	Russell, Js	Ad-Hoc + Martino,Stefano,De Design Collaboration With Koolhaas,Rem For Chiat-Day-Advertising London, England	Architectural Record	İngilizce	Makale
20	1991	Morteo, E	Koolhaas,Rem Project For Residential Housing In Fukuoka,Japan + Illustrated Designs And Brief By The Architect	Domus	İngilizce	Makale
21	1991	Woodbridge, S	Nexus-World-Kashii,Fukuoka,Japan + Housing Projects By Holl,Steven, Koolhaas,Rem, Mack,Mark, Portzamparc,Christian,De, Ishiyama,Osamu And Tusquets,Oscar	Progressive Architecture	İngilizce	Makale
22	1991	Yatsuka, H	Nexus-World Kashli Rem-Koolhaas-Block, Koolhaas,Rem Office-For-Metropolitan-Architecture	Japan Architect	İngilizce	Makale
23	1992	Demaeseneer, M; Vandenbrande, D	Koolhaas,Rem Sea-Trade-Center At Zeebrugge, A Working Babel	Architectural Design	İngilizce	Makale
24	1992	Robert, Jp	Villa-Dallava At Saint-Cloud - The House That Koolhaas,Rem Built	Architecture D Aujourd Hui	Fransızca	Makale
25	1992	Doutriaux, E	Euralille, The New International-Business Center Project In Lille Under The Direction Of Koolhaas,Rem	Architecture D Aujourd Hui	Fransızca	Makale
26	1992	Cohen, Jl	Villa-Dallavast-Cloud, France, Koolhaas,Rem Architect	Progressive Architecture	İngilizce	Makale
27	1992	Isozaki, A	Project In Renga Form The Game Of Individual Expressions + Nexus-World Master-Plan And Individual Schemes By Holl,Steven, Koolhaas,Rem, Ishiyama,Osamu, Portzamparc,Christian,De And Tusquets,Oscar	Lotus International	İngilizce	Makale

Ek 1'in devamı

28	1993	Slessor, C	Lille Revival + Koolhaas, Rem And The Office-Of-Metropolitan-Architecture Masterplanner For Euralille International Railway System	Architectural Review	İngilizce	Makale
29	1993	Giovannini, J	Kunsthal Rotterdam, Netherlands, Koolhaas, Rem Architect	Architecture-The Aia Journal	İngilizce	Makale
30	1993	Chaslin, F	Koolhaas, Rem Drawing For The Paris University-Library Competition	Architecture D Aujourd Hui	Fransızca	Makale
31	1993	Metz, T	Show Piece + Kunsthal Rotterdam, Netherlands, Office-For-Metropolitan-Architecture Architect (Koolhaas, Rem And Hoshino, Fuminori Principals)	Architectural Record	İngilizce	Makale
32	1993	Doutriaux, E	Koolhaas, Rem Latest Work - Kunsthal, The New Exhibition Center In Rotterdam	Architecture D Aujourd Hui	Fransızca	Makale
33	1994	Meade, Mk	Euralille, The Instant City + Lille-Grand-Palais Designed By Koolhaas, Rem And Oma-Architects	Architectural Review	İngilizce	Makale
34	1994	Cisar, H	Koolhaas, Rem And The Place Of Public Architecture	Architecture D Aujourd Hui	Fransızca	Sanat Sergisi İncelemesi
35	1994	Fisher, T	Koolhaas Critiques Bigness + In His Congrexpo In Lille, France, And In His Analysis Of Atlanta, Koolhaas, Rem Brings A Fresh Eye To The Big Buildings And Big Cities Of Our Time	Progressive Architecture	İngilizce	Makale
36	1994	Nakamura, T	Koolhaas, Rem And Oma Kunsthal Rotterdam, Netherlands 1992	A + U-Architecture And Urbanism	İngilizce	Makale

Ek 1'in devamı

37	1994	Macnair, A	Marathon + The Kunsthal In Rotterdam Designed By Koolhaas, Rem And The Office- For-Metropolitan-Architecture	A + U-Architecture And Urbanism	İngilizce	Makale
38	1995	Fromonot, F	Koolhaas, Rem - A Look At The Large Congress/Trade-Fair/Rock-Concert-Hall Complex, Dubbed Congrexpo, In Lille	Architecture D Aujourd Hui	Fransızca	Makale
39	1995	Fromonot, F; Koolhaas, R	Congrexpo, Lille - The Art Of The Ellipse - An Interview With Koolhaas, Rem	Architecture D Aujourd Hui	Fransızca	Editöryal Materyal
40	1995	Cousin, Jp	Random Facade In Lille + Koolhaas, Rem Congrexpo - A Spectacle Of Plate Glass	Architecture D Aujourd Hui	Fransızca	Makale
41	1995	Downey, C	Euralille, Crossroads To 21st-Century Europe + Lille-Grand-Palais Lille, France, Office-For- Metropolitan-Architecture Koolhaas, Rem, Architect	Architectural Record	İngilizce	Makale
42	1995	Buchanan, P	Crossroads Of Europe - Euralille, Lille, France, Koolhaas, Rem, Office For Metropolitan Architecture	Architecture	İngilizce	Makale
43	1995	Cohen, JI	"Bigness" And The Test Of The Construction Site + Rem Koolhaas And Oma Architects Project For Euralille	Lotus International	İngilizce	Makale
44	1995	Tronconi, Mc	The Euralille Project By Rem Koolhaas And Oma Architects	Lotus International	İngilizce	Makale
45	1996	Ito, T	Architectural Incidents Replete With Fantasy + Rem Koolhaas Casebook Of Incidents, 'S, M, L, XI'	A + U-Architecture And Urbanism	İngilizce	Makale

Ek 1'in devamı

46	1996	Robert, Jp	Oma And Koolhaas,Rem - The Book, The Work	Architecture D Aujourd Hui	Fransızca	Editöryal Materyal
47	1996	Riley, T	A Free Fall Through Typographic Space, Koolhaas,Rem 'S,M,L,XI'	Architecture D Aujourd Hui	Fransızca	Makale
48	1996	Robert, Jp	Koolhaas,Rem 'Dutch House'	Architecture D Aujourd Hui	Fransızca	Makale
49	1996	Pearson, Ca	Asian Cities, Is Generic The Wave Of The Future + Koolhaas,Rem Stirs-Up Strong Emotions At A Singapore Conference By Saying The Loss Of Cultural Identity Can Free The Architectural Imagination	Architectural Record	İngilizce	Editöryal Materyal
50	1996	Nicolin, P	Proposals For The Area South Of Leipzig + Schemes And Projects For The Landscape Of Sudraum-Leipzig By Hans Kollhoff, Dieter Kienast, Rem-Koolhaas/Oma, Michael Sorkin, Christophe Girot/Atelier-Phusis, Leonardo Mosso, Laura Castagno, Massimiliano Fuksas, Adriaan Geuze/West-8, Josep Lluís Mateo And Norman Dietrich	Lotus International	İngilizce	Makale
51	1997	Saunders, Ws	Rem Koolhaas's Writing On Cities: Poetic Perception And Gnostic Fantasy	Journal Of Architectural Education	İngilizce	Makale
52	1998	Newhouse, V	Rem Koolhaas In Bordeaux - A Radical Residence In The French Countryside Challenges Ideas About What A House Can Be	Architectural Digest	İngilizce	Makale
53	1998	Kamin, B	Koolhaas To Apply Hybrid Theories To Historic Iit Campus (Rem Koolhaas Winner Of The International Competition For A Campus Center At The Illinois-Institute-Of-Technology)	Architectural Record	İngilizce	Haber

Ek 1'in devamı

54	1998	Keegan, E	Delirious Chicago (Rem Koolhaas Has Been Selected As Architect For A New Campus Center At The Illinois-Institute-Of-Technology)	Architecture	İngilizce	Haber
55	1998	Ryan, R	The New Dutch School (Educatorium, Utrecht, Netherlands, Rem Koolhaas Architect)	Architecture	İngilizce	Makale
56	1998	[Anonymous]	Rem Koolhaas	Architecture D Aujourd Hui	Fransızca	Sanat Sergisi İncelemesi
57	1998	Buchanan, P	Rem Koolhaas/Oma Educatorium At University-Of-Utrecht Utrecht, The Netherlands 1993-1997	A + U-Architecture And Urbanism	İngilizce	Makale
58	1998	Balmond, C	New Structure And The Informal (Recent Projects By Rem Koolhaas, Daniel Libeskind, Peter Kulka And Ulrich Konig)	Lotus International	İngilizce	Makale
59	1999	Stephens, S	Rem Koolhaas' And Richard Gluckman's Bank Renovation For Second-Stage-Theater Grabs The Spotlight With Economy, Efficiency, And A Bit Of Flash	Architectural Record	İngilizce	Makale
60	1999	Olson, S	After An Intense Competition, Koolhaas Nabs Seattle Library (Rem Koolhaas Selected Over Steven Holl To Design The Seattle-Central-Library)	Architectural Record	İngilizce	Haber
61	1999	Campbell, R	New Urbanism: The Debate Goes On (Andres Duany And Rem Koolhaas Represent Opposing Sides At The March Conference At The Harvard Graduate School Of Design)	Architectural Record	İngilizce	Haber

Ek 1'in devamı

62	1999	Marshall, A	Dogma Fight At Gsd (Andres Duany And Rem Koolhaas Debate New Urbanism At Harvard Conference)	Architecture	İngilizce	Haber
63	1999	Vancleef, C	Campus Landscape (Educatorium, Utrecht, The Netherlands By Rem Koolhaas Oma-Architects)	Architectural Review	İngilizce	Makale
64	1999	Bretler, M	Rem And Ben (The Architecture Of Rem Koolhaas And Ben Vanberkel)	A + U-Architecture And Urbanism	İngilizce	Editöryal Materyal
65	1999	Lucan, J	Voluntary Prisoners Of Architecture (The Architecture Of Rem Koolhaas)	A + U-Architecture And Urbanism	İngilizce	Makale
66	1999	Speaks, M	The Singularity Of Oma (The Architecture Of Rem Koolhaas And His Office-For-Metropolitan-Architecture)	A + U-Architecture And Urbanism	İngilizce	Makale
67	1999	Emery, M	House At Floirac, Gironde - Rem Koolhaas, Oma	Architecture D Aujourd Hui	Fransızca	Makale
68	2000	Brittain-Catlin, T	Dutchtown: A City Centre Design By Oma Rem Koolhaas	Architectural Review	İngilizce	Kitap İncelemesi
69	2000	Larson, S	New Recognition For A Dutch Master: Rem Koolhaas Takes The Pritzker	Architectural Record	İngilizce	Haber
70	2000	Nobel, P	Rem Koolhaas: The Philosopher King	Architecture	İngilizce	Makale
71	2000	Cheek, Lw	Seattle Gives Koolhaas The Cold Shoulder (Rem Koolhaas' Design For A New Central Library Is Causing Much Local Furor)	Architecture	İngilizce	Haber
72	2000	Speaks, M	Rem Koolhaas And Oma Lead The Dutch Onto New Turf	Architectural Record	İngilizce	Makale

Ek 1'in devamı

73	2000	Olson, S	How Seattle Learned To Stop Worrying And Love Rem Koolhaas' Plans For A New Central Library	Architectural Record	İngilizce	Makale
74	2001	Reynolds, J	Snag For Prada Store (Rem Koolhaas's Proposed Design For The San Francisco Headquarters For The Italian Clothier Is Not Consistent With The Guidelines For The Site)	Architecture	İngilizce	Haber
75	2001	Attali, J; Gonzalez-Foerster, D	The Zero Degree Of Architecture: From The Writings Of Roland Barthes To Rem Koolhaas's Views On Contemporary Urban Spaces	Architecture D Aujourd Hui	Fransızca; İngilizce	Makale
76	2001	Slessor, C	Prada's Expanding Universe (Exhibition Of Work In Progress For The Prada Fashion Empire By Rem Koolhaas, Herzog&Demeuron And Kazuyo Sejima At This Years's Milan Furniture Fair)	Architectural Review	İngilizce	Haber
77	2001	Trelcat, S	Architecture Programmes For French Television: From Viollet-Le-Duc To Rem Koolhaas	Architecture D Aujourd Hui	Fransızca	Makale
78	2001	Uehara, Y	Debris Cleaning - Shopping Strategy Of Rem Koolhaas Oma (The Prada Project, Stores In Los Angeles, New York And San Francisco)	A + U-Architecture And Urbanism	Japonca; İngilizce	Makale
79	2001	Oshima, Kt	Rem Koolhaas: Conversations With Students	A + U-Architecture And Urbanism	İngilizce	Kitap İncelemesi
80	2001	Sebbag, G	Mutations: Rem!Koolhaas Harvard Project On The City	Architecture D Aujourd Hui	Fransızca	Kitap İncelemesi

Ek 1'in devamı

81	2002	Dovey, K; Dickson, S	Architecture And Freedom? Programmatic Innovation In The Work Of Koolhaas/Oma	Journal Of Architectural Education	İngilizce	Makale
82	2002	Giovannini, J	On The Contrary - The Predictably Unpredictable Rem Koolhaas Defies Convention Again	Architectural Digest	İngilizce	Makale
83	2002	Campbell, R	Rem To Earth: Resistance Is Futile, Just Keep Shopping Until Everything Is Junked (The 'Harvard Design School Guide To Shopping' By Rem Koolhaas)	Architectural Record	İngilizce	Makale
84	2002	Webb, M	Restrained Exhibitionism (The Las-Vegas Guggenheim, Rem Koolhaas, Office-For-Metropolitan-Architecture, Architect)	Architectural Review	İngilizce	Makale
85	2002	Gross, R	Better, Bitter Sublime (Response To Michael Sorkin's Critique Of Rem Koolhaas)	Architectural Record	İngilizce	Mektup
86	2002	Ockman, J	The Yes Man - Can Rem Koolhaas Make Consumerism Safe For Intellectuals, Harvard, Prada, And Conde-Nast All Think So (The Architect's Embrace Of The Regime Of The Yes, Yen-Euro-Dollar)	Architecture	İngilizce	Makale
87	2002	Sadin, E	The Guggenheim Foundation Bets On Las Vegas: The Recently Opened World Museum, Designed By Rem Koolhaas	Architecture D Aujourd Hui	Fransızca; İngilizce	Makale
88	2002	Hart, S	A Seismic Meeting Of Retail And Architecture In The New Prada Flagship Store By Rem Koolhaas In Manhattan's Soho	Architectural Record	İngilizce	Makale
89	2002	Viray, Ejs	Rem Koolhaas, Oma, Guggenheim-Hermitage-Museum, Las-Vegas, 2001	A + U-Architecture And Urbanism	İngilizce	Makale

Ek 1'in devamı

90	2002	Viray, Ejs	Rem Koolhaas, Oma, Guggenheim-Las-Vegas, Frank O. Gehry, Installation For The 'Art Of The Motorcycle' At Guggenheim-Las-Vegas	A + U-Architecture And Urbanism	İngilizce	Makale
91	2002	Oshima, Kt	The Royal Netherlands Embassy In Berlin, Oma Rem Koolhaas, Klosterstrasse/Rolandufer, Berlin 1999-2003	A + U-Architecture And Urbanism	İngilizce	Makale
92	2002	Sorkin, M	Riff On Rem (Rem Koolhaas's Boutique For Prada On Broadway)	Architectural Record	İngilizce	Editöryal Materyal
93	2002	Pearson, Ca	Rem Koolhaas Plugs The Guggenheim And Hermitage Museums Into The High-Voltage Setting Of The Las Vegas Strip	Architectural Record	İngilizce	Haber
94	2002	Yang, A	Koolhaas Cleans House (Rem Koolhaas Chosen To Design The Overhaul Of The Los Angeles County Museum Of Art)	Architecture	İngilizce	Haber
95	2003	Cramer, N	Tunnel Of Love (The McCormick Tribune Campus Center At The Illinois-Institute-Of-Technology, Architecture By Rem Koolhaas)	Architecture	İngilizce	Makale
96	2003	Lubell, S	Younger Koolhaas Designs Truly Architectural Shoe (Famed Pritzker Prize Laureate's Nephew, Rem Koolhaas, Mobius Shoe)	Architectural Record	İngilizce	Haber
97	2003	Bussel, A	On The Boards (Headquarters Of Central-Chinese-Television (Cctv), Beijing, Designed By Rem Koolhaas And Ole Scheeren Of Oma)	Architecture	İngilizce	Haber
98	2003	Nakata, S	Iit Opens Two New Buildings By Rem Koolhaas And Helmut Jahn	A + U-Architecture And Urbanism	İngilizce	Haber

Ek 1'in devamı

99	2003	Yoshida, N	Whitney-Museum Cancels Expansion Plans By Rem Koolhaas Oma	A + U-Architecture And Urbanism	İngilizce	Haber
100	2003	Macnair, A	Letter To Rem Koolhaas	A + U-Architecture And Urbanism	İngilizce	Editöryal Materyal
101	2003	Uehara, Y	Looking For Architecture - Architecture Of Toyo Ito And Rem Koolhaas Oma	A + U-Architecture And Urbanism	İngilizce	Makale
102	2003	Trelcat, S	Crossed Thoughts On The Contemporary City:: From The Smithsons Cluster City To Rem!Koolhaas's Generic City	Architecture D Aujourd Hui	Fransızca; İngilizce	Makale
103	2004	Russell, Js	Architecture Without Artistry (Seattle Central Library By Rem Koolhaas)	Architectural Record	İngilizce	Editöryal Materyal
104	2004	Slessor, C	View From Oporto (Rem Koolhaas' Casa-Da-Musica)	Architectural Review	İngilizce	Editöryal Materyal
105	2004	Cheek, Lw	Reading Rem (Seattle Central Library, Seattle, Washington, Architecture By Rem Koolhaas)	Architecture	İngilizce	Makale
106	2004	Schumacher, Tl	What Is Oma: Considering Rem Koolhaas And The Office-For-Metropolitan-Architecture	Architectural Record	İngilizce	Kitap İncelemesi
107	2004	Stephens, S	Iconoclasm Invades Iconic Territory With Rem Koolhaas's Design For The New Iit Campus Center In Chicago	Architectural Record	İngilizce	Makale
108	2004	Amelar, S	Cctv-Headquarters, Rem Koolhaas Reimagines The Skyscraper And A Chinese Network In The Process	Architectural Record	İngilizce	Makale
109	2004	Oshima, Kt	Content - Rem Koolhaas Oma/Amo Building, Projects And Concepts Since 1996	A + U-Architecture And Urbanism	İngilizce	Sanat Sergisi İncelemesi

Ek 1'in devamı

110	2004	Schaefer, M	Prada Beverly-Hills Epicenter By Oma Rem Koolhaas And Ole Scheeren - From Form To Performance	A + U-Architecture And Urbanism	İngilizce	Makale
111	2004	Brensing, C	Rem Koolhaas Oma/Amo Buildings, Projects And Concepts	Architectural Review	İngilizce	Sanat Sergisi İncelemesi
112	2004	Reynolds, J	Riba's Double Gold? (Rafael Moneo Is The Medal's 2003 Recipient, Rem Koolhaas Is The Winner For 2004)	Architecture	İngilizce	Haber
113	2004	Oshima, Kt	Content: Rem Koolhaas And Oma-Amo - Buildings, Projects And Concepts 1996-2003	Architecture D Aujourd Hui	Fransızca	Sanat Sergisi İncelemesi
114	2004	Schnell, A	Urban Walk: Dutch Embassy Building In Berlin - Rem Koolhaas Architect	Architecture D Aujourd Hui	İngilizce	Makale
115	2004	[Anonymous]	Cctv Television Station And Headquarters (Rem Koolhaas, Ole Scheeren)	Lotus International	İtalyanca	Makale
116	2005	Gänshirt, C	Casa Da Musica, Porto, Portugal (Rem!Koolhaas)	Architecture D Aujourd Hui	Fransızca	Makale
117	2005	Chabard, P	Rem In America (Rem Koolhaas)	Architecture D Aujourd Hui	Fransızca	Makale
118	2005	Ducatez, V	Rem Koolhaas Voluntary Prisoner Of Architecture	Architecture D Aujourd Hui	Fransızca	Makale
119	2005	Finch, P	Koolhaas And Cultural Contradiction (Rem Koolhaas)	Architectural Review	İngilizce	Haber
120	2005	Ivy, R	Walker Art Center, Minneapolis, Casa Da Musica, Porto, Portugal (Herzog & De Meuron, Rem Koolhaas)	Architectural Record	İngilizce	Editöryal Materyal

Ek 1'in devamı

121	2005	Cohn, D	Rem Koolhaas/Oma Challenges Old Notions Of What A Concert Hall Should Be In The Sculptural Casa Da Musica In Porto, Portugal	Architectural Record	İngilizce	Makale
122	2005	Giovannini, J	In Beverly Hills, Rem Koolhaas Sets Out To Critique And Subvert The Local Culture Of Consumerism And Snooty Exclusivity (Epicenter Prada Store On Rodeo Drive, Office For Metropolitan Architecture Oma-Amo)	Architectural Record	İngilizce	Makale
123	2005	Bouchez, H	Playtime With Rem Koolhaas	A + U-Architecture And Urbanism	İngilizce	Makale
124	2005	Sebbag, G	Ardent Chapel And The Fire Of Saint John - Content Casabella	Architecture D Aujourd Hui	Fransızca	Makale
125	2006	Gendall, J	Third Time's The Charm As Koolhaas Unveils Cornell Design (Rem Koolhaas, Cornell University College Of Architecture)	Architectural Record	İngilizce	Haber
126	2006	Pearson, Ca	Snapshot - Rem And Cecil Lay A Cosmic Egg In London (Serpentine Gallery Pavilion, Rem Koolhaas, Cecil Balmond)	Architectural Record	İngilizce	Makale
127	2006	Hladik, M	Casa Da Musica - 'Melencolia' - Porto, Portugal (Rem Koolhaas, Oma)	Architecture D Aujourd Hui	İngilizce	Makale
128	2006	Gregory, R	Much More Than Just Hot Air (Serpentine Gallery Pavilion 2006, Rem Koolhaas, Cecil Balmond, Arup)	Architectural Review	İngilizce	Editöryal Materyal
129	2006	[Anonymous]	Rem Koolhaas - Serpentine Gallery Pavilion 2006 - London, Uk 2006	A + U-Architecture And Urbanism	İngilizce	Makale

Ek 1'in devamı

130	2006	Van Hal, A	The Keyword Is Quality Not Ecology	Eco-Architecture: Harmonisation Between Architecture And Nature	İngilizce	Bildiri
131	2007	Hughes, Cj	Koolhaas Tower Ups The Ante For Jersey City (Rem Koolhaas's 52-Story Tower)	Architectural Record	İngilizce	Haber
132	2007	[Anonymous]	Headquarters Of The Tv Channel Cctv And The Tvcc Cultural Tv Center, Beijing, China - Oma, Rem Koolhaas, And Arup Ingenierie, Cecil Balmond	Architecture D Aujourd Hui	Fransızca	Makale
133	2008	Mcgowan, R	China Central Television (Cctv) Headquarters - Rem Koolhaas And Ole Scheeren/Oma - Beijing, China 2002-2009	A + U-Architecture And Urbanism	İngilizce	Makale
134	2008	Schrijver, L	Oma As Tribute To Omu: Exploring Resonances In The Work Of Koolhaas And Ungers	Journal Of Architecture	İngilizce	Biyografi
135	2008	Crinson, M	Singapore's Moment: Critical Regionalism, Its Colonial Roots And Profound Aftermath	Journal Of Architecture	İngilizce	Makale
136	2008	Saunders, Ws	Rem Koolhaas's Writing On Cities Poetic Perception And Gnostic Fantasy	Writing Urbanism: A Design Reader	İngilizce	Makale; Kitap Bölümü
137	2008	Otero-Pailos, J	Bigness In Context Some Regressive Tendencies In Rem Koolhaas' Urban Theory	Writing Urbanism: A Design Reader	İngilizce	Makale; Kitap Bölümü
138	2009	Proto, F	A Short History Of Western Architecture From Vitruvius To Rem Koolhaas	Architectural Design	İngilizce	Makale
139	2009	Mcneill, D	Rem Koolhaas And Global Capitalism	Global Architect: Firms, Fame And Urban Form	İngilizce	Makale; Kitap Bölümü

Ek 1'in devamı

140	2009	Valle, P	Can We Still Speak Of Realism In Architecture? After The Theses Of Robert Venturi And Rem Koolhaas	Lotus International	İngilizce	Makale
141	2010	Finch, P	A Pizza With Rem Koolhaas, The Lion Of Venice	Architectural Review	İngilizce	Editöryal Materyal
142	2010	Hartman, H	Welcome To Eneropa Rem Koolhaas' Vision Of A United Nations Of Energy	Architectural Review	İngilizce	Editöryal Materyal
143	2011	Christenson, M	On The Architectural Structure Of Photographic Space	Architectural Science Review	İngilizce	Makale
144	2011	Chiarella, M	Foldings, Unfoldings And Refoldings. Pedagogy For The Project And Instruments Of Ideation	Arquitetura Revista	Portekizce	Makale
145	2011	Jerez, F	Drawing Of Indeterminacy. Program, Event And Time On Cedric Price And Rem Koolhaas	Ega-Revista De Expresion Grafica Arquitectonica	İspanyolca	Makale
146	2012	Wylie, D	The Importance Of Being At-Home A Defense Of Historic Preservation In Algeria	Change Over Time-An International Journal Of Conservation And The Built Environment	İngilizce	Makale
147	2012	Fracalossi, I	Infringements Of Ornamentation: Interpretations Of Hotel De Larache By German Del Sol	Revista 180	İspanyolca	Makale
148	2012	Goodbun, J; Jaschke, K	Architecture And Relational Resources: Towards A New Materialist Practice	Architectural Design	İngilizce	Makale
149	2012	Kubo, M	Rem Koolhaas: A Kind Of Architect	Journal Of The Society Of Architectural Historians	İngilizce	TV/ Radyo İncelemesi

Ek 1'in devamı

150	2012	Ai Quintas, A	Less Versus More: Ethics And Origins Of Decoration In Architecture	Less More Architecture Design Landscape	İngilizce	Bildiri
151	2012	Hartoonian, G	Rem Koolhaas: Exuberant Object Of Delight	Architecture And Spectacle: A Critique	İngilizce	Makale; Kitap Bölümü
152	2012	Scitaroci, Bbo; Matuhina, N	Landscape Urbanism New Spatial Paradigm	Prostor	Hırvatça	Makale
153	2013	Van Gerrewey, C	Hope Has Returned: The Glorious Reception Of Oma/Rem Koolhaas In The Dutch-Speaking World	Architectural Theory Review	İngilizce	Makale
154	2013	[Anonymous]	Rem Koolhaas Appointed Director Of The 14th Venice Architecture Biennale	Space	İngilizce	Haber
155	2013	Verschaffel, B	Reading Rem Koolhaas	Architectural Histories	İngilizce	Makale
156	2013	Colonnese, F; Carpiceci, M	Program, Diagram And Experience. An Inquiry On Oma's Architectural Images	Envisioning Architecture: Design, Evaluation, Communication	İngilizce	Bildiri
157	2014	Youngkyu, S	Venice Biennale Of Architecture - A Qualitative Change	Space	İngilizce	Makale
158	2014	Ro, S	Reconfiguring The Biennale, Returning To Fundamentals	Space	İngilizce	Makale
159	2014	Sungjin, P; Solhee, Y	Cho Minsuk: An Alternative Narrative Of Modernity	Space	İngilizce	Makale
160	2014	Penner, B	Rem Koolhaas Needs To Get Back To The Fundamentals	Architectural Review	İngilizce	Editöryal Materyal

Ek 1'in devamı

161	2014	Vilata, Sc	The Neutral At The Typical Plan: Supports And Domi-No(S)	Constelaciones	İngilizce	Makale
162	2014	De Canales, Fg	Beyond Bigness. On The Critical Implications Of A Formal Reading Of The Work Of Rem Koolhaas (1987-1993)	Proyecto Progreso Arquitectura	İspanyolca	Makale
163	2014	Fernández-Miranda, Is	Congrexpo: Bigness As An Ideological Agenda	Proyecto Progreso Arquitectura	İspanyolca	Makale
164	2014	Kostanjsak, A	Elements: Floor, Wall, Ceiling, Roof, Door, Window, Facade, Balcony, Corridor, Fireplace, Toilet, Stair, Escalator, Elevator, Ramp	Prostor	Hırvatça	Kitap İncelemesi
165	2014	Escobar, Ma	The Influence Of Literature On Cedric Price's Universe Of Ideas. Clues For The Understanding Of Viable Utopias	I International Conference On Architectural Design & Criticism (Critic-All)	İngilizce	Bildiri
166	2014	Madero, Ja	Surreal Koolhaas	I International Conference On Architectural Design & Criticism (Critic-All)	İspanyolca	Bildiri
167	2014	Brisbin, C	Post-Critical China: There Is No Author, Just Content!	I International Conference On Architectural Design & Criticism (Critic-All)	İngilizce	Bildiri
168	2014	Capdeferro, Ap	The Visual Essay As A Critical Method In Architecture	I International Conference On Architectural Design & Criticism (Critic-All)	İspanyolca	Bildiri
169	2014	Ignacio, Ra	Collapsed City Contemporary Urban Heterotopies	I International Conference On Architectural Design & Criticism (Critic-All)	İspanyolca	Bildiri

Ek 1'in devamı

170	2014	Schurk, H	The Dual Role Of Abstraction. Design And Representation In Oma/Rem Koolhaas' Work Between 1989 And 1992	I International Conference On Architectural Design & Criticism (Critic-All)	İngilizce	Bildiri
171	2015	Walker, J	Islands-In-The-City: Berlin's Urban Fragments	Journal Of Architecture	İngilizce	Makale
172	2015	Overby, W	A Multimedia Panopticon Media, Translation, And History In Oma's S,M,L,XI And The Arnhem Prison	Journal Of Architectural Education	İngilizce	Makale
173	2015	Scharmen, F	What Is A Big Dumb Object?	Journal Of Architectural Education	İngilizce	Makale
174	2015	Lueder, C	Proximity The Unfolding Of A Koolhaasian Hypothesis In Book Space And Architectural Space	Journal Of Architectural Education	İngilizce	Makale
175	2015	Jencks, C	The Art Of Prediction	Architectural Design	İngilizce	Makale
176	2015	Hollwich, M	Lasting Impressions Pop-Up Culture By Hwkn	Architectural Design	İngilizce	Makale
177	2015	Iglesias, Jat	The Skyscraper: From The Wedding Cake To 9/11 Garcon Watta-Clarck Vs Rem Koolhaas	Constelaciones	İngilizce	Makale
178	2015	Tallón, Ja	Rem Koolhaas And The New Babel. From The Metropolitan Tower To The Monument To The Emptiness	Rita-Revista Indexada De Textos Academicos	İspanyolca	Makale
179	2015	Hensel, M; Cordua, Ch	Relating Perceptions Of Construction, Experimental And Local Introduction	Architectural Design	İngilizce	Editöryal Materyal
180	2015	Ellefsen, Ko	Detoured Installations The Policies And Architecture Of The Norwegian National Tourist Routes Project	Architectural Design	İngilizce	Editöryal Materyal

Ek 1'in devamı

181	2015	Jerez, F; De Juan, Bp	Days Of Future Past: The Architectural Dream Of Cyberneticians	Ega-Revista De Expresion Grafica Arquitectonica	İspanyolca	Makale
182	2015	Shvartzberg, M	Foucault's Environmental Power: Architecture And Neoliberal Subjectivization	Architect As Worker: Immaterial Labor, The Creative Class, And The Politics Of Design	İngilizce	Makale; Kitap Bölümü
183	2015	Youngkyu, S	Rem Koolhaas Say 'Works For The Public Domain Will Decrease, And Works For The Private Domain Will Increase'	Space	İngilizce	Haber
184	2015	Kraft, S	Rem Koolhaas. Oma	Dekonstruktivismus In Der Architektur?: Eine Analyse Der Ausstellung Deconstructivist Architecture Im New Yorker Museum Of Modern Art 1988	Almanca	Makale; Kitap Bölümü
185	2015	Van Gerrewey, C	Imagining The Dutch Polder Landscape: A Design By Oma From 1986	Journal Of Landscape Architecture	İngilizce	Makale
186	2015	González, Rd	Copy-Paste: Le Corbusier And Oma/Rem Koolhaas	Le Corbusier: 50 Anos Despues	İspanyolca	Bildiri
187	2015	Cajide, Bv	Rem Koolhaas: Le Corbusier Through The Looking-Glass	Le Corbusier: 50 Anos Despues	İngilizce	Bildiri
188	2016	Cui, L	Uncertainty And Complexity: From Park De La Villette To Downsview Park	Landscape Architecture Frontiers	İngilizce	Makale
189	2016	Díaz-Guerra, Bb; Grau, Jfr; De La Rosa, Mas	Fundamentality As The Greatest Radicalism. The Strategy Of 'Generic'	Rita-Revista Indexada De Textos Academicos	İspanyolca	Makale

Ek 1'in devamı

190	2016	Schrijver, L	Transatlantic Crossings: New Forms Of Meaning In The City Of The 1970s	Planning Perspectives	İngilizce	Makale
191	2016	[Anonymous]	Rem Koolhaas	Lotus International	İtalyanca	Makale
192	2016	Landaeta, P; Arias, J; Espinoza, R; Soto, P	The Death Of The City: On The Relationship Of Architecture And Urbanism	Arquitectura Revista	İspanyolca	Makale
193	2016	Arce, Ra	From The Skyscraper To The Ground-Scraper. Rem Koolhaas's Japanese Kasbah	Estudios Del Habitat	İspanyolca	Makale
194	2016	Chiesa, L	Adventuring (In) The Architectural Field Rem Koolhaas And The Office For Metropolitan Architecture	Space As Storyteller: Spatial Jumps In Architecture, Critical Theory, And Literature	İngilizce	Makale; Kitap Bölümü
195	2016	Sánchez, Md	Inventions: New York Vs Rem Koolhaas, Bernard Tschumi, Piranesi	Ega-Revista De Expresion Grafica Arquitectonica	İspanyolca	Kitap İncelemesi
196	2016	Calvo, Gb; Noval, Ld	The Devil Wears Prada Market Economy, Globalization And Architecture	Critic-All: Ii International Conference On Architectural Design & Criticism	İspanyolca	Bildiri
197	2016	De Dalmau, Dfb	From The Inside To The Outside. Architecture Venice Biennales, 2014 And 2016	Critic-All: Ii International Conference On Architectural Design & Criticism	İspanyolca	Bildiri
198	2016	Pala, G	Architecture As A Margin Within The Negotiation Between Reality And Utopia	Studies In History And Theory Of Architecture-Studii De Istoria Si Teoria Arhitecturii	İngilizce	Makale
199	2017	Koolhaas, RD	Reinventing Shoes United Nude	Architectural Design	İngilizce	Makale

Ek 1'in devamı

200	2017	Strina, P	The New Prada Foundation. An Architectural Colossal	Festival Dell Architettura Magazine	İngilizce	Makale
201	2017	Amore, Mp	A Project For A Complex Heritage. The Former Psychiatric Hospital Leonardo Bianchi In Naples	Festival Dell Architettura Magazine	İngilizce	Makale
202	2017	Lu, Ad	Autonomous Assembly As The Fourth Approach To Generic Construction	Architectural Design	İngilizce	Makale
203	2017	Crinson, M	Singapore's Moment: Critical Regionalism, Its Colonial Roots And Profound Aftermath	Journal Of Architecture	İngilizce	Makale
204	2017	Stringer, B	Villages And Urbanization	Architecture And Culture	İngilizce	Makale
205	2017	Baptista-Bastos, M; Lau, A	The Guggenheim Effect And Failed Public Investment In Architecture	Architectural Research Addressing Societal Challenges, Vols 1 And 2	İngilizce	Bildiri
206	2018	Self, J	Reputations Rem Koolhaas	Architectural Review	İngilizce	Sanat Sergisi İncelemesi
207	2018	Fraser, M	Turning East: Design Research In China In A Global Context	Architectural Design	İngilizce	Makale
208	2018	Seelow, Am; Andersen, A; Van Gerrewey, C; Popescu, C	Reviews September 2018	Architectural Histories	İngilizce	İnceleme
209	2018	Murphy, D	Constitutive Crises: Radical Practice And The Definition Of The Centre	Architectural Design	İngilizce	Makale
210	2018	Vidler, A	Architecture After The Rain	Architectural Design	İngilizce	Makale

Ek 1'in devamı

211	2018	Bianco, L	Architecture, Values And Perception: Between Rhetoric And Reality	Frontiers Of Architectural Research	İngilizce	Makale
212	2018	Nicolau, A	Rhetorical Figuration In The Work Of Rem Koolhaas	Cuadernos De Proyectos Arquitectonicos	İspanyolca	Makale
213	2018	Ding, Ly	From Manhattan-Ism To Bigness Reconsidering An Alternative Urbanism Of Rem Koolhaas	Vertical Urbanism: Designing Compact Cities In China	İngilizce	Makale; Kitap Bölümü
214	2018	Gómez, Dgv	Biuer... Chicago! A Surrealistic Argument For The McCormick Tribune Campus Center	Cuaderno De Notas	İspanyolca	Makale
215	2018	Eyüce, Eö	The Influence Of Neo-Liberalist Policies On Istanbul: The Theory Of 'Bigness' And Monstrous Monumentalities In The New Skyline Of The City	Neo-Liberalism And The Architecture Of The Post Professional Era	İngilizce	Makale; Kitap Bölümü
216	2018	Butragueño, B; Raposo, Jf; Salgado, Ma	Practical Theorization In The Digital Era	Critic-All	İngilizce	Bildiri
217	2018	Rubio, R	Aftermath Junkspace. Rem Koolhaas (2001)	Critic-All	İngilizce	Bildiri
218	2018	Muñoz, Mt	Create Reality. Geert Bekaert's Work	Cuadernos De Proyectos Arquitectonicos	İspanyolca	Editöryal Materyal
219	2018	Nicolau, A	Rhetorical Figuration In The Work Of Rem Koolhaas	Cuadernos De Proyectos Arquitectonicos	İngilizce	Editöryal Materyal
220	2019	Van Gerrewey, C	Outreach Extensions: Oma/Rem Koolhaas Exhibitions As Self-Critical Environments	Architectural Theory Review	İngilizce	Makale
221	2019	Butcher, M; Pearson, Lc	Enduring Experiments: How The Architectural Avant-Garde Lives On	Architectural Design	İngilizce	Makale

Ek 1'in devamı

222	2019	Deyong, S	Function Follows Form: Some Affinities Between Pure Icons, Hardcore Architecture And Ooo	Architectural Design	İngilizce	Makale
223	2019	Marjanovic, I	Avant-Garde In The Age Of Identity: Alvin Boyarsky, The Architectural Association And The Impact Of Pegadogy	Architectural Design	İngilizce	Makale
224	2019	Zeiger, M	Feedback Loops: Or, Past Futures Haunt Architecture's Present	Architectural Design	İngilizce	Makale
225	2019	Spiller, N	Feverish Delirium: Surrealism, Deconstruction And Numinous Presences	Architectural Design	İngilizce	Makale
226	2019	Neto, Fl	Aesthetic Delirious Urbanism - Rem Koolhaas	4th World Multidisciplinary Civil Engineering-Architecture-Urban Planning Symposium - Wmcaus	İngilizce	Bildiri
227	2019	Martins, Amt; Rodrigues, T	Deconstruction: Between Icon And Architectural Landmark, Two Spanish Examples	4th World Multidisciplinary Civil Engineering-Architecture-Urban Planning Symposium - Wmcaus	İngilizce	Bildiri
228	2019	De Araújo, Mb	Alvaro Siza And Carlos Castanheira's China Design Museum: Form, Contemporary City And Design Method	International Conference: Architecture Across Boundaries	İngilizce	Bildiri
229	2019	Valenzuela, Ms	Concrete Trompe-L'oeils: Unlimited Simultaneity, Memory And Architectural Event	En Blanco-Revista De Arquitectura	İngilizce	Makale
230	2019	Simsek, O	Emptiness And Nothingness In Oma's Libraries	Megaron	İngilizce	Makale

Ek 1'in devamı

231	2020	Madero, Ja	Erotomania: The Paranoid-Critical Activity Exerted By Rem Koolhaas On Le Corbusier And Mies Van Der Rohe	Rita-Revista Indexada De Textos Academicos	İspanyolca	Makale
232	2020	Bielza, Lb	Cooking At Villa Dall'ava. Architectural Devices In Oma's Domestic Program	Rita-Revista Indexada De Textos Academicos	İspanyolca	Makale
233	2020	Picon, A	Beyond Digital Avant-Gardes: The Materiality Of Architecture And Its Impact	Architectural Design	İngilizce	Makale
234	2020	Concha, D	The Architect As An Observant: A Remembrance	Arq	İngilizce	Makale
235	2020	Steen, Ap	Eating Oysters, Naked: Realizing Critical Architectural Discourse	Architecture And Culture	İngilizce	Makale
236	2020	Blanch, Fv	The Relationship Between Drawing And Writing In Rem Koolhaas' Training As An Architect (1968-1972)	Ega-Revista De Expresion Grafica Arquitectonica	İngilizce	Makale
237	2020	Masoni, A	Two Biennials, Two Hemispheres, Two Trends. The Biennials Of Venice As A Pretext For Reflection	Revista De Arquitectura	İspanyolca	Makale
238	2021	Rodes, S	Examining An Architecture Of Image: Oma's Cctv Headquarters	Architecture And Culture	İngilizce	Makale
239	2021	Ciborro, Vc	El Delirio De Lagos No Es El De Nueva York: Rem Koolhaas Y El Protagonismo Del Autor-Arquitecto En Territorios Conflictivos	Ra-Revista De Arquitectura	İngilizce	Makale
240	2021	Nuijsink, C	Multiple Authorship: The Collaborative Production Of Knowledge In The Shinkenchiku Residential Design Competition (1965-2020)	Ra-Revista De Arquitectura	İngilizce	Makale

Ek 1'in devamı

241	2021	Burriel-Bielza, L	Structure In Villa Dall'ava: Rational Order Versus Conceptual Order	History Of Construction Cultures, 7icch 2021, Vol 2, Vol. 2	İngilizce	Bildiri
242	2022	Pataky, T	Sweeping Criticism: Rem Koolhaas' Kunsthal In Rotterdam And The New Europe	Arq-Architectural Research Quarterly	İngilizce	Makale
243	2022	[Anonymous]	Notes On A 20-Year Partnership: Challenging Architecture And Each Other	Architectural Design	İngilizce	Makale
244	2022	Haddadi-Zambrano, S	Chrono-Spaces In The Work Of Rem Koolhaas. Capacity For Change And Transformation Of Hybrid Buildings	Constelaciones	İspanyolca	Makale
245	2022	Weir, S	Salvador Dali In Rem Koolhaas' Delirious New York	Journal Of Architecture	İngilizce	Makale
246	2022	Martinez-Millana, E; Alcaraz, Ac	The Panopticon Prison As A Social Condenser: The Study Of The Project For De Koepel Prison By Rem Koolhaas/Oma (1979-1988)	Frontiers Of Architectural Research	İngilizce	Makale
247	2022	Bielza, Lb	Hygiene And Ritual In Oma's Domestic Architecture	Dearq	İspanyolca	Makale
248	2022	García, Jr; Trachana, A	The Discursive Construction In Oma's Exhibitions	Architectural Graphics: Graphics For Education And Thought, Vol 3	İngilizce	Bildiri
249	2022	Madero, Ja	Performance Architecturale: An Approach To The Concept Of Derive In The Architecture Of Rem Koolhaas	I2 Investigacion E Innovacion En Arquitectura Y Territorio	İspanyolca	Makale
250	2022	Vettese, T; Pendergrass, D; Mesko, F	Town, Country And Wilderness: Planning The Half-Earth	Architectural Design	İngilizce	Makale

Ek 1'in devamı

251	2022	Bach, Rc; Jespersen, Lmb	Kulkransporet As Transformed Infrastructure	Structures And Architecture: A Viable Urban Perspective?	İngilizce	Bildiri
252	2023	Sánchez, Es; Feliz, S	Delusions Of Grandeur	Rita-Revista Indexada De Textos Academicos	İspanyolca	Makale
253	2023	Serrano, Aj	Architecture And Social Program: The Barcelona Pavilion (1929-Present)	Rita-Revista Indexada De Textos Academicos	İspanyolca	Makale
254	2023	Khosravi, H	Tectonics Of The Familiar: The Transposed Landscapes Of Zoe Zenghelis	Architectural Design	İngilizce	Makale
255	2023	Thuer, Jeg; Nam, St	The Collage Of Void Versus Solid: Ungers And Koolhaas Void As A Design Element And Theory	Journal Of Asian Architecture And Building Engineering	İngilizce	Makale
256	2023	Yazici, M; Durmus Ozturk, S	An Analysis Of Rem Koolhaas'S Discourses On Architecture And Urban Design Using A Corpus-Based Model	Frontiers Of Architectural Research	İngilizce	Makale
257	2023	Kuo, Mx	Californian, The Third Way	Architectural Design	İngilizce	Makale
258	2023	Moro, Fg	Bangkok: 1999-2542. Evaluating The Legacy Of The Sixth Edition Of Cities On The Move	Cuadernos De Proyectos Arquitectonicos	İspanyolca	Makale
259	2023	Vinuesa, Ac	An Interviewer-Architect: Rem Koolhaas's Artistic Journalism	Revista 180	İspanyolca	Makale
260	2023	Belleri, D; Ratti, C	Urban Farming The Reluctant Utopia	Architectural Design	İngilizce	Makale
261	2023	Oosterhuis, K	Another A Techno-Social Alternative To Techno-Feudal Cities Normal	Architectural Design	İngilizce	Makale

Ek 1'in devamı

262	2024	Ünal Bastürk, Tc; Görgülü, St; Kaymaz, S	Inherited Meanings Of Architecture: Deconstruction Of Rem Koolhaas' Micro-Floor And Micro-Wall Narratives	Journal Of Asian Architecture And Building Engineering	İngilizce	Makale
263	2024	Garcia, M	The Posthuman In Architectures And Other Spaces	Architectural Design	İngilizce	Makale
264	2024	Thuer, Jeg; Nam, St	Reformulating Koolhaas' Strategy Of The Void	Journal Of Asian Architecture And Building Engineering	İngilizce	Makale
265	2024	Kim, J; Nam, ST	Exodus as intermediation between the Berlin Wall and Manhattan Grid: disjunction, subdivision and programmatization of void	Journal of Asian Architecture and Building Engineering	İngilizce	Makale

Ek 2. Tablo 7'nin devamı

SEÇİLEN TERİMLERİN CORPUSTAKİ SIKLIK TABLOSU						
Yıllar	1993-2024					
Makale Sayısı	69					
	Frekans	Sözcük	Frekans	Sözcük	Frekans	Sözcük
	83	technique	61	painting	44	transformation
	82	centre	60	siza	44	town
	81	surrealist	60	guggenheim	43	globalization
	81	critique	60	character	43	kahn
	80	modernism	59	archipelago	43	downtown
	79	story	59	body	43	metaphor
	78	global	58	oxford	42	technical
	76	modernity	57	cctv	42	france
	76	surface	56	heritage	42	ideology
	75	natural	55	regionalism	42	gallery
	75	square	55	glass	42	detail
	75	aesthetic	54	tschumi	41	eisenman
	75	aesthetics	54	build	41	historic
	74	rotterdam	53	roof	41	trompe
	74	science	53	europe	41	monument
	74	map	52	arnhem	40	steel
	73	country	52	symbolic	40	firm
	71	housing	52	prisoners	39	french
	70	netherlands	51	modernist	39	utopian
	69	facade	51	harvard	39	theatre
	69	american	51	vriesendorp	39	campus
	69	paranoiac	51	land	39	face
	69	boundaries	50	frampton	39	conversation
	69	boundary	50	bibliotheque	37	capital
	68	panopticon	49	consumption	37	villa
	66	trade	49	conception	37	investigation
	66	conceptual	49	designer	37	imagine
	66	barthes	48	artists	36	chicago
	66	foucault	48	population	36	famous
	65	koepel	47	memory	36	athletic
	65	salvador	47	garden	35	layer
	65	criticism	47	modernization	35	barcelona
	65	situation	47	studio	35	biennale
	64	zenghelis	47	window	35	holl
	64	typology	46	phenomenon	35	semantic
	64	utopia	46	designing	35	construct
	63	seattle	45	paranoid	34	fabric
	63	composition	45	juxtaposition	34	virtual
	63	european	44	data	34	elevator
	62	rural	44	madrid	33	constructionalist
	61	tradition	44	mies	33	basic

Ek 2'nin devamı

33	revolution	26	america	20	pool
32	auditorium	26	flexible	19	liberation
32	circulation	26	jencks	19	gestalt
32	beijing	26	panoptic	19	ironic
32	philosophy	26	phenomena	19	kunsthall
32	audience	26	theater	19	rossi
32	location	26	forum	19	venturi
32	citizens	26	modification	18	monumental
32	historian	25	architectonic	18	analogy
31	freud	25	iconic	18	genetic
31	vegas	25	architektur	17	provocative
31	settlements	25	capitalist	17	tafuri
31	energy	25	rhetorical	17	zurich
31	hotel	24	british	16	climate
31	territory	24	revolutionary	16	agricultural
30	ideological	24	artificial	16	australia
30	residential	24	origin	16	protection
30	stedelijk	23	japan	16	unbuilt
30	visitors	23	genealogy	15	civilisation
29	usa	23	maximum	15	democratic
29	venice	22	regional	15	geometric
29	dimensional	22	casabella	15	agriculture
29	flexibility	22	gravity	15	euraille
29	door	22	scientific	15	innovation
29	entrance	22	sustainability	15	koolhaasian
29	fascination	22	urbanity	15	lille
29	manifestation	22	courtyard	15	pritzker
28	amsterdam	22	airport	15	productivity
28	countryside	21	classical	15	romania
28	functional	21	deconstruction	15	tokyo
28	structural	21	excavation	14	baudrillard
28	urbanization	21	megastructure	13	geometry
28	infrastructure	21	hill	13	laboratory
28	poetic	21	ruins	13	opera
28	pavilion	20	ricoeur	13	podium
28	mechanism	20	earth	13	postwar
27	postmodern	20	italian	12	environmental
27	financial	20	japanese	12	gehry
27	bilbao	20	leonardo	11	colonialism
27	crucial	20	philosophical	11	labour
27	renovation	20	platform		

Ek 3. Rem Koolhaas üzerine mimarlık anlatılarının alıntı-kodlama tablosu

Yayın No (Y) Paragraf No (P)	ID	Alıntı	Kodlama
Y1P1	1:1	“Rem Koolhaas Upon first glance, the Kunsthall in Rotterdam seems a correct exercise in a Miesian vocabulary, discreetly punked. Designed by Rem Koolhaas with project leader Fuminori Hoshino, the footprint for this 39,000-square-foot building for temporary art exhibitions is a nearly perfect square, and its lean steel structure recalls Mies’s National Gallery in Berlin. But the simplicity and clarity of what appears to be a Miesian box prove deceptive. A concrete ramp passes over a service street and angles down through the building to a park at the rear, cutting the Kunsthall into four unequal parts. What seems to be a simple, rectangular plan emerges as both a bridge and a gateway: Mies’s National Gallery mixed with Le Corbusier’s ramped Carpenter Center.” (Giovannini, 1993: 86-87).	Architectural influence: Architectural analysis Architectural influence: Influence of architectural styles Design Interaction: Design features
Y1P2	1:2	“Halfway down the ramp on the left, the entrance to the Kunsthall opens to an auditorium with a vast floor that inclines in the opposite direction. The entrance occurs at the fulcrum where outside and inside ramps kiss and shear. Visitors take, of course, the route of least resistance inside and walk down the slope on a path that leads to one of the two main exhibition halls. At the back of the hall, they travel up another ramp to a second gallery directly above and realize they are walking on a Mobius strip through the building. Unlike Mies’s stratified gallery, the continuously turning promenade equalizes both floors, so that the lower level does not merely serve as a podium for the upper. The architects’ scissor section of ramps undercuts the clarity of the building and produces a counterintuitive journey. With several reversals of direction and slope eluding easy understanding, the interior unfolds more as an experience than as an imaginable object or geometry. Says Koolhaas, “It unfolds by stealth.”” (Giovannini, 1993: 87).	Alternative trajectories: Non-linear paths Architectural influence: Architectural experience Architectural influence: Spatial design Design Interaction: Visitor interaction Innovative design: Counterintuitive design

Ek 3'ün devamı

Y1P3	1:3	“Koolhaas doesn't break or explode the building envelope, but prefers, with minimal means, to deliberately make the Miesian box almost unknowable. From the street, the Kunsthall appears to be a simple, one-story exhibition pavilion; but the western facade overlooking a plaza reveals a three-story, Z-shaped section with a restaurant-cafe at plaza level, a large auditorium above, and galleries and offices in a third-story bar that spans to the front of the building, where it rests on a glass podium housing a seminar room above a workshop. The service roadway intersects and urbanizes the section, and the billboard tower punctuates the Cartesian composition with a vertical axis and a Pop banner. With dining, theater, traffic, seminars, and galleries all on view, the building's gregarious programming reads like a terrarium. The architects have invented a building that acts like the social condensers of the Soviet Avant-Garde and the one-building archipelagoes in what Koolhaas calls Manhattan's culture of congestion.” (Giovannini, 1993: 87-88).	Architectural influence: Architectural analysis Architectural influence: Social architecture Innovative design: Innovative design Urban development
Y1P4	1:4	“The architects engineered this seemingly simple pavilion with three autonomous structural systems, including the leaning columns of the auditorium. They also installed several lighting systems—loops of neon lights in the restaurant and irregularly placed fluorescents in the first-floor hall. A richness results from the multiplicity of building systems. The variegated lighting alone reveals that the Kunsthall is not conceived as a universal Miesian space, but particularized by the nature of each function and its placement within the building.” (Giovannini, 1993: 88).	Design Interaction: Design complexity Functionality Innovative design: Architectural innovation
Y1P5	1:5	“Spatially complex and experientially intriguing, the Kunsthall is a brilliant synopsis of Koolhaas's original observations about conjuring vitality in a building and a city, and stirring one into the other. An architect's architect who eschews formalist design, Koolhaas urbanizes his buildings by diversifying program and stressing experience over composition. The Kunsthall is more somatic than retinal, understood more through the body than the eye. Its success helps confirm Koolhaas's thoughts about the richness of urban congestion, strategies of architectural and urban layering, and his continuing confidence in the century's tradition of Modernism. Notes the Dutch architect: “I thought there was life in the box yet.” —Joseph Giovannini” (Giovannini, 1993: 88).	Architectural influence: Architectural analysis Design critique Perception: Modernism Perception: Soma vs. retina Urban experience

Ek 3'ün devamı

Y2P1	1:1	“Euralille: Crossroads to 21 st-Century Europe Trains and rail stations are back! Rem Koolhaas's high-tech Lille Grand Palais is a multi-function center, and a destination for “Chunnel” users.” (Downey, 1995: 88-89).	Architectural innovation Infrastructure Urban development
Y2P2	1:2	“As most European cities move to shelter their historic centers, pushing the hypermarket, the congress center, and the rock concert venue out to suburban zones, Rem Koolhaas and his Rotterdam-based Office for Metropolitan Architecture (OMA), are bringing “big” architecture back into the city as a realistic and viable component of urban scale. Their testing ground is Euralille, a dense 173-acre transportation, living, and working sub-center, adjacent to the old town of Lille in northern France. Koolhaas is both the master planner of Euralille, and architect of one of its key buildings, the Lille Grand Palais.” (Downey, 1995: 91).	Architecture City planning Urban development
Y2P3	1:3	“Euralille’s main reason for being is its train station, intended to send freight and passengers throughout Europe and across the “Chunnel” to Great Britain. Situating the high-speed TGV train in Lille has made the city a crossroads of European interchange, at the center of the London/Brussels/ Paris triangle, containing more than 50-million inhabitants. By 1996, almost 100 TGV trains will stop at Euralille’s new station daily. Inspired by so much coming and going, Koolhaas has often described the project as having a “soft” address—located not in terms of geography, but the distance in time away from other cities (“40 minutes from Paris”; “70 minutes from London”). Much of the reasoning behind Euralille is, therefore, based on temporary programs for large numbers of users. The connecting projects within the complex, including Clause Vasconi’s World Trade Center, Christian Portzamparc’s office tower, Jean Nouvel’s commercial center and apartments become, in Koolhaas’s words, “short circuits to the sensation of movement.”” (Downey, 1995: 91).	Architecture Infrastructure Interconnectivity Mobility Urban development
Y2P4	1:4	“The facade is both gritty and dynamic, following the unexpected lines of an egg-shaped plan. As Koolhaas has pointed out, with the size and complexity of the over-lapping program so typical of Euralille, “the architect cannot pretend to fit them into a traditional urban typology.” Yet, by basing his architecture on less tangible connections, the Lille Grand Palais could be located in almost any urban center.” (Downey, 1995: 91).	Architecture Innovative design Urban planning

Ek 3'ün devamı

Y2P5	1:5	“The exposition hall, along with its meeting rooms, offices, four bars, and two restaurants, will serve the large trade fairs of this industrial city. Divisible into three spaces, the hall is unified by the repeating rhythm of the laminated wood panels suspended from the ceiling, and softened by daylight filtering through the facade. Since the turn of the century, daylight is an element rarely found in exposition halls, and a design priority OMA had to fight for. It is Koolhaas’s ability to overhaul a predictable building type that makes his version of large- scale architecture so infinitely interesting. Claire Downey” (Downey, 1995: 91).	Architecture Design innovation: Design Innovation Design innovation: Environmental Design
Y2P6	1:6	“Euralille (see site plan, top) is a dense 173- acre multi-use complex outside the old town of Lille in northern France. Its reason for being is its train station. In 1996 it will be a stopping point for 100 high-speed TGV trains per day. This makes the site attractive as a destination in its own right, and as a location for an exposition center and concert hall. Each of the building’s activities has its own zone, arranged so that the interfaces create new opportunities for contact. In the east- west direction, the zones are autonomous, while in the north-south direction, they are connected. The large amphitheater-like auditoria are placed back to back to form a bridge over the large public reception spaces below.” (Downey, 1995: 92).	Architecture Connectivity Design innovation: Multi-use development Public spaces Urban design
Y2P7	1:7	“Up Close Transparency (see photos on previous spread). Whether solid, transparent, or obscure, Koolhaas uses texture as well as opacity to differentiate the three large volumes of the Grand Palais. The alternating flat and angled glass shingles of the congress center façade with their vertical glass supports, fill the interior lobbies and halls with direct sunlight. In contrast, a soft diffuse light enters through the exposition halls’ corrugated facade panels of translucent fiberglass (2), encrusted with aluminum particles. Atop the congress center, the concrete envelope of the roof terrace is pierced by large circular openings to the sky (5). At night the facade surfaces unite, becoming an immense illuminated surface.” (Downey, 1995: 97).	Aesthetics Architecture Design elements Lighting: Use of light Materials

Ek 3'ün devamı

Y2P8	1:8	“Structural Acrobatics. Koolhaas has devised the neat trick of creating surfaces that seem to float, while at the same time using structure as a major design element. The undulating surfaces of the exhibition hall (6,7) push out from the scored concrete building base, at some points almost escaping the thin edge of the roof. On the interior (8), the translucent skin is reinforced by steel members which change their angle of inclination to fit the curvature of the facade.” (Downey, 1995: 97).	Aesthetics (2): Aesthetic qualities Architectural innovation Design innovation: Structural design
Y2P9	1:9	“Fixed against the protruding wall of the 500- seat auditorium, the staircase (9) leading up to the congress center restaurant is mirrored in polished stainless-steel cladding. The skewed optical effect creates a slight sense of vertigo. Movement is the focus of the central lobby space (10), where the diagonal structural columns, escalators, and slanting columns make it difficult to find two parallel surfaces. The sea of round and square columns within the congress center lobby supports the auditoria above, but also acts as detail, along with the triangular stair, in the otherwise stark space.” (Downey, 1995: 97).	Aesthetics (2): Spatial perception Architecture Design features
Y3P1	1:1	“Asian Cities: Is ' Generic ' the Wave of the Future? Rem Koolhaas stirs up strong emotions at a Singapore conference by saying the loss of cultural identity can free the architectural imagination.” (Pearson, 1996: 19).	Architecture Cultural identity Emotional response
Y3P2	1:2	“Few issues arouse such passion among Asian architects as maintaining their cultural identity in the face of rapid globalization. With McDonalds and Kentucky Fried Chicken franchises popping up on street corners from Seoul to Shanghai, and highrise office towers looking alike whether they're in Manila or Manhattan, a lot of designers in Asia are worried about the way their cities are currently developing.” (Pearson, 1996: 19).	Architectural impact: Architectural design Cultural identity Globalization Urban development

Ek 3'ün devamı

Y3P3	1:3	“The mega-forces of international finance and multi-national capitalism that are transforming Asia seem, however, to be impervious to cultural distinctions and national character. Moreover, the design architects for the biggest and most prominent construction projects are usually Western firms with little understanding of local building traditions or cultural nuances. Indeed, foreign firms are usually hired to inject a Western, international, or Modern sensibility into the local landscape.” (Pearson, 1996: 19).	Architecture Cultural influence Cultural influence (2): Westernization Globalization
Y3P4	1:4	“So when Dutch architect, author, and agent provocateur Rem Koolhaas addressed the topic of globalization in his keynote speech at a Singapore conference last November, the audience of mostly Asian architects listened keenly. The conference, entitled “Asian Cities in Asia’s Century,” was organized by the Architects Regional Council Asia (ARCASIA), an umbrella group of 15 national institutes of architects.” (Pearson, 1996: 19).	Architecture Globalization Professional context
Y3P5	1:5	“But instead of exhorting his listeners to resist the forces of homogenization, or preserve historic structures, or devise ingenious ways of infusing local character into modern buildings, Koolhaas told them such a battle was hopeless. The driving forces behind the globalization of their cities were just too big for architects to resist in any meaningful way.” (Pearson, 1996: 19).	Architectural impact: Architectural identity Cultural homogenization Globalization Powerlessness
Y3P6	1:6	“Architects can't change the calculus “Cities, like airports, are becoming all the same,” said Koolhaas. Architects could yell and scream all they want or design pagoda roofs for 50-story skyscrapers, but none of this would alter the basic calculus behind the standardization of their cityscapes. Some of the architects at the Raffles City Convention Centre (designed, of course, by an American architect, I.M. Pei, in a sleek Modern style) were stunned by such a notion.” (Pearson, 1996: 19).	Architectural impact: Architectural criticism Standardization Urban design
Y3P7	1:7	““Instead of resisting this globalization, we should theorize about it,” advised Koolhaas. “Perhaps we have to shed our identities. Perhaps identity is constricting us.” There was no irony in his voice and it soon became clear that Koolhaas was nothing if not earnest. In his rapid-fire delivery, he suggested that architects should view the current situation as “a blank page for us to work with”—even as “a liberation.”” (Pearson, 1996: 19).	Globalization Identity transformation: Change in identity Innovation Liberation

Ek 3'ün devamı

Y3P8	1:8	““What is left after identity is lost?” asked Koolhaas. “The generic.” But instead of being horrified at the thought of plain-wrap buildings in interchangeable cities, Koolhaas stated that today “brand names are less important than the generic. The city is now a plain envelope. And regret about the loss of history is just a reflex” that serves no useful purpose. Indeed, such regret is like the “phantom pain one feels in a limb after it has been amputated” and is long gone.” (Pearson, 1996: 19).	Architectural impact: History and memory Cultural influence (2): Generic culture Identity loss Regret Urbanization
Y3P9	1:9	“In his new book, S, M, L, XL (Small, Medium, Large, Extra-Large) [Monacelli Press, 1996], Koolhaas explores these same ideas, saying globalization “astronomically expands the realm of possibility, for better or worse.” But while most people today shudder at the thought of architects playing for “astronomically” large stakes, Koolhaas is clearly energized by it. Bigness, of course, is one of his favorite themes and, as he showed at Euralille in France, he is more than willing to start with a blank slate and build on a grand scale. Most architects, though, are much less cocky. As he puts it in his book, the architectural “profession is in a profound state of denial. Following its fright instinct, it runs away from the possibly ridiculous to miss a rendezvous with the sublime.”” (Pearson, 1996: 19).	Architectural impact: Architectural theory Aspirations Creativity Globalization Tradition vs. Modernity: Critique of profession
Y3P10	1:10	“Koolhaas has long been critical of urban planning in the world’s rapidly developing cities. Using outdated notions of zoning and master- planning, the profession doesn’t realize that the rules of the game have changed, he told the ARCASIA conference. Instead of dealing with the process of growth, architects and planners continue to focus on individual products—buildings and urban compositions. Even when planners address the realm of infrastructure and map out subways and roads, they end up creating separate enclaves rather than connecting people and places. The irony, declared Koolhaas, is that “Real urbanism seems to have died just as all this urban building is going on,” in Asia.” (Pearson, 1996: 19-20).	Disconnection Tradition vs. Modernity: Critique of Planning Urban development

Ek 3'ün devamı

Y3P11	1:11	“Landscape, not masterplan In place of the current approach to planning, Koolhaas proposed a broad but vague notion of “landscape,” which would “accommodate the accidental and the chaotic” and would be the “outcome of a process” rather than the product of a specific plan. “Landscape is cheap, fast, and flexible,” he explained. Although he never made clear who would initiate this process or even participate in it, Koolhaas seemed to imply that landscape would provide the connective tissue—the muscles and tendons, so to speak—controlling the architectural bones of the city.” (Pearson, 1996: 20).	Collaboration Flexibility Innovative thinking Tradition vs. Modernity: Process-oriented approach Urban planning
Y3P12	1:12	“Give Koolhaas credit—he stirred things up and got his audience to rethink the basics of what they do. During the question-and-answer session, a few of the architects were apoplectic in their response to his call to turn their backs on their old cultural identities. Others found some truth in Koolhaas’s radical approach and searched for ways of bridging the gulf between the profession’s current methods and the brave new world Koolhaas evoked.” (Pearson, 1996: 20).	Adaptation Innovation Professional identity Tradition vs. Modernity: Challenge to tradition Tradition vs. Modernity: Divergence in perspectives
Y3P13	1:13	“Tunney Lee, professor of architecture at the Chinese University of Hong Kong and one whose own career has bridged the gulf between East and West (having studied and worked in the U.S. before returning to Asia a few years ago), agreed that the old way of planning no longer applied to Asian cities. “Planning criteria such as standards and codes may indeed be outdated,” he said. “But criteria as values may still apply.”” (Pearson, 1996: 20).	Change in perspective Cultural perspective Professional insight
Y3P14	1:14	““We are high-density societies,” said Lee, who had stated earlier that high-yield rice cultivation had traditionally supported higher population densities in Asia than wheat cultivation had in the West. This powerful agricultural base helped shape the particular character of Asian cities.” (Pearson, 1996: 20).	Architectural impact: Agricultural impacts Cultural influence Population dynamics

Ek 3'ün devamı

Y3P15	1:15	““Asians are comfortable living with contradictions,” asserted Lee. “The building and the garden, for example, or Confucianism and Taoism. Perhaps globalization and localization can exist together too.” While globalization has brought a great deal of uniformity in architecture, Lee wasn’t convinced this went much below the surface. Shanghai may have new skyscrapers that could have been plucked from Houston or Atlanta, but workers in those towers still speak Chinese and live differently than Texans or Georgians. “Our language and our food may be changing,” said Lee, “but they’re changing very slowly. Asian rituals and customs won’t go away just because McDonalds comes along.”” (Pearson, 1996: 20).	Contradiction Cultural identity Globalization Tradition vs. Modernity: Tradition vs. Modernity
Y3P16	1:16	“The users of architecture are often forgotten factors in judging the impact of buildings on a particular place. People change buildings so they look and feel different after a few years. Winston Churchill said, “We shape our buildings, then they shape us.” But we continue to rearrange our buildings even after the contractor says they’re finished. Additions are made, surface treatments changed, interior partitions knocked down, and furnishings reshuffled. People from different cultures use, work in, and live in buildings in different ways—even if the buildings start out the same. The generic quickly becomes specific.” (Pearson, 1996: 20).	Architectural impact: Architectural impact Cultural influence User experience
Y3P17	1:17	“Modernism in a local setting Responding to differences in climate, terrain, materials, and building traditions, Asian architects today are struggling to develop indigenous forms of Modern architecture. One approach is to adopt or adapt vernacular forms to modern buildings: the pagoda-roof tack. Although easily dismissed as simplistic, this approach has great appeal with many clients and much of the general public, especially for projects in historic places.” (Pearson, 1996: 20).	Architectural impact: Modern architecture Attractiveness: Client appeal Cultural adaptation Cultural influence (2): Vernacular forms
Y3P18	1:18	“Hong Kong-based Tao Ho, who studied under Josep Luis Sert at Harvard and worked for Walter Gropius in the 1960s, has found his architecture changing in the 1990s as he does more work in China. A Modernist who once designed for himself an office made of 24 used shipping containers, he recently designed a mixed-use complex in the historic city of Suzhou, using curved roofs and other traditional forms. Building in a place with “a rich cultural background sometimes requires the architect to suppress his ego,” says Tao Ho.” (Pearson, 1996: 20).	Architectural impact: Architectural evolution Cultural influence Identity transformation: Ego suppression

Ek 3'ün devamı

Y3P19	1:19	“Other Asian architects are exploring ways of adapting a Modern vocabulary to local settings and conditions. T.R. Hamzah & Yeang in Malaysia, for example, has been designing highrise buildings for two decades that respond to tropical climes with “skycourts,” sunshading, and natural ventilation [RECORD March 1993, Pacific Rim, pages 26-31], In Singapore, Tay Kheng Soon and his firm Akitek Tenggara II developed a detailed plan for a Tropical City that uses passive solar strategies and lots of natural vegetation to create a modern metropolis working in harmony with its environment. No pagoda roofs here.” (Pearson, 1996: 20).	Architecture Cultural adaptation Innovation Sustainability
Y3P20	1:20	“Despite Koolhaas’ projections, the generic is not the answer for downtown Beijing or Hanoi. Architectural imagination can be stirred just as well by responding to existing conditions and ancient fabric as by wiping the slate clean. Indeed, it is the messy interplay between conflicting approaches that has always made big cities “delirious” places. The future of Asian cities will be determined by the constant give-and-take between various forces: not just that of mega-capitalism, but also those of historic preservation, Modernism, green design, cultural identity, national bureaucracy, entrenched corruption, enlightened planning, and the individual architect. It’s not a tidy process and there’s no formula to balance competing forces. But as with acupuncture, acute pressure applied by skilled practitioners at key points along the way can help heal the body politic. It’s not quite a science, but it’s been practiced for thousands of years and it sometimes works.” (Pearson, 1996: 20).	Architectural impact: Architectural imagination Complexity Conflict resolution Cultural identity Historical context Urban development
Y4P1	1:1	“Rem Koolhaas's Writing on Cities: Poetic Perception and Gnomonic Fantasy Rem Koolhaas's writing about cities attempts to communicate poetic perceptions of underlying fundamental realities. When the “poetry” is cut loose from the “perception,” the writing degenerates into melodramatic, romantic fantasy. When the emphasis is on perception, as it is particularly in the later essays on Atlanta, Singapore, and Generic Cities, the poetry—the depth and feeling—reinforces the astuteness of perceptive grasp. The weakness of Koolhaas’s writing on cities can be understood as resulting from his unfortunate conviction that creative freedom, which he values above all, does not need to be engaged with otherness—that it needs, in fact, to be capricious, private fantasy ex nihilo, inscribed on a tabula rasa.” (Saunders, 1997: 61).	Artistic expression Creativity Critique Fantasy Perception

Ek 3'ün devamı

Y4P2	1:2	“REM KOOLHAAS, IN HIS WRITING ABOUT CITIES, DARES MUCH, FALTERS much, and achieves much. If he dared less, he would falter less and give less. His achievements—astute, unconventional, poetic perceptions of urban realities—at times entail their own limitations: forced, melodramatic pseudopoetry. Koolhaas is eagerly selfcontradictory, extremist, promoting many selves, determined above all to maintain freedom of thought, to be unboxed and unboxable. On the one hand a fiercely tough realist, despising nostalgia or any other wishful thinking, he is, on the other, a fantast, a surrealist, also fierce about his right to create ex nihilo, fierce in his conviction that a world constructed to satisfy human desire can and should supersede the natural world that common sense calls real. Koolhaas the poetic realist has more to offer us, in his writing, than Koolhaas the fantast; this latter Koolhaas can, in fact, display some of megalomania that Koolhaas sees in Le Corbusier and believes is endemic to most highbrow architecture.” (Saunders, 1997: 61).	Complexity: Self-contradiction Creativity Critical analysis: Freedom of thought Realism Surrealism Urban architecture: Perception of urban realities
Y4P3	1:3	“Koolhaas the poet of perception and Koolhaas the pseudopoet of fantasies mingle throughout his writing from Delirious New York to S,M,L,XL.' The sharper, more perceptive, and instructive Koolhaas (the focus of the last part of this essay), like a journalist (as he once was), focuses on the concrete (this place, this history) and not the abstract or categorical (Bigness, Urbanism). However, he is a poetic journalist in that he realizes his material with feeling and intuition, giving us dreams that ring true. Koolhaas is at his unreductive best in the essays “Globalization,” “Field Trip,” and “The Terrifying Beauty of the Twentieth Century,” the poem “Learning Japanese,” and especially the essays “Atlanta,” “Singapore,” and “Generic Cities,” in which most generalizations spring directly from specific experiences and observations, rather than in essays like “Bigness” and “Whatever Happened to Urbanism?” which make absolute, monolithic, and ultimately simplistic claims (even on behalf of complexity).” (Saunders, 1997: 61).	Complexity (2) Creativity Journalism Literary analysis Perception
Y4P4	1:4	“Koolhaas’s poetic/gnomic perception of cities can be seen to follow a line of representations including, in the English language, William Blake’s “dark, Satanic Mills,” Charles Dickens’s London, and T.S. Eliot’s Waste Land. It is a mistake to approach this kind of writing demanding the kind of careful historical accuracy that one would expect of conventional or academic historical writing. Disputing the details would be pedantic, for Koolhaas, like these other writers, wants to register the larger underlying truths and is willing to take poetic license with history, as long as those larger perceptions are on the mark and being effectively served.” (Saunders, 1997: 61).	Creative expression: Poetic representation Critical analysis: Historical interpretation Literary analysis

Ek 3'ün devamı

Y4P5	1:5	“All this does not mean, however, that poetic writing cannot or should not be measured for any kind of truthfulness—that, following Roland Barthes or Jacques Derrida or Jean Baudrillard, the vitality and interest of the vision or language, not its truthfulness, are all that matter (since knowing “truth” can only be a wishful illusion). There is bad poetry as well as good in Blake, Dickens, Eliot, and Koolhaas, and the quality of the poetry depends on its responsibility to realities beyond the writer’s psyche, even though the best measure of this quality might be not “factuality” but rather the presence or absence of the author’s self-deception, his ability to distinguish, among his own words, phony rhetoric from careful articulation of genuine experiences. So much of surrealist art (which has been highly influential on Koolhaas) is embarrassingly bad because it assumes that dreams are automatically profound.” (Saunders, 1997: 61-62).	Critical analysis: Critique of authenticity Critical analysis: Self-awareness in creation Philosophy of art Quality assessment Surrealism
Y4P6	1:6	“Koolhaas overreads and romanticizes many of the urban phenomena that he at the same time so sharply and originally perceives: Coney Island, skyscrapers, Manhattan(ism), congestion, Radio City Music Hall, the Berlin Wall, and so on. Koolhaas the contrarian, determined to be unconventional, reverses expectations that Europeans will view America condescendingly. Hating European snobbery and effeteness, he goes, at times, to an opposite extreme and becomes a gullible, bedazzled idealizer of the American and associated phenomena: blankness, the ordinary, the unselfconscious, the self-indulgent, the ugly, the crude, the banal. In “The Terrifying Beauty of the Twentieth Century,” he calls edge-city conditions “ridiculously beautiful” and speaks of “the arbitrary delusions of order, taste, and integrity” (p. 206, S,M.L.XL).³ About a late modernist development in Holland hated by many, he writes, “The Bijlmer offers boredom on a heroic scale. In its monotony, harshness, and even brutality, it is, ironically, refreshing” (p. 871, S). Although one can understand becoming jaded with postmodernist architecture and with the burden of European tradition to the point of angry revolt, this last response has pushed revolt into unreason.” (Saunders, 1997: 62).	Critical analysis (2) Critical analysis: Contrarianism Cultural commentary Postmodernism Romanticization
Y4P7	1:7	“As an iconoclast of pretensions, a despiser of moralism (from his sense of what is more truly moral), and a Nietzschean who prefers vital evil to conformist goodness, Koolhaas can be devastating but salubrious. Who else has such a biting sense of how architects can fool themselves into feeling heroic and powerful?” (Saunders, 1997: 62).	Complexity: Rebellion against norms Critical perspective Philosophical inquiry

Ek 3'ün devamı

Y4P8	1:8	“Who does not long feel an acute nostalgia for types who could, no more than 15 years ago, condemn (or was it liberate, after all?) whole areas of alleged urban desperation, change entire destinies, speculate seriously on the future with diagrams of untenable absurdity, leave entire auditoriums panting over doodles left on the blackboard, manipulate politicians with their savage statistics—bow ties the only external sign of their madness? (p. 199, S)” (Saunders, 1997: 62).	Absurdity Critique of society Nostalgia
Y4P9	1:9	“Who else resists knee-jerk negativism about figures like John Portman and can therefore see complexity where others see only stereotypes to scorn? But it is in the name of this worldly realism that his romanticization, even sentimentalization of the banal is justified, and the achievements, however localized, of recent “highbrow” architecture and urban design (for instance that of Rafael Moneo and the city of Barcelona) are neglected.” (Saunders, 1997: 62).	Authenticity: Neglect of achievements Complexity (2) Critique of stereotypes Romanticization
Y4P10	1:10	“In Delirious New York, Koolhaas’s basic romanticization is of fantasy itself. Built form that plays out fantasies of wished-for states of mind or lifestyles is glorified for its putative freedom, and in the process, the deprivation of more reliable fulfillment than that self-indulgent fantasy can provide is overlooked. In this way, Koolhaas participates in a key weakness of poststructuralist thinking: Without a belief in the knowability of otherness, desire becomes onanistic, and inner life lacks imagination’s grasping for fulfilling engagement with the nonself. This confusion of freedom with caprice (the Italian capriccio perhaps conveys the sense of footloose fantasy better), this linked assumption that a predetermined (designed) environment is a limitation, not an enablement or a vitalization, has skewed and cramped Koolhaas’s entire intellectual career. “Architecture is monstrous in the way each choice leads to the reduction of possibility. It implies a regime of either/or decisions often claustrophobic, even for the architect” (p. 344, S).4 Quite the opposite might be true: Each good architectural choice leads to the exhilarating sense that the next choice has a measure of necessity to it, as the architectural work suppresses the architect’s mere capriciousness: the work frees the architect from his or her determined, habitual, and merely private self. This reflects a very different Nietzschean idea—Amor fati—you are free when you love what fate provides you.” (Saunders, 1997: 62).	Architecture Authenticity: Self-indulgence Creativity Critical analysis: Poststructuralism Desire Existentialism Fantasy Freedom Inner life Personal growth

Ek 3'ün devamı

Y4P11	1:11	““Private meanings . . . insulated against the corrosion of reality” (p. 104, D) have romantic appeal for Koolhaas. He describes Theodore Starrett’s 1911 proposal for a one-hundred-floor building: “each compartment is equipped to pursue its private existential journey: the building has become a laboratory, the ultimate vehicle of emotional and intellectual adventure” (p. 91, D). The equation of adventure with private journeys is symptomatic.” (Saunders, 1997: 62).	Creative expression: Intellectual adventure Emotional experience Existentialism Romanticism
Y4P12	1:12	“Coney Island, like other amusement parks, appears in some historical and novelistic accounts (like Maxim Gorky’s) not only as an amusing, dazzling fantasyland of “harmless” escape, but also as a place of delusions exploiting, for handsome profits, the stupidity, base desire, and gullibility of the lower and middle classes. But Coney Island looks to Koolhaas like a great liberation from the shackles of Western rationalism, a “revolution” (p. 76, D), and an expression of “genius” (p. 70, D). Instead of appearing as humanly grotesque and cruel as it must have been, Coney Island’s Midget City becomes an abstraction to Koolhaas, a springboard for philosophizing: “a miniature Midget City Fire Department responding [every hour] to a false alarm’—effective reminder of man’s existential futility” (p. 49, D). The lake at Luna Park, at the end of the Shoot-the-Chutes, according to Koolhaas’s inflated interpretation, “invites descent into the regions of collective unconscious” (p. 39, D). When Koolhaas refers to “the arguments respectable culture will mobilize to denigrate its probable replacement: the potentially sublime is criticized for being cheap and unreal” (p. 67, D), he has failed to demonstrate convincingly that there are hints of the sublime in the extravagance of this fantasy world. (The sublime, I would argue, entails an extraordinary degree of felt contact with suprapsyche otherness.) What he has done is demonstrate the enchanting escapism of these ingenious inventions.” (Saunders, 1997: 62-63).	Class dynamics Cultural critique: Critique of culture Escapism Existential themes Philosophical interpretation Sublime experience

Ek 3'ün devamı

Y4P13	1:13	“Writing about Manhattan and the creation of skyscrapers in Delirious New York, Koolhaas continues to press on his material a highly unified vision that has both the power of myth and the distortion of melodrama. Like the figures that resonate most as heroes (and sometimes also monsters) in his dreams—Wallace Harrison, Hugh Ferriss, Raymond Hood, John Portman, the governors of Singapore—Koolhaas is captivated by the Promethean desire to remake reality and supersede nature. Manhattan’s grid, as “a conceptual speculation,” “claims the superiority of mental construction over reality . . . the subjugation, if not obliteration, of nature its true ambition” (p. 20, D). “Manhattanism is the only program where the efficiency intersects with the sublime” (p. 174, D). The reality is more surely mundane: The grid was chosen for its simplicity and efficiency; the early skyscrapers were motivated, in their program, their multiplication of doorplates, and—most important here—their more extravagant skins, by business interests. Architecturally, Manhattan put an exciting, even exhilarating flourish on the making of money; the Great Gatsby flair served mammon; ostentation dominated more than Nietzschean vitalism.” (Saunders, 1997: 63).	Architecture Complexity: Commercialism Complexity: Nature vs. artificiality Cultural critique (2) Materialism Myth-making Urbanization
Y4P14	1:14	“Koolhaas, from Delirious New York to S,M,L,XL, has the notion that multiple fluid programmatic uses, compacted into large areas, create a condition of maximum potential for desirable life. However, this notion, like his concept of freedom, is based on a questionable assumption: that proximity by itself creates significant interaction, that some kind of precious vitality is automatically obtained when working, shopping, leisure, and residing occur in propinquity. The just as likely (if not more likely) scenario is that, in any conditions of vast scale and great congestion, people experience a life-inhibiting, demoralizing anonymity and isolation; they mill around each other unseeingly. He writes of the edge-city condition around La Defense that it “mysteriously works, or, at least, is full of people” (p. 205, S)—There’s a big difference between the two. A particularly flagrant romanticization/existentialization of bigness in Delirious reads, “The Monolith spares the outside world the agonies of the continuous changes raging inside if (p. 101, emphasis added). There is little reason to believe that Manhattan skyscrapers ever were significantly mixed-use, that office pods for the humanly dead transactions of the great gray corporate world were not, as is obvious in the World Trade Center, these buildings’ overwhelming activities. Rockefeller Center a richer environment? Certainly.” (Saunders, 1997: 63).	Anonymity Cultural critique: Critique of design concepts Isolation Social interaction Urban architecture: Mixed-use development Urban environment

Ek 3'ün devamı

Y4P15	1:15	“The Downtown Athletic Club, with its fluid building sections and mixed programs, scene of “eating oysters with boxing gloves, naked, on the nth floor” (p. 155, D) a setting for maximum creative living? Certainly not, unless your idea of such living is a rich man’s hedonism.” (Saunders, 1997: 63).	Creative expression: Creative living Critical analysis: Critique of materialism Social commentary
Y4P16	1:16	“The weakening of Koolhaas’s tough-minded realism with romantic fantasy is evident in repeated stylistic tricks. Single sentences form whole paragraphs to suggest their great weight of meaning: “Coney Island is a fetal Manhattan” (p. 30, D). The pulp- fiction device for conveying immediacy and “drama”—the “historical present” verb tense: “Hood meets secretly with him at midnight”—appears frequently. Most surprisingly, the hokeyness of mystical/magical thinking, the most extreme form of unrealism, also appears: “The Carnarsie Indians, the original inhabitants of the peninsula, have named it Narrioch—‘Place without Shadows’—an early recognition that it is to be a stage for certain unnatural phenomena” (p. 30, D). And, finally, we get forced, sloppy generalizations: “The sphere appears throughout Western architectural history, generally coinciding with revolutionary moments” (p. 71, D).” (Saunders, 1997: 63).	Creative expression: Literary devices Critical analysis: Stylistic analysis Critical analysis: Use of symbolism Critique of realism
Y4P17	1:17	“One of the weaker moments in S,L,M,XL is “Bigness.” In that essay, Koolhaas is at his most abstract, apocalyptic, and megalomaniac, proclaiming the death of architecture, falling in too easily with the forces of hyperdevelopment (capitalism at its most rapacious), making absolutistic statements like “Bigness is ultimate architecture” (p. 495) and “Bigness is the last bastion of architecture” (p. 516). The essay displays the “Paranoid-Critical Method” that Koolhaas accuses Le Corbusier of using: “The reality of the external world is used for illustration and proof... to serve the reality of our mind” (p. 238, D). In his ideas about Bigness, Generic Cities, and globalization, Koolhaas commits the logical fallacy of presenting part of the truth as the whole, presenting certain conditions—such as those in new Chinese cities—as Reconditions. Whereas it is possible to understand why certain aspects of architecture as traditionally understood—attention to detail, craftsmanship, and relatively small spatial and formal gestures—might become irrelevant or impotent at huge scales, it is another thing to assume that no architectural refinements or subtleties are possible at that scale (consider Rockefeller Center), to neglect that interiors of even the largest buildings still could contain refined architectural detail, and to avoid considering that vast quantities of building will be done at small scales for the foreseeable future.” (Saunders, 1997: 63-64).	Authenticity: Abstract reasoning Critical analysis (2) Critical analysis: Logical fallacies Cultural critique: Globalization critique Urban architecture: Architecture critique

Ek 3'ün devamı

Y4P18	1:18	“Koolhaas believes that the blandness, blankness, and “neutrality” of huge architecture is liberating because it is programmatically indeterminate, whereas it can easily be seen as oppressively dulling and depersonalizing. He would like to think that the characterlessness of huge buildings dialectically “exacerbates . . . specificity” (p. 511, 5). Perhaps his most prominent epigram is, “Where there is nothing, everything is possible. Where there is architecture, nothing (else) is possible” (p. 199, 5). Again, this unfortunate confusion of freedom with caprice. Koolhaas says of generic edge-city towers that “the least these things represent is an enormous freedom: freedom from formal coherence, freedom from having to simulate a community, freedom from behavioral patterns.”⁵ Freedom as freedom from, not freedom for; freedom as arbitrariness, action without engagement.” (Saunders, 1997: 64).	Complexity: Characterlessness Cultural critique: Critique of architecture Engagement Freedom Indeterminacy Oppression
Y4P19	1:19	“Strong and distinctive architecture could be defined as that which arouses and challenges us to meet it with an equal inner strength. The best buildings do not dominate us; they enliven us. But can any of us, turning our thoughts to examples of what Koolhaas thinks of as huge, blank, and therefore less restricting architecture, imagine any such structure or complex—Empire State Plaza in Albany, the World Trade Center in New York, edge-city office complexes—as anything but enervating, with little spontaneous human interest or content?” (Saunders, 1997: 64).	Architectural critique Critical analysis: Human interest Emotional response
Y4P20	1:20	“In addition, it is important to ask whether, in fact, Bigness does and will dominate new “urban substance” except in extreme situations like those in China, where the population explosion forces the rapid creation of new cities (conditions, admittedly, that are expected to become more common in the developing world). In the developed world, there has been a significant popular reaction against large buildings; many developers want to create smaller, more intimate scales in their attempts to meet market demand. However nostalgic and fake, New Urbanist development, as espoused by Andres Duany and others, and endless suburban “colonial” tracts are what American consumers predominantly prefer to any vibrantly congested megastructure.⁶ Finally, it is worth seconding Richard Ingersoll’s point⁷ that Bigness means surrender to “bidness” (Texan for “business”) more than, as Koolhaas says, “surrender to technologies; to engineers, contractors, manufacturers; to politics; to others ... a realignment with neutrality” (p. 514, S). Big bland structures communicate not “neutrality,” but indifference to anything but making money.” (Saunders, 1997: 64).	Authenticity: Bigness vs. intimacy Consumer preferences Cultural critique: Critique of modern architecture Market demand Urban architecture: Economic influence on architecture Urban development

Ek 3'ün devamı

Y4P21	1:21	“Before I turn to Koolhaas’s enormous contributions to an understanding of new urban conditions, “Bigness” brings me to one last aspect of Koolhaas’s writing: the general absence of people except as abstractions, as atoms in a spectacle of larger, impersonal forces. Koolhaas’s view of people is as if from a great height, so that they appear as ants, flowing in masses, engaged in generic activities—shopping, working, recreating, and residing—mobs at Coney Island, crowds moving on escalators and ramps. (Koolhaas is moonstruck by circulation in itself.) When he confesses the “primitive fact of simply liking asphalt, traffic, neon, crowds, tension, the architecture of others, even” (p. 208, 5), the impersonal dominates. Those individuals that do appear in his writing—for example, Portman, Hood, and Ferriss—are dramatized, mythologized, and made larger than life. Seldom is there a sense of the daily experiences of ordinary people or the consciousness of individuals—the only real locus, one might argue, of life—the kind of sense one gets in Jane Jacobs’s <i>The Death and Life of Great American Cities</i>. When Koolhaas describes the relocation of hundreds of thousands of Singapore shantytown inhabitants into high-rise apartments, there is only a generalized sense of the violence of this act and of people’s apparent adaptation to this extreme change.” (Saunders, 1997: 64).	Authenticity: Absence of individual experiences Authenticity: Detachment from daily life Authenticity: Impersonal perspective Complexity: Generic representation of people Cultural critique: Critique of urbanization
Y4P22	1:22	“He speaks with exhilaration elsewhere of “chickens on the fortieth floor” of housing near Hong Kong, without seeming to consider the nasty implications of this for health and happiness.” (Saunders, 1997: 64).	Cognitive dissonance Disconnection from reality
Y4P23	1:23	“A Sartrean nausea with the human and certainly the humanistic appears in many of Koolhaas’s essays. He associates humanism with the soft, sentimental, and deluded. The Nietzsche in him wants something much more fierce, even at some cost. This side of Koolhaas likes and wants to play with the heartless Big Boys: the developers, the mad Corbusier who would flatten all to create endless sterile Villes Radieuses, John Portman trying to make Atlanta a monument to his self-proclaimed genius, the governors of Singapore wiping out hundreds of thousands of poor people’s dwellings. Koolhaas is drawn to their daring, extremism, and power. This Koolhaas loves the clean impersonality of machines and sees in the Rockettes’ line dance “an exhilarating surrender of individuality to . . . automatism” (p. 214, D). He presents the impersonal and anonymous as comforting, a retreat from social stress: “Bigness . . . offers degrees of serenity. . . . Bigness is impersonal: the architect is no longer condemned to stardom” (pp. 512—13, S). This Koolhaas includes in the same book a picture of a hand (his, probably) imperiously peeling away blocks of old Parisian urban fabric from a model (p. 1108, 5),⁹ even after referring to “the harshness, the shock, the obvious insanity” (p. 1102, S) of Le Corbusier’s similar attempts. This Koolhaas is fascinated by pornography, the subjugation of women in male fantasies.” (Saunders, 1997: 64-65).	Ambivalence Authenticity: Impersonality Authenticity: Individuality vs. Collectivism Critical analysis: Critique of Humanism Critical analysis: Feminist Critique Existentialism Power Dynamics

Ek 3'ün devamı

Y4P24	1:24	“And this Koolhaas is Faustian, Promethean, eager to create alternatives to nature, to be God’s rival.” (Saunders, 1997: 65).	Ambition Creativity Philosophical inquiry
Y4P25	1:25	““Sick unto death” with intellectual and moral conventionality and self-righteousness, this Koolhaas might be sick also with that side of himself that is morally fastidious, overly sensitive, highly cultured, an inheritor of the Dutch refinement represented by the Vermeer picture of a woman playing a harpsicord that is placed, for ironic contrast, among images of his Antigone, antiburgeois Villa Dall’Ava in Paris (p. 142, S). This Koolhaas, like the Marquis de Sade, Jean Genet, and Henry Miller, is drawn with excitement to the realm beyond morality, quickened by the horrifying, dramatizing it as his diction on the erasing of old Singapore—“a convulsion of uprooting” (p. 1037, S, emphasis added)—makes evident. In S,M,L,XL, this Koolhaas includes pictures, from Luis Bunuel and Salvador Dali’s Un Chien Andalou film, of a woman’s eyeball being sliced (pp. 233, 235, S) and seems sympathetic to George Bataille’s ideas of the “‘sacred’ animal world based on disorder, cruelty, excess” (p. 232, S) to which he refers just before he proclaims, “The [Berlin] wall suggested that architecture’s beauty was directly proportional to its horror” (p. 226, S). This Koolhaas is fascinated by what he loathes: He spends many hours interviewing people in Atlanta architectural firms whose practices appall him.” (Saunders, 1997: 65).	Contradiction Cultural critique (2) Dark fascination: Fascination with horror Intellectual exploration Morality
Y4P26	1:26	“Koolhaas’s possible need to break from an enervating Dutch refinement might also help explain his attraction to the ordinary, the ugly, the banal—his wish to exist prior to evil as a simple, lowbrow guy. (His S,M,L,XL dictionary quotes Jodie Foster: “My dream in life is to wear sweats and go to a mall,” p. 70.) This part of Koolhaas shares attitudes with Robert Venturi and Denise Scott Brown of Learning from Las Vegas, with the Pop artists, and with the poststructuralists who reject the high-/low-culture distinction. Whitman-like, he celebrates “the spontaneous urbanism of the masses” (p. 70, D). Most startlingly, we see his longing for lost Eden in the essay “Last Apples”: “When we realized that we identified 100% with these programmatic enterprises that intervene drastically in the cultural and political landscape of Europe, we wondered whether—paradoxically by playing with the real fire of Bigness , even in Europe—it could be again possible to become innocent about architecture, to use architecture to articulate the new, to imagine—no longer paralyzed by knowledge, experience, correctness—the end of the Potemkin world” (p. 668, S). This confession of a momentary wish to be free of responsibility, to be swept away by larger forces, contains an underlying sadness at the impossibility of being spontaneous, childlike, ignorant, American.10” (Saunders, 1997: 65-66).	Complexity: Longing for simplicity Cultural critique: Critique of modernity Cultural critique: Rejection of high-/low-culture distinction Dark fascination: Tension between innocence and experience Desire for authenticity Nostalgia

Ek 3'ün devamı

Y4P27	1:27	“This brings us to the need to see the other sides of Koolhaas: the European, the refined, the highbrow, the man revolted by crudity, cruelty, and power. He is—and this explains his lasting interest—a man of many selves.” (Saunders, 1997: 66).	Authenticity: Complex identity Multiple perspectives
Y4P28	1:28	“Koolhaas participates to some extent in a mode of contemporary historical/cultural thinking that seems to predominate in recent “cultural studies” of cities—writing of unrelenting negativism and cynicism, one that stares down and exposes the worst in the harshest possible light, that sees corruption, greed, and callousness as pervasive in the recent development of cities. These writers include Mike Davis on Los Angeles (City of Quartz, 1990), David Harvey on Baltimore and Thatcher’s London (in Architectural Practices in the Nineties, 1996), and Neil Smith and Christine Boyer on New York (in Michael Sorkin’s Variations on a Theme Park, 1992). On the surface, the tone of this writing is cool and factual, but the conditions being presented are quite disturbing. There are heavy black ironies in just “stating the facts.” Beneath the surface are shock, disgust, rage, and despair. Overall, the attitude is one of radical political toughness.” (Saunders, 1997: 66).	Critical analysis (2) Cynicism Emotional response Political critique
Y4P29	1:29	“The strength of this writing is its determination to see the underbelly of misleading appearances, no matter how unpleasant the experience. (Its weaknesses are two: It has no lightness—it lugubriously neglects whole realms of positive experience, such as the harmless pleasure one can take in Disneyland—and it offers no hope, no constructive, realistic resistances or alternatives.) Koolhaas shares this determination; he presents historical narratives (such as the story of John Portman building in Atlanta) that are neutral on the surface and caustic just beneath. But unlike these writers, Koolhaas’s responses are often multiple, including awareness of whatever might be impressive, heroic, and creative in what is also grotesque (like Singapore’s tabula rasa). He espouses “lite urbanism” (p. 971, S) and is, as a writer, often playful and humorous ¹¹ ; self-important seriousness is what he thinks we should have learned, from the heroic modernists, to avoid. And Koolhaas is not merely cynically detached; he dares to hope that one can participate meaningfully, if modestly, in the forces of contemporary urban development. For that very reason, he is attacked by the bleaker urbanists for being opportunistic or naive: How can one expect to “inflect”—to use Sanford Kwinter’s word—the course of a tidal wave? Why surf it at all? ¹² ” (Saunders, 1997: 66).	Contrasting perspectives Critical analysis (2) Cynicism Hopefulness Urban development

Ek 3'ün devamı

Y4P30	1:30	“Koolhaas’s writing is multivocal. The same sentence can seem caustic, celebratory, and factual: “This is hideous . . . this is exciting . . . this is simply the way things are.” Since Koolhaas more often embraces “both/and” than chooses “either/or,” single perspective responses to his ideas are off the mark; simple approval or disapproval of his “positions” will usually neglect that there are conflicting sides to his thinking. Yet there can be slipperiness in this complexity, a defensive maneuvering to stand on no one spot for very long, a compulsion to be “free” even if that forces self-contradiction.” (Saunders, 1997: 66).	Ambivalence Authenticity: Multivocality Complexity (2) Complexity: Self-contradiction
Y4P31	1:31	“To string out some of his many contradictions: Koolhaas wants to be (or is) both American and European, practical and theoretical, lowbrow and highbrow, yielding and controlling, meek and powerful, innocent and worldly, personal and impersonal, individualistic and anonymous, hedonistically or rebelliously amoral and puritanically moral.¹³ “A foolish consistency is the hobgoblin of little minds” (Emerson). Koolhaas, speaking of the Generic City, writes, “Strangely, nobody has thought that cumulatively the endless contradictions of these interpretations prove the richness of the Generic City” (p. 1256, S)—or of Koolhaas’s perceptions.” (Saunders, 1997: 66).	Complexity (2) Complexity: Richness of interpretation Contradiction Duality
Y4P32	1:32	““Sometimes it is important to find out what the city is— instead of what it was, or what it should be” (p. 832, S). This, the first sentence of the Atlanta essay, encapsulates what Koolhaas does best. I will try to demonstrate below that many, if not most, of his perceptions of new urban conditions and productions are exceptionally clear and convincing: one has that “I knew that was true, but never could put it into words” feeling. His attitude is more one of fascination than of evaluation. Koolhaas’s “poem,” “Learning Japanese” (pp. 88-110, S)—a series of detailed anecdotes and sociological observations from his first trip to Japan, boldly uncensored—illustrates how Koolhaas, when he focuses, as poets usually do, on immediate experience, writes more vividly and allows the violation of (or indifference to) any totalizing polemical ideas.” (Saunders, 1997: 66).	Appreciation of art Clarity of thought Observational insights Subjective experience Urban architecture: Urban exploration

Ek 3'ün devamı

Y4P33	1:33	“Similarly, “The Generic City” is a playfully messy soup of astute observations presented in an unpredictable diversity of tones. Koolhaas’s primary motivation seems to be provocation and the subversion of conventional perceptions. Although he hardly mentions any specific places—as a social scientist interested in proof would—we know full well what he is talking about and when he is on or off the mark. He is mainly on. The nature of the overwhelming similarities of cities worldwide is his focus. His hardnosed (or nose-thumbing) main point is that these similarities express current authentic articulations of life and that any individual identities of cities—derived from cliches and artificial resuscitation of their histories—are relatively inauthentic. The reality is not now the historical identity but the packaging and selling of that identity: “Paris can only become more Parisian—it is already on its way to becoming hyper-Paris, a polished caricature” (p. 1248, 5). More “authentic” urban activities now occur at Paris’s periphery.” (Saunders, 1997: 66-67).	Authenticity: Authenticity vs. artificiality Cultural critique (2) Social observation Urban architecture: Urban identity
Y4P34	1:34	“He begins with the argument that I have criticized above: “The stronger the identity, the more it imprisons, the more it resists expansion, interpretation, renewal, contradiction” (p. 1248, S). The alternative that Koolhaas does not consider—that strong identities can and should provoke strong responses and the lack of identity provokes mere caprice—leads him into celebrating the Generic City as, in principle, the stage for freedom. However, by the third page of the essay, Koolhaas has begun forgetting this principle and describing the Generic City for what it is, not only refreshingly authentic, but also hideously dead. “It is a place of weak and distended sensations, few and far between emotions. . . . The Generic City is sedated. . . . The serenity of the Generic City is achieved by evacuation of the public realm. . . Its main attraction is its anomie’ (pp. 1250-51, S). This helps us realize that for Koolhaas, the city of efficiency, dedicated only to business, is nothing like his Manhattan of the teens, twenties, and thirties or like Fumihiko Maki’s metabolist city of the sixties, places of fertile chaos, maximum interaction, and existential intensity.” (Saunders, 1997: 67).	Contradiction Critical analysis: Critique of identity Emotional disconnection Urban architecture: Concept of the Generic City Urban architecture: Urban criticism

Ek 3'ün devamı

Y4P35	1:35	“The remainder of the essay, aside from a few moments of melodramatic exaggeration, is witty, sharp, and often original diagnosis. Consider these observations: 1) The Generic City (I will abbreviate it GQ is unified by “controlled neatness, a moralistic assertion of good intentions” (p. 1253). Surely we are familiar with the demoralizing “Stay off!” hygiene of litter-free and overmanicured lawns surrounding corporate towers. (2) (Bad) public art is prevalent in the GC as a feeble attempt to revive streets. (3) “Decks, bridges, tunnels, and motorways—a huge proliferation of the paraphernalia of connection—[are] frequently draped with ferns and flowers as if to ward off original sin” (p. 1254). Planting and landscaping are the GC’s pathetic attempt to “beautify” by returning the natural/real to the city—with the laughable effect of making nature seem fake. (4) Each GC has a quarter called “Lipservice,” which turns the city’s history into a consumer commodity—an observation that pervades Variations on a Theme Park as well, but without Koolhaas’s biting humor: “History returns not as farce here, but as service: costumed merchants (funny hats, bare midriffs, veils) voluntarily enact the conditions (slavery, tyranny, disease, poverty, colony)—that their nation once went to war to abolish” (p. 1257). (5) “Each Generic City has a waterfront, not necessarily with water. . . . Here tourists congregate in droves around a cluster of stalls” (p. 1257).” (Saunders, 1997: 67).	Critical analysis (2) Cultural commentary Irony Urban studies Wit
Y4P36	1:36	“(6) Hotels and airports are becoming cities unto themselves, now providing places for business and leisure activities, as well as shopping. (It’s a sign of flexibility that Koolhaas’s feeling here is that this “implies imprisonment” [p. 1260], in contrast to his glorification of huge mixed-use structures in “Bigness.”) (7) The typical colors and shoddy postmodern design and construction techniques of building in GCs are presented in satirical detail; for example, new building depends more than ever “on the curtain wall industry, on ever more effective adhesives and sealants that turn each building into a mixture of straitjacket and oxygen tent ... a triumph of glue over the integrity of materials” (p. 1261). (8) Atria—big empty spaces— are used as substitutes for impressive architectural substance.” (Saunders, 1997: 67).	Postmodernism Satire Urban architecture: Architecture critique Urban development

Ek 3'ün devamı

Y4P37	1:37	“This list of sharp observations could continue for another page. They have their inherent revelatory value, but they also help dispel the common critique of Koolhaas that he yields to contemporary urban conditions uncritically. The key distinction, of course, is between accepting as real and accepting as desirable. It is Koolhaas’s driven, often solitary pursuit of an awareness of what is newly real in cities and his insistence on opposing our need not to see these realities that leads to the mistaken sense that he likes all of what he sees.” (Saunders, 1997: 67).	Critical analysis (2) Perception of reality Urban studies
Y4P38	1:38	“Nothing could prove this as well as the final paragraph of “Generic Cities,” in which Koolhaas imagines the production of the GC as the playing in reverse of a Hollywood Bible story movie— from a wild, teeming, diverse, chaotic bazaar to that scene evacuated, barren and lifeless. For Koolhaas, the city as it should be is the first; as it is, painfully, the second. In a public conversation with George Baird, Koolhaas tried to clarify this key issue: “Alignment doesn’t mean, for me, that we take an uncritical position toward the phenomena that interest us. It’s possible to want to respond to a tendency that seems triumphant, without necessarily being euphoric about it. In our work, we try to combine criticism of a phenomenon with an ability to work within and parallel to it.”¹⁴ Reasonable people certainly can and do disagree with Koolhaas about how helpless design professionals are to influence the dominant modes of development and about how significant exceptions to those modes are, but it is also possible to see reason in Koolhaas’s assertion that unless you accept most of the terms the world presents you, you cannot hope to have any effects at all.” (Saunders, 1997: 67).	Authenticity: Influence and agency Complexity: Diversity and chaos Critical thinking Urban architecture: Urban design discourse

Ek 3'ün devamı

Y4P39	1:39	““Atlanta,” presented as a talk in 1987 and revised in 1994, seems to be the seed of the 1994 “Generic Cities” essay; Atlanta is a prime example of a Generic City. In the halls of Harvard’s Graduate School of Design (GSD), discussions of this essay center on whether Koolhaas likes or dislikes Atlanta: Some are unsure, others sure but with opposite conclusions. The reality, I think, is that the terms like and dislike are not pertinent in this case; Koolhaas is, rather, intensely interested in Atlanta, feels mainly wonder about it, and whatever evaluations he has change subtly from sentence to sentence. Certainly, there is plenty of sarcasm: “Atlanta has culture, or at least it has a Richard Meier museum” (p. 835). “In a book on John Portman by John Portman, John Portman writes, ‘I consider architecture frozen music’” (p. 839). But in presenting most details on the city, his tone is, “That’s just the way it is; it’s what we have to work with.” The realization that Koolhaas loves his cities congested and chaotic like Piranesi’s Rome we bring in largely from outside this essay’s context.” (Saunders, 1997: 67-68).	Architectural critique Cultural commentary Sarcasm Subjectivity Urban architecture: Interest in city
Y4P40	1:40	“Again, astute observations proliferate: “[Atlanta’s] strongest contextual givens are vegetal and infrastructural: forests and roads. Atlanta is not a city; it is a landscape” (p. 835). “Atlanta has nature, both original and improved—a sparkling, perfect nature where no leaf is ever out of place. Its artificiality sometimes makes it hard to tell whether you are outside or inside: somehow, you’re always in nature” (p. 836). “The vegetal is replacing the urban: a panorama of seamless artificiality, so organized, lush, welcoming, that it sometimes seems like another interior, a fluid collective domain, glimpsed through tinted glass, Venetian blinds, and the other distancing devices of the alienated architecture—almost accessible, like a seductive fairy tale” (p. 855). Koolhaas’s sensibility here surely deserves to be called poetic, catching telling complexities of experience (“glimpsed through tinted glass”), of feeling (“you’re always in nature”—metaphorically), or of attitude (“seamless artificiality, so organized, lush, welcoming”). “No leaf is ever out of place,” however, conveys the undertone of stewing emotions: hatred, amusement, chagrin, horror, disgust, and so on. Other cutting observations: Portman’s reinvention of the atrium is “a container of artificiality that allows its occupants to avoid daylight forever—a hermetic interior, sealed against the real” (p. 841)” (Saunders, 1997: 68).	Architectural critique Authenticity: Artificiality Complexity of experience Creative expression: Poetic observation Emotion Nature Urban architecture: Urban landscape
Y4P41	1:41	“Perhaps the most interesting and complex of Koolhaas’s responses in “Atlanta” is to the new breed of architects he encountered on a tour of Atlanta firms. These are the architects of postmodernism,” (Saunders, 1997: 68).	Architectural theory Postmodernism

Ek 3'ün devamı

Y4P42	1:42	“a new form of professionalism, of architectural education, not one that creates knowledge or culture, but a technical training that creates a new unquestioning, a new efficacy in applying new, streamlined dogma. . . . [These architects] no longer create order, resist chaos, imagine coherence, fabricate entities. From form givers they have become facilitators. In Atlanta, architects have aligned themselves with the uncontrollable, have become its official agents, instruments of the unpredictable: from imposing to yielding in one generation. Working on the emergence of new urban conditions, they have discovered a vast new realm of potential and freedom to go rigorously with the flow, architecture/urbanism as a form of letting go. (pp. 847—49)” (Saunders, 1997: 68).	Authenticity: Emergent practices Change in practice Complexity: Adaptation to chaos Complexity: Flexibility in design Cultural critique: Loss of traditional roles Professional identity Urban architecture: Architectural education
Y4P43	1:43	“These comments are amazingly multivocal. “Technical training . . . unquestioning . . . dogma . . . facilitators”—clearly these are caustic words. But what about that last sentence? Doesn’t it show admiration and a touch of envy? One must here articulate and critique Koolhaas’s “position” carefully: Yes, there is some envy and ironic admiration for architects who have the chance to create huge swatches of urban substance. Yes, these architects are the “realists” who have no illusions about where “the flow” is and the possibilities of resisting it. Yet when one looks back at Koolhaas’s description of the work they are doing, it is unequivocally negative: “The model was a complete inversion of metropolis as we know it—not the systematic assembly of a critical mass but its systematic dismantlement, a seemingly absurd dispersion of concentration. Alarming, it suggested that the elements that had once made the city would now cease to work if they got too close together [congested]” (p. 848). Then when Koolhaas refers to their “vast new realm of potential and freedom” {that misleading word again}— unquestionably, the market and the developers, not the architects, are calling the shots—his realism turns mushy. (A truer statement of his belief appears in “Whatever Happened to Urbanism?”: “The only legitimate relationship that architects can have with the subject of chaos is to take their rightful place in the army of those devoted to resist it, and fail” [p. 969, S]” (Saunders, 1997: 68).	Admiration Complexity (2) Critique of authority Cynicism Envy Irony Urbanism

Ek 3'ün devamı

Y4P44	1:44	“Not content with convincing us that new urban conditions exist, Koolhaas, despiser of nostalgia, wants us to be excited by their potential, to engage us. So he sometimes romanticizes: “Each site in Atlanta is exposed to a theoretical carpet bombardment of ‘centers,’ possibilities hovering somewhere, waiting to be activated by a mysterious process—only vaguely related to money” (p. 852), but the not-so-mysterious show runs for the maximization of profits— what else? Of Portman’s renderings for a new exurb: “Is this the reappearance of the sublime?... A post-cataclysmic new beginning that elaborates revolutionary forms in liberated relationships, justified, finally, by no other reason than their appeal to our senses?” (p. 856). Koolhaas’s inclusion of question marks here connotes his awareness that his speculations have turned footloose. We have seen this melodramatic streak in Koolhaas’s other writing, and it is not absent from even his best essays.15” (Saunders, 1997: 68).	Creative expression: Sublime Critical analysis (2) Dark fascination: Melodrama Profits Romanticism Speculation
Y4P45	1:45	“Koolhaas’s Singapore essay, one of his most recent and connected to a multiyear project (started in 1996) of studying urban conditions in Asia with Harvard GSD students, might be his finest. Like Delirious New York, it is a richly informative and detailed historical narrative. But unlike Delirious, it contains very little pseudopoetic inflation. It expresses a poised and balanced set of attitudes, primarily a resistance to positive or negative judgments for the sake of preserving, in focus, the simple being of its subjects. To preserve the being of Singapore, however, is for Koolhaas a polemical act, an assertion against the western intellectual’s knee- jerk scorn for its ways: “Our refusal to read Singapore on its own terms is frivolous: our most sophisticated reflections on the contemporary condition of the city are completely disconnected from the operational” (p. 1013, S). The essay is not free of judgments about Singapore, but Koolhaas makes a constant effort to make sure they are not blinkering.” (Saunders, 1997: 69).	Authenticity: Resistance to bias Critical analysis (2) Critical analysis: Polemical discourse Cultural perspectives Urban studies

Ek 3'ün devamı

Y4P46	1:46	“Needless to say, the most salient fact about Singapore since 1960 is its radical urban renewal: its near total destruction of the old and its rapid modernization. This “delirious transformation” excites Koolhaas as “heroic,” “Promethean,” “courageous.” The power and unstoppable drive of the government seem intoxicating. But its cruelty also makes it appalling. Koolhaas sees both. The bureaucrats of Singapore achieved something monumental: “saving” the population from living in filth, disease, and poverty. The price paid was loss of certain freedoms. But Koolhaas is careful to keep open the possibility that the people might have willingly gone along with their losses: “It is difficult to identify what precisely is unfree, how and where the exact repression occurs, to what extent its magnetic field—the unusual cohesion of its inhabitants—is imposed, or more ambiguously, the result of a ‘deal,’ a perceived common interest” (p. 1015). This is “the Asian factor”—the relative lack of the western insistence on individual autonomy, the ability to put the good of the group first—that makes comparisons with urban renewal in the United States invalid. Singapore raises questions for Koolhaas that are being raised more and more urgently by political theorists writing on the United States: “whether democracy promotes or erodes social stability; whether free speech is worth the cultural trash it also produces” (p. 1017).” (Saunders, 1997: 69).	Complexity: Freedom vs. security Cultural differences Government authority Modernization Social stability Urban architecture: Urban renewal
Y4P47	1:47	“Although lacking a sense of individual lives, Koolhaas has an uncompromised sense of the violence that must have been done to nearly 270,000 families between 1965 and 1988: “The leap from the Chinese shophouse—typology that packs store, factory, family living quarters together in a single block around a courtyard—to Singapore’s high-rise containers is . . . merciless . . . because the new inhabitants, cut off from connective networks of family relationships, tradition, habits, are abruptly forced into another civilization” (p. 1021). Koolhaas’s vision might never be more clear and balanced than here: “The entire operation ambiguously combines the fulfillment of some basic human needs with the systematic erosion of others—tradition, fixity, continuity—a perpetuum mobile where what is given is taken away in a convulsion of uprooting, a state of permanent disorientation” (pp. 1035, 1037). “Tradition, fixity, continuity”—there is no sarcasm about these words this time. When Koolhaas writes of a leftover remnant of old Singapore, he does so with respect for its “authentic subversiveness. . . against the overwhelming quantity of hygienic newness around it. . . . It seems ‘tropical’ in the sense of dirty, lazy, corrupt, drugged—absolutely other” (p. 1039). There can be no doubt toward which end of the continuum from hygiene to dirtiness the romanticizer of Coney Island prefers.” (Saunders, 1997: 69-70).	Ambivalence Contradiction Cultural critique: Tradition vs modernity Cultural erosion Dislocation

Ek 3'ün devamı

Y4P48	1:48	“He bemoans the city’s having “adopted only the mechanistic, rationalistic program and developed it to an unprecedented perfection . . . by shedding modernism’s artistic, irrational, uncontrollable, subversive ambitions—revolution without agony” (p. 1041). Koolhaas is an existentialist. He values authenticity and the gritty mess of spontaneous life even as he sees those values becoming more and more inevitably out of reach.” (Saunders, 1997: 70).	Authenticity (2) Authenticity: Valuing spontaneity Cultural critique: Critique of modernity Existentialism
Y4P49	1:49	“When Koolhaas writes, in the Singapore essay, about the ideas and work of Fumihiko Maki and the other Japanese metabolists in the sixties, he finally clarifies for us what ideal he has been implicitly holding all along: an architecture/urban planning that accepts the need, at least in Asia, for radically large-scale, efficient, low-cost new building (to house the exploding population) but without sacrificing spontaneity, community, and heterogeneity—all that “the culture of congestion” meant in Delirious New York. There is no criticism or ambiguity in the paragraphs on Maki’s Koolhaas-like ideas.¹⁶ And when Koolhaas looks at some of Singapore’s large-scale mixed-use projects built after its housing need had been addressed, he sees actual built form that approximates his realistic ideal of “a modern-movement Chinatown” (p. 1067), built in a now authentic way and fostering maximum urban vitality. Beauty, form, detail, durability—all these are outdated and irrelevant in this program-driven, ever-in-revision architecture. I doubt if one could find a passage in Koolhaas of such unmitigated approbation as this:” (Saunders, 1997: 70).	Approval Cultural context Cultural critique: Critique of traditional values Urban architecture: Architectural philosophy Urban planning
Y4P50	1:50	“In the late sixties, Singapore architects . . . crystallized, defined, and built ambitious examples of vast modern socles teeming with the most traditional forms of Asian street life, extensively connected by multiple linkages, fed by modern infrastructures and sometimes Babel-like multilevel car parks, penetrated by proto-atriums, supporting mixed-use towers: they are containers of urban multiplicity, heroic captures and intensifications of urban life in architecture, rare demonstrations of the kind of performance that could and should be the norm in architecture but rarely is, giving an alarming degree of plausibility to the myths of the multilevel city and the megastructure that “we,” in infinitely more affluent circumstances, have discredited and discarded, (p. 1073)” (Saunders, 1997: 70).	Cultural integration Innovation Modernization Urban architecture: Architectural performance Urban architecture: Urban architecture

Ek 3'ün devamı

Y4P51	1:51	“Only the ingenuous “alarming” and “myths” hedge this approbation; “we” are clearly fools to have dismissed this model. It seems likely that Koolhaas’s experiences of Maki’s book and these projects were prime influences in his intellectual career. The questions provoked by his sarcasm about “we” who have rejected these models remains unanswered: Do “circumstances” elsewhere allow this sort of project to work? (And does this sort of project really work? Has that been carefully studied?)” (Saunders, 1997: 70).	Authenticity: Intellectual Influence Critique Questioning Skepticism
Y4P52	1:52	“No sooner has Koolhaas suggested that Singapore has provided ideal models for urban megastructures than he draws back, determinedly realistic, to see once again what is lost in the larger context of these isolated gains. “The resistance of these assembled buildings to forming a recognizable ensemble creates, Asian or not, a condition where the exterior—the classic domain of the urban— appears residual, leftover, overcharged with commercial effluence from hermetic interiors, hyper-densities of trivial commandments, public art, the reconstructed tropicality of landscaping” (p. 1075). Koolhaas supports designing interiors as if they were exterior public realms, but he is unwilling to shut his eyes to what the outside then becomes. ¹⁷ But more; eyes opened wider:” (Saunders, 1997: 70).	Architectural theory Critical analysis (2) Urban design
Y4P53	1:53	“Singapore reveals a cruel contradiction: huge increases in matter, the overall effect increasingly unreal . . . doomed to remain a Potemkin metropolis. . . . That is not a local problem. We can make things, but not necessarily make them real. Singapore represents the point where the volume of the new overwhelms the volume of the old, has become too big to be animated by it, has not yet developed its own vitality. Mathematically, the third millennium will be an experiment in this form of soullessness (unless we wake up from our 30- year sleep of self-hatred). (p. 1077)” (Saunders, 1997: 70).	Authenticity: Loss of authenticity Cultural critique: Critique of modernity Existential concern Urbanization challenges

Ek 3'ün devamı

Y4P54	1:54	“Is this a stunning reversal? A call for history’s revival in the present? A waffling? No, I think it is, rather, Koolhaas as poet of perception winning the struggle with his other selves. Creation ex nihilo, the putative freedom of the tabula rasa, a constantly misleading idea during Koolhaas’s career, is now seen to end as well as start with emptiness. Places fabricated out of whole cloth to support some predetermined pattern of activity seem unreal. Much that is uncontrolled must enter in, organically, or the creation has no otherness, is forced and phony. Now that the delirium of “building- out” is over, Singapore is trying to remake its image as place of fun and leisure, adding beaches to its shoreline, making its landscape “stand for” “the tropical,” adding Chinese ornamentation to its high rises. In such imposed identities, Koolhaas now finds no identity at all: “Singapore is a city without qualities ” (p. 1077). The capricious Barthesian sign isn’t enough; Chinatown and the megaprojects must somehow be integrated.” (Saunders, 1997: 70-71).	Artistic expression Cultural critique (2) Identity exploration Philosophical inquiry Urban development
Y4P55	1:55	“So what would it mean for “us” to “wake up from our 30-year sleep of self-hatred”? It would mean, above all, being able to think as Koolhaas has done in this essay—rigorously looking to find the world as it newly is, perceiving it freshly, without wishful illusions. It would mean learning to make do with what is or what is about to be, such as the creation of “countless” Chinese cities based on the model of Singapore. And in making do, Koolhaas would like to think that one might enable some degree of making real, or else he would have given up making architecture and doing urban planning. In a talk he gave at Harvard in the fall of 1995, he said, “We are increasingly confronted with utterly irrational problems, problems that we no longer have the luxury of refusing. . . . We should be able, when given the impossibly difficult problem of designing in two weeks a city for three million people, to respond with vigor and skill.”¹⁸ He is very skeptical, but not hopeless, that architects and urbanists can avoid making Potemkin villages.” (Saunders, 1997: 71).	Critical thinking Hopefulness Innovation Perception Realism Skepticism
Y4P56	1:56	“6. Koolhaas shares, without qualification, the diagnosis of the essayists in Variations of a Theme Park (New York: Hill and Wang, 1992) and cultural theorists like Jean Baudrillard and Guy Debord, that authenticity is increasingly elusive in an environment of more and more simulacra. But Koolhaas retains more hope than these thinkers in the possibility of honestly expressing, in built form, the conditions of modernity, however blank the architectural results might be.” (Saunders, 1997: 71).	Architecture Authenticity (2) Cultural critique (2) Modernity

Ek 3'ün devamı

Y4P57	1:57	“9. Several pictures of hands holding models in S,M,L,XL are quite similar to iconic images of Le Corbusier’s hands doing the same. Koolhaas also imperiously appropriates quotations as if they were part of his own writing, with no identification of writers or sources except in footnotes, and he italicizes others’ words without saying “my italics.”” (Saunders, 1997: 71).	Influence Intertextuality Plagiarism
Y4P58	1:58	“10. Cynics will read this as a rationalization for wanting to chase the big bucks of developers. 11. See especially the exuberant sarcasm of sections 9 and 11 of “The Generic City” in S,M,L,XL.” (Saunders, 1997: 71).	Critique Cynicism Sarcasm
Y4P59	1:59	“16. There is also, in the words of Maki that Koolhaas quotes, a level of abstraction that matches Koolhaas’s in “ Bigness ,” a vision of the city as “a dynamic field of interrelated forces,” “a pattern of events’ more than ... a composition of objects,” in which people are seen from a regrettable distance, “pumping through like life blood” (pp. 1044, 1049, S).” (Saunders, 1997: 71).	Abstract thinking Urban architecture: Perspective on urban dynamics
Y5P1	1:1	“KOOLHAAS TO APPLY HYBRID THEORIES TO HISTORIC IIT CAMPUS Rem Koolhaas has been named the winner of an international competition for a campus center at the Illinois Institute of Technology (IIT), a much-coveted commission because of the Chicago university’s historic link with Ludwig Mies van der Rohe. The center, which will be the first new building at IIT in 25 years, gives Koolhaas a chance to realize urban theories from his cinderblock-size 1995 book S,M,L,XL. The other finalists were Peter Eisenman, FAIA; Helmut Jahn, FAIA, and structural engineer Wener Sobek; Zaha Hadid; and Kazuyo Sejima and Ryue Nishizawa.” (Kamin, 1998: 37).	Architecture Competition Historical background: Historic context Urban theory

Ek 3'ün devamı

Y5P2	1:2	“For a site one block north of Mies’s Crown Hall, Koolhaas proposes an innovative one-story, 100,000-square-foot building running beneath Chicago’s elevated railroad tracks. A stainless-steel tube on the structure’s roof will encircle the tracks and block out noise. The glass-walled, rectangular exterior appears orthodox, but the interior is decidedly unconventional.” (Kamin, 1998: 37).	Architecture Design Innovation
Y5P3	1:3	“Slicing through it are diagonal passageways based on Koolhaas’s observation of how people now cross the empty site. In between are hives of activity, like 24-hour shops, a bookstore, and a cafe, to encourage random encounters. Literally building on Mies’s legacy, Koolhaas even suggests including the master Modernist’s Commons Building under the roof of his campus center.” (Kamin, 1998: 37).	Architecture Social interaction Urban design
Y5P4	1:4	“Koolhaas’s idea is to provide a vibrant connection between the academic buildings to the west and the residential buildings to the east, reurbanizing an urban void on Chicago’s South Side. The building emanates from a theory Koolhaas expressed in S,M,L,XL: “If there is to be a ‘new urbanism,’ it will not be based on the twin fantasies of order and omnipotence; it will be the staging of uncertainty... [and] about discovering unnameable hybrids.”” (Kamin, 1998: 37).	Complexity Connection Innovation Theoretical framework Urbanism
Y6P1	1:1	“CRITICISM Rem Koolhaas’ and Richard Gluckman’s bank renovation for SECOND STAGE THEATER grabs the spotlight with economy, efficiency, and a bit of flash.” (Stephens, 1999: 93).	Critique Innovation: Recognition of creativity

Ek 3'ün devamı

Y6P2	1:2	“Two architectural headliners have taken to the stage, so to speak, for the conversion of a New York bank into a theater just off Broadway. The first is Rem Koolhaas of the Office of Metropolitan Architecture in Rotterdam. Cult figure extraordinaire in the international roadshow of avant-gardies, Koolhaas made his reputation with a surrealist take on 1950s Googie-meets-corporate design at the Netherlands Dance Theater in The Hague and the Congrexpo at Lille. The other is Richard Gluckman, FAIA, of Gluckman Mayner Architects in New York City. Slightly downtown, slightly boy-next-door, Gluckman created a local following designing assertively low-key elegant New York art galleries before going national with the Andy Warhol Museum in Pittsburgh and the Georgia O’Keeffe Museum in Santa Fe.” (Stephens, 1999: 93).	Architecture Cultural impact Theater design: Influence of designers
Y6P3	1:3	“So it may seem odd that two such formidable and different talents would come together to transform a 1927 building into the Second Stage Theater on a low (\$3.8 million) construction budget. Sure, it’s a good cause and a high-visibility location. But only in New York City do over-qualified architects get the small stuff.” (Stephens, 1999: 93).	Collaboration Innovation (2) Resource constraints
Y6P4	1:4	“From a cultural standpoint, the job is not so minor league: Second Stage Theater has been a vital presence in New York since it was formed 20 years ago to revive significant contemporary plays. The company had grown out of its 108-seat theater at Broadway and 76th Street and, after hunting for a column-free space, alighted on the well-located four-story classical moderne structure at Eighth Avenue and 43rd Street.” (Stephens, 1999: 93).	Cultural significance Historical context Theater design: Theater and performance
Y6P5	1:5	“Enter the architects Joshua Dachs, of Fisher/Dachs Associates, theater consultants, not only helped find the theater, but also brought in Koolhaas, with whom he had worked on the Miami Performing Arts Center competition (won by Cesar Pelli, FAIA) in 1995. “This company likes to take a fresh approach to plays that have been done before,” says Dachs who found Koolhaas’ thinking compatible with that philosophy. “I thought Rem would be intrigued by the energy of the building’s location near Times Square.” Koolhaas agreed, with the proviso that Gluckman Mayner be involved.” (Stephens, 1999: 93).	Architectural influence Collaboration Innovative thinking

Ek 3'ün devamı

Y6P6	1:6	“Because of Gluckman’s experience in designing exhibition space, Koolhaas had approached him in 1994 to team up on the Tate Gallery Bankside competition. The two found they got along (even though Herzog and de Meuron got the Tate job). For the New York project they figured the logistics would work reasonably well since Koolhaas was going to be in the States tending to the Illinois Institute of Technology Campus Center in Chicago, the Universal Studios headquarters in L.A., and most recent, the new central Seattle Public Library.” (Stephens, 1999: 93).	Collaboration Professional Experience Project Management
Y6P7	1:7	“The collaborative process was fairly straightforward. “The lion’s share of the design was Rem’s,” Gluckman says. “Our office has limited theater experience, but we do have some expertise dealing with building in this city.” As Gluckman and Koolhaas tell it, Koolhaas would sketch up a design, Elizabeth Rexrode of Gluckman Mayner would work up the model, and Gluckman would critique it. Then “Rem would manipulate it some more,” says Gluckman, “and I would critique it some more. We both were testing ideas with each other. Once we had a unity, we began to test the ideas on our client.”” (Stephens, 1999: 93).	Collaboration Creative process Expertise Innovation: Feedback and critique Teamwork
Y6P8	1:8	“The result is a simple 236-seat house, a model of low-budget planning with panache. It does not have the complexity of ideas seen in Koolhaas’ Maison a Bordeaux in France, nor the startling minimalist detailing of Gluckman’s Paula Cooper Gallery in New York. Yet it synthesizes several moves with ingenuity. One major maneuver was to do away with impediments between the auditorium seating and the entrance doors: The theatergoer can walk from the narrow, unprepossessing ground-floor lobby up a flight of stairs to a lobby vestibule at the rear of the seating on the second floor, and then into the auditorium proper without passing through doors.” (Stephens, 1999: 93-94).	Architecture (2): Architecture analysis Creativity Innovation: Ingenuity Theater design: Design simplicity

Ek 3'ün devamı

Y6P9	1:9	“Koolhaas and Gluckman convinced the client to veer away from the favored black-box notion for a theater and open up the three windows overlooking 43rd Street. These, in turn, are dramatically framed by old- gold velour curtains with grommet holes. The effect works especially well on a spring or summer evening, before the sun has set, when a soft light filters in through the windows on this south-facing wall. As the house lights dim, the curtain is drawn over the windows. Since the 27-by-55- foot stage, like many off-Broadway theaters, has no proscenium per se, the side wall of draperies act as surrogate stage curtains- albeit being pulled over the side windows when the show begins, rather than opened on the stage. “It’s a curtain on the city,” says Koolhaas, who intended to have them also arc across the auditorium between the stage and the seating. That idea was dropped, but the two still talk of its happening.” (Stephens, 1999: 94).	Collaboration Innovation: Design innovation Theater design: Theater architecture Visual aesthetics
Y6P10	1:10	“Without a proscenium, there is not much of a backstage either. Indeed, actors enter the stage via stairs from the third-floor dressing rooms and greenroom and thread their way to the stage behind a translucent paneled wall of polycarbonate glazing sheets on the north side of the auditorium. The original concrete-and-steel-framed theater was structurally sound, but money went into the HVAC and upper-level structural changes. Since the auditorium ceiling had been suspended from the bank’s roof, hanging rods were removed and beams inserted to free up room for a rehearsal hall and create the 43-foot-high fly space.” (Stephens, 1999: 94).	Architecture (2): Architectural changes Theater design: Stagecraft Theater design: Theater design

Ek 3'ün devamı

Y6P11	1:11	“Second Stage’s second stage of completion Even though the theater is now open and running, the architect-designed marquee and the actual bar and seating on the second floor are still to be installed. Like all productions, the architects want to see even more happen. For example, they envision the theater eventually unsealing five more windows (shown on the plan) and treating them with acoustically insulated glass. Since three of these windows are at the rear of the stage, Koolhaas’ and Gluckman’s concept relies on innovative set design that wouldn’t block those rear windows—or why have them? However, this idea, too, may have to wait. “We’re still raising money for loans on the first portion,” says Anthony Kiser, cochair of the Board of Trustees. In spite of the architects’ wishes, it looks as if they, the theater, and the public will have to be happy with they got—a smart renovation performed knowingly with clarity and bravura separated by shafts of glass. Projecting from the spine are important areas, such as a boxy multipurpose room and a swirling espresso bar.” (Stephens, 1999: 94-98).	Architecture (2): Architectural vision Funding challenges Innovation: Innovation in design Project development
Y6P12	1:12	“The master plan for the facility and its future phases, developed collaboratively by Valerio Dewalt Train and STUDIOS, proposes five more office buildings and four parking structures to be constructed around the initial building. Four of the office buildings will feed onto the 36-foot-tall spine, reinforcing it as the Main Street for the entire campus. “Connection and connectivity is what 3Com does,” explains Erik Sueberkrop, FAIA, partner-in-charge for STUDIOS. “So the company expects its buildings to make connections, too.” While they collaborated on the master plan for the campus, the two architecture firms divided up responsibilities on the building with STUDIOS designing the multipurpose room, the executive briefing center, and the training center, and Valerio Dewalt Train designing all of the other areas.” (Stephens, 1999: 98).	Architecture Collaboration Connectivity Design Planning
Y6P13	1:13	“A common social area used by all employees forms an important part of all 3Com campuses. At the company’s headquarters in Santa Clara, Calif, (see sidebar, page 101), this shared space is an outdoor courtyard; here in the Chicago area where the weather is not always so benign, a big indoor street seemed more appropriate. “The concept is the same, but the execution is different,” explains Abe Darwish, vice president of real estate and site services for 3Com and a driving force behind the project.” (Stephens, 1999: 98).	Collaboration Company Culture Work Environment

Ek 3'ün devamı

Y6P14	1:14	““We’re a high-tech company—young, open, and progressive. That’s the image we want to project,” says Darwish. “We want our physical environment to reflect who we are, so what you see is what you get.” While 3Com uses STUDIOS on most of its building projects, it also brings in local architects to make sure each building has local flavor. “We don’t want our buildings to look like twins, although there’s bound to be a family resemblance.”” (Stephens, 1999: 98).	Architectural design Architecture (2): Corporate identity Cultural representation
Y6P15	1:15	“Reflecting its nonhierachical corporate structure, 3Com provides all employees with cubicles (no private offices)—an arrangement that also allows daylight to penetrate deep inside. Next to the original building’s mechanical core, the architects placed computer-networking laboratories where rows of computers hum along, happily distanced from perimeter windows. Overhead, Valerio and his colleagues relieved the relentless plane of the old 12-foot-6-inch-high concrete waffle ceilings by inserting 9-foot-high hung ceilings at various intervals, which also provide space for mechanical ducts and electrical conduits. Cabling and wiring for workstations come through the floor. Dotting the office landscape are conference rooms that also serve as identifying features for each neighborhood. Right now 1,300 people work at Rolling Meadows, which has a capacity of 1,700 employees “It’s our belief that facilities should add value,” says Jeff Berta, a project manager for 3Com. Although he doesn’t have figures, Berta says 3Com works on the assumption that an investment in architecture is an investment in its employees. “3Com was voted by Fortune magazine as one of the top 100 places to work,” reports Berta. “We think the quality of our facilities has something to do with that.”” (Stephens, 1999: 100).	Architecture (2): Architecture and design Corporate culture Employee satisfaction Investment significance: Value of investment Work Environment
Y6P16	1:16	““CONNECTION AND CONNECTIVITY IS WHAT 3COM IS ALL ABOUT,” EXPLAINS ERIK SUEBERKROP.” (Stephens, 1999: 98).“THE ARCHITECTS THOUGHT OF THE PROJECT AS A CITY WITH A MAIN STREET AND NEIGHBORHOODS.” (Stephens, 1999: 100).	Collaboration Community Development Vision

Ek 3'ün devamı

Y6P17	1:17	“ANALYSIS 3Com is a leader among Silicon Valley companies that view facilities design as a key part of their business strategy. “We have to use good space to attract staff,” explains Abe Darwish, vice president of real estate and site services for 3Com. While any number of companies have recognized the recruitment advantages of amenities such as espresso bars and fitness centers, the stakes in Silicon Valley are arguably higher than anywhere else simply because of the speed and volatility of businesses built around technologies in the throes of meteoric change.” (Stephens, 1999: 101).	Business strategy Hiring; Employee recruitment Work Environment
Y6P18	1:18	“Now 3Com is in the vanguard of companies rediscovering the virtues of urban proximity and density. The low-density, low-cost land-development model that once undergirded the unprecedented success of Silicon Valley is falling victim to increasingly scarce and costly land, freeways that regularly congeal, declining air quality, and housing costs that are among the highest in the nation. While many companies are transferring some functions to less costly and congested locations, the appeal of the Valley’s skilled workforce and its density of businesses created to serve the computer industry still outweigh its disadvantages.” (Stephens, 1999: 101).	Economic factors Industry trends Urban development Workforce dynamics
Y6P19	1:19	“So companies are building up. To keep its rapidly expanding Santa Clara headquarters on one site [December 1996, page 34], 3Com built its latest expansion on an awkwardly shaped parcel. Building on the narrow site at the allowable one-to-one floor-area ratio, perhaps at double the density that would have prevailed as few as five years ago, required constructing a landscaped podium under the building for parking and pushing the massing of the building close to a busy parkway. STUDIOS, which has designed all three phases of the project, carved this elevation as a kinetic composition scaled to the traffic-clogged arterial (photo below).” (Stephens, 1999: 101).	Architectural design Architecture (2): Site constraints Theater design: Density planning Urban development

Ek 3'ün devamı

Y6P20	1:20	“Though designers can create efficient and attractive environments within corporate precincts, the increasingly dysfunctional urban environment clouds the valley’s future. Fearing the evaporation of the energy and commitment that has fueled the region’s unprecedented creativity, many of its business leaders are now joining with its political leaders in a nascent effort to maintain the valley’s growth and prosperity and stem the decline in its quality of life.” (Stephens, 1999: 101).	Collective action Concern for community Innovation: Creativity and innovation Urban development
Y6P21	1:21	“Under consideration are strategies such as extending rail transit into the region, encouraging housing construction closer to employment hubs, tax-base sharing (which makes bypassed urban areas more appealing by underwriting their resurgence), and a system of “congestion credits” that would make those who drive at peak times pay more. James S. Russell, AIA” (Stephens, 1999: 101).	Architecture (2): Housing development Sustainability Transportation Urban planning
Y7P1	1:1	“NEW URBANISM: THE DEBATE GOES ON American schools of architecture have been reluctant to embrace New Urbanism, typically viewing the movement as an appalling, kitschy revival of the kind of sentimental architecture that belongs only on Hallmark cards. Meanwhile, the canny New Urbanists, led by the team of Andres Duany and Elizabeth Plater-Zyberk (see page 22) in Miami, are successfully conquering the media and the world of real estate, and are to some extent rewriting the nation’s zoning codes. The opposing sides were brought together in March at the Harvard Graduate School of Design for a summit, “Exploring (New) Urbanism,” led by Alex Krieger, Harvard’s chair of planning and urban design. The conference sold out almost immediately; most leading New Urbanists participated, and other voices included the mayors of Milwaukee, Las Vegas, and Cincinnati; congressman Earl Blumenauer of California; and various critics, professors, and architects.” (Campbell, 1999: 54).	Architecture Collaboration Debate Evaluation: Conference Urbanism

Ek 3'ün devamı

Y7P2	1:2	“The intended climax, however, was a flop. This was a debate between Duany and Dutch architect Rem Koolhaas—meant to be a pro and con on New Urbanism, except that Koolhaas never stated a position. New Urbanist Dan Solomon described Koolhaas’s technique as a rope-a-dope strategy: as Ali, he hung on the ropes in hopes that Duany, as Frazier, would punch himself into exhaustion. The result was that the conference had nobody to articulate an alternative vision of the future of the built environment. Many alluded to such a vision, but it was perhaps not a vision of traditional urban order, but a celebration of the chaos of democracy. Both the New Urbanists and what we might call the New Chaoticists saw themselves as champions of democracy: the New Urbanists for the democracy of popular taste, the Chaoticists for unfettered entrepreneurialism. Sprawl, however, had no defenders. It was also apparent that both the New Urbanists and the academic community are aware of two issues: finding ways to bring New Urbanist principles into the city, where they can revive decayed neighborhoods, rather than operating at the rural fringe; and keeping New Urbanism marketable to a wide public, without resorting to Disneyland- style design. The latter issue was encapsulated when Duany said he regarded style as “camouflage” for the underlying principles of greater density, mixed income, and mixed use.” (Campbell, 1999: 54).	Community Development Democracy Evaluation: Critique of Debate Evaluation: Marketability Urban Design: Chaos in Design Urban Design: New Urbanism Urban Planning

Ek 3'ün devamı

Y8P1	1:1	“Rem Koolhaas and OMA Lead the Dutch onto new turf Michael Speaks Now that he has been named 23rd recipient of the prestigious Pritzker Architecture Prize, it will be even easier to misunderstand the genius of Rem Koolhaas and his Office for Metropolitan Architecture (OMA). Koolhaas is undeniably one the most important architectural figures in the world today. Anyone familiar with his Nexus Housing in Fukuoka, Japan (1991), the Kunsthall in Rotterdam (1992), the Educatorium in Utrecht (1997), or the houses in Holland and in France (such as the 1991 Villa Dall’Ava in Paris or the 1998 Maison a Bordeaux), cannot fail to recognize them as exceptional architecture. The Pritzker, however, is not bestowed on merely good or even great architects, but on those architects who display a kind of singular (primarily formal) artistic genius. It is somewhat ironic, then, that Koolhaas and his Office for Metropolitan Architecture have been recognized with the Pritzker at the very moment when he himself has drawn an even greater distinction between the practice of the “art of architecture” and another species of architecture pioneered by his office over the last 25 years.” (Speaks, 2000: 93).	Creativity: Architectural significance Creativity: Artistic genius Recognition: Recognition and awards
Y8P2	1:2	“Koolhaas straddles a line drawn by his own hand between Pritzker-type architects of the recent past and a future generation of young Dutch architects whose ambitions have been defined largely by his buildings and ideas. Koolhaas and OMA have not only generated worldwide interest in architecture and urbanism in the Netherlands, they have provided the entire Dutch architectural world with a kind of intellectual and design endowment equal to the generous financial subsidies provided by the government and distributed through institutions like the Netherlands Architecture Institute. Aspiring architects in Holland are influenced by OMA’s irreverent ideas, designs, and presentation style, even to the point of adopting Koolhaas’ speech mannerisms and word choices. “Astonishing,” “condition,” and “ambition” find their way into practically every conversation about architecture and urbanism. It is fair to say that Koolhaas and OMA have given to contemporary architecture in the Netherlands an entirely new model for a practice uniquely suited to respond to the social, political, economic and technological disruptions wrought by globalization.” (Speaks, 2000: 93-94).	Architectural innovation Cultural impact Generational change Influence

Ek 3'ün devamı

Y8P3	1:3	“Quantity over quality In many ways, Koolhaas' first publication, Delirious New York (1978), presciently defined the agenda for this new practice. There, Koolhaas focused on an architecture less concerned with form and ideology than with the shaping forces, logic, and technologies of the metropolitan condition; an architecture of quantity, not quality, where density and scale provide opportunities that outstrip the enfeebled art of architecture; and on an architecture that exploits opportunities presented under conditions of constraint.” (Speaks, 2000: 94).	Architecture Creativity: Quality vs. Quantity Innovation Urban design: Metropolitan condition
Y8P4	1:4	“In an essay entitled “Bigness,” from S, M, L, XL (1995) Koolhaas was even more explicit, arguing that the art of architecture is useless in a world more and more dominated by quantity. “Issues of composition, scale, proportion, detail,” he wrote, “are now moot. The ‘art’ of architecture is useless in Bigness.” Furthermore, architecture would remain important in this world scraped of conventional architecture, only by acknowledging its limitations and dependence on forces beyond its control.” (Speaks, 2000: 94).	Critique of modern architecture Discipline evolution: Limitations of traditional practices External influence: Dependency on external factors
Y8P5	1:5	“Now there is AMO More recently, Koolhaas has distanced himself even further from the art of architecture with the startup of his new virtual office, AMO (OMA reversed) that defines itself as a new-economy architectural consultancy focusing on the potential of the unbuilt. So now there are two offices: OMA, which will continue to make buildings; and AMO, which will focus on projects like the one Koolhaas worked on in collaboration with a team of marketing, banking, transport, and other consultants to relocate Schiphol airport from the heart of the Netherlands to a man-made island in the North Sea. Their only design product was a logo for the new airport. As he remarked recently about the collaboration on this airport project, “Architecture is important, but no longer as an autonomous discipline, but as a way of thinking very much connected and aligned with other ways of thinking.”” (Speaks, 2000: 94).	Collaboration Discipline evolution: Evolution of discipline Innovation

Ek 3'ün devamı

Y8P6	1:6	“Junkspace as muse Consistent with his dismissal of the art of architecture, Koolhaas has always expressed an interest in what he today calls “junkspace,” the built detritus of contemporary life that makes up 99 percent of the metropolitan condition within which most of us reside. The term, like his use of “generic,” is meant to be neither pejorative nor celebratory, but opportunistic; this amateurish appreciation distinguishes Koolhaas’ interest in the everyday from the late 1960s valorization of Vegas pop and Jane Jacobs-style urbanism.” (Speaks, 2000: 94-97).	Art and architecture Cultural critique Urban design: Contemporary urbanism
Y8P7	1:7	““Shape defines space. Texture refines it.” Angie Lee doesn’t design a room, she creates an environment with a purpose. She reaches new heights of inspiration with the versatility of texture and form. “A ceiling is the finishing element in framing the overall harmony of a room. Its creative energy can define what the room is,” says Angie.” (Speaks, 2000: 96).	Aesthetics Creativity (2) Design Environment Inspiration
Y8P8	1:8	“Koolhaas has an affinity for the most brutal and coarse materials and forms, from the orange safety netting of the villa in Paris, to the garish plastic toilet and bar facilities in the Congrexpo, (1994) in Lille, France, which OMA commissioned from the Dutch industrial designer Joep Van Lieshout. This fascination extends to the research Koolhaas is now conducting through his “Project for the City” studio at Harvard, where he has been teaching since 1995. Research areas have included the gargantuan urban development occurring in China’s Pearl River Delta, the history and ideology of shopping, and currently, the organized chaos that forms the infrastructure of Lagos, Nigeria. For Koolhaas, these areas are the future, not the past, of global modernization, and as such, should be studied to formulate design interventions dealing with Lagos-like conditions unfolding on the edges and the inner cores of Paris, Los Angeles, Phoenix, and Rotterdam.” (Speaks, 2000: 97).	Innovation Research Urban design: Design intervention Urban development

Ek 3'ün devamı

Y8P9	1:9	“Koolhaas has employed not only the materials of junkspace, but he has artfully adopted its banal sensibility in OMA designs and buildings. He dared, in his Bordeaux house, to make a piston/elevator and its disabled owner/occupant the centerpiece of an elegant dissertation on “living”; he proposed, in a competition entry for MoMA’s expansion in New York, to make shopping and its attendant means of conveyance, escalators, the raison d’etre of the venerable art museum. Furthermore, he audaciously shoved the program of an enormous concert hall in Porto, Portugal, with all its acoustical demands, into a house form previously designed for an OMA client obsessed with Y2K; and he made ramping the design focus of the Kunsthal in Rotterdam, as well as two libraries proposed for a university campus in Paris. He also proposed a town plan for Melun-Senart, France, in which he suggested that the most significant intervention architecture could make was not to make one. All this has still resulted is some of the most breathtaking architecture of the last 20 years.” (Speaks, 2000: 97).	Architecture Creativity (2) Critical Analysis Innovation
Y8P10	1:10	“Innovation as a form of practice But the real significance of the new practice of architecture developed by OMA is perhaps best illustrated by a distinction drawn by management thinker Peter Drucker between problem solving and innovation. Problem solving simply accepts the parameters of a problem given by society or, in the case of architecture, by the client. The object of design is then to work within those parameters until a solution to the problem is reached, a final design. This is how “the art of architecture,” traditionally represented by cultural institutions such as the Pritzker Prize, and indeed by much of the architectural establishment, approaches the dramatic changes thrown up by the forces of globalization. Innovation, Drucker tells us, works by a different, more entrepreneurial logic where, by rigorous analysis, opportunities are discovered that can be exploited and transformed into innovations. While problem solving works within a given paradigm to create new solutions to known problems, innovation risks grappling with the existent but unknown in order to discover opportunities for design solutions that could not have been predicted in advance.” (Speaks, 2000: 97-99).	Change and adaptation Creativity: Entrepreneurial thinking Innovation Problem-solving

Ek 3'ün devamı

Y8P11	1:11	“This innovative approach is seen in many of OMA’s recent designs, such as their Prada stores in New York, San Francisco, and Los Angeles. OMA has discovered “branding” opportunities in the Prada design campaign, for example, that only architects are able to exploit. In a world saturated by brands and logos, Koolhaas/OMA proposed to solidify Prada’s identity not by creating a unique, signature design that would represent Prada, but instead by designing an exciting urban environment that creates a unique Prada experience. Today, we live in a new “experience economy” where products are no longer differentiated by the quality of their design, nor by the level of service, but rather by the creation of unique experiences that surround the product. Rather than abandon this new territory to marketing or branding agencies, OMA has exploited the emergence of this new economy to discover architectural opportunities.” (Speaks, 2000: 99).	Branding External influence: Experience economy Innovation Urban design: Architectural opportunity
Y8P12	1:12	“Young Dutch It is clear that Koolhaas/OMA remains one of the most innovative offices in the world today. OMA innovates in order to innovate. Now a host of intrepid young Dutch architects, many of whom once worked at OMA, has begun to dominate public lecture series, symposia, and magazine and newspaper discussions of contemporary architecture and urbanism. The familiar jumble of letters and numbers that name their offices and publications (MVRDV, UN Studio, West 8) has joined Koolhaas’ own to become the lingua franca of design change among students in almost every school of architecture in the world. What is more, French, German, Japanese, and American varieties of “Dutch” architecture are beginning to emerge around the world—some franchised versions of OMA, some, like the young French office Peripherique, seemingly genetically predisposed to the new Dutch approach.” (Speaks, 2000: 99).	Cultural exchange Emerging trends External influence: Influence of mentorship Innovation Urban design: Architectural discourse
Y8P13	1:13	“What is not clear is whether these “Dutch” architects, Netherlandish or otherwise, will transform OMA’s innovative practice, or whether they simply will use this practice as just a way to solve problems. Given the new standard that Koolhaas’ selection has set for the Pritzker Prize awards, it is sure that if they choose the path of mere problem solving, no “Dutch” architect will ever again be considered for this prestigious award.” (Speaks, 2000: 99).	Innovation Prestige Uncertainty

Ek 3'ün devamı

Y8P14	1:14	“On the other hand, perhaps the selection of Koolhaas was itself not as innovative as one might hope; perhaps it was not meant to award creativity or redefine the art of architecture, but to solve a problem: that the world’s most important architectural thinker and one of its most important builders had yet to receive their approval. Maybe, though, it was a decision driven by the need to re-brand the Pritzker Prize itself, to make it the marker of architectural innovation and not a reward for a job well done. We will only have a short wait to find out.” (Speaks, 2000: 99).	Critique Decision-making Innovation Recognition: Rebranding
Y8P15	1:15	“TODAY, THE CREATION OF UNIQUE EXPERIENCES DIFFERENTIATE THE PRODUCT.” (Speaks, 2000: 99).	Innovation Product differentiation
Y9P1	1:1	“Rem Koolhaas is a phenom here in Seattle; presentations of his plans for the new \$159 million Central Library draw standing-room-only crowds; frontpage articles and editorials regularly analyze everything from his Pritzker Prize to his Prada wardrobe; people stop him on the street to discuss the library’s crystalline steel-and-glass design. Although there are detractors—some have dubbed the library “a cheese grater”—the project has achieved a surprising level of acceptance within an architecturally conservative community. The cyber-elite is wowed by its high-tech Zeitgeist, while Koolhaas’ talent for listening to suggestions from public workshops, the design commission, and library staff has swayed the process-loving populace.” (Olson, 2000: 121).	Architectural Innovation Future challenges: Critique and Controversy Influence of Media Library Design: Community Acceptance Public Engagement
Y9P2	1:2	“The road to Koolhaas’ success was paved by city librarian Deborah L. Jacobs’ genius for consensus building. Single-handedly she reversed public opinion on a previously rejected \$196 million bond measure, securing the largest chunk of tax money for libraries in U.S. history. Solicitous of diverse opinions, Jacobs bristles at attacks on the project, publicly accusing one local columnist of deliberately misconstruing the facts. Jacobs makes a point of discussing the Central Library at each of the branch library meetings she attends several nights a week. “Once people get how OMA’s design works, it excites the heck out of them,” says Jacobs. She is as warm and fuzzy as Koolhaas is intimidating, and they make an unlikely but formidable pair with a facility for rallying support around a radical—and risky—public work.” (Olson, 2000: 121).	Collaboration Consensus building Leadership Library Design: Support and advocacy Public opinion

Ek 3'ün devamı

Y9P3	1:3	“Jacobs set the library’s course with a streamlined and open selection process. “It sets a gold standard for selection processes,” says Rick Sundberg, faia, head of the design commission. The library board, aided by a citizen’s advisory panel, chose five finalists from a pool of 29 international applicants. When Foster & Partners and Cesar Pelli balked at an uncompensated 48-hour charrette, three firms remained—the Office for Metropolitan Architecture (OMA), Rotterdam (in joint venture with LMN Architects, Seattle); Steven Holl, New York; and ZGF, Portland. Overwhelmed by the turnout, the organizers were forced to change venues several times over the course of the three-day presentations to accommodate the growing audience lined up to see Holl and Koolhaas go head-to-head.” (Olson, 2000: 121).	Collaboration Competition Decision-making process
Y9P4	1:4	“The commission was Holl’s to lose. A Washington native and the designer of Seattle University’s St. Ignatius chapel, he was considered the local favorite and endorsed by the Seattle Times. But the library board came back from a whirlwind European tour impressed by OMA’s skill with inexpensive materials and its ability to stay within budget. In the end, the board’s decision was not based on the bottom line: “OMA’s spaces were fun and interesting to be in,” says library board president Betty Jane Narver.” (Olson, 2000: 121).	Decision-making Future challenges: Influence of opinions Project evaluation: Architectural evaluation
Y9P5	1:5	“Koolhaas’ design links Seattle’s challenges to those faced by other cities today. He casts the library at the vortex of the two most dramatic changes in modern life over the last decade: the erosion of the public realm and the explosion of new technologies. “The city used to be free. Now you have to pay for it,” he says. In this unrelenting commercial environment, Koolhaas believes libraries have unwisely positioned themselves as the last moral stronghold, essentially pitting books against computer chips. “The modern library, especially in a cyber-city such as Seattle, must transform itself into an information storehouse aggressively orchestrating the coexistence of all available technologies,” says Koolhaas.” (Olson, 2000: 121).	Library Design: Library function Library Design: Modern technology Public spaces Transformation Urban challenges

Ek 3'ün devamı

Y9P6	1:6	“During a three-month study of the relationship between digital information and books, OMA called on local giants (Microsoft, Amazon.com, and Teledesic, among others) that have a knack for predicting the future and, more important, for generating new wealth: Seattle has an estimated 10,000 millionaires—more per capita than any other U.S. city according to a special report by National Public Radio. Drawn by Koolhaas’ avant-garde aura, a new breed of philanthropists has embraced the library as a particularly hip cause, while shunning many other nonprofits. “Rem sparked an interest with the young tech community; there’s a contingent that comes to every event,” says Jacobs. The presence on the library board of former Microsoft CFO Greg Maffei, one of the most admired tech-executives in the country, signifies a high level of acceptance within the dot-com community. When Bill and Melinda Gates gave \$20 million to the library, they encouraged others to make generous contributions. An additional \$24 million poured in from corporations, private foundations, and individuals, allowing the library foundation to increase its private fund-raising goal from \$40 to \$60 million.” (Olson, 2000: 121-122).	Community engagement Financial prosperity: Wealth generation Influence of technology Library Design: Cultural impact of architecture Philanthropy
Y9P7	1:7	“Conceptually, the library design doesn’t break new ground for OMA—Koolhaas’ fascination with the superposition of programs goes back to his 1978 Delirious New York—but its enigmatic form was enough to shock a lunchtime audience that turned out last December to see the schematic design. Blocks of floors slip and slide almost 50 feet out of vertical alignment inside a diamond-patterned mesh woven by I beams and steel tubes. Cloaked by a continuous glass curtain wall, the structural skin minimizes the presence of trusses and columns on the interior and unifies the shifting shape.” (Olson, 2000: 122).	Architecture Design Innovation Project evaluation: Structural Analysis

Ek 3'ün devamı

Y9P8	1:8	“Working with eye-popping graphics by his long-time collaborator Bruce Mau, Koolhaas built a case for the faceted form by detailing how it would address the twin challenges faced by libraries today: the unpredictable proliferation of new technologies and the multiplication of its social obligations. OMA’s strategy divides the 335,000-square-foot project into distinct spatial compartments equipped to meet technological or social needs while preventing the encroachment of one upon the another. “By combining like with like, five platforms have been identified and articulated, each housing a programmatic cluster,” explains Koolhaas. Because every platform is designed for a unique purpose (parking, staff area, assembly, books, offices), they vary in size and opacity. Alternating between these five floating boxes spaced over the library’s eleven floors are four open public spaces (kid’s area, living room, mixing chamber, and reading room) where patrons can meet, search the Web, or sit and read.” (Olson, 2000: 122).	Design Innovation Library Design: Spatial Organization Social Interaction Technology Integration
Y9P9	1:9	“The project will replace the dilapidated library that was built in 1959 on a steep, one-block site downtown. One entrance to the new library will be on the downhill side of the site, through an obliquely angled portico along Fourth Avenue. The first in-between space, sandwiched between a 177-space parking garage below and the staff platform above, is a children’s library—minus the “condescending attitude,” says Koolhaas. Sharing the first level is a 275-seat auditorium visible from the street, the multilingual collection, and a circulation area for adults.” (Olson, 2000: 122).	Community development Public infrastructure Urban design
Y9P10	1:10	“The uphill entrance, off Fifth Avenue, opens into the main lobby and what OMA envisions as a living room for the city. Islands of Persian rugs and cushy couches will float on an electronic billboard floor juxtaposing classic definitions of comfort with the hyper-modern. With lights underneath transparent panels on pedestal flooring, this “billboard” will communicate library events to patrons with changing colors or graphics.” (Olson, 2000: 122).	Architectural Innovation Library Design: Public Space Library Design: Urban Design
Y9P11	1:11	““ONCE PEOPLE GET HOW OMA'S DESIGN WORKS, IT EXCITES THE HECK OUT OF THEM,” SAYS LIBRARIAN DEBORAH JACOBS.” (Olson, 2000: 123).	Enthusiasm Excitement

Ek 3'ün devamı

Y9P12	1:12	“Directly above the mixing chamber is the library’s most innovative feature—a square spiral of books from 0 to 999 in Dewey Decimal order over four levels. Unlike most libraries, which are forced to split collections arbitrarily on separate floors, the ramp allows a continuous flow of books and random moments of discovery. At the top landing on the ninth level, the last grand public space offers a vast main reading room with a glass roof angled down toward Puget Sound. Above it, under a freshly mowed roof of grass, are two levels of administrative offices circling a rectangular atrium that penetrates the building top to bottom with an 11-story volume of open space.” (Olson, 2000: 124).	Innovative design Library Design: Architectural features Library Design: Library functionality
Y9P13	1:13	“In context, the library’s shifting blocks of floors allow it to be fine-tuned to the sites light, views, and 30-foot change in grade. Awash in a sea of gray orthogonal office buildings and parking garages, the design promises a complex structure alternating between transparency and opaqueness in response to the condition of the sky. In Koolhaas’ mind, though, the library’s real context lies over a mile away, with Frank O. Gehry’s Experience Music Project: “The library’s angular facets, with the folds of Gehry’s project, form a plausible bracketing of Seattle’s new modernity.”” (Olson, 2000: 124-125).	Architectural design Future challenges: Contextual influence Modernity Transparency: Transparency and opaqueness
Y9P14	1:14	“In a city infamous for its lengthy and contentious public-review process, the library has faced an unusual level of scrutiny—most of it at the invitation of politically savvy Jacobs. “We want everyone to have an opportunity to comment and be involved,” she explains. In addition to informal open houses where the public circles the model and mingles with Koolhaas, OMA/LMN conducted a series of workshops with 11 library user groups and 37 different library staff groups. The library’s Web site (www.spl.org) gets 30,000 hits a day, spreading the word with regularly updated information on everything from the cost estimate to the Design Commission’s comments on the project. While the design did not change dramatically from the December to May public presentations, the hot points—reduced space for books, transparent floors, and a slide down into the children’s library—were either modified or discussed by Koolhaas.” (Olson, 2000: 125).	Community engagement Project evaluation: Project scrutiny Public involvement Transparency (2) User feedback

Ek 3'ün devamı

Y9P15	1:15	“Local news coverage and editorials have generally been more positive than negative, with some memorable exceptions. Wrote one columnist, whose story was picked up later by the international news wire service: “I have a fantasy that Rem Koolhaas will wake up one morning and realize—oops!—I’ve designed the ugliest library in the world.” Shrugging off his role in urban mythmaking while simultaneously projecting a copy of the article two stories high behind him at a public presentation, Koolhaas quipped, “We like criticism; architecture is born in confrontation.” The negative press may provide a welcome foothold in the atmosphere of consensus between the Library Board, Design Commission, and OMA. “The Design Commission has been uncharacteristically positive,” says Sundberg, who attributes it to a combination of Koolhaas’ charisma and his methodical way of presenting the design that makes it seem plausible, if not inevitable.” (Olson, 2000: 125).	Architecture Charisma Consensus Criticism Public perception
Y9P16	1:16	“One wise decision was to involve the public early in the process—the concept was first presented barely six weeks into schematic design. “With other projects there never seems to be time for input, but the library has a genuine rhythm of proposal-reaction-counterproposal,” says David Brewster, director of Seattle’s Town Hall Cultural Center. By contrast, Seattle’s new City Hall, which is being designed by Peter Bohlin, faia, of Bohlin Cywinski Jackson Architects in Wilkes-Barre, has incurred ill will due to a public process that appears less open to study and comment during design.” (Olson, 2000: 125).	Collaboration Public Engagement Transparency: Process transparency
Y9P17	1:17	“There still may be bumps ahead for the library if it goes over budget during construction (scheduled to begin in January and be completed in 2003) or proves difficult or expensive to maintain. Brewster, who remembers the initially warm reception Venturi Scott Brown’s 1991 Seattle Art Museum received before the backlash set in, wonders if the library is doomed to the same xenophobic fate. “Seattleites can be very agreeable at first to prevent hard feelings, but it all comes out later on after the newness wears off,” he forewarns. Until then, the honeymoon is not over.” (Olson, 2000: 125).	Change over time Community perception Future challenges: Concerns about future challenges Future challenges: Historical caution
Y9P18	1:18	““WITH OTHER PROJECTS THERE NEVER SEEMS TO BE TIME FOR INPUT, BUT THE LIBRARY HAS A GENUINE RHYTHM OF PROPOSAL-REACTION-COUNTERPROPOSAL.”” (Olson, 2000: 125).	Collaboration Creativity Feedback

Ek 3'ün devamı

Y10P1	1:1	“NEW RECOGNITION FOR A DUTCH MASTER: REM KOOLHAAS TAKES THE PRITZKER Rem Koolhaas, a 56-year-old Dutch architect who has exerted a profound influence over a new generation of architects in the Netherlands and beyond, won the Pritzker Architecture Prize for 2000. The prestigious award includes a \$100,000 grant and will be presented in Jerusalem on May 29.” (Larson, 2000: 41).	Acknowledgment: Recognition Impact: Achievement Impact: Influence
Y10P2	1:2	“The Museum of Modern Art in New York City has already had two exhibitions devoted to Koolhaas’s ideas, but his ideas are not always popular: Koolhaas’s preliminary designs for a new public library in Seattle are meeting resistance. The architect, however, doesn’t mind conflict. “I am intolerant of anything that is not brutal and direct,” he said in April in New York City. “Architects are agents of private enterprise,” he added. “[We are in a] new regime—of globalization, of the ultimate modernization. Residue of old legitimate architecture remains, but architecture has changed fundamentally, at top speed.”” (Larson, 2000: 41).	Acknowledgment: Architecture Dispute: Controversy Impact: Innovation Transformation: Change Transformation: Globalization
Y11P1	1:1	“Woke up to the Sunday Times to find the architecture critic again unhinged by the object of his affections. This time, a gushing review of Rem Koolhaas’s boutique for Prada on Broadway, which opened to the full Hollywood: klieg lights, limos, blocked streets, and paparazzi. The Times well-timed coverage (only 10 shopping days until Christmas) was bolstered by a sidebar hyping another overweight book from OMA, this one about Prada, a classic merchandising tie-in. (You’ve seen the movie, now get the action figure at Burger King.) The book includes lists of key concepts (“shops should not be identical”), pictures of handbags and of cardboard study models, larded with images of the master, photogenically craggy and dressed in clerical black.” (Sorkin, 2002: 51).	Architecture appreciation Consumerism Cultural commentary Media critique
Y11P2	1:2	“I understand Prada to be an upmarket Tommy (Hilfiger, that is, whose hideous retro boutique recently opened on the other side of SoHo), an amplification of traditional shapes and styles, refinements. Prada’s corporate culture is likewise geared to the shopping theory of creativity. Another tie-in piece in the Times chronicled the company’s recent rapid expansion: “Over the course of its buying spree, Prada acquired controlling interest in Jil Sander, Helmut Lang, Church’s shoes, Azzedine Alaia, Carshoe and the Genny Group, along with a sizeable chunk of Fendi.”” (Sorkin, 2002: 51).	Corporate culture Creative commercialization: Fashion industry dynamics Critical analysis: Brand analysis

Ek 3'ün devamı

Y11P3	1:3	“The architectural haberdashery of the shop (which occupies much of the former space, and is twinned with the remnant of, the downtown Guggenheim) similarly compiles brands within the brand—a boutique of received forms—from the Dan Graham light boxes to the Venturiesque supergraphic wallpaper to the Portmanoid glass elevator, the SITE-like objects hung from the ceiling, and the Diller + Scofidio video cams in the dressing rooms, the disco Mylar on the ceiling, the pulsing techno, the personnel dressed in security gray, whispering urgently into their mouthpieces. This conflation of shopping with invention is the philosophy embedded in both the shop and its massive apology. The store becomes museum and vice versa. Fabulous.” (Sorkin, 2002: 51).	Architectural identity: Architectural aesthetics Creative commercialization: Innovative environment Cultural dynamics: Consumer culture
Y11P4	1:4	“The main architectural move is sectional, a wooden wave that dips from the first floor to the basement and back, providing seating and a display surface for shoes. The wave is the Koolhaasian portmanteau metaphor and his logo for multinationalism, his site. The architect’s a surfer, the cool individualist who rides but does not pretend to tame the massive hydraulics of the system. Architecture makes multinational culture look good, all the while compiling a massive documentation of its nightmarish qualities just to keep critical distance.” (Sorkin, 2002: 51).	Architectural identity: Architectural metaphor Cultural critique Cultural dynamics: Multinationalism Individualism
Y11P5	1:5	“What we have here is the post-Organization Man, Madison Avenue approach to architecture, spinning the creative wheels to make the sale. In a 1991 book, What’s the Big Idea? How to Win with Outrageous Ideas, George Lois, legendary 60s adman writes, “Advertising should stun momentarily... it should seem to be outrageous. In that swift interval between the initial shock and the realization that what you are showing is not as outrageous as it seems, you capture the audience.”” (Sorkin, 2002: 51).	Advertising strategies Creative commercialization: Commercialization of creativity Urban critique: Psychological impact of marketing

Ek 3'ün devamı

Y11P6	1:6	“The 60s were a watershed for the ad business and the formative era for Koolhaas. Hip ad people broke the mold of traditional advertising, with its stodgy formats and endless mock social-scientific and statistical research, with new “creative” approaches. The working method was co-optation: The legendary ads of the period took on the rebellious ads of the period took on the rebellious, teasing style of the counterculture, snoot cocked at the same corporations whose products they were promoting. Discarding the buttoned-down look, the ad business wore flowered shirts and ponytails, smoked pot in their boardrooms. The Koolhaasian project merges both 50s and 60s Madison Avenue styles: from the 50s, the authority of “objective” statistical information, the conflation of marketing and taste, with its barse-ackwards formulas of legitimation. From the 60s, radical chic.” (Sorkin, 2002: 51).	Advertising evolution Creative commercialization: Creative innovation Cultural criticism Cultural dynamics: Counterculture
Y11P7	1:7	“Advertising is the creche of postmodernity and its professionalized ambivalences, the birthplace of the multinational style. Rem becomes Rem. Oma becomes AMO. The idea of resistance, of friction, is lost in the go-with-the-flow. For the post-Andy generation, the subject matter of art can only be anxiety and ambivalence, and Prada drips with it. Rem is our dark Seinfeld, producer of our Truman Show.” (Sorkin, 2002: 51-52).	Ambivalence Anxiety Critical analysis: Cultural Commentary Postmodernism
Y11P8	1:8	“When Rem first began his Harvard operation, he called it the “Project on What Used to Be the City” (in a massive loss of nerve, it is now rebranded the “Harvard Project on the City”). This nominalist dodge was surely intended both to signal a fascination with the “post-urban” forms of globalization and its degraded universalism, and to put some distance between himself and the more prescriptive styles of contemporary architectural debate (eyes rolled at anyone still flogging the dead horse of humane urbanity).” (Sorkin, 2002: 52).	Architectural discourse Architectural identity: Naming and identity Globalization effects Urban critique: Critique of urban development
Y11P9	1:9	“The reticence is a commonplace: Our legacy from utopian Modernist urbanism is postmodern urban despair—suspicion and dystopia, and a fascination with weirdness. Modernity is the Taliban, something we can all oppose. Rem’s fascination with this urban other may spring from formative years in colonial Indonesia: The writing presents us with the Conradian gloom of the colonizer with a conscience, helpless before the horror.” (Sorkin, 2002: 52).	Colonialism Cultural critique Dystopia Suspicion Urban critique: Urban despair

Ek 3'ün devamı

Y11P10	1:10	“In this portrait of urban hyperbole, suspicion attaches to any optimism for the future. The association of optimism and totalitarianism is foundational Koolhaas: Called the most gifted architectural polemicist since Le Corbusier, the comparison is apposite, if complicated. Koolhaas uses the epithet “optimism” to jeer at the Corbusian fantasy of power and to reveal his own deepest value: pessimism. The writing exudes it, colorfully acid descriptions of onslaught globalization and its weird generic architectures, couched in the prosody of enthusiasm. Backed by corporate organizational diagrams, charts of travel schedules, and a thousand neat hierarchies, the sellout becomes the marker of the ingenuity of the critique: embodying the contradiction escapes it. Architecture is performance art.” (Sorkin, 2002: 52).	Architectural identity: Architecture as art Critique of optimism Globalization Pessimism
Y11P11	1:11	“The Godardian tone of the writing—flat, ironic, Johnny Halliday voice-over as he drives through the Alphavillian night—disclaims optimism and mocks totalitarianism. Koolhaas treats urbanization like nature, a huge sweep of forces, rules without agency, the landscape of his bitter sublime.” (Sorkin, 2002: 52).	Critical analysis: Philosophical analysis Cynicism Irony Urbanization
Y11P12	1:12	“He describes Lagos, the Pearl River Delta, Atlanta with stylishness and insight. The prose is honed and coolly enthusiast, a deadpan Tom Wolfe. But what actually is his position on the city? He writes, “If there is to be a new urbanism, it will not be based on the twin fantasies of order and omnipotence, it will be the staging of uncertainty, it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential.”” (Sorkin, 2002: 52).	Critical analysis: Insightful Observation Uncertainty Urbanism
Y11P13	1:13	““Staged uncertainty” sure sounds like the 60s to me. “More or less permanent” recalls the first-do- no-harm techno fantasies that yielded such product as equipotential space, support structures, megastructures, flexible modules, user-change—the last gasp of Modernist urban science fiction and its precybernetic technical fix. A massively noncommittal space could liberate everyone: By predicting nothing, it would accommodate everything. The city would be a series of laminations that serve its shopping subjects by smoothing the flow of traffic, allowing efficient circulation between a narrowed set of architectural certainties produced by the wisdom of the market.” (Sorkin, 2002: 52).	Critical analysis (2) Market influence Postmodernism Urban design

Ek 3'ün devamı

Y11P14	1:14	“After working through such post-urban paradigms as bigness , sprawl, hyperdevelopment, and retail, Rem’s Harvard (the Prada of universities) research project has turned its attention to the techniques of Roman city building, investigating especially its style of code making. This reversion is produced by the generic city, which must inescapably turn to type for the means of its own inhabitation. Built up of standard components, the generic requires a basic gene pool of building types that can take on a variety of recombinant forms.” (Sorkin, 2002: 52).	Architectural design City planning Standardization Urban theory
Y11P15	1:15	“For Koolhaas, historicism stands in for prescription. The Village Green, the Constructivist archive, Coney Island, Vegas, and Ancient Rome are ideal post-Modern enthusiasms: all understood at a distance. One as easily imagines Robert Venturi playing craps as Rem Koolhaas riding a roller coaster. Having fun is not the point. The professional objects of Rem’s sly veneration—John Portman, John Jerde, Wallace Harrison, etc.—are all big American men representing big American business, druids of a practice in which innovation is largely technical and organizational.” (Sorkin, 2002: 52).	Cultural critique Innovation Postmodernism Professionalism
Y11P16	1:16	“There’s a hint of shame behind this nostalgia, the taste that dare not speak its name. Koolhaas clearly adores the actuality of postwar Modernism, the repetitive blocks of the Albany Mall or downtown Stockholm, the thin curtain wall of Lever House, the ’64 World’s Fair. I can understand this: I grew up on Vallingby and Scandinavian Modern. It’s like liking Vanilla. Ditto the thin columns, strip windows, and lifted volume of the Villa Savoie and the compulsive repetition of the Ville Radieuse. Rem’s projects are darkly traditional, ironic sequels, Mies III.” (Sorkin, 2002: 52).	Architecture appreciation Irony Nostalgia Shame
Y11P17	1:17	“The remorseless, addictive celebrity and rapier prose obscure an old-fashioned whine of alienation and a complete refusal of risk. Although he has helped open interesting territories for analysis, Koolhaas’s project excludes any idea of subjectivity beyond hedonism or slavery, and any optimism for anything but the bottom line. With world-weary resignation before corporate “nature,” the voluminous oversimplification, the campiness, the foggy disdain for the political, the ironic combination of criticism with celebration, all mark the larger failure to ever tell us what he really wants (so uncool).” (Sorkin, 2002: 52).	Alienation Critique of materialism Irony Urban critique: Corporate criticism Urban critique: Lack of subjectivity

Ek 3'ün devamı

Y11P18	1:18	“But there must be at least one relevant urbanism somewhere between hysteria and totalization, perhaps in places to which we’ve turned a blind eye. The neo-liberal, economic version of rationality is soulless and converts our affections to commodities. The asphyxiating environment, the grossly uneven distribution of resources, the repression of the regimes—Singaporean, Chinese, Nigerian—that run these fascinating cities, the lived lives behind the defensive walls of the compounds in Lagos or in the jerry- built apartments at the edge of the Chinese town that are replacing traditional bustling neighborhoods, the sheer stupidity of the culture of consumption, are not to be desired. A useful urbanism needs to take a stand about what is.” (Sorkin, 2002: 52).	Critique of capitalism Cultural critique Social inequality Urban environment
Y12P1	1:1	“Clifford A. Pearson Rem Koolhaas loves to mix it up. His put-up-your-dukes writings and polymorphous architecture invite confrontation—in both the positive and negative sense of the word. He wants you to argue with him. He revels in juxtaposition and crossed paths. Since publishing his first book, Delirious New York, in 1978, he has extolled the virtues of high density and recombinant urban patterns. For Koolhaas, architecture is a contact sport.” (Pearson, 2002: 101).	Cultural Juxtaposition: Embracing Conflict Innovative Thinking Urban Design
Y12P2	1:2	“Las Vegas would seem to be an ideal place for him to work. Where else can you stroll from a giant glass pyramid to an exploding volcano, watch pirates battle a British frigate every half hour, and drop a few grand at the roulette wheel or an Armani boutique? If Koolhaas is going to talk about the joys of crazy-quilt places, let’s see if he can design for a city where New York New York is down the block from Paris Las Vegas and Mandalay Bay.” (Pearson, 2002: 101).	Architectural Design: Architecture and Design Architectural Design: Urban Experience Cultural Juxtaposition: Cultural Contrast
Y12P3	1:3	“His test has come with a pair of exhibition spaces for the Guggenheim Museum that opened in October. Inserted within the mock- historic fabric of the Venetian—a two-year-old, themed-to-the-nines casino hotel encrusted with faux-Renaissance murals, cast-gypsum pilasters, and urethane-coated-foam cornices and capitals—the two art halls directly engage the twin worlds of theming and entertainment architecture. No discreet separation or polite distance was possible here: High culture meets low-brow America head-on.” (Pearson, 2002: 101).	Creative expression: Art and entertainment Cultural commentary Cultural Juxtaposition: Juxtaposition

Ek 3'ün devamı

Y12P4	1:4	“Koolhaas could have addressed this mixed context with a wink and a nudge, ironically alerting the cognoscenti not to take it all too seriously. To his credit, he refused the sly way out. Instead of condescending to the neo-Italian surroundings, he treated them no less seriously than the cast-iron buildings in New York’s SoHo district, where he recently designed a Prada store. To Koolhaas, Vegas is no less “real” than those now-beloved SoHo buildings, which also imitate historical styles and were once widely criticized for doing so in cheap and inappropriate materials. “Vegas isn’t fake. It has schools, firehouses, citizens,” he replies when asked about authenticity in a town that boasts museums to Liberace and Elvis.” (Pearson, 2002: 101).	Authenticity Cultural Critique Irony
Y12P5	1:5	“Although designed and built at the same time and attached to the same casino hotel, the two art spaces posed different sets of challenges. The smaller but more visible component is the Hermitage Guggenheim, a joint venture with the State Hermitage Museum of St. Petersburg, Russia. Grafted onto the front of the hotel and nicknamed “the jewel box,” the 7,660-square-foot Hermitage Guggenheim had to negotiate a radical shift in scale and style from the 3,036-room, \$1.6 billion Venetian complex to those of a small art gallery. Meanwhile, its big sister, the 63,700-square-foot Guggenheim Las Vegas, hides behind the hotel and must establish its own identity without having any public outdoor presence. Called the “big box,” this 70-foot-tall space is currently playing host to The Art of the Motorcycle, the popular show that opened at the original Guggenheim in New York in 1998. Both installations—in New York and Vegas—were by Frank Gehry.” (Pearson, 2002: 101).	Architectural Design: Art Spaces Architecture Exhibition experience: Exhibition Challenges
Y12P6	1:6	“As their nicknames tell us, both of the Guggenheims in Vegas are essentially boxes. Neither is a tour-de-force of architectural invention—not surprising, considering they were designed and built in just 14 months. Instead of flash, they provide sensible solutions to sticky questions of scale, identity, and context. Comparing the Vegas projects with the one in Bilbao, Thomas Krens, director of the Guggenheim, says he purposely took an opposite approach. “Bilbao was a gritty, industrial city, so we needed an exuberant building. In Vegas, which was already exuberant, we wanted an industrial building.”” (Pearson, 2002: 101-103).	Architectural Design: Design philosophy Architecture critique Contrast Urban identity

Ek 3'ün devamı

Y12P7	1:7	“Koolhaas’s strategy in Vegas was straightforward—simply apply a new layer of architecture onto an existing canvas and let the differences become part of the story. By using Cor-Ten steel for the Hermitage Guggenheim (both inside and out) and shaping the museum as a sturdy rectangle, the architect gives it the presence to stand up to the hulking Venetian hotel without having to scream for attention. Narrow strips of glass above and below the Cor-Ten walls set both the exterior and interior facades afloat, gently separating the museum from its glitzier host. “We built a strongbox of Cor-Ten, so the museum retains its autonomy and the art retains its aura,” explains Koolhaas.” (Pearson, 2002: 103).	Architectural Design: Architectural strategy Architectural Design: Contrast in architecture Creative expression: Design autonomy Design elements: Material choice
Y12P8	1:8	“Treated with chemicals to speed up the rusting process and then finished with a clear sealer to prevent any rust flakes from affecting the artwork, the Cor-Ten has the look of rich leather. For such a hard-edge material, the steel here seems remarkably soft, giving the museum’s interiors the feeling of a luxuriously padded box. Inspired by the velvet-covered walls on which paintings are hung at the Hermitage in St. Petersburg, Koolhaas helped develop an innovative system of powerful magnets that hold Picassos, Cezannes, and Renoirs in place directly on the richly hued metal walls.” (Pearson, 2002: 103-106).	Architectural Design: Design aesthetics Creative expression: Artistic innovation Design elements: Material properties
Y12P9	1:9	“The architects also proved to be imaginative working with the existing building’s giant structural members, turning three 4-foot-square columns into masts from which Cor-Ten partitions are hung like giant metal sails. Indeed, the three partitions can each rotate 90 degrees to change the spatial configuration of the gallery.” (Pearson, 2002: 106).	Architectural Design: Spatial Awareness Creativity Innovation

Ek 3'ün devamı

Y12P10	1:10	“While the Hermitage Guggenheim provides an intimate setting for paintings and sculpture, the Guggenheim Las Vegas offers a grandly scaled space (210 feet long, 160 feet wide, and 70 feet high) for displaying large contemporary art (think Serra or Whiteread or Twombly). A steel- frame structure set between the hotel and a 9-story parking garage, the “big box” features a few movable parts: a crane that runs along a steel roof beam and can hoist a 35-ton sculpture, a 70-foot-by-70-foot “mega-door” that pivots open, and a pair of metal roof panels 125 feet long and 36 feet wide that will be printed with a facsimile of the Sistine Chapel ceiling and can adjust the amount of daylight above a fixed skylight. (When the museum opened in October, the panels hadn’t been imprinted yet, so a fabric scrim with the image was used as a temporary device.)” (Pearson, 2002: 106).	Architecture Art appreciation Exhibition experience: Exhibition design
Y12P11	1:11	“Slicing through the middle of the gallery’s main floor is a 210- foot-by-30-foot “trench” that serves as a lower level for displaying art. Metal grates and glass floor panels can cover all or part of the trench to add floor space to the main level while retaining views to below. Koolhaas used concrete floors, gray steel, and mirrored surfaces to establish a neutral back-drop for displaying art, but injected a few moments of color: a lime-green stair down to the trench, a mustard-yellow gallery off the trench, and orange-and-black chevrons on the mega-door. The result is a giant container for art, a brash kind of place where there’s no need to worry about keeping your voice down or being dressed properly.” (Pearson, 2002: 106).	Architecture Design elements (2) Design elements: Color use Exhibition experience: Art display Exhibition experience: Visitor experience
Y12P12	1:12	““In the past, entertainment had no need for architecture and architecture had no desire to entertain,” says Koolhaas. Referring to the two Guggenheims in Las Vegas, he states, “An entirely new architecture has been generated here. It’s high and low. It creates a continuous field where separations are no longer necessary or possible.” Okay, he overstates his case. The project may not really break new ground architecturally, but it has the right amount of swagger and élan to feel just right for Vegas. And not many star architects could pull that off.” (Pearson, 2002: 106).	Architecture criticism Cultural commentary Innovation in design

Ek 3'ün devamı

Y12P13	1:13	“Concerns over cooling the large space and protecting artwork inside, however, killed the idea. So the architects designed a fixed skylight and clerestory glazing to maintain a climate-controlled environment. But the roof does open—with hydraulic lifts moving a pair of 125-foot-long, 36-foot-wide flaps from a horizontal position to 10 degrees beyond vertical. Although not installed at the time the museum opened in October 2001, metal panels imprinted with an image of the Sistine Chapel ceiling will be attached to the roof. Until the metal panels are in place, a fabric screen reproduction of the Michelangelo painting serves as a substitute (right).” (Pearson, 2002: 104).	Architectural Design: Architecture innovation Architectural Design: Art preservation Architectural Design: Climate control Design considerations
Y12P14	1:14	“Since the exhibition hall has no outdoor entrance and little presence from the outside, Koolhaas treated the roof as its public facade visible from hundreds of hotel rooms (above). Putting it in motion helps it grab attention.” (Pearson, 2002: 104).	Architecture Design Innovation Public Space
Y13P1	1:1	“Better, bitter sublime After reading Michael Sorkin’s Critique of Rem Koolhaas in your January 2002 issue (page 51], I have to ask one question: Do you guys employ any editors on your staff?”	Critique Questioning authority
Y13P2	1:2	“In slogging through Sorkin’s almost impenetrable prose, I was transported back to my “Introduction to Theory” class, and some of the more pretentious design juries at, yes, the Harvard GSD. And while I think I agree with what I perceive to be Sorkin’s basic premise, that it is more “hip” for Koolhaas to be the insightful observer of the modern urban condition than to propose anything actually prescriptive, does the reader really need to have a GSD education, or the patience of Job, to arrive at this point?”	Communication clarity: Frustration with complexity Critique of education Elitism: Intellectual elitism
Y13P3	1:3	“Sure, Sorkin can turn a clever phrase (“disco Mylar,” “flogging the dead horse of humane urbanity,” “the landscape of his bitter sublime”), but whom is he trying to impress with words like “portmanteau,” “prosody,” or “equipotential”? Is it possible that he is not capable of making his point by speaking clearly?”	Communication barriers: Critique of communication Communication clarity: Clarity of expression Elitism: Perceived elitism

Ek 3'ün devamı

Y13P4	1:4	“I do not see how architectural academics like Sorkin will ever be invited to the table with the legislators, businessmen, and the other actual decision makers who will determine if, and how, the modern city will develop, as long as they continue to project the kind of “snoot cocked” (to use Sorkin’s phrase), get- paid-by-the- syllable pretension, as evidenced in this piece.”	Communication barriers: Frustration with academic disconnect Elitism: Critique of elitism
Y14P1	1:1	“The work of Rem Koolhaas/OMA has long been identified with the attempt to break with architectural ideologies embodied in spatial programs. Programmatic innovations include the production of fields of social encounter, new functional juxtapositions, and forms of spatial segmentation. These are designed to resist the role of architecture in reproducing social roles and structures — to enable certain freedoms. This paper is a spatial analysis of two recent projects that reveal both achievements and limits to this project. Koolhaas's work succeeds through a certain magic; and some of the free doms are illusory.” (Dovey & Dickson, 2002: 5).	Architectural innovation Freedom critique: Illusion of freedom Social structures Spatial analysis
Y14P2	1:2	“Introduction Koolhaas' designs are blatantly straightforward. . . . [O]ne and only one cultural aim drives the work ... to discover what real, instrumental collaboration can be effected between architecture and freedom.” (Dovey & Dickson, 2002: 5).	Architecture Collaboration Creativity Freedom

Ek 3'ün devamı

Y14P3	1:3	“Kipnis The success of the work of Koolhaas/OMA in professional discourse rests strongly on the claim to be an architecture of emancipation.² This paper is an examination of this claim and a critique of two of his buildings through the lens of an adapted method of spatial syntax analysis. This may seem an odd coupling because spatial syntax analysis, as developed by Hillier and Hanson, is a structuralist critique of buildings and urban structures that would surely be anathema to Koolhaas.³ Yet our adaptation of such methods is not intended to be reductionist. Rather, it is an interrogation and excavation of the spatial program and a critique of the ways in which architectural ideologies may have been deconstructed, reconstructed, or reproduced. To do this, we will first set aside any formal critique of Koolhaas's work except as it informs this task, not because such formal expression is any less interesting or innovative, but because it is better theorized. Indeed, it is all that many critics see of his work.” (Dovey & Dickson, 2002: 5).	Architectural critique Deconstruction Methodology Spatial analysis Spatial design: Theory in architecture
Y14P4	1:4	“Buildings as Spatial "Fields" The works of OMA have been termed the "social condensers of our time."⁴ This reflects a return to the early modernist imperative toward an architecture that would remake the habitat and habitus of everyday life. However, this is not a return to the social engineering reflected in ideas like the "social condenser." Rather, it is a vision fueled by the formal and social multiplicities of urban life, a vision reflected in the name of the Office for Metropolitan Architecture, which we read as both an architecture of the metropolis and an insertion of the metropolis into the architecture. Koolhaas's work is strongly ordered by trajectories of movement through the building. The role of vertical movement via escalators, stairs, ramps, and lifts is a key to the order that is set up, as they become the modes of access to fields of encounter or "event-felds." Koolhaas is inspired by the notion of an architecture of liberation in terms of the multiple "freedoms" for new forms of action that architecture is seen to make possible. Space is programmed for indefinite function and chance encounter. Koolhaas seeks an architecture that can resist the imperative to become a diagram of social and institutional structure, which he terms social mimesis. For Kipnis, Koolhaas's version of "freedom" is not an overt resistance to authority but rather a form of programmatic sabotage.” (Dovey & Dickson, 2002: 5).	Freedom Innovation Interactions: Encounter Movement Social structures Spatial design: Architecture and Space Spatial design: Programmatic Design

Ek 3'ün devamı

Y14P5	1:5	“More like a sadist than a surgeon, he has begun to knife the brief, hacking away its fat, even its flesh, until he has exposed its nerve. . . . The focus on these reductions is always on disestablishment, that is, always on excising the residues in the project of unwarranted authority, unnecessary governance and tired convention. Reductive disestablishment provides the crucial stratagem in each of Koolhaas' recent projects, the intellectual modus operandi by which the architect begins to transform the design into an instrument of freedom.5” (Dovey & Dickson, 2002: 5).	Architectural philosophy Freedom critique: Authority critique Innovation (2): Creative destruction Innovation (2): Transformative process
Y14P6	1:6	“Koolhaas seeks an architecture that encourages an irruption of events, social encounters, and opportunities for action. Rather than designing with a particular hierarchy of spaces and narratives of spatial movement in mind, he generally works towards a spatial structure that allows a multiplicity of choices for pedestrian flow and encounter. Koolhaas wants to "liquefy rigid programming into non-specific flows and events ... to weave together exterior, interior, vestigial and primary spaces into a frank differential matrix that rids the building of the hackneyed bourgeois niceties of cosmetic hierarchies."6” (Dovey & Dickson, 2002: 5).	Innovation Innovation (2): Multiplicity of choices Social interaction Spatial design (2)
Y14P7	1:7	“Koolhaas often designs interiors as if they were exteriors, importing lessons from exterior urban space into interior space. These interiors are often designed as fields of play or artificial landscapes that dissolve boundaries between inside and outside, between architecture and metropolis. Such spaces are often functionally open and visually transparent to maximize social encounter. Jameson situates Koolhaas's work in the context of the prevailing social dialectics of publicity/privacy and freedom/ control in what he terms the post-civil society. He suggests that Koolhaas's work enables patterns of free play within a rigid spatial order.” (Dovey & Dickson, 2002: 5-6).	Architectural innovation Freedom critique: Publicity vs. privacy Social dynamics Spatial design: Space and identity
Y14P8	1:8	“the originality of Koolhaas is that his work does not simply glorify differentiation in the conventional pluralist ideological way: rather he insists on the relationship between this randomness and freedom and the presence of some rigid, inhuman, non-differentiated form that enables the differentiation of what goes on around it.7” (Dovey & Dickson, 2002: 6).	Complexity Creativity Ideological perspectives

Ek 3'ün devamı

Y14P9	1:9	“There is an interesting connection here with what Allen suggests is a shift in architectural thinking from a focus on the architectural object to a focus on field relations, paralleling the development of field theory in mathematics.⁸ A field consists of contingent relations, forces, trajectories, and patterns of movement such as those that govern a flock of birds. Allen describes field conditions as "any formal or spatial matrix capable of unifying diverse elements while respecting the identity of each. . . . Field conditions are bottom-up phenomena: defined not by overarching geometrical schema but by intricate local connections."⁹ The field is a material condition rather than a discursive practice. Allen draws analogies between field theory and architectural attempts to encourage a spontaneity of action. He suggests that systems with "permeable boundaries, flexible internal relationships, multiple pathways and fluid hierarchies" are capable of responding to emerging complexities of new urban contexts.¹⁰ A major innovation in Koolhaas's work lies in the extent to which he has utilized such strategies in the interiors of buildings where they contribute towards the emergence of new kinds of social space. The promise here is that the field-like nature of Koolhaas's work opens up the work to multiplicities of experience and action. This idea of the building as a "field" rather than an architectural object entails a shift in critique from form to spatial analysis.” (Dovey & Dickson, 2002: 6).	Architectural theory Complexity Field theory Sociospatial dynamics: Multiplicities Spatial analysis Systems thinking
Y14P10	1:10	“Spatial Syntax Methods of spatial syntax analysis, first developed by Hillier and Hanson, represent an attempt to reveal a deep social structuring of architectural space.¹¹ From this view, buildings operate to constitute social organizations as spatial dispositions; architecture mediates social reproduction through spatial "genotypes." These are not formal types or archetypes but clusters of spatial segments structured in certain formations with syntactic rules of sequence and adjacency. Genotypes are seen as institutionally and epistemologically embedded. The forms of schools, offices and houses are reproduced from a limited number of spatial genotypes. Each of these is linked to specific social institutions (school, corporation, family) embodying forms of knowledge, production, and reproduction. The work of Hillier and Hanson is widely perceived within the field of architecture as positivist and reductionist. Although we share some of these concerns, Koolhaas's programmatic innovations demand analysis and critique in terms of the link between spatial structure and institutional authority. Syntactic analysis is the most sophisticated available.” (Dovey & Dickson, 2002: 6).	Architecture Institutional influence Social organization Spatial analysis Structuralism

Ek 3'ün devamı

Y14P11	1:11	“Not enough space is available here for more than a cursory account of spatial syntax, and there are a range of analysis techniques. Our analysis is a loose adaptation of syntactic analysis that translates the building plan into a diagram of how life and social encounter is framed within it.¹² Figure 1 shows how similar plans with different access points yield quite different syntactic structures and illustrates three primary cluster relations: the string (or enfilade) with no choice of pathway, the fan (or branching) structure with access controlled from a single segment, and the ringy network or permeable structure with multiple choices of pathway. Architecture inevitably involves combinations of these three. The linear syntax is an enfilade of spaces with controlled movement, which is common in traditional centers of power (such as Versailles) and in some modern retail buildings (with an entry at one end and an exit at the other).¹³ The network syntax is defined by a choice of pathways and is often called permeability. The fan is characteristic of bureaucratic organizations with large numbers of cells controlled by a hallway. When a linear syntax is combined with a fan, the result is a tree, a linear series of fans. A key dimension of syntactic analysis is the degree of network connectivity or "ringiness" versus a tree-like hierarchy of spatial control.” (Dovey & Dickson, 2002: 6).	Architecture Social interaction Spatial analysis Spatial design: Structures and frameworks
Y14P12	1:12	“The network structure is defined by its multiple and lateral connections, many possible pathways through it, and dispersed control. Tree-like structures control circulation and social interaction in certain key access spaces. Thus, a hallway or foyer that is the only access to a cluster of rooms has a high level of control over the flow of everyday life. The permeable network or ringy structure offers many possible pathways and diverse encounters; the flow of life through space is only loosely controlled.” (Dovey & Dickson, 2002: 6-7).	Interactions: Network structure Social interaction Sociospatial dynamics: Control dynamics Spatial dynamics

Ek 3'ün devamı

Y14P13	1:13	“Another key characteristic is the depth or shallowness of any segment from the nearest external entry points and the overall depth of the structure. A deep structure requires the traversing of many segments with many boundaries and points of control. The diagrammatic method shows the spatial segments of the building layered into levels of depth so that the level of a space indicates the shortest route from the exterior. Depth is an important mediator of social relations both between inhabitants (kinship relations or organizational hierarchies) and between inhabitants and visitors. Domestic space is often structured along age (adult/child) and gender divisions in its deeper segments, while mediating contact between insiders and visitors in shallower space. The syntax of disciplinary institutions (prison, hospital, asylum, school, and factory) locates subjects under surveillance deep within the structure.¹⁴” (Dovey & Dickson, 2002: 7).	Boundaries Hierarchy Social relations Spatial dynamics
Y14P14	1:14	“Many contemporary buildings, those of Koolhaas among them, are designed with flowing and fragmented spaces, pursuing deliberate ambiguities of enclosure, visibility, and permeability. What happens to spatial genotypes when they are subjected to such tactics, and does syntactic analysis make sense when space is not clearly segmented? It is our view that the analysis is worth the effort so long as it is coupled with a serious warning about the status of the diagrams. The diagrams are not plans; they are designed to reveal the modes of access and control through the spatial structure. The diagrams have a mimetic relationship to the plan but are not mechanically derived from it. Boxes on the diagrams include both separate rooms and semi-separated spatial fields. They are necessarily interpretive, but they have an empirical basis in the flows of movement through the buildings. For our purposes here, the diagrams should not be read mechanically but as fields of sociospatial encounter.” (Dovey & Dickson, 2002: 7).	Architectural analysis Interpretation Sociospatial dynamics: Sociospatial dynamics: Sociospatial dynamics: Spatial theory

Ek 3'ün devamı

Y14P15	1:15	“The spatial structure is a "structuring structure" of what Bourdieu terms the habitus, the embodied divisions and hierarchies between things, persons, and practices that construct the social world.¹⁵ Our "positions" within buildings lend us our "dispositions" in social life; the spatial "division" of our world becomes a "vision" of our world. The buildings we inhabit, our habitat, our spatial habits, all reproduce our social world. Syntactic analysis opens up many questions. What kinds of agency are enabled and constrained by the particular building genotype within which it is structured and whose interests are served? How is everyday life bracketed and punctuated into sociospatially framed situations and locales? How does architecture frame the social gaze through structured realms of visibility? What regimes of normalization are enforced and in whose interest?” (Dovey & Dickson, 2002: 7).	Agency Normalization Social construction Spatial analysis Spatial design: Architecture and social structure
Y14P16	1:16	“Hillier distinguishes between "long" and "short" (or deep and shallow) models of interior space: the long model conserves and reproduces status and hierarchy, whereas the short model generates new possibilities for social relations.” (Dovey & Dickson, 2002: 7).	Hierarchy Interactions: Possibility generation Social dynamics Spatial design (2)
Y14P17	1:17	“A ritual is a long model social event, since all that happens is governed by rules, and a ritual typically generates a precise system of spatial relationships and movements through time. . . . A party is a short model event, since its object is to generate new relationships by shuffling them in space, and this means that rules must be minimized by using a spatial "short model." ... In a short model situation, space evolves to structure, and often to maximise, encounter density.¹⁶” (Dovey & Dickson, 2002: 7).	Interactions: Event structures Rituals and traditions Social dynamics
Y14P18	1:18	“A permeable network of spaces and the open plan have long been linked to practices of social freedom, yet any conflation of physical enclosure with social constraint, or of open space with liberty, is a dangerous one. Buildings are increasingly called upon to produce an illusion of freedom coupled with the reality of control and surveillance. Transparency may be used to couple a proliferating gaze with diminishing access.¹⁷ And freedom of association within a particular social group can build the social capital of that group vis-a-vis other groups.” (Dovey & Dickson, 2002: 7).	Freedom critique: Control and surveillance Freedom critique: Social freedom Social capital Spatial design: Physical enclosure Transparency

Ek 3'ün devamı

Y14P19	1:19	“This is what Hillier and Hanson term the correspondence model of urban space in which spatial zones "correspond" to social groupings. High correspondence is when all those who share a spatial zone also share a social label.¹⁸ A high level of correspondence is relatively deterministic of patterns of social encounter: space operates to exclude random encounter and to keep "difference" at a distance. A non-correspondence system will mix people of different social identity; it is a spatial model that breeds encounter with difference. There is a social logic to the boundary between exterior and interior space in that interior space is more strongly structured and segmented: the correspondence model prevails with a primary function in the reproduction of social relations. This is countered by the noncorrespondence model more common in exterior space. Each of these is in contradiction: random encounter would undermine the social reproductive function of interior space, and the determinism of interior structures would kill urban diversity. This is precisely what happens in urban space when treelike genotypes (such as the housing enclave) invade public space. Koolhaas is attempting the opposite, playing with this tension between inside and outside, using the encounter structures of urban space to effect innovations in interior space.” (Dovey & Dickson, 2002: 7).	Interactions: Encounters and interactions Social identity Social structures Sociospatial dynamics: Reproduction of social relations Sociospatial dynamics: Urban sociology Spatial analysis Spatial design: Tension between interior and exterior
Y14P20	1:20	“This attempt at a forced fit between spatial fields and spatial syntax is surely a contentious issue and one which we cannot deal with at any length here. The concept of space is very slippery and changes meaning between disciplines and between different ideologies within architectural theory. In general terms, Hillier's definition is more empirical and materialist, whereas Koolhaas appears to adopt a Deleuzian epistemology incorporating ideals of "smooth space."¹⁹ Yet the work of both rests upon shared claims about the importance of social encounter and shared concerns for architecture as "machine." We now move to a spatial analysis of two of Koolhaas's recently completed projects.” (Dovey & Dickson, 2002: 7-8).	Complexity Sociospatial dynamics: Interdisciplinary perspectives Sociospatial dynamics: Theoretical discourse

Ek 3'ün devamı

Y14P21	1:21	“Factory of Learning: The Educatorium at Utrecht The Educatorium for the University of Utrecht was completed in 1997; it houses a cafeteria, two large lecture theaters, and a cluster of examination rooms. (See Figure 2.) According to the project architect's statement, it was conceived as the hub of a campus servicing fourteen faculties and research facilities, a "rendezvous and exchange point, creating a new center of gravity," which is to "embody the university 'experience': the social encounters of the cafeteria space, the learning and exchange in the auditoria/classrooms, and the individual rites of passage played out in the examination halls.”²⁰ There was a deliberate attempt to generate diverse forms of social encounter in the building: "seeking potential overlap between the programs and encouraging exchange between the users of its diverse functions, whilst allowing a pragmatic and nearly autonomous use of individual spaces.”²¹ This architect's statement introduces a series of key phrases and metaphors that have become the primary frameworks of critique in other journals.²² The characteristic blurring of inside and outside in OMA projects is described through the metaphor of the "synthetic landscape." The entry to the building is described as a tilted ground plane and urban plaza that then continues as an interior sloping "field" upon which the two auditoria are placed like figures in a landscape.” (Dovey & Dickson, 2002: 8).	Architectural design Learning environment Social interaction Spatial design: Campus design Spatial design: Metaphors in architecture
Y14P22	1:22	“This rising floor- plate, which folds upwards and back to become the wall and then roof of the building, is described by Koolhaas as a "social magic carpet," an urban landscape of play and social encounter imported into the architecture. (See Figure 3.) The floor that folds into a wall has become the iconic image of the building: one of the photographs provided for publication shows a skateboarder "surfing" the curved surface of the interior landscape. One of the auditoria has an entire wall open to the view and is described as an amphitheater set in the landscape. Examination rooms are also described as interior landscapes that are able to be flexibly subdivided for different functions. A permeable spatial structure is deliberately designed "to act as a network in which students and users are free to discover their own alternative shortcuts and to 'drift' through (the) building. Rather than attempting to dictate any particular pattern of use, the design of the educatorium seeks to create a synthetic landscape open to individual choice.”²³ Circulation areas are designed as a series of "pause spaces" for impromptu hanging out between exams or lectures.” (Dovey & Dickson, 2002: 8-9).	Architectural innovation Experiential learning Social interaction Spatial design: Flexible space design User-centered design

Ek 3'ün devamı

Y14P23	1:23	“The spatial analysis diagram (Figure 4) shows a building that is accessible, shallow, and highly permeable. The building is accessed publicly through eleven entry points from the exterior and other buildings. For a building of this size and complexity, this is a very shallow structure indeed: all major spaces are accessible within six levels of depth. With the exception of service spaces (which have been omitted for clarity), there are no dead-ends whatsoever. The building has three major functional "attractors": the auditoria, examination rooms, and the cafeteria-each of which is coupled with a major social circulation space. These three zones are organized vertically with the cafeteria on the ground floor, auditoria above, and the exam rooms occupying the upper levels. The major circulation spaces and routes between them are unenclosed. (Spaces enclosed by doors are marked by dark frames on the diagram.) Four major foyers or "pause spaces" form a series from the ramped plaza on the exterior to the main foyer, which leads upwards to the folded foyer and then back to a balcony foyer outside the examination rooms. Although the plan has a high level of permeability with a multiplicity of pathways, the main foyer also operates as a control space through which all of the open circulation systems within the building pass. (See Figure 4.)” (Dovey & Dickson, 2002: 9).	Accessibility Circulation Sociospatial dynamics: Functional organization Spatial analysis Spatial design: Building design

Ek 3'ün devamı

Y14P24	1:24	“The Educatorium is repeatedly described in the literature as a "factory of learning," a phrase that resonates with Koolhaas's aesthetic, his machine metaphors, and the role of the university as a knowledge factory. While knowledge is produced in the research centers and staff offices deeper in the university (in the spokes of the "hub"), fragments of this knowledge are revealed in the spectacle of the lecture theaters, discussed in the foyers and cafeteria spaces, and then examined in the enclosed rooms above. Markus has shown how the spatial structure of the lecture theater surrounded by a field of highly permeable social space dates from the enlightenment; here knowledge is brought into the light from a deeper source and discussed in social space.²⁴ Knowledge is legitimated in part by locating its sources in deep spatial programs. The communication from lecturer to student is reversed in the examination rooms, in which students perform for lecturers and knowledge is tested under ritual conditions of surveillance. This is what Hillier describes as the long model of spatial planning derived from the reversed spatial syntax of disciplinary institutions of the enlightenment that place subjects under surveillance deep within the spatial structure. In the sense that this building is seen as the "hub" of the university, one would expect to find staff offices and laboratories (the production of knowledge) on the branches of the tree-like structure.” (Dovey & Dickson, 2002: 9).	Innovation (2): Disciplinary institutions Knowledge production Sociospatial dynamics: Social space Spatial design: Spatial structure Surveillance
Y14P25	1:25	“The spaces where student performance is legitimated are found deep within the hub. Here, the Educatorium becomes partially reversed, inducting its subjects into regimes of normalization and surveillance in relatively deep space. The examination zone is five to six levels deep within the building; it does not receive the level of architectural attention of the shallow zones and does not figure in the published photographs in magazines. Here the field of play stops and work begins. Although all examination rooms have multiple points of entry, they are each end points to spatial movement. The shortest routes of access and egress to these levels are not through the open foyers but via the enclosed stair and the elevator. (See Figure 4.)” (Dovey & Dickson, 2002: 9-10).	Architecture Educational environment Normalization Spatial design: Space utilization Surveillance

Ek 3'ün devamı

Y14P26	1:26	“One can read the Educatorium as a radically innovative building at its shallow levels with a conservative depth. The socialization of students, contact between students and staff, and the delivery and sharing of ideas all take place in the relatively shallow network of social spaces. Yet the grading of student performance, the legitimization of institutional knowledge, remains deeply embedded in the spatial structure. The two key metaphors of "synthetic landscape" and "factory of learning" reflect the ways that the field relations of the landscape have been imported into the factory to urbanize the building. Yet the synthetic landscape of the folded floor/wall/roof does not encompass the examination rooms wherein the building more closely resembles the instrumentalism of the factory. Graafland has suggested that Koolhaas's work is a somewhat Faustian practice that embodies a dialectic between the freedoms he seeks and the tree-like institutional structures in which such practices are embedded.²⁵ This entails a certain acceptance of prevailing social and economic forces, the rejection of an architecture that simply resists authority in favor of a realpolitik wherein the desire for the new is harnessed to make what one can in a difficult world. The circulation system in this building is in many ways a masterful piece of design, but it achieves this by integrating such programmatic innovation with entrenched spatial genotypes.” (Dovey & Dickson, 2002: 10).	Innovation (2): Innovative architecture Institutional critique Social dynamics Sociospatial dynamics: Dialectics of change Sociospatial dynamics: Realpolitik Spatial design: Spatial structure
Y14P27	1:27	“Its freedoms of movement and encounter urbanize its interior, but only to the point that it does not threaten the knowledge/power regime that produces the building in the first place.” (Dovey & Dickson, 2002: 10).	Knowledge production Power dynamics Urbanization
Y14P28	1:28	“Machine as Heart: The House at Floirac The house at Floirac was completed in 1998 on a hilltop site outside Bordeaux in northern France and has been widely published since then.²⁶ The client is a family whose father was recently confined to a wheelchair as the result of an accident, and the house was largely designed around his needs. Koolhaas suggests that it is not a house for an "invalid" but an architecture that denies "invalidity." The family's previous house in the medieval section of Bordeaux was described by Koolhaas as a "prison" and the father himself describes the new house as his "liberation."²⁷” (Dovey & Dickson, 2002: 10).	Accessibility Empowerment Family dynamics Innovation (2): Adaptive design

Ek 3'ün devamı

Y14P29	1:29	“The house is organized with a total of four vertical-movement systems connecting three formally distinct floors: a highly transparent living floor sandwiched between the heavy mass of lower (kitchen/entry) and upper (sleeping) floors. (See Figure 5.) The base level is an entry courtyard with car access, framed by the house on one side with guest and servant quarters on the other. At this level, the house is excavated from the hillside and likened (by Koolhaas) to a "sequence of caves" or "cellar" housing the entry, kitchen, wine cellar, and television room.²⁸ The middle level is a fully transparent, glass-enclosed slice of living/dining and gallery/study areas structured into one large field of visual and functional encounter. (See Figure 6.) A motorized glass wall slides away to erase the boundary with the outdoor terrace, landscape, and commanding views across Bordeaux. Just as the interior is opened to the landscape, so the exterior is to be furnished with artworks using a special tracking system in the ceiling. The bourgeois drawing room (once the "withdrawing" room) slides out from the house. The bedroom accommodation on the top level is enclosed in a horizontal slab, pierced with porthole-sized windows, and designed to appear as if suspended above the transparent living zone, like a sandwich about to collapse on its contents.” (Dovey & Dickson, 2002: 10).	Architecture Design Sociospatial dynamics: Functional dynamics Sociospatial dynamics: Spatial organization Spatial design: Landscaping Transparency
Y14P30	1:30	“The four vertical-movement systems are three stairways and an open elevator. The elevator provides the wheelchair access: a platform of 3 by 3.5 meters that rises and descends on a hydraulic column to align with each of the three floors. The platform has no walls or balustrades, and it becomes a part of each room it aligns with. As Koolhaas puts it: "The movement of the elevator changed, each time, the architecture of the house.” (Dovey & Dickson, 2002: 10).	Accessibility Architectural design Sociospatial dynamics: Functional adaptation

Ek 3'ün devamı

Y14P31	1:31	“The four vertical-movement systems generate a highly interconnected spatial structure for the lower floors. (See Figure 7.) However, they are also organized for specialized use: the mother's stair to the east, the guest stair near the entry, and the children's stair to the west. Koolhaas regards the elevator as the key liberating technology of our era, and here it is the elevator platform that renders the house accessible by wheelchair. However, unlike the urban elevator, which is shared by wheels and feet, here it is the domain of one person because use by others would leave the father stranded. This machine is the "heart" of the house, where it transforms the architecture and places the father in charge. The father controls the architecture, and the position of the elevator becomes a signifier of his presence and absence. When the father is out, on the ground floor, or in bed, then the main living space is left with a central void. This void has no handrails and at least one reviewer has suggested that the space produces a sense of genuine insecurity and risk.³⁰ This void (reminiscent of Eisenman's famous hole in the floor between the twin beds) can be read as a deconstructive challenge to the traditional idea of house and home as reinforcing ontological stability. Yet the void is created and erased in a gender-specific manner: the central living space of the house is secure only when the father is present.” (Dovey & Dickson, 2002: 12).	Deconstruction Family dynamics Gender roles Insecurity Power dynamics Spatial design: Architecture and Space
Y14P32	1:32	“The elevator is furnished in some photographs as a study with a desk and lamp. Because it is lined with bookshelves and controls all access to the wine cellar, it can be interpreted as a reconstruction of the male "den" brought into the light and mobilized, transposed from deep to shallow space with the walls removed. However, when the platform retreats to the top floor, it seals the gap to create a fully enclosed space, deep within the spatial structure. This adult bedroom zone is structured in a long loop with the two bedrooms at once separated and connected by a bathroom and a balcony. (See Figure 7.) The children's bedrooms form a more traditional tree-like syntax on the same level but entirely severed from the adult zone and inaccessible to the father. Surveillance over children is the only function not afforded the father.” (Dovey & Dickson, 2002: 12).	Family dynamics Gender roles Spatial design: Spatial structure

Ek 3'ün devamı

Y14P33	1:33	“The house at Floirac is in many ways a reconstruction of the bourgeois house with its servant quarters and cellar dug into the hillside, surmounted by the piano nobile with its commanding views, and the attic story with its tiny windows. The house can be construed as a play on the Bachelardian archetype, itself firmly based in the French bourgeois house, with its cellar and garret framing the everyday life of the middle floor.³¹ (See Figure 7.) However, it is a radically innovative and imaginative house, both formally and spatially. It combines a rethinking of the dialectics of inside/outside (as in Mies' Farnsworth house) and vertical/horizontal (Corbusier's Villa Savoye), but with greater programmatic dynamism and complexity (as in the Rietveld Schroder house). Although the structure of the house is highly ringy on the lower levels, it is also conceptually tree-like with the elevator as its stem. It embodies new forms of both liberation and social control, and gender divisions are enhanced rather than challenged. As Koolhaas puts it, "a machine is its heart," and the machine is a patriarchal prosthesis. Although positions could be transposed (with a woman controlling the space), the structure of the house would remain hierarchical. Is this new spatial hierarchy an accidental byproduct of Koolhaas's obsession with the elevator? Or is it a deliberate tactic of bringing authority into the light rather than resisting it, exposing the "nerve," as Kipnis puts it.” (Dovey & Dickson, 2002: 12).	Architectural analysis Gender dynamics Hierarchy Innovation Social control
Y14P34	1:34	“Comment Liberty is a practice . . . [I]t can never be inherent in the structure of things to guarantee the exercise of freedom. The guarantee of freedom is freedom.” (Dovey & Dickson, 2002: 12).	Freedom critique: Concept of freedom Philosophical perspective

Ek 3'ün devamı

Y14P35	1:35	“Foucault³² So what can be made of Koolhaas's desire to unhinge architecture from its role in social reproduction? Koolhaas's goals are generally laudable: he treats interior space as a field of play that resists any simple mimetic relationship with social structure, and a permeable spatial network is a primary design tactic. He wants to defy the "social logic of space," to free up the programmatic imperatives that lock architecture into the service of a highly choreographed and ritualistic reproduction of social life. Yet the freedoms of which he speaks remains assertions that cannot be easily tested. Kipnis suggests that, "For Koolhaas, architecture is able . . . to engender provisional freedoms in a definite situation, freedoms as the experiences, as the sensations, as the effects pleasurable, threatening, and otherwise of undermining select patterns of regulation and authority."³³ What this suggests is that such claims need to be considered in the context of everyday experience and social practice enmeshed in the micropractices of power and liberation that infuse everyday life. Yet such critique of place experiences is one that Koolhaas explicitly eschews.³⁴" (Dovey & Dickson, 2002: 12-13).	Critique of authority Interactions: Everyday experience Social reproduction Sociospatial dynamics: Spatial theory
Y14P36	1:36	“Koolhaas's work is brilliantly innovative, but it is not always what it seems. In her critique of the Floirac house, Colomina suggests that he operates in the mode of a magician, distracting the eye with one hand, concealing what he is up to with the other.³⁵ Koolhaas's formal inventiveness distracts critical attention from his programmatic surgery, which at times constructs illusions of "freedom" that can conceal what has not changed. Programmatic innovation can be reduced to significations of practice. Koolhaas has indeed alluded to himself as a magician producing "sublime moments of illusion," and there is no suggestion here that the "magic" does not work in certain ways.³⁶ What is missing, however, is an understanding of freedom as a form of practice: something people do rather than consume. Koolhaas does indeed challenge the primary genotypes of sociospatial reproduction, yet at the same time he generates illusions of an architecture that has been freed from spatial ideology. And these illusions can be a cover for new practices of power or for more of the same.” (Dovey & Dickson, 2002: 13).	Freedom critique: Critique of practice Freedom critique: Illusions Innovation (2): Innovation vs. reality Power dynamics

Ek 3'ün devamı

Y15P1	1:1	“Rem to Earth: Resistance is futile. Just keep shopping until everything is junked Robert Campbell Does Rem Koolhaas ever go shopping? If he does, why does he always appear in public wearing the same low-fashion, black T-shirt outfit? His clothes are as unvarying as those of Jughead Jones or a monk—a figure that Koolhaas, with his closely shorn head, might find congenial. I’m told the clothes are really all Prada, the store where low style is high style, but who can tell the difference at 10 feet away?” (Campbell, 2002: 55).	Consumerism Cultural Commentary Fashion Identity
Y15P2	1:2	“If Koolhaas doesn’t shop, why does he produce a book of 800 pages, weighing in at five and three-quarter pounds on my kitchen scale, entitled The Harvard Design School Guide to Shopping? The book’s message is that shopping has taken over the world and now offers the only kind of public space that still exists.” (Campbell, 2002: 55).	Critical analysis Cultural Commentary Public space
Y15P3	1:3	“Taken over the world? Well, not everyone. I don’t think I’ll run into Rem trying on new identities at the local Banana Republic. And the fact that I won’t is encouraging. It means some of us are still able to place ourselves outside the shopping economy. It is Rem the nonshopper I admire, not the Rem who lectures us on the importance of shopping.” (Campbell, 2002: 55).	Admiration Consumerism Identity
Y15P4	1:4	“I was prepared to dislike this book. At first glance, it looks like a coffee-table scrapbook, overfed and underorganized, the kind of book people buy but never read—the kind of book, in fact, you buy when you’re shopping for brand status rather than content, since the Koolhaas name today is a certifiable brand in architectural circles.” (Campbell, 2002: 55).	Brand perception Preconceived notions Skepticism

Ek 3'ün devamı

Y15P5	1:5	“Nothing could be farther from the truth. This is a brilliant work, a classic of its kind, absolutely worth reading. And it isn't as intimidating as it seems. Its heft is the result of its coated stock, the better for the quality of the illustrations. And since maybe half of the book is made up of photos or charts of some kind, it's not such a lengthy read either. The prose is clear and pungent. It's a far cry from the illiterate pomposity of so much academic writing, such as what is encountered at a typical ASCA conference. Everywhere, there are fascinating facts, brilliant insights, informative graphics. The organization is odd but impeccable. The book consists of 42 essays by 15 authors. They are arranged in alphabetical order by title—a subtle riff, perhaps, on the nonhierarchical, globalized world that the book describes.” (Campbell, 2002: 55).	Clarity Critical analysis Inclusivity Positive evaluation Structure
Y15P6	1:6	“Each essay begins with a summary page on yellow paper. Each ends with footnotes, citing sources. This is not original research so much as a synopsis of published work by others, but it's a superb compendium nevertheless. The essays are cross-referenced in case you want to pursue a particular theme. Otherwise, it doesn't matter what order you read them in.” (Campbell, 2002: 55).	Research methodology Source evaluation: Compilation of sources Source evaluation: Cross-referencing Thematic exploration
Y15P7	1:7	“Only one essay is by Koolhaas himself, who is also listed as one of four editors. The same group of editors has also produced, almost simultaneously, an equally hefty book called Great Leap Forward, on development in China. Both are products of a studio led by Koolhaas since 1996 at the Harvard Design School. Called "Project on the City," the studio sends students out to study a different topic or part of the world each year. Three more books on different topics are planned so far, all to be published by Taschen.” (Campbell, 2002: 55).	Academic collaboration Publications Research development

Ek 3'ün devamı

Y15P8	1:8	“The argument of the Guide to Shopping is basically this: The Western market economy has taken over and turned the whole world into a shopping center. Traditional forms of public space have either been subsumed into shopping or else have been replaced by the media. Even urbanism itself is now a subset of shopping, because the city street is morphing into an outdoor mall. Madison Avenue is cited, with a photographic street elevation on which we can count 53 brand- name boutiques, making the street into what the authors call a "Brand Zone"—in other words, the brand "Madison Avenue," or even the brand "New York," becomes itself just another high-end salable. We now understand urban life as being the life of shopping. Sources for this attitude can be found in the work of Jane Jacobs and in the festival marketplaces of James Rouse. In shopping space, there is no true outdoors and no natural world. Everything, including what passes for nature, is a constructed artifact. Authenticity therefore becomes an impossibility. As one essay puts it, "In seeking to define and construct the authentic, it becomes unattainable." You can't be authentic when you're consciously creating "authenticity."” (Campbell, 2002: 55).	Authenticity Consumerism Media Influence Urbanism
Y15P9	1:9	“Whether you buy the book's theme or not—and I pretty much do—you'll enjoy the sidetracks. The authors delve into the history of shopping. They investigate the invention of such essentials of shopping space as the elevator and air-conditioning. They sketch the biographies and careers of shopmeisters Jon Jerde and Victor Gruen. They print the floor plans of 64 shopping spaces, from Trajan's Market to the Mall of America and the latest Kmart, all at the same scale. It's a browser's delight.” (Campbell, 2002: 55-56).	Enjoyment Exploration Historical context Interest in subject matter
Y15P10	1:10	“Here's a quote to suggest the flavor: “Public space as it once existed has disappeared ... Instead of an occupiable, physical entity, public space has been thinned to a series of surfaces: the screen of a television, the screen of a computer, the expanse of an amplifier, the sheet of a newspaper, the leaf of a magazine, the page of a journal. As a result, public exchange occurs through the mediation of surfaces: no longer spontaneous, natural, personally experienced, or existing in time, it is deferred, impersonalized, delayed, vicarious. In its voracity to become absolute, shopping has made public space consistent with its one-dimensionality. Shopping has flattened public space.”” (Campbell, 2002: 56).	Commercialization Impact of technology Social disconnection Terminology transformation: Transformation of public space

Ek 3'ün devamı

Y15P11	1:11	“Let them have junkspace But the authors weren't shopping when they wrote this book. They were collaborating, probably in some “occupiable, physical entity.” They're elitists with binoculars who are birdwatching the shopping world. The most amazing example is Koolhaas's own essay. Called “Junkspace,” it is set in larger type than anyone else's (so what happened to the nonhierarchical format?). Koolhaas's text sounds like the furious ranting of a misanthrope on uppers. He never bothers to define junkspace, but we can assume it means the space of shopping. Some samples:” (Campbell, 2002: 56).	Critique of elitism Misinterpretation Social critique: Analysis of text
Y15P12	1:12	““Junkspace will be our tomb. Half of mankind pollutes to produce, the other half pollutes to consume. The combined pollution of all Third World cars, motorbikes, trucks, buses, sweatshops pales into insignificance compared to the heat generated by junkspace. Junkspace is political: it depends on the central removal of the critical faculty in the name of comfort and pleasure.”” (Campbell, 2002: 56).	Environmental concerns Political commentary Values critique: Critique of consumerism
Y15P13	1:13	“This is the preaching of the monk in black. “At the moment of its greatest emancipation, humankind is subjected to the most dictatorial scripts: from the pushy oration of the waiter, to the answering gulags on the other end of the telephone [he means telephone trees, of course], the safety instructions on the airplane, more and more insistent perfumes, mankind is browbeaten to submit to the most harshly engineered plotline.” Insistent perfume? This is a guy who truly suffers.” (Campbell, 2002: 56).	Authenticity (2): Expression of suffering Cynicism Social critique: Critique of modern society
Y15P14	1:14	“Or listen to this: “Junkspace is space on vacation; there once was a relationship between leisure and work, a biblical dictate [note “biblical” in this context] that divided our weeks, organized public life. Now we work harder, marooned in a never- ending casual Friday.” It all sounds like a sermon by Savonarola.” (Campbell, 2002: 56-57).	Cultural Commentary Social critique: Critique of modern society Work-life balance

Ek 3'ün devamı

Y15P15	1:15	“At a recent Harvard symposium, almost every speaker described the Guide to Shopping as “nonjudgmental.” Indeed, so did Koolhaas himself. People who make value judgments, he said, are “dumb.” We should write of the world as it is, not as we think it should be. We should learn, he said, not prescribe. Well, so we should. But value judgments are impossible to avoid, and Koolhaas certainly doesn't avoid them.” (Campbell, 2002: 57).	Contradiction Values critique: Perspective on knowledge Values critique: Value judgments
Y15P16	1:16	“Calling people who make value judgments dumb is, as we all know from high school, just a way of being cool. Maybe his posture of cool is what makes the Koolhaas persona so appealing to students. But the Koolhaas of “ junkspace ” is more like their nagging parents. He’s totally uncool. He’s furious at the sinful, lazy world he and his colleagues have researched so diligently. Delirious New York, take a cold shower. This is the Koolhaas I like.” (Campbell, 2002: 57).	Authenticity (2): Admiration of authenticity Cultural critique Perception of authority Values critique: Contradiction in values
Y15P17	1:17	“Shopping till we drop I read another book about the same time I was reading the Shopping Guide. Both are brilliant. Both books give you the impression that they are talking about the whole world. Yet the world of one book never even appears in the other.” (Campbell, 2002: 57).	Comparison Subjectivity
Y15P18	1:18	“The second book is E. O. Wilson’s The Future of Life. Wilson is a biologist and his book is an intensely felt warning about the danger to our planet. The biosphere, that thin blanket of life that coats the earth, is disappearing. Species, both plant and animal, are becoming extinct at appalling rates. The earth’s ecosystem, says Wilson, is far too complex to be replaced by any future human genetic engineering. We will never recover the loss. He suggests we leave the following message to posterity:” (Campbell, 2002: 57).	Conservation Environmental concern Sustainability Warning
Y15P19	1:19	“We bequeath to you the synthetic jungles of Hawaii and a scrubland where once flourished the prodigious Amazon forest... Accept our apologies and this audiovisual library that illustrates the wondrous world that used to be.” (Campbell, 2002: 57).	Environmental concerns Nostalgia

Ek 3'ün devamı

Y15P20	1:20	“What links these two books is a simple fact: It is precisely the activity described in the Guide to Shopping that is creating the disasters described in The Future of Life. The Amazon rain forest, and all the species for which it is sole habitat, is disappearing because the land is being converted to grazing for cattle in order to make hamburgers. The shopping world is devouring the rest of the world in a quite literal way.” (Campbell, 2002: 57).	Consumerism Environmental concern Values critique: Impact of consumption
Y15P21	1:21	“I remember a student, far back in the 1970s, saying of his design project, “At least it’s relevant.” He didn't say relevant to what. In those days, relevant was a buzzword, and the buzzword was enough. No doubt he meant relevant to some social issue. Of course, he was being silly. But it occurs to me that this is something you would never hear from a student today. Nobody talks about architecture as “relevant.”” (Campbell, 2002: 57).	Cultural shift Historical reflection Source evaluation: Perception of relevance Terminology transformation: Change in terminology
Y15P22	1:22	“He said literature is two things: It is playful and it is ethical. It is about creating wonderful aesthetic form, and it is also about understanding life and reflecting on values. Both aspects must be present.” (Campbell, 2002: 57).	Aesthetics Ethics Values critique: Reflection on values
Y15P23	1:23	“When we look at a work such as Frank Gehry's Guggenheim Museum in Bilbao, it's easy to see we're in a great era for the playful side of architecture. But we're at a low ebb on the ethical side. The planet is at risk. Architects should respond. Our “ junkspace ” is one of the culprits. So is the heedless, resource-consumptive, cancerlike spread of human-development sprawl worldwide. If anyone can, architects should be able to understand these issues.” (Campbell, 2002: 57).	Critique of modernity Environmental concerns Professional ethics Social responsibility
Y15P24	1:24	“Despite an unconvincing chapter on companies that market themselves as ecologically responsible, Koolhaas’s book fails to make the seesaw connection between the rise of the world of shopping and the fall of the world of nature. But you can tell he’s worried.” (Campbell, 2002: 57).	Authenticity (2): Author's intent Critique Environmental concerns

Ek 3'ün devamı

Y16P1	1:1	“Architecture Without Artistry For more than 30 years, Rem Koolhaas has been theorizing a great deal and building rather little, so it comes as something of a surprise that his most conceptually rich building so far isn't in Europe, where daring buildings are more often erected, but in Seattle—no avant-garde hotbed.” (Russell, 2004: 95).	Stakeholder feedback: Artistic critique Surprise Theoretical discourse
Y16P2	1:2	“Having temporarily commandeered a yet- unoccupied office that overlooks the Seattle library's dramatic atrium, the 59-year-old Koolhaas described his process in an interview. “Our initial impulse is to consider how to make a particular program fresh, to consider what is redundant and what deserves to be reinvented,” he explained. There's a perpetual effort, he added, to tease out "the seeds of newness" innate to the project.” (Russell, 2004: 95).	Creativity Innovation Reflection
Y16P3	1:3	“Such an intellectualized approach doesn't concern itself much with the expressive potential of construction. From many vantages, the building looks gawky and provisional, its form a resultant of ideas, rather than massaged for expressive elegance or crafted beauty. The soaring spaces come with cheap finishes; for example, the columns and beams are covered with lumpy fireproofing and dangling pipes (as in the Mixing Chamber, below)—a bit disturbing, even though they are painted out. This is purposeful, says partner Ole Scheeren; questioning conventions of beauty and craft are part of OMA's process.” (Russell, 2004: 95).	Architectural design Artistic expression Critical analysis Questioning conventions
Y16P4	1:4	“These attitudes may account for why so many projects have withered as clients couldn't persuade themselves to go the distance: the Universal Studios headquarters, the Whitney Museum (now revived, with Renzo Piano as architect), a hotel for Ian Schrager in New York, the Los Angeles County Museum of Art (a project, drastically reduced in scope, that has now gone to Piano as well), Prada San Francisco, the Guggenheim in Las Vegas's Venetian casino [RECORD, January 2002, page 100], which closed.” (Russell, 2004: 95).	Architectural vision: Architectural projects Client reluctance: Client hesitation Project management challenges Stakeholder feedback: Cultural institutions

Ek 3'ün devamı

Y16P5	1:5	“Or do clients worry about the very restlessness of Koolhaas’s intellect? Each breadloaf-size book seems to introduce a new Rem. Embracing instability is the theme of the firm’s latest publishing opus, Content (Taschen, 2004). “We are interested in instability, but we don’t necessarily have a preference for it,” Koolhaas explained. Still, he feels confined by how long it takes to build projects, worrying that the ideas move beyond the building by the time it's done. “It's rare that an intention or an ambition or a [client] coalition survives that long,” he commented.” (Russell, 2004: 95).	Architectural vision: Architectural ambition Client reluctance: Temporal pressure Instability Stakeholder feedback: Client concerns
Y16P6	1:6	“Where does architecture fit as the firm moves into trend-gleaning endeavors like magazine publishing? Architecture remains the core effort, he asserts, and there will soon be, at last, quite a lot of built work to show for the years of effort. Along with the IIT Campus Center [RECORD, May 2004, page 122] and Seattle’s library, there’s the recently completed Dutch Embassy in Berlin, an Epicenter store for Prada that opens this summer in Los Angeles, and a convention-shattering concert hall in Porto, Portugal, finishing up. Still, Koolhaas seems genuinely aggrieved at the projects that haven’t gone ahead. Content is filled with justifications for them and little-disguised anger at the projects that died in America. The cover alone will likely keep it off many bookstore shelves. It features a triumvirate of Saddam Hussein, North Korea’s Kim Jong-Il, and George Bush. The president grasps a crucifix and is crowned by a package of McDonald's french fries. Not the kind of thing you'd FedEx to most prospective clients.” (Russell, 2004: 95).	Artistic expression Frustration Professional challenges Social commentary
Y16P7	1:7	“I was once among those who feared that Seattle was building a city-block-size joke. It is to Deborah Jacobs's credit that she harnessed a kind of genius other clients feared. She spearheaded approval of the bond issue that underwrote the building, championed the raising of some \$86 million in private money to fund acquisitions and operations throughout the system, and helped build and maintain support for this monumental civic effort.” (Russell, 2004: 95).	Advocacy Community Support Leadership

Ek 3'ün devamı

Y16P8	1:8	“The building’s appeal goes beyond the spatial pyrotechnics evident in the photographs. Even the seemingly alien form of the exterior fits uncannily well, especially when the ubiquitous local mists swirl around it. Like a chunk of glacier that has somehow run aground in the middle of downtown, it evokes the unconquerably primordial nature of the Pacific Northwest’s landscape. But delivering a library that genuinely extended the public realm is Koolhaas’s most important contribution here. There’s little like it anywhere. James S. Russell, AIA” (Russell, 2004: 95).	Aesthetic appreciation Architectural analysis Cultural context Nature symbolism: Nature symbolism
Y17P1	1:1	“Rem and Cecil lay a Cosmic Egg in London Clifford A. Pearson Call it an architectural souffle, a lighter-than-air confection that amuses without provoking any deep thoughts. This year’s Serpentine Gallery Pavilion, designed by Rem Koolhaas and Arup’s Cecil Balmond, hovers above the gallery’s 1934 redbrick home (right) and the leafy setting of London’s Kensington Gardens, recalling a 1960s-era doodle come to life.” (Pearson, 2006: 79).	Architectural analysis Artistic expression Creativity
Y17P2	1:2	“But the inflatable buildings and walking cities that architects such as Cedric Price and Archigram conjured in Swinging London four decades ago presented more anarchistic and rebellious statements than the tame, milky white balloon that Koolhaas and Balmond have tethered to a translucent polycarbonate base. Instead of in-your- face attitude, the 2006 Serpentine pavilion offers a tasteful version of fun. Instead of paisleys and a riot of images, it gives us a monochromatic ensemble of geometric forms.” (Pearson, 2006: 79).	Contrast Creative Design: Innovation in architecture Cultural commentary
Y17P3	1:3	“(The popular program of summer pavilions is the brainchild of Julia Peyton-Jones, the Serpentine’s director, and has featured designs by Zaha Hadid, Daniel Libeskind, Toyo Ito, Oscar Niemeyer, and Alvaro Siza with Eduardo Souto de Moura.) On calm days, this year’s 262,500-cubic-foot balloon, which has a PVC membrane filled with helium and pressurized air, can float above its translucent base to allow air and light inside. When winds pick up or rain starts, it returns to its mooring. Koolhaas calls it a “nonpavilion,” and Balmond refers to it as “the Cosmic Egg,” due to its irregular ovoid shape.” (Pearson, 2006: 80).	Creative Design: Art and Design Creativity Innovation

Ek 3'ün devamı

Y17P4	1:4	“Inside the pavilion, visitors can move blocky seats into impromptu arrangements and kibitz while sipping cappuccinos. In addition to designing the building, Koolhaas helped develop the series of talks, forums, and film screenings that would fill it during the summer. On two days, he and Hans Ulrich Obrist, a Serpentine curator, held court for 16 hours, conducting interview marathons with architects, artists, filmmakers, writers, theorists, and various other Friends of Rem. According to Koolhaas, the programs inside the pavilion are as important as the architecture. The emphasis on freewheeling talk and long hours of hanging out recall the “happenings” of the 1960s, when the overriding idea was more important than specific details. What better metaphor could there be for all that hot air than a pavilion shaped like a balloon?” (Pearson, 2006: 80).	Architectural significance Cultural events Historical reference Social interaction
Y18P1	1:1	“The plan, described by Koolhaas as a way to “undo the autonomy of the box,” is a 43,000- square-foot elongated box plinth that connects different buildings within a 19th-century arts quadrangle. In bridging the campus’s Sibley Hall, the Foundry, and Rand Hall, Koolhaas hopes to unify distinct spaces and link the architecture, planning, and art departments.” (Gendall, 2006: 29).	Architecture Collaboration Innovation Planning
Y18P2	1:2	“Designed to be open and flexible, the building features space for studios, presentation and exhibition areas, an auditorium, and eventually a library. Open, usable space above and below the building will provide ample opportunity for communal gathering. Milstein Hall will extend over University Avenue to provide a gateway experience, and it reaches toward the northern gorge in an effort to connect to the landscape.” (Gendall, 2006: 29).	Architecture Connection to nature Shared space: Community space
Y18P3	1:3	““Even though we are in rural upstate New York, land is very precious here, so it is important to be as precise as possible,” Mostafavi says. “Right now we have an architecture department, an art department, and a planning department that are isolated. We want a building that will tie these things together and generate connectivity.”” (Gendall, 2006: 29).	Collaboration Innovation Interdisciplinary

Ek 3'ün devamı

Y19P1	1:1	“The skyline of Jersey City, New Jersey, which faces Manhattan from across the Hudson River, increasingly seems like a mirror image of its neighbor: a parade of gleaming high-rise buildings line its waterfront. For developers and city officials, that's exactly the point. They hope to lure businesses by creating something that looks and feels like Manhattan, but with lower tax bills and cleaner streets.” (Hughes, 2007: 56).	Design aesthetics: Aesthetic appeal Economic incentives Urban development
Y19P2	1:2	“Jersey City may have tipped the scales more in its favor with a proposed 1.2-million-square-foot, 52-story tower designed by Rem Koolhaas, the first major residential project in the U.S. for the Dutch architect's Office for Metropolitan Architecture (OMA). The building resembles a stack of four giant Lego blocks, turned at alternating right angles. Its top block will feature 150 condominium units, with 180 more units and 252 hotel rooms in the shaft below it, and retail stores occupying 87,000 square feet in the pediment. To compensate for the demolition of artists' lofts that had occupied the site, plans also call for 120 lofts priced at below-market rental rates for artists, plus 19,000 square feet of galleries where these residents can show their work.” (Hughes, 2007: 56).	Affordable housing Architecture Community impact Urban development
Y19P3	1:3	“In choosing Jersey City for its debut, OMA joins Cesar Pelli's firm and Kohn Pedersen Fox, which have also recently designed buildings there. But Shohei Shigematsu, director of OMA's New York office, says that proximity to big-name architects did not affect the firm's decision-quite the opposite. The surrounding area's low density allows for a clear view of OMA's building from multiple vantage points. "In New York, this would be just another facade," Shigematsu says.” (Hughes, 2007: 56).	Design aesthetics: Architectural decision-making Design aesthetics: Perspective and visibility Influence of environment
Y19P4	1:4	“But there are some people who may not look upon the building admiringly-especially those who were locked in four years of court battles to prevent the developer, a partnership between the Athena Group and BLDG Management, from destroying a tobacco warehouse on the site that had been converted into residences.” (Hughes, 2007: 56).	Community concerns Conflict Opposition

Ek 3'ün devamı

Y19P5	1:5	““They're trying to cram in large buildings without regard to aesthetics, open space, historic resources, and community planning," says Joshua Parkhurst, president of the Jersey City Landmarks Conservancy, which formed to slow the development boom. He would rather see OMA's tower built elsewhere, or its scale reduced. The building severs the waterfront from historic warehouses behind it, Parkhurst says, and people might never venture beyond it. "There's no transitional zone here, but this could be the gateway to the industrial past of the city.'” (Hughes, 2007: 56).	Architectural critique Community concerns Heritage conservation: Historical preservation Urban planning
Y20P1	1:1	“OMA as tribute to OMU: exploring resonances in the work of Koolhaas and Ungers Lara Schrijver This article explores the resonance between the work of Rem Koolhaas and that of Oswald Mathias Ungers. It has been suggested that the roots of OMA lie in Berlin, which this article expands upon. The ideas of Koolhaas and Ungers exhibit important parallels throughout the period from 1968-1978, when Koolhaas was a student and later a colleague of O.M. Ungers, beginning with Koolhaas's admission to Cornell in the Autumn of 1972. This period was a formative period in the work of Koolhaas, where many of his ideas on architecture and its relationship to the city took shape. Exploring a number of ideas and projects in the period from 1968-1978 (from his studies at the Architectural Association through to his time working with Ungers), this article argues that, contrary to popular belief, the formal tools of architecture play a central role in the work of Koolhaas.” (Schrijver, 2008: 235).	Architecture Collaboration Historical context Influence

Ek 3'ün devamı

Y20P2	1:2	“Introduction In Architecture 2000 and Beyond, Charles Jencks positions Oswald Mathias Ungers and Rem Koolhaas on two sides of a large white gap (Fig. 1). Whilst Ungers is embedded between words such as 'the city', 'rationalism', 'post-modern classicism', all categorised under 'post modern', Koolhaas is settled among 'generic architecture', 'post-humanism' and categorised under 'deconstruction'. Although there are clearly differences between them, the two architects also share much more than a period of time on opposite sides of a gap. In fact, Fritz Neumeyer has suggested that the roots of OMA lie in Berlin.¹ Although Neumeyer refers in particular to the presence of Berlin in the early work of OMA, beginning with Koolhaas's student project 'The Berlin Wall as Architecture', the role of Ungers as mentor and colleague should not be neglected. Koolhaas's first encounter with the work of Ungers was through the publication of the studios directed by Ungers at the TU Berlin, which approached the city of Berlin systematically through design projects. Koolhaas's interest eventually led to his admission to Cornell in the Autumn of 1972, in order to study with Ungers.” (Schrijver, 2008: 235).	Architecture Historical context Influence Mentorship
Y20P3	1:3	“The position Jencks allots the two architects seems to be based more on their writings and affinities than on their architecture. It follows a common perception of Koolhaas, in which the design is treated as the result of programming and scenarios rather than of an interest in the architectural object. In contrast, Ungers is embedded among colleagues with a deep interest in the formal language of architecture. This categorisation belies a specific resonance between the work of Koolhaas and Ungers that centres on the importance of giving form to their ideas.³ What the diagram does reveal, however, is the difficulty in assessing the work of Koolhaas and OMA. Should we focus on the writings of Koolhaas, and his sound-bite statements on architecture, such as 'no money no details'? Should we turn to the analyses that result from his teaching, such as the shopping guide and the studies of Lagos? Should we instead examine the buildings themselves, ignoring the declarations that accompany them? Is Koolhaas an architect, or has he continued his early career of writing scenarios, merely shifting his focus from storyboards to buildings? An informative period is to be found early in his career, when he was in close contact with Ungers. Examining the work of Koolhaas from 1968-1978, and tracing the parallel and converging trajectory of Ungers at this same time, may help illustrate the interest of Koolhaas in how his ideas take shape in projects and buildings.” (Schrijver, 2008: 235-238).	Architectural theory Comparative analysis Innovative inquiry: Complexity in assessment Innovative inquiry: Influence of writings Professional identity

Ek 3'ün devamı

Y20P4	1:4	“Preludes (1968-1972) Rem Koolhaas began studying architecture in the legendary year of 1968. At the Architectural Association (AA) in London, he encountered the quintessential 1960s' culture of 'rice-cooking hippies' who believed it was more important to 'free your mind' than to learn drafting techniques. Where Koolhaas had hoped to learn a craft, he instead found himself in a school where the student-teacher relationship was ostensibly one of equality. As Koolhaas would later say, this environment was perhaps more fruitful for him than he could have imagined, since it forced him to be extremely clear about what he expected from architecture in opposition to the dominant mode of thought at the AA.4” (Schrijver, 2008: 238).	Clarification Contrast Educational environment Expectations Self-discovery
Y20P5	1:5	“In the summer of 1971, he visited Berlin as part of his studies at the AA. One of the few traditional elements of the programme, the 'Summer Study' was intended to be a documentation of an existing architectural object. Rather than investigate the more typical architectural or arcadian project, Koolhaas took a trip to Berlin to examine the wall separating East from West, by then already ten years old. Although he appeared to stray from the assignment with his unconventional choice of object, his examination of it was precisely what was required: a carefully articulated analysis of the wall as architecture. Reflecting on the architectural presence of the wall and speculating on its formation in a retrospective text from 1993, he questioned the direct correlation between architectural form and its significance. His choice of project and subsequent interpretation prefigure many of the questions he later struggles with. In his recollection, it confronted him with the question of architectural form versus the event, with an heroic scale, with the tension between its totality and the separate elements that created it, with the various disguises along its length from intensely symbolic to 'casual, banal', with the lively character of an object without programme.” (Schrijver, 2008: 238).	Architectural analysis Architectural analysis (2): Theory of architecture Historical context Innovative inquiry: Unconventional approach Symbolism

Ek 3'ün devamı

Y20P6	1:6	“Rather than Le Corbusier's description of 'architectural facts that imply a new kind of building' (which could then lead to new forms of dwelling), the statements on the Berlin wall reveal the limits of what architecture can achieve coupled with a sensitivity to the pure fact of its presence. First, he concluded that architecture was inevitably more about separation and exclusion than about the liberation he was taught. Architecture certainly had power, but contrary to what his teachers believed, it was not a power of political and social emancipation.⁶ Next, in a series of four revisions of accepted truths in architecture, he concluded that the beauty of the wall was proportional to its horror; that there was no causal relationship between form and meaning; that importance and mass could not be equated; and that the wall represented an underlying 'essential' modern project that was nevertheless expressed in infinite, often contradictory, deformations.⁷” (Schrijver, 2008: 238-239).	Architectural analysis (2): Limits of architecture Contradiction Critical reflection Exclusion: Separation and exclusion
Y20P7	1:7	“The accompanying photographs support the tension between programme and form, and demonstrate architecture as simultaneously impotent and omnipotent. Some images show everyday life somehow defying the wall, where a bride and her groom look over the concrete blocks and through the barbed wire to see people waving to them (family left behind? friends?). Or the passing of an object (a bag?) between the chain-link fence and the barbed wire (Figs. 2, 3). Other images are more ominous, with antitank crosses in the foreground, and just the lower bodies of two soldiers marching in the background — the glint of their guns still visible; yet here, the crosses become aesthetic (Koolhaas describes them as 'an endless line of Sol LeWitt structures'), a compositional element that expresses the ambivalence written out in the text (Fig. 4). The series of photographs, as a storyboard of events along the wall, already hints at the later introduction of the scenario as a guiding force in creating architecture (Figs. 5, 6).” (Schrijver, 2008: 239).	Ambivalence Architectural analysis (2): Architecture as subject Narrative Tension Visual support

Ek 3'ün devamı

Y20P8	1:8	“The text on the Berlin wall reflects a number of issues that have remained central throughout his work. The optimism of the 1960s about architecture 'seemed feeble rhetorical play. It evaporated on the spot', manifesting the powerlessness of architecture. The wall as absence demonstrated the power of nothingness, which could incorporate more than any object ever could: 'in architecture — absence would always win in a contest with presence'. And perhaps the most fundamental: the tension between the appearance of the wall and the message it was communicating, why he 'would never again believe in form as a vessel for meaning'. The project, when presented at the AA, raised some questions, not the least of which was posed by Alvin Boyarsky: 'Where do you go from here?'⁸ The answer, oddly, was a departure for Cornell University in Ithaca, New York, to study with Ungers. If Koolhaas's belief in the connection between form and meaning were irrevocably severed, then at the very least he must have been determined to explore this disconnection.” (Schrijver, 2008: 239-240).	Architectural criticism Architectural meaning: Form and meaning Exclusion: Power of absence Existentialism Innovative inquiry: Intellectual inquiry
Y20P9	1:9	“Oswald Mathias Ungers had been exploring the problem of form and composition in architecture since at least 1963, when his publication 'Die Stadt als Kunstwerk' drew parallels between the rules of composition in architecture and in urban design. The article is an early manifestation of his steadily increasing interest in morphology.⁹ This interest stood in opposition to many of his colleagues, particularly those of Team X, who were deeply engaged with the political ramifications of architecture. In contrast, Ungers refused to entertain the idea that architecture as such could be political. His work resonated more with the ideas of Aldo Rossi than with those of Team X.¹⁰ Just before Koolhaas began studying architecture in 1968, Ungers was still lecturing on the rich array of building forms and types in architectural history to his students at the TU Berlin.¹¹ At the time, the students were arguing in the halls about reconfiguring the structure of the university, while Ungers was trying to teach them the foundations of their discipline.” (Schrijver, 2008: 240-241).	Architectural theory Historical context Innovative inquiry: Influence of colleagues Teaching and education

Ek 3'ün devamı

Y20P10	1:10	“In 1967, during a conference on architectural theory that Ungers had organised, students protested about the studies of architecture with signs stating 'Alle Hauser sind schön, hört auf zu bauen!'”¹² In 1968, while Koolhaas was suffering through the abstract musings of his teachers at the AA, Ungers moved to the United States, escaping the increasingly aggressive political activism of the students.¹³ In the September of 1972, Koolhaas was to make a similar move: fleeing his final studio at the AA with Peter Cook, he went to study with Ungers at Cornell. The inverted trajectories of Koolhaas, as a student wanting to be taught a discipline in an activist environment, and Ungers, as a teacher trying to impart knowledge to his students interested only in social upheaval, converged in Ithaca, New York.” (Schrijver, 2008: 241).	Conflict Educational experience Historical context Teacher-student dynamics
Y20P11	1:11	“Early formations (1972) In the end it is a pity that in this historical process, everybody has been concentrating on Rem Koolhaas for his smartness and not for his ability as a good architect.” (Schrijver, 2008: 242).	Architectural theory Innovative inquiry: Critique of expertise

Ek 3'ün devamı

Y20P12	1:12	“Elia Zenghelis (Exit Utopia, p. 262) Koolhaas became known for his writings before he began to build. The texts have engendered many interpretations, perhaps even more so than his buildings. In some ways the texts might be considered intentionally mystifying, insofar as they offer general thoughts on architecture and the conditions that form it, more than on Koolhaas's intentions in a project. Somehow (because the writings appear more accessible perhaps?) there seems to be an idea that Koolhaas relegates architectural form to a secondary status, that he almost 'forgets' to address it. This idea of 'forgetting' form does in fact derive from some of the well-known texts of Koolhaas such as 'Bigness' and 'Delirious New York'.¹⁴ These are texts that explore the various contemporary conditions that surround architecture, that offer conceptual transformations without being explicit about the formal rules of architecture. In the work of Koolhaas, urban form becomes urban condition. In 'Delirious New York, the city that was built without recourse to (theories of) architecture, can now only be understood through the retroactive manifesto, which reveals the underlying logic of congestion and the vertical schism, to name but two 'conditions'. The size, form and typology of the New York block is not the primary focus, but rather the presence of the grid as a strategy to contain difference, allowing for variety in the architectural infill.” (Schrijver, 2008: 242-243).	Architectural theory Conceptual understanding: Conceptual transformation Focus shift Interpretation Urban aesthetics: Urban conditions
Y20P13	1:13	“To Zenghelis, the explicit preference for conceptual underpinnings more than form has everything to do with Koolhaas's professional background.” (Schrijver, 2008: 243).	Contextual influences Professional background
Y20P14	1:14	“As scriptwriter Rem magnified the importance of the programme in architecture. Already established from Modernism's outset in one form, amplified by Team X in another, the notion of the plan as scenario became central to the work of OMA, growing in importance to the point where it became a bureaucratic tyranny. In the present predicament — and in retrospect — it is easy to recognise the shortcoming involved in neglecting the quintessence of form. Despite our radical drives we were allergic to the label of 'formalism' — the most misused, despotic and callous misrepresentation of meaning exploited by institutional modernism, in its calculating and opportunistic abuse of the 'ism' classification.¹⁵” (Schrijver, 2008: 243).	Architecture discourse Form-function analysis: Form and function Innovative inquiry: Critique of modernism Institutional critique Radicalism

Ek 3'ün devamı

Y20P15	1:15	“Yet does this in fact mean that form is forgotten? It would seem that the texts and statements are also misleading. Although the constraints and conditions through which architecture is built do deeply concern Koolhaas, the evidence also seems to indicate that architectural form and composition concern him no less.¹⁶ The carefully selected photographs accompanying his work show an eye for the graphic and compositional quality not only of architecture, but also of objects and events (Figs. 9, 10). His concerns in architectural design are complex, they cannot be captured within a simple scheme of form versus function, nor do his designs represent political or moral ideas in a direct manner. In many cases, the projects are an assemblage of contradictory elements, which are nevertheless carefully orchestrated combinations.” (Schrijver, 2008: 244).	Architectural analysis (2): Analyzing architecture Artistic expression Complexity Contradiction
Y20P16	1:16	“Therefore, despite his own misgivings about addressing the notion of form, the early work of Koolhaas, from his period at the AA in London (1968-1972) through to the completion of Delirious New York in 1978, contains an undercurrent of architectural form embedded in an exploration of the urban condition. To reveal this undertone of interest in the formal aspects of architecture, the work of Ungers is helpful, since he explicitly addresses many of the concerns that we can find implicitly present in the work of Koolhaas. Rather than obscuring these questions, Ungers addresses them directly and tries to explore them very specifically in both text and object. From investigating the city as a 'work of art' in 1963 to his installation in the exhibition 'Man transForms' in 1976, Ungers reflected directly on the techniques and instruments of architecture itself.¹⁷ In other words: an exploration of the work of Ungers and Koolhaas as complementary oeuvres reveals a position that neither equates architecture with the political (as the more 'engaged' architecture of the 1960s did), nor denies any possibility of social impact for architecture (as the debates on 'autonomy' centring around the work of Eisenman did).” (Schrijver, 2008: 244-245).	Architectural analysis (2): Social impact of architecture Architectural theory Comparative analysis Exploration Influence
Y20P17	1:17	“Instead, both Ungers and Koolhaas are aware of the societal constraints that architecture operates within, and both demonstrate interests in social issues (such as the promise of the collective, the contemporary condition of the metropolis, the simply factual need for housing), yet they operate within the discipline of architecture and the tools that are available to it (which here I am, for the sake of argument, allowing to be encompassed under the larger category of 'form'). Regardless of personal ideas, they remain aware of the limits of architecture.¹⁸” (Schrijver, 2008: 245).	Architectural theory Innovative inquiry: Disciplinary constraints Social awareness

Ek 3'ün devamı

Y20P18	1:18	“Towards a notion of form (1972-1975) As noted, insofar as Koolhaas addresses formal issues in architecture, he typically does so indirectly. His own writing emphasises the conditions within which architecture is construed, but many analyses of his work also focus on the programme, the scenario, the event and the analysis of urban conditions. While he primarily redirects the reader's gaze to urban and ephemeral conditions, this does not reflect a lack of interest in architectural form. When he is searching for new words, new means to address architecture, it is not because he is looking for something formless, but rather that he is looking for a way to address the forms that are there but have remained 'unseen' by architecture. His 'retroactive manifesto', Delirious New York, struggles against the traditional vocabulary of architecture. It attempts to address New York from a new perspective, hoping to reveal what is already there.” (Schrijver, 2008: 245).	Architectural analysis (2): Analysis of architecture Architectural analysis (2): Ephemeral architecture Architectural meaning: Architectural form Innovation in architecture Urban aesthetics: Urban conditions
Y20P19	1:19	“Here too, his encounter with the Berlin wall is visible: approaching it as an object of study, he began to discover as built reality the incredible architectural and urban ramifications of an object like the wall. This could not be comfortably analysed within the boundaries of the architectural tradition, but required a different mode of addressing it, like storyboards and collages. Similarly, the New York grid as an ordering mechanism at the scale of the city was revealed by studying the architectural results of an 'accidental' plan.” (Schrijver, 2008: 246).	Architectural analysis (2): Architectural exploration Innovative analysis Interdisciplinary approach

Ek 3'ün devamı

Y20P20	1:20	“The confrontation between architecture as idea and as built reality also made him explicitly sceptical of the revolutionary potential claimed for architecture in the 1960s. The difficulty in the ideological positions of the late 1960s caused to some degree a rift between the formal and the programmatic in architecture.¹⁹ This was to give rise to the highly autonomous architecture of Eisenman on the one hand, and the socially programmed architecture of Van Eyck on the other. Koolhaas found his space to think, write and design in the relative calm of Ithaca, where at least some questions of form were being made explicit in the work of Ungers and his colleague Colin Rowe.²⁰ His ideas on architecture could begin to settle within this sphere of influence — there was something about the amnesia of New York, the naivete of American architecture which was simply built reality without a traditional master plan. This allowed Koolhaas to look for what there already was, to explore the endless potential of the city as it stood. Here, New York represented the result of building without the weight of the (political) manifestoes being designed in Europe. The various applications of architectural form — composition, detailing, massing, materialisation — were not part of a grand ideology, but instruments to be used. Architecture was something to be made, not thought.” (Schrijver, 2008: 246-247).	Architectural analysis (2): Architecture as practice Architectural analysis (2): Autonomy in architecture Architectural analysis (2): Socially programmed architecture Conceptual understanding: Conceptual vs. physical reality Ideological conflict Influence of environment
Y20P21	1:21	“The tension between form and programme remains continually visible, and by making this so explicit, the question of form is often relegated to the background. Although Fritz Neumeyer acknowledges 'the absolute sensual delight' of the work, he simultaneously argues that the significance of the work somehow takes precedence over its physical form.²² In a sense, this indicates a shortcoming in the vocabulary of criticism itself, since the significance seems to derive precisely from the architectural language. It is sensual (thanks to Madelon Vriesendorp's drawings) and brutal (in its employment of such monstrous late-modern archetypes as the Berlin wall). Neumeyer does note that the work of OMA responded to a condition found in Berlin that immediately provokes an understanding of an architectural 'beyond': 'not yet perceived by aesthetic criteria, the source of a new art.'²³ He argues that this is an historic change in perspective that was part of the turn to modernity, best visible in the writing that turns to the 'wrong' side of architecture, visible in the work of the engineers more than the architects. Here, a new set of parameters invokes a dramatic shift in architecture — the introduction of concrete, glass curtain walls, spindly steel structures all indicative of a 'new kind of architectural beauty to come'.” (Schrijver, 2008: 247-249).	Aesthetic experience Architectural criticism Change in perspective Form-function analysis: Form vs. function Modernity Urban aesthetics: Sensual and brutal aesthetics

Ek 3'ün devamı

Y20P22	1:22	“It is this tension that Koolhaas finds himself struggling with. In his ambivalence towards the traditional notions of architectural form, he tried to write a book that does not use any literal architectural criteria, Delirious New York. As he states in an interview with Franziska Bollerey: ‘And this is why I wrote a book without literal architectural criteria. There is no mention of beautiful, ugly, tall, low, white... Nothing about appearances.’²⁴ As those before him, he is conscious of a shift, of something that he cannot as yet describe. He concentrates on avoiding traditional descriptions of architecture, on writing a manifesto for something that was built (unreflectively) in accordance with the spirit of its time. It is this aspect of his work that Neumeyer perceives as in accordance with modernity. Koolhaas does indeed turn precisely to the ‘wrong side of architecture’. It is, however, not the heroically engineered side of modernity, but a perhaps even more unforgivable side in the wake of the late 1960s: one of hedonism, of mass culture not as cheerful pop but as absolute reality (Figs. 11, 12). In the process, Koolhaas manages to describe the ineffable tensions in such concepts as the ‘lobotomy’ and the ‘vertical schism’, both of which allow the existence of distinct realities and absolute opposites within the same skin (Fig. 13).” (Schrijver, 2008: 250-251).	Ambivalence Complexity Cultural Critique Innovation Modernity
Y20P23	1:23	“In the meantime, Ungers had been working along a similar line, but not with formal considerations as an undercurrent or with form as a counterpoint to programme, but rather as a direct line of inquiry in his understanding of architecture. Like Koolhaas, Ungers struggled with the extremely politicised view of architecture on the European mainland in the late 1960s. Unlike his students, he believed that building beautiful houses was an important task, and that one must take it seriously as an architect. This does not preclude thinking about more than only architectural questions, but it does indicate the limits of agency available to an architect. In an interview, Koolhaas notes an undertone of political issues in the work of Ungers, that nevertheless remains only that: ‘So in fact you also say in every work, that there are formal and morphological solutions for these things, but not social ones.’²⁵ In reply, Ungers confirms a position towards that of the autonomy of art and architecture: ‘I believe that the social problems of architecture cannot be resolved. We do not have the instruments for this. They can only solve architectural problems. In the same way, art cannot solve societal issues.’²⁶ Koolhaas resists this, questioning whether there is not some moral position embedded in the architecture. Although Ungers concurs that he has a personal moral principle, he describes it as separate from the architectural.” (Schrijver, 2008: 251-252).	Architectural analysis (2): Architectural agency Architectural analysis (2): Autonomy of art and architecture Architectural analysis (2): Moral considerations in architecture Political context

Ek 3'ün devamı

Y20P24	1:24	“Utilising forms (1976-1978) Ungers expands upon his interest in morphology and the role of form in his 1982 publication <i>Morphologie/City Metaphors</i>. The publication was based on his installation for 'Man TransForms' in 1976 at the Cooper-Hewitt National Design Museum in New York, with an essay that was developed to explore more extensively ideas of image, analogy and metaphor, and their place in human thinking. In the essay he declares that form is necessary to human kind to bring order to the world, and that to do so he/she employs imagination together with thought. Ungers attributes a strong significance to the role of vision and imagination as the guiding principle upon which consciousness comprehends the world. Analysis may be necessary to understand various parts of our reality, yet to Ungers it is detrimental when taken too far, since it tends to also reduce everything to a chaotic mass where everything is of equal importance. The need for specificity and distinction is served by the imagination and by sensuous perception. In other words, Ungers allows the formal to be more than 'decoration', and also more than a singular expression of an underlying idea. He employs the concepts of metaphor, analogy, symbols, models to suggest that there is a space between the intention of the designer and the reception of the user that is productive in itself.” (Schrijver, 2008: 252-253).	Cognition Creativity Imagination Innovative inquiry: Design Theory Metaphor Perception
Y20P25	1:25	“It is the gap that Koolhaas sees in the presence of the Berlin wall, which Ungers here conceptualises as the very foundation of the architectural discipline.” (Schrijver, 2008: 253).	Architectural theory Historical context
Y20P26	1:26	“In the book, as in the exhibition, this idea of the importance of forms and images is further explored through juxtapositions of two images and a word, which create a new whole (Fig. 14). Each group consists of an urban plan as the architectural image; a reference photograph, which is not part of the original design, but an associative image based primarily on formal similarities; and the word as a description of the conceptual content (Figs. 15, 16). To Ungers, this circumscribes a more complex reality than the typical architectural and urban analyses, which explore the quantitative or functional aspects of planning. Instead, his assemblages describe not only the object (the plan itself), but also 'the conceptual reality — the idea, shown as the plan — the image — the word.'27” (Schrijver, 2008: 253-254).	Complexity Conceptualization Interdisciplinary approach Visual communication

Ek 3'ün devamı

Y20P27	1:27	“After the exhibition, this exploration of the role of form in human thinking is set aside. However, aspects of formal coherence and urban morphology do play a small but significant role in the 1977 Berlin summer academy on the 'City within the city'. As a design proposition, the 'City within the city' is not dependent on a single architectural or urban gesture, but rather offers a framework within which differences can exist and be cultivated.²⁸ Although the project was focused on a broader problematic of urban redevelopment for a shrinking population, it makes a subtle appeal to architectural form in its selection of the 'islands' of Berlin that would be salvaged. The choice of urban islands is to be guided by the 'degree of clarity and comprehensibility of the existing basic design principles', although these spaces should not be established 'on the basis of a particular taste or aesthetic conceptions'.²⁹ These comments remain little more than a suggestive distinction between some idea of 'pure form' as valuable and a 'particular taste' which is dismissed. Although these comments are not clarified, the material accompanying thesis 6 does recall the mechanisms of the image groups in <i>Morphologie/City Metaphors</i>: in addressing an area of Berlin such as Kreuzberg, a suggestion is made for a reference project, in this case Manhattan, and the 'city island' is given form in between the plan and the reference project (Fig. 17).” (Schrijver, 2008: 254-255).	Architectural theory Cultural context Form-function analysis: Form and function Historical analysis Urban design
Y20P28	1:28	“The series of images is not as diverse as those published in <i>Morphologie/City Metaphors</i>, but it contains a similar mechanism of juxtaposition that appeals to more than the urban plan itself.” (Schrijver, 2008: 255).	Comparison Juxtaposition Urban studies
Y20P29	1:29	“Contradictions and oxymorons The test of a first-rate intelligence is the ability to hold two opposite ideas in the mind at the same time, and still retain the ability to function.” (Schrijver, 2008: 255).	Cognitive dissonance Conceptual understanding: Intellectual complexity

Ek 3'ün devamı

Y20P30	1:30	“F. Scott Fitzgerald, as quoted in Delirious New York, p. 162.30 The acknowledgement and incorporation of contradictions is a theme that runs throughout the work of both Ungers and Koolhaas. In part, this interest in conflicting ideas is a response to an increasingly heterogeneous reality that architecture is simply confronted with. Yet both architects not only refer to this as a cornerstone of the metropolitan condition, but also employ a specific concept to harness and utilise these contradictions in their designs. For Koolhaas, it is the oxymoron, while for Ungers, it is the coincidentia oppositorum. Ungers borrows the notion of the coincidentia oppositorum from the mediaeval philosopher Nicholas of Cusa (Nikolaus von Kues), to identify a 'coincidence of antitheses and not their overcoming'. Recalling the composite images in Morphologie/City Metaphors, '[t]hese contradictions do not shut themselves up in their antithetical nature, but are integrated into an all-inclusive image.' To Ungers, this allows a new vision for architecture, one that releases itself from the obligation of unity. 'A new dimension of thought is opened up if the world is experienced in all its contradictions, that is in all its multiplicity and variety, if it is not forced into the concept of homogeneity that shapes everything to itself.'³¹ While his colleagues sketched a world of architectural unity, the coincidentia oppositorum gave Ungers a way to conceptualise plurality and use it in a formal sense.” (Schrijver, 2008: 255-256).	Architectural theory Conceptual understanding: Conceptual integration Contradiction Multiplicity
Y20P31	1:31	“In a similar fashion, the oxymoron, as a combination of contradictory words, allows a simultaneous presence of incongruous realities. As an intellectual construction, it allows for the diversity of urban life to flourish within the confines of a specific architectural container.³² Both concepts situate architecture as a strategic intervention within the plurality of the contemporary city that does not attempt to create a formal unity in order to smooth over contradictions.” (Schrijver, 2008: 256).	Architectural critique Complexity Urban aesthetics: Urban diversity

Ek 3'ün devamı

Y20P32	1:32	“For both Koolhaas and Ungers, the texts and the projects offer different ways of exploring their ideas. The form they give their buildings cannot be examined as completely separate from the 'expression of a spiritual content' (to recall Ungers's early definition of form), yet it is also not a direct extrapolation of their ideas. Conversely, the texts are not simply explanations of the projects, but form a parallel trajectory of intellectual exploration. In text, Ungers explores specific issues of architectural form such as proportion and order.³³ Yet he also experiments with visual metaphors and analogies in Morphologie/City Metaphors by creating composite images that explore the role of form in the conceptual structuring of the world. Koolhaas actively sought a new vocabulary to interpret an existing city in Delirious New York, while he also employs techniques such as the storyboard to compose specific visualisations of the potential realities of architecture.” (Schrijver, 2008: 256).	Architectural meaning: Architectural form Conceptual understanding: Visual metaphors Creative expression Intellectual exploration
Y20P33	1:33	“The projects of OMA tend to call attention to oppositions rather than subdue them.³⁴ The role of form in the work of OMA is not about the autonomy of form as an experimental drive within the limits of the discipline, taking no account of possible external realities. Rather, as Neumeyer notes, it uses an 'aggregation of metropolitan life in ever-changing configurations ... with a daring programme in a conventional (even boring) architecture'. This metropolitan condition then breathes new life into architecture. In the context of the late 1960s, Ungers and Koolhaas counter the dominant debate by utilising conflicting ideas. Rather than extrapolate the political directly into their architecture and give it a physical form, they explored the formal autonomy of architecture while attempting to understand its cultural ramifications in the meantime.” (Schrijver, 2008: 256).	Architecture discourse Conflict Creativity Cultural influence Innovation

Ek 3'ün devamı

Y20P34	1:34	“This is also where we find a distinction between Koolhaas and his former partner Elia Zenghelis. 'He distances himself from the proliferation of metaphors in Exodus, when it should really have been concerned with pure architecture and its autonomy. Koolhaas does not fully subscribe to this; for him, there is a kind of social programme underlying Exodus: "At the very least, there is a sort of overwrought insistence on collectivity"', which seems to derive from his admiration of Soviet constructivist projects.³⁵ Zenghelis, in the end, does retreat further into a notion of autonomy, holding the conviction that the only way forward for architecture is to focus on form, which in this case seems to be primarily visual in that it should undergo an 'iconographic re-articulation'. Koolhaas, on the other hand, by maintaining and cultivating the oppositions he sees as part of the metropolitan condition, creates architectural strategies that remain flexible throughout urban transformations. His use of the oxymoron as a design tool — the clash of inherent contradictions — clears out a space of architectural specificity that stands its ground because it does not offer a direct link between form and meaning.” (Schrijver, 2008: 256-257).	Architectural theory Autonomy Collaboration Contradiction Metropolitan condition Social context
Y20P35	1:35	“To return to an earlier thought then: 'I would never again believe in form as the primary vessel of meaning'. This statement does not allude to the problem of form as a 'vessel for meaning', as much as it dismisses the simplicity with which Koolhaas's architectural education equates specific forms with specific (political and social) consequences. Instead, he implies that the systematic exploration of various architectural forms is necessary to understand the contemporary metropolis. The Office for Metropolitan Architecture finds its metropolitan character in the presence of opposing 'realities', and uses architectural specificity in order to encourage the multiplicity of urban forms. The freedom implied in the ideas of the contradictio in oppositum and the oxymoron, becomes a tool in which formally antithetical spaces are driven to the extreme. The manner in which the two architects employ these concepts does differ slightly: where Ungers uses the contradictio in oppositum on a primarily formal level (almost as a compositional technique) it becomes more of a strategic condition for Koolhaas — the oxymoron allows him a freedom of design by creating a framework rather than a specific formal 'style'. The main distinction between Koolhaas and Ungers is in their final treatment of the conflicting realities they attempt to house within their designs.” (Schrijver, 2008: 257).	Architectural theory Contradiction Form-function analysis: Formal analysis Innovative inquiry: Design strategy Multiplicity

Ek 3'ün devamı

Y20P36	1:36	“Koolhaas more readily accepts the beauty of reality 'as is', while Ungers still tries to unveil the potential beauty he sees in it.36 Yet despite these evident differences in their work, they share a similar interest in the formal tools of architecture and their ability to incorporate and to enhance contradictions, which in turn contributes to the capacity of architecture to remain significant over time.” (Schrijver, 2008: 257).	Architectural philosophy Artistic interpretation Contrasting perspectives
Y20P37	1:37	“4. 'There is more profit to be had from an education that one does not agree with: it enforces competence. In isolation, you continually need to found and argue your opinions.' ('Man profitiert mehr von einer Unter- weisung, mit der man nicht übereinstimmt: Das zwingt zu tuchtigen Reflexen. Isoliert muB man seine Standpunkte dauernd begründen.') 'Die erschreck- ende Schönheit des 20. Jahrhunderts,' Arch+, 86 (August, 1986), pp. 34-43.” (Schrijver, 2008: 257-258).	Critical thinking Education Personal growth
Y20P38	1:38	“5. As this is a retrospective text, no doubt these five 'reverse epiphanies' have been formulated a little more persuasively in accordance with the ideas that have engaged OMA over the past twenty years. Nevertheless, in earlier comments on the Berlin wall, he also notes the tensions and contradictions along the wall, when he refers to the 'bizarre, spontaneous meaning and credibility that emanate from this place. ... On my walks through Berlin I encountered on the one hand a deeply striking ambiance ... And on the other I discovered many little objects along these neglected "terrains vagues", these unbelievable spaces of freedom, which stood in their places with a great self-evidence.' Rem Koolhaas in conversation with Franziska Bollerey, Bauwelt, 17/18 (1987), pp. 627-633.” (Schrijver, 2008: 258).	Ambiance Contradiction Innovative inquiry: Personal Encounter Reflection Retrospection
Y20P39	1:39	“14. As is discussed later, he wrote Delirious New York without using any typical architectural terms - this was an experimental side to the book: the desire, in a sense, to redefine how we speak and think about architecture. Rem Koolhaas in conversation with Franziska Bollerey, Bauwelt, 17/18 (1987), pp. 627-633. 'Bigness' revolves around an urban condition of scale that transcends formal tools, about a condition that creates something new.” (Schrijver, 2008: 258-259).	Innovation Innovative inquiry: Experimental approach Redefinition Urban aesthetics: Urban condition

Ek 3'ün devamı

Y20P40	1:40	“18. 'People can inhabit anything. And they can be miserable in anything and ecstatic in anything. More and more I think architecture has nothing to do with it. Of course that's both liberating and alarming.' (interview, Wired magazine, July, 1996); see http:// www.wired.com/wired/archive/4.07/koolhaas.html ” (Schrijver, 2008: 259).	Architectural analysis (2): Perspective on architecture Emotional experience Existential reflections
Y20P41	1:41	“19. This was particularly strong in the Netherlands, where ideological battle lines were drawn in the magazines and at the TU Delft, not least by Aldo van Eyck. Perhaps Koolhaas's background made him more aware of the flaws in this ideological rift.” (Schrijver, 2008: 259).	Ideological conflict Innovative inquiry: Influence of background
Y20P42	1:42	“The continuation of the essay seems particularly suitable to the two architects being discussed here: 'One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise.’” (Schrijver, 2008: 260).	Determination Optimism
Y20P43	1:43	“34. Fritz Neumeyer was attuned to this encompassing ambivalence of the work between pairs of oppositions in his article 'OMA's Berlin', Assemblage, 11, noting the references to the 'shocking beauty of the 20th century', the 'minimal architectural interventions' (with reference to Leonidov) combined with the 'absolute sensual delight' in OMA's early projects (p. 43), and that the 1989 Paris world exposition was 'a field of programme ... realised in its purest form, almost without architectural intervention.’” (Schrijver, 2008: 260).	Ambivalence Architectural analysis Artistic interpretation

Ek 3'ün devamı

Y21P1	1:1	“Singapore's Moment: Critical Regionalism, Its Colonial Roots And Profound Aftermath Mark Crinson Kenneth Frampton's version of the theory of critical regionalism turns on a dialectics between 'universal civilisation' and 'national culture' while relegating the political circumstances of his chosen architecture merely to a form of negation. Yet Frampton's source for this opposition, Paul Ricoeur, was writing directly about the cultural problems faced by anticolonial liberation movements. This article returns critical regionalism to the immediately post-colonial moment of Singapore in the early 1960s. It explores the Singapore Conference Hall and Trade Union House (Malayan Architects Co-Partnership, 1962-1965) as an exemplary building of that period. Between colonialism and the rapid modernisation that would be unleashed on Singapore in the later 1960s, the building balanced particular forms of the regional with the universal forms of rationalism that modernism had come to represent. Bound up with this balance was another delicate negotiation. The building was the product and embodiment of the brief alliance between organised labour and the government of Lee Kuan Yew's People's Action Party.” (Crinson, 2008: 585).	Architecture Cultural identity Modernization Political context Post-colonialism
Y21P2	1:2	“The article suggests that a better understanding of the building within these circumstances not only helps to give political, and specifically post-colonial, resonance to theories of critical regionalism, it also provides a counter-balance to Rem Koolhaas's dismissal of this period in Singapore's urban development.” (Crinson, 2008: 585).	Architectural analysis Decolonization: Post-colonial theory Political dynamics: Critical regionalism Urban development

Ek 3'ün devamı

Y21P3	1:3	“Introduction The critical regionalism debate, now into its third decade, probably owes its longevity to what Frederic Jameson calls its 'capacity to "enclose" or to reopen and transfigure the burden of the modern'.¹ By extension, the debate and the theory it centres on also have as yet undeveloped relevance to an historical understanding of architecture's relationship to decolonisation, and it is to that end that this present article is addressed.² To demonstrate this, the foundational oppositions in Kenneth Frampton's theory need to be referred back to the late-colonial and post-colonial context, against the understanding his argument itself encouraged. After that the article will outline the colonial version of romantic regionalism in British Malaya and the reaction to this in post-colonial Malaysia. But the main argument centres on the example of the Singapore Conference Hall and Trade Union House, built in Singapore between 1962 and 1965. This building embodies a particular moment in Singapore's postcolonial history when modernism could be used to engage with Singapore's particular form of the regional and its relationship to the universal. The moment was doubly inflected because at the same time the building figured in a short-lived alliance between organised labour and the post-colonial state, just before a new and rampant version of modernisation transformed the city-state's economy and urban form.” (Crinson, 2008: 585-586).	Architecture Cultural identity Decolonization: Decolonisation Modernism Post-colonialism

Ek 3'ün devamı

Y21P4	1:4	“Politics and critical regionalism In its various versions,³ Frampton's theory of critical regionalism considered the importance for architecture in the early 1980s of the antithesis between a 'national culture' and a 'universal civilisation'. 'National culture' meant the differential expression of a collective sense of reality, while 'universal civilisation' indicated the rationalism that sought supra- collective solutions. In Frampton's view a balanced relationship between these two had broken down since the 1960s as civilisation, in the form of a distorted instrumental reason serving capitalism, had become dominant. The 'apocalyptic thrust of modernization' and the 'rapacity of development' had torn and sterilised the urban fabric, and this process now had its willing servants in the 'compensatory facades' of postmodernism and in the way in which High-Tech architecture mythologised production by treating construction as a fetish.⁴ Critical regionalism offered a different attitude to technology, neither repudiating it nostalgically nor celebrating it blindly. It would engage 'universal civilisation' with 'national culture', and vice versa, deriving from the resultant dialectic — what Frampton called a 'double mediation'⁵ — a process that criticised and corrected both sides of the opposition at once.” (Crinson, 2008: 586).	Architecture Critical theory Cultural identity Dialectical process Globalization Postmodernism
Y21P5	1:5	“The examples that supported this theory had an exemplary role: they came from broad, culturally-coherent regions, rather than from the rural ethnic backwaters beloved of sentimental regionalists; and they mediated the placelessness and sceno-graphic attitudes typical of the impact of universal civilisation with 'elements derived indirectly from the peculiarities of a particular place'.⁶ Leaving 'elements' and 'place' to one side, this 'indirectly' bore a great deal of weight. For Frampton it meant that architecture should have a dialectical relationship to nature; it should impose limits onto the optimisation of technology; and it should even deconstruct the 'overall spectrum of world culture'. And it seemed to bear too much weight when what exemplified Frampton's thesis was an idiosyncratic collection of individual buildings by a scattered collection of architects (Aalto, Botta, Barragan, Pikionis, Utzon, Ando). The buildings were located in what Frampton called 'cultural interstices': largely the geographical edges of Europe, places like Catalonia, Ticino, Portugal, Denmark and Greece, but also Mexico, Japan and inter-war California. Such an architecture was inherently and necessarily marginal, but crucially it could be understood not as harbouring a wistful utopia but as an example of what a rearguard action could be under conditions of virulent modernisation.” (Crinson, 2008: 586).	Architectural theory Critical analysis: Dialectical relationship Cultural coherence Marginality Modernization

Ek 3'ün devamı

Y21P6	1:6	“Critical regionalism was materialised in buildings that combined modernist forms with regionalist reference to topography or tectonics or climate. There was therefore both a selective kind of looking backward here, to modernism, rather than forward to something other than modernism, and a selective understanding of what could be used from the region as a source of identity; certainly not history, style or ethnography, but not even newly emerging subjectivities with their new articulations of space.⁷ Surprisingly, Frampton was keen to exclude the political from his theory, in the sense of specific conflicts over power and governance, and instead preferred a generalised sense of negation or resistance. When he referred to an enclave, for example, it was rather as a bastion than as a seedbed: 'the general model to be employed in all future development is the enclave that is to say, the bounded fragment against which the ceaseless inundation of a place-less, alienating consumerism will find itself momentarily checked.'⁸” (Crinson, 2008: 586-587).	Architecture critique Decolonization: Regionalism Identity Modernism Negation Resistance
Y21P7	1:7	“Although it has similarities with Marxist enclave theory, wherein marginal groups can provide models for resistance and change from within their critical enclave, this is also tellingly different. Within Frampton's enclaves criticality might be seen as its own simulation, a rhetoric of unsentimental detachment, unravelling and exposure. Resistance to the consumerist aspects of 'universal civilisation', signified by the term 'scenography', would become increasingly invested by Frampton in a tectonic conception of architecture. In fact, one of the earliest instances of this occurs in the critical regionalism essay when Frampton briefly discusses the tectonic ('the revealed ligaments of construction') as central to an autonomous architecture.⁹” (Crinson, 2008: 587).	Architecture Critical theory Resistance Theoretical Framework
Y21P8	1:8	“This lack of interest in closely coordinating architecture with social and political movements is shared by the related theory of critical regionalism in the writing of Alexander Tzonis and Liane Lefaivre.¹⁰ In their accounts, terms like disruption, de-familiarisation, displacement and de-automatising are used to refer to poetic devices that set up 'an imagined dialogue with the viewer'.¹¹ The most political, or perhaps just the most activating this becomes is what Tzonis and Lefaivre call a raising in the viewer of a 'metacognitive state, a democracy of experience'.¹²” (Crinson, 2008: 587).	Critical theory Metacognition Political discourse Social movements Viewer experience

Ek 3'ün devamı

Y21P9	1:9	“The ‘viewer’ is a suitably detached figure for this experience, which exists almost entirely on an elevated plane of imagined dialogues, separated from any actual politics of the processes of change. ¹³ ” (Crinson, 2008: 587).	Detachment Dialogue Imagination Political dynamics: Political separation
Y21P10	1:10	“Returning to Frampton, his dissociation of critical regionalism from political circumstances is doubly surprising because engagement with contemporary politics was central to Frampton's main theoretical source, the French philosopher Paul Ricoeur. In his 1961 essay 'Universal Civilisation and National Cultures', Ricoeur had considered the phenomenon of universalisation, its benefits and problems, as part of an explicit commentary on the cultures of the colonial world and the relationship of anti-colonial liberation movements to these matters. ¹⁴ The central problems of Ricoeur's essay — how to lay claim to a separate personality, how to deal with the colonial ‘substitution of personality’, how ‘to become modern and to return to sources’ — were flattened out and cut free from their contemporary geopolitics when Frampton related them twenty- two years later to a different context, what he saw as a superficial postmodern historicism.” (Crinson, 2008: 587).	Colonialism Critical theory Cultural analysis Political engagement
Y21P11	1:11	“In part this was because Frampton valued the phenomenological aspects of Ricoeur's theory and took his problems as referring to all societies evenly affected by a global modernisation, a condition in which an essentialising phenomenology of place would have its own compensatory attractions. The semi-peripheral areas of critical regionalism suited the flattening out of Ricoeur's problems because they did not fit with the old maps of empire; these were not the areas Ricoeur had in mind when he wrote of the conjunction between liberation movements and cultural production.” (Crinson, 2008: 587).	Cultural analysis Political dynamics: Critical regionalism Theoretical Framework
Y21P12	1:12	“Frampton's forgetting of empire was common to a generation in Britain which matured in the postwar decades, ¹⁵ and critical regionalism, like other late- modernist concepts, needs re-thinking from a postcolonial perspective. This forgetting is evident in Frampton's editing out of the following passage by Ricoeur from the middle of a long quotation:” (Crinson, 2008: 588).	Critical theory Postcolonialism

Ek 3'ün devamı

Y21P13	1:13	“The problem often comes up in the form of a dilemma or vicious circle. The fight against colonial powers and the struggles for liberation were, to be sure, only to be carried through by laying claim to a separate personality: for these struggles were not only incited by economic exploitation but more fundamentally by the substitution of personality that the colonial era had given rise to. Hence it was first necessary to unearth a country's profound personality and to replant it in its past in order to nurture national revendication. ¹⁶ ” (Crinson, 2008: 588).	Colonialism Cultural heritage Decolonization: Struggle for liberation Identity
Y21P14	1:14	“Ricoeur outlines the shape of a colonial psycho-drama more often associated with Frantz Fanon. In Fanonian vein he highlights a violent shifting of identities as the colonial subject rediscovers the roots of the nation, then a juddering mismatch as that national culture — part newly-forged and part unearthed from the past — encounters the globalised post-colonial world. Can 'national culture' and 'universal civilisation', he asks, be held in some balance?” (Crinson, 2008: 588).	Colonialism Cultural identity Identity crisis Post-colonialism
Y21P15	1:15	“This article returns Frampton's notion of critical regionalism to Ricoeur's dilemma and its political context but also seeks to specify those overly- generalised ideas of the nation and of 'becoming modern' on which the Ricoeur/Frampton thesis depends and which serve to narrate the transition between late imperialism and post-colonial independence. Rather than idealising the redemptive example of certain late-modernist buildings as an architecture of 'national revendication', that is, the claiming back of lost goods or property, the article understands post-colonial architecture as a staging of decolonisation through architectural forms. Just as critical regionalism attempts to create articulate syntheses of modernism and local cultures, certain examples of post-colonial architecture attempted to use the moment of emergence from colonialism as a moment of interruption, enabling the allegorisation of a different dialogue between modernism, tradition and the recent colonial past.” (Crinson, 2008: 588).	Architecture Cultural identity Modernism Political dynamics: Critical regionalism Post-colonialism
Y21P16	1:16	“The idea of a moment of emergence is worth emphasising, partly because in Frampton's re-use of Ricoeur's terms another moment is conjured up, an early-1980s one in which the possibility of any technologies other than those provided by modernisation had definitely receded, as had, implicitly, any relationship to actual social or political movements. By contrast, the moment identified by Ricoeur had far more cultural potential because much more had still to be played for, provided — and it is a big proviso — one accepted a framework made up out of ideas like the lost roots of the nation, becoming modern and the separate personality.” (Crinson, 2008: 588).	Architectural identity: Cultural potential Historical context Theoretical Framework

Ek 3'ün devamı

Y21P17	1:17	“Colonial roots The examples used here are neither from the cultural interstices of critical regionalism nor from those satellites of colonialism, like ex-British India, that have tended to be treated as most central to the subject of decolonisation. Malaysia and Singapore are more marginal to accounts of decolonisation but equally important to theories of globalisation. The economic changes in Singapore, particularly since the 1960s, exemplify the 'developmental state': a condition of constant high economic growth and economic restructuring in relation to both domestic and international markets, multi-national capital and export-oriented industrialisation, forming its own curious version of 'universal civilisation', both highly bureaucratic and highly competitive.¹⁷ Malaysia took longer to establish itself in this new context and, in the architectural field, with more attention to revivalist images of nationhood.” (Crinson, 2008: 588-589).	Architectural significance Cultural identity Decolonization (2) Economic growth Globalization
Y21P18	1:18	“Colonial regionalism in British Malaya involved an invention of regionalism, brought about in the mid-century by the British administration which saw the Malays as the true inhabitants of the country and privileged what they saw as the Malays' more moderate and deserving political and cultural organisations. Such colonial regionalism reworked nineteenth-century romantic nationalism, in which the nation was founded in a geography whose immutable spirit was carried by the ethnic groups longest established in the soil. Accordingly, British antiquarians researched Malay houses and crafts, and anthropologists their social structures; the High Commissioner called for Malayan-style buildings to focus belief in the nation;¹⁸ the British built their Malay-house-style British Council building (Fig. 1) and they helped to set up the National Museum as an enlarged version of a Malay house. These buildings used carved beams and brackets, verandahs (serambi), scissor-like eaves and above all the distinctive long-ridged and curved roofs of the area. Crucially, modern technology and materials were largely hidden; there was to be no dialogue between tradition and modernity.” (Crinson, 2008: 589).	Architectural identity: Architecture and culture Colonialism Cultural appropriation Identity construction Nationalism

Ek 3'ün devamı

Y21P19	1:19	“This regionalist expression might be understood as the 'hearts and mind'side of the crisis in colonial rule, the so-called Malayan Emergency. Regionalism produced a symbolism by and for the elites which complemented the coercion of subaltern bodies into the 'new villages' in Malaya (Fig. 2) and the multi-storey housing blocks of the Singapore Improvement Trust.¹⁹ Symbolic, sympathetic regionalism on one side; uprooting, geometric reassembling and forced re-housing on the other. The modernising agenda of late colonialism and its architecture of 'development and welfare',²⁰ was thus one part of a double-headed cultural policy then taken on in independent Malaysia — as can be seen in the Public Works Department-designed Parliament building (Fig. 3) with its pleated, steep-pitched roof — eventually sanctioning 'bumiputraism' as the core of national identity.²¹ Such regionalism sought its redemption in 'national culture', hiding or ignoring its debts to 'universal civilisation'.” (Crinson, 2008: 589).	Colonialism Cultural identity Decolonization: Regionalism Nationalism Symbolism
Y21P20	1:20	“Elsewhere I have argued that the Kompleks Tun Abdul Razak (KOMTAR) (Fig. 4) on Penang Island in Malaysia had an exemplary if isolated status in terms of a post-colonial or post-independence architecture.²² Conceived in 1962 but not started until 1974, and designed by Architects Team 3, KOMTAR engaged in a dynamic transformation of the colonial city. It was intended by the Municipal Council to re-orientate the spatial geography of the city's local government and commercial sectors, to control the private speculative development of George Town and to draw regeneration into a declining part of the city leaving the colonial town to the north unchanged, economically marginal but protected by a Conservation Plan.²³” (Crinson, 2008: 589-590).	Architectural identity: City regeneration Architectural significance Decolonization: Post-colonial theory Historical context Urban development

Ek 3'ün devamı

Y21P21	1:21	“KOMTAR enclosed ludic possibilities and interactive opportunities in both the quotidian and civic elements of the programme. It defined urbanism as the very mixing of diverse groups and functions, the co-presence of the commercial and the public spheres, and by doing this it posited a new form of citizenship: as Prime Minister Tun Abdul Razak pronounced, 'this project would change the face of the city, discarding the colonial heritage image in favour of one which reflects the identity of Malaysia and its multi-ethnic culture'.²⁴ KOMTAR therefore accepted the urban in all its messy diversity, unlike the colonial city (New Delhi) or the zoned modernist post-independence city (Chandigarh). Critical regionalism was also, if more implicitly, anti-urban; it retreated from any kind of encompassing spatial form that might aspire to a transforming effect or any kind of revolutionary change in urban dynamics. And this is what makes the most important difference between its essentially postmodernist disillusionment and the still post-colonial utopianism of KOMTAR.” (Crinson, 2008: 590).	Citizenship Cultural identity Diversity Political dynamics: Critical regionalism Post-colonialism Urbanism
Y21P22	1:22	“In this interpretation, KOMTAR encompassed aspirational or ideal elements that firmly established its prime reactive relationship as with the classical architecture of colonial control, not as image but as urban form. It displaced the urban focus away from the old colonial centre, but its arrangement of separate buildings on a shared podium reached back to a monumental tradition of the relationship of buildings to their settings and even to a tradition of decorum and architectural character. The tower and the geodesic dome employed a geometrical language of transcendence, but one that was expressive of its architectonic means and never revivalist.” (Crinson, 2008: 591).	Architectural analysis Architectural identity: Tradition and modernity Architectural identity: Urban form Colonial influence Symbolism (2): Aspirational concepts
Y21P23	1:23	“These, and other features, might be seen not so much as a renouncing of colonialism as a dialogue with it over its claims to be universal and a reworking of those claims. KOMTAR did not stand for an expulsion of the past — a re-hygienisation and excision of a rejected urban symbolics — but such a radical displacement of it that it was regarded as a past made firmly historical. But that displacement, borne out of a critical relationship to history, lacked sufficient regionalist appreciation of a place now inseparable from its spectral colonial forms. As it turned out, the disrupted city had its problems exacerbated and KOMTAR failed in many of its ambitions.” (Crinson, 2008: 591).	Colonialism Critique of modernity Cultural dialogue Historical context Urban development

Ek 3'ün devamı

Y21P24	1:24	“Singapore's moment If KOMTAR was critical of the past it lacked those articulations of topography and climate (although perhaps not of tectonics) that could make it relevant to critical regionalism. Instead, this paper turns to a building whose aims and context help to open up Ricoeur's dilemma and his conceptual framework: the Singapore Conference Hall and Trade Union House (Fig. 5) designed by the Malayan Architects Co-Partnership, the predecessor practice to Architects Team 3. By contrast with Malaysia where a Malay- and British-sponsored nationalism set the tone for various revivalisms, in Singapore the immediate period after independence was more conducive to modernist practices in the arts.” (Crinson, 2008: 592).	Architecture Cultural context Decolonization: Regionalism National identity
Y21P25	1:25	“Effectively, Singapore's economic and social 'bid for modernity', particularly through an expansion of public sector building, was followed rapidly by the opening up of the island to massive investment and the promotion of its financial services. Arguably, the preponderance of Chinese in Singapore, unlike in the rest of old British Malaya, entailed less concern for the signs of a localised ethnic past than characterised colonial antiquarianism, the bumiputra rhetoric of Malay nationalism and the ethnicised state of Malaysia. By the same token, ideas of the nation, of modernity and modernisation, also took on a different stamp in the secular state of Singapore. All of these issues are relevant to the Singapore Conference Hall.” (Crinson, 2008: 592).	Cultural identity Decolonization: Public sector expansion Economic development Modernization Nationalism
Y21P26	1:26	“The three founding members of the Malayan Architects Co-Partnership — Chen Voon Fee, Lim Chong Keat and William Lim — had all been trained in Britain and the USA in the 1950s. To opt for modernism and to attain professional status — the basic elements of a new internationalism — it was still essential to study abroad, to transcend the cultures left behind as well as the local elements of the culture that was joined. It would be mistaken to think of this as a catalytic example of crosscultural exchange, if only because the architects were too young when they left British Malaya and their knowledge of its architecture was minimal, though often they were encouraged to study it from abroad.” (Crinson, 2008: 592).	Cultural exchange Decolonization: Education abroad Modernism Professional development

Ek 3'ün devamı

Y21P27	1:27	“The situation involved extraordinary leaps of understanding and tense resolutions. Lim Chong Keat in 1953 bewailed a 'synthetic nationhood' and 'synthetic culture' in relation to nationalist tendencies in British Malaya.²⁵ A 'synthetic nationhood' could mean at least two things: the political contingency that leads to the fabrication of nationality; or perhaps a mere relativism, a weak multiculturalism avant la lettre. As an alternative to these he wanted a regionalist form of modernism for Malaya, one adjusted to climate, materials, techniques and sociology.²⁶ This was further developed in a statement he made a decade later:” (Crinson, 2008: 592).	Cultural identity Historical perspective Modernism Multiculturalism Nationalism
Y21P28	1:28	“If [nationalist] tendencies are unchecked, there is a real danger in many of the developing nations that architectural development would become a stylised expression, based on the myth of cultural independence, instead of taking root as a progressive discipline that can offer newer and better technological and aesthetic solutions.²⁷” (Crinson, 2008: 593).	Architectural critique Decolonization: Cultural independence Nationalism Technological progress
Y21P29	1:29	“Lim Chong Keat warned against the romantic regionalism that had emerged with independence out of the 'synthetic' late-colonial period — the National Museum, for example. This nationalist romantic regionalism lacked the ability both to exploit the new technologies and, in Ricoeur's terms, to allegorise the nation's relationship to 'universal culture'. The new architecture was not to be based on tradition, archaic practices or sentiment, but instead rooted as a 'progressive discipline', by which Lim Chong Keat seems to have meant both self-critical and linked with new technologies and new forms.” (Crinson, 2008: 593).	Cultural criticism Modernity Nationalism Self-criticism Technology
Y21P30	1:30	“After the three architects formed their practice in 1960, their age and their exposure to architectural culture abroad meant that, unlike expatriate firms and Public Works Department architects merely dabbling with modernism, at least in the 1950s, their modernism seemed to come without colonial baggage. But although it can now be seen more clearly how this tropicalised modernism was derived in part from colonial discourses about health and climate,²⁸ nevertheless the perception that it had internationalist and progressive aspirations was important too. These first 'national architectural professionals' saw themselves as part of a general anti-colonial mood,²⁹ and their architecture was conceived in cosmopolitan Malayan terms; that is, as part of that nation left behind by British colonialism but also consciously looking beyond that colonial interregnum to a new internationalism.” (Crinson, 2008: 593-594).	Colonialism Cosmopolitanism Cultural identity Modernism Nationalism

Ek 3'ün devamı

Y21P31	1:31	“But the Co-Partnership's first major work in 1962 was for Singapore, which had gained a partial independence from Britain in 1959, then full independence in 1963, before merging with the Federation of Malaysia in the same year. The work was, effectively, an embodiment of the early alliance between the government of Lee Kuan Yew's People's Action Party and the trade unions, which were at the vanguard of anti-colonial activism: the unions mobilised popular support for the PAP, the new PAP government introduced Bills in 1959 and 1960 to group the movement into larger unions and the National Trade Union Congress (created in 1961) affirmed its support for the government's attempts to assure an expanding economy.³⁰” (Crinson, 2008: 594).	Decolonization: Anti-colonial activism Historical context Political dynamics: Political alliance Worker solidarity: Trade unions
Y21P32	1:32	“It was at this high point of government and trade union relations, when the contradictions of an emerging state incorporation of working-class organisations had not quite emerged, that an international competition was announced in 1961 for an international conference hall and offices for the Trade Union Congress.³¹ If trade union accommodation was to give shape to an emerging political formation of the nation, the other half of the brief was to accommodate a showpiece of Singapore's relationship to other newly independent states, a hall for the Economic Commission for Africa and the Far East Conference, later to be used for cultural performances. As Tay Kheng Soon, an assistant in the Co-Partnership, has recently suggested, 'such juxtaposition signalled the internationalist outlook of the PAP, and its willingness to mould labour into the internationalist world order... [as well as] culture [as] one of the planks of the new political agenda.'³² From the announcement of the winners in 1962 to its opening in 1965, the building would also span that short, politically traumatic experiment (1963-65) when Singapore and Malaysia merged and then separated again.” (Crinson, 2008: 594).	Cultural identity International relations Political history Worker solidarity: Labor organization

Ek 3'ün devamı

Y21P33	1:33	“For the young Co-Partnership, which had links with trade union leaders,³³ winning the competition entailed taking on the big colonial expatriate firms as well as international practices and established Chinese architects. The complicated brief was answered by a far simpler solution than the other entrants (Fig. 6), laying out a Corbusian grid of columns and housing the office and conference functions in one building centred on a shared concourse flanked by staircases and focused, in the original scheme, on a reflecting pool.³⁴ A relevant recent British model for this building — undoubtedly known by all three architects — was the Trade Union Congress Memorial Building in London, designed by David Aberdein (competition, 1948; finished, 1957). This, with its large auditorium, its grid of pilotis and elevations clearly expressive of its internal elements, would have provided a useful model for thinking through a similar brief (Fig. 7). But building for Singapore's climate enabled a far more elaborate articulation of the allegorical and practical dimensions of openness and access. The competition drawings for the Singapore Conference Hall emphasised its rich layering of planes and spaces.” (Crimson, 2008: 594-596).	Architecture Collaboration Competition Design process Historical context
Y21P34	1:34	“The building was thus open and penetrable, shaping as much as promoting the ideals of responsible trade unionism, the dignity of labour organisation and the public conference that was both on an international stage yet visibly accessible. In these senses it was more closely aligned with state needs than its immediate model in Britain. If it also recalls the Royal Festival Hall in London (Fig. 8), this should not be surprising as that building had been much visited and admired by two of the practice's architects during their student days in Britain.³⁶ The 'egg-in-a-box' effect achieved by giving the London building's auditorium an independent structure and lifting it above its foyer, had created a huge open space glazed on most of its sides and themed as social democratic.³⁷ This was carried over into the Singapore building with triple-height glazed and partly open walls at either end of the foyer (Fig. 9). The steep bank of auditorium seats enhanced the immediacy of proceedings and from the foyer the angled underside of the auditorium was both a constant reminder of the collective space within and a formal dynamic in the long foyer space.³⁸” (Crimson, 2008: 596).	Accessibility Architectural design Architectural identity: Collective space International influence Social values

Ek 3'ün devamı

Y21P35	1:35	“The exterior of the Conference Hall (Fig. 10) featured cantilevered roof slabs, aluminium sunscreens, vertical louvres of tropical hardwood, timber strip cladding and giant columns harbouring a number of different open and glazed spaces, as well as projecting and contained terraces. The last of these, for instance, included two break-out terraces either side of the auditorium, the one on the east side just above a long terrace offering access to the upper concourse. The effect of these terraces dominating this elevation, now lost in the drastic 2001 remodelling of the building,³⁹ was to give this east side a particularly inviting image of human presence and accessibility, gesturing generously both to the city and the nearby sea. The roof slab was upturned into inwardly tilting planes separated along the centre of its north-south axis and providing wide eaves; dealing with the climate but at the same time re-thinking the pitched roof.” (Crinson, 2008: 596-597).	Accessibility Aesthetics Architectural identity: Climate Adaptation Architecture Design Urban Planning
Y21P36	1:36	“The effect is strangely ad hoc despite the clearly articulated plan: the effect of the upwards tilting east and west edges of the roof, for instance, is counteracted by large louvered screens hung from the roof's outer edges and made rigid by diagonal bracing (Fig. 11). In this, in the cross-ventilation and the extensive use of local timber cladding on the interior inside the auditorium as well as on its exterior side walls, and in the use of glass mosaic walls, modernist interpenetration was allied with highly abstracted references to the Malay House.⁴⁰ In the mosaics (Fig. 12), for instance, Malay meng- kuang patterns, derived from weaving, were combined with early modernist ideas (from the Bauhaus or Loos) about the expression of demotic spirit in certain decorative zones of the building — here the lower outer sides on the first floor of the auditorium and the lower walls beneath the auditorium — creating flashes of vividly coloured geometric abstraction within the layers of light and shade.” (Crinson, 2008: 597).	Architectural analysis Cultural references Design elements Modernism

Ek 3'ün devamı

Y21P37	1:37	“Importantly, though, the building does not represent the Malay house, that symbol of atavistic rootedness and hoped-for identity, in any more literal way. To do that would be romantic regionalism. (Similarly, the mengkuang patterns in the tiles set up an abstracted modernist affinity with the pre-modern — remaking their sources in another medium — rather than with any sense of craft revival.)⁴¹ Instead, if the Malay House was to be remembered through the Conference Hall then that was a by-product of them sharing the same principles and conditions, not sentiment. Far from embodying a defensive and regressive nationalism (which was hardly possible anyway at that time in Singapore), the building emphasises its openness and transparency, most obviously by the wide passage through the structure on the axis where the trade union and conference facilities meet, allowing natural ventilation and providing open ingress from either the busy main street to the west or the quieter gardens on the waterfront side of the building. Rather than the representation of regionalism, a dialogue or rapport is staged between modernity and specific local forms - 'to become modern and to return to sources', as Ricoeur put it.⁴²” (Crinson, 2008: 597-598).	Architectural evolution: Modernity vs tradition Cultural representation National identity Openness and transparency Symbolism (2): Architectural symbolism
Y21P38	1:38	“Extrapolating from the design one could argue that the Malay house is not represented here because that would be inappropriate for the modern nature both of a community like a trade union as well as the internationalist aspirations of the conference hall. A new entity or framework for community and for regionally-based internationalism, in tune both with that political moment and the modernist, internationalist and nationalist spirit of the Co-Partnership's work, was made by deploying forms shorn of representational function. Not every nation has or wants a primitive hut or nomad's tent as its ur-form, nor a belief that a deeply 'profound' past is a necessary precondition to nationhood. And — at least this is what the Conference Hall seems to suggest — this was the case in the newly formed and largely migrant society of Singapore, lacking a monolithic sense of national identity. This was, then, a contextually-specific building whose architectural affiliations were highly attuned, unlike the theory of critical regionalism, to the contemporary political situation.” (Crinson, 2008: 598-599).	Architectural theory Contextuality Cultural representation Modernism National identity

Ek 3'ün devamı

Y21P39	1:39	“Singapore's modernisation Originally visible from the waterfront, the Singapore Conference Hall became seen as one of the first markers of Singapore's bid for modernity, the metamorphosis of a 1950s' 'Third World' city of slums, squats and colonial edifices into, first, an urban laboratory and then a 'global city of skyscrapers'.⁴³ It was also hailed by Singapore's political leaders as an index of new forms of national pride. Lee Kuan Yew picked on the detailing as showing 'a finesse and a delicacy, and pride of performance',⁴⁴ and this exemplified the PAP's vision of labour-state relationships. Located in Shenton Way, it was also distant from the old focus of colonial administration. But how far was high modernism radical in Singapore when the country's bid for modernity meant buying into rapid globalisation? Did the abstraction of regional elements in the Singapore Conference Hall act as an allegorical figuring of the negation of locality in the new global dynamics? Or, to put it in different terms, was the Conference Hall a last vestige, at a particularly heightened and idealistic moment,⁴⁵ of modernism's desire for a liberatory dimension in technology before the onset of 'global modernization, corporate hegemony, and the universal standardization of commodities and "life styles"',⁴⁶ in all of which Singapore became singularly prominent?” (Crinson, 2008: 599-600).	Architecture Critique of modernism Cultural identity Globalization Modernity National pride
Y21P40	1:40	“Any attempt to answer these questions must take more account of the extraordinary changes in Singapore's post-colonial urbanism. Between 1959 and the separation from Malaysia in 1965, Singapore's public sector construction was put on a totally different footing. Geared to a frenetic pace of demolition, clearance and new building, the forces of modernisation were let loose through a combination of the sweeping bureaucratic powers exerted by the PAP, exemplified by the Housing and Development Board created in 1960, and a blueprint for urban renewal produced for the PAP by a United Nations team in 1963, which was then followed by an urban renewal programme launched in 1965. The patchwork of slums and small-scale planning solutions bequeathed by colonialism was replaced within the space of only a few years by the rationalised architecture, technologies and exceptional bureaucratic powers of a state-led modernisation.” (Crinson, 2008: 600).	Modernization Post-colonialism State intervention Urbanization

Ek 3'ün devamı

Y21P41	1:41	“Architects had a peculiar position here, caught between the new glut of work and their own sensibilities, complicity or passivity. Accordingly, in his famous 1995 polemic about Singapore, Rem Koolhaas has damned them as either opportunist lackeys of the state bureaucracy churning out modernism by rote, or as intellectuals disqualified from full participation by their own ideals as well as nostalgia for a city passing away before their eyes.⁴⁷ This has offended many contemporary Singaporean architects who have long seen the early 1960s as a brief 'heroic age' in their country's architecture.⁴⁸ But for Koolhaas, issues such as history, context, and community raised by architects like the CoPartnership were merely 'delicacies that can only detract from the process of modernization'.⁴⁹ Accordingly Koolhaas berated them for not entirely backing 'universal civilisation', seeing no possibility of tempering this with 'national culture' or even a self-critical modernism.” (Crinson, 2008: 600).	Architectural identity: Architectural Identity Critique of modernism Cultural context Historical Reflection
Y21P42	1:42	“However, instead of seeing these young architects as 'still in their Third World/Developing Country phase', with their 1960s' sensibilities aroused and honed by foreign training, offended by the large- scale urban changes taking place around them (an exemplification of what Frampton called 'the apocalyptic thrust of modernization'),⁵⁰ an alternative interpretation is possible in which the situation of such architects itself epitomises their semi-autonomy. Nationalist revivalism was not an option for most of them, certainly not the Co-Partnership. Nor, given their contact with such modernist apostates as Alison and Peter Smithson in Britain, was an unthinking engagement with mass state-sponsored modernisation. But this gave them, contrary to Koolhaas's view, critical insight into Singapore's situation. Indeed, many of them explicitly attacked both paternalist coercion and the claimed necessity for rapid transformation.⁵¹ Their position, to use terms that Frampton himself has used in his recent revisions of critical regionalism,⁵² was to see architecture as a mediatory culture that itself reflects upon both nationalist revivalisms and instrumental reason, prioritising its relationship to site and city as a metaphor and a device for modulating and understanding the urbanised environment both in its colonial hierarchies and its value-free, instrumental uses.” (Crinson, 2008: 600-602).	Architectural evolution: Contextual architecture Architectural identity (2) Architectural identity: Urban transformation Critical analysis: Critical insight Decolonization: Cultural semi-autonomy Decolonization: Modernization critique Decolonization: Nationalist revivalism Political dynamics: Critical regionalism

Ek 3'ün devamı

Y21P43	1:43	“The Singapore Conference Hall typified this. Its rhetoric of openness and public accessibility, for example, contrasts with the rising dominance of public bureaucracies in Singapore at this time, that would soon lead to a second, deeper, wave of decolonisation as well as to the crushing of the democratic trade union movement. It pointed to the way in which some Singapore architects would engage with the drive for urban renewal through regionally-specific solutions that attempted to engage fully with new scales of building and mass forms of consumption (unlike later critical regionalism which was a disdainful retreat from these new demands). The Conference Hall's open concourse and layered terraces, for instance, are a smaller version of the interlocking atria or 'city rooms' that would characterise the Peoples' Park Complex (1967—70) (Fig. 13), the Woh Hup Complex (1973), and the un-built Asian City of Tomorrow (1966) (all the work of the Design Partnership, William Lim's successor practice), and these elements hint particularly at the connectivity between urban functions that would become such a central feature of those later projects.⁵³” (Crinson, 2008: 602).	Accessibility (2): Public accessibility Architectural evolution: Architectural history Cultural identity Decolonization (2) Urban development Urban renewal
Y21P44	1:44	“If Koolhaas was right in arguing that such projects demonstrate the absorption of modernism into modernisation,⁵⁴ then both the moment and the allegorical qualities of the Conference Hall assume even greater salience, for those projects replace the Conference Hall's democratic accessibility with spaces for the accessibility of shopping, the newly ordered community of consumers.” (Crinson, 2008: 602).	Accessibility (2): Democratic accessibility Consumerism Modernism Symbolism (2): Allegorical qualities

Ek 3'ün devamı

Y21P45	1:45	“Conclusion The theory of critical regionalism appropriated an analysis of a dilemma in anti-colonial thought in order to re-invest modernism with a sense of active dialogue between regionalism and rationalism, but its understanding of politics was, paradoxically, both generalised and a-historical. This paper has, in turn, appropriated critical regionalist ideas to suggest how specific examples of postcolonial architecture become metonyms of the relationship between the colonial past, regional forms and the imperatives of modernisation. KOMTAR was utopian in its programme but it was also critical in its relationship to history and the urban context. The Singapore Conference Hall also refused to make any easy associational link to the past, while proposing that modernity was above all the enhancement of human interaction. The supplanting of colonial presence was less an issue here, and a 'profound' past was not available for excavation. Instead the building staged democratic openness as ineluctably linked to regional environmental understanding. Both buildings thus intimate the forms that new, post-colonial expressions of citizenship might have taken.” (Crinson, 2008: 602-603).	Architectural identity: Architecture and identity Architectural identity: Modernism vs. Regionalism Critical analysis (2) Cultural dialogue Postcolonial theory
Y21P46	1:46	“10. Tzonis and Lefaivre's closely related account of critical regionalism makes a useful distinction between 'romantic regionalism', which works to re-familiarise the region and gestures at arresting the advance of global technologies, and a critical regionalism which aims at 'de-familiarisation' — making certain regional elements appear strange and difficult in order to enhance critical thinking about globalism. 'De-familiarisation', a term taken from the literary theory of Victor Schklovsky and Bertolt Brecht, is Tzonis and Lefaivre's gloss on what makes the 'critical' in critical regionalism. The idea is that aesthetic devices can re-contextualise the familiar, thus in architecture creating a dialogic relation to the traditional or the regional. Another of their glosses on the 'critical' is based on the work of Kant and the Frankfurt School — a form of self-awareness and self-reflexivity that contrasts with globalism and raises questions about regional traditions: A. Tzonis and L. Lefaivre 'Why Critical Regionalism Today?', in, Nesbitt, ed., Theorizing, op. cit. Tzonis and Lefaivre coined the term 'critical regionalism' in 1981: see A. Tzonis and L. Lefaivre, 'The Grid and the Pathway', Architecture in Greece, 5 (1981), pp. 164-178.” (Crinson, 2008: 603-604).	Critical thinking Decolonization: Globalism Decolonization: Regionalism Self-awareness Self-reflexivity

Ek 3'ün devamı

Y21P47	1:47	“38. Two other modernist sources have been cited by William Lim — 'a combination of Rudolph's service towers with Corbusier's Chandigarh umbrella roof': Lim, <i>New Asian</i>, op. cit., p. 175. Interesting here is Lim's reduction of both architects to a single and signature building form” (Crinson, 2008: 605).	Architectural analysis Influence Modernism Reductionism
Y22P1	1:1	“Bigness' in context: some regressive tendencies in Rem Koolhaas' urban theory Jorge Otero-Pailos Rem Koolhaas' views on urbanism have been taken up as a 'renewed commitment to the American city'. However, read against the history of the American metropolis Koolhaas' theories reveal their regressive implications. His claim in relation to his theory of 'Bigness' of autonomy from the city at once continues the American tradition of inserting non-urban spaces in urban contexts, and liquidates its democratic component. In arguing for an evaluation of Koolhaas' contributions in the light of their similarity to 19th century principles of urban planning, and of their indebtedness to 1960s attitudes towards the city and towards collectivity, I am going against the grain of those who see in them a radical departure from previous attitudes towards the city. Far from opening the door to the new, Koolhaas helps entrench the already.” (Otero-Pailos, 2008: 379).	Challenging tradition: Regressive tendencies Critique of modernism Historical context Urban theory

Ek 3'ün devamı

Y22P2	1:2	“Koolhaas speaks of urban planning as a thing of the past. Since buildings have a life span of about twenty years, to think of urban planning in terms of formal relationships articulated architecturally in space is obsolete. Context is also seen as a thing of the past. To insist on the right of certain buildings to exist, to insist on the relevance of context, is to apply outdated conceptual structures that increase the rift between the discipline of urbanism and the real forces shaping the present. Moreover, old theories of urbanism, in so far as they are the wrong tools for looking at the present, are repressive veils keeping us from an authentic experience of the real. History, context, and specificity are all seen as concealing reality.¹ In calling for a fresh look at the real Koolhaas appeals to models of 19th century objectivity.² The reality, he claims, is that what we call cities today are really a series of ‘city islands’ grafted onto the larger field of the ‘un-city’. Koolhaas proposes the theory of Bigness as a response to the need to develop new taxonomies and models that will help us understand and operate in the contemporary metropolis.” (Otero-Pailos, 2008: 379).	Challenging tradition: Critique of tradition Contemporary architecture Modernism Reality Concepts: Contextualism Urban theory
Y22P3	1:3	“Koolhaas does not provide a systematic and comprehensive theory of urbanism, nor does he explicitly describe the research methodology that led him to the conclusions he draws from Bigness. This factor accounts in part for his failure to influence the urban planning profession. It also makes the synthesis of his views into a simple summary difficult. His reflections are purposefully impressionistic and fragmentary. He alludes to the forces he considers central to urban transformation, but he does not deal with them in any significant depth. For example, the familiar factors of exploding demographics and of the late-capitalist economy are deployed but without any scientific evidence to map the specific channels of interaction between these factors and urban tissue. However, these developments, Koolhaas argues, challenge the disciplines of Architecture and Urbanism and point towards a new kind of synthetic practice guided by the general theory of Bigness.” (Otero-Pailos, 2008: 379-380).	Challenging tradition: Impressionistic approach Critique of methodology Historical influence: Influence on profession Urban transformation

Ek 3'ün devamı

Y22P4	1:4	“The city as island: resurrecting a defunct model In modern times our understanding of urbanism was probably first articulated by Ildefonso Cerda, who, in 1867, coined the now common word ‘Urbanizacion’ [urbanization]. Cerda argued that the extension of infrastructural services associated with city living (such as sewage, gas lighting, and the telegraph) to the country gave rise to new bureaucracies and professionals whose competencies extended well beyond urban centres. Cerda’s process of ‘urbanizacion’ accounted for the increasing physical, social, and political homogenization of the rural and the urban.³” (Otero-Pailos, 2008: 380).	Historical perspective Social dynamics Urbanization
Y22P5	1:5	“The loss of the classical, ‘closed’ city to the contemporary metropolis has fascinated Koolhaas since his school days. In a rather short but telling essay entitled ‘Imagining Nothingness’ Koolhaas credits his teacher O.M. Ungers as the author of a description of the present in which the notion of a traditional city could be resurrected. Ungers’ realization that most European historic centres ‘float’ in larger metropolitan contexts, gave Koolhaas the insight that:” (Otero-Pailos, 2008: 380).	Historical context Influence of mentors Urbanization
Y22P6	1:6	““In such a model of urban solid and metropolitan void, the desire for stability and the need for instability are no longer incompatible. They can be pursued as two separate enterprises with invisible connections. Through the parallel actions of reconstruction and destruction, such a city becomes an archipelago of architectural islands floating in a post-architectural landscape of erasure where what once was a city is now a highly charged nothingness.’⁴” (Otero-Pailos, 2008: 380).	Architectural analysis Challenging tradition: Erasure and emptiness Urban complexity: Duality of desires Urban discourse

Ek 3'ün devamı

Y22P7	1:7	“Koolhaas uses the traditional Nolli plan analysis of urban tissue as solid and void, figure and ground, to describe the metropolis. His description is more figurative and projective than objective and researched. It is a conclusion more than an observation. The fact that he would allow himself to consider the great expanse of metropolitan fabric as a void in spite of its vibrant reality and presence denotes, to say the least, a value judgement. Elsewhere he would make this estimation more explicit. ‘If you look at our project for Melun-Senart’, writes Koolhaas, ‘there were explicit judgements of contemporary architecture: it is mostly “merde” [shit]’.⁵ But he does not simply mean that this architecture looks bad. For him, it is bad. It is a form of institutional and semantic oppression. The coercive aspect of architecture is something he feels is constitutive of its mission.” (Otero-Pailos, 2008: 380).	Architectural perspective: Architecture theory Critical analysis Judgment Oppression Urban studies
Y22P8	1:8	“In 1993 Koolhaas describes his 1971 visit to the Berlin Wall as the experience that was to make him a ‘serious student’. He senses ‘an enormous reservoir of resentment against architecture, with the new evidence of its inadequacies — of its cruel and exhausted performance — accumulating daily; looking at the wall as architecture, it was inevitable to transpose the despair, hatred, frustration it inspired to the field of architecture’.⁶ Sixteen years later, his competition entry for a city at Melun-Senart, France, reconciles the two ideas that marked his student days: his contempt for architecture, and his fascination with the closed town. A field of what is described as ‘nothingness’ eliminates the sprawling metropolis and contains a series of neatly encapsulated urban islands. But in reality this ‘void’ is a complex system of parks where, as shown in his explanatory sketches, city dwellers are presented as exercising, or toiling the land. Nature returns as the mythic edge of urbanity, and as its cure.” (Otero-Pailos, 2008: 380).	Architectural critique Architectural perspective: Emotional response to architecture Architectural perspective: Evolution of architectural perspective Historical influence: Influence of historical events on design Urban complexity: Contrast between urban and natural environments
Y22P9	1:9	“The sick city Koolhaas’ formal sanitizing of the city with parks, or ‘voids’ as he calls them, is a strategy with roots in the 19th century. By the mid- 1800s, city bureaucracies in Europe and America, responding to alarming health reports, and to the devastation of cholera and diphtheria pandemics, studied options for improving conditions. In the United States, the idea of the urban park slowly surfaced as a way to accommodate the need to insert new infrastructure, to store clean water, to provide increased light and air circulation, and to furnish citizens with spaces for recreation.” (Otero-Pailos, 2008: 380-381).	Historical context Infrastructure development Public health Urban planning

Ek 3'ün devamı

Y22P10	1:10	“The most famous example in the United States is Manhattan’s Central Park. Frederick Law Olmsted, famed landscape architect, superintendent of the park since September 11th 1857, and main strategist of the place Koolhaas now calls a ‘void’, won the 1858 competition to design the park with the help of his partner the English architect Calbert Vaux. In their eyes Central Park was to be much more than just a work of engineering to hold fresh water in the Croton Reservoirs. The park was to be a Republican Institution where the classes would mingle as a single collective in the spirit of democratic fraternity. It was to be a pleasure ground where citizens could find an escape from the pressures of cramped living. The ideas behind Central Park were accented by the moralistic overtones of the American transcendentalists who believed in a metaphysical need for individual communion with nature, as a way of salvaging personal autonomy from the social conformity spawned by the nascent commercialism of American culture. For the Transcendentalists, nature was the last bastion of resistance to the ferment of the city.” (Otero-Pailos, 2008: 381).	Historical significance Nature and well-being Reality Concepts: Transcendentalism Social dynamics
Y22P11	1:11	“Olmsted and Vaux endeavoured to construct not just a fragment of the country inside the city, but an entire visual and formal system that would serve as counter balance to the existing urban form. They turned vistas inward, and masked the edges of the city with plantings, in an attempt to create an autonomous environment. Olmsted and Vaux believed that by relating the non-urban to the urban they were improving the whole. They rejected more utopian arguments about the city in favour of processes that would transform the existing one. Nature, though formally autonomous from the more urban parts of the city, could nonetheless compliment and ameliorate it. What was once separated was here brought together within an entirely new kind of urban form.” (Otero-Pailos, 2008: 381-382).	Integration Nature and environment Transformation Urban design
Y22P12	1:12	“The Void Olmsted’s parks interest Koolhaas because they resist the stability of the formal language making up the traditional city. In the parks’ formal indeterminacy he finds an example of liberation from the formal coerciveness of architecture, ‘a kind of erasure from all the oppression, in which architecture plays an important role’.⁸ In Koolhaas’ hands however, the notion of form in flux is misread and radicalized as absence of form. He describes Central Park simply as a ‘void’ or as ‘nothingness’.” (Otero-Pailos, 2008: 382).	Challenging tradition: Absence of form Indeterminacy Liberation

Ek 3'ün devamı

Y22P13	1:13	“The danger of such reductivist essentialism becomes clear with Koolhaas’ treatment of sprawl. In peripheral metropolitan areas where elite architectural capital is usually at its minimum, the cycles of the economy precipitate fast changes in the formal make-up of entire districts. The constant metamorphosis of form in time is understood by Koolhaas as the sprawl’s complete lack of formal presence. Through a questionable leap of logic, Koolhaas sets up a simple relation of equivalences between all entities that are voids. The sprawl is equal to, and can therefore be turned into, a park, or an infrastructure.” (Otero-Pailos, 2008: 382-383).	Change over time Critique of theory Reality Concepts: Metaphor and equivalence Urban development
Y22P14	1:14	“Koolhaas’ treatment of sprawl as a ‘void’ is not entirely innocent. His sleight of hand is revealed when he describes his own projects as ‘voids’ that resist formal stability, and thus grants himself the license to replace the existing with his designs. He caters for the highbrow rejection of sprawl as valueless and meaningless, and complies with conservative public opinion by acting as its willing executioner. He cleanses the metropolis of the ‘merde’, and substitutes it with Bigness.” (Otero-Pailos, 2008: 383).	Architectural theory Challenging tradition: Artistic manipulation Critical analysis Public opinion Urban development
Y22P15	1:15	“His 1991 competition project for the Mission Grand Axe, La Defense, Paris, illustrates Koolhaas’ facile translation of public opinion into an endorsement of urban purges, as well as his belief that the void and the traditional city depend on each other for survival. He writes: ‘This is La Defense, the office-city that nobody really likes but that has one undeniable virtue ... Its presence has saved Paris; each “eyesore” realized there has prevented an invasion of the center’. Although he singles out some ‘good’ structures like the university or the future TGV station, ‘everything else is plankton — the typical accumulation of undeniably inferior buildings built between the fifties and the nineties that forms the index of 20th-century architecture’.⁹ The sprawl is not replaced with nature, but with a ready made, idealized Bigness structure — or infrastructure. In essence, he paves the newly bulldozed site with a version of the Manhattan grid.” (Otero-Pailos, 2008: 383).	Critique of architecture Cultural commentary Public opinion Urban complexity: Bigness Urbanism

Ek 3'ün devamı

Y22P16	1:16	“Today, we are no longer dealing with the same problems that faced the 19th century. Cholera and diphtheria are not killing large sections of urban populations. What exactly are the diseases harboured by today's metropolis? What does Bigness really solve? Some of Koolhaas' descriptions of the city's ailments have changed over the course of his career. His early condemnation of the dull complacency of bourgeois urban life has given way to a more abstracted discourse about freedom that has been emptied of inflammatory rhetoric. What remains strong, however, is his dissatisfaction with a loosely defined loss of reality in subjective experience, and a similarly ambiguous dissolution of social unity. Koolhaas runs through the canonical list of reasons popularly understood to be the cause of these conditions: rising world population, higher dependency on communications technologies, the impact of late capitalist forms of production and consumption on social structures, and the ‘sabotaging’ of the classical city by modernization. His objective is to produce an architecture that will resist the alienation of life experience and the demise of collectivity. In defense of Bigness he states:” (Otero-Pailos, 2008: 383).	Alienation Architectural perspective: Architecture's role Challenging tradition: Collectivity Historical influence: Modernization effects Social critique Urban issues
Y22P17	1:17	“By placing the possibility of authentic and wholesome life strictly inside of Bigness, and thinking of the city not as a whole, but as a series of mutually exclusive ‘good’ and ‘bad’ parts, Koolhaas breaks with a major aspect of the City Parks movement. Bigness replaces the whole with a new totality which is fundamentally independent of its outside. This insistence on projecting the model of the decontextualized fragment onto the existing blinds Koolhaas from any discovery about the reality of the modern metropolis, and its forces of formation.” (Otero-Pailos, 2008: 383).	Contextualization Critique of modernism Urban theory

Ek 3'ün devamı

Y22P18	1:18	“To move beyond the rhetoric of the canon, one must engage in comprehensive research. Specifically, one must not confuse designing, and instrumentalized observation with disinterested attempts to describe the complex temporal and material substance of the real and of its contexts. It is not possible to accept the view that the metropolitan life is ‘bad’ in the absence of convincing evidence. It is still more dangerous to accept proposals based on false assumptions if we consider them in the light of their implications. There is an emptying out of history and specificity in the notion of Bigness that limits the right to live only to those willing to be equalized into sameness. Bigness is a broad metaphysical view about history and about how society works, which is derived from vulgar Marxism, and which depicts society as a bad system that must be overthrown by attacking the language, values, culture, history and ideology of bourgeois culture. It is interesting that today this rhetoric drives the homogenizing commercialism that Bigness appeals to. It plays on the erroneous diagnosis of reality as doomed, and on the nonsensical promise of liberation along the single path of Bigness.” (Otero-Pailos, 2008: 383-384).	Challenging tradition: Ideological examination Critical analysis Historical perspective Societal critique Urban complexity: Complexity of context
Y22P19	1:19	“It is still valuable to remember that through research Olmsted and Vaux had rebuffed the prevailing assumptions regarding city growth as inversely related to quality of life. To do so they engaged with a complex number of planning issues from transportation, to expansion, to infrastructure, and housing costs. By analysing the evolution of street plans from medieval towns to contemporary metropolises they came to embrace the accelerated enlargement of cities. Olmsted and Vaux explained that growth should not be feared because the growth of 19th century metropolises induced major advances in urban conditions. The expansion of cities had precipitated public health reforms and the delivery of urban services which were previously unavailable, and which greatly diminished epidemic diseases. The abandonment of compact buildings in favour of more open, light and air filled arrangements had indeed made cities larger, but it had also contributed to making them more salubrious. Unfortunately these historical conclusions, along with equally relevant contemporary studies, are stamped out by Bigness’ one-dimensional view of reality.” (Otero-Pailos, 2008: 384-385).	Growth and development Historical analysis Public health Urban complexity: Complexity in urban issues Urban planning

Ek 3'ün devamı

Y22P20	1:20	“One world Bigness is the ideal singularity. It is Stephen Hawkins’ model of the universe, bounded but without edges. It is a seamless interiority. Koolhaas finds in Bigness a guarantee for uniqueness because, like the walled city, it is chaotic but at the same time establishes a boundary which contains that very chaos. For Koolhaas, each large scaled architectural project ‘acquires the pretension and sometimes the reality of a completely enveloping reality, and an absolute autonomy’.¹¹ To the degree that these mega-projects separate us from the world ‘out there’ they also liberate us from it. They are worlds-in-themselves. Thus, Koolhaas proposes Bigness as an index of possible new freedoms, and credits megaprojects with the power to transform culture or, better yet, to create new forms of culture.” (Otero-Pailos, 2008: 385).	Architectural theory Cultural transformation Freedom Urban complexity: Conceptualization of space
Y22P21	1:21	““I find that one of the most pregnant and provocative elements of the library program in Paris was to re-formulate the idea of a “communal facility”, an “entity” in the midst of a complete collapse of the public realm — and certainly of its classical appearance. Against the obvious homogenization of electronic media, against the erasure of the necessity of place, against the triumph of fragmentation’. . .13” (Otero-Pailos, 2008: 385).	Community engagement Cultural critique Public space Social commentary
Y22P22	1:22	“But Bigness is a place that floats above reality. It is an alternative world. A complete enveloping virtuality where the horizon of the real is a man-made bubble. Voids after all are entities (either architectural or urban) that have clear boundaries but that are internally unstable. They determine autonomous worlds that can pose as the real and feign totality. Bigness is, to quote Koolhaas, ‘the final, most radical break: Bigness is no longer a part of any urban tissue. It exists, at most, it coexists. Its subtext is fuck context’.¹⁴ Once inside, the outside (as with the shopping mall) becomes not only irrelevant but also inaccessible.¹⁵ Koolhaas reasons a world where nature has expired. It can no longer operate as the mythic locus of Spirit. Inside his library project for Jussieu he envisions a network of boulevards creating a ‘new public realm’, a more ‘concentrated’ city where visitors drift along a hyper-urbanized environment.¹⁶ Architecture is the only ship capable of containing humanity and of saving it from the technological flood.” (Otero-Pailos, 2008: 385).	Innovation Isolation Reality Concepts: Alternative reality Reality Concepts: Nature and the environment Reality Concepts: Virtuality Urban architecture

Ek 3'ün devamı

Y22P23	1:23	“We must insist on asking, however, who is being excluded from the ark, and why. No matter how one depicts it, the reality is that Koolhaas’ projects are not for everyone. They are not the porous Republican Institution of Olmsted. They have walls, they have gates, and they are owned by selective constituencies. Koolhaas is always deliberately vague about precisely what kind of community he envisions inhabiting Bigness.” (Otero-Pailos, 2008: 385).	Architectural criticism Community Exclusion Social disparity
Y22P24	1:24	“The Russian doll ‘Bigness no longer needs the city’, proclaims Koolhaas, ‘it represents the city; it preempts the city; or better still, it is the city’.¹⁷ Read in the light of the American city this break liquidates the progressive, democratic function of the non-urban. What gave the parks of the 19th century their revolutionary power, that is, the power to contest and to transform the conventions of authority operative through the traditional city, was that they stood in for that which was beyond human control and design, i.e. nature. The paradox of course is that the parks were manicured environments. They can and should be read as highly constructed ambiances. Yet, we cannot overlook that they are alive, and that this brings them close to effacing their own artificiality. They have a life of their own. At the very least Olmsted’s parks speak a formal language that is completely antithetical to the architecture of the city. In this sense, the parks keep open the possibility of a different life and social reality. They are not simply compensatory environments. Bigness, on the other hand, folds the city back onto the city, thus foreclosing on one important possibility of imagining resistance to the establishment.” (Otero-Pailos, 2008: 385-386).	Reality Concepts: Nature vs. Artificiality Resistance to Authority Urban complexity: Revolutionary Spaces Urbanization
Y22P25	1:25	“We are in effect faced with a complete internalization of metropolitan life behind a new kind of city wall. Instead of non-urban pockets in an urban field, Koolhaas gives us islands of urbanity in a sea of non-urbanity. On this count, Koolhaas fails to carry out his project to a successful conclusion. He challenges the existing by calling it ‘nothingness’, but instead of really taking a fresh new look at it, instead of investigating the rich potential of sprawl as the source for a new kind of urbanity,¹⁸ he replaces it with an idealized view of the city and its indeterminacy. Bigness internalizes urbanity and demotes the contemporary metropolis to ‘un-city’.” (Otero-Pailos, 2008: 386-387).	Contemporary urbanism Idealization Spatial dynamics Urban complexity: Metropolis Urban complexity: Urbanization critique

Ek 3'ün devamı

Y22P26	1:26	“This attitude towards the city has been a constant in Koolhaas’ work from the start, and not the result of some prolonged study of the city. His 1972 thesis project at the Architectural Association entitled ‘Exodus or the Voluntary Prisoners of Architecture’,¹⁹ depicts London as a sick city, ‘a behavioural sink’. The problem of the city is really the problem of the subject’s apathy. Urbanism meets psychology. Borrowing heavily from Superstudio’s ‘Continuous Monument’ project (1969), Koolhaas designs a linear megastructure in which the subject is forced into action and denied his or her historicity and specificity. Everything must be created anew: feelings, social and sexual mores, family structure, health care, types of community, kinds of livelihood, aesthetic forms, and personal identities. Individuals are forced into group experience. Koolhaas’ new city stands inside a double wall meant to ‘enclose and protect this zone to retain its integrity and to prevent any contamination of its surface by the cancerous organism that threatens to engulf it’. Outside stand the menacing forces of power politics, the bourgeois home, and the Protestant work ethic. The new city offers Londoners ‘collective facilities that fully accommodate individual desires’. For those ‘strong enough to love it’, the city makes individuals ‘ecstatic in the freedom of their architectural confines’. The building is not just a ‘social-condenser’, as Central Park is for Olmsted.” (Otero-Pailos, 2008: 387-388).	Apathy Architecture and identity Challenging tradition: Freedom in constraints Collective experience Social structures Urban complexity: Urbanism and psychology
Y22P27	1:27	“Status quo Koolhaas’ claim that he is resurrecting the real and the whole is false. In his model the particular stands in for the universal. His Bigness is an attempt to replace the world as the ultimate horizon of life with miniature cities. Inside Bigness is a programme of the classical city that has been aestheticized, cleaned up, made safe, varnished, and ultimately impoverished. It proposes a ‘germ- free’ world that is not contaminated by the same social ills of the world outside. Koolhaas’ urban theory plays the game of naive socialism, but fails to account for socialism’s failure. The refusal to address history and context leads Bigness down the double path of a bureaucracy of authenticity doomed to self-destruction, and of a pure mirror of the world it replaces. Bigness confuses its myopic understanding of sprawl with a license to obviate the real. Just as the 19th century urban park acquired moralistic proportions through the writings of the trans- cendentalists and the combined efforts of planners and landscape architects, Bigness is polished with the wax of virtue by Koolhaas. Where morality was once measured against nature, freedom is now held up to the standard of a new synthetic nature: Bigness.” (Otero-Pailos, 2008: 388).	Aesthetics Authenticity Critique of theory Historical context Historical influence: Moral implications Social context Urban development

Ek 3'ün devamı

Y22P28	1:28	“But what is at stake in this freedom? Freedom from what, and for whom? Koolhaas’ projects, and how he describes them, provide the answers. The freedom that Koolhaas values most in both Bigness and capitalism is the freedom to exclude. As such it can claim to effect connections to all that is outside, because, once you are in, there is no outside, only the semblance of exteriority in a perfect interiority. His Bigness is a representation of urbanity that lays claim to reality in the name of consumer culture. By appealing to the old rhetoric of the new, Koolhaas liquidates its very possibility.” (Otero-Pailos, 2008: 388).	Consumer culture Critique of modernity Exclusion Freedom Urban complexity: Urbanity
Y23P1	1:1	“A pizza with Rem Koolhaas, the Lion of Venice PAUL FINCH We are sitting outside Ristorante Giorgione on Via Garibaldi, on the second day of the Venice Biennale. Rem Koolhaas is the man of the moment, chosen by Kazuyo Sejima, this year’s Biennale director, as winner of the Golden Lion award. Rem is talking nineteen to the dozen between mouthfuls of pizza (I am making do with spaghetti with clams) and sips of mineral water. The architecture correspondent of the Financial Times is taking copious notes.” (Finch, 2010: 21).	Celebration Cultural event Social interaction
Y23P2	1:2	“The Leone d’Oro award is more or less for lifetime achievement, but Mr K is emphatically not thinking about slowing down. As he says at the acceptance ceremony, ‘It is a really wonderful moment to get a lifetime achievement award in the middle of my career. I will certainly treat it as an encouragement for further action.’ Given that he is now 65, this looks like a Niemeyer-esque aspiration, but the architecture practice he co-founded in 1975, OMA, seems to be firing on all cylinders currently, with significant projects across the world.” (Finch, 2010: 21).	Achievement Career Development Motivation

Ek 3'ün devamı

Y23P3	1:3	“In Venice itself, the Biennale is the occasion for the announcement that OMA is to transform the Fondaco dei Tedeschi, a 13th-century palazzo near the Rialto Bridge, for Benetton, creating what is described as a ‘culturally programmed department store’. The project neatly combines three of Rem’s interests: preservation (the subject of an OMA installation at the Biennale), shopping, and immensely wealthy families (think Prada). OMA is also exhibiting in the Hong Kong pavilion, showing masterplan proposals for a huge cultural district in West Kowloon, the subject of a year-long competition. This prompts a public discussion with the other competitors, Rocco Yim and Norman Foster.” (Finch, 2010: 21).	Architecture Cultural development Preservation Public discussion Showcase: Exhibitions
Y23P4	1:4	“The presentations are stimulating. Rem reminds us that he doesn’t like competitions and doesn’t normally do them, but having a year gave time for thought - and to open an office to get under the skin of the Hong Kong situation - ‘the Chinafication of OMA’. Their proposals are based on three villages, with a big park which is ‘quasi-industrial rather than over-controlled leisure space’; Hong Kong is ‘relentlessly programmatic’ and ‘inspiration, technicality and pragmatism’ will be required.” (Finch, 2010: 21-22).	Creativity Critical thinking Engagement Innovation
Y23P5	1:5	“The Koolhaas aphorism is in evidence: ‘This moment is the definitive death of the masterplan’, to which Norman Foster ripostes: ‘Long live the masterplan!’ Rem thinks a big issue is how you create an ‘artistic masterplan designed for artistic purposes’; he thinks in 10 years there will be a biennale based on graphic design ‘to clear the messes we leave behind’. He wants to know why no architect has appeared on the cover of Time magazine since 1979 (Philip Johnson), and seems to think this was ‘when we started using the word icon’.” (Finch, 2010: 22).	Architectural discourse: Discussion of architecture Architectural discourse: Future of design Cultural commentary Influence of media
Y23P6	1:6	“Rem never gives the impression that he is particularly keen on architects or architecture as generally understood. He famously remarked that the profession is hopelessly suspended between ‘megalomania and impotence’, choosing global workload, endless travel and unexpected initiatives as a route between. Needless to say, when OMA decided to run (through its research arm AMO) an architectural education programme, it picked Russia as the location. Together with his fellow director Reinier de Graaf, Rem presented the programme of the Moscow-based Strelka Institute in Venice.” (Finch, 2010: 22).	Critical engagement: Professional critique Educational initiatives Global perspective

Ek 3'ün devamı

Y23P7	1:7	“Of course, Koolhaas has produced one iconic building after another because he and the practice are truly talented designers - but that is not what makes them so very distinctive. OMA’s unique place in the world of architecture derives from an absolute determination to think more laterally about the world, engage with ideas that have little do with architecture as a technical discipline, and to relish with deliberate cynicism the realpolitik of working with the wealthiest clients, the least democratic governments, the most extreme structural ideas. It wouldn’t be enough to talk about conservation - it has to be preservation. As the consequences of the consumer society became increasingly suspect, Rem naturally chose shopping as the appropriate area for investigation with his Harvard students.” (Finch, 2010: 22).	Architectural discourse: Preservation vs. conservation Creativity Critical engagement: Engagement with broader ideas Critical thinking Cynicism Social commentary Unique perspective
Y23P8	1:8	“Rem’s understanding of the world and its scripts, languages and navigation methods was all evident in his first groundbreaking production: Delirious New York, still an extraordinary read after more than 30 years. A decade after 9/11 and the architectural and political battles over what would replace the Twin Towers, would it be fanciful to imagine that Rem might embark on a third edition of his psychoarchitectural-historical city exploration? Only he could do it - a prince of the city that, unlike Venice, never sleeps.” (Finch, 2010: 22).	Creativity Cultural analysis Historical context
Y24P1	1:1	“Welcome To Eneropa, Rem Koolhaas’ Vision Of A United Nations Of Energy At first blush, Rem Koolhaas’ Office for Metropolitan Architecture (OMA) and management consultancy McKinsey & Company make odd bedfellows. But Koolhaas has always operated where most architects fear to tread. With Roadmap 2050, launched in April, AMO, OMA’s research consultancy - has applied lateral thinking and visualisation to the issue of energy interdependency between nations.” (Hartman, 2010).	Collaboration Innovation Visionary thinking
Y24P2	1:2	“Asked by the European Climate Foundation think tank to consider how the European Union can meet its climate change commitment (an 80 per cent reduction in CO2 emissions by 2050, over 1990 levels) AMO participated in a team that included McKinsey, Imperial College London, energy consultancy KEMA and analyst Oxford Economics to map scenarios for meeting the target.” (Hartman, 2010).	Climate change Collaborative effort Goal setting Research and analysis

Ek 3'ün devamı

Y24P3	1:3	““The power sector requires the most aggressive change,’ says AMO project director Laura Baird. Roadmap 2050 proposes a European supergrid where UK winds and tides, Mediterranean sunshine and central European forests work together to reduce Europe’s reliance on fossil fuels.” (Hartman, 2010).	Collaboration Cooperation challenges: Energy Transition Sustainability
Y24P4	1:4	“Baird notes that Roadmap 2050’s proposals ‘are being taken more seriously’ than AMO had anticipated. The practice’s provocative graphics certainly help to communicate complex technical and policy analysis with clarity and humour. The project is now being presented to EU governments.” (Hartman, 2010).	Communication Impact Policy analysis
Y24P5	1:5	“AMO’s image of London’s Regent Street in 2050 looks strikingly similar to the street today, though the road’s surface generates power from traffic vibrations, its buses run on algae biofuel, and its buildings have solar coatings.” (Hartman, 2010).	Future vision Innovation Sustainability
Y24P6	1:6	““Even though it will be a drastic revolution, the way the world will be perceived [in 2050] changes very little because the changes are largely invisible,’ says Baird.” (Hartman, 2010).	Change Cooperation challenges: Future perspective
Y24P7	1:7	““Architects won’t have to think about design differently, they’ll just have to use the right materials and technologies”” (Hartman, 2010).	Innovation Materiality Technology
Y24P8	1:8	“Architects will increasingly need to look beyond their site boundaries for energy sources. Whether that means looking abroad is another question. Economic and political differences, soaring deficits and the fluctuating euro mean that the road to shared renewable energy is long and winding - even without incidents such as the collapse in international cooperation in Copenhagen. All the more reason for OMA to persevere.” (Hartman, 2010).	Cooperation challenges: Challenges in cooperation Environmental awareness Global perspective

Ek 3'ün devamı

Y25P1	1:1	“On the architectural structure of photographic space Mike Christenson The ambiguous relationship between photography and architecture is one of constructed and re-constructed identity. As an exploration into this relationship, this article considers the construct of point-of-view/field-of-view maps (or POV/FOV maps), diagrams which register photographers' positions, fields of view, and directions of view corresponding to photographs of an existing work of architecture. A POV/FOV map can be expected to differ according to whether the photographs under consideration are (a) sampled from an image-sharing site; (b) published in a monograph; or (c) published in the popular press. This article tests the extent and significance of these differences through a study of Mies van der Rohe's Crown Hall and Rem Koolhaas's McCormick Tribune Campus Center, both at the Illinois Institute of Technology in Chicago, USA. In both cases, POV/ FOV maps are used to compare sets of professional or academic photographs to sets of touristic and popular-press ones. Reflecting the tenuous nature of architectural identity, the comparison both confirms and denies assumptions concerning differences between professional and amateur photographic practices. The article concludes with the speculation that tools like Google Street View are likely to further erode distinctions between modes of identity-construction, in particular, those distinctions which a POV/FOV map can register.” (Christenson, 2011: 93).	3D visualization: Visual perception Architectural representation: Identity construction Architecture Comparative analysis Photography

Ek 3'ün devamı

Y25P2	1:2	“Keywords: Mies van der Rohe; Photography; Rem Koolhaas; visualization INTRODUCTION Photography as a practice is uniquely responsible for constructing architecture's identity: knowledge about built works of architecture is largely embodied in and communicated through photographs. Classic examples of the centrality of photography's complicity in constructing architecture's identity include Le Corbusier's appropriation of trade photographs of American and Canadian grain elevators to support his argument about a 'New Architecture' (Banham, 1989), Bernard Rudofsky's use of apparently anonymous photographs to construct the idea of a 'non-pedigreed' architecture (Rudofsky, 1964), and, more recently, the proliferation of photographs of buildings such as Frank Gehry's Bilbao, where the images of the building assume a value that can be understood, in certain contexts, as on par with the building itself (Urry, 2002). Yet, architecture simultaneously operates to construct photography's identity as a practice: every building can be understood as a device for selectively revealing and obscuring views. As Beatriz Colomina has succinctly acknowledged, every building is 'not simply represented in images but is a mechanism for producing images' (Colomina, 1996, p97).” (Christenson, 2011: 93).	Architectural representation: Architecture and identity Narrative disruption: Constructing narratives Photography approaches: Influence of imagery Photography approaches: Role of photography
Y25P3	1:3	“Now, with the advent of technologies such as Google Street View (GSV) and websites such as Flickr, new challenges to the mutually constructive relationship between photography and architecture are emerging. GSV promises to obliterate the historical idea that architectural photographs in order to be useful must be of something: GSV images are of everything, and therefore are of nothing in particular. And yet, their ubiquity makes them uniquely useful and valuable in any effort 'to organize the world's information' concerning architecture (Google, 2011). Flickr promises to obliterate the idea that images must be edited and published by a third party - not the photographer and not the recipient - in order to be widely disseminated. By eliminating the middleman, Flickr and GSV make many more architectural photographs available to everyone anywhere: among these photographs are ones of obvious value and many others whose value is not so obvious. Technologies such as Flickr and GSV, which promise to challenge old ideas about the relationship between photography and architecture, demand new critical tools for assessment. This article proposes just such a tool in the point-of-view/field-of-view map.” (Christenson, 2011: 93).	Narrative disruption: Disruption of traditional concepts Perspective differentiation: New assessment tools Technological impact

Ek 3'ün devamı

Y25P4	1:4	“A diagram that registers multiple points of view and fields of view - a POV/FOV map - depicts what might be called the ‘space of photography’, a three-dimensional (3D) dataset specific to a given collection of photographs. In the example shown here, the space of photography corresponds to the set of photographs (a), (b) and (c), but POV/FOV maps can be generated from any number of photographic images. Research into the construction of POV/FOV maps, such as described here and elsewhere (Christenson, 2008), differs from related research into photography and architecture in that it focuses on two factors - view geometry and viewspace fragmentation - both of which are seen as being significant in assessing the mutually constructive relationship between photography and architecture.” (Christenson, 2011: 94).	Architectural representation: Architectural Research Architectural representation: Spatial Analysis Perspective Photography
Y25P5	1:5	“First, unlike much closely related research, this research inquires not only into viewpoints and view directions but also into view geometry: the shape of individual photographic fields of view. As an illustration of related research, consider the possibility of data-mining information from georeferenced images or from user tags (Quack et al., 2008). Such research assumes the georeferenced images are distributed on a modellable surface, for example, on geospatial tiles; it makes assertions concerning, for example, the movement of photographers on this surface over a given time period; and it draws conclusions supporting applications such as auto-annotation of otherwise unreferenced images. This research, by contrast, attempts to say something about the 3D space in which photographers operate. The analysis is not limited to points on a surface, but extends to the specific geometries of views from points in 3D space, as occurs for example when cameras are directed upwards or downwards to objects vertically distant from the photographer’s vantage point, or when a photograph is taken from the top of a tower or a sunken court, or when a given view is oriented vertically rather than horizontally, or when a photograph is produced with a telephoto or a wide-angle lens.” (Christenson, 2011: 94).	3D visualization: 3D space 3D visualization: View geometry Geospatial analysis Photography Research methodology

Ek 3'ün devamı

Y25P6	1:6	“Viewspace fragmentation is defined here as the failure of a given set of photographs to completely map a given building or site. This issue is of concern in multi-view 3D-reconstruction research, which attempts to reconstruct 3D models of buildings, sites and whole cities from collections of photographs (Agarwal et al., 2010). Like 3D-reconstruction research, the research recognizes the fragmentary and incomplete nature of photographic collections. However, while 3D-reconstruction research attempts to patch over this incompleteness to provide a complete and accurate ‘dense’ model of a given site, the research attempts to highlight and underscore the differences between idiosyncratic views of the site. 3D-reconstruction work, because it is interested in the object of photography (the building or the site), measures the value of its results by the accuracy of models. By contrast, this research addresses the space created by subjects: because different subjects photograph buildings differently, we can expect that any given ‘space of photography’ will consist only of a fragmentary or incomplete view of the building. Rather than characterizing such fragmentary views as a liability, the research is interested in the mappable differences between ‘spaces of photography’ corresponding to different subjects.” (Christenson, 2011: 94-95).	3D visualization: 3D-reconstruction Diversity Fragmentation Subjectivity Visual representation
Y25P7	1:7	“2 The weak accuracy of georeferencing, that is, the lack of geographically precise metadata associated with individual photographs. The scale of this problem increases with the explosion of casually produced photographs available via the Internet. Thus, while it may be possible to identify a subset of images in a photographic collection as belonging to Paris, London or Bombay, it is not a simple matter to provide more specific georeferencing without access to additional metadata. Moreover, the computational strategies for automating a georeferencing process are not obvious (Crandall et al., 2009; Serdyukov et al., 2009).” (Christenson, 2011: 95).	Metadata challenges Narrative disruption: Automation difficulties Perspective differentiation: Georeferencing issues
Y25P8	1:8	“This research was able to bypass the simultaneous-unknown difficulties by constructing highly detailed digital models of the sites prior to conducting image analysis. Thus, it was possible to manually calibrate software-simulated photographic images to align with photographs’ specific points of view and fields of view. The weak-accuracy issue could be bypassed because the collections analysed were small enough, and sufficiently focused in scope, such that each image in the collection was specifically identifiable to a precise location within well-known sites.” (Christenson, 2011: 95).	Innovation Methodology Precision

Ek 3'ün devamı

Y25P9	1:9	“Model construction As discussed above, constructing a POV/FOV map of a given ‘space of photography’ depends on having access to an accurate digital site model. For the work described here, although extant digital models of both buildings were available, it was decided to construct new models based on field inspection and document interpretation. Over the course of two visits to the Illinois Institute of Technology (IIT) campus in Chicago in 2006 and 2009, both buildings were photographed and measured. With reliance on field information, precisely scaled architects’ drawings and images published online at Flickr, AutoCAD was used to construct detailed digital models of each building in 2008-2010. Cross-checking shows the accuracy of the finished models to be within 5% of correspondence to the built structures and thus sufficiently precise to enable generation of accurate perspective images for comparison with subject photographs.” (Christenson, 2011: 95).	3D visualization: Digital modeling Data accuracy Field research Methodology
Y25P10	1:10	“Given a specific photograph to be mapped in a POV/FOV map, a simulated camera was placed in the digital model at a position approximating the apparent point of view in the photograph. The view produced by the simulated camera was then manually compared with the target photograph, making necessary adjustments to camera properties and variables (e.g. station point x-, y- and z-coordinates; target point x-, y- and z-coordinates; simulated lens length; and frame orientation), in order to achieve correspondence to the given image. As discussed above, this process differed from the automated processes typical of 3D-reconstruction work because the positions and sizes of objects within the photographs were in this case precisely known and encoded in the digital model.” (Christenson, 2011: 95).	3D visualization: 3D modeling Photography approaches: Image analysis Photography approaches: Technical methodology
Y25P11	1:11	“Following the placement of a complete set of simulated cameras corresponding to a specific collection of photographs, top and side views of the AutoCAD model, including all cameras and the outlines of their cones of vision, were exported to Adobe Illustrator, which was used to make manual adjustments to line weight and line type, supporting legibility and clarity of the map.” (Christenson, 2011: 95).	Process description Technical skills Visualization techniques

Ek 3'ün devamı

Y25P12	1:12	“Speculation on difference As briefly discussed above, a ‘space of photography’ associated with the work of one photographer can be expected to differ from that associated with a different photographer. (Stated more simply, different people behave differently when photographing the same building.) For example, consider what kinds of difference might exist between, on the one hand, a collection of photographs produced by a solitary professional or academic photographer engaged in a systematic documentation of an existing building and, on the other hand, the collection of photographs compiled from the aggregated work of several casual photographers and posted to an image-hosting site such as Flickr. We can assume that the POV/FOV maps of these two collections will differ, but to what degree? Would a comparison of POV/ FOV maps disclose significant patterns in the photographic practices of different photographers at a single site? Is it necessarily true that collections of professional or academic photographs will differ in a consistent way from collections of tourist photographs of the same building? Conversely, if we know the configuration of a specific POV/FOV map, can we make reasonable assumptions about the work of architecture to which it is likely to correspond, or about the collective biases and practices of the photographers whose work is mapped?” (Christenson, 2011: 95-96).	Comparative analysis Perspective differentiation: Differences in perception Photography approaches: Photography practices Photography approaches: Subjectivity in art
Y25P13	1:13	“And when we consider the act of design, is it possible to make reasonable predictions about architecture’s ability to structure a particular kind of photographic collection? Such questions, many of them reflective of long- held assumptions concerning differences between amateur and professional architectural photography (e.g. Rudofsky, 1964), are exactly the kinds of questions that the research seeks to address. The POV/FOV map becomes, in this work, the primary tool for testing such assumptions, precisely because it registers in a uniform way the mappable differences between and among photographic collections.” (Christenson, 2011: 96).	Architecture Assumptions Methodology Photography Research questions

Ek 3'ün devamı

Y25P14	1:14	“COMPARATIVE POV/FOV MAPS Assumptions As a test case for exploring these questions, two buildings at the IIT Campus in Chicago, USA were selected: Mies van der Rohe's Crown Hall and OMA's (Rem Koolhaas's) McCormick Tribune Campus Center (MTCC). Apart from the obvious and polemical formal and material contrasts between the two buildings (Becker, 2003), the buildings can be said to register two distinct philosophies of the mutually constructive relationship between photography and architecture. While Mies, as Colomina has argued, maintained an ambiguous, even 'schizophrenic', attitude towards photography's role in the construction of architectural knowledge (Colomina, 1996), Koolhaas's work is a forthright acknowledgement of this role and its effect in the shaping of architecture (Koolhaas and Mau, 1997).” (Christenson, 2011: 96).	Architectural representation: Architectural theory Architectural representation: Photography in architecture Contrast Influence Philosophy
Y25P15	1:15	“For what follows, let us assume that there exist distinctly identifiable approaches to the production of architectural photographs. First, suppose that there exists an 'academic' approach, requiring a single photographer, working in a fixed, short-duration time period, producing a collection of high-resolution photographs on the assumption that the collection will be professionally edited and published in a topically specific publication with a limited audience (e.g. an academic or professional one). Next, assume that there exists a 'touristic' approach to photographing architecture. In this approach, while photographers may or may not expect that their photographs will be widely disseminated via the Internet, they do not expect that their photographs will be professionally edited by a third party prior to dissemination. Due to the lack of editorial filtering, we can thus reasonably expect touristic images to be less consistent in quality than their academic counterparts. This touristic approach to photography is typical of the photographs that appear on websites such as Flickr.” (Christenson, 2011: 96).	Perspective differentiation: Academic perspective Photography approaches: Approaches to photography Quality assessment Tourism

Ek 3'ün devamı

Y25P16	1:16	“(It is obvious that not all photographic collections can be categorized as either academic or touristic; the categories are provisional rather than exhaustive and, arguably, they could overlap in specific cases.) Following these assumptions, two distinct collections of photographs of each subject building were identified for comparison, the first collection representing an academic approach, associated with a single photographer, and the second representing a touristic approach, associated with photographers in the aggregate. These collections were designated C1 and C2, for Crown Hall, and M1 and M2, for the MTCC.” (Christenson, 2011: 96).	Categorization Comparison Photography Photography approaches: Academic approach Photography approaches: Touristic approach
Y25P17	1:17	“Comparing Flickr photographs of Crown Hall with Werner Blaser’s photographs of Crown Hall Collection C1 is taken from Werner Blaser’s book on Crown Hall (Blaser, 2001). C1 contains 28 images, of which 17 are exterior and 11 are interior. (An additional eight photographs from Blaser’s book were not included in C1 because they were produced by other photographers and do not necessarily depict Crown Hall.) Collection C2 consists of 25 images downloaded on 26 July 2010 from Flickr.com, using the quoted phrase ‘crown hall’. The total number of hits resulting from this search was 1850, of which the first several hundred were exclusively of Crown Hall. C2 resulted from the combined efforts of eight photographers. Of the first 26 images that resulted from this search, one was discarded because it did not depict the built structure. C1 represents the ‘academic’ collection while C2 represents an example of a ‘touristic’ collection.” (Christenson, 2011: 96).	Comparison Photography Photography approaches: Academic vs. Touristic Perspectives

Ek 3'ün devamı

Y25P18	1:18	“These superimposed fields register two distinct photographic collections reflecting the divergent but overlapping interests of a dedicated scholar on the one hand (C1), and tourists on the other (C2). Comparing the POV/FOV maps of C1 and C2 is to contrast tourists’ collective behaviour against the purposeful visit of an individual photographer engaged in the production of a scholarly work attempting to document the building in an academically useful manner. As one might expect to see, the POV/FOV map associated with C1 exhibits by comparison with C2 a relatively uniform distribution of viewpoints and a tendency to pair opposing views, for example, from adjacent corners of the building. This distribution reflects the idea that a deliberate documentation of an existing structure will necessarily proceed in a methodical and consistent way. The POV/ FOV map for C2 exhibits a skewed distribution of viewpoints: most of the views are from the corner of the building nearest the local train station - which is not surprising, considering that this is the direction from which visitors are likely to first approach the building.” (Christenson, 2011: 96).	Behavioral analysis Perspective differentiation: Comparison of perspectives Photography approaches: Documentation techniques Research methodology
Y25P19	1:19	“Comparing Flickr photographs of MTCC with Yukio Futagawa’s photographs of MTCC Collection M1 consists of 24 photographs of MTCC taken by Yukio Futagawa and published in a photo essay in GA Document featuring MTCC (Futagawa, 2003). Like Blaser’s photographs, Futagawa’s photographs were selected because they exemplify a peer-reviewed, single photographer, editorially filtered approach to documenting a building. In comparison, collection M2 consists of the first 50 images resulting from a Flickr search, conducted on 22 July 2010, for the unquoted phrase ‘iit koolhaas’. The total number of hits resulting from this search was 2301, of which the first 60 or so images were exclusively of MTCC. In the later results, images of other IIT or Chicago-area sites appeared alongside MTCC images. Collection M2 was produced by the combined efforts of 26 photographers, whose Flickr usernames included ‘!archi- tect4!’ and ‘crazyegg95’.” (Christenson, 2011: 97).	Collaborative work Comparative analysis Photography Photography approaches: Documentary approach

Ek 3'ün devamı

Y25P20	1:20	“When M1 and M2 are mapped (Figures 4 and 5), the results differ significantly from the similar comparison of Crown Hall POV/FOV maps. Where C1 and C2 show an obvious, and expected, difference between the so-called ‘touristic’ and ‘academic’ approaches, no such difference is obvious with M1 and M2. Both M1 and M2 show the same kind of skewing towards public spaces, particularly showing a bias towards images, which include the orange lenticular glass at the building’s west facade. Both M1 and M2 show a tendency for photographers to avoid the ‘back’ side of the building; unlike Blaser’s work at Crown Hall, Futagawa did not make an obvious effort to circumambulate the building.” (Christenson, 2011: 97).	Architectural representation: Architecture exploration Bias Comparative analysis Observation Public spaces
Y25P21	1:21	“DISCUSSION Comparison of the multiple POV/FOV maps does indeed disclose significant differences in the patterns of photographic practices at a single site. Although all of the photographers (Futagawa, Blaser and Flickr users) are confronted with the problem of constructing architectural knowledge concerning these buildings, their approaches are visibly different. Sets C1 and M1 can be said to represent similar approaches to the production of architectural photography in that both are produced with similar assumptions about dissemination and use. However, a comparison of their associated POV/FOV maps indicates no obvious commonality in approach: C1 indicates Blaser’s act of circumambulating the building while M1 has no such indication. But if in addition to spatially mapping the photographs in M1, we also map the order in which they appear in their published context, M1 appears to suggest a ‘walkthrough’ (though not a ‘walk-around’) of the building. By contrast, both C2 and M2 (the ‘touristic’ collections) include several images of essentially identical content taken from vantage points in close proximity. This tendency suggests the effects of a circle of representation, wherein people visiting the site attempt to reproduce photographs of the building that they have previously seen (Jenkins, 2003), but likely also represents an apparently common practice of photographing a building from the first point where it presents itself to the viewer.” (Christenson, 2011: 97-98).	Architectural representation: Architectural photography Architectural representation: Representation practices Comparative analysis Perspective differentiation: Differentiation of perspectives
Y25P22	1:22	“Photographs of the ‘back’ of each building are almost completely absent from both C2 and M2, suggesting that visitors tend not to circumambulate the building when they visit.” (Christenson, 2011: 98).	3D visualization: Visitor behavior Architectural representation: Architecture analysis Observation

Ek 3'ün devamı

Y25P23	1:23	“The evidence of their visits suggests that Blaser and Futagawa, although approaching the problem of architectural photography as scholars, assume different attitudes about how architecture should be understood remotely (i.e. to a viewer of their published photographs). Where Blaser approached the question dogmatically (‘neutrally’ is not the right word to use), Futagawa appeared more willing to structure his photography according to his movement through the building. Significantly, Futagawa’s photographs exhibit a structure very similar to the structure of aggregated tourist views. Flickr users, meanwhile, may be scholars, but they are also tourists; they may be professionally or casually interested in a specific work of architecture. What certainly unites Flickr users is their common interest in ‘sharing’ their work with a global audience in an effectively unedited forum.” (Christenson, 2011: 98).	3D visualization: Viewer engagement Architectural representation: Architectural photography Different perspectives Photography approaches: Tourism and scholarship Shared experiences
Y25P24	1:24	“Although the work discussed here is a small sample, it is suggestive concerning the possibility of projecting assertions about a work of architecture from a given POV/FOV map. In three of the four cases examined (C2, M1 and M2), the POV/ FOV maps showed a distinct bias in image distribution, illustrating a tendency of photographers to concentrate on areas of the building near the entry, or along a popular approach path. If we observe a new POV/FOV map with a similar distribution bias, we may be prompted to draw conclusions about the building’s immediate surroundings and the location of its main entry relative to its perimeter. Again, allowing for the small sample size, we might also assert that buildings do indeed have the ability to structure particular kinds of photographic collections, such as ones biased towards the building’s main entry. The brief evidence presented here suggests that it is also important to understand the building’s immediate surroundings - its physical ‘context’ - when attempting to predict the shape a particular collection of photographs will assume. For example, if a designer knows the direction from which visitors will approach the building, the designer already knows something about how the building will be photographed. To paraphrase Colomina, the building’s context becomes a ‘mechanism for producing images’ (Colomina, 1996, p97). For any designer interested in managing their work’s mediality (i.e.” (Christenson, 2011: 98).	Architectural representation: Architectural photography Architectural representation: Design influence Contextual analysis Photography approaches: Image distribution bias

Ek 3'ün devamı

Y25P25	1:25	“CONCLUSIONS AND FUTURE WORK This article has summarized the construction of POV/FOV maps, which are diagrams registering a 3D dataset associated with a specific collection of architectural photographs. A test case comparing POV/FOV maps for two existing buildings, in pointing out significant commonalities and differences, demonstrated the importance of analysing POV/FOV maps in an attempt to query the structure of architectural knowledge, or to predict its form. In particular, the test case suggests that an analysis of POV/FOV maps is capable of confirming as well as denying assumptions about differences between professional and amateur architectural photography.” (Christenson, 2011: 99).	Architectural analysis Comparison Future research directions Knowledge construction Photography approaches: Professional vs Amateur
Y25P26	1:26	“Some possible directions for next steps in this research are POV/FOV map translation and occlusion mapping. In the construction of a POV/FOV map, information about photographers’ points of view and cones of vision is digitally stored as AutoCAD ‘cameras’. It is possible to copy or translate the cameras as a group from one model to another. Such a translation prompts the question of whether a collection of photographs, specifically constituted with respect to one work of architecture, could become an appropriate tool in the knowing or the making-visible of a different work of architecture. Clearly, once a collection of AutoCAD cameras is created, its translation to any other model is technically trivial. But in making the new model visible in a way that was generated by another work, a host of new questions emerge: How can a point of registration, or alignment, between two different models be determined? What are the implications for shifting the point of registration, or the orientation, of a translated collection of cameras?” (Christenson, 2011: 99).	Architectural representation: Architectural representation Perspective differentiation: Questions of alignment Photography approaches: Technological application Research methodology Visual analysis
Y25P27	1:27	“A possible point of convergence between the research and 3D-reconstruction research arises with the question: What are the features of the built environment, which physically restrict or occlude photography? Reconstruction research would seek to develop algorithms to circumvent these features in support of dense model construction, while the research would treat these features as common factors affecting the construction of what might be otherwise structurally divergent photographic collections. It is not obvious whether an efficient methodology for mapping such features could improve the efficiency of either 3D-reconstruction research or this work.” (Christenson, 2011: 99).	Interdisciplinary research Methodology Technology impact

Ek 3'ün devamı

Y25P28	1:28	“To extend this observation past the IIT campus, note that GSV photographs will not ‘inflect’ whether the photographing vehicle is passing by Lincoln Cathedral or Nikolaus Pevsner’s bicycle shed (Pevsner, 1960). Thus, GSV forces an acknowledgement of a distinction between intentional and unintentional photography, and the effects this distinction may have on the way knowledge about buildings is constructed. Yet, other effects of GSV tend to erode historical distinctions: for example, GSV has the effect of blurring a distinction between, on the one hand, place-specific photography and, on the other hand, information that is widely disseminated and available everywhere (Christenson, 2010). And to return the speculation to POV/FOV maps, note that although GSV does not currently host images of building interiors, in theory there are no technical limitations to doing so. Yet, it is not obvious what configuration interior GSV-like views would take. Would these interior GSV views, in an attempt to be everywhere-applicable like the ubiquitous street-level exterior views, assume a configuration like Blaser’s dogmatic approach to Crown Hall? Alternatively, like Futagawa’s photographs, would such a collection inflect to something like a casual-walk progression through the building?” (Christenson, 2011: 99-100).	Architectural representation: Spatial Analysis Digital representation Knowledge construction Photography
Y25P29	1:29	“Finally, what does this research suggest concerning the mutually constructive relationship between photography and architecture? Because it questions the degree to which photography should be treated non-critically as a means of constructing architectural knowledge, it seems reasonable to allot this work, and specifically POV/FOV maps, a place in the discussion whenever photographs are used to structure knowledge about architecture.” (Christenson, 2011: 100).	Critical thinking Knowledge construction Perspective differentiation: Interdisciplinary relationships

Ek 3'ün devamı

Y26P1	1:1	“During the past decade, it became clear that the postmodern belief in the death of the author as a narrative construct was greatly exaggerated. As architects realized the marketing value of the authorial persona—labeled the “starchitect” by the media culture of a boom economy—the critical and historiographical tools of recent disciplinary accounts of architectural practice after World War II have become increasingly divorced from the public representation of architects and their practice.¹ Still, the same architects who have marketed themselves as brands and their work as singular objects for public consumption have proven willing, within the profession, to acknowledge the team effort required to produce such brands and objects.² In retrospect, the death of the author failed to predict the brand value of what Michel Foucault has called the “authorfunction” in a globalized market for architectural products.³” (Kubo, 2012: 242).	Architectural practice Authorship: Author function Branding Media influence Postmodernism
Y26P2	1:2	“Rem Koolhaas: A Kind of Architect, a film by Markus Heidingsfelder and Min Tesch, examines the consequences of this discursive split as it applies to the work of a single firm, the Office for Metropolitan Architecture, and its principal, Rem Koolhaas. An office like OMA would seem to be especially relevant to a broader assessment of the celebrity culture of the starchitect. No recent practice has more effectively exploited the tensions inherent in this image construction, in which the aura of singular authorship is required as a public mask over the contingent nature of practice.” (Kubo, 2012: 242-243).	Architecture Authorship (2) Celebrity influence: Celebrity culture Public perception
Y26P3	1:3	“S, M, L, XL famously declared itself dedicated to making “disclosures about the conditions under which architecture is now produced,” an exposé confirmed by the introductory sequence to the book, in which photographs of office detritus are overlaid with charts of OMA’s workforce, turnover, income, and expenditure.⁴ Given OMA’s exploitation of both mystifying and demystifying rhetoric about the nature of architectural practice, however, we might ask whether the film introduces a new take or merely reinforces the rhetorical strategy of an office adept at framing such narratives about its own work.⁵ Had the filmmakers chosen to examine a practitioner more fully committed to the image of the singular genius, the opposition of this approach to the self-construction of the architect might have been more provocative.⁶ Instead, it is often hard to tell where the firm’s own narrative ends and that of the film begins.” (Kubo, 2012: 243).	Architectural critique: Documentary analysis Architectural practice Exploitation Narrative construction Rhetoric

Ek 3'ün devamı

Y26P4	1:4	“Somewhat incongruously, given its starting point, the film shifts from the question of authorship to a tour of Koolhaas’s intellectual biography. The sequence follows an abbreviated version of what is by now an accepted lineage of Koolhaas’s formative experiences: the postwar destruction of Rotterdam; the exoticized experience of his “sensual, tropical” early years in Indonesia; his involvement with film (as a member of the 1,2,3 enz. group) and journalism (as a writer for the Haagse Post); his encounter with the Berlin Wall and its transmutation into his 1972 thesis project at the Architectural Association; the move to New York and Delirious New York, taken here as elsewhere as the foundational manifesto of OMA’s practice.⁷ A new addition to this biography is the mention of Koolhaas’s return to Amsterdam after 1956, when Willem Sandberg, then director of the Stedelijk Museum, organized what Koolhaas describes as a “series of totally revolutionary exhibitions” on avantgarde movements in the Netherlands and abroad. This biographical account, largely narrated by Koolhaas himself, highlights the ambivalence of his willing self-construction as “a kind of architect,” intellectual first and practitioner second.” (Kubo, 2012: 243).	Ambivalence Authorship: Authors and authorship Authorship: Intellectual biography Collaboration: Self-construction
Y26P5	1:5	“Following the hinge point of Delirious New York, the bulk of the film is devoted to an overview of the firm’s work in the period from 1999 to 2005, including buildings by OMA (Seattle Central Library, the Casa da Musica in Porto, and the Dutch Embassy in Berlin are prominently featured) and research by AMO, the structure of which occupies as much time as any of its products. The film ends with an extended discussion of the headquarters for CCTV in Beijing, essentially repeating the political and architectural explanations given in publications such as Content. The filmmakers allude only in passing to the troubling questions of OMA’s complicity with a totalitarian state, choosing to accept the firm’s self-serving attitude that CCTV represents “a return to humanistic architecture,” even if produced for “a notoriously inhumane regime.”⁸” (Kubo, 2012: 243).	Architectural criticism Architectural critique: Ethics in architecture Political implications

Ek 3'ün devamı

Y26P6	1:6	“The film is eclectic in its use of visual and graphic material. An assortment of content taken from existing sources—including OMA’s own office footage, tele vision interviews, public lectures, and excerpts from De Blanke Slavin, the major product of the 1,2,3 enz. group—creates an effect, perhaps unintended, in which it is often difficult to distinguish between parody and pastiche.⁹ In both form and content the aesthetic is heavily indebted to the firm’s own representations in books such as S,M,L,XL and Content.¹⁰ A cosmetic twist is the film’s reliance on the language of actor-network theory, for which OMA is taken, here as elsewhere, as a ready illustration.¹¹ The directors appear concerned with building a systems-theoretical picture of Koolhaas himself as a kind of intellectual entity formed by a series of cultural “inputs,” and of OMA itself as “a network from which he himself extracts a combination.”¹²” (Kubo, 2012: 243).	Architectural critique: Aesthetic analysis Cultural critique Disorder: Eclecticism Intertextuality Theoretical framework
Y26P7	1:7	“In spite of such forced language, it is in the concrete description of OMA’s projects through the multiple voices of those involved that the film comes closest to the sense of collective production that characterizes OMA’s working method. It is here that we get an accurate sense of Koolhaas’s adopted role as editorial rather than authorial, an approach that is reflected in the frequently chaotic character of OMA’s output. The aesthetic of the film, which largely mimics this editorial relationship to the firm and its products, reproduces the best and worst aspects of this approach: sometimes productively messy, but often simply a mess. Yet even here, the film makers revert to a reductive attempt to identify what they call a “Koolhaas formula” in the firm’s work (an ambiguous mechanism that consists, in their definition, in creating a “situation” through the transition between opposed spatial conditions). A more nuanced film might have refused the easy invitation to identify an authorial signature in OMA’s buildings, looking instead at its discursive output as a mode of practice in which a more consistent form of authorship, rhetorical rather than architectural, might indeed be said to operate.” (Kubo, 2012: 243).	Authorship (2) Authorship: Editorial approach Collaboration: Collective production Disorder: Chaotic output Nuanced perspective

Ek 3'ün devamı

Y26P8	1:8	“MICHAEL KUBO Massachusetts Institute of Technology Notes 1. These critical approaches have ranged from sociological and ethnographic accounts of architectural practice to an appropriation of the emphasis placed by historians of science on the social construction of technological artifacts. For an overview of the disciplinary stakes in assessing architectural practices after World War II, see Mark Jarzombek, “Post–1950s Architecture, Disciplinary Problematics,” <i>Journal of Architectural Education</i> 54, no. 2 (Nov. 2000), 67.” (Kubo, 2012: 243).	Academic discourse Historical context Theoretical frameworks
Y26P9	1:9	“2. This economy of the split between disciplinary reality and market identity is well represented by the sale of Foster + Partners in 2007 to a large conglomerate, 3i, eager for the value of the Norman Foster label. According to a 3i press release, “The value of the company is directly linked to Lord Foster, the use of his name and his ongoing presence. As part of this transaction, he has therefore agreed to assign his personal ‘Foster’ trademark to Foster + Partners”; http://www.3i.com/media/pressreleases/foster+partnersannouncesplansforitsfuture.html (accessed 8 Feb. 2012). The firm reputedly employs a draftsman solely for retroactively drawing the gestational sketch for each project once it is underway, to be marketed as if produced by Foster himself. This replays the strategy of a century earlier in which Frank Lloyd Wright’s office employed draftsmen who used photographs of recent constructions as the basis for drawings that appeared to be done by the master’s hand.” (Kubo, 2012: 243).	Architectural critique: Artistic attribution Branding Celebrity influence: Market identity Professional identity
Y26P10	1:10	“5. In the film, then-partner Joshua PrinceRamus is explicit about OMA’s strategic approach to this split: “Rem, as an individual, has become a brand that is very powerful to us . . . even though [that brand] contradicts the way we actually work.”” (Kubo, 2012: 244).	Brand identity Contradiction Strategic approach

Ek 3'ün devamı

Y26P11	1:11	“7. The most comprehensive outline of Koolhaas’s background before studying at the Architectural Association is by Bart Lootsma, in “Now Switch off the Sound and Reverse the Film: Koolhaas, Constant, and Dutch Culture in the 1960s,” Hunch 1 (1999), 152–73. The film’s narrative is closely indebted to this account (Lootsma appears in an interview), though it oversimplifies and caricatures some of the connections made there, in particular the influence on Koolhaas’s thinking Lootsma attributes to the work of Constant Nieuwenhuys.” (Kubo, 2012: 244).	Authorship: Academic reference Critical analysis Influence
Y26P12	1:12	“8. Other interviewees in the film participate in this rationalization. Chris Dercon, for example, insists that Koolhaas “is an idealist, but not naive,” ignoring the extreme asymmetry between the intentions of an architectural practice (whether altruistic or opportunistic) and those of the Chinese state.” (Kubo, 2012: 244).	Architectural discourse Critical analysis Political context
Y26P13	1:13	“9. An example is an animated cartoon of the language of data charts for which OMA is known, copied without acknowledgment from the music video for Röyskopp’s “Remind Me,” which plays while engineer Cecil Balmond praises Koolhaas as an “absolutely brilliant” analyst of program. The interest in recording video within the office after 2000 was motivated by the formation of a team to produce media content for Prada as well as by the frequent appearance of Hans Ulrich Obrist, always armed with a handheld camera as a part of his openended interview project.” (Kubo, 2012: 244).	Authorship: Creative influence Celebrity influence: Media production Collaboration (2)
Y26P14	1:14	“10. For example, the most visually compelling segment of the film is a cinematic tour through the spiraling promenade architecturale of the Dutch Embassy, accompanied by Koolhaas’s voiceover. The visual cue is taken from OMA’s own representation of the spatial sequence of the Rotterdam Kunsthal in Koolhaas and Mau, S,M,L,XL, 430– 73, through photos by Hans Werlemann, with a narrative voiceover of dialogue from Samuel Beckett’s Waiting for Godot.” (Kubo, 2012: 244).	Architectural critique: Architectural representation Cinematic techniques Intertextuality Visual analysis

Ek 3'ün devamı

Y26P15	1:15	“12. Online profiles list Heidingsfelder as pursuing a dissertation in systems theory, which may explain the film’s heavy use of terminology borrowed from actor-network theory. The German sociologist Dirk Baecker, a writer on communication and systems theory, appears in the film in discussion with Koolhaas.” (Kubo, 2012: 244).	Academic context Interdisciplinary influence Theory application
Y27P1	1:1	“Department of History, Drawing and Restoration of Architecture. Sapienza University of Rome This paper proposes a classification of OMA's envisioning models as a contribute to a deeper comprehension of relationships between representation, communication and the actual building. In the past decades Rem Koolhaas has played a central role in producing innovative models for the architectural communication. His interest in urban dynamics and popular mass-media had a fructuous consequence in innovating analytical and synthetic representations that, thanks to the ever-changing design team and an uncommon (self-)critical aptitude, have been both re-interpreted and hybridized by features borrowed from visual arts and other extra-architectural sources. Inspired by a central consideration of a moving person's experienced space, Koolhaas and his collaborators have programmatically deformed and retouched the canonical orthographical and perspectival views to achieve a number of communicative goals such as an intrinsic congruence with the architectural concept, a transmission of attached meanings and a diffuse fictional atmosphere.” (Colonnese & Carpiceci, 2013: 393).	Architectural exploration: Architectural Communication Creative Process Innovation Interdisciplinary Influence Representation

Ek 3'ün devamı

Y27P2	1:2	“Architectural drawing; Envisioning models; Diagram; OMA; Rem Koolhaas An impressive visual production is one of the main contributions of Koolhaas and OMA to cultural and artistic debate on architecture and city in the late twentieth and early twenty-first century. Scholars have generally neglected to analyse OMA's graphical products, yet no one could dispute their extraordinary quality and centrality in an overall communication strategy that is constantly trying to establish a deep connection with the specific architectural program. This study, although leaving apart some topics such as urban representation and original use of physical models, embraces a quarter of a century, from 1981 to 2006, from the first project in OMA website to the publication of AMO's Domus d'Autore. Magazines have been our main field of study, along with books by and about OMA and the numerous interviews with its prolific leader. In addition to these we took in account some material published on OMA's official website and OMAR, the monograph archive at Netherlands Architecture Institute in Rotterdam.” (Colonnese & Carpiceci, 2013: 393).	Architectural analysis Critical scholarship: Scholarly neglect Cultural impact Research methods Visual communication
Y27P3	1:3	“Koolhaas is not a famous sketcher like Holl or Siza. Indeed, despite the amount of graphic material, it is even difficult to attribute him with certainty the authorship of this or that drawing. "His signature is difficult to detect because others have outlined his ideas" (Vlassenrood, 2004]. The circulating images seem suitably selected for an anti-conformist communication by Koolhaas's efficient “press agency”. It is an impressive body of images that shows a variety of methods, styles, forms of expression: changing from year to year, even from project to project, their function is to establish a critical approach to project by hybridization of historical envisioning models with the new media's visual products.” (Colonnese & Carpiceci, 2013: 393).	Artistic identity Critical scholarship: Critical approach Hybridization Influence of Others Visual communication

Ek 3'ün devamı

Y27P4	1:4	“The architecture of Koolhaas Rem Koolhaas decided late to dedicate himself to architectural design. As an early component of a team of experimental film-makers, writing has always been his main interest and his main approach to places and projects. By Koolhaas's admission, since the beginnings a sort of modesty and an ethical and social detachment from purely formal issues has been present inside OMA. Elementary solids like parallelepipeds, spheres and ovoid embody most of projects. The informal cube is the universal container for his research on the half determined spaces aiming to limit individual freedom as little as possible. The formula is to dose up together a maximum of program and a minimum of architecture: "where there is nothing, anything is possible. Where there is architecture, nothing else is possible" (Lucan, 1991]. Koolhaas prefers to devote himself to enrich relationships and to develop a program of which freedom is the main subject: freedom from constraints, structures, models, ideologies, orders and genealogies, to report the list dripped by Zaera Polo (1992b). Such a freedom is a direct expression of the enlightened democracy that permeates Dutch (and Northern Europe] society, the “open” structures of Van Eyck and Hertzberger and as well as Wim Wenders' frames of Berlin, whose urban quality appears "also directly proportional to its lack of planning" (Colusso, 1998].” (Colonnese & Carpiceci, 2013: 393-394).	Aesthetic influence: Social detachment Architectural philosophy Democratic principles Experimental approach Freedom
Y27P5	1:5	“Over the years, Koolhaas has proved to be able to attract partners and associates who regularly provides him with an innovative design and communication language, according to a strategy of “collaboration” (Zaera Polo, 1992b] adopted as a powerful antidote against the architect's typical instinct to withdraw into himself. Since Zenghelis left OMA in 1985, Koolhaas has been involving young talented people such as the engineer Cecil Balmond, the landscape architect Yves Brunier, architects Sauerbruch and Hutton, Kees Christiaanse, Xavier De Geyter, Willem Neutelings and the future MVRDV.” (Colonnese & Carpiceci, 2013: 394).	Collaboration Innovation Mentorship

Ek 3'ün devamı

Y27P6	1:6	“Koolhaas used all OMA's resources to free themselves from fixed positions, vertical accesses, facades and crystallized distinction between inside and outside, by exploring the bigness as a threshold which affects the quality of architecture and forces a rethinking of the traditional design and envisioning parameters. Schizophrenia he identified between the impassive exterior volume and the indifferent schismatic interiors of New York's skyscrapers, not only guides most of his designs but also accompanies his own existence. He seems constantly torn between analysis and synthesis, between registering and classifying urban dynamics and proposing their syntheses in OMA's projects. He always declared himself fascinated by Surrealists' paranoid method, a rational method which does not pretend to be objective, through which analysis becomes identical to creation. "I have a deep, almost compulsive, need pushing me to register”, said Koolhaas. “But it does not end there because that record turns into something creative. There is a continuity. Record is the beginning of the production concept. Somehow I concentrate recording and producing in a single step" (Kwinter and Raino, 2002].” (Colonnese & Carpiceci, 2013: 394).	Aesthetic influence: Influence of surrealism Architectural exploration: Analysis and synthesis Artistic process Creativity Duality
Y27P7	1:7	“Visual communication and artwork The first part of OMA's life is marked by utopian projects, both because of the economic downturn and the lack of real commissions. The graphical models for communication were inspired by late sixties and early seventies' radical groups works as Metabolists and Superstudio. Exodus, or The Voluntary Prisoners of Architecture showed all the heretic repertoire of photo-collages made of cut-out pictures glued on drawings, as inspired by Archigram and its founder Peter Cook, also teacher at Architectural Association School.” (Colonnese & Carpiceci, 2013: 394).	Architectural exploration: Utopian vision Artistic influence Historical context Innovative design
Y27P8	1:8	“The presentation of OMA's earliest period projects was generally entrusted to the joint work of Zoe Zenghelis and Koolhaas' wife Madelon Vriesendorp. Their wide isometrics and bird's-eye views, often obtained by redrawing the study-models, were regularly coloured with combined watercolours, gouache and coloured chalks as a factor of contextualization or estrangement.” (Colonnese & Carpiceci, 2013: 394).	Artistic interpretation Collaboration Contextualization

Ek 3'ün devamı

Y27P9	1:9	“Elia Zenghelis claimed that their early architectural representations were “partly descriptive and partly didactic in nature” (Maxwell and OMA, 1981]. The drawing technique was thought in order to convey every intention in great detail without reducing project's sense of reality. Zenghelis thought this presentation method was necessary to communicate the content of the project and to avoid purely abstract discussions of architecture; but unfortunately those drawings were mainly accosted to paper-architecture phenomenon and often interpreted as autonomous artistic expressions (Maxwell and OMA, 1981]. However, when in the 1970s and 1980s the status of architectural drawings rose steadily, early Koolhaas and OMA's artwork began to be treated as works of art and to be acquired by private collectors and public institutions. More than once artwork for an existing project was re-made to order as the sale of their drawings and models provided an important source of income that partially prevented company's bankrupt for lack of real commissions. But even when the architectural drawings tend to (surrealist] realism, Koolhaas' primary interest is in layout envisioning models for a correct concepts transmission.” (Colonnese & Carpiceci, 2013: 394-395).	Architectural exploration: Economic factors in art Architectural representation Artistic expression Artistic interpretation (2): Influence of artistic interpretation Communication
Y27P10	1:10	“The portfolio of Villa Dall'Ava offers a paradigmatic example of the visual communication practice in the years of transition from the original OMA group to the current open configuration. During the long gestation of the project, "the novelist in Koolhaas” had enough time to develop a fictive communicative strategy, in order “to grasp the reality that surrounds him, to interpret it and cope with it” (Patteeuw, 2003]. A coloured cardboard model and two Vriesendorp's painted frontal axonometric views, from above and below, show a sort of planets-like spaceship about to land down, establishing also a connection with Siedlung-like housing as painted by Reinhold Naegele in Werkbundsiedlung (1927). Both drawings and photographs show the narrative and critical action that Koolhaas exercises on his own work. Bruno Pedretti (1992] confessed that primarily Casabella editorial staff rumoured that Villa Dall'Ava did not actually exist, that it was only a full-scale model: a marketing operation, perhaps a reflection on the surrealist unstable boundaries between real and virtual. Indeed "the whole building recalls children's drawings, the dreams of Little Nemo and, above all, the scenarios of certain Spirou's comics" (Chaslin, 2003].” (Colonnese & Carpiceci, 2013: 395).	Aesthetic influence: Fictional strategy Architecture Artistic interpretation Artistic interpretation (2): Critical action Narrative Surrealism Visual communication

Ek 3'ün devamı

Y27P11	1:11	“Its empirical composition of volumes and masses and the precarious and rough assemblage of external and internal surfaces fuelled a general feeling of a temporary mock- up or a scenery arranged for a photographic session. The pictures of the villa are neither trivial, nor obvious: they are not expected to record space and light but to tell a story, to show a place where events happen and, indirectly, to convey a social message. Hans Peter Werlermann's pictures show a giraffe walking in the garden and OMA collaborators in swimsuit and bathing cap doing exercises on the edge of the pool on the roof. They appear as a perfect translation of OMA's early weird watercolours, suspended between the avant- garde magazines' covers and the irony of Jacques Tati's movies (openly honoured with the sinusoidal path through the coloured oblique tubular pillars].” (Colonnese & Carpiceci, 2013: 395).	Artistic concepts: Avant- garde Artistic interpretation Irony Social commentary Visual storytelling
Y27P12	1:12	“Beginning in the late 80s, the computer was first introduced in OMA as a mere calculator, then for orthographic drafting and, lately, for three-dimensional modelling. When yet unable to print the monitor model views, young collaborators had to spend hours of manual work to replicate their vivid colours by cutting and pasting self-adhesive masking films on the printed black-and-white wire-frame view, as the Rotterdam Museum of Architecture's perspectives.” (Colonnese & Carpiceci, 2013: 395).	Artistic interpretation (2): Manual labor Collaboration Historical context Technological evolution
Y27P13	1:13	“In the late 80s, while the spreading of CAD software was radically modifying the design practice, a multiplicity of authors alternated in presenting projects. The numerous participations to contests have a basic role in elaborating and perfecting a communicative strategy to capture and transmit the essence of a design in a single image. Ron Steiner's triptych of the Meuse Towers project is symptomatic of OMA's disposition to synthetic panels that registers and envision process and product together: plans, isometrics with reflections on water, schemes of visual fields, kinetic views at high speed and other minute amenities produce a hard-to-decipher visual palimpsest that somehow is a project itself.” (Colonnese & Carpiceci, 2013: 395).	Architectural exploration: Complexity in design Architectural exploration: Design evolution Communication strategy Visual representation

Ek 3'ün devamı

Y27P14	1:14	“In the same years Koolhaas' collages on orthographies became an halfway between a drawing and a model as traditional coloured papers coexist with photocopies, metal surfaces, polystyrene and polycarbonate. Their heterogeneous nature perfectly embodies the philosophy of multi-layered and assemblage- designed projects such as the Kunsthall or the Cardiff Opera.” (Colonnese & Carpiceci, 2013: 395).	Creativity Critical scholarship: Multidisciplinarity Innovation
Y27P15	1:15	“This manual technique persisted even in years in which the use of software such as Adobe Photoshop could make digital collages possible and easier to produce (but obviously lacking the same tactile qualities). Only from the mid90s computer is being used as the synthesis tool able to assemble in a single product the heterogeneous elements of the project, further developing the process of hybridization between visual and artistic techniques. In the competition for the New Tate in London (1994), the power of Photoshop is used to insert wooden model zenith pictures directly in the project drawings while other elements are digitally added: header, text, CAD-drafted profiles, photo excerpts of external horizontal surfaces and, finally, orange arrows and captions to indicate pathways and functions of the rooms.” (Colonnese & Carpiceci, 2013: 395-396).	Aesthetic influence: Digital vs. manual techniques Architectural exploration: Technology in art Hybridization
Y27P16	1:16	“Editorial diagrams At the end of the nineties Koolhaas created AMO, a mirror office to expressly inquiry the world of media and the virtual domain, focusing on the client's organization and identity. AMO is the exclusive point-of-view from which to record, describe and represent the work of OMA and himself, like through a mirror. In the same years, thanks to the work of designers such as Irma Boom and Bruce Mau, OMA communication layout got closer and closer to Koolhaas' books look by electing the diagram as a privileged device to analyse and express the architectural phenomena.” (Colonnese & Carpiceci, 2013: 396).	Architectural representation Creative Process Influence of media

Ek 3'ün devamı

Y27P17	1:17	“Since the Park of Villette project (1982], Koolhaas has been drawing simplified plans and volumetric schemes to clarify design genetic, distribution or constructive solutions. By a systematic hybridization of habitual representations with text, symbols and patterns from other disciplines, he intended to communicate projects numbers and ratios through the same visual language of an atlas or a financial newspaper. “Exquisitely designed diagrams and graphs” (Patteeuw, 2003] and other forms of statistical analysis were used to explore the shapeless factors that influence society today as well as to represent the quantitative aspects of OMA's projects, metaphorically emphasizing their character of a scientifically tested solution.” (Colonnese & Carpiceci, 2013: 396).	Data representation Interdisciplinary approach Quantitative analysis Visualization
Y27P18	1:18	“In AMO's Domus d'Autore Post-Occupancy, Koolhaas selected four of his recently finished buildings to represent their state after their occupation, "in a fresh, more complex way. We do not insist on the buildings' qualities but monitored their effects on their respective hosts and users. We (...) looked through the eyes of tourists and artists, trusted others to record (...) to see what happens in the absence of the author" (Koolhaas and AMO, 2006].” (Colonnese & Carpiceci, 2013: 396).	Architectural exploration: Exploration of effects Architectural exploration: Post-occupancy evaluation Perspective-taking
Y27P19	1:19	“The drawing contribution to the magazine (Cad scan] is confined to an unreadable overlapping of CAD layers. Each building is rather introduced through parameters of classification and categories of analysis: location (zenith picture and address], date (short press of world events on the same day of the inauguration] contest (design-influencing], and visual language users; then they are compared each other by timeline (linear diagram with other influential facts], scale (size compared to a plane], programme (m2) and equivalences (building cost compared with value of cocaine, caviar, gold and so on]. We find also Feldman's pictures of employees at work, pictures and comments from visitors taken from Internet and architecture blogs, surveillance cameras frames, pictures from newspapers articles and television services, a conversation between French artists, a comment by Hubert Damisch. Chicago IIT building is illustrated by both photographic sections and especially annular photographs according to the principle of the cylindrical anamorphic perspectives: they reveal a 360° cylindrical panorama by simply putting the chrome sheet (purposely attached to the magazine] at the centre of the photograph. And all this amount of images leaves the reader a weird feeling that a secret story is told through them and he has been an involuntary prisoner/co-author of it.” (Colonnese & Carpiceci, 2013: 396).	Complexity Interdisciplinary dialogue Narrative interpretation Reader engagement Visual analysis

Ek 3'ün devamı

Y27P20	1:20	“A dirty dozen' The following arbitrary and incomplete taxonomy of OMA's drawings typologies and techniques can give an idea of Koolhaas' communicative strategy. Twelve examples have been organized according to Vitruvius' lineamenta, formed by icnographia (plan], orthographia (elevation] and sciographia (section and/or perspective], in order to express both the historical roots of representations and their degree of customization exercised by Koolhaas.” (Colonnese & Carpiceci, 2013: 396).	Architectural representation Artistic expression Artistic interpretation (2): Categorization of techniques Communication strategy
Y27P21	1:21	“2. Tomography. French National Library's cube seems a result of a speculation on the qualities of an ideal isotropic, homogeneous and continuous space: it shows no trace of the force of gravity, like the black background of AUTOCAD. Plans, sections and elevations appear as indifferent to the sliding axis as a square tomographic series and are disposed on the knots of a grid, as insects pinned on a board.” (Colonnese & Carpiceci, 2013: 397).	Abstract thinking Artistic interpretation (2): Art and architecture interpretation Spatial analysis
Y27P22	1:22	“2. Negative models. In the Tres Grand Bibliotheque model Koolhaas eliminates cubic volume and plans for libraries to evidence as a negative all the cavities for the collective functions, while in the Berlin Embassy a transparent plastic cube is used to manifest the interior ascending promenade as the hidden spatial matrix. These models obviously quote Luigi Moretti's (1953] plaster negative models used to analyse the spatial dynamics in the historical buildings.” (Colonnese & Carpiceci, 2013: 397).	Architecture Artistic concepts: Negative space Spatial dynamics
Y27P23	1:23	“3. Sketches and cartoons. Sketches are commonly used as a complement to project presentations (Colonnese, 2007]: they're drawn with coloured pencils on coloured cardboard, like outside and entrance hall views of The Hague's Town Hall, or on dark photocopies, like for Melun-Senart district. Pen-drawn comics-like sketches appear later to illustrate the offices designed in Frankfurt, the Zeebrugge Sea Terminal and the Agadir complex; but only for Eurolille they become the main visual device for the communication in order to allow “a barrage of speculation and, secondly, to ensure certain communication requisites, in particular the political ones” (Chaslin, 2003]: the "Piranesian space" makes a show of the infrastructural complexity through perspectival derogations, transparency effects and a general relationship with the comics graphic techniques.” (Colonnese & Carpiceci, 2013: 397).	Architectural exploration: Project presentation Artistic expression Communication Visual representation

Ek 3'ün devamı

Y27P24	1:24	“6. Developed surfaces. Rotterdam Kunsthall is represented in form of developed elevations by cutting the building according to human motion along the routes: numbers and arrows are added to allow the connection of six parts like in a board game. Utrecht Educatorium is instead represented by developing floors and ceilings surfaces on a common plane, with curved arrows indicating the necessary folding to obtain the final three-dimensional model. Jussieu Libraries' facades are developed as a long continuous ribbon while Berlin Embassy is represented in form of developed plan and section by folding the section plan along the interior ascending promenade architecturale to anticipate the spatial effects on visitors.” (Colonnese & Carpicci, 2013: 398).	Architecture Design Spatial Experience
Y27P25	1:25	“Conclusions It is difficult to classify and evaluate such an amount of different and contradictory envisioning strategies and models. Surely they demonstrate not only an extraordinary curiosity toward the historical roots of architectural representation but even an urgency to deform it in order to take in consideration the economic and technological forces that actually shape the world and to focus on human experience as a key of regeneration of architectural image. We could highlight Koolhaas' interest in representing the process together with the product but this attitude is common to many other contemporary designers. Moreover an entire generation of European architects seem to have assumed not only his same “mental freedom” from the architectural form oppression but also a number of his envisioning models for communications. At the same time, it is hard to find someone with a similar critical aptitude toward his own projects as he seems able to put a remarkable distance between himself and his own projects. The selection above well demonstrates Koolhaas' disposition to elaborate innovative visual metamorphosis for communicating his projects. Like Ovid's heroes/victims, OMA's mutant architectural images show both their original essence and their innovative qualities.” (Colonnese & Carpicci, 2013: 398).	Architectural representation Critical thinking Historical perspective Human experience Innovation Visual communication

Ek 3'ün devamı

Y27P26	1:26	“They seem the result of a systematic four stage process: a selection/simplification, in which parts of project are erased or “switched off” to highlight primary elements and relationships; a deformation/alteration, in which physical and perceptual properties are altered to include the effect of a moving man; an assemblage/collage in which mutual position gives them a hierarchy meaning; a mass-media contamination, in which the quality of signs, lines, textures and colours is chosen to recall something else and convey extra-architectural meanings. Study-model pictures and elegant diagrams usually accompany those drawings in order to reduce their apparent complexity, add tactile three-dimensional suggestions as well as analogical and analytical keys to evaluate the projects qualities.” (Colonnese & Carpiceci, 2013: 398).	Architectural exploration: Systematic process Artistic interpretation (2): Alteration Artistic interpretation (2): Complexity reduction Meaning-making Simplification Visual representation
Y27P27	1:27	“Through metamorphosis and assemblage procedures, habitual representations are transformed into innovative devices that operate on a double level: they mainly provide geometrical and functional information but also convey secondary (reassuring) meanings by alluding to fields and objects such as Economics, Politics, Medicine, Science but also comics, toys, optic games, sport, advertisement, cinema; and such a suggestion plays the role of customizing a representation according to the single project spirit and genetic code and to concentrate everything in a single synthetic image.” (Colonnese & Carpiceci, 2013: 398).	Customization Innovation Multidimensionality Symbolism

Ek 3'ün devamı

Y27P28	1:28	“A general tendency from a synthetic art-work made of overlapped drawings and maquette pictures to an analytical sequence of heterogeneous hybrid representations can be tracked project after project, during the period we have analysed. OMA's current communicative images seem to suffer from the same universal homologation that affects many contemporary architects due to the dominating role of digital processed images. But somehow Post-Occupancy gathers the outcomes of a 25 years-long research for an analytical and composite envisioning system in which various representational models work together to offer a narrative (cinematographic?) explorative space into the design but always letting the reader the task of choosing his own way and producing an individual synthetic judgement. Moreover Koolhaas reports and uses those judgements as indirect envisioning tools that are able to testify uses and impressions in his buildings and to add a further fictional atmosphere on them. Such an informal envisioning system obviously constitutes a criticism toward the aesthetics of astonishing pictures and rigorously empty spaces, photorealistic renderings and over-studied details and joints that seems to refuse the man as the main reason of their existence.” (Colonnese & Carpiceci, 2013: 398-399).	Aesthetic influence: Digital influence on aesthetics Architectural exploration: Critique of contemporary architecture Architectural exploration: Hybrid representations Architectural exploration: User agency Artistic analysis Narrative exploration
Y28P1	1:1	“Important texts about the work of OMA (and by Rem Koolhaas himself) have been written in English. In this article, the reception in the Dutch-speaking world is examined, from 1978 until 1990. As the writings of critics such as Geert Bekaert, Hans van Dijk, and Bart Lootsma show, the work of OMA—and, in particular, the designs for the Dutch Parliament (1978), the Netherlands Architecture Institute (1988), and the Sea Trade Center (1989)—was trumpeted because it expressed a polemical viewpoint towards commonplace convictions on historical cities, architecture culture, and the future of European society. In his home country, Koolhaas' return—bringing everything he learned from Manhattan—was heralded as a liberation and as a new hopeful chance for architecture.” (Van Gerrewey, 2013: 356).	Architectural innovation Critique Cultural critique: Cultural reception Historical context Influence: Influence of place

Ek 3'ün devamı

Y28P2	1:2	“Introduction: Leaving Europe It would strain credulity to insist that Rem Koolhaas (b. Rotterdam, 1944) became an architect because of his native country. Rather, an opposite of sorts seems true: Koolhaas turned to architecture in order to escape the Netherlands. The only biographical and architectural element that links him to the place and the area he was born in is the profession of his grandfather, Dirk Roosenburg (1887- 1962)— a Dutch architect in whose office and studio Koolhaas, as a child, “played with erasers and soft pencils”, and whose work he would later admire because of its “weird mixture of conservatism and openness”.¹ And although it was in the inner city of the medieval Dutch town of Delft that young Koolhaas received his calling—“I was walking through Delft when I was suddenly and literally nailed to the ground. I knew in a flash that I would become an architect”²—the architectural project of Koolhaas and his Office for Metropolitan Architecture (OMA) is not enthusiastically inspired by the “grand” architectural history of the Netherlands, and neither is it fuelled by specific features of (or intentions for) the spatial development of Western Europe.” (Van Gerrewey, 2013: 357).	Architectural philosophy Cultural context Influence: Biographical influence Personal motivation
Y28P3	1:3	“Not only is Koolhaas' architecture theory— metropolitan, global, modern— international rather than “Dutch”, his early fame seems to have rested on the reception of his writings and of the designs of OMA in the English-speaking world. Delirious New York was written in English (and translated into French, but never Dutch— or only partially);⁴ most of the very early OMA projects were designed for London (“Exodus”) or New York (“Hotel Sphinx”); and—importantly—the work was exhibited, published, and received mostly outside of the Netherlands (in magazines such as Casabella, L'Architecture d'Aujourd'hui, Architectural Design, Lotus International, Progressive Architecture, Artforum, and A + U, and in exhibitions at the Architectural Association and the Guggenheim in New York, among other venues). Moreover, Koolhaas made clear already during the 1980s that nothing was really happening in the Netherlands or in the Dutch-speaking world, and that none of his compatriots were of any importance, saying in a 1985 interview with the Belgian magazine, Vlees & Beton, for example: “Nothing has any effect. It's one of the mysterious phenomena of the Dutch architecture culture. A great and absolute muteness. I have a much richer and more varied relationship with my American, English and French colleagues”.⁵” (Van Gerrewey, 2013: 357).	Cultural critique: Critique of Local Scene Cultural critique: International Perspective Cultural Influence

Ek 3'ün devamı

Y28P4	1:4	“A Floating Swimming Pool Has Found a Home Port Nevertheless, it is undeniably the case that Koolhaas and OMA started designing a number of projects for Dutch and European cities or sites at the end of the 1970s and during the 1980s, and that the Dutch-speaking world quickly caught up with the critical reception of the work of OMA. What's more, the historical context of European cities such as Rotterdam and The Hague would provide an important testing ground for his metropolitan architecture, while the interpretation and evaluation of the work of OMA could have had no better incubator than the Dutch-speaking architecture culture and society of the time—with its own mixed bag of histories, frustrations, and hopes. Indeed, it was the state of the architecture of the Netherlands or (including Belgium) the Dutch-speaking architecture scene at that particular moment which proved to be ideally suited for the reception of the work of Koolhaas and OMA—and for its polemical and critical nature. Sometimes, by contradicting the statements of the architect, Dutch-speaking critics during the 1980s received Koolhaas as someone who could illuminate, by means of architecture, the path his mother country (and continent) should follow.” (Van Gerrewey, 2013: 357-358).	Architectural influence Cultural context Cultural critique: Critical reception Historical significance
Y28P5	1:5	“It is fair to say that this reception was almost unanimously positive, and often nothing less than glorious. To illustrate this, one might as well begin with the last sentence of one of the earliest essays on OMA/Rem Koolhaas, written by Belgian architecture critic and theorist Geert Bekaert and published in July 1982 in a theme issue on the work of OMA in Wonen TABK (a magazine that would later evolve into Archis and, much later, be hijacked by Koolhaas' “think-tank” AMO, as Volume): “Hope has returned”.⁶ The issue opened with a text by Dutch critic Hans van Dijk about the strategic use by Koolhaas and OMA of “rhetoric” as a means to convince and seduce; the article was followed by a presentation of 12 projects, a translation of “The Irony of Metropolis” (a text by Anthony Vidler published only one month earlier in Skyline),⁷ and the text by Bekaert, in which Koolhaas—and “Exodus”—are compared with Le Corbusier (and “Le Plan Voisin”). What is striking about it is that it can be read explicitly as a homecoming address to Koolhaas. It plots the historical path to his designs and writings, contending that Koolhaas had gone abroad to Manhattan to learn from New York, to write Delirious New York, and to develop a new method to create late twentieth-century architecture. It is important to realise, Bekaert argued, that the method he developed there subsequently proved totally impotent in the metropolitan (and American) arena.” (Van Gerrewey, 2013: 358-359).	Architectural theory Critical analysis Cultural critique: Positive reception Historical context

Ek 3'ün devamı

Y28P6	1:6	“A retroactive manifesto is useless in the location where the mechanisms it describes take place all by themselves and without the help of an author What made this architecture work was thus something completely different—something against which this strategy could react and which could serve as a “polemical stimulus”. “Koolhaas himself”, Bekaert wrote, “went on to fill this gap. In the Nietzschean arena of the metropolis, he had already shot his last bolt. Supporters of his retroactive manifesto did not stand a chance as designers in New York. He was forced to retreat to less metropolitan, more provincial areas—such as the Netherlands”. It is this argument, together with a nod to Koolhaas' “Story of the Pool”, that returns in the last sentences of Bekaert's text: “A floating swimming pool built by Russian Constructivists was passing through Rotterdam on its odyssey and found a home port [...]. Hope has returned”.8” (Van Gerrewey, 2013: 359).	Architectural theory Critical analysis Cultural commentary Historical context
Y28P7	1:7	“The question is: how and why was the return of Koolhaas identified with that of hope to the Dutch-speaking architecture scene? The answer is traceable to the polemical stance that three unbuilt competition designs by OMA were able to generate with regard to the history, the culture, and the future of the Netherlands and of the Old Continent in general. These were the Dutch Parliament Extension in The Hague (1978); the Netherlands Architecture Institute in Rotterdam (1986); and the Sea Trade Center in Zeebrugge (Belgium, 1989). While it has become somewhat of a cliché to narrow Koolhaas' polemical position in the 1980s to his crusade against postmodernism,9 his position on (the architecture culture of) his home country, present in these designs, led to a very specific kind of reception, based on a much broader analysis. It was because he criticised and opposed almost everything architecture had come to represent in the Low Countries that Koolhaas was received as a bringer of hope. In turn, the reception shows how much (no matter how unconsciously or as a retroactive construct) Koolhaas' quest during the 1970s for a stable foundation for the architecture of OMA was undertaken with the home country in his rear-view mirror” (Van Gerrewey, 2013: 359).	Architectural innovation Cultural critique (2) Cultural critique: Polemical stance Historical context

Ek 3'ün devamı

Y28P8	1:8	“Dutch Parliament Extension (1978): Past In 1978, an open competition was organised for the expansion of the Parliament Headquarters at the fortified Binnenhof Complex in The Hague. The design by OMA—today, the very first item in the project chronology on its website—had to compete with 110 other entries. The jury, led by the Dutch government architect, Wim Quist, decided that “none of the projects could be selected for a second round”, declaring that “the complexity of the commission was not met with sufficient craftsmanship”.¹⁰ The design by OMA was, however rewarded with a shared first prize (together with that of the Dutch structuralist architect, Leo Heijdenrijk). Surprisingly, the Parliament decided in 1980 to ask three other architects—Arie Hagoort, Groep 5, and Pi De Bruijn—for a new design. It was the proposal of De Bruijn that was implemented, although the structure would not be finished until 1991. In this, the existing buildings were linked and joined by additions in a classical modernist style in such a manner as to give rise to a closed, almost massive building block.” (Van Gerrewey, 2013: 359).	Architecture Collaboration Design evaluation: Design competition Historical significance Project development
Y28P9	1:9	“Many architecture critics, however, had done what they could to call attention to the design submitted by OMA. Umberto Barbieri and Cees Boekraad argued in the Dutch magazine, Vrij Nederland, that it “was the only proposal on an international level”.¹¹ In the same weekly, and still in 1978, Koolhaas was given the opportunity (in an interview with Max Pam) to criticise the other proposals: “In all [the other] entries, the entire Binnenhof is filled with a gigantic concrete pudding, while in our plan the terrain seems empty, despite the fact that we occupy the same floor area. The plumping down of these puddings is always done in the name of the need to maintain a small scale, and always justified with the claim that one has designed out of respect for the historic core. But all these designs are completely filled in, and the core has become completely invisible”.¹²” (Van Gerrewey, 2013: 360).	Critique Design evaluation: Design Analysis Historical context Innovation

Ek 3'ün devamı

Y28P10	1:10	“Compared to the other entries, the unique nature of the OMA design for The Hague is indisputable; as the reception of the proposal shows, the contrast with prevailing notions of how to deal with the historical and multilayered architecture of the European city was enormous. The design by Koolhaas (then still collaborating with Elia Zenghelis and, for this design, with Zaha Hadid) is driven first and foremost by the desire to make the contrast between new additions and the existing fabric as clear as possible. Three buildings are assembled along two intersecting axes: a long low building with meeting rooms and public spaces (a slab made of glass brick); a long narrow building (parallel to the first) for the politicians; and an extra smaller building to meet the required floor area. The three different volumes are connected by means of visible ramps, elevators, staircases, and one large ambulatory. Of course, in order to be able to erect such clear-cut buildings, completely separate from the existing surrounds, some adjustments had to be made in the cramped site of the Binnenhof. Rather than demolition, OMA proposed—and this is the most polemical, if not bullying, gesture of the design—a “transplantation of one seventeenth century structure to a position in front of the complex, where it [...] restores some of the original definition of the Binnenhof.” (Van Gerrewey, 2013: 360-361).	Architectural Innovation Architectural Theory (2): Polemical Design Design evaluation: Design Contrast Historical context Urban Planning
Y28P11	1:11	“The jury, though intrigued, spoke in its report about a “tough proposal”: “the designer has taken a stance, the environment is destroyed, the user is subordinate to the formal vision of the architect”.¹⁴ The OMA design was the only proposal that “survived”—at the time of the second competition in 1980 (when, as mentioned, three practices were asked to submit a new design), several critics (and other architects or artists) renewed calls for the OMA proposal to be considered again. An open letter was written to the Parliament, in which the convoluted decision-making process was attributed to the fear among politicians of offending the public and especially The Hague residents. Curiously enough, this difficult political problem of the representation of the public in the parliamentary system was compared (in the open letter from “group Lens/Van Os/Voorberg”) to the design by OMA, which was assigned a political role in “making different forms of participation and mutual verbal communication” possible. “The fault has been”, they wrote in their letter, “that the jury did not have the courage to propose this self-conscious and contemporary design for implementation. [...] We urge the State as the commissioning party to invite architect Rem Koolhaas to elaborate his design, after consultation with stakeholders and the inhabitants of The Hague”.¹⁵” (Van Gerrewey, 2013: 361).	Architectural discourse Decision-making process Political critique Public participation

Ek 3'ün devamı

Y28P12	1:12	“As already noted, this invitation was not extended to Koolhaas, although critical voices—for example, during the protracted public debate over the executed design by Pi De Bruijn—kept insisting that it had been a missed opportunity, even as late as 1982 (by Geert Bekaert in his aforementioned essay): “There could have been no better opportunity for Koolhaas to demonstrate his architectural ideology. [...] The proposal that he submitted is as clear as one could possibly wish and responsive to all groups. [...] It is deeply regrettable that the jury did not award the proposal the first prize and recommend that it be built. The Netherlands missed a unique opportunity to live up to its reputation as a forward-looking nation and uphold its tradition of modern institutional architecture. [...] That would have brought glory not solely to Koolhaas, but to the entire Dutch nation.” (Van Gerrewey, 2013: 361).	Architectural Theory (2): Architectural ideology Criticism Cultural identity Innovation (2): Missed opportunity
Y28P13	1:13	“It would have been a milestone in architectural history. The very idea is fascinating”.¹⁶ The fascination of the OMA proposal for the political heart of The Hague lay for those who so favourably and passionately embraced it, precisely in the radical position it presented towards the institution and the headquarters of power, and towards the historical city and the conservative instinct to protect it. The modern way to deal architecturally with the past and with the places of power encountered much more resistance than acceptance, and it did not lead to real results. But for quite a large group of critics, it was a wonderful vehicle for the expression of discontent with the current state of affairs on the one hand, and of hope for a better future on the other.” (Van Gerrewey, 2013: 362).	Architectural evolution: Change and progress Critique of tradition Hope for the future Resistance to change
Y28P14	1:14	“Netherlands Architecture Institute 1988: Culture The same can be said—maybe even more dramatically—about the design competition for the headquarters of the Netherlands Architecture Institute in Rotterdam, organised in 1988. At stake here was nothing less than the identity of Dutch architecture and the cultural role it could or should play in society.” (Van Gerrewey, 2013: 362).	Architectural evolution: Social role Architecture Cultural identity Design evaluation: Design competition

Ek 3'ün devamı

Y28P15	1:15	“The Netherlands Architecture Institute (the NAI) was a relatively young institution: it came into being during the 1980s as the result of a fusion between three other organisations (the national architecture archives, the architecture museum, and the foundation for housing development). The NAI building would contain a museum, a cafeteria, a library, a large archive space, offices, and a bookshop. As its location, a triangular square (the Hobokenplein) was chosen close to the city centre and in front of the oldest museum in Rotterdam (Museum Boijmans Van Beuningen) and the new museum park, which was at the time still in development. Six architects were invited to prepare a design: five Dutchmen (Jo Coenen, Benthem/Crouwel, Hubert-Jan Henket, Rem Koolhaas/OMA, Wim Quist) and one Swiss architect from Ticino, Luigi Snozzi. (Originally, Ralph Erskine was also invited, but Henket replaced him.)” (Van Gerrewey, 2013: 362).	Architectural evolution: Institutional history Architecture Collaboration
Y28P16	1:16	“When the designs were made, an exhibition was organised in the Museum Boijmans Van Beuningen during the summer of 1988 and a catalogue was published. The heated debate around the new NAI would be almost completely monopolised by the project of OMA—and the catalogue clearly gave the first push in that direction. Small texts (according to the colophon written by architecture critics Ruud Brouwers and Bernard Colenbrander) introduced the six architects; the one on Koolhaas ends with the sentence, “The lack of a real metropolitan milieu in the Netherlands raises the risk that Koolhaas' buildings will amount to nothing more than the empty, wasted gesture of a provincial prima donna”.¹⁷ This interpretation of OMA's architectural project was diametrically opposed to that of Bekaert in his article from 1982, who had clearly stated that Koolhaas' retroactive manifesto didn't stand a chance in the USA and could only be meaningful, critical, and coherent on the mother continent.” (Van Gerrewey, 2013: 362).	Architectural criticism Cultural context Debate Historical perspective

Ek 3'ün devamı

Y28P17	1:17	“The rebuke in the catalogue did not go unnoticed. Koolhaas was still furious about it when he gave an interview at the beginning of January 1989 (again in the Belgian magazine, Wees & Beton, this time in a theme issue entitled “OMA in Nederland”—“OMA in the Netherlands”). Mil De Kooning asked: “Isn't it amazing that this quote [about the empty gesture] should come from the co-organisers of the museum competition?” To which Koolhaas replied: “Shameless, unimaginable! The fact that, four months after the end of the competition, it is formulated in such a way in their own catalogue, is a provocative demonstration of how openly they had rejected the design. In a civilized country, one would go to trial. [...] While critics and journalists as a collective have the power or at least the means to change something about the Dutch situation, they take a position that seems to suggest the situation—despite their efforts and presence— is invincible....” (Van Gerrewey, 2013: 362-363).	Anger Criticism Disappointment Power dynamics
Y28P18	1:18	“To my way of thinking, it all goes back to Delirious New York”.¹⁸ Koolhaas even went so far as to blame that book for the view that OMA's approach cannot “work” in Europe—and he took pains to renounce it: “I have always said extremely explicitly that I didn't want to be the one who was going to prove the theses of Delirious New York”.¹⁹ The entire interview (on the part of both inter- viewerand interviewee) can be read as one long lament on the negative reception of OMA in the Netherlands, and on the negative fate of their design proposals and competition entries.” (Van Gerrewey, 2013: 363-364).	Cultural critique: Critique of received ideas Cultural critique: Negative reception Influence: Professional discontent
Y28P19	1:19	“Certainly in the case of the design for the NAI, this complaint seems somewhat overdone. Although it did not get built, it was met with almost unanimous praise. Geert Bekaert wrote an opinion piece in the Dutch newspaper, NRC Handelsblad, at the end of August 1988 about the competition, stressing that the new building should not represent architecture as an institution, but rather should present it, openly and directly, to the rest of society: “There is only one design that captures everything in one masterful gesture: that of Rem Koolhaas of OMA”.²⁰ The design by Koolhaas did indeed, maybe even more than for his other projects, present a machine for activities, meetings, and confrontations: a quadrangular heart housed the private functions (archives and offices), a larger triangular roof defined the public spaces around this core; the roof sloped in the direction of the city; and the entire building was surrounded by glass facades in different grades of opacity. In Forum, Herman Kerkdijk and Arthur Wortmann called it a kind of:” (Van Gerrewey, 2013: 364).	Architectural criticism Design evaluation (2) Public perception

Ek 3'ün devamı

Y28P20	1:20	“architecture which is open to the many possibilities that the program potentially contains. We only have to imagine the possibilities of the auditorium: when some architectural event has attracted too many people, the dividing curtain can be opened. The auditorium now becomes part of the hall.” (Van Gerrewey, 2013: 365).	Adaptability Creativity Possibility
Y28P21	1:21	“It is no coincidence that this article appeared in Forum, only one decade earlier the magazine of the Dutch structuralists and Team X. Their tendency to guide, accompany, or even ameliorate human activities by means of architecture was replaced in Koolhaas and OMA by a willingness to let activities define architecture.” (Van Gerrewey, 2013: 365).	Architectural Theory (2): Activity-based Design Architectural Theory (2): Architectural Theory Historical context
Y28P22	1:22	“In Archis, Hans van Dijk wrote that in Koolhaas' design, the program “was elastically taken up by a very strong spatial and visual concept, one that has no equal, not even in the earlier work of OMA”. ²² In Architectuur/Bouwen, Tom Maas wrote that “it is brilliant how, in all its simplicity, the building does have the presence of an important museum”. ²³ And although Riek Bakker, at the time director of the Rotterdam Department for City Development, was also in favour of the Koolhaas design, it was Jo Coenen who won the competition, with an imposing and almost monumental design featuring an elaborate (and useless) extra roof on top of the main building, and crowning the entire site with a curved but empty gallery. Still, the winning design makes clear what the jury wanted (“an explicitly expressive and differentiated representation of the institutional functions”, ²⁴ as its report stated)—a treatment that Koolhaas specifically did not offer. The idea that architecture, as a vital social function, should not be hidden behind a symbolic facade or a monumental presence was not accepted by those in power. That it should, on the other hand, together with everything that architecture culture can engender be unproblematically present inside and on top of a constantly changing platform in the midst of the city life of Rotterdam—this was an idea that many applauded, and some had indeed even discovered partly thanks to the design of OMA.” (Van Gerrewey, 2013: 365).	Architectural critique Architectural evolution: Social function of architecture Cultural critique: Opposition to symbolic representation Design evaluation: Design competition
Y28P23	1:23	“The stance it took towards progress and towards the project of architecture in general again elicited mostly exuberant responses from the Dutch-speaking critics and journalists.” (Van Gerrewey, 2013: 365-366).	Cultural commentary Positive feedback

Ek 3'ün devamı

Y28P24	1:24	“The competition was co-organised by Geert Bekaert, who—as is probably clear by now— played a major role in the reception of the work of OMA and Rem Koolhaas in the Netherlands and in Belgium. He was chairman of the jury (which would award the first prize to OMA) and author of the book in which the proposals were published. The merit of the design by Koolhaas, he argued in the jury report, was that “traffic, bustle, cars, parking lots not only become part of the event, their own charm is granted a specific presence. The project offers a new way of looking at things, and specifically at the things of our era. [...] The architecture, no matter how intelligent, disappears and merges in the experience itself”.²⁶ In a lecture given at the Royal Academy in Brussels in 1990, Bekaert again explained the choice of the design by OMA by stating how it expressed “convincingly a belief in the future of our culture”.²⁷” (Van Gerrewey, 2013: 366).	Architectural philosophy Cultural commentary Influence (2) Recognition
Y28P25	1:25	“In the summer of 1989, OMA was involved in three large competitions at the same time—in addition to the one for Zeebrugge, the office also participated in the competitions for the Tres Grande Bibliotheque in Paris and the Zentrum fur Kunst und Medientechnologie in Karlsruhe. In a lecture given at TUDelft in November 1989, Koolhaas himself admitted that the role OMA was playing during the development of these designs was probably modest in comparison to that of the clients. “There is something in the air In these three commissions there seems to be, at the same time, the enormously concrete need for some urgent provisions that have to be, in one way or another mastered with the classical armoury of the architect. It is no longer the case that you walk around constantly projecting and imposing things on others against their will. [...] It's a question of a typical European feeling of optimism, in which you willingly participate. [...] The ambition no longer comes from us, but from clients who take on visionary undertakings”.²⁸” (Van Gerrewey, 2013: 367).	Architectural Theory (2): Architectural modesty Influence: Client influence Innovation (2): European optimism

Ek 3'ün devamı

Y28P26	1:26	“In the case of Zeebrugge, OMA's design amplified these ambitions by entangling all the activities inside and outside of the building as intensely as possible. This European version of the culture of congestion resulted in an architecture that offered at every point at least three or four confrontations with different aspects of late-twentieth-century modernity. As a drawing from an interior view shows, in the Sea Trade Center, it would have been impossible to isolate oneself from all the different reasons for this building's existence: commerce, traffic, culture, nature (the North Sea), industry, sight-seeing, tourism, trade, and leisure—phenomena that were, at the time, optimistically linked with the future of the European continent. The most remarkable thing about the design by Koolhaas was that it did not have to anchor all these activities in one clear, unidimensional (and outdated) image, as the other proposals did.” (Van Gerrewey, 2013: 368).	Architectural innovation Complexity Cultural integration Interconnectedness Modernity
Y28P27	1:27	“This becomes visible in the many associations the Terminal by OMA evoked: since 1989, it has been compared with a boulder smoothed by the sea water,²⁹ a bollard,³⁰ an oversized helmet from a spacesuit,³¹ an egg with a tower emerging from it (curiously reminiscent of the very first logo for OMA in 1975),³² the Globe Tower (designed by Samuel Friede for Coney Island in 1906 and present in Delirious New York),³³ the tower of Babel turned upside-down (a metaphor OMA prefers),³⁴ and a painting by Dominique Appia, used in 1978 as the poster image for the exhibition, Le Temps des Gares, at the Centre Pompidou (one which Bekaert suggested as late as 2004).³⁵ The difference with all the other designs is that they made use of imagery too—but without the images being “floating signifiers”: Aldo Rossi grouped all kinds of analogous tower buildings on a platform; Belgian architect Bob van Reeth referred to the barns, typical for this area; his compatriot, Charles Vandenhove, assembled autonomous, almost pop-like fragments, and Fumihiko Maki designed the decor for a fairytale, with a Ferris wheel and a giant origami bird.” (Van Gerrewey, 2013: 368).	Architectural Design Comparative Analysis Creativity Symbolism

Ek 3'ün devamı

Y28P28	1:28	“The design by Koolhaas, as Bart Lootsma and Mariette Van Stralen wrote in Archis, “seduces mostly because of its ‘strangeness’, for the useless spectacle it offers in a form that evades every causality and every symbolic order”.³⁶ And exactly this character of the design was one of the few reasons why it was criticised, for example in the Belgian newspaper De Standaard, in which the architecture critic, Francis Strauven, called the scale model by OMA “a static object, endlessly showing the same form”.³⁷” (Van Gerrewey, 2013: 368).	Ambiguity Design evaluation: Critique of design Perception of art
Y28P29	1:29	“Rather than being evaluated as an object for aesthetic appreciation, the Sea Trade Center by OMA and Koolhaas—so the reception in the Dutch-language area proves—was heralded (and awarded) because of the positive future it seemed to present for the project of Europe: for the continent's unification by means of transport, for the economic prosperity flowing from maritime trade—and for the potential its citizens still enjoyed to be excited by architectural proposals, by symbolic spaces that accommodate the desire for collectivity, and by the activities they could house when executed. The Sea Trade Center by OMA did not represent Europe at the end of the twentieth century—it simply presented everything Europe could still stand for, not least by removing historical and symbolic residues. This floating signifier, however, was never built: in the course of 1990, the ferry company withdrew, realising that the battle against the train (and the airplane) could not be won.” (Van Gerrewey, 2013: 368).	Architectural significance Collective identity Cultural symbolism Economic implications Historical context
Y28P30	1:30	“Conclusion: Leaving Europe (Again) Already in the spring of 1990, a symposium was organised at the Technical University in Delft on the occasion of the departure of Rem Koolhaas as a full professor. The title of the symposium was “How Modern is Dutch Architecture?” Koolhaas again succeeded in offending some sacred cows of the modern Dutch tradition, for example by confessing that “with only a little bad will I can read the Schroder house [by Gerrit Rietveld, in Utrecht] as the most sublimated version of the gypsy caravan”.³⁸ His call to Dutch colleagues at the symposium to “break free from the straitjacket of modesty by taking risks instead of building respectable buildings”³⁹ failed to bear fruit, as a review of the event in Archis showed: “the architects did not succeed in transcending themselves. [...] The outcome of listening to so many irrelevant lectures was despair”.⁴⁰” (Van Gerrewey, 2013: 368-369).	Critique of tradition Disappointment Innovation (2): Call for innovation Risk-taking

Ek 3'ün devamı

Y28P31	1:31	“From that year Koolhaas' working field as an architect became completely global again, resulting in the publication of S, M, L, XL in 1995 and in a slow extinguishing of the embrace of his work in the Dutch-speaking area and his influence on the debates and major competitions in the Netherlands, Belgium, and in Europe in general. One could even go so far as to suggest that the ambitions of Koolhaas' Dutch and European projects went unfulfilled, not just because they (mostly) weren't built, but because exactly the glorious and hopeful reception they had received led to overly grand expectations, and to disappointment for Koolhaas as well as, in the end, for his critics. His role during the 1980s was, however, undeniable: by importing his interpretations of modern, metropolitan, and American viewpoints on architecture and the city, he succeeded in polemically dominating the Dutch-language conversation on architecture for more than a decade. When leaving Europe in the 1970s, Koolhaas could never have guessed how his “discoveries” in the new continent would really make, a decade later and back home, all the difference. In an almost paradoxical manner, he was welcomed because he was able to show the various faults of the Dutch architecture (culture), by proving via his designs and his texts how easy and progressive architecture could be, and how neurotic and inhibited the thinking and working of all the other architects had been all along.” (Van Gerrewey, 2013: 369).	Cultural critique: Critical reception Cultural critique: Globalization of Ideas Cultural Influence Disappointment Expectations
Y28P32	1:32	“Looking back on the “entrance” of Koolhaas in 2001, in an interview with Pier Vittorio Aureli, Geert Bekaert summarised: “Koolhaas' charm was that he gave the impression that there was no problem in architecture. Architecture was evident. This meant a liberation from theory and architectural culture”.⁴¹” (Van Gerrewey, 2013: 369).	Architectural discourse Critical thinking

Ek 3'ün devamı

Y28P33	1:33	“To my surprise I saw, when I had explained my four photocopies, how the rather tight face of the president lit up, as a secret notification of something special, and he was kind enough to tell me: “You have understood our problems, and more than that, you have solved them.” It was an epiphany, because it confirmed that the entire traditional, well- known terrain that is being talked about rather gaudily in contemporary architecture is not really relevant and that in the end it is all about breaking out of architecture, or rather about preventing a premature closure.42” (Van Gerrewey, 2013: 369).	Critical thinking Epiphany Innovation Problem-solving
Y28P34	1:34	“In charging him with the task of preventing the end of architecture, the Dutch-language reception of Koolhaas during the 1980s without a doubt granted him weak messianic powers. The question might be whether this ascription could have been avoided. What else does a good architect do than offer the possibility (which is not to say to prove) that things could be different, and much better, than they are right now?” (Van Gerrewey, 2013: 370).	Ambition Expectation Professional identity
Y29P1	1:1	“Reading Rem Koolhaas Bart Verschaffel ‘Once tradition is no longer animated by a comprehensive, substantial force but has to be conjured up by means of citations because ‘It’s important to have tradition’, then whatever happens to be left of it is dissolved into a means to an end. (...) Anyone who thinks that art can be reproduced in its original form through an act of the will is trapped in hopeless romanticism. Modernizing the past does it much violence and little good. But to renounce radically the possibility of experiencing the traditional would be to capitulate to barbarism out of devotion to culture. That the World is out of joint is shown everywhere in the fact that however a problem is solved, the solution is false’ (Adorno 1981: 175–76).” (Verschaffel, 2013: 1).	Artistic interpretation Cultural critique Tradition vs. modernity

Ek 3'ün devamı

Y29P2	1:2	“It does make a difference where one thinks or writes, whether from within the walls of the university or outside.¹ The position of an academic is, in many respects, much more comfortable than the position of a designer or an architect — or a politician. The academic does not have much to decide. An architect who receives a commission first has to oversee and schematize the situation, quickly noticing obstacles and opportunities, distinguishing between what is invariable and changeable, isolating the obstacles that cannot be turned into opportunities, and imagining possibilities, and then turn one of these possibilities into a proposal and defend it convincingly. This is what designing comes down to. In the world of academia, however, and certainly when the game is played nowadays, we usually proceed differently, and we play it much more safe. The operation formerly known as ‘synthesis’ — that is, combining what we know and understand to get a general view on a subject — is almost abandoned as a scientific endeavor. The question, ‘What is happening? What is going on in the world?’ has been passed on to artists, writers, journalists, intellectuals. It is not considered as a ‘scientific’ question (anymore). Academics tend to limit their research to ‘analysis’, and do so for a reason: synthesis always comes too early. We never know enough to know and understand scientifically and methodologically ‘what is happening in the world’; there is no ‘method’ for finding that out.” (Verschaffel, 2013: 1).	Academic discourse Academic recognition: Role of academia Complexity: Limits of knowledge Complexity: Synthesis vs. analysis Design process
Y29P3	1:3	“So why would one risk one’s reputation as a scientist for the sake of risky ‘global thinking’? The simple fact that a university decides to give an honorary doctorate to such a figure as Rem Koolhaas, though, implies an acknowledgment that elsewhere, outside the university, there exists a kind of knowledge, of thinking, that is different, motivated by a sense of possibility, urgency and necessity, and takes the perspective of action.” (Verschaffel, 2013: 1).	Academic recognition: Knowledge acknowledgment Global thinking Innovative approaches: Action perspective Risk-taking
Y29P4	1:4	“The title of one of Koolhaas’ lectures, ‘Navigating modernity’, is programmatic, and formulates exactly what Koolhaas aims at: orientation, finding out what our situation is, and which way to go from there. From the title one can deduce where Koolhaas situates himself, the position from which he writes: on the boat, embarked, on a turbulent sea. And for those aboard, the very unscientific question, ‘What is going on? Where does the specific combination of an unlimited growth, demographic explosion, globalization and capitalism lead to? What does it do with the world?’ is vitally important.” (Verschaffel, 2013: 1).	Contextual analysis Critical thinking Existential questioning

Ek 3'ün devamı

Y29P5	1:5	“When Koolhaas writes about architecture, he does much more than explain and give reasons for his own projects — in fact, this is precisely what he often does not do. He develops, as famous colleagues such as Loos and Le Corbusier did in their writing, a kind of cultural criticism that discusses the work of the architect (including his own), but also covers it up, to make free space. On the one hand, his texts aim at the general picture, and on the other, they point to where exactly action needs to be taken. That is what navigating is about: looking around, orienting oneself and deciding which way to go, adjusting constantly.” (Verschaffel, 2013: 1).	Architectural discourse Complexity: Navigating complexity Cultural criticism
Y29P6	1:6	“With S, M, L, XL (1995), composed in collaboration with Bruce Mau, Koolhaas introduced a new ‘format’ of cultural analysis and presentation: a dazzling collage of diagrams, maps, key words, glosses, manifestos, photos with captions, essays, quotes and references. It is documentary and very visual; very dense, yet open at the same time, and seemingly chaotic. In reality, it is strictly organized. The book closes with one central, now very well-known and important text: ‘Generic City’. The book is a guide, a mugshot of the uniform, everywhere-the-same kind of urbanity that characterizes all new big cities and urban complexes. And, then, ten years later, in 2004, came Content, the follow-up of S, M, L, XL, another chameleon that took over the ‘style’ of its subject to present the new projects of OMA and to present the central text of this book: ‘Junkspace’. In this essay Koolhaas pictures and conceptualizes that new kind of throw-away-space, a kind of corporate space, not inhabited by people but by brands, that kind of ‘generic space’ without origin, probably with a ‘mission statement’ but without a history, of which shopping malls, airport halls, mega-hotel lobbies, bank offices and television studios are made — the kind of space that is to architecture what international English is to the languages of the world.” (Verschaffel, 2013: 1-2).	Complexity: Collage Cultural analysis Space significance: Corporate space Space significance: Generic space Urbanity

Ek 3'ün devamı

Y29P7	1:7	“Both texts exemplify the ‘pointillistic’ writing of Koolhaas: they consist of a staccato sequence of very dense, sharp, often witty statements and remarks, provocative and without much nuance, each isolating and grasping a perception or a fact. But seen all together, these monochrome dots create a global, shaded image. In both essays Koolhaas argues that the ideas and concepts underlying the western architectural tradition we still use to ‘navigate’ through these turbulent times are not in themselves wrong or meaningless, but belong to a very specific context and history, and should not be considered essential or eternal, and not valid everywhere. Europe is not the measuring stick for the world.” (Verschaffel, 2013: 2).	Contextualization Critical analysis Cultural perspective
Y29P8	1:8	“Crucial among those classical ideas and concepts that have become problematic is our relation to time. The way western culture and western societies deal with the past is deeply rooted in the languages we use and in the basic metaphors underlying our world views. At the heart of both ‘Generic City’ and ‘Junkspace’ is the meaning of origin, history, tradition, heritage and ‘identity’ — identity as embracing a specific, particular set of meanings and signs. And the starting point is the awareness that the concepts and ideas we have at our disposal are insufficient to find the answers, are indeed part of the problem: ‘To the extent that identity is derived from physical substance, from the historical, from context, from the real, we somehow cannot imagine that anything contemporary — made by us — contributes to it’ (Koolhaas 1995: 1248).” (Verschaffel, 2013: 2).	Cultural concepts Historical context Identity Linguistic significance: Language and meaning Metaphor

Ek 3'ün devamı

Y29P9	1:9	“‘We do not leave pyramids’ (Koolhaas 2004: 162). How come? The opening paragraph of ‘Generic City’ describes our situation in a nutshell: ‘The past will at some point become too ‘small’ to be inhabited and shared by those alive. (...) Identity conceived as this form of sharing the past is a losing proposition’ (Koolhaas 1995: 1248). In other words: in the future, there will not be enough past for everybody. This statement is, as are many by Koolhaas, a booby trap. The idea seems limpid, clear and simple at first, but then, when one gives it a second thought, it is full of far-reaching and uncontrollable implications. Indeed, we are accustomed to think of time as a stream, as a natural force, as something that fills the present and is already there when we wake up in the morning. We wake up in a world that is the end result of everything that happened before, in the midst of — as Nietzsche wrote — too much past, a heap of debris that blocks our way to the future. What is being ‘modern’ but dreaming of a present that is not the outcome of the past, rather the beginning of the future? There are historic cities and landscapes left, of course, but the way we deal with this ‘presence of the past’ has become itself problematic, since it is not felt and lived as powerful and strong, or as something to fight with. We cherish it instead. We freeze and preserve the old, turning it into a luxury and a touristic commodity to ‘enjoy’ — and to profit from.” (Verschaffel, 2013: 2).	Complexity: Philosophical implications Historical context Identity Modernity Space significance: Preservation vs. commodification Temporal perception
Y29P10	1:10	“Koolhaas’ argument, though, concerns not Europe but those continents and megacities where a milliard people live with little or no past, in cities that until one generation ago were small villages, where now many bodies are older than the cities they inhabit and where there is no past to fight with or to preserve. What can ‘origin’ mean there? How can ‘identity’ take root where there is no ‘ground’?”(Verschaffel, 2013: 2).	Cultural disconnection Existential inquiry Identity Urbanization

Ek 3'ün devamı

Y29P11	1:11	“Koolhaas’ proposal to consider the past not as a natural force but as a raw material touches issues even beyond ‘social identity’ or the functioning of modern societies. It touches the concept of architecture itself: its self-understanding, and, beyond that, the basic conceptions with which we define ‘reality’. One undisputable insight of deconstructionism is how deeply the architectural metaphor is entrenched in Western thought. We think of architecture and building as the essential work of mankind on this planet: forming and ordering matter. Architecture is ‘work’ in the Hegelian-Marxist meaning of the word: as the gradual transformation of ‘nature’ into ‘culture’, as ‘humanization’ of the world. God is the first architect; building is to breathe life or meaning or soul into matter, shaping clay into a body, transforming stone into figure, chaos into order, ‘potentiality’ into ‘form’, nature into landscape, time into history... The common denominator of this series of bipolarities grounding western metaphysics and western thinking is the assumption that there is always a previously established fact or force, outside and before what is human, that resists our heroic, promethean endeavors to create meaning and order. But that ‘matter’ we fight with at the same time grants our work its ‘reality’ and its weight.” (Verschaffel, 2013: 2).	Architecture and culture Complexity: Nature and reality Complexity: Transformation of matter Humanization Innovative approaches: Deconstructionism Philosophical exploration
Y29P12	1:12	“It inscribes what we do into history and at the same time teaches the lesson of the ruin: man builds monuments, but time dissolves the form and the order back into formlessness. Ashes to ashes, dust to dust: from stone to architecture and back — to ruin, to rubbish.” (Verschaffel, 2013: 2).	Impermanence Philosophical Reflection

Ek 3'ün devamı

Y29P13	1:13	“The proposal to think of the past, not as a stream and a force, but as a rare raw material, reveals, in a flash, the possibility to think differently about the function and capacities of architecture, and, beyond that, about the human adventure. In ‘Generic City’, and even more in ‘Junkspace’, Koolhaas proposes to think of chaos, of formlessness and loss of meaning, as a collateral end product of everything what we ourselves decide and do. The end product of Enlightenment is not the autonomous, emancipated citizen, but the consumer and the trash he leaves behind. Chaos is not the matter we start from, but the end result of everything the architects invent and produce. ‘The built product of modernization is not modern architecture but Junkspace’; ‘Junkspace’ is the ““fallout” of modernization’ (Koolhaas 2004: 162). What we accomplish is not the transformation of wilderness into a inhabitable, humanized world, as the modern project presents it, but the bringing about of a new, very unstable environment, one neither founded nor structured by an ‘outside’ or inhuman natural necessity, but one with ‘global insecurity’ as its opponent. How to navigate — and to ‘build’ — in the ‘global risk society’? What can architecture and urbanism be, what do they have to take on, when there is no promethean task to perform, no ‘necessity’ to deal with, no scarcity, no gravity, but instead only many forms of ‘plenty’ and the hunt for comfort and pleasure shared by all?” (Verschaffel, 2013: 2).	Architectural theory Critique of modernity Environmental concerns Globalization Philosophical inquiry Societal critique
Y29P14	1:14	“In ‘Junkspace’ Koolhaas includes a parenthesis — just a line — which destroys the ‘Junkspace’ bubbles as a pin-prick explodes a balloon. Koolhaas evokes the kind of space of the department stores, nightclubs, entrance desks of office buildings, tax-free shops and airport seafood restaurants, the cool, clean, superficial, cheerful decency of these chemically fresh-smelling, totally monitored, infinite ‘interiors’ of the world of consumption, complete with codes of conduct and ideological presuppositions. And then he writes, ‘a single citizen of another culture — a refugee, a mother — can destabilize an entire Junkspace’ (Koolhaas 2004: 165). Refugees and mothers are, indeed, the living contradiction, the ‘other’ of this kind of environment. What those kinds of ‘outsiders’ have in common is exactly what ‘Junkspace’ lacks: a reality principle. ‘Junkspace is like a womb that organizes the transition of endless quantities of the Real — stone, trees, goods, daylight, people — into the unreal’ (Koolhaas 2004: 171). The two pre-modern modes of existence embodied by the refugee and the mother reveal and contradict the ‘arbitrariness’, the frivolity, the very comfortable lightness of a self-sufficient sense of well-being (sitting in a pavement café, in the massage chair near the gate) that doesn’t want to be disturbed or confronted with somebody who is really in need or in danger, or with a crying baby.” (Verschaffel, 2013: 3).	Complexity: Reality principle Contradiction Cultural critique Otherness Societal issues

Ek 3'ün devamı

Y29P15	1:15	“The figures of the refugee and the mother, for whom bare life is a value, whose existence is about staying alive, protecting life, transmitting life, unmask and contradict the controlled beauty and the sterile order of completely secured junkspace. The principles of the refugee and the mother are shelter and hearth — the most archaic principles of architecture and building.” (Verschaffel, 2013: 3).	Crisis of identity Existential themes Space significance: Cultural significance of spaces Survival
Y29P16	1:16	“Koolhaas and his office, OMA/AMO, have also developed architectural projects — thought experiments — that explore how late-modern societies can deal with the past, and how architecture can relate to time. For instance, for the problems of too much past in the Hermitage in St Petersburg, with its 2000 rooms filled with antiques, and of the complete absence of a past in Beijing, they proposed a free, creative management: in Petersburg, by letting go half of the heritage and preserving it as ruins, and in Beijing, by selecting the future heritage by freezing and preserving at random parts of the city as they are now. Proposals such as these do not claim to have general validity or applicability elsewhere, and by putting the problem so bluntly they have little chance of becoming realized. Which, of course, is a pity, because radical action is so rare. Yet these proposals function primarily as texts and thoughts — as thought in the form of a project: loaded with that sense of urgency and action perspective of the designer.” (Verschaffel, 2013: 3).	Architectural theory Critical Reflection Historical context Innovative approaches: Design Philosophy Innovative approaches: Radical Ideas
Y29P17	1:17	“Reading Rem Koolhaas usually doesn't make one happy. But it is remarkable, and worth an honorary doctorate, that he is probably first of all a thinker with that remarkable sense of necessity and urgency, the gravity and sobriety, of the refugee and the mother, and — some believe — of architecture.” (Verschaffel, 2013: 3).	Appreciation of complexity Critical thinking Emotional awareness

Ek 3'ün devamı

Y30P1	1:1	“Abstract How do we critique contemporary creative works or speculations that claim of themselves no inherent critical function—that claim to transcend any conscious act of criticality—works that are apparently nothing more than outcomes of programmatic and commercial pressures placed upon them? In the 1990s, architects Robert Somol, Sarah Whiting, Michael Hays, and Rem Koolhaas identified the emergence of a new kind of critical practice in Western Architecture that transcended the dogmatic and labored theoretical pursuits of the preceding antihumanist theories of the 60s, 70s and 80s. Liberated from the esoteric self-indulgencies of trans-disciplinary high theory, post-critical architecture sought to reassert its explicit disciplinary knowledge and expertise and absolve itself of any overt critical functioning, however its critical functioning is not so easily erased, especially in the contemporary architecture of China.” (Brisbin, 2014: 225).	Architectural discourse Critique of contemporary practices Cultural analysis Post-Critical Theory: Post-critical theory
Y30P2	1:2	“The paper complexifies the commonly accepted definition of post-criticality as uniformly uncritical, suggesting that, whilst pretending to be neutral, post-critical works, such as those of exemplary post-critical artist Michael Zavros, are in fact—by the very condition of their active claim of opposition to avant-garde critical practices—“inherently political and partisan.”¹ The paper concludes that the acquiescence from criticality itself therefore becomes a form of critical action and “conformist non-conformity”² that demonstrates the inherent potential to re-purpose the operative mechanisms of the neo-liberal political economy to an artist's or architect's own post-critical and creative ends. Whilst written from a Western perspective, the paper reflects on the cultural intersection of East and West that is manifest in recent counterfeit architectural projects in China. As China attempts to reconcile its own political ideologies of hierarchical Communism with the economic structures of free-market Capitalism, it facilitates the ultimate transgressive act; consuming the postcritical ruins of the West and regurgitating them anew as a new form of global criticality. Perhaps we have more to learn from China than they do from the West. In the East, there is no author, just content.” (Brisbin, 2014: 225).	Architectural aesthetics: Cultural intersection Critical analysis: Criticality Globalization Political theory Post-Critical Theory: Post-criticality

Ek 3'ün devamı

Y30P3	1:3	“Key words: criticality, post-criticality, China, consumption, art. Introduction Whilst the literature in Art, Architecture, and Philosophy generally indicts the post-critical as explicitly ‘un-critical’ in its ideation and inert of any deliberate critical functioning, it is the aim of the essay to argue that post-critical work, both within art and architecture, is inherently critical; not through its conscious application, but through the instrumental analysis of its unconscious application of the capitalist market-system that is its supposed author. In so doing, the essay aims to therefore demonstrate ways in which a post-critical position can be re-framed as a critical lens through which to reflect upon the work's socio-political and socio-economic context. In particular, the essay explores the affect of the affirmational practices of Chinese Capitalism as a means through which to cast a mirror upon the world of the narcissistic consumptive practices of glamour and allure that is fueling the feverous ‘status consumption’ of Western luxury brands and architecture by the swelling Chinese middle-class. The essay therefore proposes that China requires a post-critical reading in the form of a ‘critical u-turn’ so as to cast a critical gaze upon the affects of Chinese growth and the quasi-oligarchical rule of the People's Republic of China.” (Brisbin, 2014: 225-226).	Art and culture: Art and Architecture Capitalism Consumption Critical analysis: Criticality Critical analysis: Socio-political Analysis Cultural Dynamics: Chinese Culture Economic Context Post-Critical Theory: Post-criticality
Y30P4	1:4	“As Jean-Francois Lyotard has identified in his critique of the postmodern condition, it is not theory that binds the apparent randomness of postmodern plurality, it is Money.³ The cultural value associated with the artistic practices of Art and Architecture is replaced by an ontologically flat conception of the world as no greater than its commodified market value. Artworks are no longer valued for their pleasure or affect, nor are houses valued as culturally enriching ‘homes’: they are quantifiable and measurable financial investments. Critical theory's esoteric indulgences isolated its audience and diluted its cultural relevancy to the point which society demanded an affirmational quality of its Art; a sense of familiarity that subverted any productive critique of the systemic mechanisms that led to its benign cultural relativism; or its subsequent celebration of increasingly narcissistic notions of beauty and taste and the predicable affects these notions had on the composition of the built environment.⁴ As Lyotard observes: “Eclecticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonald's food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and “retro” clothes in Hong Kong; knowledge is a matter for TV games.”⁵ Every aspect of our consumer life is thus tainted with contradictions of cultural authenticity, fused together as a lattice of simulacra of exotic places, experiences, and identities.” (Brisbin, 2014: 226).	Aesthetic value Art and culture: Art commodification Consumerism Counterfeiting: Simulacra Cultural critique Cultural relativism Postmodernism

Ek 3'ün devamı

Y30P5	1:5	"It is this cultural branding that Nigel Thrift argues has manifested in contemporary culture as a 'glamorous celebrity sign system' in which the legible aesthetic signature of branded architects and artists has become paramount in achieving the transformation of inanimate objects into sites of lust, desire, and status, which are all fundamental to the effective functioning of the market system.⁶" (Brisbin, 2014: 226).	Aesthetics Celebrity culture Consumerism Cultural Dynamics: Cultural branding
Y30P6	1:6	"This overarching financial force resulting in, as Leonard further observes, "some prominent art ... [preferring] instead to be appealing, entertaining and affirmative."⁷ They elevated themselves, through the direct engagement and manipulation of the fundamental economic practices of supply and demand, to the status of a brand. In order to explain this shift, Leonard cites art historian Rex Butler's indictment of the 'artist as brand' as a 'post-critical' turn that can be understood as an irreconcilable outcome of our consumerist age and, as I argue, a fundamental reflection of the thirst for familiarity in the milieu of semiotic and informational saturation that is emblematic of the age. This definition of the post-critical is applicable more broadly than just within an art practice or a theoretical pursuit." (Brisbin, 2014: 226).	Art and culture: Art and branding Consumerism Cultural commentary Post-Critical Theory: Post-critical theory
Y30P7	1:7	"China offers, I argue, the most extreme post-critical cultural context. China has appropriated the architecture of the West vehemently embracing them as accoutrement of modernization and social status. To promote the image of success in China apparently means to look like, and dwell in, the icons of Western modernity; such as reproductions of Le Corbusier's Ronchamp (1954) in Zhengzhou in 2004; reproductions of the architecture and engineering of Haussmann's nineteenth-century Paris in the ironic montage of Tianducheng's 2007 Eiffel Tower copy with surrounding baroque cityscape buildings (Fig. 1); or, more recently, reproductions of Zaha Hadid's SOHO shopping complex in Beijing (2011-14) in the Meiquan 22nd Century building in Chongjing (2012) (Fig. 2), to name but a recent. As a western onlooker, what has become curious is the seemingly unquestioning belief in the right to the production and consumption of counterfeit goods. It is an economy that is fundamentally built upon a culture of appropriation of the best that Western Architecture has to offer without any approval or acknowledgement of copyright ownership." (Brisbin, 2014: 226-227).	Architecture Counterfeiting: Counterfeit economy Cultural appropriation Modernization Western influence

Ek 3'ün devamı

Y30P8	1:8	“Architect Rem Koolhaas observes that the sheer speed of development and rapid growth in China creates a kind of design practice based in the art of collage and figurative appropriation; a Photoshop-based architect whom practices a kind of aesthetic and compositional design process that resembles Photoshop montage.⁸ The socio-political power structures that are embedded within these Western exemplars are effectively reduced to a form of image-based collage as any uniform meaning carried by the semiotic language of its collaged elements is usurped by aesthetic conditions of familiarity and affirmation.” (Brisbin, 2014: 227).	Aesthetics Cultural appropriation Design theory Socio-political analysis
Y30P9	1:9	“It is important to acknowledge that this is not necessarily a new phenomenon in China. China has a long-standing history of cultural appropriation and consumption that has privileged the collective over the individual. Ideas are not perceived to be owned by an individual, they are owned by and shared with the collective.⁹ Sharing takes the form of both conscious and deliberate contributions in order to benefit the whole, and also an acknowledgement that work generated within China is openly accessible to appropriation and re-fashioning to ends never intended by its authors. This is at odds with Western concepts regarding the individual rights of the designers of artifacts. They cannot be replicated/copied without the permission of their author. This clash of Western and Eastern culture produces a vastly different cultural perception as to what it means to copy another's work. Whilst Chinese Law closely mirrors 'in-principle' author rights and copyright conditions that we are familiar with in the West, these contrasting social perceptions about the Chinese right to copy continue to linger today.” (Brisbin, 2014: 227).	Art and culture: History of ideas Collectivism vs. Individualism Cross-cultural communication Cultural appropriation Intellectual property rights Social perception
Y30P10	1:10	“Whilst much has been written in both the academic domain and in the popular press about China's meteoric economic rise and the cultural factors directly affecting the consumption of counterfeit goods, there is little literature accounting for broader cultural attitudes that may offer an alternative perspective as to why the Chinese appear so relaxed in their attitudes towards the copying of Western architecture.” (Brisbin, 2014: 227).	Architecture Consumer behavior Counterfeiting: Counterfeit goods Cultural Dynamics: Cultural attitudes

Ek 3'ün devamı

Y30P11	1:11	“According to Julie Juan Li and Chenting Su, the influence of the Chinese concept of 'face' cannot be underestimated, in terms of its impact on the consumption of goods and services fueling China's GDP.¹⁰ 'Face' is intrinsic to all collectivist cultures, which make up 1/3 of the world's population, but is especially important in understanding the buying habits of China's emerging middle-class.¹¹ In the West, we might euphemistically account for 'face' through the clique of 'keeping up with the Joneses, or other such consumptive practices that are driven out of a desire to project oneself as part of a desired social group and reinforce culturally accepted norms of behavior within that group.¹² Chinese collectivist culture, which is Confucian at its ideological core, is also 'interdependent' in its social structuring: “to the interdependent Chinese, class reflects not only one's achievement, but also one's group, usually one's family, relatives, and kinship clan.”¹³ It is through this very need to “enhance, maintain, or save face” that Chinese consumers find themselves more likely to purchase luxury goods in particular.¹⁴ The display of luxury denotes economic, and thus, social and familial success in China.¹⁵ This phenomenon is fundamental to Chinese culture and is widely applied as a form of demonstrable social and economic conformity by the middle-class through the collective consumption of widely recognizable Western aesthetic styles, brands, and architecture.” (Brisbin, 2014: 227).	Collectivism Consumer behavior Consumption (2): Luxury consumption Cultural influence Family dynamics Social norms
Y30P12	1:12	“The consumption and display of such objects, through their desire for, and consumption of, fashion, jewelry, and homes, aims to deliberately promote the social status of the middle- class, and demonstrate their good judgment and understanding of socially defined notions of 'taste'. Thus, as Kant observed of the emerging middle-class of Europe in the eighteenth-century, a citizen is able to denote their social standing by demonstrating their knowledge of the limits and boundaries of acceptable 'taste', and thus be assimilated within that socio-economic grouping. Whilst drawn from a Western definition of taste, its application still applies today in China; however, the Chinese are more susceptible to the social pressures that arise in maintaining the aura of their social status than their Western counterparts, expressing a “need to identify with or enhance [their] image in the opinion of significant others through the acquisition and use of products and brands [and] the willingness to conform to the expectations of others regarding purchase decisions.”¹⁶ The effects of this overt need to display their luxury possessions is a growing concern in China as the goods consumed are not always legally produced. Super-charged consumption breeds piracy of all forms of consumable goods.” (Brisbin, 2014: 227).	Conformity Consumer behavior Consumption (2): Luxury consumption Cultural differences Materialism Social identity Social status

Ek 3'ün devamı

Y30P13	1:13	“The single greatest generator of China's skyrocketing middle-class is the concept of 'face' and its effect upon 'status consumption'.¹⁷ The middle-class in developing countries such as China, is defined by the World Bank as “those who are not poor by median developing country standards but still poor by developed country standards; those who are not poor by the latter standards constitute the 'Western middle class'.”¹⁸ In other words, the middle- class is simply defined via an economic definition of what side of the poverty line population groups can be defined within, relative to the developing nation they dwell within.¹⁹ By this definition, China's middle-class equates to 1/3 of China's 2013 population of 1.354B, which, by 2020, is projected to rise by approximately 50%.²⁰ This contrasts with definitions of the middle-class in developed countries, such as the USA, of which approximately 45% of its population of 317M is categorized as middle-class; in the case of the USA, relative to socio-economic criteria such as class, education, occupation, and relative economic income.²¹ Of critical note, China's emerging middle-class is already 3x times larger than the USA's middle-class in 2013, and is set to grow to 4.5x times the USA's middle-class over the next decade at an exponential population growth rate of 7.15%.” (Brisbin, 2014: 228).	Comparative analysis Consumption (2): Socio-economic status Cultural influences Demographic change
Y30P14	1:14	“At this rate, China would experience a doubling of the population every 10 years, which would effectively result in China having to produce and/or procure more than double the resources that have been consumed in all of its preceding history.²² The emerging middle-class of China want to look like and possess the same kinds of 'stuff that their middle-class US counterparts possess in the West, but the sheer volume of their consumptive demand comes at a very high cultural, ethical, and environmental cost.” (Brisbin, 2014: 228).	Consumerism Cultural Impact Environmental Concerns Socioeconomic Factors

Ek 3'ün devamı

Y30P15	1:15	“China's exponential growth has led to a corrosion of vernacular building traditions and the proliferation of piracy throughout China as Chinese manufacturers copy the patented intellectual property of the West under their own brands in order to meet consumptive demand. There is a large volume of literature outlining the contrasting history of Intellectual Property and Patent law between the East and West, with a more recent alignment of International Copyright law as a result of China joining the World Trade Organization in 2001. China's Copyright Law now reflects many of the same copyright conditions that we take for granted in the West. However, the copying of goods, such as movies, music, and computer games, and the enforcement of the rule-of-law continues to be a challenge for the Chinese government.” (Brisbin, 2014: 228).	Cultural erosion Globalization Intellectual property Legal challenges
Y30P16	1:16	“In China, Copyright Law post-2001 explicitly acknowledges the protection of 'construction works', such as architectural buildings, as 'forms of expression' that are protected from unauthorized reproduction.²³ This copyright is deemed valid when the 'construction works' can be demonstrated to be original and specifically applied in a built form. Copyright only applies to built 'expressions', not to ideas, and lasts for the author's life, plus fifty years. The copyright is deemed to have been infringed when the 'construction works' are used without the permission of the author, or copyright owner. Whilst the copying of architectural styles is common in China, as it is throughout much of the Western world, it is certainly not an infringement of legal copyright, however the copying of the explicit built 'expression' of Zaha Hadid's SOHO Beijing shopping complex promotes challenges for Chinese Copyright Law.²⁴ However, jurisdictional boundaries have traditionally undermined the consistent application of copyright law in protecting such architectural 'expression', as the laws are only applicable in the legal jurisdiction in which they were ratified.²⁵ At its core however, is a culturally entrenched ambivalence to copyright protection that perhaps explains an unwillingness to enforce the law in some remote areas of China.” (Brisbin, 2014: 228).	Architectural aesthetics: Architecture and Expression Cultural Context Intellectual property (2): Copyright Issues Legal Framework

Ek 3'ün devamı

Y30P17	1:17	“There is little academic literature accounting for the widespread copying of Western architecture in China, aside from Bianca Bosker's Original Copies, Architectural Mimicry in Contemporary China (2013), which primarily examines Chinese architectural copying from the perspective of the conceptual relationship between the authentic original and the nature of the Buadrillardian 'simulacra' that is present in the copy.²⁶ However, much can be learnt from the research that has been conducted into the prolific counterfeiting of movies and computer games in particular, in order to perhaps better understand the motivations of the Chinese in their architectural piracy activities. According to Wang et al, approximately 98% of Chinese engage in computer software piracy.²⁷ In addition, up to 90% of daily-use goods available in urban areas are counterfeit.²⁸ Whilst Chinese copyright law protects against unauthorized reproduction, it is not as clear-cut about the legality of consuming counterfeit goods. There are very clear laws against such flagrant and widespread illegal activity, however the Chinese make decisions about the consumption of illegal goods—whether it be illegal downloads of copyrighted music, movies or computer software, or whether it be the consumption of counterfeit luxury goods—based on the socio-political and socio-economic context of each occasion in which such behavior is considered.” (Brisbin, 2014: 228).	Consumer behavior Cultural imitation Intellectual property Socio-political context
Y30P18	1:18	“In other words, their judgment is culturally determined by a simple analysis of the 'cost versus the benefit' of any illegal copying or consumption of counterfeit goods. The Chinese do not take all laws as seriously as their Western counterparts in the USA, whom are more universal in their adherence to the rule-of-law. As Swinyard et al note, Americans are 'rule-orientated', whilst the Chinese are 'circumstance-orientated'.²⁹” (Brisbin, 2014: 228).	Consumer behavior Cultural differences Intellectual property (2): Rule-of-law Judgment

Ek 3'ün devamı

Y30P19	1:19	“It could be argued that this cultural ambivalence to the integrity of copyright is entrenched in China's feudal history; its historically undulating territorial boundaries, its ongoing subsuming of other cultural minority groups and their own culturally-specific laws and rituals, and its ever-evolving ideological context—more recently from Communism to 'Commu-Capitalism'.³⁰ It is important to remember that China has only achieved relative political and economic stability in the late twentieth century, whilst the West has had time to gradually entrench Intellectual Property Rights at the core of its cultural ethos over a period of 800 years.³¹ Basic Human Rights, Intellectual Property, and copyright are all relatively new concepts to a culture whose historical success has been defined by the success of the collective, not the individual—China's power lies in its sheer scale of population. But how does this newfound contextual knowledge effect the question of architectural production in China? What meaning can we garner from this story; what affect does it have on achieving a better understanding of what contemporary Chinese architecture expresses in the context of a swelling Chinese middle-class? It will take a little instrumental application of techniques and concepts demonstrated by the post-critical Australian artwork of Michael Zavros to illicit a response.” (Brisbin, 2014: 228).	Collectivism Contemporary architecture Cultural Dynamics: Cultural ambivalence Historical context Intellectual property (2): Intellectual Property Rights Social dynamics
Y30P20	1:20	“It will aid in illustrating the capacity offered by post-critical art in embedding a cultural critique of the very market mechanisms that are at the core of its genetic structure. As such, this final section of the paper will aim to demonstrate the capacity of the post-critical in appropriating the context and content of Chinese Capitalism as a form of critical practice in and of itself—for it is in the very milieu of China's unfettered growth that its most powerful cultural critique may be drawn. What does a copy say about its copier, or its consumer, and what we might learn in the West?” (Brisbin, 2014: 228-229).	Comparative analysis Cultural critique Cultural Dynamics: Chinese Capitalism Market mechanisms Post-Critical Theory: Post-critical theory

Ek 3'ün devamı

Y30P21	1:21	“Michael Zavros' artwork can be understood as a shibboleth of our time and an exemplar of post-criticality. Whilst Zavros's artwork exists within the cultural framework of Australia, it illustrates a particular ritualistic obsession of our narcissistic age in which the authenticity of the original is corroded through its systematic re-presentations and translations.³² Zavros' work sets in motion a return of 'symbols of status' and an 'aspirational cannon of beauty'.³³ “[Zavros'] subject' quality and classiness is also mirrored in his impeccable, refined, photo-realistic rendering of them ... they reflect our inability to discuss any art without resorting to the default-setting language of criticality, wherein a work can't simply express something, it has to elaborate, scrutinise or deconstruct it.”³⁴ As Robert Leonard observes of Zavros' art: it is “rigorously and deliberately uncritical ... in its sheer affirmation, it calls for a different kind of reading.”³⁵ It is one that is not an active critical artifact, but that is read and defined as critical by the critic. But what kind of reading might post-critical art demand? More importantly, what might it tell us? Zavros' obsessive attention to verisimilitude is mirrored by the very subjects of the artwork's own representational gaze. That is to say, the choice of representational technique is mirrored in the content of Zavros' art as a commentary on questions of taste, beauty and aesthetic perfection.” (Brisbin, 2014: 229).	Aesthetics Art criticism Cultural Dynamics: Cultural framework Narcissism Post-Critical Theory: Post-criticality Representation
Y30P22	1:22	“On the one hand, the work therefore can be understood and read as a mirror through which to reconsider our own aesthetic values; on the other, it demonstrates a critical tactic through which to potentially deploy in other creative contexts, with similar critical outcomes.” (Brisbin, 2014: 229).	Architectural aesthetics: Aesthetic reflection Creative exploration Critical thinking

Ek 3'ün devamı

Y30P23	1:23	“In 2009 Zavros painted V12 Narcissus (Fig. 3) as a self-reflective portrait that re-presents the narcissistic gaze of his own self-image, reflected off the bonnet of his glamorous Mercedes Benz luxury SL600 roadster sports car. It recalls the Greek myth of Narcissus who, after shunning the advances of the smitten nymph Echo, is enchanted by Artemis (as punishment) to fall in love with his own self-image.³⁶ The moral lessons underpinning the myth of Narcissus are transcended—if not entirely ignored—within contemporary visual culture as the viewer is invited to affirm their own desire of self; ³⁷ and, I argue, absorbed into the painting as a narcissistic act of auto-consumptive self-destruction. The 'mirror-stage' of the work is at once absorptive, whilst simultaneously self-reflective.³⁸ The potential of the post-critical therefore is to consciously use this mirror-stage to critically reflect on our own ego and consumptive practices—to look afresh at the truth of our own vain reality. What allows this reality to be given a presence and voice is the technique used to compose each artwork; the slow and arduous task of composing a real scene, photographing it, and then painstakingly re-presenting the scene in the photograph through the medium of paint-on-canvas. In Zavro's artwork, the oeuvre is 'copying'.” (Brisbin, 2014: 229).	Art and culture: Contemporary art Art and culture: Visual culture Consumption (2): Auto-consumption Critical reflection Ego Narcissism Self-reflection
Y30P24	1:24	“Zavros' work is enmeshed in the technical and compositional structures of verisimilitude and 'reflectivity'.³⁹ It is concerned with a hyper-realism that oscillates between the copy and the original; that carves out an existential space in-between the two—“more than a fidelity to the sorts of photographs you might see advertising perfume or aftershave in the pages of magazines such as Vogue Uomo or GQ. It is a fidelity to self-love.”⁴⁰ Zavros' Echo (2009) (Fig. 4) and 2012 Bulgari Art Award winning The new Round Room (2012) further explore the inherent affirmational force of the narcissistic self-image. Echo juxtaposes the opulence and glamour of the hall-of-mirrors in Versailles (France) against the gleaming chrome surfaces of bodybuilding gymnasium equipment. Similarly, The new Round Room juxtaposes the opulence and glamour of the interior of the Grand Trianon in the grounds of the Palace of Versailles—yet again—against the gleaming chrome surfaces of yet more bodybuilding gymnasium paraphernalia.” (Brisbin, 2014: 230).	Aesthetic analysis Artistic exploration Identity Narcissism

Ek 3'ün devamı

Y30P25	1:25	“Echo and The new Round Room Zavros present a critical reflection of the contrasting images of beauty (Renaissance and contemporary) and, I would argue, the metaphoric associations of individualised viewpoint that such dogmatic applications of Renaissance linear perspective entails.⁴¹ Whilst the image is constructed in order to be ontologically consumed from a singular viewpoint in space as a 'symbolic form' that “transformed psychological space” into the “mathematical space” of Cartesian perspectivalism,⁴² it is constructed through a painstaking process of replicating, in oil-based facture,⁴³ the supposed 'realism' of the photograph. It is a 'slow art' that directly challenges the instantaneousness of affirmation and self-gratification that the content of the work seeks to consciously draw upon and celebrate. This representational technique becomes a form of operative diagram that enforces a particular kind of subject, and a particular kind of message within the work. Zavros' focus on high degrees of verisimilitude and photo-realism reveals an inherent undercurrent of criticality in commenting upon questions of beauty and obsessions with male self-image that a surface reading of its aesthetic language might wholly dismiss.” (Brisbin, 2014: 230).	Aesthetics Artistic practices: Artistic techniques Contrast Critical reflection Psychological impact Self-image
Y30P26	1:26	“Focusing exclusively on male vanity and men's fashion, Sebastian Smee argues is endemic of a 'standardised' and familiar world that consists of a restricted fetishist vocabulary of “suits, shoes, ties, the same square jawline, the same straight nose” which elicits a “kind of vacuum packed vanity, as airless as it is seductive.”⁴⁴ Zavros' artwork challenges the literalism of recent contemporary art that makes a fetish of the real: “not a sculpture of a shark, but the shark itself; not a painting of a pregnant women, but a Madame Tassaud's-style copy, replete with individually inserted hairs.”⁴⁵ Much can be learnt from Zavros' attuned manipulation of the very market system that, on the one hand, celebrates and lauds his work for its fiscal value, whilst being ignorant of its simultaneous critique of the vacuous content and affirmational responses the work generates from its onlookers.” (Brisbin, 2014: 230).	Art and culture: Art and culture Art and culture: Contemporary art Consumerism Consumption (2): Fetishism Critique of society Vanity

Ek 3'ün devamı

Y30P27	1:27	“Zavros' work can also be understood, from a compositional point of view, to be based within the canon of 'appropriation'. Artist in the 1980s, such as Cindy Sherman, Sherrie Levine, and Richard Prince, treated the copying and reuse of 'others' work as a vital tool in the subversive narratives of dissent that was central to their work. Zavros' most recent travelling exhibition in Queensland, entitled The Prince (2013), consists of rereproductions of Richard Prince's seminal 1980's Cowboys series photographs. The Prince sets up an interesting and slightly ironic modulation of copying as a convoluted inter-relational story that fundamentally questions the validity of an authentic original in Art: "a copy (Zavros' painting) of a copy (the reproduction of a book) of a copy (Richard Prince's re-photograph) of a copy (the staged photograph for Marlboro)."46 More than simply copying for the sake of copying, Zavros' Prince can be understood to bring to our foremost attention changing contemporary ideals about male masculinity. On the one hand, it redeploys the 'mythology of the cowboy' that is manifest in the Marlboro advertising imagery upon which Prince's original works are based,47 whilst simultaneously “Zavros knowingly presents the (re)commodification of the West as just another luxury fetish item” to be consumed in ignorance of its esoteric narrative.”48” (Brisbin, 2014: 231).	Artistic practices: Artistic appropriation Cultural criticism Intertextuality Masculinity Subversion
Y30P28	1:28	“In many cultures, such as China, Zavros' copying of Prince would be understood as the “the highest form of flattery.”49 This subtle differentiation in the cultural conception of copying may go some way to also support the architectural reproduction of Zaha Hadid's Beijing SOHO. The developers of the apparent counterfeit Meiquan 22nd Century building claimed that they “[n]ever meant to copy, only ... to surpass.”50 Whilst we acknowledge the role of mastering an artisan practice through the close studying and replication of pre-existing exemplars in Arts Schools throughout the West, the multi-million dollar cost, utility, and embedded patentable technical-knowledge in architecture perhaps separates it from such culturally romantic ideas of 'flattery'.” (Brisbin, 2014: 231).	Artistic practices: Artistic replication Authenticity Cultural differences Originality: Flattery vs. imitation

Ek 3'ün devamı

Y30P29	1:29	“But even architecture can become a commodification of the consumerists brands it aims to house. Rem Koolhaas, Zaha Hadid, and Michael Zavros are recognizable International brands that embody lifestyle, success, and luxury.⁵¹ In Koolhaas' Prada New York (2001), the architecture becomes an objectified 'spatial version' of the Prada brand that brings into being the aesthetic 'excesses of exclusivity' that such luxury brands embody in China. They represent a culture of desire and lust that is deferred through the symbolic allure and promise of lifestyle and taste that is presented by the star's associations with the work they produce. It is no wonder that in the copying culture of China, the work of architect brands are reproduced so openly.” (Brisbin, 2014: 231).	Architectural aesthetics: Architecture and aesthetics Branding Commodification Consumerism Cultural critique
Y30P30	1:30	“For Baudrillard, aesthetics and economics are ontologically reified as a “single cultural form that becomes the essence of the consumer society.”⁵² The irony is that as artworks critically react to market forces placed upon them within the dominant Western economic system of Capitalism, they are subsequently consumed by the very system that they seek to disrupt. For Firat and Venkatesh, there are only two possibilities for cultural critique in this capitalist framework: re-appropriation or marginalization.⁵³ It is either subsumed into the market, or it is marginalized by it, to the point that it is no longer relevant.” (Brisbin, 2014: 231).	Art and culture: Art and economics Capitalism Consumption (2): Consumer society Cultural critique Irony
Y30P31	1:31	“Faced with the undeniable agency of post-critical architecture's causal effects, post-critical architecture can be argued to be far more critical than the traditional criteria for asserting criticality would infer: “the post-critical turn is not the rise of uncritical approaches to art, but a reconsideration of what it means to be critical.”⁵⁴ As Diana Mihai has observed, “[p]ost-critical architecture pretends to be politically neutral/post-critical and rejects social critique, but the fact that it is modeled on contemporary business practices and market systems renders it inherently political and partisan.”⁵⁵ As such, architecture, when conceived of as an edifice of cultural values and principles, cannot be easily be differentiated from its economic and political symbolism—even when its voice is left relatively mute by repressive cultural forces, such as those in China.⁵⁶” (Brisbin, 2014: 231).	Consumption (2): Economic symbolism Critical theory Cultural critique Political discourse

Ek 3'ün devamı

Y30P32	1:32	“It would appear that the Chinese middle-class—perhaps even more than their American counterparts—desire an art and architecture that is affirming, and that does not challenge the overarching power structures of (for the Chinese) 'Commu-Capitalism'. As Chinese contemporary artists Chen Danqing notes: they wish to be “an artist within the system”, not against it! Architectural examples such the Beijing National Stadium (2003-8), known popularly as the Bird's Nest, deploys symbols of Chinese culture that are familiar to the West, but say nothing new and are inert of any active contemporary voice.⁵⁷ They are simply propaganda expressions that 'stage Chinese-ness'.⁵⁸ Its audience is the West, not the Chinese themselves. When Australian architects Ashton Raggatt McDougal say 'sorry' in braille above the Garden of Australian Dreams in the National Museum of Australia (2001), barely a ripple of discussion or cultural debate was catalyzed in the Australian media acknowledging Australia's highly contentious history of mis-treatment of indigenous Australians.⁵⁹ When Chinese contemporary artists Ai Weiwei said sorry on behalf of a grieving Chinese nation for the unacknowledged loss of 9000 children in the 2008 Sichuan earthquake, he was 'detained' for ninety-one days by the Chinese government.⁶⁰ Critical dissent in any form is forbidden.” (Brisbin, 2014: 231).	Art and culture: Art and propaganda Censorship Critical analysis: Critical dissent Cultural commentary Power structures
Y30P33	1:33	“Conclusion A ‘post-critical u-turn’ is required to ensure a critical engagement with the “present imbalances in power and opportunity” that Architecture so often ignorantly reinforces.⁶¹ As the world’s economies and socio-political power structures transform and shift from West to East, it is paramount that we ensure that the West is not left behind.⁶² In returning to the specificity of this argument in the Australian context, it is not surprising that even Koolhaas has derogatorily satired the Australian architectural context as celebrating a conservative brand of mediocrity.⁶³ We operate in a context of increasing political indifference and naivety in which critique and engagement with the profound problems or our age are swept aside in order to reinforce social stereotypes, pander to the fear of an uninformed public, and to negate the necessary self-reflective practices that criticism and criticality so effectively affords. The formal and social costs are too high when the focus is so exclusively on a Western post-critical architecture that abstracts human relationships to the point that they become post-human and culturally irrelevant. As Hadid, Koolhaas, and other architects like them, lead their practices into the uncharted territories of China, they have unwittingly monumentalised the ruins of Capitalism. As Walter Benjamin observed, “[e]ach epoch not only dreams the next, but also, in dreaming, strives toward the moment of waking ...” (Brisbin, 2014: 232).	Architectural criticism Critical engagement Cultural critique Post-Critical Theory: Post-critical architecture Power dynamics Social relevance

Ek 3'ün devamı

Y30P34	1:34	“In the convulsions of the commodity economy we begin to recognize the monuments of the bourgeoisie as ruins even before they have crumbled.”⁶⁴ As China attempts to reconcile its own political ideologies of hierarchical Communism with the economic structures of free-market Capitalism, it facilitates the ultimate transgressive act; consuming the ruins of the West and regurgitating them anew as a new form of global post-criticality. In China, there is no author, just content subsumed from the West. Cultural artifacts are therefore interpretations and translations of what the artist and/or architect see in their world, regardless of whether their author intended then to be explicitly critical or not. These creative artifacts always possess a critical voice—the question is whether we have the fortitude and resilience to objectively listen to what they critically have to say about us.” (Brisbin, 2014: 232).	Art interpretation Critical analysis: Transgression Critical theory Cultural critique Globalization Postmodernism
Y30P35	1:35	“So what do the copied art/architecture works in China say? In reflecting on the deconstructive lens through which the paper has attempted to trace contrasting cultural meanings of copying, copyright, and criticality in China, the discursive zeal and indictment of ‘counterfeit’ copying has perhaps naively led to a negative and Western-centric inference that China should adopt the West’s ideological attitudes to copyright as a basis for Capitalism. What we can yield from much of China’s contemporary art and architecture is that it engenders a kind of complicit-ness in/to consumer culture that in turn engenders the work with a “conformist non-conformity.”⁶⁵ As Virginia Postrel astutely observes, “form follows function” has been effectively usurped by “form follows emotion,”⁶⁶ but is this outcome such a bad thing? Instead of interrogating Chinese cultural attitudes towards copyright through a narrow Western and fundamentally-capitalist viewpoint, perhaps the concept of ‘Commu-Capitalism’ should be interrogated more openly to reveal productive insights into what the West instead can learn from Chinese cultural attitudes towards ‘copying’ and ‘sharing’. China’s copying of Western architecture and luxury goods begins to erode the manufactured exclusivity and restricted supply that underpins the affective success of ‘status consumption’.” (Brisbin, 2014: 232).	Art and culture: Interrogation of ideologies Consumer culture Cross-cultural perspectives Cultural critique Globalization
Y30P36	1:36	“An objective critique of Chinese ideological attitudes towards ‘collectivist’ sharing may go a long way to transform our own unsustainable Western consumptive practices: When did ‘sharing’ become such a derogatory concept in the West any.” (Brisbin, 2014: 232).	Collectivism Consumerism Cultural critique Social attitudes

Ek 3'ün devamı

Y30P37	1:37	“22 Calculation of Chinese annual population growth rate = $\frac{((677 - 451) / 451) \times 100}{7} = 7.15\%$. This population growth rate data was projected over a 7x year period from 2013 to 2020. When calculated as a constant exponential growth rate, 7% would result in a doubling of the population every 10 years. This would effectively mean that every ten years we would have to produce double the amount of resources that we consumed in the preceding ten years; and so on, and so on. ‘doubling time’ refers to the require the discovery of more resources than have ever been located in this recorded history of China. Note: these calculations account for Chinese population as of 16/08/2013. They do not account for the actual GDP growth rate. As Albert Bartlett noted, “The greatest shortcoming of the human race is our inability to understand the exponential function.” See: http://www.albartlett.org/” (Brisbin, 2014: 233).	Consumption (2): Exponential growth Critical thinking Originality: Mathematical reasoning Population growth Resource management
Y30P38	1:38	“24 Jessie Chen, "Twin Buildings Appeared in Beijing and Chongqing," China Intellectual Property Aug. no. 50 (2012). However, as Chen further acknowledges, the case of explicitly determining copyright infringement of architecture is far more difficult than for other forms of design. At its fundamental core is the notion that an architectural work is a combination of a vast variety of other copyrighted artefacts and knowledge, such as Windows, doors, engineering, handles, tiles etc. A building's uniqueness and originality is therefore determined by the ‘artistic qualities’ that are used to compose these disparate elements together. Ironically, drawings created to represent the building can be copyrighted, as can models also constructed by the building's author, however the building's copyright itself proves more difficult in China to determine and enforce.” (Brisbin, 2014: 233).	Architectural design Copyright issues Intellectual property Originality: Complexity of originality
Y30P39	1:39	“33 Leonard, "Michael Zavros: Charm Offensive," 104. 34 Ibid. 35 Ibid. 36 Victoria Hamilton, Narcissus and Oedipus: The Children of Psychoanalysis (London: Karnac Books, 1994), 21-5. When coming across a spring as ‘clear as silver’, Narcissus gazed into the untouched waters and fell in love with his reflection: “[Narcissus] gazed at the twin stars that were his eyes, at his flowing locks, ... his smooth cheeks, his ivory neck, his lovely face where a rosy flush stained the snowy whiteness of his complexion, admiring all the features for which he was himself admired.” His own self-love leading to the ultimate consumption of his own mortality as he plunged a dagger into his own chest declaring; “Ah youth, beloved in vain, farewell!”” (Brisbin, 2014: 233).	Admiration Mortality Narcissism Self-love

Ek 3'ün devamı

Y30P40	1:40	“37 Leonard, "Michael Zavros: Charm Offensive," 105. 38 Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience," in <i>Ecrits: A Selection</i> (London: Tavistock, 1977 (1949)). Here I am applying Lacan's use of the mirror-stage to explain the conceptual functioning of self-reflection as a means through which to determine identity in young children (6-18 months old). Here I am proposing that the mirror-stage allows for a forensic examination of post-critical works that reveal not the author's degrees of criticality, but the embedded ego of capitalist culture as a whole.” (Brisbin, 2014: 233).	Architectural aesthetics: Psychoanalytic theory Cultural critique Identity formation Self-reflection
Y30P41	1:41	“42 In referring to ‘symbolic form’, I am directly referencing Panofsky's seminal work on the construction of subjective truth that is facilitated by Renaissance linear perspective. See: Erwin Panofsky, <i>Perspective as Symbolic Form</i> , trans. Christopher S. Wood.(New York: Zone Books, 1991), 41. See also Anne Friedberg, "The Window," in <i>The Virtual Window: From Alberti to Microsoft</i> (Cambridge, Mass.: MIT Press, 2006).” (Brisbin, 2014: 234).	Academic reference Intellectual discourse
Y30P42	1:42	“57 For a broad overview of the cultural sensitivities in China towards foreign architects in the designing of the National Stadium, see: Xuefei Ren, "Architecture and Nation Building in the Age of Globalization: Construction of the National Stadium of Beijing for the 2008 Olympics," <i>Journal of Urban Affairs</i> 30, no. 2 (2008).” (Brisbin, 2014: 234).	Architecture Cultural sensitivity Globalization

Ek 3'ün devamı

Y30P43	1:43	“Biography Brisbin, Christopher Christopher Brisbin teaches design studio, analogue and digital communication, and history and theory in Architecture and Interior Architecture and is currently the Communication Skills Studies Coordinator in the Architecture Program at the School of Art, Architecture and Design, the University of South Australia. Brisbin's research spans several areas, including contemporary space/image relations and questions of criticality in design practice today. In particular, Brisbin's current research examines the impact of recent image-technologies in architecture through the lens of older relations between space and image in Western Art in an attempt to reveal and re-present conceptual and technical clues as to how to accommodate the embodying potentialities offered by ocular image- technologies in architecture today; such as the exploration of the physiognometric and phenomenological conditions of threshold and liminality in the verandah fenestrations of Queensland and South Australia. Brisbin has also co-convened a conference on 'critique' in late 2013, exploring the interdisciplinary structures of critique across Art, Architecture and Design. He is currently editing a book on critique/criticism/criticality to be published in 2015.” (Brisbin, 2014: 237).	Intellectual property (2): Current projects Post-Critical Theory: Interdisciplinary critique Professional background Research focus
Y31P1	1:1	“Abstract From the hypothesis of the neutral as a possibility for architecture, the text explores the path between the 'typical plan', as distinctive of the tall office building and retroactively theorized by Rem Koolhaas, to the notion of infrastructural 'support, as defined at the context of the reconstruction of the European city after the Second World War by John Habraken. This path is presided by the permanent reference to the modern principles of the 'free plan' as essentially expressed by Le Corbusier in the domino scheme. Thereby, the scheme itself becomes a 'type' around which gravitate even contradictory arguments promoting functional indeterminacy as a mechanism to neutralize the plan.” (Colmenares Vilata, 2014: 23).	Architecture theory Diversity: Functional indeterminacy Theoretical concepts: Infrastructural support Theoretical concepts: Modern principles
Y31P2	1:2	““You can only be in typical plan, not sleep, eat, make love” Rem Koolhaas (1) It does not seem accidental that the father of biometrics was Darwin's cousin. Neither that his obsession with the study of the difference leads him directly to the concept of arithmetic average. When Francis Galton (2) performed his famous 'composite portraits' to identify the defining features of certain human groups, he draw upon overlapping as a basic tool for comparison. And congruence between the various overlapping elements was the immediate requirement demanded by the procedure itself.” (Colmenares Vilata, 2014: 24).	Historical reference Scientific inquiry Theoretical concepts: Concept of comparison

Ek 3'ün devamı

Y31P3	1:3	“Obtaining the typical, understood here as an inductive procedure starting from concrete examples, is largely an unreal construction based on knowledge of the different. However, it allows bringing out common factor to define the invariants of each of the configurations of a given system. On the contrary, the ‘ideal type’ is that combination of features that, while not fully present in any given set of individuals, is defined to represent any of them, because their traits tend to become closer to it. When one of the individuals manifests a radical match with the ideal type, we talk about ‘archetype’, and the first one that reaches this closeness is called ‘prototype’. (3) (Figs. 1, 2)” (Colmenares Vilata, 2014: 24).	Abstract reasoning Conceptual framework Theoretical concepts: Theoretical constructs
Y31P4	1:4	“We will therefore distinguish two approaches to the concept of type: the first, linked to normality and the absence of distinctive attributes, which refers to the substrate of the generic. The second, associated with exemplariness and the distinction between sets, which abounds in the specific. Like two sides of the same coin, both approaches have been present throughout the formation of the ‘type theory’ in architecture, but certainly is the latter which prevailed as a tool to classify and distinguish those permanent features of the object that connected it to the past, and thus allowed to establish a dialogue with the collection of objects of its same class that had preceded it.” (Colmenares Vilata, 2014: 25).	Architecture theory Conceptual analysis Theoretical frameworks
Y31P5	1:5	“The type, so understood, is established as a basic tool for an architecture conceived as language. From the old definition from Quatremere de Quincy, concerned about the distinction between type and model - “all is precise and given in the model, all is more or less vague in the type”- (4) until its transformation, hand Blondel and Durand, in brochures available for composition, the discussion focuses primarily on the degree of fidelity in the interpretation of type as turned into the standard, and the neo-Platonic problem about the type preceding the particular case or vice versa: “Everything must have an antecedent. Nothing, in any genre, comes from nothing”. (5) This genealogy culminates, already in the twentieth century, with the centrality granted by Aldo Rossi and his circle (6) to the concept of ‘type, even though definitely clarifying the confusion between morphological type and functional type, which had been developed since the publication of Recueil et Parallèle, (7) and that still today lingers in some architecture manuals where buildings are persistently classified depending on their intended use.” (Colmenares Vilata, 2014: 25).	Architectural theory Classification Historical context

Ek 3'ün devamı

Y31P6	1:6	“But despite the tortuous path of the notion of type through history, it is possible to rescue two useful features for research on the neutral in architecture, which refer to its autonomous status. On the one hand, the aforementioned independence of type from function. Thus, the assertion that “the type preserves and defines the internal logic of forms” not by a “formal translation of programs” but as a “fundamental formal structure in architecture”, what is being highlighted is that “it may be qualified as ‘indifferent’ in front of its potential adscription to specific functions”. (8)” (Colmenares Vilata, 2014: 26).	Architectural theory Design inclusivity: Neutrality in design Functionality: Function versus form
Y31P7	1:7	“On the other hand, the independence of type from style. As part of the pedagogical task of the Ecole Polytechnique, type is developed as something completely separate from the outer surface, and it is precisely this radical distinction between the object itself and its decoration that turns the ‘type’ into the performer of a stylistic emptying, producing “naked objects”, (9) which paradoxically paved the way for eclecticism. (Fig. 3) With no specific function or style, the ‘type’ could have been the elemental geometric pattern common to a set of buildings, a ‘neutral’ able to resolve the difference in the unit. But the symbolic weight associated with the forms and their precedent uses did not allow the discourse to thrive in this direction.” (Colmenares Vilata, 2014: 26).	Eclecticism Theoretical concepts: Conceptual distinction Theoretical concepts: Symbolic representation
Y31P8	1:8	“Let us now turn to that other approach to the notion of type that focuses its interest on the common-neutral, on that state of affairs in which nothing can yet be qualified by an adjective, although it can receive a name. A sort of architectural genotype awaiting to be activated with the concretion of a phenotype.” (Colmenares Vilata, 2014: 26).	Abstract thinking Conceptual exploration
Y31P9	1:9	“The typical. There is an architectural ‘type’ (in the ‘classical’ sense of the term) whose raison d’etre is precisely the production of the ‘typical’. Just as the production of average portraits demanded congruence between layers in Galton’s experiment, gravity imposes the vertical coincidence of loads in the case of overlapping horizontal floors defining the tall building construction. Paradoxically, the ‘genuine’ product of this architectural operation is the ‘ generic ’ typical plan.” (Colmenares Vilata, 2014: 27).	Architectural theory Conceptualization Diversity: Generic design

Ek 3'ün devamı

Y31P10	1:10	“This relationship between the ‘typical’ and the ‘neutral’ is abundantly exposed in the text of Rem Koolhaas dated 1993 and titled ‘Typical Plan’. Fifteen years were required since the publication of Delirious New York for manhattanism rules, purged of surrealist references and narrative intentions, to be finally exposed with the clarity and evidence of the obvious. As if a last and accurate ‘hit’ etymological sense of the Greek word typus, would have caused the release of all the accidental adhered to his retroactive theory. (Fig. 4)” (Colmenares Vilata, 2014: 27).	Architectural Critique Historical context Theoretical concepts: Theoretical Analysis
Y31P11	1:11	“Described as “zero degree of architecture”, the typical plan is able to offer a convincing formulation of the typical because it works with the first fully abstract program: the office building. Strict adaptation to the requirements of this program derives from a denial: the imperative to not interfere. Just as the doctor who swears not to harm the patient, the typical plan’s concern is not so much to enable or promote different uses of space as not to obstruct them. Its only function is to “let their occupants exist” (10) “Typical Plan is to the office population what graph paper is to a mathematical curve. Its neutrality records performance”. (11)” (Colmenares Vilata, 2014: 27).	Abstract concepts Architecture theory Functionality (2) Neutrality Space utilization
Y31P12	1:12	“In front of the notion of ‘typological series’ linked to the definition of historical types, which can only be modified through the seek for successive refinement, the typical plan proposes the concept of ‘variation’, pursuing instead the manifestation of some permanence in the internal structure of the object despite being subjected to transformation processes. The endless series of typical plans can not be ranked or ordered by their degree of fidelity to the ‘ideal typical plan’. There is not even an archetype for it, since their typical condition is given by its repetition in the object and not outside it.” (Colmenares Vilata, 2014: 28).	Conceptual analysis Diversity: Variation and Change Theoretical Framework

Ek 3'ün devamı

Y31P13	1:13	“If we make the ‘photofit’ of the typical plan, taking some of the specimens presented by Koolhaas and applying to them in turn the overlaying logic of Galton’s method, obtaining a typical image of the typical plan it is to be expected. This arithmetic average speaks mainly of a dotted area bounded by any profile. By this way, two qualities of the typical plan are well evidenced which detach it from any similarity to a supposed metaphysical void: on the one hand the unavoidable presence of pillars, responsible for conducting ‘real’ gravity loads to the soil; on the other, the a-critical assumption of an inherited urban perimeter from a concrete plot, no matter how singular it is. Quite the contrary, as Koolhaas states himself, if the typical plan embodies some, this is a “metaphysics of slack, that gives an aura of crispiness to even the most severely conflicted geometrical coexistences”. (14) (Fig. 5)” (Colmenares Vilata, 2014: 28-29).	Abstract reasoning Critique of architecture Philosophical inquiry
Y31P14	1:14	“We have seen how functional indifference, the denial of almost any relation to the specific use of the building, is a sine qua non condition of the typical plan. How could then Sullivan’s text on the tall office building, containing the more widespread functionalist maximum -form follows function- also contain the genesis of an architecture without attributes? Was not he already appealing to this vagueness when referring to the office-units as “purely arbitrary units of structure”? (15) The subsequent development of the high-rise building, in its ongoing path to hyper-tech open space, would come to prove him right when he asserted the need to “let the problem indeed dissolve”. (16)” (Colmenares Vilata, 2014: 29).	Architecture critique Design principles Functionalism Theoretical concepts: Theoretical exploration
Y31P15	1:15	“The Dom-ino Scheme. We can consider that the ‘typical plan’ precedes the ‘free plan’ but, lacking the first of a theoretical content expressly stated, is the second that has been responsible for spreading the radical modernity of the scheme that promotes the absolute independence between supporting structure and cladding. The plan, once ‘paralyzed’ by the identification between the two elements is finally ‘liberated, rescued from the involuntary kidnapping imposed by building systems prior to use of reinforced concrete and steel. (17) And if there is an image that embodies this heroic action it is certainly the perspective Le Corbusier’s Maison Dom-ino.” (Colmenares Vilata, 2014: 29).	Architectural theory Independence Innovation Modernism

Ek 3'ün devamı

Y31P16	1:16	“This ‘canonical space diagram’ has been described as ‘self-referential sign’, that is, the first case of an architecture that contains within itself the keys for its own interpretation. This autonomous status of the object, able to define “certain minimum conditions for any architecture” and which allows distinguishing it from mere geometry, is the earliest evidence of an essentially modern architecture. (18) The 1914 document, generated from a first idea called ‘monolith proposal’ based in turn on ‘Morsch monolith’ for the construction of factories (19) -which Le Corbusier had studied in the book that his friend Max Dubois had translated into French in 1909- represents an entirely devoid of partitions and cladding structural skeleton, whose only strictly functional element is the staircase. (Figs. 6, 7)” (Colmenares Vilata, 2014: 31).	Architectural theory Critical reflection: Self-referentiality Modern architecture Structural design
Y31P17	1:17	“From the Swiss neutral territory, Le Corbusier thus states the possibility of a nearly instantaneous reconstruction from the devastating effects of war through the transposition of an industrial building method into domestic units. Although the Domino project could not materialize without prior technical knowledge about the behavior of reinforced concrete -developed by Francis Hennebique, Auguste Perret, Juste Schneider or Dubouis himself as a direct collaborator- , the qualitative leap that allows to qualify it as a ‘revolutionary proposal’ (20) is derived from the integration of these technical skills in a completely different vision of architecture and not from the mere application of known solutions solely for the purpose of reducing its cost.” (Colmenares Vilata, 2014: 31).	Architectural vision Innovation Technical knowledge
Y31P18	1:18	“Therefore, it is especially appropriate to talk, as Eleanor Gregh does, not so much about the Dom-ino project but the Domino idea. (21) This idea is none other than the literal translation of the five points elevated to the condition of standardized type-object, ready for its mass production. Somehow, we can consider that the Dom-ino ossature anticipates its written formulation in 1927 when, during the Weissenhof Exhibition in Stuttgart, Le Corbusier finally finds the opportunity to put into practice the ideas that he had been developing for more than a decade. (22) For Werner Oechslin, the manuscript sent to Alfred Roth contains all the elements of a theory, in the most classic sense of its objectives, because the five points are presented here as a conclusion of previous work and because their codification evidences the unity contained in the different fragments and versions that had been appearing in previous publications as a result of a marked preference for the magazine, the pamphlet and the manifesto. (23)” (Colmenares Vilata, 2014: 31-32).	Historical context Theoretical analysis Theoretical concepts: Architectural concepts

Ek 3'ün devamı

Y31P19	1:19	“Precisely in this text, which provides an accurate definition for each of the five points, is where free plan is characterized by enabling “every floor to be different from each other”. (24) But, is not this the opposite of what we commonly mean by typical plan? The status of typical plan is only given to an architectural plan when the identical arrangement of each and every one of its parts makes it possible to omit the representation of the other levels. Correspondence should be total, up to form a single entity, repeated accurately and fully equal to itself. Undoubtedly, Le Corbusier refers to this conception of typical plan when he says in the final paragraph of his article in L’Architecture Vivante, in defense of their projects for Stuttgart’s Exhibition, that “research on housing should not lead to the establishment of a plant-type, but rather to obtain a new structural system, designed so that it can authorize every conceivable combination and thus serve the needs of many categories of individuals”. (25) Thereby, the initial statement of the correspondence between the concept of typical plan according to Koolhaas and the notion of free plan from Le Corbusier, can only be maintained if the first is pushed at a certain distance from its most common usage in professional practice.” (Colmenares Vilata, 2014: 32-33).	Architectural theory Conceptual analysis Design principles
Y31P20	1:20	“Le Corbusier also detects the polysemy of the French word type, that colloquially refers to a person, an individual, which in turn consists of a ‘single physical type’ (the human body and its dimensional range) and a ‘varying moral type’ (with different lifestyles). The first refers to the standardization of the type-element, while the second leads to grouping into categories. Thus, taking as reference the man himself, he solves the balance between the two complementary sides of the ‘typical’: the common and the unique.” (Colmenares Vilata, 2014: 33).	Balance Categorization Diversity: Common vs Unique Diversity: Polysemy Standardization
Y31P21	1:21	“When Le Corbusier describes the Dom-ino idea he introduces an especially relevant concept for the understanding of the neutral: “this structural system is an architectural reserve”, (26) he says. And he insists on the word ‘reserve’ as something that is in a dormant state, which exists regardless of the final destination of the building. A kind of registered information on its DNA that allows multiple configurations.” (Colmenares Vilata, 2014: 33).	Architectural theory Multiplicity Preservation Structural design

Ek 3'ün devamı

Y31P22	1:22	“It is significant that in this process of essential reduction, both Le Corbusier and Mies arrived at maturity to an almost identical architectural definition of the two basic building types of modernity -the residential linear block and the high- rise office building- although they “systematically avoided to explore the implications of this progressive identification”. (27) Maybe, one might ask why the desired ‘freedom’ conquered for the plan by the first was transformed into radical intended ‘neutrality’ by the second. (28)” (Colmenares Vilata, 2014: 34).	Architectural analysis Comparison Design principles Modernity
Y31P23	1:23	“Supports Theory. On the doorstep of the second half of the twentieth century, the development of industrialized prefabrication systems, components or complete units, driven again by a war conflict, placed architecture in a situation very close to mere building. Especially in the residential field, the normal became norm, within a giant neutralization operation understood as exclusion of difference.” (Colmenares Vilata, 2014: 34).	Design inclusivity: Exclusion of difference Industrialization Normalization Theory
Y31P24	1:24	“Thus, the main activity of reconstruction of European cities, concentrated in the hands of industry and under strict government supervision, devoted itself to the definition of an architecture without attributes under the requirements of a script marked by typological restriction. (29) This post-war situation, in which the housing is almost exclusively a goal established in quantitative terms, is what John Habraken defined in 1961 as the ‘problem of mass housing’. (30)” (Colmenares Vilata, 2014: 34).	Architecture Housing policy: Government supervision Housing policy: Mass housing Reconstruction: Post-war situation Urban reconstruction
Y31P25	1:25	“His approach argues that the uniformity with which it is intended to solve the ‘average customer’ is not a requirement imposed for technical reasons but because it has completely neglected the individual. (31) To Habraken, the concept of type is basically systemic, (32) ie, the shared image of a type is not a ‘template’ that should be applied, but a family of configurations in which “the earliest example contains the germ of the more elaborated”. (33) In this sense, understanding a type is not an exercise that seeks the definition of a final prototype, because every proposed variation is valid only in its context. The implicit error in the choice of an ‘optimal type, capable of being repeated a sufficiently profitable number of times, is at the root of the change of model proposed by Supports Theory.” (Colmenares Vilata, 2014: 35).	Contextual understanding Critique of standardization Diversity: Complexity of individuality

Ek 3'ün devamı

Y31P26	1:26	“A support is a construction that, without being itself neither dwelling nor strictly a building, is capable of holding dwellings over the plot. It plays the role of land itself. It is a construction that provides land in the air and which is permanent, such as streets. And, above all, as a fundamental quality, it allows these homes to be built, demolished or modified independently of each other by ‘infill packages’ In the ‘design of supports’ there is no final plan of the house. From a support it can not be evaluated nothing more than its capacity by verifying all possible ‘variations’ There is no need to ‘decide’ on the function but to ‘assess’ the form which in this case precedes it. (34) (Figs. 8, 9)” (Colmenares Vilata, 2014: 35).	Architectural theory Conceptualization Urban planning
Y31P27	1:27	“But the fundamental issue in the distinction between support and infill is not the specific form of any of them, nor the temporal division into two phases inherent to the system, but the ‘levels of control’ which the individual, the community and public authorities have over each part. The truly new approach is not so much the ‘flexibility’ that is reached regarding the disposition and the possibility of adaptation of housing units, but the translation of hierarchy in decision making to a system of physical elements clearly distinguishable from each other by the agent who has the ability and the duty to manage them. (35) It is in these terms that Habraken’s claims should be understood, for whom Supports Theory “encouraged the development of a new society”. (36)” (Colmenares Vilata, 2014: 36).	Adaptability Community Involvement Decision-Making Hierarchy Theoretical Framework
Y31P28	1:28	“Of course, the impact of prefabrication in the process described was critical and the experience of the SAR (Stichting Architecten Research) founded in 1965 with Habraken himself as director, has often been seen as an organization of technocrats in the service of industry. However, the approach has all the ingredients of an authentic theory, and as such can be analyzed and set in relation with the preceding and coetaneous experiences.” (Colmenares Vilata, 2014: 36).	Critical analysis Historical context Theoretical Framework
Y31P29	1:29	“One might think that a ‘support’ is very similar to what Le Corbusier sought to conceive with the Dom-ino idea. At the end of the day, it is all about a basic scheme that allows multiple configurations. Understood the Dom-ino idea as ‘design method, parentage with the Supports Theory seems evident. (37) However, Habraken insisted on pointing two important differences. (Figs. 10, 11)” (Colmenares Vilata, 2014: 36).	Conceptual analysis Diversity: Design methodology Theoretical frameworks

Ek 3'ün devamı

Y31P30	1:30	“On the one hand, the infrastructural character of a support. It is not an unfinished building but one complete in itself. And here Habraken traces the analogy with the bridge or the highway and cars driving along it. Two independent entities, each of which assumes the presence of the other. (38) On the other hand, the possibility to be very specific in the suggestions that the support itself contains about its occupation. That is, more a ‘generative’ than a ‘general’ condition. And at this point Habraken distances himself specifically from Le Corbusier’s idea. Inquired at one of SAR’s meetings, he replied: “Understood as a building, a support is not a neutral skeleton as the Dom-ino: it is architecture”. (39) So, the neutral is interpreted here as an anti-architectural feature, a fatal and final death of architecture. If it all comes down to set the distance between pillars and the relationship of these to the perimeter, what is being offered is total freedom to the occupant, that has infinite possibilities of organization but that does not have the necessary tools to take advantage of them. Without starting points and specific training, the end user is unassisted in the process, and this is precisely what a support should avoid. (40)” (Colmenares Vilata, 2014: 37).	Architectural theory Critique of modernism Diversity: Generativity Diversity: User empowerment
Y31P31	1:31	“Habraken also tried to distance himself from the common practice in office buildings, where, despite the base building and the interior are designed and implemented as two separate entities, this practice responds to commercial interests very different from those proposed by Supports Theory. “What we proposed was to produce a building block without floor plans. If you eliminate the floor plan you actually reverse the process. The idea that a building is a multiplication of a floor plan is, of course, absurd! (41) Thus, despite Habraken’s rejection to identify his theory with the work of Le Corbusier, the abolition of the typical plan was a goal shared by both.” (Colmenares Vilata, 2014: 37).	Critical reflection: Critique of conventions Innovative design Theoretical frameworks
Y31P32	1:32	“It is therefore evident that the ideas developed by the SAR have their genesis in a line of thought already incubated in high-rise building experience in America, officially launched in Europe by Le Corbusier in 1914 and subsequently developed in his Obus Plan or the various Unite d’Habitation, and which is fully connected to the Dutch reflection of the 60’s around flexibility and polyvalence. But what certainly can not be denied, and this is the reason why it is relevant to the study of the ‘neutral’ in architecture, is that Habraken’s is the most abstract formulation of all the examples cited.” (Colmenares Vilata, 2014: 38).	Abstract concepts Architectural theory Critical reflection: Influence of figures Historical context

Ek 3'ün devamı

Y31P33	1:33	“His reluctance to provide a concrete picture of what a support should be allowed him not to discuss the concept in aesthetic terms, and therefore it is impossible to deduce the exact form of a support as a conclusion of any of his texts or documents. Habraken never designed a support and his 1961 book contains not a single illustration. Far from being a failure, this limitation was the result of a conscious act, a strategic decision intended to protect Supports Theory from any personal identification, which certainly would have weakened it. But the truth is that, in the light of what is today the practice of residential building, it is inevitable to admit that the goal was not achieved. The implicit neutrality in his renounce to produce individual results proved, over time, to be a weakness in communicating his ideas, and so he admitted it when after SAR's dissolution he affirmed: “I underestimated the importance of translating my work into architecture. That's something that we simply took for granted”. (42)” (Colmenares Vilata, 2014: 38).	Acknowledgment of limitations Communication challenges Strategic decision-making Theoretical reflection
Y31P34	1:34	“13. The distinction between the terms ‘type’ and ‘typical’ we’re doing with respect to the plant do not exist in the English language, which speaks only of ‘Typical Plan’ rather than ‘Type Plan’. Nevertheless, we maintain this dialectic intentionally, just as we understand that Koolhaas himself chooses the term ‘Typical Plan’ and not the usual ‘Typical Floor’, assessing the polysemy of ‘plan’ (layout and programme) vs. ‘floor’ (level).” (Colmenares Vilata, 2014: 39).	Critical reflection: Dialectic Language Terminology Theoretical concepts: Conceptual distinction
Y31P35	1:35	“34. “Assessing the capacity of a given space is such a common operation that we hardly pause to think of it. Yet it is worth attention as well as formalization. Capacity of a space links a given form to function. But it differs in two ways from the tired form-follows-function routine. To begin with, the form must be there first. Secondly, it relates the form not to one function but to a number of possible alternative functions. [...] We do not decide on function but evaluate the form.” HABRAKEN, N.” (Colmenares Vilata, 2014: 41).	Design inclusivity: Complexity of design Design inclusivity: Space evaluation Form and function

Ek 3'ün devamı

Y31P36	1:36	“35. In his years as a professor at MIT, Habraken came to develop an alternative software to the CAD based drawing systems, called Formsheets (Design Data Management) which can be considered the precedent of the BIM systems (Building Model Information) including a protocol of permissions to modify and access to the information from these changes, and which reproduced the concept of ‘control levels’ in the design process itself.” (Colmenares Vilata, 2014: 41).	Design process Innovation Technology in education
Y31P37	1:37	“37. The relation between the work of both architects is briefly mentioned in the book that Banham dedicated to the concept of ‘Megastructure’, specially to point out the difference between the approach of a condescending Le Corbusier that “was prepared to let the lower orders to shift for themselves over the details” and a concerned Habraken claiming that “ordinary citizens shall no longer feel alienated from a urban fabric whose creating has been neither their pleasure nor they responsibility”. BANHAM, Reyner. Megastructure: Urban Futures of the Recent Past. London: Thames and Hudson, 1976. pp.9-10. [Spanish ed.: BANHAM, Reyner. Megaestructuras: futuro urbano del pasado reciente. Barcelona: Gustavo Gili, 1978].” (Colmenares Vilata, 2014: 41).	Architectural theory Community Engagement Critique of Authority Social Responsibility
Y31P38	1:38	“42. “I realize now that I have done too little to promote an understanding of my work. I underestimated its translation into architecture. That’s something that we simply took for granted”. SAR Archive, box a6, letter from Habraken to W. van Tijen dated November 6th, 1996. Cited in: BOSMA, K. et al. Op. cit. 306 p.” (Colmenares Vilata, 2014: 42).	Communication challenges Reflection Self-awareness
Y32P1	1:1	“Rem Koolhaas needs to get back to the fundamentals Barbara Penner The parties are over, the prizes awarded, Peter Eisenman has declared it to be the end of architecture ... Is there anything left to say about the Rem Koolhaas Venice Biennale?” (Penner, 2014: 31).	Cultural Commentary Cultural critique: Critique of Architecture

Ek 3'ün devamı

Y32P2	1:2	“Most critics have already weighed in. The ‘Fundamentals’ theme has drawn mixed responses, especially Koolhaas’s effort to return architecture to its Elements (Floor, Stair, Door, Toilet, etc) in a dedicated exhibition in the Giardini’s Central Pavilion. Some hail Elements as inventive; others dismiss it as pedestrian, even atavistic. In the hubbub over content , however, less attention has been paid to another notable aspect of Elements-, the way it has been put together.” (Penner, 2014: 31).	Critique Innovation Postmodernism: Mixed responses Presentation
Y32P3	1:3	“Elements should be seen as the apotheosis of Koolhaas’s brand of architectural research honed over many years. As overseen bsr OMA’s research arm, AMO, assisted by students at the Harvard Graduate School of Design, the Elements exhibition and accompanying 15 catalogues (one for each element) are less about conventional authorship and curation than collation and accumulation. Objects, data, images and film clips from across time and place are presented in a collectively compiled non-hierarchical assemblage. It is up to us to make sense of it all - if we care to do so.” (Penner, 2014: 31).	Collective beliefs: Collective intelligence Non-hierarchical structure Research analysis: Curatorial approach Research collaboration
Y32P4	1:4	“There is, of course, nothing wrong with giving viewers the power to make meaning. It is part of the whole swung towards empowering audiences that can be seen in phenomena from participatory art to site-specific theatre. Indeed, it often feels as if we have few other legitimate ways of operating post-Barthes. As Koolhaas famously reminds us in ‘ Junkspace ’, ‘God is dead, the author is dead, history is dead,’ before deadpanning, ‘only the architect is left standing ...’ (Surely he’s joking - or is he?)” (Penner, 2014: 31).	Audience Engagement Cultural critique: Arts and Culture Empowerment Postmodernism: Postmodern Thought
Y32P5	1:5	“‘ Junkspace ’ first appeared in one of two door-stopping volumes that made up Project on the City (2001-2), the Harvard faculty- student inquiry that is the progenitor of Elements. When published, the volumes’ research into contemporary urbanisation made a major impact, but what is striking now is the masses of information they featured at a time when internet resources were nowhere near as accessible as today. Each volume had hundreds of pages, dozens of authors and reams of visual data, statistics, timelines, diagrams, maps and photographs. Cover-to- cover reading wasn’t possible and wasn’t the point anyway.” (Penner, 2014: 31).	Historical context Information overload Interdisciplinary research

Ek 3'ün devamı

Y32P6	1:6	“In their corraling of visual and textual information under the rubric of research, Project on the City and now Elements have some obvious precedents: Koolhaas’s admiration for Learning from Las Vegas is well known, yet there is something very different about that book’s obsessive, coolly detached tone and the delirious overload of Project. The analytic acuity of the former gives way to informational hyperinflation in the latter.” (Penner, 2014: 31).	Comparison Information overload Research analysis: Analysis of research
Y32P7	1:7	“It is difficult to build the basis for a new architectural design on such foundations and, in Elements, cracks are everywhere apparent. The central conceit - that architecture has never fully analysed its core elements - makes for a plausible if somewhat overstated starting point. Yet it never lives up to its potential. Too often the elements are random and prosaic; the catalogues, chaotic and contradictory. Project on the City suffered from similar faults too, but these were partly justified by the engagement with fast-moving large-scale developments in far-off places. In Elements, a project that claims to be historical and microscopic, the failures are harder to forgive.” (Penner, 2014: 31).	Analysis Critique Expectations Frustration Incoherence
Y32P8	1:8	“Some of the unevenness in Elements might be blamed on practical factors (tight deadlines, low budgets, many managers, great ambition). But there is more to it than that. Koolhaas and AMO’s brand of research, as a neutral act of collective accumulation performed by legions of students, appears to have become weirdly self- affirming, like a methodological echo chamber. With the rejection of the author (except for Rem himself), other things have obviously been rejected too: discernment, knowledge and — dare I say it? - expertise.” (Penner, 2014: 31).	Collective beliefs: Collective accumulation Critique of methodology Skepticism: Expertise rejection
Y32P9	1:9	“In the face of full Googlization, the floods of information that define Project on the City and Elements no longer seem so innovative or necessary. Architectural research should be more than data mining; scholarship should be more than aggregation. The time has come for another more considered and directed approach. It’s time Koolhaas and AMO go back to the fundamentals.” (Penner, 2014: 31).	Call for change Critical analysis Research analysis: Academic critique
Y32P10	1:10	“Angus Montgomery, Design Week, II July ‘Architects are a new priesthood. They are a cult who see what they believe rather than believing what they see’” (Penner, 2014: 31).	Collective beliefs: Belief systems Critical thinking Perception

Ek 3'ün devamı

Y33P1	1:1	“In the transition from modernism to post-modernism, substantial changes in the relations between the real economy, equity capital and cultural economics led to a dissolution of the relation between form and content and thus to a profound crisis of this secondary representation process. 4 As a reaction to this condition a remarkable strategy is to be observed in the work of the architecture firm OMA/Rem Koolhaas: Representation, which in the mean time has become infeasible, is replaced by abstraction. The assignment of meaning of future buildings is avoided by intensifying the abstractness of forms usually just present during the design process and consistently following through this approach until the aim of the design process is reached. In this manner OMA/Rem Koolhaas succeed in avoiding an arbitrary assignment of (for instance modernist) images at the same time as they are capable of integrating the forces of the post-modernist era. Especially in the depictions dating back to the period between 1989 and 1992 the superimposition of process and result or variability and fixation becomes apparent.” (Schurk, 2014: 1024).	Architectural critique: Cultural Economics Architecture Art and Modernism: Abstraction Art and Modernism: Post-modernism Representation
Y33P2	1:2	“This analysis offers the opportunity for a graphic study in order to examine the processes taking place in the “imagined space” of the architect mentioned above. Thereby the abstract depictions of OMA/Rem Koolhaas function as the starting point for a series of graphic manipulations at the interface between theory and form. By alternately interpreting the drawings as notations of a thought or as the form of a building, the character of the mental movement during the design process becomes evident. The method of the study benefits from the use of abstraction specific to OMA/Rem Koolhaas. Yet the results of the study reveal the quite fundamental role of abstraction in the design process.” (Schurk, 2014: 1024).	Art and Modernism: Abstraction Creative process Design theory

Ek 3'ün devamı

Y33P3	1:3	“In his investigations regarding a science of architecture, French theorist Philippe Boudon distinguishes between two different spaces: “the real space of architecture and the imagined space of the architect” 2 * * 5. In the real space of architecture we find the constructed form, perceivable by both the mind and the senses. It is the form that you see (the visual form), feel (the haptic form) or use (functional form). Its counterpart, space (within the real space of architecture), can be accessed and also perceived physically by man. By utilising it the numerous intersections between real space and other spheres of experience within human life - the social, cultural, economic or political sphere - are disclosed.” (Schurk, 2014: 1025).	Architectural critique: Theoretical Concepts Architecture Human Experience Perception
Y33P4	1:4	“In the shape of drawings and models, thus, real physical artefacts also exist in the imagined space of the architect, yet these are no real architectures. The drawings and models are representations of - possible, future - architectures. They are always descriptive to such an extent, that they can be read as depictions of these architectures, yet they are always also abstract to the extent that they can enter into an interaction with contemplation, which is also abstract, as the social, cultural, economic or political aspects of the future real space of the then existing architecture only exist as theoretical entities during the design process. (Fig. 1)” (Schurk, 2014: 1025).	Abstract thinking Representation Theoretical constructs
Y33P5	1:5	“But now the representation enters the scene once more, when the real forms and spaces of the buildings actually are applied in the “real space of architecture” at a later stage in time. In the process they are again perceived as an image, this time by a public audience, and reflected once again.⁸ This process has constantly been taking place during all eras of the history of architecture, for instance when medieval cathedrals impart religious grandeur, town houses convey the dominance of the bourgeoisie in the 19th century or the industrial buildings of modernism reflect mechanical procedures in the 20th century. Those are examples for the representation inherent in real architectures, which seemingly have nothing to do with the functioning of the representation of geometrical drawings within the design process.” (Schurk, 2014: 1025).	Architectural critique: Influence of architecture on society Art and Modernism: Representation in architecture Historical context Public perception

Ek 3'ün devamı

Y33P6	1:6	“But is this assumption still valid? Can the series of examples be continued into our day and age? How does this apply concretely to representation during the transition from modernism to post-modernism?” (Schurk, 2014: 1025).	Art and Modernism: Modernism and post-modernism Critical thinking Representation
Y33P7	1:7	“2. The Crisis of Representation and the Situation of OMA/Rem Koolhaas. Ahead of all others it was the theorist David Harvey who, at the dusk of modernism, recognised that the traditional representations of architecture and urbanism had reached a dead end towards the end of the 20th century. Together with others, he deduced the dawning of post-modernism from concrete paradigm shifts in politics and economy as well as the effects these had on architecture and cities. At the core he saw essential changes in the relations between the real economy and capital economics, and, as a consequence, between capital economics and cultural economy, which began with the termination of the agreement of Bretton Wood in 1971, detaching the US Dollar from the Gold Standard. Soaring costs, spawned among other factors by the Vietnam War or the postwar extension of the welfare state, led to a profound liberalisation of the equity, labour and outlet markets in the closely intertwined social market economies of the western hemisphere. Harvey summarises the new forms of value creation - most of all computer based security trading - with the term “flexible accumulation”, and he recognises an extended capitalism quite alien to Fordism. As a consequence of this new dominance of equity capital, Harvey sees a deep “crisis of representation”9.” (Schurk, 2014: 1025).	Adaptability: Flexible accumulation Architectural critique: Capital economics Architectural critique: Cultural economy Architectural critique: Social market economies Art and Modernism: Post-modernism Societal Crisis: Crisis of representation
Y33P8	1:8	“This crises becomes fundamentally evident in the disintegration of the relation between form and content . Instead of a causal relation between form and function, freely available symbols on one hand now confront free to use content on the other. Assignments are henceforth made on a speculative basis: “The breakdown of money as a secure means of representing value has itself created a crisis of representation in advanced capitalism.”10 The consequences for architecture and cities are thus severe, as the interchangeability of their meaning transforms architecture and cities into “symbolic equity”, hence making them arbitrarily distributable and reproducible. Harvey detects the end of modernism and the transition to post-modernism in this representation crisis of developed capitalism.11” (Schurk, 2014: 1026).	Architectural critique: Symbolic equity Art and Modernism: Modernism vs. post-modernism Capitalism critique Societal Crisis: Crisis of representation

Ek 3'ün devamı

Y33P9	1:9	“It was against this backdrop that the transformation and restructuring of the Netherlands-based Office for Metropolitan Architecture, OMA, took place during the transitional years from the 1980s to the 1990s. Rem Koolhaas himself described the situation as the “beginning of a new cycle”¹², after the tedious and exhausting realisation of the Nederlands Dans Theater in Den Haag had just been completed, and, after the retirement of Elia Zenghelis as Koolhaas' last companion from the founding years of OMA, a period of intense work focussing on competition projects had begun. There, design production - the Sea Terminal Zeebrugge, die Bibliotheque de France in Paris, the Congress Centre in Agadir or the Zentrum für Kunst- und Medientechnologie (ZKM) in Karlsruhe, for instance - not only became the arena for the depart from OMA's proper creations of the 1980's, but also the laboratory for basic research into the remaining options for architecture within this continually substantiating situation regarding the arbitrary assignment of meaning described by Harvey.¹³ With the benefit of hindsight, the earlier works created in the 1980s appear like probes aiming at arousing the most intense reactions possible in expert circles, in order to apply these later for OMA's own (necessarily fundamental) reflections and navigation. Within an extensive search for escape routes from the disciplinary crisis, every project represents an individual building block.” (Schurk, 2014: 1026).	Architectural innovation Design process Historical context Research and development Restructuring Transformation
Y33P10	1:10	“The sum total of the projects yields a heterogeneous overall picture. Assignment- and delimitation efforts are numerous and not rarely contradictory. Even at the top class conferences of Charlottesville in 1982 and Illinois in 1986, Koolhaas hat been confronted with accusations of nostalgia and the free use of images in his designs, which he adamantly dismissed.¹⁴ In 1988 OMA was one of the protagonists of the legendary exhibition “Deconstructivist Architecture” at MOMA, yet Koolhaas just shortly after rejected such an approach, discounting all deconstructivist architecture as “metaphorical wallpaper” and assigning it to a “Potemkin world”.¹⁵ Equally Koolhaas fulminated against those propagating a continuation of modernism, both against the high-tech architecture of Foster and Rogers and against the contemporary analogies in the projects of Jean Nouvel.¹⁶” (Schurk, 2014: 1026).	Architectural discourse Contradiction Creativity Critique of modernism

Ek 3'ün devamı

Y33P11	1:11	“Especially after 1989 he instead announced that modernity be a fundamental condition of architectural work. In his view, the architect should no longer force modernity on projects as a stylistic measure. Instead, an architect should, together with other actors, participate in really large ventures, which should function as building blocks in a “modernisation”¹⁷ fundamentally fuelled by technological progress. At OMA, office members and external actors would collaborate in mixed teams consisting of experienced and inexperienced, national and international architects. Form finding by means of a rationally controlled selection process was replaced by a condition characterised by insecurity and unconsciousness, where creativity combines with expertise, support with competition, and production with exploration. In this manner the creation of the process itself - “how to engineer the creative process and to create the right conditions” - was pursued in analogy to the development of the projects, as a “design issue”.¹⁸ (Fig. 2)” (Schurk, 2014: 1026).	Architectural Theory Art and Modernism: Process-oriented Design Collaboration Creativity Modernity Technological Influence
Y33P12	1:12	“The concrete descriptions of the work process as well as the contexts of those projects within the publication S,M,L,XL from 1995 shown by extensive graphical material, are mostly based on material produced by Koolhaas and OMA. Thus they are incapable of objectively and critically reconstructing the actual conditions and processes or to reflect them historically. Yet that is not the intention of this paper anyway. In fact the subject descriptions serve a different purpose: The material presented (by author Koolhaas) indicates the direction for intended assignments of meaning. In the sum total of the subjects addressed and in the collection of referential images used by OMA, the range of content that should be used for communication by future architecture is revealed. And in the sum total of the project presentations the answer must be sought, in which form this has taken place.” (Schurk, 2014: 1027).	Architectural critique: Critique of sources Art and Modernism: Architecture in communication Interpretation of meaning
Y33P13	1:13	“Thus the design projects depicted by drawings and models - especially such projects that were never realised - move to the centre of focus within our investigations: What do the forms reflected by them represent? Or rather, what were the depicted forms intended to show, had they been built as real buildings in the real space (of the 1990s)?” (Schurk, 2014: 1027).	Architectural critique: Architectural inquiry Exploration Representation

Ek 3'ün devamı

Y33P14	1:14	“3. Abstraction Instead of Representation. Numerous contemporary commentators describe the obvious significance of geometry, the abstract, the elastic or even immaterial inside the projects. The magazine Archplus, for instance, detects a “disruption of rigid structures” and “shifting forms”¹⁹; at another place a “staging of uncertainty”²⁰ is referred to. Stanford Kwinter entitles an essay “The Reinvention of Geometry”²¹, Greg Lynn applies the term “Probability Geometries”²² and Alejandro Zaera-Polo uses “Capital Flow, Data Streams, Drive-Thru and Other Drifts”²³. The descriptions and characterisations are often based on the concept of seeking to follow up themes of modernism, the abstract forms, for instance, to extend them mentally and to vary them. Thus Anthony Vidler approaches the project of the Bibliotheque de France along the lines of a concept of “transparency”²⁴ developed by Colin Rowe and Robert Slutzky in order to analyse Le Corbusiers Villa in Garches.” (Schurk, 2014: 1027).	Architectural analysis Art and Modernism: Abstraction Art and Modernism: Contemporary commentary Modernism Spatial understanding: Geometry
Y33P15	1:15	“In the process he outlines an explicitly controversial interpretation of the project, which on one hand is based on modern order patterns, yet simultaneously regards it as destabilised to the degree that its nesting in the ideas of modernism eventually is both confirmed and refuted: “In this vein, the cube of glass envisaged by Rem Koolhaas in his competition entry for the French national library, with its internal organs displayed, so to speak, like some anatomical model, is at once a confirmation of transparency and its complex critique.”²⁵ He perceives a superimposition of on one hand clear, on the other hand complex orders. On one level, the abstractness of forms points to the simple, mechanical structures of the machine age, on another level, though, it refers to something that already has substantially forfeited clarity beyond recognition and thus also beyond description. The depicted at first appears familiar but then reveals itself as unknown. According to Vidler this image, alternating between familiar and abstract, points to the “uncanny”²⁶ side of architecture. Calling Harvey's descriptions into memory, this can also be interpreted in connection with the crisis. (Fig. 3)” (Schurk, 2014: 1027).	Ambiguity Art and Modernism: Uncanny Complexity Contradiction Crisis

Ek 3'ün devamı

Y33P16	1:16	“A similar reaction is to be observed in Jacques Lucan when he categorises the projects for the German edition of the monograph “OMA. Rem Koolhaas”²⁷. Of the three groups “new objectivity”, “horizontal projects” and “vertical projects”, only the first one (new objectivity) refers to a term with a meaning within the history of architecture.²⁸ The other two (horizontal and vertical) are essentially more abstract categories. They are confined to a rough, formal description, and they at first appear to avoid any reference to what the projects could mean. Yet it must be assumed that Lucan quite consciously applied this logical rupture as a reference to Harvey's paradigm shift with regard to representation in architecture.” (Schurk, 2014: 1027).	Architectural critique: Reference to historical context Conceptual analysis Theoretical framework
Y33P17	1:17	“Hence abstraction would play two roles henceforth: On one hand abstraction functions as an option for connecting heterogeneous elements during the formal conception of the project as described above. The abstract drawing thus represents a future architecture that is not yet determined visually. On the other hand abstraction serves as a means of avoiding the assignment of meaning, as this can no longer be accomplished in a meaningful way. Here abstraction replaces a representation rendered infeasible. But what happens if, in this manner, the intermediate condition of a design - which becomes manifest as an abstract drawing - is superimposed with its pursued final condition - which becomes manifest as a structured space in reality? Would this not additionally lead to a superimposition of present and future, as the intermediate and the final state of a design project always are separated in time?” (Schurk, 2014: 1027).	Art and Modernism: Abstraction Conceptualization Design process Time perception

Ek 3'ün devamı

Y33P18	1:18	“Art historian Yve-Alain Bois applies such a concept in his essay titled “El Lissitzky: Radical Reversibility”²⁹ published 1988. In order to delimit different work stages of El Lissitzky during the social transition connected to the October Revolution, he distinguishes two artistic modes of working, which he calls “Faktura” and “Factography”. In the case of “Faktura” the artistic practice is classically seen as a “trace of a material process” through graphic facts, while “Factography” aims at an “articulation of the mere facts” of a real situation - in El Lissitzky's case the October Revolution and the resulting new society. In the process, “Factography” attempts to dissolve the difference between a reality on one hand and an aesthetic attitude on the other, as the work of art “brings forth a semantisation of the registered facts of reality by means of a contrast montage”³⁰. The consistent abstractness for instance to be found in Lissitzky's pictures of Proun hence does not show the future social reality after the October Revolution, but the only real form feasible to him. By means of the quality of the abstraction, a world - the world of the revolutionised society - is intended to be made visible, though it doesn't actually exist yet, but is already intensely imagined and discussed by Lissitzky's audience.” (Schurk, 2014: 1028).	Art and Modernism: Abstraction Art and Modernism: Art and reality Art and Modernism: Artistic modes Art and Modernism: Artistic practice Historical context Imagination Societal change: Social transition
Y33P19	1:19	“In a similar manner the representations of Koolhaas' projects referred to earlier can be read against the backdrop of the social turnaround situation between modernism and post-modernism, and hence against the backdrop of the described “crisis of representation”. Here the abstract quality of the representations is no longer incrementally withdrawn over the course of the design process and replaced by familiar images. The abstraction in the “mental space of the architect” is better suited than anything else to serve as an equivalent for those images, which is to be communicated later by real buildings in “the real space of architecture”. In analogy to the mechanisms of “Factography”, the abstraction, thus, is itself determined as a graphic aim, or, with other words, the abstraction replaces the image, revealing the refusal of representation due to the infeasibility of any meaningful communication. The representations of these projects by OMA aim towards a real architecture that stands in a relation to a world, whose graphic quality no longer contains even a grain of meaning. After all, the production procedures of our society are reflected by the abstract images of our age, in the view of philosopher and image theoretician Wolfgang Scheppe, or, to use his words: “Abstract art is realistic, when the world it represents is itself abstract.”³¹” (Schurk, 2014: 1028).	Architectural representation Art and Modernism: Abstraction Art and Modernism: Modernism vs Post-modernism Societal Crisis: Crisis of representation

Ek 3'ün devamı

Y33P20	1:20	“4. Graphic Manipulations as a Means of Cognition. The superimposition of these two - formally identical, yet functionally entirely separate - qualities of abstraction allows us to deduce a procedure aiming at an illustration of the initially described mental commutation processes between thinking and designing. The representations of the projects of OMA/Rem Koolhaas are especially suitable as a basis for this, as the quality of the abstraction is here present in the (hitherto existing) final results and does not need to be extracted from intermediate media at first (which are only partially abstract and partially graphic) by means of an additional procedure. The design target of OMA/ Rem Koolhaas is reflected by the setup of the following examination series: the abstract representation within the context of a real architectural question.” (Schurk, 2014: 1028).	Architecture Art and Modernism: Abstraction Cognition Design thinking
Y33P21	1:21	“In a series of manipulations the drawings are modified step by step in accordance with certain rules. This makes possible mental movements (variations, transformations or deductions of concepts) visible based on the variations of the abstract geometrical representations. In the process every representation can be read both as an abstract notation of a thought or as a formal representation of a future building. None of the graphic interventions discards the positioning of the drawing at this interface.” (Schurk, 2014: 1028).	Abstract thinking Art and Modernism: Manipulation of representation Societal Crisis: Transformation processes Visualization

Ek 3'ün devamı

Y33P22	1:22	“The manipulation series applied to the Bibliotheque de France, for instance, demonstrates how the spatial arrangement of different components of the project also can stand in context with their belonging to a larger system. In contrast to the real building site in Paris, the library project is located in an abstractly represented, yet also spatially readable context, which again can electively be interpreted as a representation of one of numerous theoretical (functional, political, social, economical etc.) influences (Fig. 3). An interpretation order is established consisting of rational and free concepts, shedding light on which components and orders allow for a deduction of the obscure and contradictory superficial appearance identified by Vidler and others involved in these projects as specific qualities. At another place the elements of the layout representations are manipulated in such a manner, that their assignment to the later material form or the immaterial space are called into question to the same degree as their own material consistence (transparent or opaque). Changing between ground view and axonometry the variation options regarding the reading direction as well as its connection with the spatial concepts top, bottom, diagonal etc. is revealed. (Fig. 4)” (Schurk, 2014: 1029).	Architectural critique: Rational versus free concepts Architectural critique: Theoretical influences Interpretation Societal change: Material versus immaterial Spatial understanding: Spatial arrangement Spatial understanding: Spatial concepts
Y33P23	1:23	“In this study the sum of these variations eventually reflects the entire design space as a space of basically unlimited, yet in every individual concrete case always limited possibilities. Like every design process - somewhere the design participants always start connecting and incrementally synthesizing the design of the future formal conceptions, and at some stage they also always finalise this process - this study also has a beginning and an end. The mental space of the architect opens up with the first thought, yet it only closes intermediately with the final representation, as long as no realisation of the representation in the shape of a building has taken place. Therefore concepts can mentally be developed and drawn further at any time. In this process such work can pursue a wide array of aims and appear in many different guises, as the mental space is no hermetical, but a fundamentally open space. The study briefly presented here applies this space as an epistemic space where graphic media are used in order to acquire knowledge. It thereby benefits from the specific role of abstraction in the work of OMA/Rem Koolhaas. Its method, though, represents a direct analogy to the design process in general - by using the instruments and representation media, by interweaving thoughts and forms, as well as by combining analytical and creative components.” (Schurk, 2014: 1029).	Analytical thinking Art and Modernism: Abstraction Creativity Design process Spatial understanding: Epistemic space

Ek 3'ün devamı

Y33P24	1:24	“9. “The breakdown of money as a secure means of representing value has itself created a crisis of representation in advanced capitalism. It has also been reinforced by, and added its very considerable weight to, the problem of time-space compression, which we earlier identified. The rapidity with which currency markets fluctuate across the world's spaces, the extraordinary power of money capital flow in what is now a global stock and financial market, and the volatility of what the purchasing power of money might represent, define, as it were, a high point of that highly problematic intersection of money, time, and space as interlocking elements of social power in the political economy of postmodernity.” HARVEY, David. The Condition of Postmodernity. Blackwell Publishing, Malden, 1990. p.298.” (Schurk, 2014: 1029).	Capitalism Globalization Postmodernism Social Power Societal Crisis: Economic Crisis
Y33P25	1:25	“12. “...And this was the beginning of a new cycle: I felt liberated, took the direction of the office and dared to be alone. That was also the moment that the partnership with Elia Zenghelis dissolved; I had the sense of extricating myself from a lot of ties, which was very scary, of course, because ties are very important.” KOOLHAAS, Rem. Finding Freedoms, Conversations with Rem Koolhaas. El Croquis 53, 1992. p.9.” (Schurk, 2014: 1029).	Fear of change Independence Liberation Societal Crisis: Dissolution of relationships
Y33P26	1:26	“13. “The most important internal mechanism was the autocritical reaction to our own development in the 80s; I thought that some of the work was much too dependent on precedents in modern architecture. Amidst the rise of post-modernism in the early 80s that was perhaps a courageous attitude, but it became very boring when modernism triumphed everywhere in Europe. It was also an uncreative attitude in terms of not exploiting certain influences that could generate newness. So, the internal shift was based on a criticism of our own work, reinforced by criticism of almost everybody else's work.” KOOLHAAS, Rem. Finding Freedoms, Conversations with Rem Koolhaas. El Croquis 53, 1992. p.7.” (Schurk, 2014: 1029).	Art and Modernism: Influence of modernism Art and Modernism: Post-modernism critique Creativity Critical self-reflection

Ek 3'ün devamı

Y33P27	1:27	“17. “This construction task tends more towards the actual modernisation of Europe than to the introduction of modernity. The explicit ideological content of the project diminishes. The architect no longer forces modernity upon it, he is involved in ventures and projects that already exist and in which he assumes a certain role as part of a team, where he collaborates with initiators, sponsors and promoters.’(translated by author) KOOLHAAS, Rem. Die Inszenierung der Ungewissheit, Rem Koolhaas im Gespräch mit Nikolaus Kuhnert und Philipp Oswalt. Archplus 105/106, 1990. p.68.” (Schurk, 2014: 1030).	Architectural critique: Role of the architect Interdisciplinary collaboration Societal change: Modernization vs modernity
Y33P28	1:28	“18. “We know better now how to engineer the creative process and to create the right conditions, the right mixture between panic and contemplation, the right incentive in terms of competition and supportive relationships, and in the end you could even talk about the composition of the office as a design issue, a composition of national assents and complementarities.” KOOLHAAS, Rem. Finding Freedoms, Conversations with Rem Koolhaas. El Croquis 53, 1992. p.10.” (Schurk, 2014: 1030).	Collaboration Creativity Design thinking Environmental factors
Y34P1	1:1	“The Art of Prediction Charles Jencks Charles Jencks has form. One of the most influential architectural authors and thinkers of our time, he has been forecasting futures and anticipating trends for half a century. His 1971 book Architecture 2000: Predictions and Methods gazed into the crystal ball 29 years ahead of the millennium. Here he provides a comprehensive overview of the art of prediction and its widely divergent styles and approaches.” (Jencks, 2015: 128).	Expertise Future forecasting: Trend Forecasting Influence
Y34P2	1:2	“The art of prediction has divergent styles, from brainstorming to daydreaming, from forecasting to backcasting. This last genre was created by Edward Bellamy's Looking Backward: 2000-1887,1 a successful rear-view polemic and American bestseller first published in 1888 that greatly influenced William Morris, Ebenezer Howard and much European architecture.” (Jencks, 2015: 128).	Divergent thinking: Divergent thinking Historical context Influence

Ek 3'ün devamı

Y34P3	1:3	“Its counterpart today, Jonathon Porritt's <i>The World We Made</i> (2013),² rewinds the backcasting from 2050 to 2015, an optimistic look as if we had solved our ecological problems. Wishful thinking and its opposite twin, doom and gloom, bedevils prediction and makes people cast away such books. To succeed, the genre has to be subtle and complex, which Porritt is at times: he shows in some detail how we get to the green and pleasant land. Each step is a reaction to a particular catastrophe, to 'water riots in the Middle East of 2017', such things as nuclear terrorism and the great famines of the 2020s, and to climate change disasters of the 2040s. These push the world towards an effective global response and the New Jerusalem of 2050. It is a 'just-so' story, designed to end happily.” (Jencks, 2015: 128).	Complexity Future forecasting: Fear of the future Narrative structure Optimism
Y34P4	1:4	“Scenarios and the SFW Porritt's book shows that backcasting (like forecasting) must include the counter-scenarios and horrors. It cannot be called Futurology (reserve 'ology' for science) nor Futurism ('isms' describe art movements), but at best Futuristics (the suffix reserved for systematic study, as in statistics or heuristics). And for the study to succeed, what is needed at the start is a broad approach, the collection of many counter-trends that are underway, an eclectic approach covering the main political, social, cultural and economic forces driving the global world. One should not worry too much about whether a single trend will dominate, nor load the dice so that a favoured outcome always appears (and the reader turns off). Effective prediction is basically a sketch of large, inexorable forces, necessary to construct what in the 1960s was called the SFW - the Surprise-Free World. What the world would look like if all the dominating trends continued. This becomes the baseline; not something that will happen, but a shock of grim reality that one then varies with different scenarios.” (Jencks, 2015: 128).	Divergent thinking: Counter-scenarios Divergent thinking: Eclectic approach Future forecasting: Futurology Historical trends: Global trends Scenario analysis
Y34P5	1:5	“Richard Buckminster Fuller was one important 'trender' of the 1960s who made the mistake of being too intelligent about technology and ecology, so he missed getting the baseline right (though he did highlight some inescapable forces).” (Jencks, 2015: 129).	Critique of expertise Historical analysis Interdisciplinary knowledge: Technology and ecology

Ek 3'ün devamı

Y34P6	1:6	“The SFW has to be constructed from big data coming from everywhere, and the master of this eclectic genre, who I was fortunate to meet in 1969, was Herman Kahn. He exploded with statistics on every branch of human endeavour, including figures on Arabs and hippies of whom he was not keen. You would imagine that, having swallowed the world, he would have a 'universal spirit' like Leonardo da Vinci, or Paul Valery's Monsieur Teste, and be very fat; and he was all of this. An appetite for devouring knowledge, the Faustian mania, helps prediction as long as it is spread out in comprehensible streams of information. Its plausibility depends on this art of coherent evolution and revolution.” (Jencks, 2015: 129).	Historical reference Intellectual curiosity Knowledge acquisition
Y34P7	1:7	“The danger is getting caught up in specialisation, and this happened from the 1970s after Futuristics declined.” (Jencks, 2015: 129).	Historical context Specialization issues
Y34P8	1:8	“Just before then, many think tanks were at work in the US and Europe, from Kahn's Hudson Institute to the RAND Corporation, to Paris's Association Internationale Futuribles created by Bertrand de Jouvenel. The comparison of various futures or scenarios was the common goal of these generalist institutes that guided leaders during the Cold War. Today most prediction goes on in interest groups, those guiding corporations and stockbrokers, or is made by political assemblies such as Demos, or ideologues of a certain persuasion. Much is gained and lost with this historical shift in focus. Certainly the optimistic and generalist spirit, and especially its funding, has disappeared. But, with effective prediction, a robust SFW must be sketched first, and then from its architecture several opposite scenarios imagined - those that are good for the world, mediocre and bad. If one thing is certain about 2050, it will be the unsavoury mix of today plus a few more unexpected trends and a unique synthesis.” (Jencks, 2015: 129).	Historical context Political influence Predictive analysis Scenario planning Social change
Y34P9	1:9	“Poll the Experts and Think Sceptically The second stage, that of specialist information, focuses on the particular breakthroughs imagined, and is called the Delphi technique (after the oracle that hedged her bets).” (Jencks, 2015: 129).	Critical thinking Expertise Interdisciplinary complexity: Delphi technique

Ek 3'ün devamı

Y34P10	1:10	“At best it is a systematic poll of when, for instance, the architectural experts think that the smart toilet (or all the smart objects at home) will be owned by 50 per cent of the population, a time span of, say, 10 years from 2020 to 2030.” (Jencks, 2015: 129).	Future forecasting: Future prediction Technology adoption
Y34P11	1:11	“At the 2014 Venice Architecture Biennale, Rem Koolhaas debated this inexorable trend of smart objects with the man who sold his company, Nest Labs, to Google for \$3.2 billion. Tony Fadell was in on the invention of the iPod and iPhone, and the positive aspect of Rem's confrontation was the way he interviewed this expert, accepting the likely breakthroughs and distributions, but sceptically questioning how privacies would suffer when your toilet did not like your anti-green style of life (or whatever was politically correct at the moment).” (Jencks, 2015: 129).	Privacy concerns Skepticism Technology and society
Y34P12	1:12	“The point of such critical thinking is that for every averaged trend, a resistant counter-trend is possible. For every Bush, Blair and Cameron escalating security fears, there might be a resistant Snowden. Prediction should be nuanced enough to get the dominating and counter-trends in the same chart (and in this issue of 2, Molly Wright Steenson voices the alarm over smart objects that might survey us; Samsung has already produced one - see pp 110-13).” (Jencks, 2015: 129).	Critical thinking Divergent thinking: Counter-trends Divergent thinking: Social surveillance Nuanced perspective
Y34P13	1:13	“In fact, with both the varying SFW plus the Delphi technique, prediction can get a lot of global trends and breakthroughs somewhat right. The successful 1969 moon shot was an obvious prediction in 1965, given Kennedy's earlier promise and the Cold War; and there are some logical inevitabilities awaiting those who combine both methods.” (Jencks, 2015: 129).	Future forecasting: Trend prediction Historical reference Interdisciplinary complexity: Methodological discussion

Ek 3'ün devamı

Y34P14	1:14	“A few personal comments. In writing <i>Architecture 2000: Predictions and Methods</i> in 1969 (it came out in 1971), I was inspired to construct varying scenarios by thinkers in different fields: by forecasters mentioned; by the Structuralist work of Claude Levi-Strauss; by the art historian George Kubler and his wonderful speculation <i>The Shape of Time</i>; and of course by Darwin's evolutionary tree.³ This clarified the idea of many species of architecture evolving simultaneously. The first chart I created was a structural diagram of polar opposites, a semantic space of possible architectures, those that cohered around three axes. What mattered was clustering the categories in as much opposition as possible; that is, filling the multidimensional space of 'futuribles, of possibles. Architects cluster together for historical and psychological reasons, and this means architectural traditions self-organise along coherent trajectories (even though they also jump between them, unlike biological species).” (Jencks, 2015: 129).	Conceptual frameworks Evolutionary perspective Historical context Interdisciplinary complexity: Complexity in systems Interdisciplinary complexity: Influence of interdisciplinary thinking Self-organization
Y34P15	1:15	“Knowing that history is partly circular (or repetitive like the revolutions of the planets) and linear (like technical evolution), I conceived the evolution in pulsating blobs, as species that oscillate in sync, and against each other. In effect, this was projecting the SFW forward, for the next 30 years, and plugging in many specific breakthroughs, predicted by the experts, where they might fit.” (Jencks, 2015: 129).	Conceptualization Future forecasting: Future projection Innovative thinking
Y34P16	1:16	“Looking back 30 years later for the new millennium edition of the book (now called <i>Architecture 2000 and Beyond</i>),⁴ I set out some positive and negative results. This can be seen by comparing the prediction with some movements that occurred. Positive predictions included the Biomorph School, the Megaform movement, the '1984' reaction (the Fundamentalist and Prince Charles's Classical Revivalism), the Parametric movement, High Tech and Semiological architecture. Ill-conceived forecasts, such as the Revolutionist and Space Colonial movements, never turned into reality. Typically of predictors, when it went wrong I was guilty of following fashion, exotic ideas and technical possibilities like the cyborg and hydroponic architecture, not things that would affect society, nor the profession, nor even the avant-garde. At all events, the evolutionary chart was, structurally speaking, not a bad predictor itself.” (Jencks, 2015: 130).	Critique Reflection Trend analysis

Ek 3'ün devamı

Y34P17	1:17	“The Importance of Combining Logical Inventions and Social Desire One educated guess was inspired by a French prediction, Albert Robida's amazing logical ad hoc assembly of three existing technologies to produce the telephonoscope (the telephone, record player and moving slide projector-scope of the 1880s). Robida's analytical invention led 70 years later to the ubiquitous home movie and television, and it underscores a main point: that to predict significant developments you have to combine social desire, the engine of the Surprise-Free World, with the inherent technical breakthroughs. Following this method, my ad hoc combination of 1969 predicted Google shopping of 30 years later. Motivated as democratic consumption in the 1960s, it shifted the balance of power away from the producer towards the user or consumer.⁵ It combined the growing computer power, shown left in the diagram, with the growing defence industry (the Pentagon, CIA, FBI, etc) (centre) and the home designer or architect (right), who sat at the TV monitor, scratching away with a light pen calling up the world's products, not unlike designers in a big architectural office today, except for the microfiche. Inevitably this diagram was inspired by the loathing for Big Brother and state terrorism - call it the Snowden resistance that is always around - plus such things as The Whole Earth Catalog.” (Jencks, 2015: 130-131).	Consumer Power Historical context Innovation Political Impact Social Influence Technological Advancement
Y34P18	1:18	“Little did I know that the US Defence Department was actually working on a related system, which led to the Internet, and more positively to the idea of the World Wide Web, in 1989. Like the telephonoscope, my combination shows that logical ad hoc assemblies married to social desire can be spot on.” (Jencks, 2015: 131).	Historical context Innovation Technology and society

Ek 3'ün devamı

Y34P19	1:19	“In 1999, when looking at the next 50 years for Architecture 2000 and Beyond, I made a series of Delphi predictions, but located them at specific dates rather than following the correct method of giving a range of times plus a median date. The reason was the lack of room to show this time span, and the fact that I did not have the resources to consult the experts.⁶ Instead authoritative (and questionable) sources were consulted, but the average correct predictions remain somewhere at the 50 per cent level. For instance, in 2001 I forecast that 'The richest fifth of the world already owns 80% of the planet's wealth' (top) and that in 2005 (lower table) 'The rich double their income' - both good and easy predictions. But I missed the all-important crash of 2007/8, because I did not then understand such packaged debt vehicles that George Soros and Warren Buffet were lamenting (they did predict the world mess five years ahead). And I missed the much further widening of incomes ever since. The crash quadrupled the wealth disparity, as the superrich were bailed out. Cynics quipped it was socialism for the rich and capitalism for the poor, and the misery now can be predicted to affect more than the Greeks and Europe.” (Jencks, 2015: 132).	Economic inequality Future forecasting: Reflection on past predictions Historical analysis Interdisciplinary complexity: Critique of wealth distribution
Y34P20	1:20	“Note some other anomalies, for instance, discoveries in science. I see the 'origin of the universe' was meant to be found in 2012 - whereas the Planck Mission of April 2013 really determined its best date (13.82 billion years ago) - and the 'Dark matter riddle' was supposed to be unravelled (well, not yet, the darkness is only a little brighter). The hedged nature of such detailed forecasts typifies the genre: necessarily so because prediction is an art.” (Jencks, 2015: 132).	Critical thinking Future forecasting: Uncertainty in predictions Interdisciplinary knowledge: Scientific discovery Skepticism

Ek 3'ün devamı

Y34P21	1:21	“Arthur C Clarke was one of the best clairvoyants, while Thomas J Watson, the Chairman of IBM, is supposed to have made one of the greatest mis-predictions in history. Because he was called the 'world's greatest salesman', sceptics often quoted a howler of 1943 - 'I think there is a world market for about five computers' - though no one can find the original quote. Being technically smart, and socially wrong, often leads to such mistakes. But there is an argument that success in the art consists not in getting things right, but in making people think. Bertrand de Jouvenel puts this case in his 1961 French edition of Futuribles - the reasoned conjecture about possible futures, a speculation within constrained limits of perhaps 5 to 30 years.* 6 7 Opposite scenarios are dramatised to heighten choice, swing opinion, generate inventions - in short to change the history that will happen, to make mainstream prediction, the SFW, wrong.” (Jencks, 2015: 132-133).	Historical trends: History and change Innovation Predictive thinking Social perception Speculation
Y34P22	1:22	“Karl Marx and his polemical manifestoes did just that, as did Nietzsche and Le Corbusier, who also sought to change the future. Edward Bellamy in his Looking Backward⁸ predicted successfully, like a very good novelist, but it is chastening to reflect that these last-mentioned soothsayers got as much badly wrong as right. I respect and admire Jonathon Porritt and his backcast from 2050, the best such narrative of its type. But the problem, again, is the limited focus on sustainability, for which he has been struggling as Chair of the Green Party and many other forums for the future. Values are brought into being by creation and argument, by persuasion and coercion, by luck and social movements and not by the reasoned calculus of some supreme being. Since I am a signed-up 'value pluralist' in the Isaiah Berlin tradition, it is easy to admit the value of Porritt's advocacy while asking for a more varied cultural picture of why the future might be very desirable.” (Jencks, 2015: 133).	Critical thinking Cultural analysis Interdisciplinary complexity: Future-oriented discourse Interdisciplinary knowledge: Value pluralism Sustainability

Ek 3'ün devamı

Y34P23	1:23	“In effect, dogmatic architects advocate singular values rather well. They both predict the future they want, and persuade us to follow the inexorable trends they select. Le Corbusier, in the 1920s, repeated a forecast about mass-production houses in his polemic Towards a New Architecture: 'Industry, overwhelming us like a food which rolls on towards its destined ends, has furnished us with new tools adapted to this new epoch, animated by the new spirit,'⁹ and then he designed stunning images of 'machines- for-living'. Ken Yeang and Norman Foster, in the 1990s, echoed predictions of eco-doom and then designed in very different styles buildings that spiral upwards with many seductive green aspects. Leon Krier and Rem Koolhaas, with opposite values, cite tendencies that support their classical versus hybrid creations. Daniel Libeskind, as much as Frank Lloyd Wright 100 years earlier, is a prophet aiming to convince through all the rhetorical aids available to religious leaders in the past. Walter Gropius never tired of prophecy, nor do most creative architects, even when they run out of visions for the future. And thus prediction and advocacy necessarily get all mixed up together in architecture. This has happened since the time of Vitruvius, who advocated a futurism based on the past Greek architecture.” (Jencks, 2015: 133).	Architectural philosophy Divergent thinking: Design advocacy Future forecasting: Predictive discourse Historical context
Y34P24	1:24	“Architects, like doctors and politicians, are a future-oriented profession because by definition they all build on promises for the future. But they are trained in selective forecasting, rather than systematic thinking across professions. Hence the art of prediction carries two quite different kinds of valuable forecasts: those one-sided projections that persuade us through strength of vision; and those balanced and widely eclectic forecasts that persuade through logic and plausibility. We do not have to choose between them because neither tradition is about to stop. And in opposite ways both increase the value pluralism on offer. But it is worth emphasising that they are quite different kinds of competitive art, each taking skill and knowledge. 2” (Jencks, 2015: 133).	Future forecasting: Art of prediction Future forecasting: Selective forecasting Future orientation Interdisciplinary knowledge: Skill and knowledge Interdisciplinary knowledge: Value pluralism

Ek 3'ün devamı

Y35P1	1:1	“He expresses them in rhetoric (oxymora), in architecture (cross-programming), in graphic technique (collage), and in references (cadavre exquis). S,M,L,XL appropriates ordering systems, such as taxonomies and lists, and redirects these to produce new meaning through proximity and fertile contradiction between projects, hypotheses, essays, dictionary entries, and reference images. Antitheses are not resolved, but rather integrated into an all-inclusive book-world. S,M,L,XL strategically exploits proximity to expound on, as well as embody, Koolhaas’s complex and original conception of context, woven from its physical, temporal, epistemological, and autobiographical dimensions.” (Lueder, 2015: 187).	Complexity Contextualization Creativity Integration
Y35P2	1:2	“All facts, ingredients, phenomena, etc., of the world have been categorized and catalogued, the definitive stock of the world has been taken. Everything is known, including that which is still unknown. The PCM [Paranoid Critical Method] is both the product of and the remedy against that anxiety: it promises that, through conceptual recycling, the worn, consumed contents of the world can be recharged or enriched like uranium, and that ever-new generations of false facts and fabricated evidences can be generated simply through the act of interpretation.” (Lueder, 2015: 187).	Anxiety Creativity Critical thinking Interpretation Perception of knowledge
Y35P3	1:3	“The PCM proposes to destroy, or at least upset, the definitive catalogue, to short-circuit all existing categorizations, to make a fresh start—as if the world can be reshuffled like a pack of cards whose original sequence is a disappointment.” (Lueder, 2015: 187).	Challenging norms Disruption Innovation: Reconceptualization

Ek 3'ün devamı

Y35P4	1:4	“—Rem Koolhaas¹ Introduction When S,M,L,XL finally materialized in bookstores in February 1996 as an uncomfortably sized, 1,376-page tome weighing in at 2.7 kilograms, it had already been made available to critics for two years as “a ghost of the real book,” according to the publisher.² Advance reviews by Koolhaas’s critics and key allies appeared at the end of 1994 in a special issue of Architecture New York, entitled “Urbanism vs Architecture: The Bigness of Rem Koolhaas,” preparing the public for what was to be more than a book.³ Within the first year following its publication, commentators assigned S,M,L,XL to numerous contrasting or contradictory categories. Jean-Claude Garcias described it as “a kind of novel,” Hans van Dijk as “autobiography,” Terence Riley as “a space in which the media creations of architecture collide,” and Toyo Ito as “a casebook of incidents [in which] no connections are provided.”⁴ In the years since, S,M,L,XL has continued to attract new imageries and interpretations, as in the case Gabriele Mastrigli, who called it a “cinematic magazine.”⁵ Twenty years after publication, these initial, feverish, and provocative debates have set the stage for needed historicizations and contextualizations of S,M,L,XL. The multiplicity of readings reflects on Koolhaas’s unsettlingly multivocal narratives and Bruce Mau’s evocatively multifocal layout, raising the issue of the mechanisms by which the book achieves consistency.” (Lueder, 2015: 187).	Cultural commentary Interpretation Narrative complexity: Multiplicity of perspectives Theoretical discourse: Artistic criticism
Y35P5	1:5	“That S,M,L,XL operates much like a work of architecture is implied in the title of Beatriz Colomina’s 2007 interview with Rem Koolhaas for El Croquis, “The Architecture of Publication.”⁶ She contextualizes S,M,L,XL within a timeline of Koolhaas’s publications from 1975 to 2006 and wraps up the interview with a “Rem Koolhaas A-Y” that mirrors SrM,L,XL’s well-known dictionary. While the “dictionary questionnaire” has been used by interviewers from Jennifer Sigler⁷ to Douglas Coupland,⁸ the architecture of S,M,L,XL, the organizational structure that allows multiple literary genres, voices, and foci to coexist within a single book-world, has not yet received the critical attention it deserves.” (Lueder, 2015: 187-188).	Contextualization Literary analysis Narrative complexity: Critical attention

Ek 3'ün devamı

Y35P6	1:6	“Rem Koolhaas has described himself as “a maker of books,”⁹ who considers books as “things that are made in a certain way and that have physical characteristics that interfere with the message they convey.”¹⁰ A point of reference is a book dating from 1575, which he saw in Oswald Mathias Ungers’s library. Its physical characteristics made it “unfathomably modern”: “The Latin text was accompanied by summaries, shortcuts, references and illustrations. It contained the same logic as today’s hypertext.”¹¹ While some have discussed S,M,L,XL as antithetical to hypertext,¹² and, more recently, architects and curators like Michael Kubo have positioned it precisely at the point of emergence of the digital media that transformed the role of the book,¹³ Koolhaas’s massive tome is unequivocally corporeal. The nature of its “physical characteristics,” its extraordinary book-architecture— these are key to S,M,L,XL’s projected book-world.” (Lueder, 2015: 188).	Architectural themes: Physical characteristics of books Architecture and design Media transformation: Transformation of media Narrative complexity: Hypertext Theoretical discourse: Media theory
Y35P7	1:7	“In this article I examine the mechanisms of the multiple, competing ordering systems that concatenate S,M,L,XL’s disparate contents. Koolhaas appropriates the conventions of list and taxonomy, drawing on and converting their rich associations and meanings. I argue that Koolhaas subverts the established usage of lists and taxonomies in order to willfully, as well as strategically, fabricate proximity between heterogeneous objects and ideas. He assembles S,M,L,XL without recourse to “connective tissue.”¹⁴” (Lueder, 2015: 188).	Academic analysis Conceptual exploration Social anxiety: Subversion of norms

Ek 3'ün devamı

Y35P8	1:8	“S,M,L,XL’s unwieldinesses are not just physical. The text demands nuance and sensitivity when articulating relations between text and image. Bruce Mau’s approach to layout, when considered along the rich textual fabric occupying S,M,L,XL’s pages, requires a particular understanding of context, one that interacts with the varying positions on the topic while embracing contradictions and antitheses on multiple levels. Koolhaas purposefully leaves these contradictions unresolved, integrating them into an all-inclusive image. He drew on the notion of coincidentia oppositorum that his mentor, Oswald Mathias Ungers, developed in opposition to Colin Rowe’s contextualism.¹⁵ For Koolhaas, spatial setting represents only one aspect of context, alongside its temporal, epistemological, and autobiographical dimensions. Context is ultimately redefined as an intermediate object between reality and its interpretation. By asserting that “there is only one book, to which every writer contributes,” Koolhaas emphasizes the open-ended nature of a definition of context, which interweaves multiple dimensions and invites further invention. Taxonomies and lists are crucial to this understanding of context; this approach deciphers and evaluates the references within S,M,L,XL, as well as its putative discourses. In other words, it reveals a genealogy hidden within the contours of this otherwise unmanageable book.” (Lueder, 2015: 188).	Complexity Contextualization Contradiction Intertextuality Nuance
Y35P9	1:9	“S,M,L,XL constitutes Koolhaas’s final attempt to “achieve consistency by assembling the dimensions represented by our various activities,” and yet it also initiates a series of publications and editorships that continue to draw on and destabilize the terms of list and taxonomy.¹⁶ This is especially the case with the most recent iteration in this series, “Elements of Architecture,” presented at the Venice Biennale in 2014, which attempts to absorb Gottfried Semper’s taxonomical model that posits a contrasting method of invention. Rather than juxtaposition of contraries and nonfamilial proximities, Semper draws on functional affiliation, employed as a productive strategy.” (Lueder, 2015: 188).	Architecture discourse Categorization: Taxonomy Innovation: Conceptual innovation

Ek 3'ün devamı

Y35P10	1:10	“Taxonomy and List Categorization is a theme present in Koolhaas’s first writings on architecture. In Delirious New York (1978), Koolhaas proposed “to short- circuit all existing categorizations, to make a fresh start—as if the world can be reshuffled like a pack of cards whose original sequence is a disappointment.”¹⁷ The pack of cards metaphor points to an enduring interest, one that draws on Koolhaas’s personal experience and memory. While writing Delirious New York, he was a member of the “Metropolitan Postcard Collectors Club,” a group where “everyone had a table, and you would circulate between the ‘destinations’ of those tables on which the postcards were arranged in shoeboxes. On each table all kinds of possible fetishisms were arranged and indexed.”¹⁸ Commenting on this phase of Koolhaas’s biography, Demetri Porphyrios recognized a burgeoning interest in “the species and classes of objects that comprised the metropolis ... their forms, their spatial arrangements, their number, size, and physical characteristics.”¹⁹ Porphyrios’s nod to Carl Linnaeus is apposite, as the apparent disarray of the metropolis obscures an underlying taxonomical order. He further argued that the Office for Metropolitan Architecture (OMA) “took upon itself the task of mapping, of transcribing ... in an alphabetically ordered Metropolitan inventory, of preserving, confronting, and combining,”²⁰ thereby anticipating the titular theme of S,M,L,XL.” (Lueder, 2015: 188).	Architectural themes: Interest in objects Categorization (2) Categorization: Taxonomical order Memory Metaphor Personal experience
Y35P11	1:11	“A diagrammatic analysis of S,M,L,XL (Figures 1, 2) reveals that, following the first fundamentum, “size,” only one additional fundamentum, “location,” is applied, but only to three projects located in Rotterdam (400—429), while the other chapter subheadings are arranged in lists. The principle of the list also infiltrates the table of contents. Additional chapters appended at the beginning and end, “Foreplay” and “P.S.,” suggest a chronological order that competes with the scalar order of S,M,L,XL.” (Lueder, 2015: 189).	Analytical thinking Categorization: Structural observation Critical analysis
Y35P12	1:12	“In contrast to taxonomies, which imply a scientific, universalist worldview, lists are ad hoc collections or inventories in random sequence that seek to be exhaustive while remaining open-ended. Under the innocuous heading “Animals,” S,M,L,XL’s dictionary refers to Michel Foucault’s critique of taxonomy and list.” (Lueder, 2015: 189).	Categorization: Critique of categorization Philosophical discourse Theoretical discourse: Scientific vs. non-scientific viewpoints

Ek 3'ün devamı

Y35P13	1:13	““Foucault quotes Borges quoting a certain Chinese encyclopedia in which it is written that ‘animals are divided into: (a) belonging to the emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies.”²³ Borges prefaced this fictional encyclopedia with an account of the English natural philosopher John Wilkins’s proposal for a universal language that simultaneously acts as a taxonomy, wherein successive syllables denote class, difference, and species of the named.²⁴ By contrast, the fictional Chinese encyclopedia is redolent with narrative and inventive possibilities. Foucault invoked the term “convenientia” to describe the adjacency of dissimilar things that “come sufficiently close to each other to achieve juxtaposition,”²⁵ producing new similarities and meaning.” (Lueder, 2015: 189).	Categorization: Taxonomy Complexity of classification Intertextuality Narrative complexity: Narrative possibilities
Y35P14	1:14	“Borges’s progression from Wilkins’s taxonomy to the fictional list resonates with the French novelist Georges Perec’s shift from the taxonomies of his novel <i>Especies d’espaces</i> (1974; translated as <i>Species of Spaces and Other Pieces</i>) to the inventories or lists of <i>La Vie mode d’emploi</i> (1978; translated as <i>Life: A User’s Manual</i>).²⁶ Koolhaas has acknowledged Perec as a reference.²⁷ Perec’s imaginative inventory of objects in the Parisian apartment building where the later novel is set is marked by nonfamilial adjacency, in contrast to the adjacencies produced by taxonomy. Nonfamilial adjacency triggers associations that stimulate narratives, subvert conventional expectations, and counteract the logic of classification. In his essay “Think/ Classify,” under the heading “U: The World as Puzzle,” Perec critiqued the futility of the project of classification: “So very tempting to want to distribute the entire world in terms of a single code. ... Unfortunately this doesn’t work, has never even begun to work, will never work.”²⁸ Borges and Perec harnessed the creative energy released by the collapse of taxonomy to stimulate imaginative storylines.” (Lueder, 2015: 189).	Categorization: Critique of classification Creativity Intertextuality Narrative construction

Ek 3'ün devamı

Y35P15	1:15	“In S,M,L,XL, Koolhaas and Mau deploy a twofold maneuver that paraphrases Borges and Perec’s exploitation of convenientia. At first, they use conventions of taxonomy and classification to organize the book in such a way that items can be found and retrieved. Next, they undermine and repurpose classification as a device that fabricates unexpected proximities. In this subverting of classification, proximity serves as a tool of invention, akin to a favorite Koolhaasian reference, the cadavre exquis, denoting a Surrealist technique in which a series of authors successively add sentences to a story. In Koolhaas’s interpretation, “fragments are grafted onto an organism in deliberate ignorance of its further anatomy.”²⁹ Another, equally resonant Surrealist parable recounts “the chance encounter of a sewing machine and an umbrella on an operating table,”³⁰ where mere proximity elicits new meanings.” (Lueder, 2015: 189-190).	Conceptual exploration Innovation: Innovation through proximity Interdisciplinary connections Surrealism Textual analysis
Y35P16	1:16	“S,M,L,XL’s “dictionary” constitutes Koolhaas’s most conspicuous repurposing of classification. Dictionary entries introduce and define terms, explain ideas and concepts, quote from other authors, or cite personal anecdotes. Its alphabetical order prompts incongruous and therefore productive adjacencies between its disparate entries and narrative genres. A further layer of juxtaposition arises as the dictionary is woven through the pages of S,M,L,XL and printed on the margins of pages devoted to architectural or urban projects. None of Koolhaas’s subsequent books have elaborated, to the same level of complexity, the multivocality of narration and the multifocality of graphic devices that engage heterogeneous objects and concepts in random as well as orchestrated proximity. In this sense, S,M,L,XL stands alone as a model of a book- world that encapsulates Koolhaas’s own use of cross-programming in architectural and urban projects. Akin to a building, S,M,L,XL evokes space through its corporeal presence. While differing publication formats, literary genres, and types of information share space on its pages, the book is a singular artifact. It can, however, evoke contradictory interpretations of its physicality in the reader’s mind. More explicitly, such interpretations play out over the discrete stages of S,M,L,XL’s early publication history.” (Lueder, 2015: 190).	Complexity Intertextuality Knowledge representation: Spatial Representation Multiplicity Narrative Structure

Ek 3'ün devamı

Y35P17	1:17	“Proximity and Contradiction SM,L,XL exploits classification systems to pursue two opposing aims: reference and invention. Content is positioned according to alphabetical, chronological, or scalar serialization, allowing information to be found as if in an archive or library. Yet the simultaneous subversion and intersection of multiple systems of classification create arbitrary proximities that elicit new meanings. Koolhaas’s double strategy invites comparison to his built work. Here, the paradigm is inverted. S,M,L,XL’s title prominently advertises categorization, and yet the book rededicates the conventions of taxonomy and list to the fabrication of nonfamilial proximity. Conversely, in describing OMA’s architecture, Koolhaas advertises cross-programming, drawn from his idea of a “culture of congestion,” which forges together seemingly unrelated or even conflicting activities to stimulate new scenarios. In any Koolhaasian building, however, the majority of activities and spaces are organized according to functional and logical relationships, that is, according to expedient proximities. The Seattle Public Library is case in point. Its administrative offices, its entry sequence, its book stacks and reading rooms form networks of expedient proximities, arranged to facilitate routine activities.” (Lueder, 2015: 190).	Categorization: Classification Systems Contradiction Innovation (2) Spatial Organization Theoretical Framework

Ek 3'ün devamı

Y35P18	1:18	“The privileging of logical contiguity over potentially fertile juxtaposition extends to the “Dewey spirals,” which arrange books in a logical, continuous sequence unbroken by the common disconnect between floor levels.³² Interestingly, such architectural effort is expended on a library classification system, organizing books according to thematic affiliation while seeking to minimize nonfamilial adjacencies (which nevertheless occur due to the alphabetical order that is used locally). During the planning stages of the Seattle Public Library, Koolhaas proposed to include a clinic for the homeless, a prominent manifestation of cross-programming that was ultimately not implemented. In writing about architecture, Koolhaas almost completely suppresses any mention of the role that expedient proximities play in his work.³³ Instead, his frequent references to Surrealist tropes serve to emphasize and disproportionately advertise the relatively infrequent occurrences of cross-programming and staging of unlikely juxtapositions. While Koolhaas the polemicist advertises juxtaposition, Koolhaas the architect pragmatically and judiciously addresses complex sets of requirements through classification. Koolhaas the bookmaker, meanwhile, skillfully manipulates ordering systems to create a book-world sewn together by convenientia, by adjacencies that create new meaning.” (Lueder, 2015: 190).	Architecture Classification Juxtaposition Meaning-making Media transformation: Cross-programming Surrealism
Y35P19	1:19	“This parallelism of tropes is deployed in the essays, projects, exhibits, and citations assembled in S,M,L,XL, but it is also manifest in the book’s layout and visual identity. The programming of S,M,L,XL calls to mind the cross section of the Downtown Athletic Club, which Koolhaas first examined in Delirious New York and that subsequently has become the preeminent emblem for his design strategies that make use of proximity and cross-programming. In translating cross-programming to writing, Koolhaas’s book-world arises from opposing and heterogeneous arrays of media and genres.³⁵ The “crossed” programs include: literary fragments ranging from a practice monograph that conveys projects and buildings; architectural drawings and photographs; autobiographical text fragments; freely associated images that evoke architectural, visual, or political themes (Figures 3 and 4); and finally a dictionary that is itself “cross-programmed” with entries in disparate genres ranging from definitions to quotes and anecdotes.” (Lueder, 2015: 190-191).	Complexity Interdisciplinary approach Narrative complexity: Media variety

Ek 3'ün devamı

Y35P20	1:20	““Oxymora,” defined in the dictionary (978) as “a combination of contradictory or incongruous words,” are extensively deployed in titles, terms, and texts ranging from “Exodus, or the Voluntary Prisoners of Architecture,” to the “Paranoid Critical Method,” to “The Terrifying Beauty of the Twentieth Century.” Collage, finally, operates on four levels: as a principle governing organization of the book, at the level of page layout, at the level of images, and at architectural scale. All three devices, cross-programming, oxymora, and collage, serve a common purpose— they elicit themes from proximities that appear arbitrary but are deliberately fabricated.” (Lueder, 2015: 191).	Complexity Interdisciplinary Thematic analysis
Y35P21	1:21	“One can productively contrast S,M,L,XL against another book Mau designed two years later: Rosalind Krauss and Yves-Alain Bois’s Formless³⁶ At first sight, Formless’s table of contents (Figures 5 and 6) closely resembles that of S,M,L,XL (Figures 1, 2). However, whereas the latter elicits themes from juxtaposition of opposites, Formless consolidates discussion of groups of related works of art within a series of twenty-six thematically defined essays that are cunningly assigned to four superordinate headings without breaking their alphabetical sequence. While SM,L,XL relishes in the idiosyncrasies extracted from alphabetical juxtaposition, Formless, in a reverse operation, translates the anarchic sequence of entries in Georges Bataille’s Dictionnaire critique into an artfully conceived hierarchical and logical structure.” (Lueder, 2015: 191).	Analysis Comparison Structure Themes
Y35P22	1:22	“Context and Intertextuality Amongst the theoretical commentaries on context assembled in S,M,L,XL, “The Terrifying Beauty of the Twentieth Century” (1985) and “Bigness, or the Problem of Large” (1994) mark polar opposites. In the former text, Koolhaas argues for a “method of systematic idealization, an automatic overestimation of what exists, a bombardment of speculation that invests even the most mediocre aspects with retroactive conceptual and ideological charge.”³⁷ “To each bastard” he allocates “a genealogical tree; the faintest hint of an idea is tracked with the obstinacy of a detective on a juicy case of adultery.”³⁸ “Bigness,” written nine years later, inverts this irrationally exuberant position by declaring: “Bigness is no longer part of any urban tissue. It exists; at most, it coexists. Its subtext is fuck context.”³⁹ “Bigness,” which first appeared in the 1994 issue of ANY that announced S,M,L,XL, defined the “vehemently anti-contextualist label” that has remained attached to Koolhaas.⁴⁰ While exploiting the attention that his controversial position attracted, Koolhaas has since tried to qualify its relevance. In 1998 he linked “Bigness” to OMA’s project for the Tres Grande Bibliotheque in Paris, drawing back from positing it as a universal paradigm applicable to all large buildings.⁴¹ In 2002 he pulled back even further, arguing, “You have to take ‘fuck context’ in context in order to understand it.” (Lueder, 2015: 191-192).	Architectural themes: Evolution of ideas Contextuality Contradiction Theoretical frameworks

Ek 3'ün devamı

Y35P23	1:23	"I was saying that in some cases there is simply no relationship between the new and what is already there. Moreover, what is already here does not always have any quality."⁴² Even in the book context of S,M,L,XL, a parade of projects inserted between "Bigness" and the Tres Grande Bibliotheque soften its apocalyptical tone and message. These projects are introduced through reflections on site and history (Boompjes Tower Slab), masquerade as only seemingly anticontextual (The Hague City Hall, through the withdrawal of the "Nolli Plan" that had accompanied it in earlier publications), or discover infrastructure as a locus of a new, subterranean con- textualism (The Spui in The Hague). Koolhaas further undermined the authority of "Bigness" in his comments in 2007 on "literary" writing that uses "different genres, different tones, clinical ... or hysterical"; he described "the fun of writing as if you are somebody else" and bemoans that in the architectural domain "the most elementary knowledge of what writing represents is absent, every text is taken literally. There is no sense of manipulation, inflection, of tone, of irony."⁴³ The series of qualifications that Koolhaas appends to "Bigness" do not aim to resolve contradictions; they only begin to explain how apparent contradictions are embraced and absorbed by a multilayered, complex definition of context, which calls for further scrutiny." (Lueder, 2015: 192).	Complexity Contextuality Critique of Authority Theoretical discourse: Literary Interpretation
Y35P24	1:24	"Koolhaas acquired the fundamental constituents of his conception of context and contradiction during his studies with Ungers at Cornell University, where he was also exposed to Colin Rowe's emerging ideas on urbanism. In Collage City, Rowe explained a model of urbanism constituted by a contradiction between "ideal types" and "empirical context," that is, between "archetype and accident," between "'perfect' buildings in ... pristine integrity" that need to be "'compromised' for use in a less than 'perfect' site."⁴⁴ This contradiction is resolved through poche, an interstitial layer of connective tissue that deforms under the opposing pressures of ideal type and site." (Lueder, 2015: 192).	Architectural theory Contextual analysis Contradiction Urbanism

Ek 3'ün devamı

Y35P25	1:25	“Hence, the original opposition is resolved, but also permanently registered in space and form.⁴⁵ In response to Rowe, Koolhaas was able to develop his rejection of such demonstrative resolution of contradiction and hone his argumentation.⁴⁶ In 1980 he formulated an acute rebuttal, deriding Rowe’s “con- textualist epiphany,” and criticizing the fact that “the modern contextualist is forced to telescope vicissitudes of centuries into a single moment of conception.” Koolhaas argued that “since the contextualist simulates the aesthetics of history single-handed, [Rowe] has to impersonate—hopefully with equal conviction—both sides in his re-enactment of the eternal battle between Ideal and Real, the Platonic and the Circumstantial.”⁴⁷ Ungers, Rowe’s protege-turned- adversary at Cornell—and Koolhaas’s mentor—formulated an alternative stance on contradiction that referred to the medieval scholastic concept of coincidentia oppositorum, which denotes a “coincidence of antitheses and not their overcoming,” but rather their integration “into an all-inclusive image.”⁴⁸ It is this concept that S,M,L,XL’s dictionary entry on “Proximity²” fuses with the Foucauldian notion of convenientia,⁴⁹ declaring:” (Lueder, 2015: 192-193).	Aesthetics Architectural discourse Contradiction Philosophical concepts Theoretical discourse: Theoretical debate
Y35P26	1:26	“As long as two buildings share the same space or are in each other’s proximity, whether the architect wants it or not, or whether anybody cares, they do have a relationship. It is an enormous farce to believe that to create a relationship, one thing has to be like another thing, or one thing has to adjust to another thing. As anybody who shares the world with anybody else knows, the simple proximity—the simple juxtaposition of things—creates a relationship that is there, almost independent of the mutual will of the people who created these objects.⁵⁰” (Lueder, 2015: 193).	Design collaboration: Perspective on Design Interconnectedness Relationships

Ek 3'ün devamı

Y35P27	1:27	“Ungers advocated for architecture to “integrate itself into that which already exists, to accentuate and amplify its surroundings.”⁵¹ He endeavored to achieve such integration by distilling “themes” from context. Ungers’s choice of five such themes for his 1982 publication <i>Architecture as Theme</i> provides some clues as to how themes can emanate from contextual analysis and simultaneously constitute a proposition. These themes include: transformation or the morphology of the Gestalt; assemblage or the coincidence of opposites; incorporation or “the doll within the doll”; assimilation or the adaptation to the “genius loci”; and finally, imagination or “the world as idea.”⁵² Unlike Koolhaas, Ungers shares Rowe’s belief in typologies as the origin of design—his excogitation of “themes” sidesteps identifying possible contradictions between type and context and instead allows for diagnosis and prognosis to merge.” (Lueder, 2015: 193).	Architectural themes: Themes in architecture Architectural theory Contextual analysis Design principles
Y35P28	1:28	“A case in point is the 1977 summer school, called “Berlin, A Green Archipelago,” where Koolhaas collaborated with Ungers.⁵³ The archipelago theme derives from the “theme of incorporation,” as urban islands, which incorporate buildings, are in turn incorporated into the city. In one way or another, however, it can also be related to the other four foundational Ungerian themes. Ungers and Koolhaas sought out analogies between city, city fragments, and buildings and allowed for contradictions at each level to be absorbed into the “all-inclusive image” of the archipelago.” (Lueder, 2015: 193).	Conceptualization of space Design collaboration: Architectural collaboration Urban theory
Y35P29	1:29	“The merger of analysis with creation forms a key prerequisite to the Ungerian notion of coincidentia oppositorum, which Koolhaas extends and transforms. Hence, an autobiographical dictionary entry in S,M,L,XL states, under the heading “Surrealism:” “I have had a longstanding interest in surrealism, but more for its analytical powers than for its exploitation of the subconscious or for its aesthetics. ... I was most impressed by its ‘paranoid’ methods, which I consider one of the genuine inventions of this century, a rational method which does not pretend to be objective, through which analysis becomes identical to creation.”⁵⁴ The other key lesson Koolhaas learned from Surrealism relates to allegory.” (Lueder, 2015: 193).	Art and creativity Interdisciplinary approach Philosophical analysis Surrealism

Ek 3'ün devamı

Y35P30	1:30	“An allegorical painting represents abstract ideas within the space of the canvas and translates affiliations between ideas into spatial relationships. Koolhaas’s reading of urban space attributes significance to buildings by associating them with abstract ideas. Allegorical operations allow the space of the existing city to merge with the imaginary space of allegorical meanings and unbuilt proposals, such as in the drawings for OMA’s Friedrichstadt project, which embrace unbuilt projects by Mendelsohn, Hilberseimer, and Mies van der Rohe and exemplify Koolhaas’s augmented notion of context.⁵⁵ The reportage in “Atlanta (1987/1994)” demonstrates Koolhaas’s use of proximity to enmesh urban context within its allegorical and ideational dimensions. He reports: “In 1987, somewhere near here, two skyscrapers were built facing each other, one hyper-modern (i.e., clad in mirror-glass), the other almost Stalinist (covered in prefabricated concrete). They were built by the same firm for different corporate entities, each searching for its own elusive identity.” (Lueder, 2015: 193).	Architectural significance Architectural themes: Abstract ideas Architectural themes: Allegory Context Identity Urban space
Y35P31	1:31	“Two buildings, so close together, built by a single firm in opposite languages.”⁵⁶ Koolhaas observes that “a new aesthetic operates in Atlanta: the random juxtaposition of entities that have nothing in common except their coexistence, or favorite formulation of the surrealists— ‘the accidental encounter between an umbrella and a sewing machine on a dissecting table.’”⁵⁷ In addition to its spatial and epistemological settings, Koolhaas also conceives of context as having a temporal dimension. Therefore, when he speaks about his ambition “to establish a heavily contextual framework” in S,M,L,XL, he aims “to reveal the exact moment within globalization that [projects] were produced, to which pressures they responded, by which political moments they were triggered.”⁵⁸ Since the publication of S,M,L,XL, the use of the timeline as a means to visually represent a building’s temporal context has gained further prominence. For example, in Content (2004) and in Post-Occupancy (2006), Koolhaas introduced buildings along with a compilation of news items that appeared on the day of their inauguration.⁵⁹ The skillful manipulation of proximity on and between all three levels on which S,M,L,XL defines context allows Koolhaas to present multiple, contradictory viewpoints that remain unresolved and therefore retain their productive potential.” (Lueder, 2015: 193).	Contextualization Contradiction Globalization Juxtaposition Narrative complexity: Temporal dimension

Ek 3'ün devamı

Y35P32	1:32	“The Latin verb contextere, meaning “weaving together,” can be applied in space as well as time; the noun contextus, defined as “ordered scheme, series,”⁶⁰ refers to the idea of succession, sequence, and concatenation. Pierre Chabard therefore points out that, “to be contextual, therefore, means forging relations in time as well as in space,”⁶¹ and that “Koolhaas makes full use of this critical definition of the context as an interior horizon, as an intermediate object between reality and its interpretation,” and, finally, that he “consequently always includes each of his projects in his autobiographical writings, a scenario through which his architecture retrospectively invents its own context.”⁶²” (Lueder, 2015: 193-194).	Architectural themes: Architectural interpretation Contextual understanding Narrative complexity: Interrelation of time and space
Y35P33	1:33	“A maker of book space as well as architectural space, Rem Koolhaas operates in two domains. Both domains rely on collaboration: book space involves author and reader, and architectural or urban space engages the architect, inhabitant, and visitor. Context—defined as an intermediate object between reality and its interpretation—is brought into being in each space by interweaving its spatial, temporal, epistemological, and autobiographical dimensions. It might be argued that architecture is bound to its spatial setting, whereas a book permits its author to invent its context, and to manipulate its dimensions. In that sense, architects might be thought of as interlopers in a given setting and passing contributors to a continuous sequence of transformations, and their buildings as always a fragment of something greater.” (Lueder, 2015: 194).	Collaboration Context Interdisciplinary Transformation
Y35P34	1:34	“Such continuity, however, is exactly what Koolhaas claims for book space, explaining that: actually one never reads only one book, but rather several books at a time. Each individual book represents all other, past and future, books. Books exist in a state of permanent contamination. Actually there is only one book, to which every writer contributes. The typology of the book is so brilliant that, by definition, it is always a fragment of something greater.⁶³” (Lueder, 2015: 194).	Interconnectedness Knowledge representation: Conceptualization of knowledge Theoretical discourse: Literary theory

Ek 3'ün devamı

Y35P35	1:35	“This statement aligns Koolhaas with the French Structuralist philosophers Roland Barthes’s and Julia Kristeva’s concept of intertextuality, which considers all texts to be “built as a mosaic of quotations ... as the absorption and transformation of another text.”⁶⁴ Barthes distinguishes between work and text, the former constituted by “a co-existence of meaning” that can be interpreted, whereas the latter “is always paradoxical,” a methodological field “woven entirely with citations, references, echoes, cultural languages, ... antecedent or contemporary, which cut across it through and through in a vast stereophony,”⁶⁵ which cannot be interpreted but only exploded or disseminated. Within Barthes’s definition of text, Koolhaas employs S,M,L,XL’s lists, montages, oxymora, and collages not to designate and affiliate, but rather to force associations between antithetical concepts, to intertwine multiple dimensions of context, and to form an “all-inclusive image” without recourse to either connective tissue or the resolution of contradiction.” (Lueder, 2015: 194).	Complexity Intertextuality Philosophical concepts
Y35P36	1:36	“The Legacy of S,M,L,XL As part of his research on publishing practices, Michael Kubo conducted a survey where respondents identified the five “most read” architectural books.⁶⁶ The results are familiar and yet poignant. Familiar, for the five most read books include: Le Corbusier’s Vers une Architecture, Robert Venturi and Denise Scott Brown’s Learning from Las Vegas, Venturi’s Complexity and Contradiction in Architecture, and Koolhaas’s Delirious New York and S,M,L,XL. Poignant, for as Kubo observed, this chronology was terminated by the emergence of other, competing forms of media in the digital era. Echoing this theme of closure, Koolhaas has positioned S,M,L,XL at the conclusion of a phase in which “we felt an obligation to be our own commentators,” and “tried to achieve consistency by assembling the dimensions represented by our various activities.”⁶⁷ Released from this commitment to consistency and methodological autobiography, Koolhaas professed to now “emphasize the gap, the formal divorce” between research and architectural work, the former carried out through AMO and the Harvard Project on the City.⁶⁸ Koolhaas feels that OMA’s work greatly benefits from the research projects, despite the fact that there is no link between the two.” (Lueder, 2015: 194).	Architectural themes: Architectural commentary Design collaboration: Research and design relationship Innovation: Impact of digital media Media transformation: Transition in practices

Ek 3'ün devamı

Y35P37	1:37	“The theme of parallelism and disconnect resonates with an architectural technique, “Lobotomy,” which Koolhaas defined in Delirious New York as the surgical severance of continuity between interior and exterior and subsequently incorporated into OMA’s architectural and urban practice. Paradoxically, the notion of lobotomy or formal divorce constitutes a continuous thread weaving through almost half a century of research and architectural work. S,M,L,XL bridges that divide, but by association through proximity, rather than explanatory links.” (Lueder, 2015: 194).	Architectural theory Conceptual analysis Integration
Y35P38	1:38	“The continuous strand of analysis and invention through use and diversion of inventories, which runs from there to S,M,L,XL, has never been abandoned and resurfaces in a series of publications from 2003 to 2014. This new series begins with the compilation of “30 types of spaces” in the format of a Georges Perec list in Wired (2003); it continues with the projects collected in Content (2004), which are assembled in a geographical sequence running from West to East; and then it shifts toward a demonstrative approach of “brute force serialization” in the Aquis Commutaire (2004), which is an 80,000-page collection of European laws and regulations.⁶⁹ In Volume (2005), Koolhaas reverts to a Perec-inspired list of “14 Beyond’s”; with the OMA Book Machine (2010), a 40,000-page compendium of OMA publications to date, he returns to chronological serialization.⁷⁰ What appears in retrospect to be a rigorous series of works systematically exploring the inventive potential of inventories almost certainly was not conceived of as such.” (Lueder, 2015: 194-195).	Categorization: Publication series Historical context Innovation: Analysis of creativity Innovation: Inventive potential Systematic exploration

Ek 3'ün devamı

Y35P39	1:39	“On other occasions, Koolhaas has reacted with alarm to critics identifying “uniform formulas” and “conceptual rigor” in his work, expressing his concern that these “have a disadvantage in that they paralyze me” and “prevent me from offering a discourse that is truly my own.”⁷¹ The remarkable consistency that nevertheless exists in Koolhaas’s subversive usage of lists and inventories as strategic tools in absorbing references and appropriating influences might have its roots in a particular Koolhaasian anxiety. In a 1994 interview with John Rajchman, he recalls starting to read Deleuze and almost immediately closing the books “out of a fear of becoming Deleuzian and a sense that maybe it already was too late.”⁷² In a similar vein, he has described reading Learning from Las Vegas as “both inspiration and threat.”⁷³ Despite exhaustive discourse on S,M,L,XL, Koolhaas has never commented in depth on the techniques and strategies that underpin the organization of the book. This apparent blind spot may explain why Elements of Architecture flounders in its attempt to incorporate Semperian taxonomy.” (Lueder, 2015: 195).	Anxiety Creative process Self-awareness Social anxiety: Fear of influence
Y35P40	1:40	“Conclusion The chain of publications that succeeded S,M,L,XL has continued its use of inventory and list. No qualitative shift came about until Koolhaas readmitted taxonomy in Elements of Architecture at the 2014 Venice Biennale.⁷⁴ While the selection of fourteen elements has reminded Hans-Ulrich Obrist of a Perec list,⁷⁵ four of its categories—namely, fireplace, roof, wall, and floor—map directly onto the Four Elements of Architecture in Gottfried Semper’s eponymous book of 1851.⁷⁶ Both Semper and Koolhaas use classification to invite invention, but their methods could not be more different. Semper sought to comprehend and emulate “the natural process of invention” by which species differentiate as they adapt to their environment; his “genealogical” classification of architectural elements results in familial adjacencies. Semper and Koolhaas stand on either side of Barthes’s distinction between work and text. While Semper’s work follows “an organic progress of maturation,” Koolhaas’s text is realized “according to a serial movement of disconnections, overlappings, variations.”⁷⁷ In Elements of Architecture, fragments of Semperian “work” and Koolhaasian “text” coexist uneasily.” (Lueder, 2015: 195).	Classification Comparison Historical context Innovation: Inventiveness Theoretical frameworks

Ek 3'ün devamı

Y35P41	1:41	“It is against this uneasy coexistence that the paradoxical coherence of S,M,L,XL is thrown into sharp relief. The heterogeneity of S,M,L,XL resides in its content, in its divergent literary genres and media creations of architecture. S,M,L,XL’s structure, however, draws on a set of influences, which range from the Foucauldian notion of convenientia, to Borges’s Chinese encyclopedia, to Perec’s inventories and lists, to Ungers’s conception of coincidentia oppositorum, to Surrealist tropes, and which are, despite their disparate origins, deeply resonant in their meanings and sensibilities. This set of references, drawn from literature as well as architecture, underpins S,M,L,XL’s foundational hypothesis on the productive potential of proximity. This hypothesis informs Koolhaas’s writing and bookmaking as well as his architecture; it is nowhere as persuasively argued for and palpably embodied as in the book- world of S,M,L,XL. Its physicality, Structuralist complexity, and literary sensibility distinguish it from digital actualizations of proximity such as hyperlinks or the adjacency of windows on a digital screen. S,M,L,XL, like Semper’s books, represents a method of invention but also embodies the cultural sensibilities of an epoch that has become historical.” (Lueder, 2015: 195).	Complexity Cultural analysis Intertextuality
Y35P42	1:42	“15 Ungers appropriated the concept of “coincidentia oppositorum,” or unity of opposites, from the medieval philosopher and theologian Nikolaus von Kues (1401-64). Kues believed contradictions to be enfolded in God, and unfolded in the world.” (Lueder, 2015: 195).	Contradiction Narrative complexity: Unity of opposites Philosophical concepts
Y35P43	1:43	“a series of authors raises a curious parallel to the “Roma Interotta” project at the i978 Biennale, which Rowe participated in, and which invited a series of architects to propose architectural design projects for the Nolli map of Rome, rather than for physical sites.” (Lueder, 2015: 196).	Architectural discourse Design collaboration: Project comparison Historical reference

Ek 3'ün devamı

Y36P1	1:1	“This essay argues that S,M,L,XL is a digital multimedia architectural project that sought to redefine the relationship between architecture and various other media on the cusp of architectural culture’s widespread digitization. It uses one design included within the text, OMA’s proposed renovations for the Panoptic Prison in Arnhem, the Netherlands, to analyze how Rem Koolhaas and his firm synthesize a wide range of media to create and theorize their own conception of modern architectural history as a fantastical state of imprisonment.” (Overby, 2015: 167).	Architectural discourse: Modern architectural history Architectural theory Digital design ethics: Digital media in architecture
Y36P2	1:2	“Introduction In 1971, Dutch architect Rem Koolhaas and his collaborator Elia Zenghelis entered a project entitled “Exodus, or the Voluntary Prisoners of Architecture” into a competition held by Italian design magazine Casabella. Published by the same magazine in 1973,1 the two architects and their wives formed the collective “Dr. Caligari Cabinet of Metropolitan Architecture,” the seeds of what would become Koolhaas’s design firm, the Office for Metropolitan Architecture (OMA/AMO).2 Their initial name combined the titles of two German films, The Cabinet of Dr. Caligari and Metropolis, with that of a manifesto by modernist architect Ludwig Hilberseimer to evoke the multimedia means by which they illustrated the essay. Overlaying photographs and film stills on top of architectural paintings evocative of plans, sections, and elevations, Koolhaas’s wife at the time, Madelon Vriesendorp, envisioned “Exodus” as an expression of architects “ecstatic in the freedom” from conventional architectural representations (Figure i).3 Included as one of two prefatory essays in the “Foreplay” section of S,M,L,XL, a 1995 architectural novel by OMA, Rem Koolhaas, and Bruce Mau, “Exodus” frames the trajectory of OMA, and of Koolhaas. The text is a manifesto that simultaneously critiques and embraces imprisonment as the paradigmatic modern spatial experience and the prison as its corresponding space.” (Overby, 2015: 167).	Architectural theory Collective identity Critical analysis Manifesto Spatial experience

Ek 3'ün devamı

Y36P3	1:3	““Exodus” complicates this claim by arguing that such force be “used ... in the service of positive intentions.”⁴ The authors recuperate human experiences from the detritus of modern life and create eight new modular environments. “Exodus” enacts the Surrealist “Paranoid- Critical Method” (PCM) that defines Koolhaas’s Delirious New York: A Retroactive Manifesto (1978) and OMA’s S,M,L,XL by irrationally linking the unexpected to create an imaginary but coherent worldview.⁵ The PCM recycles the forms and media of (architectural) culture to refine new modes of communicating the primal character of space. The walled enclosure becomes a means of liberation where architecture unshackles itself from historic London’s monumental- ity.⁶ “Exodus” creates a strip, or a prison, within London, a wall behind which Londoners may relocate after abandoning the rest of their city in disgust (Figure 2). The text itself functions like a film, using visually evocative language that walks readers through the successive programmatic spaces. In doing so, the text suggests that its readers are the described space’s users.” (Overby, 2015: 167-168).	Architectural theory Creative exploration: Creativity in Art Creative exploration: Narrative Techniques Urban Experience
Y36P4	1:4	“In self-consciously engaging the textual and built histories of the Panoptic Prison model designed by late eighteenth-century English moral reformer Jeremy Bentham and later taken up by twentieth-century French philosopher-historian Michel Foucault, OMA’s Arnhem redesigns propose, like S,M,L,XL, a reconceiving of architectural design as part of a collective multimedia project. Both the Arnhem project and the novel foreground 1995’s emergent computational and digital media in addition to photographs, drawings, text, moving images, and models.” (Overby, 2015: 168).	Architectural design Historical context Multimedia: Multimedia project Theoretical engagement

Ek 3'ün devamı

Y36P5	1:5	“Koolhaas and OMA used S,M,L,XL to establish the firm as “an architectural multimedia production company,” engaging with and critiquing the generic formats and contents of architectural publications, typologies, and identities.⁸ In “Revision,” Koolhaas engages prior Panoptic texts by Bentham (1791) and Foucault (1975) to hew his own paper architecture, riffing on rather than slavishly adhering to extant architecture’s practical, theoretical, and historical discourses.⁹ Indeed, “Revision” is the third manifesto, following those of Foucault and Bentham, to detail the Panopticon as an emblem of contemporaneous space at large.¹⁰ OMA’s Arnhem renovations posit that the Panopticon is an architecture of consumption as much as of discipline, following the redefinition in “Exodus” of prisons that “create and recycle private and public fantasies.”¹¹” (Overby, 2015: 168).	Architectural theory Consumption Critique Discipline Intertextuality
Y36P6	1:6	“The redesigns for the Arnhem prison occurred in two phases that spanned seven years (1979—81; 1982—85), while their accompanying textual statement was published numerous times in the early 1980s.¹² Notably, the Koepel Panoptic Prison was one of two projects OMA chose to represent itself with at the Venice Biennale’s First International Architecture Exhibition. Entitled The Presence of the Past and curated by Paolo Portoghesi, Koolhaas wrote “Our New Sobriety” to accompany the exhibit. In this text, Koolhaas establishes and parodies the political stakes of the project: not only was the commission a consolation prize for OMA’s rejected redesigns for the Dutch governmental center in The Hague, but the designs also proposed prison reform, forging a new language for incarceration that did not fit contemporary or past prison ideologies but rather made Arnhem’s spaces inhabitable for prisoners and guards alike. Koolhaas decries prison design’s privileging of trendiness over functionality to be its key failing, conforming to ever-changing attitudes toward imprisonment that render prisons outdated upon completion.¹³ Throughout its corpus, OMA emphasizes program, or function, above all architectural categories, and S,M,L,XL, like “Exodus,” spends much of its time walking readers through its programs.” (Overby, 2015: 168-169).	Architectural discourse: Functionality vs. trendiness Architecture Critique of power: Prison reform Design Political commentary

Ek 3'ün devamı

Y36P7	1:7	“Through examining the unrealized designs for the Panoptic Prison in Arnhem, the Netherlands, I show how OMA uses S,M,L,XL to refine a historiographical architecture. Historiographical architecture comments upon, responds to, and modifies architectural discourse’s conventional representation of spatial experience by incorporating the architectural reading public into the design process. Such paper architecture makes primarily textual interventions into urban and architectural environments rather than executing entirely new projects by encouraging readers to reassemble architectural history through the practice of reading. S,M,L,XL allows readers to diagram OMA’s early designs by creating alternate chronologies constructed according to scale and media type rather than chronology.” (Overby, 2015: 169).	Architectural discourse (2) Architectural discourse: Historiographical analysis Design process Media flexibility: Textual interventions
Y36P8	1:8	“As one of the most belabored, troubling architectures of modern history and theory, the Panopticon represents a particularly charged diagram. Through rerouting Arnhem’s program, Koolhaas throws the Panopticon, an image of the modern scientific handling of human bodies, into crisis by disentangling the spatial technology from power and instead binding it to a concept of liberation. Spatial technologies, like the “Exodus” prison, are “social condensers” that bring “hidden motivations, desires, and impulses to the surface to be refined for recognition, provocation, and development.”¹⁴ They are also a “Technology of the Fantastic,” the spatializing “instrument and extension of the human imagination.”¹⁵ Simultaneously, the Koepel Panoptic Prison relays an ethics, or general principles of (architectural) practice, for the computer age by, like S,M,L,XL at large, not representing objects but rather by mediating between various stages in an architecture’s life.¹⁶ This essay first examines the digital character of the novel before unraveling the meanings of Arnhem’s designs as emblematic of the book at large.” (Overby, 2015: 169).	Architectural theory Creative exploration: Human imagination Critical analysis Digital design ethics: Spatial technology Ethics in architecture Modernity

Ek 3'ün devamı

Y36P9	1:9	“Bitmapping Architectural Multimedia: Defining Space-Time, Memory, and Code in S,M,L,XL The ascendancy of print media as a tool for architectural publicity emerged alongside the printing press and gained traction as the concept of the public sphere emerged in eighteenth-century France. Specifically, publications from this latter group— that is, print broadsheets and other ephemera born of a public thirst for information—focused on the constructive elements of architectural culture and aimed to produce a shared knowledge base among a growing architectural readership.¹⁷ The nineteenth-century architectural publications of Viollet-le-Duc, on the other hand, called for the restoration of destroyed buildings in order to construct the new, a process termed his “historical imagination.”¹⁸ S,M,L,XL processes both of these discursive streams but establishes its manifesto-like character from early twentieth-century modernists like Le Corbusier, who curated his books to be juxtapositions of text and images that promoted his practice.¹⁹” (Overby, 2015: 169).	Architectural theory Cultural history Media studies Modernism Public discourse
Y36P10	1:10	“While S,M,L,XL’s montage-like arrangement of multimedia representations corresponded to the twentieth century’s predominant media form, the cinema, it suggests the emergent digital character of architectural culture.²⁰ Various mediums were translated, following Friedrich Kittler, into the book format of the architectural novel-manifesto, demonstrating the digital’s ability to convert distinct media into one another. The numerical information stream of computer programming and design software turns each constituent medium into a single format but allows each medium to retain its distinct representational characteristics for readers.²¹ The intended readers belong to a popular reading public interested in contemporary space: S,M,L,XL’s back cover announces that the book is a novel, the most popular fictional form of the nineteenth century, and implies that OMA seeks to make its visions legible for a similarly broad audience.” (Overby, 2015: 169).	Audience engagement Digital design ethics: Digital culture Interdisciplinary Media representation

Ek 3'ün devamı

Y36P11	1:11	“Koolhaas wrote several Surrealist film scripts before starting his architecture career and claims montage is the mutual basis for architecture, film, and text. This technique allows different media to flow into one another in a provocative, successive manner. The margins of S,M,L,XL feature definitions of keywords and related quotes by various authors in a strip that juxtaposes and creates a reflexive relationship between design and critical theory like images in a Surrealist film montage. The definition of space-time is taken from French theorist Paul Virilio, who asserts that contemporary urban forms derive their meaning from “technological spacetime,” or flowing rivers of immaterial data that may take shape in various media to articulate particularized, individual desires.²² This selected terminology subsumes film and the book within the larger project of digitization and suggests that the computer constructs and defines space. Furthermore, “memory” is defined through a notice on one of OMA’s computers that there is not enough memory storage to execute a task on AutoCAD.²³ This definition promotes OMA’s use of computer design and suggests that S,M,L,XL in part resulted from CAD.” (Overby, 2015: 169).	Critical theory Digital design ethics: Memory and technology Digital Design: Digital influence Interdisciplinary connections Surrealism
Y36P12	1:12	“S,M,L,XL represents what Koolhaas denotes as “architecture in Morse code,” what would become architecture of computer processing, because it is the result of teamwork and translation rather than a singular architect.²⁵ Koolhaas references Morse code in describing the instructions to build the Astor Hotel in Manhattan, which were translated from written text to Morse-coded language in order to be sent. At another point in his career, Koolhaas claimed OMA designed “in fax language,” further suggesting OMA’s design process as one of conversion between coded languages—the visual-textual image becoming bitmap transferred via telephonic tones.²⁶ Bitmaps are maps of digital images consisting of 0s and 1s, creating a unique spatial array of pixels; Koolhaas’s provocation suggests that each page of the novel, like each OMA design, is a digital image of itself, a translation of the imaginary into 0s and 1s in order to be rendered legible for readers. Furthermore, bitmap’s pixelation of images occurs in a serialized fashion, in an electronic and flat manner evocative of the montage of images that construct S,M,L,XL.” (Overby, 2015: 170).	Architecture Coded Language Digital Design: Digital Representation Teamwork Translation

Ek 3'ün devamı

Y36P13	1:13	“S,M,L,XL is a novel in the form of a series of bitmaps. It provides a template for other firms seeking to articulate, and to market, consumer culture’s evolution as well as a template for how the novel’s readers should navigate digital images. Koolhaas often highlights shopping as the key activity of late modern public life, detailing unfettered consumption. OMA’s novel anticipates the bitmapped pages of Amazon and eBay by suggesting users read its contents like products in a magazine to create their interpretation of their goods (to review their buildings and the firm as seller).²⁷ OMA’s manifesto gives hungry shoppers (readers) more than they can digest, endless options to choose between, hypersaturating the spatial marketplace.” (Overby, 2015: 170).	Consumer culture Digital media Information overload Media flexibility: Shopping behavior
Y36P14	1:14	“Furthermore, S,M,L,XL constructs a digital spatial network of built environments whose interrelationship is based upon OMA’s processing but whose connective tissue must be provided by the reading public.²⁸ Following Casey Reas and Ben Fry, processing is a textual program that relates computational design to visual culture, movement, and interactivity.²⁹ In an anticipatory mode, S,M,L,XL represents OMA’s attempt to contextualize and elaborate its processes by visualizing in text and image its “free-fall in the space of the typographic imagination.” This promotional description on the book’s back cover reveals the firm attempting to recuperate the hopelessly analog fantasy realm of printed typography from its “free- fall” in the face of digitization.” (Overby, 2015: 170).	Cultural context Digital Design: Computational design Digital interaction Interactivity Media flexibility: Typography Visual culture
Y36P15	1:15	“OMA’s novel takes the point of view of its building’s potential users, like the first-person perspective of someone using software, walking readers through their spaces like Reas and Fry walk their readers through processing language.” (Overby, 2015: 170).	Perspective Spatial awareness User experience

Ek 3'ün devamı

Y36P16	1:16	“The novel suggests readers course through its pages following the “randomness” and “incoherence” of Surrealist artistic production. It organizes itself into four scales but provides “no connective tissue” to cohere its various fragments, suggesting readers embark on a “chaotic adventure” like the architectural design process to make sense of the book.³⁰ Such a free associative reading experience is like clicking through successive blue hyperlinked texts on Wikipedia, roving between definitions, facts, and theories, fostering active rather than passive reading. To find the sources of the book’s dictionary entries, for example, readers must flip between a given page and a bibliographic index at novel’s end, inevitably getting lost in other definitions and representations.³¹” (Overby, 2015: 170-171).	Collective engagement: Active reading Fragmentation Non-linear narrative Reader engagement Surrealism
Y36P17	1:17	“In positioning their texts adjacent to representations of their designs, OMA uses S,M,L,XL to demonstrate the compatibility of architectural media formats’ spatial interpretations. This practice builds on Le Corbusier’s Vers une architecture (1923), Quvre complete (1929—69), and L’atelier de la recherchepatiente (1960), which define photographs as representative of his spatial interpretations rather than as facts and as defined only in relation rather than in themselves.³² In the first, Le Corbusier employs a paranoid- critical method by comparing the Parthenon with a car,³³ while in the third Le Corbusier curated only his life’s work according to a flowing formal montage of poetic photographs and sketches rather than following their chronology (compare this method to Figure 3). While 1960 Le Corbusier moves in scalar fashion between Ronchamp’s door handle, the garage of Cook House, and Parisian penthouses, 1995 Koolhaas weaves his own scalar preoccupations into a work of fiction.” (Overby, 2015: 171).	Architectural theory Comparative analysis Creative exploration: Creative methodology Digital Design: Spatial interpretation Historical reference Media flexibility: Media formats Representation

Ek 3'ün devamı

Y36P18	1:18	“As a novel, S,M,L,XL refutes Victor Hugo’s 1831 Notre-Dame de Paris’s claim that the book will kill the building.³⁴ OMA’s 1995 novel asserts that the novel is an architecture with the potential to articulate spatial diachrony to a popular consumer audience. OMA suggests adapting rather than retiring older media formats through bitmapping them. More importantly, the novel insists upon its multimedia rather than singularly textual status: its introduction asserts that “writings are embedded between projects not as cement but as autonomous episodes,” establishing architecture and text as two distinct media and suggesting that representations are distinct architectures in constant dialogue with literal architecture.³⁵” (Overby, 2015: 172).	Architectural discourse: Architecture and text Cultural commentary Media adaptation Multimedia: Intermediality
Y36P19	1:19	“A “Medium” Panopticon: OMA's T ranslations at the Arnhem Prison The frontispiece of “Revision,” contained within the “M” section of S,M,L,XL, reveals OMA’s multimedia conceptualization of architecture. A still from Luis Bunuel and Salvador Dali’s 1929 Surrealist film Un Chien Andalou in which a human eye is cut through by a razor prefaces the text, alluding to the linear incision OMA proposed making into the circular form of the Panoptic Prison (Figure 4). Jeremy Bentham’s Panopticon is a spatial technology intended to surveil bodies within disciplinary structures (Figure 5).³⁶ Bentham also intended for the Panopticon to be a translative, multivalent, and multimedia spatial object: he wanted a broad international audience to re-create his textual essays and designs, drawn by architect Willey Reveley, into three dimensions, but he also desired the space’s contents to be reformulated back into “paper knowledge” testifying to his design’s success.³⁷ Like OMA and Le Corbusier, Bentham sought to perpetuate and promote his intellectual achievement in a constant fluctuation between text, design, and built form.” (Overby, 2015: 172).	Architectural discourse: Architectural concept Creative exploration: Intellectual achievement Digital design ethics: Design and text relationship Multimedia: Multimedia Surveillance

Ek 3'ün devamı

Y36P20	1:20	“In the hands of OMA, the Panopticon is an architecture of digital multimedia consumption that catalyzes scopophilia. The guards within the Panopticon’s centralized, circular viewing device look out upon and into the diurnal lives of isolated prisoners with ease and pleasure. Although the purpose of this gaze was to create disciplinary power, what was observed more closely approximated the mundane daily activities of a television show about prisons whose ideologies shifted as rapidly as “an accelerated movie.”³⁸ The Panopticon’s windows, cut at side angles into its facade to prevent prisoners from knowing they were being watched, function like television or computer screens. These windows are technologies that provide views into the lives of a throng of people and forge a viewing public among guards whose visual omniscience brings them close to prisoners.³⁹” (Overby, 2015: 172).	Digital design ethics: Visual Culture Isolation Media Consumption Power Dynamics Surveillance
Y36P21	1:21	“But viewers within and of Panopticons are brought into intimate proximity through either framing or being enframed by its windows. Following Koolhaas’s descriptions, Arnhem’s prisoners look at its Panopticon and imagine themselves drinking coffee within it among their guards far more easily than they may circulate with the guards. Similarly, as a spatial technology, S,M,L,XL brings readers far closer to OMA’s practice than touring its headquarters or its buildings. The novel centralizes their gazes upon its curated forms and provides them with a shared, coded visual vocabulary to imaginatively decipher OMA’s language of imprisonment, like “their antagonist fall[ing] through the relentless spiral of introspection” inspired by the “well- produced exhibition of their [OMA’s] delusions.”⁴⁰” (Overby, 2015: 172).	Critical analysis Imagination Intimacy Perception Spatial awareness

Ek 3'ün devamı

Y36P22	1:22	“Iconic and everyday twentieth- century consumer architectures ranging from Cinderella’s castle in the Magic Kingdom to Victor Gruen’s mall atriums have invoked the centralized Panoptic logic to create a sense of order and reassurance.⁴¹ Indeed, every Disney theme park places a Disney princess castle at its center as the identifiable company logo that stands for an overseeing disciplinary corporate power but primarily provides a mutual, iconic basis for consumption. S,M,L,XL cites the greats of twentieth-century design history but calls only Walt Disney a “20th-century genius.”⁴² Two decades after Disneyland, OMA’s Panoptic prison takes on the programmatic distribution of a Disney theme park, dispersing individual activities along streams shooting out from a centralized, monumental media icon. As an object of collective inquiry, the Panopticon creates a far larger viewing public between the disparate, isolated bodies within its cells than among guards, binding prisoners to a shared visual narrative like suburban television viewers each in their own ranch home but watching the same programs.” (Overby, 2015: 172).	Architectural discourse: Cultural architecture Collective engagement: Collective inquiry Consumption Multimedia: Visual narrative Power Dynamics
Y36P23	1:23	“Arnhem’s pure geometric forms—a circular dome intercut with linear pathways—echo OMA’s earlier and later and more explicitly commercial architectures like the Globe Tower description from Delirious New York and the 1989 Belgian Sea Terminal.⁴³ Both buildings, like Arnhem, make linear incisions into the ground as circulatory pathways underneath spherical or domed structures. Following the essay “Bigness” also in S,M,L,XL, OMA juxtaposes geometry to create a force that draws users away from global diurnal rotation and toward a circle’s periphery. Arnhem’s socles are centrifugal and intended to undercut the centripetal dome: whereas Foucault describes Panoptic space as “essentially centripetal” and that “functions to the extent that it isolates a space,” OMA’s prisons are a centrifugal “Technology of the Fantastic.”⁴⁴ S,M,L,XL represents the formal play between these two models. Its rounded binding meets its linear pages, and its internal arrangements suggest unpredictable movement between ideas generated by OMA.” (Overby, 2015: 172).	Architectural analysis Creative exploration: Contrasting concepts Creative exploration: Geometric forms Critique of power: Influence of theories Spatial organization

Ek 3'ün devamı

Y36P24	1:24	“Furthermore, Koolhaas’s description of the Panopticon as a kind of coffeehouse is an ironic recasting of the private disciplinary apparatus using one of the first commercial spatial typologies of the eighteenth century’s emergent public sphere. The OMA Panopticon becomes a public visual commodity whose historic monumentality and functions suggest to prisoners forms of self-governance. OMA’s Koepel proposals prefaced S,M,L,XL’s redefinition of architecture as a digital consumer good, but the novel, like a television show, is a visual entertainment that accretes and synthesizes many mundane details to create a window onto a world whose primary function is to, as the manifesto “Exodus” claims, provide “luxury and well-being.”⁴⁵ S,M,L,XL is a novel that is a Panopticon, but the book’s purpose is not to control viewers’ interpretations of its visual culture. Rather, the novel centralizes the intimate relationship between OMA and readers to create a shared way of seeing contemporary space.” (Overby, 2015: 172-173).	Architectural discourse: Architecture as commodity Critique of power: Public sphere Critique of power: Self-governance Cultural analysis Visual culture
Y36P25	1:25	“One of few built actualizations of Bentham’s Panoptic prison model, OMA’s Arnhem prison proposal rereads the Panopticon neither as a reformatory social salve (Bentham) nor as the best articulation of modern Western epistemologies of power (Foucault),⁴⁶ instead testifying to the flexibility of “traditional”⁴⁷ architecture to adapt to contemporary programmatic needs. Koolhaas reads against Foucault’s ideology—which through the Panopticon engaged in “writing a history of the present”⁴⁸ to find in the past contemporary political concerns. Instead, Koolhaas interprets the Panopticon as a historical “iconographic” form “liberating the new from having either to ignore or to express the idea of incarceration.”⁴⁹ On the other hand, S,M,L,XL’s marginal definitions cite Foucault and his explicit interlocutors Manuel de Landa, Henri Bergson, Felix Guattari, Gilles Deleuze, and Umberto Eco twenty-five times. Foucault’s Panopticon, in turn, provides the book’s definition of “power,” championing Foucault’s conception of contemporary society and Deleuze’s theory of the diagram, which was defined using Foucault’s Panopticon. Koolhaas’s Arnhem designs and S,M,L,XL riff on but deviate from both theoretical precedents.⁵⁰ With Koepel and other early designs, Koolhaas and OMA cultivated historical sensitivity as an ethical practice, but one that unlike Foucault read forward rather than backward in its engagement of historical time.” (Overby, 2015: 173-174).	Architectural theory Contemporary relevance Critical analysis Historical interpretation Power Dynamics

Ek 3'ün devamı

Y36P26	1:26	“The proposed reformulation of the Arnhem Panoptic Prison hinged upon literal yet metaphorical spatial elements that referenced the archaeological recuperation of history. OMA formally and functionally explicates how extant built environments may function like textual media in their possession of accreted, palimpsestual information. Arnhem responds to historical discursive precedents while opening up, in this case, the Panoptic model to multifarious user interactivities that allude to multimedia and digital experiences. The designs cut two intersecting socles into the space underneath and surrounding the historic, centralized Panoptic dome structure (Figures 6 and 7). A socle is both architectural and archaeological: it serves as a plinth that supports ornamental elements like sculptures, situating these forms as spatially distinct from or above their surroundings, while also describing the lower layer of a two-layer wall structure unearthed in the process of digging into the past.⁵¹ OMA’s socles act as street-like corridors that house new collective facilities for prisoners, dissolving the isolation-style disciplining central to the Panoptic model.” (Overby, 2015: 174).	Architectural design Architectural discourse: Recuperation of history Collective engagement: Collective facilities Historical context Interactivity Metaphor Spatial analysis
Y36P27	1:27	“The socles create new space from the “hyper-monumental, space-wasting” historic prison, yet these qualities are empowered, unlike modern architecture, with a flexibility of “excess capacity that enables different and even opposing interpretations of uses.”⁵² The socles render the 1882 prison’s historical form decorative—they literally raise up the Panoptic guard post as a “historical relic”—and modernize the building by altering its circulatory patterns.⁵³” (Overby, 2015: 174).	Architectural criticism Historical analysis Modernism
Y36P28	1:28	“In creating pathways that bind new and old athletic facilities, shops, recreational rooms, and more, Arnhem’s socles invoke many aspects of OMA’s earlier, foundational prison manifesto, “Exodus.” The socles create pathways between new public spaces for prisoners, executing “the hedonistic science of designing collective facilities that accommodate individual desires,” while also functioning as social condensers.⁵⁴ The architecture of the novel thus acts according to OMA’s earlier architectural manifestos and design proposals. Readers of S,M,L,XL are supposed to diagram their linear movements through the book—a collective, public object—in order to maximize their individual, private pleasure within the novel’s prescribed pages.” (Overby, 2015: 174).	Architecture and design Collective engagement: Collective vs. individual Critique of power: Manifesto influence Public spaces Social interaction

Ek 3'ün devamı

Y36P29	1:29	“The Arnhem proposal considers the Panopticon a historical rather than active spatial technology, one replaced by the theme park, shopping mall, and screen. In visual and textual descriptions across media platforms, OMA emphasizes the speed and motion they sought to inject into the Panopticon. For Koolhaas, “the Panopticon meets life-simulation video games.”⁵⁵ OMA’s designs anticipated contemporary spatial technologies by inserting numerous corridors for circulation like those found in shopping malls and video games while employing reflective glass panes evocative of empty television and computer screens or storefronts.” (Overby, 2015: 174).	Architecture Contemporary design Digital design ethics: Spatial technology Media influence
Y36P30	1:30	“Koolhaas further conflates shopping spaces and Arnhem by describing programmatically altering the extant prison to solve the problem of unused space: “originally envisioned as empty, the entire interior is now as busy as the Milan Galleria.”⁵⁶ The Galleria Vittorio Emmanuele II is one of the oldest extant shopping malls, designed and built between 1861 and 1877, and articulates nineteenth-century European bourgeois modernity.” (Overby, 2015: 174).	Architectural discourse: Urban spaces Architectural impact Cultural analysis
Y36P31	1:31	“The Panopticon is the Galleria’s literal and symbolic other, the space in which the comfortable classes relegated working-class criminals and guards to cleanse society and reformulate these individuals’ bodies in alignment with their moral and ethical standards. Moreover, the Galleria bears the same spatial distribution of OMA’s Arnhem proposals, connecting two intersecting streets underneath a centralized dome structure. Since 1877, the shopping mall has become a more egalitarian architectural typology as the consumer classes and their desires have grown. The global impulse to produce satisfying, joyful experiences associated with consuming multiple multimedia altered the subjectivity and ideology of consumers, who OMA reminds us are also prisoners. By conflating the Galleria and the Panopticon, Koolhaas proposes that the architectural types of late modernity—the institutional space of the prison and the commercial space of the mall—are coextensive and mutually reinforcing. Both spaces hinge upon and are defined by the collective circulation, consumption, and interpretation of architectural media.” (Overby, 2015: 174).	Architectural discourse: Architecture and Society Critique of power: Critique of Consumerism Modernity Multimedia: Interdisciplinary Analysis Power Dynamics Symbolism

Ek 3'ün devamı

Y36P32	1:32	“Koolhaas, in his comparison of Arnhem to the Galleria, was responding to contextual critiques expressed by users rather than by the commissioners. By 1981, the guards circulated through the cellblocks while the prisoners’ left their doors open and moved throughout the cavernous space underneath the dome. The two socle-streets facilitate the movement disabled by the Panoptic model to create a network that allowed for the mediation between different experiential states of its users. OMA increases flows among guards and prisoners to encourage prisoners to alternate between the functional states Koolhaas proposed for the prisoners. These varied potential experiences parallel those proffered by consumer cultures more than by the programmatic determination of historic prisons.” (Overby, 2015: 174).	Architectural discourse: Prison architecture Consumer culture Creative exploration: Contextual critique Social interaction Spatial dynamics User experience
Y36P33	1:33	“At Arnhem, OMA revises history to suggest that architecture could become a Corbusian machine able to work through an issue to create change. The essay and the novel employ the spatial code of scale to solve a problem rather than to merely describe and reference the worlds it enclosed.⁵⁷ Its proposals allow readers to imagine—to fictionally inhabit—the prison in as many ways as S,M,L,XL may be read.” (Overby, 2015: 175).	Architectural theory Imagination Spatial perception
Y36P34	1:34	“Conceiving of interventions on the scalar level allowed OMA to remove itself from the manic evolution of prison form and to focus on circulation through mass. This emphasis reveals OMA’s prioritization of programmatic flexibility as a means of ensuring its designs’ sustainability. What has been characterized as the “event architecture” of OMA and Koolhaas, especially as articulated in their novel, hinged upon exactly this sort of programmatic bent, which was harnessed as “a cinematic device that anticipated multiple events happening in time as well as in space ... deliberately choreographed by juxtaposing overtly disparate events and heterogeneous user groups ... [and presented as] an opportunity for self-directed action.”⁵⁸” (Overby, 2015: 175).	Architectural theory Innovation Media flexibility: Programmatic flexibility

Ek 3'ün devamı

Y36P35	1:35	“While Koolhaas and secondary literature concerning him both employ cinematic analogies, the architect’s emphasis on programmatic variability stems from the rise of coding language in the late twentieth century. It is through the “freedom to connect to technical images” rather than slavish adherence to or preoccupation with origins or sources that S,M,L,XL and “Revision” engage architectural imagery. Both the book and the essay forge an open technical image field of architectural imagery that is digitally connective, programmatic, and scalar rather than historically overdetermined.⁵⁹ But neither eschew architectural tradition entirely. Instead, they use prose to stress how descriptions in books like Foucault’s and Bentham’s diverge from the practical everyday concerns of users inhabiting discursive spaces. “Revision” proposes that each prisoner and guard authors their own experiential text concerning Koepel and that these collective texts supersede the authority of established scholarly voices.” (Overby, 2015: 175).	Architectural theory Collective engagement: Collective authorship Intertextuality Modernism Practical application
Y36P36	1:36	“The Panopticon is a largely ideational architecture because it was not, as intended, commonly adopted and because it is primarily associated with two treatises on prison politics, Foucault’s Discipline and Punish and Bentham’s Panopticon Writings. As textual documents, the ideas of the Panopticon anticipated the digital translation of media as diverse as architecture, film, photography, drawings, and text because these two foundational articulations were conceptually translated between many different media in order to represent and argue how the Panopticon suggests modern conceptions of power and control. “Revision” is the third treatise in this genealogy, and it takes on the characteristics of its predecessors, describing the ideological debates that led to its actualization and recounting how a new Panoptic formal intervention—one of disempowerment and disabling—would bring about a paradigm shift.” (Overby, 2015: 175).	Architectural discourse: Ideational architecture Critique of power: Ideological debates Critique of power: Modern power and control Digital Design: Conceptual translation Paradigm shift

Ek 3'ün devamı

Y36P37	1:37	“Yet Koolhaas’s text deviates from its predecessors by foregrounding constitutive, productive relations that would yield happiness among the incarcerated and their guards. He highlights a form of power associated with local, immediate, and actual collectives of individuals rather than one dominated by an ever-mediated, transcendental command. Bentham thinks that his Panopticon is the former when it is in fact the latter, and Foucault becomes so enamored with the Panopticon’s articulation of his history-philosophy that he cannot see beyond negative thought. S,M,L,XL uses the same transcendental, mediating power of old media, the text, to subvert the power relations of Koolhaas’s predecessors.” (Overby, 2015: 175).	Collective experience Historical analysis Power Dynamics Subversion
Y36P38	1:38	““Revision” ironically undermines the elitism of architectural and more specifically Panoptic discourse with approachable language accompanied by extensive narrative—not purely illustrative—imagistic representations of OMA’s propoals. At the same time as S,M,L,XL literally takes its definition of power from Discipline and Punish, the design for the Arnhem prison suggests a counter or redefinition of the term to empower users. Koolhaas and his team destabilized the hypostasis, or visibility, of top- down, hierarchical social control articulated by the Panoptic guard tower as well as the unverifiable position of the guards. OMA places guards and prisoners on the same horizontal plane and made both populations visible to one another just as their novel gives its readers a similar degree of interpretive agency.” (Overby, 2015: 175).	Collective engagement: Interpretive agency Critique of elitism Critique of power: Visibility and surveillance Power Dynamics User empowerment

Ek 3'ün devamı

Y36P39	1:39	““A Fragment on Ontology,” Bentham’s clearest and earliest statement on the fictions undergirding our realities, describes different states of being, existence, or becoming that individuals may experience.⁶⁰ Included in the Panopticon volume, it implies the spatial mechanism’s attempt not only to produce power and surveillance but also to control or sway human emotions and incorporeal perceptions of space and time. The Panopticon sought to exert spatial power in order to induce spiritual cleansing. Foucault extended Bentham’s theory by substituting tropic, incorporeal concepts of power and discipline for the more numerous ontologies posited by his predecessor. Disciplinary society, whose fullest articulation Foucault sources in the Panopticon, selects and distributes individual objects and bodies into their own discrete spatial units.⁶¹ In such a society— which Foucault argues characterized Western modernity from the late eighteenth century into his present day—sizable—monumentally scalar—governmental institutions functioned as “observatories of human multiplicity” that produced individuals.⁶² Bentham’s variegated states of existence were subsumed under and superseded by predetermined disciplinary functions; or, more closely following Foucault, Bentham’s experiential diversity testifies to the degree to which discipline may act singularly to produce copies of itself.” (Overby, 2015: 175-176).	Creative exploration: Existence and identity Discipline Human behavior Philosophical concepts Power Dynamics Surveillance
Y36P40	1:40	“Thus, neither Foucault nor Bentham’s Panopticons allow for a myriad of experiences as both made a disciplined, isolated spectacle of each prisoner rather than eliciting their engaged responses. The gigantic domed structure’s centralized guard post serves a depersonalizing function, surveilling each prisoner in their identical cells and offering each the same form of redemption.” (Overby, 2015: 176).	Creative exploration: Lack of Individuality Dehumanization Discipline Surveillance

Ek 3'ün devamı

Y36P41	1:41	“Conclusion Disciplinary society’s totalized collective swaying of bodies and constitutions continues to characterize 1995’s computational era of coding as well as late modern consumer culture as typified at Disneyland. Technological optimists have argued that code—employed by OMA to design its buildings and their 1995 novel—creates a collective democratic populace. A myriad of individuals constitutes this political group and places their fate in the hands of a figurehead in order to construct a shared will and a common good.⁶³ The multiplicity of voices that constitute OMA are a group of individuals placing their wills in the hands of Rem Koolhaas. His acerbic design statements and essays articulate a supposedly shared consciousness. Yet Koolhaas does not truly relay “the totality of the diverse opinions” that form the meshwork of OMA, the very codes used to refine its legally determined programmatic forms. Instead, Koolhaas partially acknowledges these voices to create a false illusion by which the logic of the marketplace—the marketability of Rem as architect-genius-creator— comes to dominate, supersede, and eventually obliterate the voices that undergirded his ascent to power.⁶⁴ The multifaceted code that gives rise to each OMA building, and to S,M,L,XL, represents the decimation of collective sovereignty in the face of making architecture a marketable, packageable commodity.” (Overby, 2015: 176).	Architecture and society Collective consciousness Consumer culture Critique of power: Illusion of democracy Critique of power: Voices and representation Power Dynamics
Y36P42	1:42	“Yet this cynical reading is a phantasmagoria belying the joys that OMA finds in late modernity’s characteristic imprisonment, in the Panopticon of Disneyland. Within “Revision” and throughout S,M,L,XL, Koolhaas and OMA invoke Bentham’s argument that fiction undergirds reality. They elaborate “a method of systematic idealization,” or “a systematic overestimation of what exists, a bombardment of speculation that invests even the most mediocre aspects with retroactive conceptual and ideological charge,” an ethics arguing that “to each bastard, [there is] a genealogical tree.”⁶⁵ Telling a history, rendering the past melodramatic fodder for the present, becomes part of a contemporary design ethics, but Koolhaas and OMA hyperbolize history—monumentalize it by removing it from everyday use—in order to render it a programmatic toolkit rather than a precedent generator. Ironically, history, which is what S,M,L,XL represents by recounting OMA’s accomplishments, comes to function much like a computer. The novel is a machine of fantasy that mediates between states and media rather than functions as an object like a history book or the creator of such objects like a historian.⁶⁶” (Overby, 2015: 176).	Cynicism Digital design ethics: Design ethics Historical interpretation Modernity Philosophical reflection

Ek 3'ün devamı

Y36P43	1:43	“21 Friedrich Kittler, Gramophone, Film, Typewriter, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford, CA: Stanford University Press, 1999), I-2. Kittler discusses how the digital eradicates the concept of medium because it enables seamless conversion between mediums.” (Overby, 2015: 176).	Digital technology Media theory Multimedia: Medium concept
Y36P44	1:44	“51 Michel Foucault, The Archaeology of Knowledge, trans. A. M. Sheridan Smith (New York: Vintage, 2010). Likely not unintentional was OMA's use of archaeology as a theoretical and formal trope: Foucault's early historical-philosophical method was typified as an archaeology.” (Overby, 2015: 177).	Academic reference Creative exploration: Philosophical methodology Theoretical framework
Y37P1	1:1	“What Is a Big Dumb Object? Fred Scharmen To understand applications of Rem Koolhaas's concept of “ Bigness ,” I place it alongside concepts from science fiction criticism and Gestalt perception theory. There are multiple connections between methods used by OMA and means employed in science fiction: collection of diverse programs within ambiguous figures, overwhelming of critical faculties with wonder and scale, extrapolation of complications from first order technological change, and the proliferation of new forms of independent existences in the world. The history of the use, in architecture of the figure-ground drawing, first popularized by Danish psychologist Edgar Rubin, and Danish architect Steen Eiler Rasmussen, provides a backstory for the political effects of both “ Bigness ” and the science fictional Big Dumb Object. I show that there is an isomorphism between the way OMA's work is presented, in S,M,L,XL and subsequent books, and in the presentation and reception of the book itself.” (Scharmen, 2015: 178).	Architecture and Design Conceptual Framework Critical Analysis Historical Context Interdisciplinary Analysis Perception theories: Perception Theory Science Fiction: Science Fiction Elements
Y37P2	1:2	“These have normally been built by a mysterious, now-disappeared race of ALIEN intellectual giants, and humans can only guess at their purpose, though the very fact of being confronted by such artefacts regularly modifies their mental programming and brings them that much closer to a CONCEPTUAL BREAKTHROUGH into a more transcendent state of intellectual awareness (see also SENSE OF WONDER).” (Scharmen, 2015: 178).	Intellectual curiosity Sense of wonder Transcendence

Ek 3'ün devamı

Y37P3	1:3	“—John Clute and Peter Nicholls, The Encyclopedia of Science Fiction, BIG DUMB OBJECTS¹ Since its foundation as a genre, science fiction has addressed the theme of large mysterious signifiers in space.² The story goes something like this: a group of people detect something in the far distance that they cannot quite understand. It is large, of unknown origin, its meaning and function equally unclear.” (Scharmen, 2015: 178).	Literary analysis: Narrative elements Mystery Theme exploration
Y37P4	1:4	“On closer study, they realize that it is not natural, it is constructed, and more than that, it seems to offer itself for interaction and even inhabitation. It may be dangerous, but it may also be the key to a new way of living. This story would have been familiar to avid readers of science fiction novels like Arthur C. Clarke’s Rendezvous with Rama (1973) or Larry Niven’s Ringworld (1970) (Figure 1), both of which won the two top prizes in science fiction, the Hugo and Nebula awards. This storyline could also characterize the presentation of projects in S,M,L,XL (1995), by the Office for Metropolitan Architecture (OMA), Rem Koolhaas, and Bruce Mau, and even the reception of the book itself. A first description of the explicit intentional and architectural deployment of the Big Dumb Object, or “BDO,” outside of science fiction could begin with the publication of Koolhaas’s essay “Bigness, or the Problem of Large” in S,M,L,XL.³ As Koolhaas describes in this piece, and in the project descriptions in the book, large enigmatic figures can encompass the kind of multimodal program that work at these scales often includes.” (Scharmen, 2015: 178-179).	Architectural discourse Constructivism Innovation Interactivity Science Fiction: Science fiction references

Ek 3'ün devamı

Y37P5	1:5	“In this essay, I apply two approaches rarely deployed in the service of architecture— Danish psychologist Edgar Rubin’s theories of visual phenomenology and science fiction criticism—to show how the BDOs in S,M,L,XL were compositional devices that encompassed heterogeneity and political devices that overcame critical tendencies to build consensus within diverse constituencies. Like S,M,L,XL itself, architecture that instrumentalizes “Bigness” can also break down into interpretations that are outside the narrative set up by the original designers, and the consequences of this breakdown are themselves instructive. The approach is lexicographical: I rely on the dictionary definitions running through and along S,M,L,XL (assembled from diverse sources by editor Jennifer Sigler) and the serial entry format of John Clute and Peter Nicholls’s Encyclopedia of Science Fiction to articulate shared conceptual and contextual backgrounds for both “Bigness” and the Big Dumb Object, and to show their subsequent trajectories as projects. The goal of this essay is to illustrate resonances in the way that the architectural history of figure and ground is used in S,M,L,XL and the way that large enigmatic figures are used in science fiction.” (Scharmen, 2015: 179).	Architectural critique Conceptual exploration Cultural interpretation Interdisciplinary Analysis Theoretical application
Y37P6	1:6	“Figure It’s a reversal of the figure-ground relationship, taking the void as figure. It can prove eye-opening to look at architecture or planning that way.” (Scharmen, 2015: 179).	Cognitive Engagement: Cognitive Perspective Perception

Ek 3'ün devamı

Y37P7	1:7	“—Listed in S,M,L,XL’s dictionary under “Figure”⁴ In their 1978 book, Collage City, Colin Rowe and Fred Koetter popularized the use of the figure-ground drawing, a tool borrowed from Gestalt perception theory, to interpret urban and architectural form. They suggest that comparing the “city of modern architecture” to “the traditional city” reveals “the alternative reading of some Gestalt diagram illustrating the fluctuations of the figure-ground phenomenon.”⁵ Danish psychologist Edgar Rubin introduced the diagram of the vase-face to illustrate this very phenomenon in his 1915 essay “Synsoplevede Figurer” or “Visual Figures” (translated into English and edited as “Figure and Ground” in 1958).⁶ The use of the vase-face from Gestalt perception theory was most prominently introduced to an audience within the field of architecture in Steen Eiler Rasmussen’s 1959 book, Experiencing Architecture.⁷ Rasmussen uses the concept as a launching point for a discussion about how space can be composed as a figural void, carved out of solid poche.⁸ For Rowe and Koetter, the traditional city creates a ground from private solids, with public fig- ural voids carved out from this solid ground. The city of modern architecture, in their reading, inverts this scheme, starting with a voided public ground, and introducing private figural solids into that void.” (Scharmen, 2015: 179).	Architectural analysis Architectural experience: Figure-ground relationship Perception theories: Gestalt perception
Y37P8	1:8	“Rowe and Koetter developed this method of comparison to characterize and evaluate the significant effects of two figures of the same size and proportion: Giorgio Vasari’s Uffizi courtyard in Florence, and Le Corbusier’s Unite d’Habitation in Marseilles. In comparing their relationship to one another in terms of form and scale, the two authors call the Uffizi the “jelly mould” of the Unite.⁹ For Rowe and Koetter, the Uffizi is a politically unifying void figure, while the Unite, with its multiple separate interior apartments, is effectively a politically divisive solid figure.¹⁰” (Scharmen, 2015: 179).	Architectural evaluation Comparative analysis Political implications

Ek 3'ün devamı

Y37P9	1:9	“In “Figure and Ground,” Rubin discusses the perception of mysterious figures in ways that are independent of their significance, sometimes coming together around one interpretation, and sometimes dividing into several. He observes how in “experiments with nonsense figures subjects often ‘read into’ the figures. This can involve known objects, birds, animals, and people, flowers, or coffee-cans, crochet hooks, etc., but sometimes also more abstract forces, tendencies, directions, and movements.”¹¹ Elsewhere he calls this quality, in which a figure suggests several interpretations without settling on any specific one, “thing-character”: “Even when the figure does not look like any known thing, it can still have this thing- character. By ‘thing-character’ we mean a similarity to what is common in all experienced objects to which can legitimately be attached the predicate, ‘thing.’”¹² Rubin’s “thing- character” shows how figures can sometimes seem to project significance, even as they remain silent, another aspect of science fiction’s Big Dumb Objects. The use of the word “dumb” in the Big Dumb Object is not necessarily meant to imply that the artifact lacks embodied intelligence. It is more to say that the purpose, origin, and significance of the piece as a coherent thing are not clearly communicated.” (Scharmen, 2015: 179-180).	Abstract concepts Complexity Interpretation Perception Significance
Y37P10	1:10	“While they are things, either these objects are entirely mute, or they present an array of incomplete, overlapping, and contradictory associations that cloud their precise meaning, even while they still seem to mean something. The Big Objects in question are capital-D Dumb because they do not speak to us in ways that we can comprehend.” (Scharmen, 2015: 180).	Ambiguity Meaning-making Symbolism

Ek 3'ün devamı

Y37P11	1:11	“Koolhaas addresses this same quality in the “L” chapter of S,M,L,XL. Following the “Bigness” essay, he introduces OMA’s 1989 competition entry for a new Sea Terminal in Belgium’s portion of the English Channel (Figure 2) by means of a design problem: “How to inject a new ‘sign’ into a landscape that—through scale and atmosphere alone—renders any object both arbitrary and inevitable? To become a landmark, this project adopts a form that resists easy classification to free associate with successive modes—the mechanical, the industrial, the utilitarian, the abstract, the poetic, the surreal.”¹³ Koolhaas’s invocation of such a form, and especially of the way in which it seems to be arbitrarily inserted into the urban fabric, is reminiscent of the dark, cryptic monolith appearing at various times throughout Stanley Kubrick’s 2001: A Space Odyssey (1968). The Sea Terminal and monolith are both forms that remain mute while suggesting much. This is what allows the perceiving subject to project multiple meanings onto its exterior, and this is also what allows the object to contain access to multiple worlds within its interior. This mute form mediates a very loose connection between its inside and its outside.” (Scharmen, 2015: 180).	Architectural experience: Architecture and art Cognitive Engagement: Conceptual design Collective understanding: Multiplicity of meanings Interconnectedness Urban environment
Y37P12	1:12	“This disconnect between interior and exterior is another aspect of the Big Dumb Object from science fiction. At first, such objects present themselves as simple, often geometrically primitive solid forms, monoliths, cylinders, spheres, or rings, but at a certain point it becomes obvious that they contain entire worlds within these solids.” (Scharmen, 2015: 180).	Complexity Metaphor Science fiction (2)
Y37P13	1:13	“It contains, among other wonders, reproductions of the landscapes of entire planets. The simple, closed, uncommunicative figures contain open space, with the potential for infinitely variable activity within. At this scale, any connection between form and predictions about the future of function becomes impossible to maintain (Figure 3).” (Scharmen, 2015: 180).	Abstract concepts Imagination Potentiality
Y37P14	1:14	“Future One hundred years ago, a generation of conceptual breakthroughs and supporting technologies unleashed an architectural Big Bang.” (Scharmen, 2015: 180).	Historical Context Innovation

Ek 3'ün devamı

Y37P15	1:15	“—Rem Koolhaas, “Bigness, or the Problem of Large”¹⁵ In their survey of technical definitions of the genre, Clute and Nicholls create a genealogy of more modern conceptions of the term “science fiction,” often relying on the genre’s close association with serialized pulp magazines from the 1940s and 1950s. A case in point is Astounding Stories editor John W. Campbell, who wrote in 1947 that science, and by extension science fiction, should seek to “not only explain away known phenomena, but will also predict new and still undiscovered phenomena.”¹⁶ This may be only a normalized understanding of the relationship between science fiction and technology, one that offers an open-ended and inchoate assessment of the future. Yet Niven, author of Ringworld, armored such understandings with more intellectual heft when he remarked, “If you predict the automobile, you must predict the traffic jam, too.”¹⁷ This is to say that in Niven’s formulation—going beyond Campbell’s—science fiction’s predictive tendencies exist in order for us to think about new complications that may emerge from the adoption of new technologies and their attendant institutions. Niven’s quip about traffic finds an afterlife of sorts in Koolhaas’s writings.” (Scharmen, 2015: 180-181).	Cognitive Engagement: Predictive tendencies Literary analysis: Genre analysis Science fiction (2) Technology
Y37P16	1:16	“A case in point is the well-known portrayal of traffic and the “culture of congestion” as progenitors of contemporary urbanism in his earlier book, Delirious New York.¹⁸ Yet Koolhaas’s appeal to “Bigness” is especially resonant as it imbues Niven’s understanding of technology with an architectural intelligence. Koolhaas’s own conceptual breakthrough is to trace the cosmological image of a disruptive technological Big Bang expanding and cooling into an architectural solid. “Bigness” means inventorying developments in building technology from recent history and, formulating another “retroactive manifesto,” extrapolating it as both problem and opportunity. Koolhaas suggests that architectural technologies like elevators, air conditioning, steel structure, and other advances have precipitated the previously mentioned break between the interior and the exterior in architecture. Bigness is both the result and the rationalization of the consequences of this split. Koolhaas is simultaneously identifying several new technological potentials, along with the emergent properties of their interaction together, and proposing a new paradigm that will take advantage of the resulting state: Bigness is to air conditioners, elevators, and steel what traffic jams are to cars. For Niven, the recognition of this condition is an essentially science fictional act. For Koolhaas, it is an architectural reality.” (Scharmen, 2015: 181).	Architectural theory Innovative thinking Technology impact

Ek 3'ün devamı

Y37P17	1:17	“The creation and articulation of the theory of Bigness is an exercise that uses the same extrapolative methods employed by science fiction writers. When that theory is then applied in built work, its application has parallels in science fiction as well. The presentation of objects that instrumentalize Koolhaas’s concept of Bigness is accompanied by a combination of specific emotional effects in the subject. This can be shown by a return to a few other concepts from science fiction criticism. Peter Nicholls, in recalling the writing of The Encyclopedia of Science Fiction, identifies the concept of the Big Dumb Object along with two other themes running through science fiction as a literary genre, the Conceptual Breakthrough and the Sense of Wonder.¹⁹ Nicholls links the Sense of Wonder, as an effect in science fiction generally, to the sublime. In the Big Dumb Object specifically, the manifestation of sublimity occurs in parallel with a kind of overlay of bathos and silliness, localized again at the word “dumb”: “The monoliths in Clarke’s 2001: A Space Odyssey are intended as awe-inspiring, but there’s something faintly silly about them too.”²⁰ For Nicholls, the primary effect of an encounter with a Big Dumb Object on the human subject is an overwhelming of the subject’s critical faculties. When the human characters in Niven’s Ringworld are first shown the eponymous object, the latent wonder and silliness is foregrounded.” (Scharmen, 2015: 181).	Emotional impact Science Fiction: Science fiction themes Sublimity: Sense of Wonder Sublimity: Sublimity Theoretical analysis
Y37P18	1:18	“When one character remarks, “It looks like a star with a ring around it. What is it?” another replies, “It is a star with a ring around it, ... a ring of solid matter. An artifact,” while another giggles.²¹ In Rendezvous with Rama, Clarke’s ship captain, normally a carefully analytical and discriminating scientist, is astounded in his attempt to grasp the nature of the object: “The mass of Rama was at least ten million million tons; to any spaceman, that was not only an awe-inspiring, but a terrifying thought.” (Scharmen, 2015: 181).	Awe Curiosity Fear Wonder
Y37P19	1:19	“No wonder that he sometimes felt a sense of insignificance, and even depression, as that cylinder of sculptured, ageless metal filled more and more of the sky.”²² (Scharmen, 2015: 181).	Depression Existential reflection Feelings of insignificance

Ek 3'ün devamı

Y37P20	1:20	“Such instances of dialogue only hint at the asymmetry between a subject’s experiencing and understanding of these objects. Yet once this effect is translated from literature to architecture, this relationship between object and subject becomes a useful tool, both in the design process and in the experiencing of the building itself. The semiotic confusion induced by attempts to interpret the figuration of Big Dumb Objects, can, when placed alongside the overwhelming Sense of Wonder that Nicholls identifies, have a powerful effect on architecture’s subjects. Some idea of both the bathos and the sublimity inherent in the encounter with these types of objects in design can be gleaned from an article on OMA’s current design process published in the “SCI-FI” issue of the journal CLOG. Recalling the creation of the convention center for the Ras al-Khaimah Gateway City, OMA’s Reinier de Graaf describes the moment in the design studio when they first sketched the building in Photoshop as a simple sphere:” (Scharmen, 2015: 181).	Architectural experience: Experience of Architecture Architectural experience: Subject-Object Relationship Design Process Semiotics Wonder
Y37P21	1:21	“We momentarily suspend all disbelief, long enough for the nonsensical to be mistaken for the profound. We hold our breath; develop a kind of glazed look. Still, the feeling doesn’t go away; the sentiment anchors and develops into a shared consensus.” (Scharmen, 2015: 181).	Cognitive dissonance Collective understanding: Collective belief Social conformity
Y37P22	1:22	“A sense of euphoria ensues. It’s half past midnight. We go for a drink.²³ The thing-character embodied in the figure of the sphere instantly unifies the design team and dispels any attempt at critical examination: “Once the ball is on the table, any sense of obligation to justify the shape is completely overpowered by our initial delight.” And, when it is presented as “a return to pure form: a perfectly autonomous shape, within its bounds the promise of a perfect world,” the client is convinced as well: “You have designed a ball; a ball is what I call round.”²⁴” (Scharmen, 2015: 181).	Creativity Design Process Group dynamics Sublimity: Euphoria

Ek 3'ün devamı

Y37P23	1:23	“Following on Koetter and Rowe’s solid/void comparison of the Unite d’Habitation and the Uffizi, the Ras al-Khaimah convention center could be seen as the positive solid correlate to the void sphere of Etienne-Louis Boullee’s Cenotaph for Newton proposal of 1784. Both the solid sphere of OMA’s convention center, and the void sphere of Boullee’s Cenotaph rely on sublimity and bathos for their effects. Like the public urban space of the Uffizi, the interior of the Cenotaph is a figural void carved, as in the manner described by Rasmussen,²⁵ from a solid ground of poché, a mold within which a political unity could attempt to be cast. This would be a political unity, in this case, around Newton and the concept of the Enlightenment. Rowe, in his essay “The Architecture of Utopia,” places this sublime interior figure in the utopian tradition of using variations on primitive geometric forms.²⁶ Rowe identifies Boullee’s use of perfect sphere with a new, Humanist utopian mode.” (Scharmen, 2015: 181-182).	Architectural analysis Historical Context Political unity Science Fiction: Utopian concepts Sublimity: Sublimity and bathos
Y37P24	1:24	“In Boullee’s Cenotaph, “the concept [of circular form] is no longer quite so ‘natural’ as it had once been; and though a Renaissance idea of ‘nature’ might still provide the mold for revolutionary form, it could no longer wholly absorb the sympathies of that new kind of ‘natural’ man which the impending revolution itself was to invoke.”²⁷ Theorist Robert Somol, in a 2009 talk, speculated about the possibility of a similar political unity that could be built around the comprehension of architectural and urban scale figural solids. Drawing on OMA’s 1994 Congrexpo project in Lille—published in S,M,L,XL under “L”—Somol asserts that the “graphic expediency” and “big outlines of cartooning” can have a future political effect as well: “how we produce new forms of audience, how we produce artificial communities ... you start with individual differences, and you fuse them to produce a new identity.”²⁸” (Scharmen, 2015: 182).	Architectural theory Community formation Identity creation Political unity

Ek 3'ün devamı

Y37P25	1:25	“These figures, and their effects, are employed in the service of a utopian political goal, the creation of newly unified future societies. If the sublime interior figures of Boullee’s visionary Neoclassicism can act like Koetter and Rowe’s urban figural voids, producing a future utopian political unity by containing multiple constituencies, then the pieces that Somol speaks about can create a more pragmatic political unity by encompassing diverse pieces of solid program within a figural cartoon solid that suggests multiple readings. These readings, as Rubin writes in “Figure and Ground,” are dependent on the outline contour, but they are also dependent on the expression of the “individual differences” that Somol proposes to fuse.” (Scharmen, 2015: 182).	Diversity Individual differences Political unity Utopian ideals
Y37P26	1:26	“—Edgar Rubin, “Figure and Ground”²⁹ In the newer online edition of the Encyclopedia of Science Fiction, the term Big Dumb Object has been deprecated in favor of a replacement word: “Macrostructure.”³⁰ The shift from object to structure, and the loss of the silliness and muteness connoted by the word “dumb” is telling. “Macrostructure” seems intended to be read as a shift up in magnitude from the architecturally scaled “megastructure.” Where the latter word is often used to indicate anything large in architecture, a close look at its origins reveals a crucial emphasis that illustrates the status of both architectural and science fictional Big Dumb Objects.” (Scharmen, 2015: 182).	Cognitive Engagement: Conceptual shift Language evolution Relationship exploration: Terminology change
Y37P27	1:27	“Both Wilcoxon and Banham locate the defining aspects of a megastructure in its tectonics, the relationship of part to part, and of part to whole. From the onset, the megastructure offers itself for interaction and understanding to the subject, who is somehow constructed as both user and builder simultaneously. Whereas the Big Dumb Object sits silently and enigmatically, the megastructure, with its frame and infill, handles and bolts, is articulate, even explicit, about its function and assembly. The megastructure speaks, but not—as in the “architecture parlante” of visionary Neoclassicism—of its cultural or symbolic role in society. It speaks instead of its methods of construction, through a collective process, and of its potential reconstruction.” (Scharmen, 2015: 182).	Architectural experience: Construction Architectural theory Collective understanding: Collective process Interaction

Ek 3'ün devamı

Y37P28	1:28	“Japanese metabolist architect Fumihiko Maki offers another definition for megastructure in his 1964 book <i>Investigations in Collective Form</i> as “a large frame in which all the functions of a city or part of a city are housed. It has been made possible by present day technology. In a sense, it is a man-made feature of the landscape. It is like the great hill on which Italian towns were built.”³² Maki’s proposal for the redevelopment of Tokyo’s Shinjuku neighborhood, illustrated in Banham’s book, shows a large platform raised over the transportation infrastructure. This has sets of structures on top, composed in distinct clusters with clear systematic relationships to one another.³³ In his invocation of a “great hill,” Maki is stressing another aspect of the megastructure, one that calls to mind Rubin’s identification of the “substance character”—as opposed to “thing-character”—of ground. In other words, the megastructure is not a figure; it is ground. No ambiguity is possible here, the megastructure is semantically closed even where it is syntactically open: clearly understandable, but with no overall limit or contour. This is the inverse of the Big Dumb Object, whose unarticulated surface maintains a structural closure, while its ambiguous form has open-ended significance.” (Scharmen, 2015: 182-183).	Ambiguity Architectural experience: Spatial relationships Architectural theory Collective understanding: Collective form Science Fiction: Megastructure Urban design
Y37P29	1:29	“Sense of Wonder Our plan is to drop a lot of odd objects onto your country from the air. And some of these objects will be useful. And some will just be ... odd.” (Scharmen, 2015: 183).	Creativity Curiosity Playfulness

Ek 3'ün devamı

Y37P30	1:30	“—Laurie Anderson, <i>Odd Objects</i>, listed in S,M,L,XL’s dictionary under “Objects”³⁴ As a catalog of suggestive possibilities within a monolithic mass, it would be easy to characterize S,M,L,XL itself as a Big Dumb Object. The book is large. It contains multitudes. The book’s “dictionary” of alphabetized terms, which is in essence an inventory of quotes from various sources, composed and compiled in the margins, further reinforces the sense that this is a comprehensively science fictional object or omnibus. Each definition is like a portal or wormhole, an unattributed hyperlink pointing away from the primary text and toward other artifacts. The listing for “Future,” originally from Andy Warhol and Pat Hackett’s POPism, says in part: “We were seeing the future and we knew it for sure ... all you had to do was know you were in the future, and that’s what put you there. The mystery was gone, but the amazement was just starting.”³⁵ The passage’s inclusion in S,M,L,XL might be intended to evoke the feeling that Koolhaas found himself experiencing, after studying Manhattan for Delirious New York. Or it might exist as a description of the ideal Sense of Wonder state that OMA would like their clients to be in, after a project presentation. In any case, it accurately describes the feeling that overcame a generation of architecture students in the mid- and late 1990s, after the release and subsequent popularity of the book.” (Scharmen, 2015: 183).	Cultural Reflection Literary analysis: Influence of Art and Literature Sublimity: Sense of Wonder
Y37P31	1:31	“This revelation, after the mystery, of seeing something as if for the first time, mirrors the Encyclopedia of Science Fiction’s entry on the Big Dumb Object, especially as it refers to both the Conceptual Breakthrough and the Sense of Wonder. Clute and Nicholls argue in the Encyclopedia for a critical discussion around science fiction’s Sense of Wonder because it defines the genre “not by its content but by its effects.”³⁶ They further locate the production of the effect in the reader, not the writer: “The ‘sense of wonder’ comes not from brilliant writing nor even from brilliant conceptualizing; it comes from a sudden opening of a closed door in the reader’s mind.”³⁷” (Scharmen, 2015: 183).	Cognitive Engagement: Conceptual Breakthrough Perception theories: Reader Response Theory Sublimity: Sense of Wonder

Ek 3'ün devamı

Y37P32	1:32	“If the mystery and amazement that characterize the effect of S,M,L,XL breaks down, when examined with some concepts from the science fiction critic’s toolkit, into sublimity and bathos, it also becomes monstrous. In their introduction to Perspecta 40: Monster, the editors write, in terms similar to the Big Dumb Object story template at the head of this essay: “In any event, the thing seemed . a bit out of control. Somehow a very basic idea had run away from the architect who conceived it. Buildings lead strange, uncontrollable lives after their creators give them life. ... Sometimes they run amok.”³⁸ (Scharmen, 2015: 183).	Architecture Creativity Sublimity: Monstrosity
Y37P33	1:33	“Monsters They are not monuments; they are monsters. They testify not to the integrity of the city but to its disintegration, not to its organic nature but to its disorganization. They do not provide a rhythm for the city and its exchanges, they are projected onto it like extraterrestrial objects, like spacecraft falling to earth from some dark catastrophe.” (Scharmen, 2015: 183).	Alienation Chaos Science Fiction: Urban critique Sublimity: Disintegration
Y37P34	1:34	“—Jean Baudrillard, Cool Memories, listed in S,M,L,XL’s dictionary under “Monsters”³⁹ Simply identifying S,M,L,XL as a Big Dumb Object would be, according to Niven’s rubric on science fiction, the same as inventing the car without predicting the traffic jam. It is the book’s subsequent distribution and reception, dropped into architectural discourse and onto studio desks like Laurie Anderson’s Odd Objects— sometimes useful, and sometimes simply odd—that generate second- order effects and unpredictable, sometimes emotional, reactions.” (Scharmen, 2015: 183-184).	Complexity Emotional Response Interdisciplinary Influence

Ek 3'ün devamı

Y37P35	1:35	“Rubin also discusses the emotional reactions that subjects have in response to figures, in explicit terms that are explicitly bodily. In a section of Rubin’s “Figure and Ground” essay titled “The Relation between Figure and Ground with Regard to Affect,” he says of affect: “This is a function of the fact that feelings are attached to figures and not to grounds. ... In the first place, the remarkable or unexpected that the subjects see in the figures can amuse them, in the second place, the particulars that they read into the figure can arouse certain feelings related to what is read in.”⁴⁰ Rubin goes on to invoke the examples of figures resembling “a beloved and admired professor” and “a beautiful female torso.” Analysis of these resemblances aside, Rubin seems to be building his example around three different ways in which the word “figure” is used: to describe shape in general (contra ground), to indicate a specific person (as in “a public figure”), and to stand in for the body. He elsewhere notes the tendency that subjects have to give a verbal name to figures in his tests; Rubin is suggesting that we sometimes perceive figures as other beings in the world, with independent identities.” (Scharmen, 2015: 184).	Affect Emotional reaction Identity Perception Representation
Y37P36	1:36	“When the complex significance and ambiguity of the Big Dumb Object breaks down, it can fall unexpectedly into associations not under the control of the designer’s original intent. In Content, the 2004 follow up to S,M,L,XL, designer Kenneth Tin-Kin Hung, along with art directors Simon Brown, Jon Link, and &&&, interpreted many of OMA’s ambiguously formed architectural projects as anthropomorphized caricatures⁴¹ (Figure 4). Throughout the book, they appear in the margins like a cartoon version of S,M,L,XL’s dictionary, battling one another and illustrating essays like Somol’s manifesto on figuration, “12 Reasons to Get Back into Shape.”⁴² On the last page, they all come together like a set of collectible trading cards, under the heading “When Buildings Attack.”⁴³ These are no longer passive objects, drawing in and overwhelming the human subject. They are instead newly active subjects themselves, aggressively and polemically attacking the viewer, and each other, on more equal terms.” (Scharmen, 2015: 184).	Anthropomorphism Architectural experience: Complexity in architecture Cognitive Engagement: Active subjects Literary analysis: Interpretation of design Viewer engagement

Ek 3'ün devamı

Y37P37	1:37	“OMA’s CCTV Headquarters, then under construction, was shown as a creature with its central void as an open mouth, and two angry slanted eyes. This depiction, alongside other images showing the building collaged together with sexually explicit imagery, angered some Chinese journalists and architects when they were circulated online in 2009. As Wu Yikang, director of the Shanghai European Study Center opined in the China Global Times Newspaper: “We should respect different art forms and ideas with a tranquil and objective mind. . If Koolhaas wants to humiliate China, he is humiliating himself.”⁴⁴ The page for Content on OMA’s Web site now includes a statement about this controversy, signed by Koolhaas, which reads in part: “For the cover [of Content], the book’s designers proposed a series of cartoons/ caricatures of OMA’s projects.” (Scharmen, 2015: 184).	Controversy Critique of art Cultural sensitivity Public response
Y37P38	1:38	“OMA rejected these proposals and instead chose a version in which the CCTV building is presented as the positive and shining symbol of a changing world order—which reflects our sincere intention with the design.” Koolhaas disclaims any ownership over the interpretation of the work implied in the cartoons and collages: “OMA did not produce the images and their content does not represent our opinion in any way,” and he goes on to explicitly say that CCTV “does not have a hidden meaning.”⁴⁵ It is as if the ambiguous significance of CCTV as a Big Dumb Object has become monstrous, and it has now taken on a life of its own, even turning back and attacking, or at least inflicting collateral damage on, its creators. Koolhaas’s statement is an attempt to rein in this independent subjectivity, to deny hidden meanings and reconstitute the enigmatic signifier as a “positive and shining symbol.”” (Scharmen, 2015: 184).	Ambiguity Critique of representation Interpretation of art Literary analysis: Authorial intent

Ek 3'ün devamı

Y37P39	1:39	“Even as control over content collapses and breaks down, other relationships are still possible. Critic and historian Claire Zimmerman discusses architectural photography alongside special effects technology used in the 1954 Japanese film Gojira (recut and released in the United States as Godzilla). Zimmerman shows that the layered photography in the film—of live actors, miniature models, and a suited actor dressed as the giant monster—is emblematic of the way scale is depicted in the photographic representation of twentieth-century urban architecture.⁴⁶ Camera techniques and technologies can show structures as distant and looming, or as near and accessible. Zimmerman’s discussion of photography indicates one way in which the relationships between buildings and each other, and between buildings and humans as cosubjects, can be explored and investigated. Zimmerman’s essay, using a monster movie as an example, shows that even monsters don’t have to be monstrous. If photography can compose and recompose these relationships with and between architectural objects, then designers can engage with them, too, in an active and even provisional way.” (Scharmen, 2015: 184).	Active engagement Architectural experience: Scale and perspective Interdisciplinary approach Relationship exploration: Exploration of relationships Representation
Y37P40	1:40	“Aliens The greatest difficulty SF writers face with respect to the alien is that of depicting something authentically strange. It is common to find that aliens which are physically bizarre are entirely human in their modes of thought and speech.” (Scharmen, 2015: 184).	Literary analysis: Authenticity in writing Science Fiction: Alien representation Sublimity: Creative challenge
Y37P41	1:41	“The Beasts are the ad hoc structures built by the community as their homes and shelter from the impending floods—floating homes, on stilts, in trees, without windows, in the shells of old vehicles—constructions that take on the profiles of creatures in the landscape, clad in fur, spines, and scales, and challenge architecture’s conventional relationship to ground.⁴⁹” (Scharmen, 2015: 185).	Adaptation Architecture Community Creativity

Ek 3'ün devamı

Y37P42	1:42	“These Beasts, distinct from the ground, but embedded in their environment, recall the notion, borrowed from the field of ecology, of the “charismatic megafauna,” a large recognizable mascot that serves as a stand-in for the otherwise complex ecosystem it occupies.⁵⁰ In Sedlock’s design practice, figures like this are used strategically. For “Murphy Monsters,” a competition entry for temporary community space on a vacant lot, Sedlock and her codesigner created an architecturally scaled set of toy-like objects. Like friendlier descendants of the combative cartoon caricatures drawn for OMA, these each have their own name and personality characteristics: “Don’t be fooled by Sidestep’s fierce forward gaze, he is nothing more than a laid back monster with a cozy underbelly. Step inside to escape the heat and grab a seat.”⁵¹ Designer Thom Moran, in his 2011 talk for TEDx 25th Ward in Chicago, describes similar goals for his project “Mountain Junior,” a room-scaled object intended as a replacement for the traditional couch and coffee table living room furniture (Figure 5).” (Scharmen, 2015: 185).	Character development Cognitive Engagement: Ecological concepts Community engagement Creativity Design methodology
Y37P43	1:43	““I wanted to make an enigmatic object that might demand something of me, in my domestic routine.” Moran says, “I’ve been calling it a ‘Pet Mountain,’ because I thought that, like a pet, like a dog, it’s something that’s probably better off outside, but when you bring it inside, interesting things happen.”⁵² In projects like this, shifts in scale, context, and representational technique present artifacts—with the same mysterious qualities possessed by Big Dumb Objects—in a way that is, if still not totally understandable, at least more relatable.” (Scharmen, 2015: 185).	Artistic expression Conceptual thinking Creativity Metaphor
Y37P44	1:44	“The monsters and out-of-control signifiers are not quite tamed but are not so wild that the human subjects cannot engage with them at all. What is formed here are not the new utopian political realities of Koetter and Rowe’s figural spaces, or Somol’s artificial communities, but small, composed, provisional relationships and negotiations.” (Scharmen, 2015: 185).	Complexity Interpersonal relationships Negotiation

Ek 3'ün devamı

Y37P45	1:45	“Small Smart Subjects Alongside the overwhelming transcendent wonder in the encounter with the singular object, a meeting with Sedlock’s Monsters or Moran’s Mountain is an encounter with another being in the world, one more or less an equal. The story about a mysterious vast figure in the distance, begun in S,M,L,XL, becomes, in Content, and through subsequent generations of designers, a story about meeting members of a different, but compelling, alien species. Instead of a conquest or a trap, the narrative here is more like one about first contact—tentative steps at mutual interaction and communication, pointing at things, sharing words, accepting misunderstandings that are inevitable, but resolvable.” (Scharmen, 2015: 185).	Encounter Interpersonal communication Mutual understanding Relationship exploration: Exploration of difference
Y37P46	1:46	“S,M,L,XL is not exactly the type of science fictional artifact that it seems at first to be. As a first-order effect, it is received as a monolithic singularity, but wait a while, and that effect breaks down into something subtler. As in the film made from the sequel to Arthur Clarke’s 2001—2010: Odyssey Two53—the figures multiply and become active. Like Odd Objects, sometimes useful, sometimes ... odd, the conceptual breakthroughs in the book too have proliferated, adapted, and found many niches to occupy. Designers are moving away from attempts to overpower critical resistance with sublimity and bathos, and toward attempts at engaging critical faculties through the suggestion of independent subjectivity. As these objects begin to be perceived as semiautonomous, designers are now acting in a way that deploys these as characters within narratives and scenarios. In this ongoing science fiction story, the proliferation of Small Smart Subjects may be the traffic jam to Koolhaas’s car.” (Scharmen, 2015: 185-186).	Cognitive Engagement: Engagement with critical thought Collective understanding: Proliferation of ideas Conceptual complexity Design innovation Narrative
Y37P47	1:47	“7 “We can shift our perception at will from one to the other, alternately seeing vase and profiles. But each time there must be an absolute change in perception. We cannot see both vase and profiles at the same time.” Steen Eiler Rasmussen, Experiencing Architecture (Cambridge, MA: MIT Press, 1959), 47.” (Scharmen, 2015: 186).	Cognitive Engagement: Cognitive Processes Perception

Ek 3'ün devamı

Y38P1	1:1	“Abstract The skyscraper has been a controversial typology since it was conceived in the Manhattan incubator as a new monument symbol of the capitalist power. Turned into a programmatic wedding cake into the hands of developers, who mold it in accordance with its maximum speculative profitability, the skyscraper has been transformed into the new bizarre typology that every new metropolis wants to acquire. Both Gordon Matta-Clark and Rem Koolhaas will give free rein to their architectural critical minds -with large amounts of irony- in a decade, the 70's, in which the World Trade Center inaugurates the period of decadence of the skyscraper. Both architects will propose absence as a critical tool to recover the lost horizon of the metropolis, making the right cut to the skyscraper and transforming it into a prophetic void whose absence suddenly become the most powerful form of presence...” (Tallón Iglesias, 2015: 87).	Architectural critique Critique of capitalism Irony Presence and absence: Absence as presence Transformation Urban development
Y38P2	1:2	““6. The Un-Monument. all has failed since the Eiffel Tower in the history of modern grandeur only it satisfies since it fulfills three non-monumental standars. 1_It is just as good at any size. a souvenir is as good as the real thing. 2_It is totally unfit for people. 3_It invites the visitor to move away”” (Tallón Iglesias, 2015: 88).	Architectural critique (2): Critique of monuments Cultural diversity: Non-traditional perspectives Visitor experience
Y38P3	1:3	“KOOLHAAS, Rem. (2) After a long time of frenetic construction activity, the irregular Manhattan skyline was definitely altered in the seventies, when two cyclopean grey masses began to emerge. In 1973, the World Trade Center was already a reality, as well as the controversy around the disproportionate irruption of its silhouette within the horizon of the city. By that year, two important architects would coexist under the shadow of the two towers that although they were the real demonstration of the success of the skyscraper as typology, for both of them they would represent the period of depletion of a misinterpreted monumentality.” (Tallón Iglesias, 2015: 88).	Architectural impact Historical context Urban development

Ek 3'ün devamı

Y38P4	1:4	“On one hand, Gordon Matta-Clark, through the foundation of the Anarchitecture (3) group the same year, pursued the identification of new spaces that reflected the urban social reality of the times, distancing himself from the speculative circuit. At the same time, a recently arrived Dutch architect, Rem Koolhaas, entered the Institute of Architecture and Urban Studies to start his research on ‘manhattanism’ under the premises of the Institute. (4) His innovative reflections concerning skyscrapers would be published in 1978, in the retroactive manifesto Delirious New York. The same year, Gordon Matta-Clark died prematurely of an illness, cutting short his brief but promising career. However, in some ways, his reflections found continuity in Rem Koolhaas. Few people apart from Rem Koolhaas (5) had recognised in Gordon Matta-Clark a strong sense of absence that was, in fact, the highest form of presence, a scenario that suddenly converts Rem Koolhaas’s thoughts into the involuntary continuator of Matta-Clark’s ideas.” (Tallón Iglesias, 2015: 88).	Artistic influence Idea coherence: Continuity of ideas Innovation Legacy Urban resilience: Urban social reality
Y38P5	1:5	“For Gordon Matta-Clark, Yamasaki’s World Trade Center was the embodiment of “a gigantic rhetoric of excess in both expenditure and production”, (6) a symbolic monument to the failure of the American social model. While the city was immersed in an alarming crisis at all levels, (7) skyscrapers were being continually built. They were the most obvious manifestation of the building-emblem, representing the influence that new economic regimes exercised on the Z axis of the city, the true profit factor that hid the urban social reality. (Fig. 1) Gordon Matta-Clark made this the centre of his various performances such as the project presented at Pier 18, (8) an abandoned area adjacent to the financial centre. Here he restored the Z axis against the impassive backdrop of the Twin Towers in construction, a parallel axis that represented the capitalist thermometer that dominated the city and in which he did not participate. It was a new monumentality represented by the apotheosis of the grey substance that perfectly covered the impenetrable monolith. (Fig. 2)” (Tallón Iglesias, 2015: 88-89).	Capitalism Urban critique Urban resilience: Art and performance Urban resilience: Social reality

Ek 3'ün devamı

Y38P6	1:6	“Gordon Matta-Clark regarded the skyscraper as the purest manifestation of an ‘un-monument’, a mass that encourages people to move away, with no recognisable historic, cultural or social identity, a ‘pile of anything’ (9) (Fig. 3) As part of an urban grid that was increasingly suffering from the blows of the gradual gentrification (10) process that intensified even more, if possible, the crisis of the American Dream’; was not just a speculative matter. The skyscraper is shrouded in a solipsism which isolates it from the urban environment in which it is located, defining its individual character as an indissoluble quality -its reaffirmation as an obelisk, set apart from all context.” (Tallón Iglesias, 2015: 89).	Critique of modern architecture Cultural identity Gentrification Urban isolation
Y38P7	1:7	“Rem Koolhaas regards the skyscraper as an example of a monument to the new ideology, that is being spread silently by the fundamentally private capitalist economic systems, the ¥€\$ culture. (11) The architect states that a globalisation process is underway, with origins in the Manhattanism culture and in which the skyscraper is the symbol of the new model of a contemporary city. The skyscraper is the new ‘automonument’: an empty monolith that promotes its own presence without relating to its environment. According to the architect, the World Trade Center establishes itself as an enormous monument to the grey substance he finds in the Manhattan grid, the perfect metropolitan laboratory to test its success. The apotheosis of the functionalism period that began with the construction of the Rockefeller Center in the 1930’s is marked by the Twin Towers, according to Rem Koolhaas. Its monolithism is the ultimate representation of automonumentalism. This was also highlighted by Gordon Matta-Clark in his images of Anarchitecture: the towers, which are only original in that there are two of them, interpret the disastrous spectacle of the continuous urban restructuring, a true breakdown of the system. (Fig. 4)” (Tallón Iglesias, 2015: 89-90).	Architecture Cultural critique Globalization Symbolism Urbanization

Ek 3'ün devamı

Y38P8	1:8	“Rem Koolhaas coined his own ‘Skyscraper Theorem’ in his retroactive manifesto ‘Delirious New York’ Designed at the end of the 19th century, the parameters of the race to conquer the heavens were defined due to two decisive inventions: firstly, the lift in the decade of the 1870’s, which allows all horizontal surfaces above the ground floor to be emancipated; and secondly, steel structures in the 1880’s, with which it was possible to ‘reproduce the world’ upwards, indefinitely. Up to this point, the conquest of height was only limited by the structure. (12)” (Tallón Iglesias, 2015: 90).	Architectural theory Historical analysis Innovation
Y38P9	1:9	“However, the first restrictions appear in 1916 with the Zoning Law (13) that limited the built volume to an imaginary envelope that allowed light and air to be admitted into the Manhattan streets. In this way, the ‘wedding cake’ style (14) was baptised, hatched in New York and rapidly exported to other cities: an accumulation of setbacks that open the streets to the sky and generated a shape that all architects - subjugated to the developers- ended up designing, with the aim of optimising the profitability of the building. The volume of the building is shaped into what became the prototype of the Manhattan skyscraper-monuments, the wedding cake, characterised by stacking the floors on each other, each one with a smaller area, as if they are the tiers of a wedding cake. As a product of the 1916 Zoning Law, the maximum volume was defined by a pyramid envelope that the developers wanted to get as close to as possible, so they would not lose a millimetre of usable space: due to steel, the mass could be cut into the more conventional rectangular interior spaces as well as lowering the cost of construction. (15) (Fig. 5)” (Tallón Iglesias, 2015: 91).	Architectural critique (2): Skyscrapers Architectural design Historical context Presence and absence: Zoning laws Urban development

Ek 3'ün devamı

Y38P10	1:10	“However, paradoxically, and despite the apparent control over built volume, the Law included an exception, so legitimising the icon-skyscraper battle: it authorised the construction of a tower of indefinite height on 25% of the plot area. (16) This created a new archetype: the generic wedding cake, predefined by law, with the addition of an iconic tower, the apex of which, in the manner of bride and groom figures, was monumentalised to differentiate it from others. This was an archetype that all Manhattan architects responded to in the same manner. (Fig. 6) The body of the building is identical in all cases -a wedding cake that homogenised the city-, but the head, a metaphor for the apex, was where singularity was found, degenerating into a fierce competition to create the metropolitan icon. The building-heads were the bride and groom, presiding on top of the wedding cake. Everyone wanted to be part of the New York skyline, through their ‘building-cakes’.” (Tallón Iglesias, 2015: 91).	Architecture Competition Cultural symbolism Urban identity
Y38P11	1:11	“Very soon this typology became successful, and was rapidly copied in other countries. As Rem Koolhaas stated in relation to the Moscow Palace of the Soviets competition, in 1935, (Fig. 7) the pastiche-skyscraper won. It was ready for its expansion across borders: Lenin as an abstraction of the wedding couple that crowns the wedding cake. (17) It was the wedding cake that Gordon Matta-Clark had already attacked with the photos illustrating the Anarchitecture group’s interests. (Fig. 8) One of these photos clearly shows a wedding cake cut by Gordon, trying to destabilise the skyscraper as a symbol of metropolitan prosperity, with the words: “NOT MAKE BAKE”.” (Tallón Iglesias, 2015: 92).	Art critique Cultural impact Symbolism
Y38P12	1:12	“Once again, the sword of Damocles represents the deep crack that fractures the skyscraper, a fragment of a metropolis that develops a non-existent language. As Diana Agrest explains in Oppositions, (18) Manhattan acts as an explosion of meaning and design that leaves architecture in a profound crisis; skyscrapers are the scattered fragments of that explosion.” (Tallón Iglesias, 2015: 92).	Architectural critique (2): Crisis in architecture Fragmentation Metaphor Urbanism

Ek 3'ün devamı

Y38P13	1:13	“Rem Koolhaas used the same sword to deal death to skyscrapers as an obsolete typology, (Fig. 9) ironically commenting that the skyscraper culture is an ideology in expansion that, rather than learning its lesson, celebrates its success when it should have gone out of style. Regarding his projects at the end of the 20th century (19) in Asia, he employed the image of the Jin Mao Tower -part of the Shanghai World Financial Centre- to reflect on an already worn out typology, now exhausted and without having evolved during its near century of life since the dawn of the 19th century. Through his proposal for the Beijing CBD Core, (20) Koolhaas prosed a new way to organise the ‘urban substance’ that avoids the ‘skyscraper forest’ (21) For Rem Koolhaas, “The skyscraper is a bizarre typology. Almost perfect at its invention -and more than any other more evolutionary type, it is an invention- the skyscraper has become less interesting in inverse proportion to its success”. (22)” (Tallón Iglesias, 2015: 92-93).	Architectural criticism Cultural diversity: Cultural ideology Innovation Urban development
Y38P14	1:14	“This is a reflection of the corrupt situation that the skyscraper monumentalises, transforming it into a thermometer of economic power -the prosperity of a city is directly proportional to the height of its financial district- a subject that leads Rem Koolhaas to ask: how long will skyscrapers continue be a symbol of business? Why are skyscrapers the preferred shape? According to Rem Koolhaas, that convention should remind us of the role of the architect in this field: the battle between external forces - bureaucracy, speculation, economic viability, metropolitan icon- and the internal forces -the place of the architects’ creativity-. The battle ends up destabilising the fundamental pillars of the iconic-skyscraper. The wedding cake collapses as a product of speculation, private initiative, and fruit of the design of the large firms that are subject to the new creed that governs cities, but do not use their creativity to prevent it from happening. (23) (Fig. 10) To summarise, says Koolhaas, “architecture is a poisonous mix of power and impotence”. (24) The architect and his client crown the wedding cake in a relationship vitiated by dominance and indifference that, subtly, turns stormy, causing the wedding cake to collapse as the model structure that colonises and metropolises’ financial districts. The time has come to find new shapes that move away from the premise “form follows speculation”.” (Tallón Iglesias, 2015: 93).	Critique of capitalism Idea coherence: Creativity vs. constraints Symbolism Urban development Urban resilience: Architecture and power

Ek 3'ün devamı

Y38P15	1:15	“It is from this poisonous mixture of equal portions of power and impotence that the skyscraper derives its strength. However, Gordon Matta-Clark’s proposal is very clear: make a deep cut into the monolith, causing it to destabilise and later collapse. “Making the right” (cut), delivering a well-aimed blow that destabilises the rigidity of the structure camouflaged as a monument merely because of its great magnitude. (Fig. 11)” (Tallón Iglesias, 2015: 93-94).	Destruction Power dynamics Rebellion Symbolism
Y38P16	1:16	“With the same force that he makes his building cuts, Matta-Clark imagines a metaphorical cut that dismembers the skyscraper as a unit, causing its structure to collapse. To what end? It has a direct objective: to erase all vestiges of high buildings so that the horizon can be completely free of those urban masses. (Fig. 12) It is not a coincidence that Gordon Matta-Clark eradicate their presence in the landscape. In the original text he underlined “the perfect structure”. The absence of those unwanted volumes is, in some ways, a premonition of what would years later occur on 11th of September: the disaster that delivered a hard blow to the architectural emblem of Manhattan, making not just one, but two of the Twin Towers collapse.” (Tallón Iglesias, 2015: 94).	Art and architecture Historical context Metaphor Urban environment Urban resilience: Destruction and loss
Y38P17	1:17	“This was an episode in the history of skyscrapers that would not go unnoticed by Rem Koolhaas, who agreed with Gordon Matta-Clark’s arguments. For him, the World Trade Center synthesised the exhaustion of skyscrapers as a type: the towers dominate Manhattan’s horizon but do not really participate in it -twinning is their only genius-. (25)” (Tallón Iglesias, 2015: 94).	Architectural critique Historical analysis Urban development
Y38P18	1:18	““Major architecture firms are prolonging the life of a type that has not been invested with new thinking or ambition since the World Trade Center’s completion in 1972. Having made New York City an unbearable demonstration of architectural mediocrity, they continue their mission on a new continent”. (26)” (Tallón Iglesias, 2015: 94).	Critique of architecture Cultural commentary Historical perspective

Ek 3'ün devamı

Y38P19	1:19	“The perpetuation of the other Koolhaasian ideology can be summarised thus: an ironic homage to the consequences of the incorrect interpretation of the Miesian quote “less is more”. The architecture of 1970’s thus reached the zero degree, stripped of all specific characteristics, entering into a tragic period of illiteracy, a “semantic nightmare”. An architecture reduced to a box of steel and glass. For this reason, Rem Koolhaas found another opportunity in the disaster: to not be victims of the amnesia that makes us commit the same errors over and over again.” (Tallón Iglesias, 2015: 95).	Critique of design Cultural commentary Historical analysis Irony
Y38P20	1:20	““9/11: From now on, the most important city in the world is dominated by the tower from which once dangled an ape [...] New Yorkers surrender to empathy. The tragedy of 9/11 inspires a mood of collective tenderness that is almost exhilarating, almost a relief: hype’s spell has been broken and the city can recover its own reality principle, emerge with new thinking from the unthinkable”. (27)” (Tallón Iglesias, 2015: 95).	Crisis response Empathy Reality principle Urban resilience: Collective resilience
Y38P21	1:21	“Finish through removal: cultivate the void, proclaiming an absence whose remains echo with what was once there but is no longer. Rem Koolhaas makes the same simile, comparing the Temple of the Philistines with the attacks on 9/11. At the end of Samson’s life, as narrated in the Bible -Book of Judges 16:23-30- Samson broke two of the temple’s columns, so destroying it. Beside it, he puts an image of the World Trade Center after its destruction and ensuing state of ruin. (Fig. 13)” (Tallón Iglesias, 2015: 95).	Cultural references Historical context Symbolism
Y38P22	1:22	“Koolhaas’ interpretation of the Palace of the Soviets in S M L XL is a summary of everything analysed up to this point: instead of a solid, the building -the construction of which was cancelled after only the foundations had been built- becomes a void, an absence. Its foundation was formed into a swimming pool, the steam from which, on days with little wind, reconstructs a virtual building of greater power than if the wedding cake had been built... (28) The absence is transformed into the most powerful form of presence...” (Tallón Iglesias, 2015: 95-96).	Absence Interpretation Transformation

Ek 3'ün devamı

Y38P23	1:23	“An absence transformed into the greatest expression of virtual presence, and that evolves into the true meaning of monumentality that moves them both: the void is the true material. The image that Gordon Matta-Clark included in the Anarchitecture exhibition is illuminating: (Fig. 14) it is not the Twin Towers, but the space between them that is the true monument to absence, as if with a deep cut the intermediate space is transformed into a monumentalised virtual reality by the transfer of identity. Gordon Matta-Clark was fascinated by the monument to void implied by the area between the towers: a non-constructed space that Gordon Matta-Clark recognises and catalogues as the significant element of the World Trade Center. As Diana Angrest concluded, (29) the monolith-skyscraper splits into two twin entities, where the crown as a symbol is replaced by two key aspects: its parity and the space between the towers, considered to be a form in its own right, and ultimately, presence.” (Tallón Iglesias, 2015: 96).	Absence Architectural critique (2): Monumentality Identity Presence Presence and absence: Virtual reality
Y38P24	1:24	“This did not go unnoticed by Rem Koolhaas, who, in an ironic act, transforms the skyscraper into a monument to absence: the proposal for CCTV in China is an experiment on the obsolete typology of skyscrapers. The tower is transformed and parity disappears by simply creating a continuous loop, which folds over itself and embraces a space, a space that before was in the middle, but is now central. The void is monumentalised and absence has been transformed into significant presence. (Fig. 13) As Diana Agrest also noted, the space between the World Trade Center towers acts as a virtual door between the field of architecture and the kingdom of non-architecture, between presence and absence, something that is permanently depicted in the CCTV design. Its monumentality is not based on height as an inherent quality of skyscrapers, but on void as the most effective form of presence...” (Tallón Iglesias, 2015: 96).	Architectural critique (2): Monumentality Architectural critique (2): Skyscrapers Architectural theory Presence and absence: Presence and absence: Presence and absence: Space and void

Ek 3'ün devamı

Y39P1	1:1	“Imagining the Dutch polder landscape: a design by OMA from 1986 Christophe Van Gerrewey Abstract In 1986, the Office for Metropolitan Architecture (OMA) / Rem Koolhaas created a landscape design for the Haarlemmermeerpolder, located between Amsterdam, Leiden, and Haarlem. They were invited by urbanists and planners wanting to denounce the urban policy in the 1980s. Dutch spatial development, once characterized by reclamation and bold city planning, had come to a standstill.” (Van Gerrewey, 2015: 20).	Design criticism Historical context Urban development: Spatial development Urban planning
Y39P2	1:2	“The possible urbanity of the Haarlemmermeerpolder—a unity based on differences and incongruences—can be considered the spatial and ideological blueprint behind that decade’s more famous designs by OMA. While the project for the Haarlemmermeerpolder seems to present a modernization of agriculture, it is one of the few instances in which a past, present, and future image of the Dutch polder landscape was created. OMA reconciles the desire for ground-breaking and large-scale public projects with a diversified society, an immaterial economy, and a political system that seems to sabotage the possibility of a consciously created landscape.” (Van Gerrewey, 2015: 20).	Cultural diversity Design diversity: Landscape architecture Modernization Socio-political context Urbanism

Ek 3'ün devamı

Y39P3	1:3	“Introduction: OMA and the Haarlemmermeerpolder In 1986, Rem Koolhaas and OMA made a design for the Haarlemmermeerpolder, a large site in the heart of the Netherlands, with a complex and emblematic history. This polder, almost 200 square kilometres in size, was, until the nineteenth century, the largest Dutch lake, nicknamed the 'Waterwolf due to its wild character. [1] In 1837, King Willem I decided on the dry milling of the lake. In 1855, Haarlemmermeer became a municipality, surrounded by a canal, the Ringvaart, and traversed, northeast to southwest, by another canal, the Hoofdvaart. The area was parceled in a grid structure: every two kilometers, there is a road, and between every two roads lies another canal. The parcels were sold to rich inhabitants from the surrounding cities who leased the land to farmers from all over of the country. In the twentieth century, horticulture was introduced, and residential settlements were urbanized: Nieuw-Vennep, in the south, and Hoofddorp, in the middle. The extension of the military airbase Schiphol, in the northeast, was defining. [2] In 1949, Schiphol became the primary Dutch airport, causing the advent of many industrial and office zones.” (Van Gerrewey, 2015: 20).	Architectural significance Design diversity: Landscape architecture Historical context Urban development (2)
Y39P4	1:4	“The history of the Haarlemmermeerpolder—its artificial grid, its past as an agricultural area, the proximity of the main Dutch cities, and the ever- increasing presence of Schiphol Airport—is primordial in OMA’s design from 1986. This project is a product of the relationship between politics, society, and landscape in the eighties, and it illustrates the strategic position of OMA towards these issues. As such, it can shed new light on canonical OMA projects from this era.” (Van Gerrewey, 2015: 20).	Architectural analysis Historical context Political perspectives: Political influences Societal impacts
Y39P5	1:5	“Nieuw Nederland 2050: the polder model The project for the Haarlemmermeer was made on the occasion of a large thematic exhibition, shown in 1987 in Amsterdam, entitled Nieuw Nederland 2050 (New Netherlands 2050). Four long-term scenarios for 2050 were presented to a wide audience in huge, colourful maps and models. The exhibition was the initiative of Nederland Nu als Ontwerp (NNAO) (The Netherlands Now as Design), founded in 1984 and chaired by urbanist Dirk Frieling. In the 1970s, Frieling was head of the project office that developed the new town Almere, capital of Flevoland—a widespread polder— developed in 1968 and the largest artificial island in the world. [3]” (Van Gerrewey, 2015: 21).	Community engagement Exhibitions Future scenarios Urban development: Design initiatives Urban planning

Ek 3'ün devamı

Y39P6	1:6	“The impetus behind the NNAO was the protest against the conviction, omnipresent in policy circles in the mid-1980s, that the Netherlands was 'finished' as a spatially ordered society: no more expensive urban planning was needed. A group of individuals—members of the last generation of hard-core urban planners—wanted to denounce the disinterest of the government in the development of the Dutch territory, once known for its dauntless, progressive, and literally ground-breaking activities. Their criticism was directed at the standstill in a country that had created 4,000 polders by reclaiming marshes and fenland.” (Van Gerrewey, 2015: 21).	Activism Critique of government Historical context Urban planning
Y39P7	1:7	“Ironically enough, the political model that NNAO was hackling is exactly called the polder model—the Dutch version of consensus-based economic and social policy making of the 1980s and 1990s. In a recent reassessment in Low Countries Historical Review, Joost Jonker has summarized the polder model as follows: 'Endless rounds of meetings are not everybody's ideal of efficient decision-making; but since the 1982 tripartite agreement on macro-economic policy between the Dutch government, employers' organizations and the labor unions, institutionalized talks are considered the warp and the weft of the country's social fabric and the key to its economic success. [...] In a curious transposition of a stereotype formerly favored only by tourists, the terms “polderen” or “polder model” for such processes betray their presumed origin, the need to weld very different social groups together in the country's running battle against flooding’ (Jonker 2014: 88). The historical process of regaining land from the sea, requiring constant pumping and maintenance of dykes, forced conflicting parts of society to cooperate. In a similar fashion, at the end of twentieth century, the 'red' social-democratic party and the 'blue' rightwing economic liberals tried to reconcile their differences by means of a 'purple' government.” (Van Gerrewey, 2015: 21).	Consensus-building Economic policy Historical context Social cooperation Urban theories: Political models
Y39P8	1:8	“For NNAO, it was this pragmatic and bureaucratic policy that thwarted future-oriented urban projects: 'The initiators of this project utilize actuality to give a solution-oriented kick in the behind of a problem-oriented society. [...] High and low, people are prepared to promote the public cause. But it seems society is controlled by paralysis. There is an urgent need for an impulse to liberate us from this paralysis. An incentive for movement’ (Van Cammen 1987:10,16).” (Van Gerrewey, 2015: 21).	Innovation Need for change Political perspectives: Societal criticism

Ek 3'ün devamı

Y39P9	1:9	“To avoid weak compromises, the strategies developed by NNAO in 1987 were based on clear-cut, not to say caricatured ideologies. As Christian Salewski has written in his book on Dutch spatial planning at the end of the twentieth century, 'the scenarios [of NNAO] should show how different political choices would lead to very different spatial structures. [...] Each scenario was linked to a Dutch political party: “Careful Netherlands” was a technocratic-confessional scenario associated with the Christian-Democrats; “Critical Netherlands” as a sociocratic / socialist scenario linked with the Social-Democrats; and “Dynamic Netherlands”, the technocratic scenario situated in a more right-wing corner, regarded as in line with the Liberal Party. The fourth scenario, “Relaxed Netherlands”, was not paired with any party, even though [...] it was in many aspects a Social-Liberal scenario’ (Salewski 2010:224).” (Van Gerrewey, 2015: 21).	Political perspectives: Political ideologies Scenario analysis Urban development: Spatial planning
Y39P10	1:10	“Different programmes in a stable scenical image The frustration inherent to the project of NNAO was not unknown to OMA. Since the mid-1980s, Koolhaas had expressed his distaste for a focus on the historical city centre, claiming that the non-urban periphery should concern architects and urban planners as a larger and urgent field of work. [4] The architects of OMA were part of a generation that looked back both nostalgically and critically on the days when the Dutch landscape was under construction. In 1993, for example, 'Point City / South City' was developed-a 'project for redesigning Holland'. It was included in 1995 in S,M,L,XL, entitled 'Unlearning Holland' and was introduced by a tirade against the spatial status quo: 'The country that more than any other has fabricated itself now treats its territory as if it has the authenticity and inevitability of nature. [...] It is crucial that the tradition of reinvention, which may be the most fertile, progressive Dutch tradition, is itself reinvented' (Koolhaas 1995: 888). The models for Holland OMA came up with, were different from each other, and just like in the case of NNAO, they were based on 'the reintroduction of explicit ideological choices' (Koolhaas 1995:891).” (Van Gerrewey, 2015: 21).	Architectural perspective Critical thinking Design diversity: Tradition and reinvention

Ek 3'ün devamı

Y39P11	1:11	“Although OMA was asked in 1986 to develop the Haarlemmermeerpolder as an 'agricultural area' within the 'dynamic'—in other words, technocratic—scenario, the office projected its own spatial and programmatic obsessions on the site. In a letter to NNAO, dated 20 August 1986 and reproduced in the 1987 exhibition catalogue, Koolhaas and his team explained their choice. 'We are very interested in the testing of different organizational and programmatic forms on a future area. What is at stake is the designing of structures in which the freedom for a diversity of architectonic cultures is demarcated, rather than elaborations in one architectonic style. [...] One of the qualities of the Dutch polder landscape is the fact that because of its rational parceling, it is a very suitable subsoil to harbor different programs, while it possesses, at the same time, a quite stable characteristic scenical image. [...] You can see at our studies, that we are certainly able to generate a sharp visual image of different developments' (Van Cammen 1987:37).” (Van Gerrewey, 2015: 21-22).	Architectural innovation Cultural influences Design diversity: Diversity in design Urban theories: Urban planning theories
Y39P12	1:12	“The Haarlemmermeerpolder was taken on by OMA as a ready-made grid—a remnant of the pioneering past of the Netherlands, left to its own fate since its conception in the nineteenth century, that could be retroactively projected into an urban future. In another instance of retroactivity, the landscape designs of OMA from this era—such as the famous Parisian threesome Parc de la Villette (1982), Exposition Universelle (1983), and Melun-Senart (1987)—were already present in the historical Haarlemmermeerpolder: a clearly-defined area with a rigid grid-like structure, mostly unhindered by architecture; an amalgamation of contradictory programmatic elements; and a set of empty landscape elements asking for preservation and articulation. Koolhaas has often emphasized the attachment between, for example, the design for La Villette and the city of New York. In general, the projects of OMA, certainly in the 1980s, have been interpreted and heralded as the polemical import of American modernity in the European continent (and as such as the trying out of the theses of Koolhaas' 1978 book Delirious New York. A Retroactive Manifesto for New York on foreign soil).” (Van Gerrewey, 2015: 22).	Architectural innovation Historical context Thematic evaluation: Programmatic analysis Urban design

Ek 3'ün devamı

Y39P13	1:13	“A glance at a map from the polder area (Fig. 1), immediately shows it: these conditions (emptiness, the vicinity of historical cities, the isolated but overwhelming presence of twentieth-century innovations, the suburban sprawl) for a research of a European modernity, were present at the Haarlemmermeerpolder—a landscape full of contrasts waiting to be revealed. As Kees Christiaanse, project architect for the OMA design in 1986, has suggested in a conversation with Salewski, the Dutch polder system can be considered as the forgotten main influence behind many OMA landscape designs from the 1980s (Salewski 2010: 272). What these projects have in common is the desire to do something that is seemingly impossible: establishing unity and coherence without eradicating differences and incongruences. The landscape is bordered and ordered, but within this order and these borders an absurd juxtaposition of activities, elements, and buildings emerge.” (Van Gerrewey, 2015: 22-23).	Contextual analysis Design diversity: Landscape architecture Modernity Urban theories: Contrast and conflict
Y39P14	1:14	“In a wrongfully forgotten commentary on the OMA design for Parc de la Villette, Frangoise Choay, member of the jury and OMA advocate, has stressed this: what Koolhaas did in 1982 with his design, was answering the almost impossible wishes of the French government, that had projected on the La Villette site an 'over-inflated', 'over-constraining', and 'contradictory' programme [7] These wishes therefore, Choay wrote, 'explicitly appeal to magic when invoking (postulating) a structure that would prevent the park from “becoming a hotchpotch of diverse objects”'(Choay 1985:213). This 'magic' is also performed by OMA in the similar design for the Exposition Universelle (commissioned after the La Villette competition), and in the project for Melun-Senart. In this design, made simultaneously with the one for the Haarlemmermeerpolder, the creation of a new city close to Paris is combined with the preservation of nature and emptiness by means of horizontal and vertical strips, resulting in what Koolhaas called 'a Chinese ideogram' (Lucan 1990:86). Here too, there is a unity, an image, a landscape, but how it should be read, or what kind of singular meaning it can have, remains unknowable.” (Van Gerrewey, 2015: 23).	Ambiguity Complexity Design critique

Ek 3'ün devamı

Y39P15	1:15	“The contribution by OMA in 1986 to the exhibition Nieuw Nederland 2050 was in this manner another occasion to ‘generate a sharp visual image of different developments’. But what this project shows, more than the other ones from the 1980s, is how the technique of a unity based on differences evolved out of the desire for progressive landscape design, in an era in which political compromises and social differentiation had made spatial development impossible.” (Van Gerrewey, 2015: 23).	Design diversity: Progressive design Design diversity: Social differentiation Political influence
Y39P16	1:16	“The design is developed along four organizational patterns, based on the existing situation: the (semi-)urban settlements are clustered; the grid of the parceling is intensely diversified; the transport lines are reinforced; and horizontal strips are organized perpendicular to the transport lines. The model and the plans are quite clear (Figs. 2-4): only the western half of the polder is developed as a green or rural area. The circular forestry of the project for La Villette reappears, a 'confetti' of historical manors is allowed to stay, and there is enough space left for future runways for Schiphol airport. The southern part of this area is reserved for 'flower tourism', as small colourful models show. At the west side of the highway (leading from Rotterdam to Schiphol and Amsterdam), large-scale production complexes arise: in the supposition that agricultural production will take place elsewhere (the project note mentions 'range cows in Argentina'), only indoor culture remains. At the eastside of the highway, joining the airport's freight centre and continuing to the outskirts of Amsterdam, a new Silicon Valley arises, with mostly factories and high-rise office buildings. This employment zone is contrasted with the Westeinderplassen— an existing recreational area for swimming, sailing, surfing, and rowing, with many small islands.” (Van Gerrewey, 2015: 23).	Design diversity: Recreational space Economic development Environmental design Urban planning Urban theories: Organizational patterns

Ek 3'ün devamı

Y39P17	1:17	“The collages present visualizations of this Dutch polder culture of congestion. One image shows how the true and refined cultivation and production processes take place inside, in the controlled climate of the greenhouse, where a small bird sips from a bottle of whiskey (Fig. 5). The entry to the Haarlemmermeerpolder is visualized as a tunnel under the Ringvaart: the busy highway continues, passing the newly inundated part of the polder, almost full with both recreational and industrial shipping (Fig. 6). Cars and trucks are, however, the most important means of transport: the highway intersects an industrial zone with, for example, a French fries factory (McCain), and on the other side, a warehouse full of books next to a garbage belt (Fig. 7). There is no mistake that Schiphol and Amsterdam are the most important destinations and that, as such, the Haarlemmermeerpolder is only a transit zone. 'View at Amsterdam from Rick's', says the legend of one collage—a typical American roadside restaurant, bar, and service station (Fig. 8). The view on the possible skyline of the Dutch capital—a somewhat generic image of concentrated high-rise development—is combined with that of a large jumbo jet. Only three images focus on the agriculture industry, although always in a montage with other seemingly incombable functions and programmes, recreational or industrial in nature (Fig. 9), and once, via Haarlem and Zandvoort, connected to the North Sea (Fig. 10).” (Van Gerrewey, 2015: 25).	Cultural representation Environmental impact Industrialization Mixed-use development Urbanization
Y39P18	1:18	“Another somewhat puzzling collage shows David Byrne, lead singer of the Talking Heads, clad in a green jacket with feathers, as a 'young, rich farmer, Haarlemmermeer, 2000' (Fig. 11). Both the presence of airplanes and of an American Express credit card show that already in 2000, old-fashioned and real agricultural activities will no longer be very important. The true importance will lie in an economy of services, finances, and immaterial office labour, as exemplified in a set of four small collages, subtitled 'a Silicon Valley of commercial research and production centers in a fine-grained network of infrastructural provisions', Twin Towers with airplane included (Fig. 12).” (Van Gerrewey, 2015: 25).	Artistic expression Cultural commentary Urban development: Socioeconomic transformation

Ek 3'ün devamı

Y39P19	1:19	“At the time, the OMA proposal, and the corresponding polder landscape, received mixed responses. The editor of the NNAO catalogue wrote in a short text accompanying the design: 'The model is all things considered at first view a product of cheerful home craft. Without a doubt it will be very attractive to children and fools. Happily enough, work and work areas can still be exposed from an amusing, pleasurable side' (Van der Cammen 1987: 96). Dirk Frieling was more favorable, when he wrote in the Dutch newspaper NRC Handelsblad, dated 12 September 1987, about a recent road trip: 'After Schiphol, at the crossing of the road Hoofddorp- Aalsmeer, I can already see the first start of the development that is colorized hard-handedly in the model of Koolhaas and Christiaanse. [...] You don't need to have fantasy for futuristic visions. You just need to see what is already happening today.' In Archis, Dutch critic Hans van Dijk commented on these remarks (and on the OMA design), by indicating that the designs made according to the dynamic scenario, were the most convincing: 'It is exactly from this corner that the wind blows in the eighties' (Van Dijk 1987: 9). Two years later, the design was already considered a failure in the oeuvre of OMA—a judgment the office seems to agree on—regarding the absence of the project in retrospective publications, although it is still present on the OMA website project list.” (Van Gerrewey, 2015: 25).	Critical feedback Design critique Mixed responses Political perspectives: Evolution of opinion Public perception

Ek 3'ün devamı

Y39P20	1:20	“It is, however, from the contemporary, twenty-first century viewpoint, and in comparison with more 'classic' projects from the office, that the 1986 Haarlemmermeerpolder can reveal its true meaning and historic value. In Dutch New Worlds, Salewski hints in this direction, stressing how OMA did not offer a 'vivid image of the future', like most NNAO participants did: 'The model was rather a freeze-frame of continuous socioeconomic and spatial development based on an extrapolation of the existing structure' (Salewski 2010: 275). When considered within the historical context of two centuries of Dutch urban planning, and within the political and ideological climate of the 1980s, the design reveals itself as both a critique and as an affirmation. Like in other designs, OMA has concerned itself with the enlargement and the elucidation of the desires of their clients and of the society they belong to, sometimes with perverse or paradoxical results. The project was made at the instigation of NNAO, an association that wanted to revive the 'old' polder model in times when the political polder model made future-oriented urbanism impossible. OMA contradicted this: the model, the plans, and the collages from 1986 are images of what the polder landscape would look like if it really became the embodiment of polder politics—of the pluralist and bureaucratic worldview that is mostly striving for a flourishing economy, and that wants to solidify this objective in a broad-based consensus.” (Van Gerrewey, 2015: 26).	Critique Historical context Political ideology Socioeconomic development Urban planning
Y39P21	1:21	“Another sentence from the review of Parc de la Villette by Choay can easily be applied to the Dutch project of 1986: 'It makes place for dialogue, for a host of major and minor decisions and choices to be made and argued in the course of time' (Choay 1985:213). The landscape of the Haarlemmermeerpolder, as depicted by OMA, is a juxtaposition of all kinds of programmes that Dutch society considered worthwhile and important, with the economic and profitable activities at the front.” (Van Gerrewey, 2015: 26).	Decision-making Design diversity: Landscape architecture Dialogue Political perspectives: Societal values

Ek 3'ün devamı

Y39P22	1:22	“At the same time, it presents the audacity to consider the Dutch polder not as a natural given that needs to be protected and preserved, but as a cultural and historical construction that should constantly be questioned and, if necessary, transformed. Even more so: in the contemporary landscape of the polder, there is no longer any difference between nature and culture. That this is a condition that, according to OMA, transcends the Dutch territory is also something Choay has indicated with regard to Parc de la Villette: 'Greenery is used extensively. It is treated not only as a building material but almost mechanically: it symbolizes artificiality as it is made part of the general evolving system' (Choay 1985:212).” (Van Gerrewey, 2015: 26).	Artificiality Design diversity: Cultural construction Political perspectives: Nature vs. culture Transformation
Y39P23	1:23	“As a whole, OMA's Haarlemmermeerpolder symbolizes the general system of the Netherlands at the end of the eighties. It seemed impossible to imagine a contemporary or future landscape for an individualized society stalled by the consensus model of the polder politics. But by increasing both the unity and the diversity of the Haarlemmermeerpolder, OMA both confirmed and transcended this stagnation.” (Van Gerrewey, 2015: 26).	Architecture and society Social systems Transformation
Y39P24	1:24	“Conclusion: the public landscape of the Netherlands The Haarlemmermeerpolder from OMA shows where the material and the symbolical landscape of Dutch society was coming from, where it was at the time, and where it was heading. At the same time, this 1986 project, made by the office so close to home, reveals the ideological and historical background of other OMA projects from the 1980s. Large empty areas, the vicinity of historical cities, the isolated but overwhelming presence of twentieth-century innovations, the collective desire for leisure and spectacle, and the suburban sprawl—all these elements are considered contrasts waiting to be revealed in the image of a European public landscape. As such, the desire for ground-breaking and large-scale public projects is reconciled with a diversified society, an immaterial economy, and a political system that seems to sabotage the possibility of a consciously created territory. Cunningly, and without being straightforward, OMA tried to explicate what happened, what was wanted, and what was possible.” (Van Gerrewey, 2015: 27).	Cultural analysis Design diversity: Landscape architecture Historical context Ideological critique Urban planning

Ek 3'ün devamı

Y39P25	1:25	“The design did not influence the development of the Haarlemmermeer- polder, nor did it change the urban policy in the Netherlands. But despite everything, it was a precise and intentional 'imagining of landscape', that can be seen—in the words of Michiel Dehaene, Bruno Notteboom, and Hans Teerds in a recent issue of OASE on 'public landscapes'—'as an indication of a society's capacity to make the context in which it is given spatial form into the object of cultural reflection. Through this reflection of culture and through this imagination, a society's spatial form acquires meaning and is shared and mediated' (Dehaene, Notteboom, Teerds 2014: 5). To know where Dutch society is at right now, someone else should get started with the landscape of the Haarlemmermeerpolder.” (Van Gerrewey, 2015: 27).	Cultural reflection Urban development: Landscape imagination Urban development: Urban policy Urban theories: Spatial form
Y40P1	1:1	“Rem Koolhaas: Le Corbusier through the Looking-Glass B. Villanueva Cajide Abstract The present work aims to recover the part of Le Corbusier's theoretical production that can be defined as Manifesto to analyze it since its comparison with the analogue written by Rem Koolhaas. Due to the brevity of the present paper it will be focus on the analogies between two main Manifestoes: Towards an Architecture (Le Corbusier, 1923) and Delirious New York (Rem Koolhaas, 1978). The dialectic between these two Manifestoes is summarized in four main points: the intention of the text -raison d'etre-, its structure, the tone they used for the correspondent Manifesto and the relationship with the architectonic work of the authors. As we will see, theoretical and audiovisual strategies are duplicated from the master to the pupil who, on top of that, is able to reinterpret and manipulate them in a way that makes possible for his Manifesto to be considered even more efficient than Le Corbusier's, at least, in its intention to involve the largest number of people. This is possible thanks to the knowledge that Koolhaas has over media, cinema and latests technologies that allows him to express what could be identified with Le Corbusier's original ideas but in a contemporary way, so they seem to be brand new and much more understandable for today's society.” (Villanueva Cajide, 2015: 1).	Comparative analysis Influence Innovation and Tradition: Contemporary reinterpretation Innovation and Tradition: Media and technology Manifesto

Ek 3'ün devamı

Y40P2	1:2	“Keywords: Manifesto; Le Corbusier; Koolhaas; theory; architecture; communication. 1. Introduction In 1923 Le Corbusier wrote Vers une architecture, a collection of essays which, acting as small pieces of a big Manifesto, were trying to establish a theoretical foundation for the architectural revolution that the author felt as pioneer and responsible for. The selection of the text, the images and, over all, the chosen tone are not but confirming Le Corbusier's intention to communicate his newest ideas to a large segment of society, akin to what the artists of the Avant-Garde were doing since the beginning of the 20th century using the Manifesto because of its educational capacity and theoretical immediacy. As they were intended to change the word of art completely, they decided to adapt to this end the same format that it has been primarily used by the more revolutionary political movements in History, since the Declarations of Independence of the new European countries in the 16th century to the paradigmatic Manifesto wrote by Marx and Engels that settled the basis of the the new Communist world that became real in the Soviet Union. All of them were looking for the citizen's commitment with the new cause they proposed and, because of that, the language they used was direct, clear and understandable for the whole society so they were able to join the particular revolution.” (Villanueva Cajide, 2015: 1).	Architecture Communication Educational Exclusivity: Educational capacity Historical context Manifesto Revolution Theory
Y40P3	1:3	“It is precisely the search for this complicity the main goal for the theoretical production of Rem Koolhaas, possibly one the most influential architects of the contemporary architectonic scene who, taking advantage of his previous background as journalist, has developed a rich theoretical production following the steps of Le Corbusier in form and substance.” (Villanueva Cajide, 2015: 1).	Architectural Influence: Architectural Criticism Influence Theoretical Perspectives

Ek 3'ün devamı

Y40P4	1:4	“Manifesto; secondly which kind of structure they used and if it can be understood as belonging to the same kind of text; thirdly, how the tone of the Manifesto is changing along the years and why, as well as how this change is affecting the way they can communicate and the last point to be analyzed would be the relationship between theory and practice or how the Manifesto is translated, if so, to the architectonic design. The goal of the process will be to understand how the form of the Manifesto is used in both architects and, eventually, which kind of connections could be established between Le Corbusier, representing the Modernity, and Rem Koolhaas, as contemporary architect. Social, political, economical, philosophical and other aspects that can affect to the evolution in the architectonic ideas or design will be explained as part of those four main points, in order to understand them as a whole as well as for being the present paper focused on the roll of the architectonic Manifestoes.” (Villanueva Cajide, 2015: 2).	Academic analysis Architectural theory Historical context Influence of figures Interdisciplinary connections Manifesto understanding: Manifesto interpretation
Y40P5	1:5	“Although the architectural work is shown as a product of a previous reflection that, in both cases, is also linked to the architects’ social commitment, as solution for a given problem to get an important improvement for architecture regarding substantial social issues, the present research is willing to demonstrate how the process is actually the other way round: from an initial purely design idea all the texts are prepared to establish the appropriated theoretical frame for this first idea. In other words, we can say that theory (Manifesto), is used as a marketing tool to make more attractive the final architectonic product creating, eventually, a need in the population that did not exist before. As we will see this tendency does nothing but increase over the years and has served on many occasions to justify the expensive iconic architecture.” (Villanueva Cajide, 2015: 2).	Architectural Influence: Architecture and theory Architectural Influence: Iconic architecture Architectural Influence: Marketing in architecture Design process Social commitment
Y40P6	1:6	“The conclusion of this line of thought is evident in the contemporary architecture: the building becomes an object, an icon, a Manifesto in itself. As we will see, this process was started, as many others, by who is considered the master between masters of Modernity: Le Corbusier. Going back to review their Manifestoes maybe we have the chance to come back also to the times when they were much more than marketing tools.” (Villanueva Cajide, 2015: 2).	Architecture and identity Cultural commentary Innovation and Tradition: Influence of historical figures

Ek 3'ün devamı

Y40P7	1:7	“2. Characteristics of the Manifestoes After its birth as a political tool the Manifesto is first use in art during the Avant-Garde era. Regarding the architectonic Manifestoes in architecture this period is not really important, as the lack of freedom of the discipline did not allow architects to "break the boundaries" as much as other Avant-Garde artist could do. However, there are some Manifestoes that deserve a special consideration, such as Futurist Architecture1, Manifesto I2, Realistic Manifesto3 or Suprematist Manifesto4 to name some of the most important.” (Villanueva Cajide, 2015: 2).	Artistic expression Historical context Innovation
Y40P8	1:8	“Before those Manifestoes there were some others focused on architectonic concerns exclusively, that can be understood inside a context of the search for what was called the "new architectonic language", clearly influenced by the Industrial Revolution. The dialectic between the architect understood as an artist and the architect aligned with the new profession of engineer is clear in Thesis and Antithesis of the Werkbund6, a Manifesto from 1914 consistent in two antagonistic decalogues written by Herman Muthesius and Henry van de Velde.” (Villanueva Cajide, 2015: 3).	Architectural theory Historical context Ideological analysis: Dialectical relationships Innovation and Tradition: Influence of Industrial Revolution
Y40P9	1:9	“The 1920s are the years of the first peak in the production of the architectonic Manifesto when the previous issues, as well as the influence of the communist ideas coming from the Soviet Union through its Avant-Garde movements, started to create what is now understood as the Theoretical frame of the Modernity. Most of the so- called masters of the Modern Movement will write their own Manifestoes in those years. That is the case of Le Corbusier and the essays that will be collected in Towards an Architecture in 1923. Other examples are Organic architecture6 or Working Thesis.” (Villanueva Cajide, 2015: 3).	Architectural theory Historical context Ideological analysis: Influence of ideology
Y40P10	1:10	“The unquestionability of the principles of the Modernity and the urban planning proposed in the Charte d'Atheness lasted until the Doorn Manifesto9, formulated by the new generations of the CIAM, THE TEAM 10, who were looking for more human cities: again looking for a new and better world.” (Villanueva Cajide, 2015: 4).	Architectural Influence: Human-centered design Change Urban development

Ek 3'ün devamı

Y40P11	1:11	“Until this era, the Manifesto was attached directly to the concept of Utopia, but around the 1950s, with the declaration of the death of the big Utopias, and after a last breath in the 1960s with the Manifestoes dedicated to imaging a new and perfect world based on the latest technologies, such as: The architect as world planner¹⁰, The ten principles of space town planning^{11 12 13}, Universal Structure¹² or No-plan¹³, a new era started to the architectonic Manifesto far from Utopian concepts. It will be also decisive the idea of "gentle Manifesto" formulated in the famous Complexity and Contradiction in Architecture by Robert Venturi.” (Villanueva Cajide, 2015: 4).	Architectural concepts Historical context Theoretical framework
Y40P12	1:12	“The contemporary Manifesto, disconnected from the concept of Utopia and using a tone not longer identifiable with the radical and angry one used by the first Manifestoes in Architecture, starts a complete transformation towards a new format. In this moment is when Rem Koolhaas wrote his "retroactive Manifesto for Manhattan": Delirious New York¹⁴, starting with a question in the introduction that shows his clear intention of using the specific format of the Manifesto for his book:” (Villanueva Cajide, 2015: 5).	Innovation Literature analysis: Literature Analysis Transformation
Y40P13	1:13	““How to write a manifesto - on a form of urbanism for what remains of the 20th century - in an age disgusted with them? The fatal weakness of manifestos is their inherent lack of evidence. Manhattan's problem is the opposite: it is a mountain range of evidence without manifesto. ”Rem Koolhaas 15” (Villanueva Cajide, 2015: 5).	Critical analysis Evidence Manifesto Urbanism
Y40P14	1:14	“2.1 Manifesto: Raison d'etre “How would you like to live in the looking-glass house, kitty? You can see a peep of the hallway now, since the door to our drawing room is open. It looks like our hallway. But, you know, the area we can't see might be quite different. Oh, kitty! Let's pretend there's a way in. Let's pretend the glass is soft, so we can get through. Why, it's turning into a sort of mist now! It'll be easy enough to get through. ”Alice¹⁶” (Villanueva Cajide, 2015: 6).	Curiosity Escape Imagination

Ek 3'ün devamı

Y40P15	1:15	“However, Rem Koolhaas decided to use the format of the Manifesto despite its proliferation and the impossibility of being probed. The second problem is not important for him as Manhattan is already finished, but to consolidate his text as a Manifesto seems to be the only way he can use to theoretically dignify the island of Manhattan.” (Villanueva Cajide, 2015: 6).	Cultural critique Manifesto Theoretical framework
Y40P16	1:16	“As it is established in the previous section, the situation in the year 1923, when Le Corbusier wrote Vers une architecture, is completely different. The Manifesto was the natural format to express new ideas as it had been settled before during the identity crisis architecture suffered after the Industrial Revolution and, mainly, with the birth of Engineering.” (Villanueva Cajide, 2015: 6).	Architectural theory Crisis of identity Historical context
Y40P17	1:17	“What remains clear comparing both Manifestoes is that, more than 50 years after, there is not other format as clear as the Manifesto to explain new ideas. The direct and radical language, even the simple word "Manifesto" seems to be the best way to indicate the intention of breaking with the status quo, to start from scratch.” (Villanueva Cajide, 2015: 6).	Clear communication Innovation Innovation and Tradition: Breaking the status quo
Y40P18	1:18	“When Le Corbusier wrote the essays collected in Towards an architecture his intention was to explain to the public what the changes he believed were necessary to get to this new order were exactly: the Modern Architecture. As it was said, in 1923 the Manifesto was the usual form to do that. So, in a way, he was doing nothing but following the normal way of communicating this kind of messages to the public.” (Villanueva Cajide, 2015: 6).	Communication Historical context Intentions
Y40P19	1:19	“On the contrary, the election of Koolhaas regarding the form of a Manifesto does not seem to be so logical, as himself has settled in the previous quote. However the author is sure that for Manhattan is mandatory to have a Manifesto, it needs it to make sense and, at the same time, to acquire the importance this part of the city of New York should have in the History of Architecture.” (Villanueva Cajide, 2015: 6).	Critical analysis Innovation and Tradition: Importance of history Theoretical perspective

Ek 3'ün devamı

Y40P20	1:20	“So, while in Le Corbusier's Manifesto we can perceive an evident dogmatic intention of explaining the changes to the uniformed society, in Koolhaas' the need of communicate is the same -or even more- but the intention is different. Koolhaas is using the Manifesto not to explain Manhattan but to dignify it. The difference between the raison d'etre of the two Manifestoes is equivalent to the difference we can find between the Propaganda and the Marketing strategies: the difference between education and sale.” (Villanueva Cajide, 2015: 6).	Communication strategies Ideological analysis: Comparison of concepts Literature analysis: Analysis of intentions
Y40P21	1:21	“As explained before, Towards an architecture is a collection of different essays written by Le Corbusier in Le Esprit Nouveau, the magazine that the author founded together with Ozenfant in 1920. The intention of those texts was clear and based on what was happening in other artistic disciplines since the beginning of the 20th century: to create a new architecture by destroying the formulas of the Academia. Although defending the same ideas, the ones that will be part of Le Corbusier's theoretical interests, each text was written separately, they were not conceived since the beginning to be part of a book. Actually, to collect all the texts signed by Le Corbusier was an idea of the director of the editorial La Sirene, Paul Laffite in 1922, as it is explained in the Preface of the Spanish version of the book. On the contrary, Delirious New York was conceived as a book since the beginning. The history of Manhattan, the main ideas, the explanation over the different skyscrapers and spaces of the city are situated in the right place for the message to be understood.” (Villanueva Cajide, 2015: 7).	Cultural influence Historical context Theoretical framework
Y40P22	1:22	“If Le Corbusier's statements are clear thanks to the consistency of their theoretical body, the ideas exposed in the Retroactive Manifesto for Manhattan are understood because they are consistent with the line of argument chosen by the author, like if it was a part of something that can be defined as a kind of Historiography of contemporary architecture.18” (Villanueva Cajide, 2015: 7).	Historical analysis Ideological analysis: Theoretical consistency

Ek 3'ün devamı

Y40P23	1:23	“If we compare the index of the two books the difference is not that clear. Delirious New York, despite being actually written as a book, appears as an ensemble of texts dealing with different ideas, fragments of the complex reality of Manhattan itself. Each block -organized as the city blocks, like Koolhaas explained in the introduction- describes a reality of Manhattan, and is named after each of these independent but coexistent realities: Coney Island, Skyscraper, Rockefeller Center and European. In the form of a Manifesto, the personal view of Koolhaas, mixed with some historical explanations are given to the reader to explain, not only their importance in the city, but also their importance for the city to be considered as a Manifesto itself.” (Villanueva Cajide, 2015: 7).	Complexity Contextual Analysis Interpretation
Y40P24	1:24	“The texts of the Manifesto Towards an architecture are organized by Le Corbusier according to the main idea they are dealing with. The engineer's Aesthetic and architecture, Three reminders to architects - subdivided, meaningfully, into mass, surface and plan-, Regulating lines, Eyes which do not see..., Architecture, Mass- production houses and Architecture or revolution. Written as a compilation of guide principles for the architects to design and build the new architecture, each Manifesto explains in a clear way the process they have to follow to achieve this goal or why they should do it. The consistency of the index is not showing a line of argument as Koolhaas shows in his Manifesto, but a natural order for the steps for Le Corbusier's personal recipe.” (Villanueva Cajide, 2015: 7).	Analytical thinking Architecture discourse Comparative analysis
Y40P25	1:25	“2.3 Tone of the Manifesto “It's just like a chessboard!" Alice cried. She saw some men on the squares. "It's a huge game os chess!. What fun! How I wish I could play. I wouldn't mind being a pawn. Though of course I would like to be a queen best. ” Alice.19” (Villanueva Cajide, 2015: 8).	Creative transformation: Desire for power Imagination Playfulness

Ek 3'ün devamı

Y40P26	1:26	“The radical attack by Le Corbusier to what he describes as "Academia" is the essence of the Manifesto Towards an architecture itself. Precisely because of the need of breaking with everything that is consider as "good Architecture" in those years he wrote the essays, founded the magazine L 'Espirit Nouveau and started signing as Le Corbusier. His affirmations does not admit any question, nor his proposals. The tone of the Manifesto is showing without discussion this character: Clear, radical, dogmatic and threatening. Le Corbusier express his contempt for the grievances he has received along his life in the preface of his book:” (Villanueva Cajide, 2015: 8).	Authority Contempt Educational Exclusivity: Dogmatism Radicalism
Y40P27	1:27	““Maybe I am lucky of being still aggrieved at 70! ”Le Corbusier²⁰ In a more conciliatory tone, Rem Koolhaas recite all the elements that, according to him, are essential to understand the importance of the city of Manhattan in the contemporary architecture. The text was written after and under the influence of Venturi's "gentle Manifesto" on one hand, and both the idea of a Retroactive Manifesto and, on the other hand, the moral value's changes in the society between the one from the beginning of the century -the public of Le Corbusier- and the society of the end of the century. These two ideas are also connected to the death of the Utopia, sign of the times that makes necessary for the manifesto to be "retroactive".” (Villanueva Cajide, 2015: 8).	Architectural Influence: Influence of previous works Architectural philosophy Cultural critique Historical perspective
Y40P28	1:28	““I thought the twenty-first century would be, hopefully, more like a dialogue, more like conversation, and maybe than itself is a kind of manifestation or whatever. I am very careful in even using that word. I just think the twentieth century was so sure of itself, and I hope that the twenty-first century will be less sure. And part of that is to listen to what other people say and to enter into a dialogue, to not stand up and immediately declare one's intent. ” Tino Sehgal.²¹” (Villanueva Cajide, 2015: 8).	Creative transformation: Reflection on certainty Desire for dialogue Listening Open-mindedness

Ek 3'ün devamı

Y40P29	1:29	“As the Manifesto is the expression of the culture of its era, these two examples, even having the same name and similar intentions are completely different in tone as they are trying to communicate them to two completely different societies. The tone used is, in both cases the one that is more suitable for the society of the moment, taking into account its sensibility, mood and cultural background. The "between wars" society from 1923 is less sophisticated and cynical than the peaceful society from 1978. If the architects wanted their message to be assumed for the correspondent society it is mandatory for them to take these aspects into account. A mistake in the tone of the Manifesto could have the message loss as a consequence. That is the reason why these two Manifestoes are so different in tone, and consequently, the reason for their success in their respective times.” (Villanueva Cajide, 2015: 8).	Communication effectiveness Cultural context Historical analysis Tone variation
Y40P30	1:30	“2.4 Influences of the Manifesto in the architectonic works Until now, the differences between Rem Koolhaas and Le Corbusier are very clear. Both can be understood as products of their epochs that, as we have seen, were highly different. However, the points in common between the two architects are equally clear and have been developed along numerous essays and books.” (Villanueva Cajide, 2015: 9).	Architectural Analysis Comparison
Y40P31	1:31	“As this work is focused in their capacity as Manifesto writers and, more specifically, in their two studied Manifestoes, the points in common to be described here would be also focused on this issue. Thus, one of the more important aspects to be highlighted regarding this is the relationship between the written Manifesto and the design work of Le Corbusier and Koolhaas respectively.” (Villanueva Cajide, 2015: 9).	Architectural Influence: Influence of design Innovation and Tradition: Focus on creativity Literature analysis: Analysis of written works
Y40P32	1:32	“It is a tendency in the contemporary Manifesto to be used as a text capable of building the theoretical frame suitable for the architectonic work, specially if this work belongs to what can be described as "iconic architecture". The newness, seen as a virtue in itself is mandatory in those buildings so, as the society is not prepared to accept the iconic building easily, the Manifesto, with its direct and clear language, seems to be the ideal accomplice to achieve this acceptance.” (Villanueva Cajide, 2015: 9).	Architectural Influence: Iconic architecture Innovation and Tradition: Contemporary trends Innovation and Tradition: Societal acceptance Theoretical framework

Ek 3'ün devamı

Y40P33	1:33	““We might generalize by saying that form medium and small budgets the “right" supply-based demand would be to repeat what has worked in the past (...) For high budgets, on the other hand, the standard demand is for architecture to provide what is supposedly new (or exclusive, in the most repulsive and fascist sense of the word) " Eduard Sancho Pou22” (Villanueva Cajide, 2015: 9).	Educational Exclusivity: Class and Exclusivity Innovation and Tradition: Innovation vs Tradition Market Trends
Y40P34	1:34	“Before this necessity, Le Corbusier, who was also proposing completely new ideas for the Modern Architecture, following the Avant-Garde artists as we saw before, used the Manifesto in its radical way as an instrument capable of waking up his coetaneous society and guide them to the new and better modern life.” (Villanueva Cajide, 2015: 9).	Advocacy Influence Innovation
Y40P35	1:35	“In the same situation, 50 years after that, Rem Koolhaas will feel that the Modernity should be reviewed in a contemporary way. The city life, identified with Manhattan's, is not solved by the Modern urban planning, specially regarding what he described as the "culture of the congestion", a direct consequence of the megacities of our era.” (Villanueva Cajide, 2015: 9).	Cultural critique Ideological analysis: Contemporary analysis Urban planning

Ek 3'ün devamı

Y40P36	1:36	“The best example of this attempt of dealing with this "culture of congestion" is his project for the Parc de la Villete competition in 1982 in Paris. OMA's design is conceived conceptually as an American skyscraper understood a structure where a number of different activities are overlapped. By using this strategy, Koolhaas tries to solve the problem of how to combine the reality of the indetermination with the need of specificity that has the architectonic object, a problem that neither the Modernity nor its subsequent reviewers (such as the TEAM 10 for instance) could solve. This is also his first attempt of breaking the tandem form-function principle by introducing the idea of indetermination through the "activity areas", places with no specific shape. Those areas, the encounters between the users and the communication network, are the only elements in the Parc, that are conceived as a system of vectors which last definition relies on the user. The city of Manhattan understood as a system of relationships between the citizens and the skyscraper as a catalyst of the changes of the contemporary society. Both ideas, translated into concepts, will be repeated and developed along the work of the architect in the same way he did in this proposal for the park in Paris.” (Villanueva Cajide, 2015: 9).	Architectural innovation Creative transformation: User interaction Cultural analysis Indeterminacy Innovation and Tradition: Functionality vs form
Y40P37	1:37	“If Rem Koolhaas will use the ideas explained in his Manifesto conceptually, as a way of understanding the contemporary society, influenced by the capitalism and translated it to a generative concept in all his projects - even although there were not urban planning projects but assuming that all the buildings he design are affecting the city they belong to, as it does every skyscraper in Manhattan- the translation of the ideas explained in Towards an Architecture is more direct, so easier to understand.” (Villanueva Cajide, 2015: 10).	Architectural Influence: Architecture impact Conceptual understanding Innovation and Tradition: Influence of capitalism Urban planning
Y40P38	1:38	“As said before, Le Corbusier organized his previous Manifestoes in the book Towards an architecture in the form of a guideline for the contemporary architect being able to follow it and design modern architecture. The series of recipes mixed a change of attitude, a connection with the history of architecture -Roman architecture mostly- and proper examples on how to design. The book is clear about how Le Corbusier himself is using his statements. For example, after an explanation about the use of the regulating lines in the classic architecture, with a kind of affected shyness, he finds himself obliged to use his own buildings as examples:” (Villanueva Cajide, 2015: 10).	Architectural Influence: Influence of past architecture Architectural theory Historical context

Ek 3'ün devamı

Y40P39	1:39	“To illustrate the use of this regulating lines he uses the design of the house for Ozenfant he did together with Pierre Jeanneret in 1923. The golden number is used here to make the composition of the facade, localizing every single element on it and, at the same time, to provide the small house with a sense of order, making it appear as something "monumental" between other buildings that have been build "with no rules"24 as he describes.” (Villanueva Cajide, 2015: 10).	Aesthetics Architecture Design principles Order
Y40P40	1:40	“In both cases the design of the project itself is the ultimate goal they pursued with the Manifesto, that is just settling the basis for the new architecture to be designed -or dignified-. The main difference is the connection with this architecture. In the futuristic Manifesto Towards an architecture, Le Corbusier is facing a blank paper while Koolhaas is just writing a retroactive manifesto for Manhattan, that is already built. The connection between theory and building is inverted in the second case, so Koolhaas need to go more into conceptual concerns while Le Corbusier, paradoxically, is more realistic. Just the contrary as their Manifestoes were regarding their connection with the concept of Utopia.” (Villanueva Cajide, 2015: 10).	Architecture theory Creative transformation: Utopian ideas Ideological analysis: Conceptual concerns Manifesto
Y40P41	1:41	“The second part of Alice's adventures in Wonderland, Through the Looking-Glass and What Alice Found There, describes the world on the other side of the mirror, where Alice goes in a strange way. At first, the world seems to be quite similar to the one she is living in, later it seems to be all the contrary, but at the end, when she gets to understand its structure, it seems to be more complicated: a translation to the language of the mirror of her world.” (Villanueva Cajide, 2015: 10).	Complexity Perception of reality Transformation

Ek 3'ün devamı

Y40P42	1:42	“More than often, the work of Le Corbusier and in general, of all the Modern architects, is understood as a translation of the classical architecture language to a new -modern- one. This affirmation is clear in the structure of Le Corbusier Manifesto Towards an architecture. Despite being a collection of essays, written in different moments, the consistency of the ideas of the architect are extremely clear the same as is path that needs to be followed to get to this new order he describes and which constitutes the Modern Architecture. Path that starts with the classic architecture, saw as an stated point to learn from. In this sense, the translation of the classic architecture is evident, and so it is the rejection of the literal translation (imitation) proposed before by the Academy. As he explains in the Ozenfant's house facades, although the regulating lines are used like the Roman or Greek did before, the introduction of new modern elements, such as large ribbon windows and the geometrical abstraction, leads the house to what he describes as a new order. This process is the exact definition of translation and it could be the main reason for the success of the Modernity in the first place.” (Villanueva Cajide, 2015: 10-11).	Architectural Influence: Influence of Classical Architecture Architecture Modernism Translation
Y40P43	1:43	“In the case of Koolhaas the translation is not that immediate, moreover, it is consciously complex. The use of Manhattan as a main example, as a generator of the change in the conception of the contemporary architecture is also an attempt to avoid any connection with history, using a city that he considers that has been started from scratch as a product of the desire of the capitalist contemporary society. He sees an example of that in Coney Island or the Rockefeller Center. The elements of the city are not explained here since their design, which remains as something unimportant, but since their capacity of canalizing the "congestion", main definition of the contemporary culture. Manhattan is a city made to satisfy our desires, what it is more interesting than its urban planning. Desires, on the other hand, that did not exist before, as they are directly connected to the contemporary way of living and understanding economics, politics or social relationships. But, although it locates Koolhaas in the antipodean from Le Corbusier the truth is that they are closer than it seems. In fact, Le Corbusier is for Koolhaas exactly the same as the classicism was for the master of the Modernity: the starting point from where to start the translation.” (Villanueva Cajide, 2015: 11).	Capitalism Comparative analysis Contemporary architecture Desire Historical context Urban planning

Ek 3'ün devamı

Y40P44	1:44	““Le Corbusier devouring ambition is invent and build a "new city" in accordance with the demand and potential splendour of the machine civilization.” (Villanueva Cajide, 2015: 11).	Ambition Innovation Urbanism
Y40P45	1:45	“So, despite the apparent differences between the two architects, forced by Koolhaas himself, they found a common point precisely in Manhattan, exemplary city for Koolhaas and, according also to him, the city Le Corbusier was, once and again, trying to create, without success. Thus Koolhaas is, at one time, the one responsible for the approach and distance of his own ideas from Le Corbusier's.” (Villanueva Cajide, 2015: 11).	Architectural influence Comparison Ideological analysis: Conflict of ideas
Y40P46	1:46	“The lack of references to Le Corbusier, who is constantly present in Koolhaas work, could be nothing more but an attempt for the pupil to be released from the master. Like the characters in Lewis Carroll's books, Koolhaas is, absolutely aware of living in the world through the Looking-Glass. This fact is not making him, however, stop running away from this reality.” (Villanueva Cajide, 2015: 11).	Architectural Influence: Literary references Influence of mentors Reality vs. perception
Y40P47	1:47	“The logical explanation could be that, the same as in Carrolls book, it could be possible that our reality is also taking place on top of a big chessboard from whose rules there is no escape.” (Villanueva Cajide, 2015: 12).	Abstract thinking Philosophical reflection

Ek 3'ün devamı

Y40P48	1:48	“Once Alicia got into the world inside the mirror she discovered that it was completely different form the one outside. She could not understand the rules, she was completely lost. But actually, as we see at the end of the book, she was the one who was creating this world, those rules and even the sensation of being lost, because all of this was part of her dream, her imagination. In other words, we can say that Alicia was doing nothing but transforming the world she knew into another invented one that was the result of the translation of her surrounding reality into another one built thanks to two main operations: symmetry and contrary. This strategy is broken with the introduction of the chessboard, representing an structure that is exactly the same in both sides of the mirror. Even the rules are the same. So she can only explain the world through the looking-glass by locate it in an intermediate state between being symmetrical and contrary to the world from Alice's side of the mirror.” (Villanueva Cajide, 2015: 12).	Creative transformation: Reality distortion Creative transformation: Self-creation Duality Imagination Transformation
Y40P49	1:49	“The need for an old structure, something we can understand and, therefore break, is a common point of start at the beginning of a new era, specially in Arts and Architecture. The translation from the Classicism was the more criticised aspect of the "Revolution" Le Corbusier started with the Modernity. He was looking for a new language able to represent the new values of the Modern society, claiming against the Academia but using the same basis, how is it possible? his detractors said. Now we found out that Rem Koolhaas, like Alice, is creating a new world from Le Corbusier's Modern one like if it was looked through a looking-glass. The way he uses the small scale -Conney Island- to explain the big one - Manhattan-, the translation of the values of the new society from the social ones settled by Le Corbusier to the contemporary capitalism based ones, and even the structure of his manifesto explained in the index are just the translation of Le Corbusier theoretical strategies. Rem Koolhaas is playing in Le Corbusier's chessboard following his rules. If Le Corbusier was translating the Classic principles in Architecture to the Modern ones, Rem Koolhaas, by translating Le Corbusier's, is retaking the Classicism, putting them into contemporary words but without changing their structure.” (Villanueva Cajide, 2015: 12).	Creative transformation: Artistic evolution Critique of tradition Cultural translation Innovation and Tradition: Modernity vs Classicism Intertextuality

Ek 3'ün devamı

Y40P50	1:50	“4. Source of images All images or tables accompanying this paper have been produced by the author herself. The Manifestoes included in the tables were found in the books Programs and Manifestoes on 20th century architecture, (Conrads, Ulrich Cambridge, Massachusetts: MIT Press, 1970) and Theories and Manifestoes of contemporary architecture, (Jencks, Charles and Kropf, Karl, Chichester: Academy, 1997)” (Villanueva Cajide, 2015: 12).	Authorship Creative transformation: Source acknowledgment
Y40P51	1:51	“5. Acknowledgement The author acknowledge the support of Prince Sultan University in Riyadh, Saudi Arabia, during the research which has made it possible this paper and previous analysis.” (Villanueva Cajide, 2015: 12).	Acknowledgment Support
Y41P1	1:1	“Islands-in-the-City: Berlin's urban fragments Julia Walker This essay examines a series of publications by Rem Koolhaas that de-naturalise the metropolitan growth presumed by the authors of many modern architectural books. In 1977, Koolhaas joined Oswald Matthias Ungers at the Berlin Summer Academy for Architecture, held at Cornell University. The following year, they published the results of the Academy in a special volume, entitled 'The City Within the City: Berlin as Green Archipelago', containing plans to reconfigure Berlin as what Ungers labelled 'islands-in-the-city'. In this green archipelago, depopulation and urban flight were taken as facts of city life in the late-twentieth century, not as problems to be fought. Koolhaas, Ungers and their colleagues proposed that cities should work with these tendencies rather than against them, and take measures to ensure that cities retained their most essential metropolitan qualities. To that end, they planned to identify and emphasise Berlin's 'urban islands', those areas that had remained vital and vibrant, allowing the rest of the city to go to pasture and become a 'natural lagoon'. Their case study, the divided city of Berlin, would thus become a group of enclaves (much in the way that West Berlin was itself an enclave), city fragments 'liberated'—Ungers' word—from the falsity of a unified urbanism.” (Walker, 2015: 699).	Architectural theory Decline: Depopulation Urban development: Metropolitan growth Urban development: Urban fragmentation Urban planning

Ek 3'ün devamı

Y41P2	1:2	“The book's treatment of the city is consistent with its post-modern contemporaries, such as Learning from Las Vegas and Collage City, in which the urban environment is offered as a disintegrated perceptual experience rather than a unitary image. Yet a closer look at the publications in Koolhaas's oeuvre that pre-figured it helps to clarify the book's unique stake in presenting the city as the result of a process of decay, a process that reveals architecture's most essential qualities.” (Walker, 2015: 699).	Architecture Decline: Decay Perception Post-modernism Urban environment
Y41P3	1:3	“Books about modern architecture, like the cities they helped to build, presumed that development was the object, end and goal of the metropolis. Whether the city was valenced positively (Le Corbusier's 'human organism both for protection and for work' from The City of To-morrow and its Planning) or negatively (Frank Lloyd Wright's 'monstrous Leviathan' from 'The Art and Craft of the Machine'), most modern architects took for granted its necessary growth. By the turn of the twentieth century, this growth was understood to be virtually unstoppable in its momentum; as Georg Simmel identified, the metropolis eventually took leave of its earthly form, becoming a 'totality of effects' that rhizomatically perpetuated itself and extended its magnitude.¹ In the early 1900s, the problem remaining to be addressed, then, was the role of architecture in disciplining that growth and endowing the city with an orderly form.” (Walker, 2015: 699-700).	Architectural Perspectives: Historical perspectives on architecture Architectural philosophy Urban development (2)
Y41P4	1:4	“In many modern architectural books, the salient characteristic of the industrial city is precisely this unlimited development, expanding infinitely with the same logic and drive of the apparatus of capital that powers it. Therefore, what might it mean instead for an urban plan not only to assume, but also to embrace, the process of urban decay? What might it mean to plan the shrinking city? To answer this question, we must turn to publications reflecting the post-war devolution of the urban ideal. Planning the city's denouement has been the unusual tactic of Rem Koolhaas, who, early in his career, prophetically declared, 'More important than the design of cities will be the design of their decay.'²” (Walker, 2015: 700).	Architectural innovation: Rem Koolhaas Architectural theory Urban decay Urban development: Post-war development Urban planning

Ek 3'ün devamı

Y41P5	1:5	“For Koolhaas, the challenge posed to architecture by the city's metastasis lay in the necessity for the profession to recognise its own futility—as an act of creation always encumbered both by its own destructiveness and by its own inevitable decay. He observes the strange blindness in the fact that the discipline of architecture is defined only in terms of building, or 'adding to the world'.³ To survive, he argues, architecture must reorient itself and its activities towards acts of cancellation: 'Only through a revolutionary process of erasure and the establishment of "liberty zones", conceptual Nevadas where all laws of architecture are suspended, will some of the inherent tortures of urban life—the friction between program and containment—be suspended.'⁴ Yet it is worth returning to the scene of these insights: the divided city of Berlin, which supplied Koolhaas with a basis for interpreting the city not as a unitary whole but rather as an aggregation of fragments suspended in a post-pastoral, postindustrial landscape where, in Koolhaas's words, 'what was once city is now a highly charged nothingness'.⁵” (Walker, 2015: 700).	Architecture critique Philosophical reflection Postmodernism Urbanism
Y41P6	1:6	“To understand the development of Koolhaas's intentions for designing decay, this paper examines his early, text-based projects, oriented in the revelations he experienced in Berlin and culminating in the seminal, and yet little-known, work of urban theory known as Die Stadt in der Stadt: Berlin das grüne Stadtarchipel ('The City in the City: Berlin as Green Archipelago' (Fig. 1). In 1977, Koolhaas joined Oswald Matthias Ungers at the Berlin Summer Academy for Architecture held at Cornell University. The following year, they published the results of the Academy in a special volume containing plans to reconfigure Berlin as what Ungers labelled 'islands-in-the-city'. In this green archipelago, depopulation and urban flight were taken as facts of city life in the late-twentieth century, as conditions to be acknowledged, not as problems to be fought. Koolhaas, Ungers and their colleagues proposed that cities should work with these tendencies rather than against them, taking measures to ensure that cities retained their most essential metropolitan qualities. To that end, they planned to identify and emphasise Berlin's 'urban islands', those areas that had remained vital and vibrant, allowing the rest of the city quite literally to go to pasture, becoming a 'natural lagoon'. For Ungers, the green archipelago followed autogenetic architectural processes since, according to him, 'Architecture ...’” (Walker, 2015: 700).	Architectural design Collaboration Historic context Urban decay Urban theory

Ek 3'ün devamı

Y41P7	1:7	“The argument advanced in 'Berlin as Green Archipelago' is that the decay of the city—in the form of depopulation and dilapidation—is built in to the processes of the city, constituting a sort of urban dialectic. It is not that 'Berlin as Green Archipelago' romantically naturalises the process of architecture's gradual reclamation by the earth. Rather, it denaturalises the act of architecture itself. In this project, expansion is merely the obverse of decay, as both inevitably result from the city's unrelenting state of flux. Indeed, the contemporary city represses its own decay, insisting instead on the spurious optimism of speculation and development. By pointing out the artificial stasis in which most urban theory suspends urban conditions, the green archipelago reveals decay as immanent in the city, which necessarily insists on its own constant renewal.” (Walker, 2015: 702).	Architecture Decline: Flux and change Urban decay Urban theory
Y41P8	1:8	“'Berlin as Green Archipelago', to which I will return later, was a critique of modernist urban manifestos such as Le Corbusier's The City of Tomorrow and its Planning, which revelled in the new, dense and efficient metropolis and its rational and technocratic inhabitants. But it was likewise a riposte to its post-modern contemporaries, such as Kevin Lynch's The Image of the City (Cambridge, Mass., The MIT Press, 1960), Robert Venturi, Denise Scott Brown and Steven Izenour's Learning from Las Vegas (Cambridge, Mass., The MIT Press, 1972) and Colin Rowe's Collage City (Cambridge, Mass., The MIT Press, 1978), each of which presents the urban environment as a disintegrated perceptual experience rather than a unitary image. Although fragmented, this view of urban life does not resemble Koolhaas's archipelago. Instead, these publications argue polemically for a radically non-hierarchical experience of the city, celebrating the 'ugly and the ordinary' as well as the 'heroic and original' (as the authors of Learning from Las Vegas put it) and use the putatively objective processes of documentation and collection as their method rather than value-based selection.” (Walker, 2015: 702).	Architectural Perspectives: Methodological Approaches Critique Fragmentation Post-modernism Urban development: Urban Theory

Ek 3'ün devamı

Y41P9	1:9	“If the modern architectural book (such as <i>The City of Tomorrow and its Planning</i>) instructed its reader not only in how to build the modern city, but also in how to see the modern city, these post-modern theories of urbanism instructed the reader in how to see the city anew. 'Berlin as Green Archipelago' does the opposite, teaching the reader how to unsee the city, enacting a visual and intellectual disintegration that mimics the unceasing crumbling of the city. Koolhaas's work is often described as emblematic of the explosion of the city and its effects above; but looking closely at his prehistory —prior to the foundation of the Office for Metropolitan Architecture, or OMA—reveals different commitments that have far more to do with decay than they do with growth. By denaturalising the modern form of the city, 'Berlin as Green Archipelago' opens up new possibilities for the relationship between architecture and urban experience. To be clear: I am not arguing that the plan evinces an emancipatory aesthetics in response to the dominance of the city. On the contrary, it lays bare the violent forces subtending any act of architecture. Here, I will treat Koolhaas's collaboration with Ungers as the culmination of a long reflection, inspired by Berlin, on the way in which architecture proceeds from order to entropy.” (Walker, 2015: 702-703).	Architecture Decline: Decay Decline: Entropy Perception Urbanism
Y41P10	1:10	“The theme of decay runs throughout Koolhaas's work as a theorist, architect, and planner. Consider the simulated senescence manifest in his 1999 Exhibition <i>Cities on the Move</i>, in which he produced a hodgepodge 'East Asian City' with borrowed bits from Bangkok, Tokyo and Shanghai (among others), claiming, 'We'll do newness and airport construction, but we'll also do decay, sex and drugs, just like in a real city'; or his brief but scathing 2001 essay 'Junkspace', in which he explores the dross of modernisation and consumption that increasingly litters the globe.⁸ In all cases, Koolhaas reminds us that decay is not disappearance. Rather, it indicates a process of breaking down or breaking apart—or what we might instead term analysis. It is no coincidence that Koolhaas counts Constructivism and Surrealism among his strongest influences, since both subject the work of art to unstinting critical exploration—one on the production line, the other on the couch. Aaron Betsky has observed that Koolhaas seeks to 'condense, shape and celebrate urbanism in highly allusive form' while also 'ground(ing) architecture not in form, but in analysis and prognosis'.⁹” (Walker, 2015: 703).	Architectural critique Artistic influence: Influence of art movements Critical analysis Decline: Decadence Thematic exploration Urbanism

Ek 3'ün devamı

Y41P11	1:11	“It is my claim here that his contact with the city of Berlin during his formative years instilled in him a sense of decay as a savage ordering force, an inevitable process that belies modern architecture's quixotic social claims. Against the prevailing wave of post-modern urban theory, which framed the city as a collage of layered, juxtaposed and remixed images, Berlin in the 1960s and 1970s offered an alternative, more disciplined model for interpreting the city, obdurately resisting this imagistic approach. The Wall that cut through the city centre and surrounded West Berlin disallowed the possibility of seeing the city as a collage, with too many absences. For Koolhaas, the Wall acts not only as a cancellation of possibility, a boundary edge, a mark of closure—it also acts, surprisingly, as a door to new possibilities and as an affirmation of the vitality of urban life. As we will see, the Wall becomes a powerful analytical device for discovering architectural essences.” (Walker, 2015: 703).	Architectural analysis Historical context Social commentary Urban theory
Y41P12	1:12	“Given the significance of the city to his thinking, it is worth recounting the sequence of events that led Koolhaas to visit Berlin for the first time in 1971 on what he would later call 'a field trip that spoiled the charms of the field; tourism that left a kind of scorched earth'.¹⁰ For Koolhaas, this visit to Berlin was both revelatory and decisive, closing the door on a set of modernist architectural pieties but opening a window onto his future career. In some ways, Berlin represented an all-too-familiar landscape. Koolhaas was born in November, 1944, in a Rotterdam flattened by years of German and Allied bombings. He notes that the final winter of the war created what he calls 'a very borderline situation' in Rotterdam, in which the area south of the Nieuwe Maas River had been liberated but conflict continued to the north. As Koolhaas would later observe, 'Rotterdam and Berlin have much in common. Both historical centers ... both destroyed by World War II; like Cain and Abel, one good and the other bad ... both now in the grip of intense revisionism. In both cases, the current revisions are based on denial.'¹¹ The war remained a palpable presence in the cities where he spent his early years—Rotterdam and then Amsterdam, where the family lived from 1946 to 1952—and yet his account of a childhood spent among the ruins differs distinctly from the usual tone of rubble literature.” (Walker, 2015: 703-704).	Architectural critique Childhood experiences Cultural reflection Historical context War impact

Ek 3'ün devamı

Y41P13	1:13	“Rather than pointing to the air of tragedy attending these cities, Koolhaas claims that the War's devastation of the urban environment was, of all things, exhilarating. 'On my way to school, for instance', he states, 'I would always stay behind, play in the ruins, and find bullets'; he remembers that these expeditions always made him feel 'very adventurous'.¹² However broken it was, the post-war landscape seemed appealingly stimulating: 'My parents would tell many exciting stories about their life during the war—how they got food, for example —and all of it sounded more like an intensified life rather than a terrible life.'¹³ In 1952, at the age of eight, he moved with his parents to Jakarta, ultimately spending four years living on the actual Indonesian archipelago. Koolhaas notes that these years marked his first awareness of that term, saying, 'The word [archipelago] always had an incredible resonance. It symbolised the separateness, but also the larger entity of something ... It seemed to have a great relevance in conditions where the whole had been broken.'¹⁴ The family also travelled in Brazil in 1956, where Koolhaas wandered through cities such as Lucio Costa and Oscar Niemeyer's Brasilia, then in the early stages of construction and cropping up like an island in the vast landscape of the country.” (Walker, 2015: 704).	Adventure Childhood experiences Cultural influence Nostalgia Urban environment
Y41P14	1:14	“According to Koolhaas, his peripatetic childhood and his experiences of the diverse forms of cities instructed him in how actual urban experience always differed from the best-laid plans of its designers.” (Walker, 2015: 704).	Architectural Narrative: Design vs. reality Influence of upbringing Urban experience

Ek 3'ün devamı

Y41P15	1:15	“Once the family returned to Amsterdam, he often spent time in the office of his grandfather, Dirk Roosenburg, a modernist architect who started his career working for Hendrik Petrus Berlage, the Dutch modernist known for the purity, rationality and geometrically strict compositions of his designs. Yet Koolhaas's first professional pursuits were not architecture but rather journalism and filmmaking. 'In a script', Koolhaas says, 'you have to link various episodes together, you have to generate suspense and you have to assemble things—through editing, for example. It's exactly the same in architecture. Architects also put together spatial episodes to make sequences.'¹⁵ In 1963 he began to work as a journalist for De Haagse Post, covering cinema, literature, art, architecture and politics. He wrote articles about architects such as Le Corbusier and interviewed figures such as Federico Fellini and Constant. Around the same time, he joined the cooperative 1,2,3 Groep of filmmakers, headed by Rene Daalder, in which Koolhaas participated as a screenwriter and occasionally an actor.” (Walker, 2015: 704).	Architectural Perspectives: Film and architecture connection Artistic influence: Architectural influences Career transitions Creative processes Journalism
Y41P16	1:16	“These experiences became inextricably linked to architecture for the young Koolhaas, who began to view architecture as a narrative, scripted experience, a scenario or series of scenarios whose success can be gauged by their emotional impact. While attending a seminar on architecture and cinema at the Technische Universiteit in Delft, Koolhaas met Gerrit Oorthuys, a professor at the TU who had worked with the De Stijl architect Gerrit Rietveld. Through Oorthuys, Koolhaas realised that architecture could most effectively stage the narrative situations he had explored in film and journalism. This link between architecture and film has been constant in Koolhaas's work and in the production of his firm, the Office for Metropolitan Architecture (OMA). As Jean-Louis Cohen puts it, 'If the screenplay ... is out of OMA's hands, then the cutting, the centering, and, last but not least, the editing is up to them.'¹⁶” (Walker, 2015: 704-705).	Architectural Narrative: Architecture as narrative Architectural Narrative: Emotional impact of design Influence of mentorship Interdisciplinary connections

Ek 3'ün devamı

Y41P17	1:17	“To test his theory of architecture's affective potential, Koolhaas enrolled in the Architectural Association (AA) in London in the watershed year of 1968. At the time of his arrival, the AA was immersed in the rebellious momentum of the international student movements, the revolutionary vigour of world-wide protests against the Vietnam War, and the youthful and irreverent energy of London's music scene. The staff comprised figures such as Cedric Price, Charles Jencks and Alvin Boyarsky, and the ludic fantasies of Archigram dominated the curriculum. As Jeffrey Kipnis describes the environment of the AA during Koolhaas's years of study: 'Anything goes, everything goes. For studio, write a book if you want. Dance or piss your pants if you want. Even draw or make models if you want, long as they are "with it". Structure or codes or HVAC? Go to Switzerland.'¹⁷ Koolhaas recalls his alienation from the laid-back ethos of the AA, since his own approach to architecture, which was already based on the emotional intensity he experienced in the war rubble of his childhood home town, clashed with the antic lightheartedness of many of his cohort (among the marginalia in S,M, L,XL, is a fragment of text that points to how ill- fitting his formal education was: 'At the AA, Rem said, "Sorry, I'm not gonna play with ping-pong balls." So he got a bad report!’ (Walker, 2015: 705).	Alienation Contrast Educational experience Emotional intensity Rebellion

Ek 3'ün devamı

Y41P18	1:18	“The Architectural Association's curriculum was notoriously unstructured, meant to serve as a corrective both to the formality of Beaux-Arts-based architecture schools and to the disciplined inward investigation of Bauhausian methods. Yet one of the iron-clad requirements for graduation was the Summer Study, in which each student would spend the summer holiday analysing a single architectural object. Italian villas, Greek villages and pyramids were the usual objects of exploration, Koolhaas notes, observing caustically that the sites selected tended to be situated 'in a good climate.'²⁰ What was to be produced by the end of the course was appropriate and comprehensive documentation revealing the object's architectural meaning. For his Summer Study, Koolhaas selected a less idyllic and less popular destination: the divided city of Berlin, where he arrived in August of 1971, ten years to the month after the initial construction of the Berlin Wall. There followed his initial encounter with this monument what Koolhaas calls a series of 'reverse epiphanies'—more intimations of intellectual decay—that, he claims, transformed his thinking about architecture dramatically and irretrievably.²¹ He returned to London with a project that he entitled The Berlin Wall as Architecture, extolling the merits of the form, its high modernist ability to make a maximum of impact with a minimum of architectural intervention. To Koolhaas, less, in the Berlin Wall, was truly more.” (Walker, 2015: 705).	Architectural analysis Cultural critique Educational philosophy Intellectual growth Transformation
Y41P19	1:19	“He painstakingly researched the formal history of the Wall and illustrated his project with photomontages that irresistibly recalled the projects of the avant-garde: for example, a souvenir postcard of the Brandenburg Gate, with an over-scaled aeroplane added by Koolhaas, plainly evokes a photomontage made by Ivan Leonidov for his Linear City project complete with a giant dirigible (Fig. 2).” (Walker, 2015: 705-706).	Artistic influence: Artistic inspiration Creative process Historical reference

Ek 3'ün devamı

Y41P20	1:20	“In The Berlin Wall as Architecture, Koolhaas sought not to condemn the Wall, but to consider its virtues. For Koolhaas, those virtues were complex, encompassing all of modernity's terrifying dialectics. After all, West Berlin was part of the so-called 'free world', and yet it, not the East, was cordoned off and confined, isolated from its allies by concrete and barbed wire. Banal, mass-produced materials were used to draw the literal line between two ideologies, whilst the adherents of each doctrine were forced to gaze at each other across the divide, imprisoned by their own worldviews. Each 'side' believed it was good, and the other bad, it right, and the other wrong. He was also struck by how the Wall's materiality—so monolithic in the imaginary of that same 'free world'—was anything but, integrating functioning buildings that happened to lie in its path, incorporating ruins when it encountered them, ranging from concrete slab in most places to bricks in others to nothing but tangles of barbed wire in some of its far-flung sections. He noted with amazement that some portions of the Wall comprised nothing but piled-up rubbish —heavily guarded, of course.” (Walker, 2015: 706).	Complexity Duality Ideology Materiality Political symbolism
Y41P21	1:21	“In the text accompanying his studies of Berlin's history, Koolhaas leveraged his considerable rhetorical abilities (honed through journalism and filmmaking) to make the case for the Wall. 'The Berlin Wall was a very graphic demonstration of the power of architecture and some of its unpleasant consequences', he argued. 'Were not division, enclosure (i.e. imprisonment), and exclusion ... the essential stratagems of any architecture?'²² Intent on deciphering exactly what it was that made the Wall so powerful as a built form, he observed: 'The Wall forever severed the connection between importance and mass.'²³ He points out that, '... in narrowly architectural terms, the Wall was not an object but an erasure, a freshly created absence... it was the first demonstration of the capacity of the void—of nothingness—to "function" with more efficiency, subtlety, and flexibility than any object you could imagine in its place.'²⁴ What made the Wall so effective, he noted, was precisely this flexibility, the ad hoc nature of its construction superseding any a priori notions of form's production of the social. He states: 'The Wall had generated a catalogue of possible mutations; sometimes the new object/ zone slashed mercilessly through the most (formerly) impressive parts of the city; sometimes it yielded to apparently superior pressures that were not always identifiable.'²⁵” (Walker, 2015: 706).	Architectural Perspectives: Social implications of architecture Architecture and power Artistic influence: Influence of absence Confinement: Symbolism of division Flexibility in design

Ek 3'ün devamı

Y41P22	1:22	“Part of what was so significant to Koolhaas about the Wall was the way in which it brutally actualised many of the shibboleths of high modernism, including the link between form and function. 'Its range from the absolute, the regular, to the deformed was an unexpected manifestation of a formless "modern"—alternatively strong and weak, imposition and residue, Cartesian and chaotic—all its seemingly different states merely phases of the same essential project.'²⁶ Furthermore, Koolhaas documented not only the Wall itself, but also the way in which it shaped city life, detourning the growing popularity of urban sociology in the mould of Jane Jacobs. He was fascinated by the way in which the Wall functioned as 'a vast system of ritual', noting that it 'was a script, effortlessly blurring divisions between tragedy, comedy, melodrama'.²⁷ In fact, he observed that it was the very flexibility of the architecture itself—its lack of specific programme—that allowed it to function so meaningfully. He noted that in the Wall's short life, it had 'provoked and sustained an incredible number of events, behaviours, and effects', from daily procedures to deadly standoffs.²⁸ He concluded that '[t]he greatest surprise', was that 'the Wall was heartbreakingly beautiful'.²⁹” (Walker, 2015: 706-707).	Aesthetic appreciation Architecture Cultural significance Flexibility Modernism Ritual Urban sociology
Y41P23	1:23	“Once he returned to the Architectural Association, Koolhaas presented The Berlin Wall as Architecture to an audience of staff and fellow students. He claims that they seemed prepared for an exercise in architectural perversity, recalling that the mood was one of 'semifestive, semicynical expectation (this school was nothing if not fun)'.³⁰ However, his colleagues, steeped in the puckish aesthetics of the counter-culture, were unprepared for what followed: a veritable onslaught of images, information, documentation and analyses of the Wall and its socio-architectural consequences, treated with the utmost seriousness. Koolhaas presented the project as evidence of a proof, arguments demonstrating a truth as incontrovertible as gravity. After the presentation, he recalls, 'There was a long silence. Then Boyarsky asked ominously, "Where do you go from here?"'³¹” (Walker, 2015: 707-708).	Contradiction Critical analysis Expectations Impact of architecture Presentation

Ek 3'ün devamı

Y41P24	1:24	“The tale of Koolhaas's performance is often trotted out in interviews or newspaper profiles, intended to demonstrate quickly that the architect's provocative tendencies were in place even at the beginning of his career.³² Yet what such flourishes overlook is his resolute engagement with the social consequences of the form of the Wall and his insistence that its unpleasantness did not justify the profession's myopic failure to consider it in architectural terms, as architecture. Finally, Berlin and its Wall forced Koolhaas to determine that the playful experiments fostered at the Architectural Association, with its emphasis on the construction of spontaneous situations to reconfigure social transactions, were nothing more than childish counter-cultural games. Instead, he concluded, the message of the Berlin Wall was simple and devastating: 'Where there is nothing, everything is possible. Where there is architecture, nothing (else) is possible.'³³” (Walker, 2015: 708).	Architectural critique Architectural Perspectives: Philosophy of architecture Artistic influence: Counter-culture Social consequences
Y41P25	1:25	“To think about Berlin is to aim at the void; it is 'imagining nothingness', as Koolhaas entitled the 1985 essay on the decay of cities with which I began this paper. In this phrase, Koolhaas refers to a venerable philosophical conundrum: how can we imagine nothing, when we can only mediate our consciousness through images—or at least the residuum of images—of something? Of course, the question of nothingness poses a critical problem as well as an ontological one. When pure negation amounts to nothing, or nothingness, then how can the author escape affirmation? For Koolhaas, to imagine nothingness might be something like the process of decay-as-analysis described above— that is, to aim at the void using architecture as an heuristic. Imagining nothingness is, he says, 'Pompeii—a city built with the absolute minimum of walls and roofs ... The Manhattan Grid—there a century before there was a "there" there... Central Park—a void that provoked the cliffs that now define it... Broadacre City ... The Berlin Wall ...'.³⁴ His nothingness reveals the 'procrustean' systems which, once subjected to processes of decay, emerge clearly as less potent aspects of the built world recede around them. These architectural interventions become figures against a ground, islands, as it were, in a sea of weaker spatial stuff.” (Walker, 2015: 708).	Architecture Critical analysis Decline: Decay Imagery Ontology Philosophical inquiry

Ek 3'ün devamı

Y41P26	1:26	“Despite his uneasiness with the environment at the Architectural Association, Koolhaas formed one of his most significant relationships in its classrooms. Elia Zenghelis, an architect from Greece who had likewise received his education at the AA and was teaching there at the time, taught an architectural method based on the idea of the subconscious, which resonated with Koolhaas's interest in architectural affect. Koolhaas and Zenghelis collaborated on a number of projects whilst the former was enrolled at the school, and upon his graduation they continued to work together, producing ideas that flowed from a shared interest in Surrealism and radical manipulation of the urban condition. In 1972, together with their spouses, Zoe Zenghelis and Madelon Vriesendorp, they produced a project entitled Exodus, or the Voluntary Prisoners of Architecture, comprising eighteen drawings, watercolours and collages that built directly on the 'reverse epiphanies' Koolhaas had experienced in Berlin. The architects entered the project in a competition sponsored by the Italian magazine Casabella on the theme of a 'city with a significant environment'.” (Walker, 2015: 708-709).	Artistic influence: Artistic Influence Collaboration Mentorship Subconscious Surrealism Urban development: Urban Environment
Y41P27	1:27	“A polemical response to London's rapid depopulation in the 1970s, Exodus proposed that a walled- off strip of 'metropolitan desirability' be inserted into the historical centre of the city (Fig. 3).³⁵ Within the void created by the walls would be eleven autonomous squares into which various monuments could be relocated from elsewhere. Divested of their original content and removed from their former context, these monuments would serve as the focus of collective meditation, 'social condensers' along the lines of those envisioned by Constructivists such as El Lissitzky and Moisei Ginzburg. The rest of London's monuments would be destroyed in a clean sweep of the scale envisioned in Le Corbusier's Plan Voisin. This reference to the idealism of the avant-garde is far from unique, and the project creates utopian environments only to critique them. Prisoners would be given a plot of land to cultivate, collectively known as 'The Allotments', that would allow them 'to recover in privacy from the demands the intense collectivism and the communal way of life make on them' (think Frank Lloyd Wright's Broad- acre City) and a small house 'built from the most lush and expensive materials (marble, chromium, steel)—small Palaces for the People' (think Ludwig Mies van der Rohe's villas).” (Walker, 2015: 709).	Architecture and design Collectivism Social critique Utopianism

Ek 3'ün devamı

Y41P28	1:28	“In Exodus, the void would function as 'a prison on the scale of a metropolis', in Terence Riley's words. ³⁶ Citizens could then choose to live in this newly intensified zone, marking themselves as its voluntary prisoners, or 'those who were strong enough to love its architecture'. ³⁷ ” (Walker, 2015: 709).	Architectural Perspectives: Concept of choice Architecture and environment Confinement: Metaphor of confinement
Y41P29	1:29	“But the images were not meant to stand alone, and—typical of Koolhaas—came complete with a story: Once, a city was divided in two parts.” (Walker, 2015: 709).	Contextualization Narrative
Y41P30	1:30	“One part became the Good Half, the other part the Bad Half. The inhabitants of the Bad Half began to flock to the good part of the divided city, rapidly swelling into an urban exodus.” (Walker, 2015: 709).	Conflict Division Migration
Y41P31	1:31	“After all attempts to interrupt this undesirable migration had failed, the authorities of the bad part made desperate and savage use of architecture: they built a wall around the Good part of the City, making it completely inaccessible to their subjects.” (Walker, 2015: 709).	Architecture and environment Desperation Social division Urban development: Control measures
Y41P32	1:32	“The Wall was a masterpiece. Originally no more than some pathetic strings of barbed wire abruptly dropped on the imaginary line of the border, its psychological and symbolic effects were infinitely more powerful than its physical appearance.” (Walker, 2015: 709).	Art interpretation Psychological impact Symbolism
Y41P33	1:33	“The Good Half, now glimpsed only over the forbidding obstacle from an agonising distance, became even more irresistible. Those trapped, left behind in the gloomy Bad Half, became obsessed with vain plans for escape. Hopelessness reigned supreme on the wrong side of the Wall. As so often before in this history of mankind, architecture was the guilty instrument of despair. ³⁸ ” (Walker, 2015: 709-710).	Architectural Narrative: Architecture as a Symbol Despair Hopelessness Isolation

Ek 3'ün devamı

Y41P34	1:34	“The text is intentionally ambiguous; whilst it makes clear reference to the Berlin Wall, neither the 'Good' nor the 'Bad' half of this fictive city is specifically identified with West or East Berlin. In fact, the authors seem less interested in a specific economic critique levelled either at the capitalist West or the communist East than they are in the erotics of the Wall, its ability to heighten the experience of those who dwell in its shadow on either side. Those creating it are 'desperate' and 'savage'; the Good Half is 'irresistible', and those who cannot get to it experience an 'agonising' desire with which they are 'obsessed'. According to Felicity Scott, the term 'exodus' acted as a reference not only to the historical Jewish exodus from Egypt, with its narratives of bondage and salvation, but also to the Socialist theory revolving around a refusal to work, and therefore an abnegation of the production processes of capitalism.³⁹ Indeed, the production of the urban environment was at the heart of Exodus as well as the impact Koolhaas had observed in the Wall. Here, he discerned authentic revolutionary potential against the capitalist machine: In Exodus, he claimed, 'It is possible to imagine a mirror image of this terrifying architecture; a force as intense and devastating but in the service of positive intentions.'⁴⁰” (Walker, 2015: 710-711).	Ambiguity Artistic influence: Revolutionary potential Desire Economic critique Urban environment
Y41P35	1:35	“As Demetri Porphyrios has observed, what would result from the architectural interventions proposed in Exodus would be nothing less than an ideal city, the most potent object of desire in modernity.⁴¹ However, its authors keenly observe the role that seeing has historically played in each iteration of the modern ideal city—depending not only on an envisioning of the city, but also on the mutual observation of its inhabitants. They were granted 'freedom' within their parcel, but each citizen would require constant supervision to prevent transgression or thievery. In fact, these voluntary prisoners bring to light and make explicit the element of surveillance inherent in most modernist urban planning. Here, one of the aspects of the Wall that so intrigued Koolhaas during his first pilgrimage to Berlin—the way in which it became a sort of erotic machine, creating both fear and desire of what lay on the other side—is put to evocative use. In one image, Henri Cartier-Bresson's indelible image of figures gazing over the Wall from the West towards the East is referenced, standing at the same intersection of Bernauer Strasse and Wolliner Strasse, with the same ambiguity of the original (Fig. 4). Are the figures represented free, triumphantly surveying the less enlightened territory adjacent? Or are they trapped, looking mournfully towards the land that they cannot approach? The ambiguities multiply the longer one ponders the image.” (Walker, 2015: 711).	Ambiguity Desire Modernity Surveillance Urban planning

Ek 3'ün devamı

Y41P36	1:36	“In the zone beyond the Wall, Empire State Buildings reproduce themselves beautifully and menacingly, looming over the minuscule figures on the viewing platform. Similarly, a troop of Rems and Elias, clad in prison-issue clothing, jog towards this sublime skyline, pulsing in energetic infrared in the top register, which seems to monitor the city's vital signs. In another image, two figures (lifted from Jean-Francoise Millet's 1859 painting The Angelus, with which Salvador Dali was famously obsessed) crouch in front of an effigy of the Wall, complete with a tangle of barbed wire running along its top (Fig. 5) These figures stand on a displaced modernist marble-paved plaza fronting a blocky house apparently made of the same green marble Mies used in so many projects. (Once again, the image is ambiguous—the luxurious grain of the marble, out of context, also resembles kitschy paisley wallpaper). As in Surrealist films, registers of action are unclear; they seem to ignore the statue or figure in the waters that surround their home, as though he is a dream or a fantasy. Throughout the project, there is a curious vacillation between the specific and the general. Generic cityscapes combine with specific maps of London, figures are either entirely identifiable as individuals or clumped in an anonymous and faceless mass.” (Walker, 2015: 711-712).	Ambiguity Artistic representation Duality Identity Isolation Surrealism Urbanization
Y41P37	1:37	“So Exodus is not so much urban theory as it is counter-urbanism.⁴² As with The Berlin Wall as Architecture, Exodus decentres and denaturalizes the city, showing us how it might be newly understood—but not without voluntary assent to this newly intensified life. According to Koolhaas, Exodus 'requires a fundamental belief in cities as the incubators of social desires', and the inhabitants would be 'ecstatic in the freedom of their architectural confines'. Casabella awarded the project first prize and published it in the June, 1973, issue. In 1975, Koolhaas, Vriesendorp and the Zenghelises would officially found the Office for Metropolitan Architecture (OMA). The double slab of the Wall would resurface in Koolhaas's later work, such as his project for Welfare Island of 1975-6 and the competition entry for La Villette, as well as many others that 'deal with bands'.⁴³” (Walker, 2015: 712-713).	Architectural critique Artistic influence: Social desires Historical context Urban development: Counter-urbanism Urban theory

Ek 3'ün devamı

Y41P38	1:38	“Exodus' would be the last project that Koolhaas completed in Europe before travelling to the Cornell University College of Architecture, Art and Planning. After graduating from the Architectural Association, Koolhaas studied at Cornell in the early 1970s with Oswald Matthias Ungers, the German architect and planner whose work in Berlin Koolhaas had known well and who, at the time, chaired Cornell's department of architecture. Since the 1950s, Ungers had been asking the same questions about the city's eccentric urbanism that had preoccupied Koolhaas. Ungers was as invested as Koolhaas in the idea of the city as a researchable archive, and found Berlin to be a particularly rich site of urban history, including typological transformation, metamorphosis and what he called 'Variety in Unity'. Koolhaas then returned to Ithaca in 1977 at Ungers' invitation to help his mentor teach the famous Cornell Summer Academy, during which they, along with Hans Kollhoff, Peter Riemann and Arthur Ovaska, would produce 'Berlin as Green Archipelago'.” (Walker, 2015: 713-714).	Academic development Collaboration Historical context Influence of mentors Urbanism
Y41P39	1:39	“The authors took inspiration for the green archipelago from analysis of Berlin's genius loci, extending far beyond the twentieth century. In fact, aside from the Wall, the archipelago's genealogy includes Karl Friedrich Schinkel's so-called Havellandschaft (the landscape around the river Havel), the network of landscape and architectural events that Schinkel planned throughout the first half of the nineteenth century. Pier Vittorio Aureli points out that Ungers particularly had in mind Schinkel's Klein Glienicke, an example he often used with his students in Berlin, in which pavilions were set into a lush garden setting.⁴⁴ While they were not organised along hierarchical or axial lines, the pavilions were nonetheless linked by dynamic spatial relationships and unexpected tensions. Schinkel's strategy of treating buildings as autonomous formal episodes placed in a dispersed network resonated both with Ungers' theory of 'variety in unity' and with Koolhaas's idea of condensed socio-architectural events.” (Walker, 2015: 714).	Artistic influence: Architectural inspiration Design theory Historical influence Spatial dynamics

Ek 3'ün devamı

Y41P40	1:40	“The form of the text is unassuming, and, as Sebastien Marot points out, at least partly accounts for the document being little-known.⁴⁵ It is a simply typed, 48-page pamphlet printed by the Arnold Printing Corporation in Ithaca, free of the dazzling profusion of charts and colour photographs that overspread the pages of its contemporaries (such as Learning from Las Vegas). The plan comprises eleven theses, each of which identifies an imperative of the shrinking city (for example, the need to bolster urban quality by offering varied and versatile spaces which could contain a number of activities). The authors emphasise that necessity demands not the construction of new environments, but the restructuring of existing ones.” (Walker, 2015: 714).	Adaptability Architectural critique Restructuring Sustainability Urban development (2)
Y41P41	1:41	“As a case in point, preparatory drawings by Riemann of the southern part of the Friedrichstadt show Mehringplatz condensed and displaced, repeating across a number of scenarios (Fig. 6). Here, architectural intervention is treated as a set of excisable and repeatable building blocks, potent as individual components while nonetheless lacking in urban coherence. One section of the pamphlet contains analytical maps that show how architects might pinpoint and isolate those areas of urban intensity that would ultimately become 'islands' in the archipelago. Another section illustrates modernist 'social condensers' that could potentially be transported into the landscape to amplify these islands. In general, Ungers and Koolhaas hoped that the green archipelago would fundamentally break apart any faith in the idea of the 'master plan'; instead, they reflect Koolhaas's later insight that 'The kind of coherence that the metropolis can achieve is not that of a homogeneous, planned composition. At the most, it can be a system of fragments.'⁴⁶ By 'liberating' individual zones from within the totalising city system, 'Berlin as Green Archipelago' reveals the very fragility of that system, always teetering on the verge of chaos.” (Walker, 2015: 714).	Architectural theory Fragmentation Intervention Modernism Urban planning

Ek 3'ün devamı

Y41P42	1:42	“For many critics, Koolhaas's practice treads a dangerous line between complicity and critique. Indeed, his well-documented willingness to aid the processes of empire places him at risk of being dismissed, Hal Foster puts it, as 'an impossible crossing of Situationist flaneur and Baron Haussmann'.⁴⁷ Yet I would argue that his contribution has been to expose the artificiality of that binary, instead building his career on a flamboyant body of work, both written and built, that exposes architecture's absolute complicity. Architecture writes the script; to survive, the actors must interpret it. In the end, it is the in-born decay of the city itself that Koolhaas uses to reveal its nature. Berlin, its urban condition aggravated by years of conflict, offered him a testing ground—what he would later call a 'laboratory'—for architectural analysis. For Koolhaas, the city and its Wall were concepts, part of a set of archetypes that always remain dispersed and fragmented.” (Walker, 2015: 714-716).	Artistic expression Complicity Critique of architecture Postmodernism Urban development: Urban analysis
Y41P43	1:43	“Here, I have presented 'Berlin as Green Archipelago' as a typically post-modern publication, but like so many of its contemporaries, it is more accurately an analysis of the implications of some of modernism's propositions. The history of the avant-garde is littered with utopian precursors of the green archipelago, including Ebenezer Howard's Garden Cities, Frank Lloyd Wright's Broad- acre City and, most pertinently, Bruno Taut's Die Auflosung der Stadte ['The Dissolution of Cities'], in which he proposed that humans could be re-harmonised with nature through the disintegration of urban centres. Yet where these projects retain a modernist emphasis on the systematically planned islands floating in a natural landscape, 'Berlin as Green Archipelago' calls our attention to what surrounds them-to the blank spaces, as it were, on the pages of the modern architectural book.” (Walker, 2015: 716).	Architectural Perspectives: Architecture and Urbanism Artistic influence: Nature and Environment Post-modernism Utopian ideals
Y41P44	1:44	“42. As M. Christine Boyer says, 'This is a negative manifesto out to destroy the city and all reformist theories intent on improving it.': M. C. Boyer, 'The Many Mirrors of Foucault and Their Architectural Reflections', in, M. Dehaene, L. De Cauter, eds, Heterotopia and the City: Public Space in a Postcivil Society (New York, Routledge, 2008), pp. 66-67.” (Walker, 2015: 717).	Critique of society Decline: Negative perspective Urban studies

Ek 3'ün devamı

Y42P1	1:1	“UNCERTAINTY AND COMPLEXITY: FROM PARK DE LA Villette TO Downsview PARK Liu CUI ABSTRACT This review of two Rem Koolhaas and OMA competition projects, Park de la villette in France and Downsview Park in Canada, compares the relationships between public space and public park design in contemporary cities. Considering the "Culture of Congestion" and "City of Exacerbated Difference" as proposed by Koolhaas, this paper analyzes the uncertainty and complexity of design approaches that respond to contemporary urban development. It then explores how contemporary urban parks should be designed for integrated with and into public spaces.” (Cui, 2016: 50).	Complexity Contemporary architecture Public space Urban design Urban vitality: Public parks
Y42P2	1:2	“1 Introduction Contemporary urban parks should not be limited to only beautiful landscapes, their value should also come from how they can facilitate urban growth and help communities identify their relationship with the natural environment. Rem Koolhaas’ designs have attempted this by considering current site conditions while anticipating unknown futures.” (Cui, 2016: 56).	Community engagement Design philosophy Urban development Urban vitality: Environmental relationship
Y42P3	1:3	“This pioneering and experimental design philosophy does not provide any one design foundation. Rather, proposals for Park de la Villette, France and Downsview Park, Canada are examples of how contemporary urban parks could be efficiently and aesthetically integrated with and into urban growth.” (Cui, 2016: 56).	Aesthetics Innovation Integration Urban design

Ek 3'ün devamı

Y42P4	1:4	“2 From Urban Parks to Urban Fields Contemporary urban parks have stepped over their planning boundaries, becoming linked and integrated with vibrant urban areas at unprecedented rates. The natural matrix of urban parks allows them to provide refuges from the Olmsted period that makes them differentiated from other constructed urban spaces. In contemporary Asian cities, particularly Chinese cities, high density and high centralization are common. This requires the exploration and development of new urban park forms that can be better integrated into complex urban form.” (Cui, 2016: 56).	Integration Urban design Urban planning Urban vitality: Nature in urban settings
Y42P5	1:5	“3 Horizontal Congestion and Park de la Villette 3.1 Culture of Congestion In the Netherlands, where OMA and Rem Koolhaas are based, nearly a quarter of the country's land mass is located below sea level[1]. Limited land resource is one reason the Netherlands has the highest population density in Europe, and probably helps explain Koolhaas' understanding of congestion and crowdedness. Responding to spatial concepts like density, congestion, and integration, Koolhaas' acute insight can be understood as an acquiescence of his cultural background.” (Cui, 2016: 56).	Cultural Context Design Perspective: Architectural Insight Spatial Awareness
Y42P6	1:6	“With his 1978 book, Delirious New York, Koolhaas abstracted Manhattan into a landscape of congestion, arguing that this congestion produced a lifestyle that was not lived in the public space of the ground, but in highly integrated, mixed-use buildings. The Downtown Athletic Club (Fig. 1), for example, would provide residential services as well as space for catering, recreation, sports, fitness, and community. These independent service spaces could be flexibly and adaptively recombined or rearranged to allow for unplanned and uncertain spatial form to emerge. The introduction of congestion produces uncertainty resulted in a new form of architecture, where the external form may be in conflict with its internal space. The predictable identity of the architectural facade would be morphologically divorced from the internal programming, without necessarily sacrificing either the exterior form or internal function.” (Cui, 2016: 56-57).	Adaptability Architecture Complexity Public space Uncertainty Urban Theory

Ek 3'ün devamı

Y42P7	1:7	“Extending this perspective to urban space, it becomes clear that urban landscapes cannot be understood as mono-functional spaces. The metaphor of congestion to describe the complexity of contemporary cities considers the rapid urbanization of Asian cities as a chronological, rather than morphological, process. Urban growth, from non-architectural events, such as economic, population migration, and environmental degradation, are spatial, yet unpredictable in a formal sense. The high density and high centralization common in Asian metropolises, from Beijing, Shanghai, and Hong Kong, to Tokyo or Bangkok, have produced dynamic, high speed operational changes. The public spaces of these cities are noisy, chaotic, disordered, and disoriented. Global cities produced through capitalist processes are full of the diversity, contradiction, and conflicts that result in a sense of congestion. Koolhaas optimistically considers congestion to be an unavoidable byproduct of metropolitan lifestyle and culture, that complexity produces urban vitality. Understanding complexity can help predict future urban development and find the potential in uncertainty.” (Cui, 2016: 57).	Disarray: Chaos and disorder Globalization Predictive analysis Urban vitality: Metropolitan lifestyles Urban vitality: Public space dynamics Urban vitality: Urban complexity Urban vitality: Urban vitality
Y42P8	1:8	“3.2 Park de la Villette in Paris The Park de la Villette in Paris was OMA / Rem Koolhaas’ first large- scale urban park proposal. The 1982 competition brief expressed, at the time, innovative goals and expectations that la Villette was “to be an urban park for the 21st century.” The organizers of the completion “recognized that the traditional parks in Paris were failing to fulfill the urban and cultural role they had once played,” and that la Villette was not “to be a simple landscape replica; rather than being asked to recreate countryside or a garden in the city, the entrants were called upon to devise a new form of functioning cultural space.” The objectives of the project were to both “mark the vision of an era and to act upon the future economic and cultural development of a key area in Paris.”[2]” (Cui, 2016: 57).	Cultural significance Innovation Modern architecture Urban design

Ek 3'ün devamı

Y42P9	1:9	“Among the competition finalists, Bernard Tschumi and the OMA / Koolhaas’ proposals are most remembered. The OMA proposal sought to create an urban part for the 21st century through “urban edge vitality,” a free-boundary site approach that took into account urban uncertainty. Koolhaas reexamined the very concept of the urban park by addressing how the programs and activities of urban spaces change — compressing and expanding — over the park’s lifetime. In response, the design of the park should adjust and change with the urban surroundings, resulting in a proposal that combines architectural specificity® with programmatic indeterminacy.[3]” (Cui, 2016: 57).	Adaptability Flexibility Innovation Urban design
Y42P10	1:10	“The existing site condition was highly complex: in addition to a former slaughter house, the Grande Halle and the Concert Hall, the National Music Conservatory of France, and several additional theatres, the site also housed an elaborate infrastructural system of canals, bus, subway, and rail routes on the eastern and northern sides. In these ways the site was a microcosm for the whole of Paris. The picturesque urban parks that had defined the Paris landscape could no longer accommodate and adapt to site complexity and uncertainty. Proposals for the new Park de la Villete would therefore need to be integrated into the city’s operational systems, becoming an extension of the urban system as a whole. In response, the Koolhaas / OMA proposal for la Villete employed a strategy of “Horizontal Congestion” (Fig. 2).” (Cui, 2016: 57).	Environmental adaptation Innovative design Integration Urban vitality: Urban complexity
Y42P11	1:11	“The “Horizontal Congestion” strategy was intended to change basic perceptions of the urban park, seen as a place of refuge or utopia into a place of attraction that would generate various urban activities. Four spatial arrangements were proposed and layered on each other to compose the park. These included Strips, a Point Grid (also referred to as Confetti), Access and Circulation, and Final Layer (Fig. 3).” (Cui, 2016: 57-58).	Perception change Urban planning Urban vitality: Activity generation Urban vitality: Spatial arrangements

Ek 3'ün devamı

Y42P12	1:12	“The second layer, the Point Grid, refers to the amenities and facilities, including pavilions, retail stalls, dining areas, and picnic areas, superimposed onto the initial layer of horizontal strips. The distribution of the Point Grid was developed through mathematical calculations of size and frequency of occurrence. The spaces formed through the relationship of the points and strips would create new types of places for public use, yet their specific programming would remain undefined to allow for gradual and phases adaptation.” (Cui, 2016: 58).	Design Flexibility Public spaces Urban planning
Y42P13	1:13	“The primary road, which is supposed as 25-meters in width, connects the Concert and Grand Hall in the south, and the Museum on the north. This high traffic road links the two key buildings on the site, and allows for high-traffic flows while facilitating integration with the urban fabric.” (Cui, 2016: 58).	Connectivity Infrastructure Urban planning
Y42P14	1:14	“4 Designing Uncertain System at Downsview Park in Toronto 4.1 Uncertain Complex System Koolhaas’ designs are always future- oriented, and a level of interdependency is systematically incorporated into most of his projects. For example, the “City of Exacerbated Difference,” proposed in the Great Leap Forward, focuses on different possibilities for Chinese architectural development and social creation within the future political uncertainty of China. Policy guidance, coupled with a spontaneous social system, would help to influence the current urban development process and future state of uncertainty.” (Cui, 2016: 58).	Complexity Future-oriented thinking Interdependency Political uncertainty Urban development

Ek 3'ün devamı

Y42P15	1:15	“To quote at length, in Great Leap Forward, Koolhaas writes that “The traditional city strives for a condition of balance, harmony, and a degree of homogeneity. The City of Exacerbated Difference, on the contrary, is based on the greatest possible difference between its parts — complementary or competitive. In a climate of permanent strategic panic, what counts in the City of Exacerbated Difference is not the methodical creation of the ideal, but the opportunistic exploitation of flukes, accidents, and imperfections. Although the model of the City of Exacerbated Difference appears brutal - to depend on the robustness and primitiveness of its parts - the paradox is that it is, in fact, delicate and sensitive. The slightest modification of any detail requires the readjustment of the whole to reassert the equilibrium of complementary extremes. ” [5]” (Cui, 2016: 58-59).	Complex Systems Contradictions Interconnectedness Urban Theory Value: Balance and Harmony
Y42P16	1:16	“In this view, complexity and uncertainty are taken as opportunities for architectural practice to be redefined within the political framework of modern China. Koolhaas uses the Pearl River Delta as a prototype to describe Asian urban development through the lens of “Exacerbated Difference.” Likewise, Downsview Park in Toronto seeks to respond to future uncertainty and complexity while meeting current political demands. In short, the OMA / Koolhaas proposal for Downsview Park positions design as an experimental field for both political and architectural engagement.” (Cui, 2016: 59).	Architectural practice Complexity and uncertainty Innovation Political context Urban development

Ek 3'ün devamı

Y42P17	1:17	“Downsview Park, originally home to an air base, covers an area of 130 square hectares. Initially located on the edge of Toronto, as the city grew, Downsview found itself at the center of new urban development (Fig. 5). As rapid urban growth created greater demands for land within the city, the uncertain future of Downsview — how the site would be connected and integrated with existing urban systems — became a key issue in the urban design of Toronto. The competition brief called for a new urban park that “must reckon with the demand for more intensive social and recreational uses coupled with impulses to regenerate and reintegrate with natural systems, often degraded by urbanization”... “the design should be intended to inaugurate and structure the transformation of the site while remaining open to change and growth over time.” Finally, the new park should “respond to the social and natural histories of the site while developing its potential as a new landscape — one capable of supporting new ecologies and an evolving array of public uses and events, including ones of national distinction.”[6] The emphasis on the site’s operational strategies and site history provided a foundation for future development that considered the current built and natural condition, as well as ecological, human, economic and other urban aspects. The competition brief was innovative in its attempt to respect and response to the complexity and uncertainty of the site.” (Cui, 2016: 59).	Adaptability Design innovation Ecological considerations Historical context Integration Urban development
Y42P18	1:18	“Koolhaas was sensitive to the cities heterogeneity. The proposal for Tree City recognizes the individuality of Toronto at three spatial levels: Toronto’s regional competitiveness with other major North American cities, the protection of natural resources within greater Toronto, and integration of Downsview with its urban context. Tree City prioritized the natural features of Toronto, beginning the historically insight that as much as 90 percent of the city was once covered with trees. While Toronto has worked to both become a globally competitive city and create locally used public spaces, maintaining urban public life in a low density context has been the most important environmental driver in Toronto. With Tree City, trees would become the catalyst for urbanization. Koolhaas used uncertainty of future urban spatial development as design precedent, presenting the concept for Tree City as a set of diagrams rather than as a finalized master plan. The concept builds a city park through “vegetal clusters, rather than new building complexes, [that] would provide the site’s density with natural permeability, property development with perennial enrichment [6].”” (Cui, 2016: 59-60).	Design Environmental sustainability Individuality Nature: Natural features Public space Urban development Urban planning

Ek 3'ün devamı

Y42P19	1:19	“Tree City is as simple as a collage. However, from the view of the park commissioners, the simple approach to vegetation restoration and planting solved operational problems beyond shapes: it provided a general activity space for users while cultivating a land bank for future programs. Overall, this scheme enhanced land property values through flexibility and resilience within unpredictable urban development. The OMA / Koolhaas narrative was more convincing than other submissions because it considered future development a given, without prescribing the form it would take (Fig. 6). Tree City was once commented as “It is not to build a finalized space, but a system; it is open, flexible, gradual, and adjustable that allows it to be adapted in similar places and time-space.”[7]” (Cui, 2016: 60).	Flexibility Landscape architecture Resilience Sustainability Urban development
Y42P20	1:20	“5 Conclusions The proposals for Park de la Villette and Downsview Park, while they respond the complexity and uncertainty of urban development, are also mired in controversy due to their forward looking orientation and seemingly abstract conceptual expressions. In this paper we introduced the academic value of these two projects. Although we believed these schemes can point to both drawbacks and innovations for long-term park strategies, as current urbanization continues to cause intense changes resulting in the disruption and recombination of urban resource system, Chinese landscape architects increasingly recognize that both the Culture of Congestion and Indeterminacy put forth by Koolhaas are still timely descriptions for characterizing the contemporary city.” (Cui, 2016: 61).	Complexity Controversy Cultural Context Indeterminacy Innovation Urban development Value: Academic value

Ek 3'ün devamı

Y42P21	1:21	“A Culture of Congestion shows an attitude of facing the reality. Actually it denies an architectural utopia, while moving the focus to urban characteristics. However, the most difficult job for a scholar designer is to translate his concepts and thoughts into practices that is particularly evident in the scheme of the Park de la Villette. Koolhaas’ proposal for the park responds to the difference in scale between city, park, and building by arguing that urban design should respond to the flows of the city and be much more similar to the city itself. The horizontal strips offer opportunities for future development, but in practice this may yield a spatial form that is inevitably out of control. Nonetheless, the design reflects strong analytical process and space-time considerations. In analyzing the driving agents of future development — political, economic, and social — Koolhaas is able to respond with variety and specificity.” (Cui, 2016: 61).	Analytical thinking Architectural theory Complexity Urban design Urban vitality: Future development
Y42P22	1:22	“Finally, the concept of Indeterminacy introduces the urban park as part of an urban resource system, and as such, it should play a role in allocating city resources. The social significance of parks and public spaces means that design and construction should respond to and be in harmony with the speed and mode of urban resource allocation. This requires landscape architects to anticipate future functions and services, and to understand the operational mechanics of natural resources, while designing poetic and beautiful spatial patterns. In the proposal for Tree City, for example, we can found the disciplinary constraints of architecture in shifting individual architectural scale towards urban park scale. The size of Downsview — at 130 square hectares — inevitably plays a key ecological role in the regional landscape. Koolhaas narrates his proposed designs with the diagrams and simple graphics, explaining that there should be no boundaries between analysis and creation. This creates an analysis-as-plan approach to design, which has made his proposals very controversial. However, regardless of whether it falls into the field of architecture or landscape architecture, Koolhaas has precisely predicted the changes that cities are experiencing, which gives legitimacy to his creative frameworks for the future. Yet, the uncomfortably accuracy that his design proposals engender speaks to his influence as an intellectual and creative leader in architecture and urban design.” (Cui, 2016: 61).	Controversial ideas Design philosophy Ecological impact Innovation Intellectual influence Urban planning

Ek 3'ün devamı

Y43P1	1:1	“The Margin as the Difference between Discipline and Non-Discipline In the Seventies, Karl Popper introduced the definition of an “abstract cultural world” (the third world) which was, curiously enough, as real as the physical one.¹ This world is defined by the Austrian philosopher as “the state of discussion or the state of a critical argument; and, of course, the contents of journals, books, and libraries,”² consequently — de facto — we all live in the cultural world, and this lays the foundation for every subject’s point of view resulting in the comprehension of objective and material reality. Nowadays, it is quite clear that Architecture, at least intended as a cultural discipline, can significantly influence the definition of this kind of double reality. In fact, if this world is the result of human mind, including language, scientific theories, ideas, religions and works of art, it is quite obvious that architecture helps to shape the experience of this world too. Nonetheless, only some buildings reflect cultural values. If we consider contemporary cities, metropolises and megalopolises all over the world, it is quite difficult to find buildings that are able to contribute to the definition of the “third world.”” (Pala, 2016: 216).	Architecture and culture Art discourse: Discipline vs. non-discipline Critical thinking Cultural impact Philosophical concepts Subjectivity
Y43P2	1:2	“These urban realities are conceived as examples of generic architecture, sometimes interrupted by literally spectacular buildings: an almost infinite series of generic design, only occasionally interrupted by some rare examples of urban entertainment.” (Pala, 2016: 216).	Generic design Urban architecture Utopia vs. Reality: Spectacular buildings

Ek 3'ün devamı

Y43P3	1:3	“Ultimately, the issue regarding the cultural value of architecture poses an ontological problem summarized by a question that is the most infamous and at the same time the most common one for an architect: what is architecture? Of course, the search for a suitable answer to this question is far beyond the aim of this paper and it would require the discussion of this issue from a historical perspective, mentioning theories such as the “imitation theory” and others relating to formalism, aesthetics and politics. Attempts to solve this issue would require the consideration of so many materials, from both the academic and the professional branches of architecture. However, it is possible to discuss the possibility of identifying the boundary — the margin — between what architecture is and what it is not. When does an object acquire a “cultural” value? Where is the margin between Architecture and Building?” (Pala, 2016: 216).	Architectural theory Boundary exploration: Boundary identification Cultural value Historical context Philosophical inquiry
Y43P4	1:4	“In this sense, it is interesting to refer to art theory, which, as a discipline, has a way longer bibliography on this issue than architectural theory. More specifically, Arthur Coleman Danto has developed a theory — usually referred to as “Aboutness” — that can explain the possible definition of architecture’s margin. In his famous paper “the Art world,” Danto defines art as whatever art schools, museums, and artists get away with.³ In this sense, the margin between what art is and what it is not is institutional, rather than aesthetic or formal.⁴” (Pala, 2016: 216).	Art discourse: Art theory Art discourse: Institutional definition of art
Y43P5	1:5	“Referring to Danto’s theory, it might be possible to define the margin between what architecture is and what it is not in a similar way. Indeed, an object acquires an artistic value based on a general consensus on its quality, just like architecture: a building has architectural qualities when the scientific community agrees upon certain qualities. Consequently, if we share the same opinion on some aspects of a project as culturally relevant, then we have found a common definition of what Architecture actually is. Again, if we go back to the concept of the “Generic” architecture, and if the whole architectural community agreed upon the cultural value of this condition, then what we currently regard as just “buildings” may turn into valuable architectural expression.⁵” (Pala, 2016: 216-217).	Architectural creativity: Architecture definition Art discourse: Artistic value Consensus Cultural relevance

Ek 3'ün devamı

Y43P6	1:6	“The Margin as Daydream From this institutional point of view, in order to be regarded as a form of architecture, any building must embody certain qualities, whether formal, aesthetic, technological or conceptual. These qualities can be expressed in more or less self-referential modes, but they will always need the appreciation of the external world (scientific or not) to be fully highlighted. In this context, this cultural reference system could be intended as Ideology (in Tafuri’s words⁶) or, more properly, as Utopia. The use of these two words is not a rhetorical trick, for they are key concepts for the understanding of how architecture always refers to a cultural world, of which it becomes an expression, or from which it takes inspiration for ideas and concepts in order to produce valuable meaning. For instance, the 20th century avant-garde had to break with the past, creating both diachronic and synchronic “utopian” new beginnings for the worlds of art. On the one hand, the avant-garde questioned the pre-industrial society as in the case of many architectural experiments of that time, while, on the other hand, it also attempted a break with the bourgeois culture (as with Duchamp’s ready-mades, the most striking case being the urinal turned into his famous “Fountain”, 1917). These attempts tried to generate a Utopia based on an ideological construct: a brand new society for mankind.” (Pala, 2016: 217).	Art and architecture Avant-garde Cultural reference Historical context Ideology Utopia vs. Reality: Utopia
Y43P7	1:7	“Futurism and Constructivism tried to give an aesthetic to the new industrial world, Neoplasticism intended to develop the poetics of the new modern society. These projects and artistic expressions ultimately suggested shapes in the form of positive expressions of ideas and ideologies taking part in the construction of an “absolute” value embodying the kind of cultural values mentioned before. Moreover, this kind of embodiment can be discussed when composition relies on abstraction. In this case, the process of de-figuration acts as a vehicle to demonstrate the presence of an absolute implying concepts like infinity, divine, or “the end of history.” However, even though these projects are particularly important for the understanding of the relationship between architecture and Utopia, and the embodiment of cultural values, the attempts to realize an ideal world have been more intermittent over time than it is often thought. In fact, a project can also be a critical design rather than just the expression of positive values embodying a kind of negative utopia as its cultural margin.” (Pala, 2016: 217).	Abstraction Architectural creativity: Critical design Artistic expression Cultural values Utopia vs. Reality: Modern society Utopia vs. Reality: Utopia

Ek 3'ün devamı

Y43P8	1:8	“The most famous example of this kind of critical agenda is the so-called “radical architecture” of the Sixties and Seventies. In those decades, generations of architects all around Europe were figuring out different ways of rethinking architecture from a dramatically radical point of view. Constant Nieuwenhuys tried to design the informal city of post-capitalist society, Archigram turned architecture into a mediatic object, designing projects mixing the languages of avantgarde and mass culture, journals and cartoons. In Austria, architects like Hans Hollein, Walter Pichler and Wolf D. Prix rejected rationalism, replacing it with an irrational way of design; in Prix’s words, they were using a “madness with method.”⁷ In Italy, groups like UFO, Gianni Pettena or Ugo La Pietra mixed design, performance, art and architecture in a trans-disciplinary and provocative “open field”, while Superstudio and Archizoom tried to sweep away the idea of modern architecture.” (Pala, 2016: 217-218).	Historical context Innovative Thinking Radicalism Transdisciplinary Approaches
Y43P9	1:9	“As far as the topic of the margin is concerned, it is particularly interesting to focus on the works of Superstudio, and particularly on their “Continuous Monument.” In this case, the architectural project is a true margin between reality and the critique of society or, with a more suitable Marxism-related expression, it is a “critique of ideology.” In this project, we see a mega-shape that is over-imposed on reality: an object that cuts buildings and breaks mountains, defining its own utopian content. This project, defined by its authors as a “moderate utopia,” was conceived as an architectural work able to “regain [architecture’s] full power [...] appearing as the only alternative to nature.”⁸ These words reveal a particularly interesting idea of “moderate utopia.” First, from a historical point of view, since it draws a demarcation line between Superstudio and Archizoom; then, and more importantly for the purposes of this essay, because it shows how the project is regarded as an actual alternative or, going back to Popper’s ideas, as a piece of the “third world.” Indeed, the difference among the works of Superstudio and those of Archizoom lies in the different level of radicalism.” (Pala, 2016: 218).	Critique of ideology Historical perspective Radicalism Utopian concepts

Ek 3'ün devamı

Y43P10	1:10	“While Superstudio’s agenda consisted of the construction of a moderate utopian world, Andrea Branzi and Archizoom tried to destroy the idea of architecture by redefining its own disciplinary basis, exactly as Kazimir Malevich had tried to rethink the content of painting with his “white square on white canvas,” or as John Cage recorded a track of four minutes and thirty-three seconds of silence as a manifesto for a new concept of music. Nonetheless, the Continuous Monument is still an interesting project, albeit “moderate,” since it creates a territory with no history and no future, which does not belong to any particular place: a utopian design which imagines an alternative life where people can finally, and ironically, enjoy consumerism.” (Pala, 2016: 218).	Cultural Critique Irony Redefinition Utopianism
Y43P11	1:11	“Another extremely important project for the understanding of the margin as a conceptual and narrative device is one of the early works of Rem Koolhaas where he copes with a utopian (or rather dystopian) project: “Exodus, or the voluntary prisoners of architecture.” This project, designed with Madelon Vriesendorp and Zoe Zengelis in 1972, is conceived as a story represented with eighteen illustrations. Beyond these extraordinarily crafted eighteen drawings and collages, it is interesting to focus on the project’s narrative content, which is clearly explained in its title.” (Pala, 2016: 218).	Conceptual understanding Narrative analysis

Ek 3'ün devamı

Y43P12	1:12	“In this building (which is rather a piece of the city than just an object), people live in a kind of alternative and utopian society. To live here, the inmates must give up their individuality, and allow themselves to be persuaded by the collectivist and communalist authorities that rule over this alternative world. For example, in this place everything is structured, controlled and organized so strictly that, in order to keep the number of the inhabitants under control, a severe birth control system is applied. The key issue for the understanding of this project, which formally refers to the Continuous Monument and features numerous architectural quotations, is its narrative nature. Emmanuel Petit also notices that, due to the narrative properties of the project, it can be described as a “self-sustaining simulation”⁹: a design reflecting the architects’ submission to a “discipline” which is nothing less (or more) than a myth. In this sense, “Exodus” is particularly interesting because it actually discusses the notion of “margin” between what architecture is and what it is not. It ultimately shows us how this discipline is a comprehensive world, and how architecture is always connected with a utopic content. In Rem Koolhaas’ words:” (Pala, 2016: 218).	Architecture and identity Collectivism Control Discipline Media Representation: Narrative nature Myth Utopia vs. Reality: Utopian society
Y43P13	1:13	““architecture is a dangerous mixture of omnipotence and impotence in the sense that the architect harbours megalomaniac dreams that depend upon others, and upon circumstances, to impose and to realize those fantasies and dreams.”¹⁰” (Pala, 2016: 218).	Ambition Collaboration Dependence Power dynamics
Y43P14	1:14	“Yet, despite the importance of these projects, such designs are daydreams. In other words, by discussing the disciplinary status of architecture, they investigate the definition of the boundary between architecture and building (thus trying to answer the ontological question rhetorically escaped before), implementing utopian aspirations without entering the material world. While the avant-garde of the first half of the century had positive aspirations (such as revolution), the projects of Archizoom and Superstudio, characterised by a critical approach, designed imaginary worlds — daydreams — that are not a proper utopia. Eventually, it is possible to analyse another kind of architecture intended as a margin, which actually mediates between the utopian needs of architecture and its material requirements.” (Pala, 2016: 219).	Architectural critique Art discourse: Disciplinary boundaries Art discourse: Imaginary concepts Art discourse: Ontological questions Utopianism

Ek 3'ün devamı

Y43P15	1:15	“The Margin as the Ideal As clearly explained by Isaiah Berlin, the main problem of Utopia lies in the impossibility of achieving an absolute by means of a single solution, as a revolution leading to a new and perfect social order. In fact, history has proven that this promise has always been broken because the solution of a problem always results in new and unexpected needs and requirements. And the same thing happens when the old problems are forgotten and (occasionally) solved. Even after a revolution, we shall always have to cope with new and unexpected issues.¹¹ Indeed, any utopian architectural project can be read from this point of view: a maniacal attempt to find an absolute, or an alternative truth. As a matter of fact, the obsessiveness and deficiency of these projects is readable enough in the development of architecture in the eighties, when post-modern culture has moved the focus from words like “Utopia”, “Radical” and “Revolution” to “Irony,” “Contradiction” and “Discipline.” Nonetheless, it is still interesting to understand utopianism as a whole distinct process promoting the production of content, whether positive or negative.” (Pala, 2016: 219).	Historical perspective Philosophical Inquiry Utopia vs. Reality: Critique of Ideals Utopianism
Y43P16	1:16	“In fact, in order to define its own agenda, a critical project requires the presence of an enemy. As explained by Frederic Jameson: “For the utopian remedy must at first be a fundamentally negative one, and stand as a clarion call to remove and to extirpate this specific root of all evil from which all the others spring.”¹² In this sense, the enemy of Superstudio was modern architecture, Hans Hollein’s was Adolf Loos, while Archizoom’s was architecture itself.¹³ For this reason, these projects should not be analyzed with a positive expectation, as if they might have led to the creation of happy worlds. The confusion arises from the formal properties of these projects, which inevitably show images, drawings, collages and shapes. However, these drawings must be read negatively, as the a-temporal architecture of an era culminating with the defeat of the enemy: a true daydream. Moreover, given the impossibility to guarantee that a given utopian preoccupation will strike the mark, history has also recently fashioned these projects into models for pretty drawings and collages that could win competitions and be published in specific and fashionable magazines and websites. Nonetheless, there is still a history of these projects that could negotiate the aspiration of criticising reality within the real, in a kind of dialectic and, if we will, paranoid manner.” (Pala, 2016: 219).	Boundary exploration: Negative interpretation Dialectics Historical analysis Utopia vs. Reality: Critique of reality Utopia vs. Reality: Utopian ideologies

Ek 3'ün devamı

Y43P17	1:17	“For example, walking through the streets of London, you will find yourself in a world populated by po-mo buildings, high-tech architectures, suppositories transformed in skyscrapers, and any other kind of post-modern fantasy. Surprisingly enough, within this touching and chaotic pastiche, you might find yourself in another world. In fact, right behind the museum of London, it is possible to see six concrete towers highlighting the existence of another reality: the Barbican Centre (1982). This huge complex is particularly interesting because it reminds of a world that is real and still serviceable today, in a completely different urban context. Built in a city area destroyed by the Nazi bombing during the Second World War, this complex and multi-functional structure is still one of the most impressive projects characterizing the culture of the Great Britain’s post-war welfare policies. The Barbican, designed by Chamberlin, Powell & Bon, features a stunningly complex program, first and foremost because it is an ambitious housing estate: a complex of thousands of apartments, cultural institutions, public facilities and stores connected by elevated walkways (Fig.1).” (Pala, 2016: 219-220).	Cultural significance Historical context Post-modernism Urban architecture
Y43P18	1:18	“Interestingly enough, both the program and the form of this project can be regarded as references to a utopian world. In terms of program, the wide range of apartment typologies is even more impressive than their quantity: a huge amount of flat types ranging from small studios to large family apartments located in the towers. To this end, it is worth stressing that the architectural choice was not driven exclusively by the need for differentiation (historically one of the most important design issues), but also by a political and social agenda. In fact, the inhabitants were supposed to move from one typology to the other as they climbed the economic ladder. Just like James G. Ballard’s High-Rise, the Barbican was intended as an independent world where the inhabitants could live, change apartments, spent their spare time and work: a small city with its own community or, using a German word, a “Gemeinschaft.” Moreover, the structure’s shapes reflect the idealist nature of this project. In fact, from a formal point of view, the Barbican can be described as a fortress: from the inside, this complex features various buildings and gardens arranged on multiple layers of blocks, while from the outside, the Barbican looks like an impenetrable castle. This element is particularly interesting because, by incorporating walls and hidden entrances, this design prevents the passers-by to imagine the internal aspect of the building.” (Pala, 2016: 220).	Architectural creativity: Design implications Architectural significance Community dynamics Social commentary Utopian ideals

Ek 3'ün devamı

Y43P19	1:19	“Additionally, together with these physical defensive solutions, the architects have also used formal elements in order to emphasise the symbolism of the fortress. Chamberlin, Powell and Bon included some poetic references to the old city walls of London, which run through the site. Some examples are provided by the semi-circular shapes used as visual motifs that recall medieval architecture, as well as by the vertical openings on the external facade of the Barbican, which remind of the loopholes of the ancient English castles. Given these references, it might be easy to define this project a realized utopia, but, at the same time, this would be a mistake. In this sense, it is worth mentioning a text published in the “magazine for Barbican Residents” in December 2015, where Lawrence Williams, the editor of the magazine, writes as follows:” (Pala, 2016: 220).	Architectural symbolism Community engagement Media Representation: Historical references Utopian concepts
Y43P20	1:20	“[...]. I think Barbican residents will find much to agree with in what is mostly a paeon of praise for the complex. But Utopia? I suppose a pertinent description for the Barbican in that Utopia was the title of a book by Thomas More, published in 1516. However whether our society could be described as a perfect one as his book suggests, is something of an idealistic exaggeration.” (Pala, 2016: 221).	Community perspective Critical reflection Idealism
Y43P21	1:21	“But obviously a form of Utopia is how others see us, which is rather gratifying and suggests the planners at least got many things right here.” 14” (Pala, 2016: 221).	Idealization Social perception

Ek 3'ün devamı

Y43P22	1:22	“Curiously enough, Williams’ words recall Reyner Banham’s assumptions on mega-structures, even if Banham did not consider the Barbican as a proper megastructure because of its style and morphology, which, in his opinion could not be compared to “pioneering” structures such as Park Hill in Sheffield. In order to identify the relation between Utopia and Reality within the Barbican, it is nonetheless interesting to refer to Banham’s ideas. According to him, describing such structures with the word “Utopia” is rather superficial (as if the meaning of Utopia were similar to “visionary”), because these projects, unlike utopia, are not charged with the task of inventing a new social order. These architectures, in fact, try to find a compromise between the needs and the constraints of their time, without losing the aspiration to take part in the construction of a broader cultural imaginary. According to Banham, these projects should be described as ideal rather than utopian. Therefore, we can regard the Barbican and other projects such as Kisho Kurokawa’s project for an agricultural city or the urban centre in Cumbernauld as manifestoes for an alternative urban reality, in the real and material world.” (Pala, 2016: 221).	Architecture and Society Utopia vs. Reality: Cultural Imaginary Utopia vs. Reality: Utopia vs. Reality
Y43P23	1:23	“To this end, it should be noted that the British historian compares this type of architecture to the Renaissance ideal cities as a proof of their non-utopian content: projects with an ideal content, but at the same designed and based on geometric patterns.¹⁵ Consider Filarete’s project of Sforzinda (1464), for example: the predominance of geometry over the narrative content is clear and evident. Whereas the utopian/dystopian projects of Superstudio and Koolhaas focused on the narrative content, ideal projects such as Sforzinda are based on the use of geometry in order to define the margin between their idealist program and the built environments. Filarete opted for an eight-point star inscribed in a circle to delimitate his vision, while the architects of the 20th century idealist projects used linear buildings, forms of agglomerations, walls and formal limits. In this case, the margin is the form itself. In these projects, architecture acts as the margin between the ideal and reality; it is actually the physical border between two different worlds. Ultimately, this idealist aspect of the Barbican can be intended — recalling Michel Foucault’s theory — as a Heterotopia: a physical approximation of a utopia applied to the built reality. Therefore, like in Foucault’s theory, a mirror is the perfect metaphor for the duality between reality and non-reality, the Barbican embodies the duality between utopianism and material reality.¹⁶” (Pala, 2016: 221).	Architecture Art discourse: Geometric Patterns Boundary exploration: Heterotopia Boundary exploration: Reality vs. Non-reality Idealism Utopianism

Ek 3'ün devamı

Y43P24	1:24	“The Margin as “Architecture” If the mediation between reality and idealism is the key point for the understanding of heterotopian projects such as the Barbican, how is it possible to discuss the idea of the margin in disciplinary terms for other kinds of architecture, which are neither utopian nor ideal? This question might seem trivial, but it should be remembered that if the idea of architecture relies on a social consensus, then this question becomes really important today, given the complete absence of both Utopias and visionary idealisms in the contemporary world; therefore, how could the “margin” — intended as a disciplinary concept — be described? Moreover, if we consider again the question posed at the beginning of this essay (Where is the margin between Architecture and Building?) we must find something on which the majority of architects could agree, in spite of different interpretations. Therefore, it is not possible to address specific topics such as formalism or politics in a strict sense, but these two main categories could be used instead in order to find a more generic issue. After all, since any space may acquire a political and cultural content (at least metaphorically) by staging an idea of the world (a kind of operation which is both political and formal), it might be possible to investigate theoretically the margin between the cultural values of a space and its utilitarian dimension.” (Pala, 2016: 221-222).	Architecture theory Art discourse: Disciplinary concepts Cultural values Media Representation: Political contexts
Y43P25	1:25	“Sometimes architecture can literally embody political values. In fact, as stressed by Francesco Marullo, Albert Kahn’s design for Henry Ford’s factories promoted the generation of the “state of production.” His design technique was based on the development of rational configurations intended for social integration in a sophisticated and functionalist manner. These factories relied on what Marullo calls — referring to Rem Koolhaas — “typical plans”: spaces that are coherent, flexible and, more importantly, reproducible.¹⁷ Furthermore, architecture can also embody cultural values even in non-utopian shapes. For example, Charles Jencks defined in 1973 what he called the “American Camp” as a “sensual, homosexual sweetness”¹⁸ of architectural expression and the Italian architecture of the Sixties as” (Pala, 2016: 222).	Architectural expression Cultural values Functionalism Political values

Ek 3'ün devamı

Y43P26	1:26	““the outgrowth of the Milanese Borghese culture, the economic miracle, overripe Catholicism and the Italian love for the saccharine — the “sweet life” — dolce vita. In fact probably the best portrayal of this movement comes from movies like Pasolini’s Theorem (Christ as the fornicator of Milanese nouveaux riches who nevertheless may spout Marxism) and of course Fellini’s Dolce Vita itself (with the statue of Christ in benediction being shuttled over Italian superblocks by a spluttering helicopter).”19” (Pala, 2016: 222).	Cultural analysis Media Representation: Representation in media Utopia vs. Reality: Socioeconomic critique
Y43P27	1:27	“Obviously, these are interpretations of architectural tendencies and, as such, must be taken with a pinch of salt. Nonetheless, it is evident that the architectural forms discussed by Jencks have contributed to the construction of the same imaginary (whether sexual, artistic or social) which Jencks uses for his critical observations. Moreover, it is possible to investigate the way in which architecture can even build its own reality by means of disciplinary tools.” (Pala, 2016: 222).	Art discourse: Disciplinary tools Critical analysis Interpretation
Y43P28	1:28	“In this respect, Pier Vittorio Aureli describes Aldo Rossi’s work as the attempt to define the “autonomy of architectural poiesis in the form of the reinvention of categories such as typology and place.”20 The most thought-provoking aspect in this description is the use of the word “reinvention”, meaning that, according to the Italian theorist and architect, Rossi’s peculiarity is not just the use of normative typologies, but rather their re-invention. Rossi does not imitate typologies; he re-discovers them every time he develops a project. Moreover, Rossi tried to theorise a rational language based on the re-invention of the architecture of the Enlightenment, thus developing his own design techniques and theory. Of course, Rossi’s work is just one of the possible examples; in fact, it is quite obvious that this condition is not a prerogative of the Italian architect. If we examine the history of architecture, we may discover that all the cultural projects are based on hermeneutic approaches based on the re-invention of something taken from the past or from trans-disciplinary references.” (Pala, 2016: 222).	Architectural discourse Hermeneutics Historical context Innovation Theoretical analysis

Ek 3'ün devamı

Y43P29	1:29	“To mention a few, Leon Battista Alberti reinvented the rules of architecture by the recodification of ancient Rome’s architecture, Giovanni Battista Piranesi reinvented the Egyptian style in order to develop his anarchist design methodology, Le Corbusier reshaped composition by mixing the Parthenon with the airplane and, more recently, Greg Lynn used scientific concepts in order to re-develop the architectural theory of complexity, while Aureli reinvented the Italian radical approach of the Seventies. This paper then proposes to theorize the concept of the margin not just as “otherness,” as in the cases of Superstudio’s and Koolhaas’ daydreams, or as idealism as happened with the Megastructures. Herein, the margin is described as the “word” characterizing the whole concept of architecture. Consequently, Architecture itself may act as margin.” (Pala, 2016: 222-223).	Architectural theory Conceptualization Historical context Innovation
Y43P30	1:30	“In other words, the margin between building and architecture can be found in the “architecture-ness” of a project. For example, while Colin Rowe²¹ regards utopia as a thought leading to intolerance, suppression and ultimately violence, submitting a purely formalist interpretation of architecture supported by its own language, other architectural theorists, like Christopher Alexander or Oswald Mathias Ungers, have thought about similar issues using a wide range of metaphors for the developing of architecture’s content.²² It is worth mentioning the famous theory of estrangement developed by Viktor Šklovskij. This theory can be summed up as the poetic process which makes us perceive a common reality as if it were uncommon: an aesthetic revelation. From this point of view, architecture should drive people out of their routine lives by making the familiar look strange (or even weird) and offering different perspectives on reality by removing the conventional, the formulaic, and the positivistic stereotypical. Going back to Rossi’s case, his projects are particularly interesting because they feature elements quite familiar from the point of view of an outsider, such as a child, but erasing their conventional status and presenting them as if they were seen for the first time. For instance, his square windows cannot be considered just as functional elements, since they are “windowy” windows: they change our traditional perception of their essence.” (Pala, 2016: 223).	Aesthetic experience Architectural creativity: Creativity in architecture Innovative Thinking Theoretical perspective

Ek 3'ün devamı

Y43P31	1:31	“Besides Rossi’s windows, it is easy to find many other examples of estranging architectural specificities within the history of architecture. For example, Peter Eisenman, Robert Venturi or Frank Gehry have defied the conventional concepts of typology, composition or drawing, even though with completely different techniques. Eisenman’s hanging column in the Wexner Center in Columbus, Ohio aims at changing people’s perception of columns and structure, Venturi has given a new cultural value to decorations and kitsch elements, while Gehry has estranged the reality of architecture by the construction of techno-expressionist fantasies.” (Pala, 2016: 223-224).	Architectural innovation Cultural value Perception shift
Y43P32	1:32	“In this context, Viktor Šklovskij’s theory is particularly interesting, because he stated that the poetic traits of “art” have a strong political value. In his “Sentimental’noe puteshestvie” (a “Sentimental Journey”) written in 1923, Šklovskij compares the estrangement with the revolution. In this text, the Russian scholar who theorised the “estrangement”, connects the defamiliarization process with the strangeness of routine which identifies “the difference between revolutionary life and ordinary life” and, consequently, during the revolution, “life became art.”²³ This issue is particularly relevant, because, as stressed by Lucy Sargisson, estrangement plays a structuring role for utopianism, since it favours the development of criticism of any Utopia.²⁴ By comparing the estrangement to the political condition of the post-revolutionary Russia (not yet Stalinist, at least in its worst political consequences), Šklovskij highlights the possible political value of aesthetics in our material world. This conception of “estrangement” as a poetic displacement of content with its own political matter is important because it metaphysically affects the comprehension of the margin. In fact, if the “architecture” of architecture lies in the possibility to estrange conventionality, then it also defines it from a disciplinary point of view. In fact, architecture can be regarded as the margin among worlds, words and ideas.” (Pala, 2016: 224).	Aesthetics Art and politics Art discourse: Disciplinary boundaries Boundary exploration: Estrangement Critical reflection Utopianism
Y43P33	1:33	“Therefore, if the idea of architecture is developed by the human mind since it is based on the institutional and social consensus, the disciplinary definition of architecture refers to a perceptual and conceptual sphere. Finally, as the architectural value of Rossi’s windows lies in their “windowsness,” can the quality of architecture be defined as the margin between architecture and the architectural? If the answer is positive, then architecture is a matter of difference.” (Pala, 2016: 224).	Conceptual understanding Differentiation Perception Philosophical inquiry

Ek 3'ün devamı

Y44P1	1:1	“Transatlantic crossings: new forms of meaning in the city of the 1970s Lara Schrijver Absract This micro-narrative explores transatlantic meetings of influential European and American figures at Cornell University in the 1970s. It focuses on Colin Rowe, Oswald Ungers, and Rem Koolhaas, respectively authors of the widely known books Collage City (1978), The City within the City (1977), and Delirious New York (1978). The article argues that their time in the USA led them to produce a body of urban thought that may be seen as a tipping point in design, both for European cities and the USA urban landscape. The twentieth-century discourse on the city is markedly transnational and has often sought a neutral logic for configuring the built environment, yet it also bears the marks of the places in which it was conceived. The disillusionment with the universalizing and technocratic discourse of modernism was already tangible throughout the European debates on the city at the time. The Cornell period incited these three figures to abandon a societally engaged approach to the city in architecture in order to develop a body of work that reclaimed architecture and urban space as domains of cultural meaning. From a background of the social agendas of Europe and confronted with the unselfconscious American environment, Rowe, Ungers, and Koolhaas developed a specifically architectural perspective on planning and urban ideas.” (Schrijver, 2016: 103).	Architecture Contextual awareness: Influence of Environment Cultural nuances: Cultural Meaning Transnationalism Urban Studies

Ek 3'ün devamı

Y44P2	1:2	“The architectural and urban debate in the 1970s was marked by a backlash against the highly socialized interpretation of architecture and urbanism of the 1960s, the failure of the ideals of the 1960s to materialize, the economic conditions of financial downturn, and the 1973 oil crisis. The growing consensus on the failure of the modernist city had already become increasingly articulated through critiques such as those of Team X, who turned from the International Congresses of Modern Architecture’s rational planning to notions of habitat and neighbourhood.¹ Yet the critical gaze also encompassed the in-the-streets frustration with the Parisian banlieues, the indignation of Jane Jacobs at the arrogance of modernist planners, and the hopeful turn to an everyday symbolism by the Philadelphia architects Robert Venturi and Denise Scott Brown.²” (Schrijver, 2016: 103).	Architectural discourse Critique of modernism Historical context Social change Urban planning
Y44P3	1:3	“Various new approaches began to arise, among them the central focus of this paper: a turn inward to the mechanisms of the design discipline as counterweight to the discourse of socialized space. Although this generation of architects did not yet provide a well-defined alternative to modernist city planning, they believed that the functionalist focus was inadequate to the full scope of urban life. As such, there was an increased interest in spatial, formal, and compositional elements of urban planning. Morphology and typology gained attention, as did urban compositional strategies. This attention for tools of the discipline itself rather than external conditions is part of the theoretical turn to architectural autonomy as a mode of approaching the city, which was built on the critical approach of the Italian architectural theorist and historian Manfredo Tafuri, the social agendas imported from Europe, and poststructuralist French theory. Most importantly, it focused on the formal potential of the discipline, studying archetypes of spatial composition rather than trying to determine the social impact of its spaces.³” (Schrijver, 2016: 103-104).	Architectural theory Critical theory Disciplinary focus Poststructuralism Urban design: Spatial composition Urban planning

Ek 3'ün devamı

Y44P4	1:4	“This article situates Colin Rowe, Oswald Mathias Ungers, and Rem Koolhaas at the centre of this change in perspective on urban planning and architectural design. It traces the introduction of a particularly fruitful transatlantic perspective back to the publication Five Architects (1972), where ideological lines were drawn between a revolutionary European modernism and a pragmatic American design approach. This initially rough sketch of a dividing line between social agency and design solutions was then developed and refined in their books of the late 1970s: The City within the City (Die Stadt in der Stadt, 1977) by Ungers, Collage City (1978) by Rowe, and Delirious New York (1978) by Koolhaas.” (Schrijver, 2016: 104).	Architectural design Cultural differences Historical perspective Influential figures Urban planning
Y44P5	1:5	“These three architects’ works arguably stand at the core of a discourse that turned increasingly to urban design rather than planning, and examined the compositional and morphological conditions of the city as a composite fabric of history and new developments. Their work may well have been unthinkable without the transatlantic exchanges in the 1970s and the conversations on architecture and the city at Cornell University’s Department of Architecture. All three texts were by their very nature contextual. They offered a reinsertion of architecture as crucial to the life of the city. Thomas Schumacher, one of Rowe’s students, explains contextualism as a critique of modernist urban design principles.⁴ He situates it as part of the American debate at the time coming largely from the Cornell studios of Rowe. One might surmise that this new discourse could hardly exist without the British sensibility of Rowe, and perhaps also the approach of South African-born Scott Brown, who added a different view to Venturi’s gaze on the historical roots of complexity and contradiction. Just like Colquhoun and many other British colleagues, both Rowe and Scott Brown were marked by the discussions of the Independent Group at the Institute of Contemporary Arts, which included artists, thinkers, and architects, such as Nigel Henderson, Reyner Banham, and Alison and Peter Smithson.” (Schrijver, 2016: 104).	Architecture discourse Contextualism Cultural influences: Historical influences Transatlantic exchange: Transatlantic exchanges Urban design (2)
Y44P6	1:6	“One can find in their work an appreciation of the picturesque, an underlying sensitivity to the spatial qualities of small English towns, and an awareness of the ‘as found’, part of the revised modern approach of the Smithsons. This adapted modernism thus increasingly articulated the specificities of its new context, evolving into the explicit concern for contextualism in architecture and urban planning.” (Schrijver, 2016: 104).	Architecture Contextualism Modernism

Ek 3'ün devamı

Y44P7	1:7	“In retrospect, the various constellations at Cornell may have provided the tipping point between a societally engaged approach to the city in architecture and a more formally oriented approach to urban planning. In the 1970s, many architects educated in Europe travelled to the northeast USA, where their ideas on architecture and urban design were confronted with the particularities of American cities and the suburban landscape. At the time, the Cornell Department of Architecture facilitated exchanges among European and American architects, scholars, and designers. Rowe took up a position at Cornell in 1961, Ungers was invited to join the Faculty (by Rowe) in 1968, and Koolhaas arrived in 1972 to study with Ungers. Various members of Team X such as Jaap Bakema and Peter Smithson came to give studios and lectures on the invitation of Ungers. The respective interests of Rowe, Ungers, and Koolhaas form a foil for the argument here on the mutual influence between ideas and contexts, and the exploration of specific adaptations of the global discourse to the local context. Each of them had already shown interest in the history of the discipline and the role of formal and compositional strategies in architecture; this was not in order to transform society but rather to accommodate the unforeseeable future. Altogether, this confluence produced a body of urban thought in both texts and projects that helped rethink both the European city and the American urban landscape.” (Schrijver, 2016: 104-105).	Architectural discourse Influence of context Transatlantic exchange: Academic exchange Transatlantic exchange: Transatlantic dialogue Urban planning
Y44P8	1:8	“Rowe and Ungers were influential both within the Cornell Department of Architecture and beyond. Even as their well-known mutual dislike grew, there is a striking correspondence in their ideas on historical and timeless principles of urban composition.⁵ Rowe’s interest in the compositional and aesthetic strategies of modern architecture had already been strengthened at the University of Texas in Austin. Here, Rowe built up an innovative architecture curriculum with, among others, architect John Hejduk and artist Robert Slutzky, focusing on spatial explorations through drawing, composition, and visualization techniques. Egon Eiermann and Otto Schweizer played a significant role in the education of Ungers, teaching him the principles of geometric precision and the value of Gestalt, which Ungers would often refer to as a central notion in apprehending meaning in architectural form. Koolhaas, the youngest of the three, was at the centre of a wide-ranging network of transatlantic influences. His former tutor at the Architectural Association (AA), Elia Zenghelis, was a founding member of the Office for Metropolitan Architecture (OMA), which is itself a story of migrations.” (Schrijver, 2016: 105).	Curriculum innovation: Innovative curriculum Educational background Influential figures Transatlantic exchange: Transatlantic influences Urban design: Aesthetic strategies Urban design: Architectural principles

Ek 3'ün devamı

Y44P9	1:9	“Each of these three figures found the space to rework their ideas and experiment with new approaches within the setting of the studio and the university at Cornell. In each case, both the departure from their respective familiar setting and the confrontation with the American context is crucial. Ungers, disillusioned with the university setting in Berlin and the students’ refusal to study more than the political structure of the university, found an opportunity to introduce his pedagogical interests at Cornell. In the process, his interest in and formulation of timeless principles in relation to specific contexts became more purely articulated, honing in on the ideal. Rowe, in the meantime, continued to develop the pedagogical experiments initiated in Austin, which resulted in an approach that would continue to inform his work throughout his career. Koolhaas has frequently made note of his recollected frustration with the non-architectural education at the AA in London, but has also framed it as a driving force in his own articulation of architectural concerns. As such, all three built up hypotheses centring on a ‘strong’ formal articulation of the city (which was typically circumscribed by reference to historical precedents). The importance of the formal dimension offered an ‘open’ symbolic frame, which contributes to a robust urban environment.” (Schrijver, 2016: 105).	Adaptation Contextual Learning Creativity Educational Experience Frustration Pedagogy
Y44P10	1:10	“Koolhaas and Ungers in particular suggest that an outspoken and clearly articulated design, founded on spatial and symbolic principles, offers greater potential for the social appropriation of space. This approach stood in opposition to attempts at deriving a formal articulation from social, functional, or technological premises. As Ungers noted in 1979, ‘it is useless continuing to discuss architectural problems if it is only a matter of satisfying the existing requirements in the most rational way’.7” (Schrijver, 2016: 105).	Cultural influences: Social appropriation Curriculum innovation: Critique of functionality Design theory

Ek 3'ün devamı

Y44P11	1:11	“Transatlantic awareness from Five Architects to Delirious New York The new approaches to urban design arising in the 1970s followed on the heels of a marked interest in innovation and technological solutions, and a particularly optimistic view of the future. The work of Reyner Banham on the four ecologies of Los Angeles, the studies of Levittown by Venturi and Scott Brown, or the studies of Lysander by Ungers aimed to explain the appeal of the qualities unappreciated by traditional architecture studies.⁸ Combining an interest in pop culture with knowledge of architecture history, these studies focused on the innovative and unique aspects of American architecture and added a fresh view towards the importance of symbolism and the patterns of the city.” (Schrijver, 2016: 106).	Architectural history Cultural influence Innovation Symbolism Urban design (2)
Y44P12	1:12	“The transatlantic distinctions were first made operational in the introductions to the 1972 publication Five Architects by Arthur Drexler, director of the Museum of Modern Art, and Colin Rowe. Rowe explicitly addressed transatlantic distinctions in architecture and its role in society in his introductory essay to the work of what would come to be called the ‘New York Five’. The preface by Arthur Drexler set the tone with its observation ‘[t]hat architecture is the least likely instrument with which to accomplish the revolution has not yet been noticed by the younger Europeans’, and continued by suggesting that ‘[a]n alternative to political romance is to be an architect’.⁹ In the introduction immediately following, Rowe deconstructs some of the myths of modernism precisely through the transatlantic trajectories of architecture ideals, though upholding the validity of their models without the revolutionary social ideals, which is validated more or less by the American context. As such, the transatlantic distinctions are used to draw a crude ideological line between social agency and aesthetic design.” (Schrijver, 2016: 106).	Architecture and society Cultural influences: Social agency vs. aesthetic design Cultural nuances: Cultural distinctions Curriculum innovation: Modernism critique
Y44P13	1:13	“In response, Robert Stern and a group of architects published a critical discussion in Architectural Forum in 1973, which emphasized these ideological distinctions and used them to map out a further refinement of schools of thought in America.¹⁰ The polemical tone taken on by Robert Stern and the others in Architectural Forum speaks more to a form of ideological exclusion than to a critical evaluation of architectural quality.” (Schrijver, 2016: 106).	Academic critique Critical analysis Cultural influences: Ideological discourse

Ek 3'ün devamı

Y44P14	1:14	“Five Architects set the stage for reconsidering Le Corbusier’s statement ‘Architecture or Revolution’, which had determined to a great extent the responsibility of architecture and urbanism in transforming everyday life. Indeed, the projects presented in the catalogue are small and modest, yet also contain a precision in their architectural and visual language. The projects are presented with relatively little external information, returning to the cleanliness of modern architecture drawings. The primary focus throughout the catalog is online and graphics (in the drawings) and on the object in a relatively abstract state (in the accompanying photographs). The texts are either extremely concise, listing merely site, construction, and programme (Gwathmey) or speak to design questions of ‘open’ and ‘closed’, ‘planes’ and ‘lines’ (Meier), rather than to sociological interpretation.¹¹ All presentations are supported by extensive visual material: photos, plans, and diagrams. As such, they show both the individual nature of each architect’s work, yet come together in a more general representational style and a dry acknowledgement of context, without taking it as the sole directive. Rowe takes their work to show a shared point of view that aims not at revolutionary models, but is rather modest about the role of architecture.” (Schrijver, 2016: 106).	Architectural theory Contextual awareness: Collective perspective Cultural influences: Sociological interpretation Curriculum innovation: Modesty in design Curriculum innovation: Precision in language Visual representation
Y44P15	1:15	“He notes that for American architecture, ‘Its tacit assumptions were infinitely less grand’.¹² This particular reading prefigures his premises in the later Collage City. Seeking a logic that is less single minded than that of modernist planning, these ‘less grand’ assumptions re-enter in Rowe’s proposition of the ‘imperfect action’ of bricolage in planning.¹³” (Schrijver, 2016: 106).	Architectural critique Theoretical analysis Urban design: Planning concepts

Ek 3'ün devamı

Y44P16	1:16	“Rowe’s approach to the city as volume-with-voids presupposes an urban fabric that manifests many mutual influences between its elements. In this sense, the quest of Rowe for an understanding of the logic of context should be understood as seeking out the ‘character’ of a place rather than the quantifiable parameters of city planning. Equally, Ungers often turns to historical precedent to circumscribe what he cannot define as a design model. Koolhaas approaches what he finds to some extent with a sympathetic eye, but expands its specific qualities until it becomes an evident question to approach from the viewpoint of design. In the end, Delirious New York perhaps most evidently marks the turning point toward urban planning as a formal concern. The rewriting of the history of the Manhattan grid through the lens of spatialized European ideologies makes it easier for Ungers to categorically dismiss the social as a concern for architectural design. The shared history in the idyll of North America may or may not have influenced these readings, but certainly the migrations of their authors helped reconstruct an alternate reading of the spaces they found in the city.” (Schrijver, 2016: 107).	Contextual awareness: Design perspective Contextual awareness: Place character Historical context Transatlantic exchange: Influence of migration Urban planning
Y44P17	1:17	“The work of Rowe, Ungers, and Koolhaas on the city most evidently takes part in the turn to the autonomy of the discipline so prominently situated in the northeast USA. They shared a disposition against the totalizing tendencies of modernist city planning. Each published a seminal work that offered an interpretation of architectural form and urban context that transcended simple quantification and functional analysis. Ungers’ <i>The City Within the City</i> (1977), Rowe’s <i>Collage City</i> (1978) and Koolhaas’ Delirious New York (1978) each identified the problems with a simplistic modern rendering of the city. In an article on the transatlantic postwar planning exchanges, Andreas Joch shows how widespread and bureaucratic modern planning principles were in America.¹⁴ In this light, one might inversely surmise that this dry reality illustrated the ramifications of modern urban planning in a harsh light. Perhaps the three texts by Rowe, Ungers, and Koolhaas were informed by their own backgrounds yet clarified by their stay in America. The three texts set out a new approach to the city that is amenable to postmodern ideas of the city: individualism and contextualism are their central tenets. Yet each shows its own tendencies. In particular, one might point to the idealism in the work of Ungers, the contextualism of Rowe, and the provocative fluidity of Koolhaas.” (Schrijver, 2016: 107).	Architectural theory Contextualism Critique of modernism Individualism Postmodernism Urban planning

Ek 3'ün devamı

Y44P18	1:18	“The individuation evident in all three documents was perhaps directly connected to the historical moment, to a growing resistance to the overbearing dominance of systems and totalizing narratives, and a more critical view of modernism as contingent rather than universal. Koolhaas plays a prominent role here, in his proposition that New York is the ultimately modern city because of its unconscious planning that became a ‘built manifesto’ without the weight of ideologies. The specific role and form of individuation began to take on quite distinct features, depending on the specific articulation. In the case of Delirious New York, the retroactive manifesto it offered was informed by the grand structures of Soviet Constructivism, overlaying the principle of social engineering on the existing congestion of New York. This reinterpretation offered a design strategy of freedom - the grand gesture of a Manhattan grid in order to bring incompatible realities together.” (Schrijver, 2016: 107).	Architectural theory Contextual awareness: Individuation Critique of modernism Historical context Social engineering
Y44P19	1:19	“Chicago architect Stuart Cohen, a former student of Rowe’s, posits ‘inclusivism’ as the most central concern. In his 1974 article on physical and cultural context, he notes that the main problem of Modern architecture was its exclusivism, an elite stance that denied the ties to reality. In contrast, both Venturi and Charles Moore offered an open gaze to the built environment in general, suggesting that architecture ‘is, and is to be judged by the presence of architectural ideas, images and that it is as well a formal organization’.¹⁵ This is distinct from the turn to autonomy in that it opts to be inclusive of all that is encountered in the context. The sensitivity to context is rendered as a response to the shortcomings of modernism, such as the difficulty in confronting the existing fabric of the city rather than a rural or undeveloped site: ‘Contextualist strategies and the general critique they imply began with the recognition of the inadequacy of Modern architectural design to deal with the traditional city as well as it dealt with the suburban site, its presumed ideal’.” (Schrijver, 2016: 107-108).	Architecture Contextualism Critique of modernism Cultural influences: Inclusivism

Ek 3'ün devamı

Y44P20	1:20	“While Ungers’ City Within the City similarly focuses on the formal, physical, and symbolic elements of the urban environment, he shows a stronger tendency towards idealism and rationalism than towards the empiricism touted by Rowe. His idealism is marked by an eclectic series of references typically focused on ‘essential’ qualities of human perception/‘spirit’, and a strong interest in Gestalt theories. The qualities of architectural form are of particular concern to Ungers, for which he builds on the proposition of an architectural ‘Großform’ as formulated by architect Otto Schweizer, one of his teachers at Karlsruhe. This notion takes into account the fundamental problem of a new scale of experience in the modern metropolis, and the challenge to architecture and urbanism to address it. Calling to mind the principles of Gestalt theory, he writes of the shift from the architectural significance of the single building to the larger structure of buildings.¹⁷ The primary feature here is a holistic approach: ‘The prerequisite for a Großform to arise is a transformed perception: an expansion of vision, a turn of the gaze from the particular to the whole.’¹⁸ This comment incorporates the ‘tipping point’ in perception that was part of Gestalt psychology - the moment in which individual elements are no longer perceived individually but rather as subsidiary contributions to the whole.” (Schrijver, 2016: 108).	Architectural significance Contextual awareness: Gestalt theory Contextual awareness: Human perception Holistic approach Idealism
Y44P21	1:21	“Schweizer concludes that the modern metropolis has brought new considerations of form and spatiality to the foreground: ‘the differentiated life of a modern metropolis has allowed new formal design components to appear’.¹⁹ He particularly refers to the increased mixing of landscape (growth) and the modern metropolis (built), which seems to hint at the later proposition of a future Berlin as green archipelago.” (Schrijver, 2016: 108).	Design innovation Modernity Spatial awareness Urban development

Ek 3'ün devamı

Y44P22	1:22	“The city as a laboratory, from Berlin to New York Indeed, perhaps the most crucial transformation in approaching the city at the time should be attributed to Ungers. At the Technical University of Berlin, his rational approach to the city led to a studio structure more akin to a laboratory experiment than to a traditional studio brief. The traditional design exercise departed from a clearly defined programme brief, which was diligently worked through as a complete design proposal. In contrast, Ungers began to pick apart the separate components of design and, later, the individual features of the city, in order to focus on just one issue at a time. In fact, Koolhaas has more than once noted his excitement at the discovery of the publication series Veroffentlichungen zur Architektur, edited and published by Ungers, referring specifically to two features. The first is the laboratory condition with which Ungers approached the city, dividing up the problems into issues of limited scope, situated more or less at the scale between urban planning and architecture.” (Schrijver, 2016: 108).	Design methodology Innovative thinking Urban design: Architectural transformation Urban planning
Y44P23	1:23	“What Ungers had done was to take the city - at that point an enclave, surrounded by the wall, embedded in East Germany - and declare it the single, obsessive subject, for years, of his students.” (Schrijver, 2016: 108).	Contextual awareness: Focus on subject Teaching methodology
Y44P24	1:24	“The other noteworthy comment was that ‘The seminar simply took the city as a given, including the evidence of its monstrous history.’ As such, two prominent approaches we still see today are extracted from the early work of Ungers as teacher at the TU Berlin: the first amounts to ‘ignoring’ most of the external conditions one might otherwise be inclined to incorporate. What Koolhaas notes as an ‘inspired narrowness’ in fact contrasts the postwar tendency to account for all imaginable variables (from counting parking spaces, as the Cornell planning students note, to the experiences of habitat as emblematic for a primitive social organization in the dogon). The second resonates with both Rowe’s contextualism and Aldo Rossi’s interest in the collective memory of a city: it takes in the existing urban fabric as the residue of architectural, urban, and cultural history. This is used as a departure point for new interventions, rather than obliterated or covered up with new, idealized constructions.” (Schrijver, 2016: 109).	Architectural theory Cultural memory Historical context Urban Studies

Ek 3'ün devamı

Y44P25	1:25	“As a retroactive manifesto, Delirious New York in essence describes the city as the result of an unintentional urban experiment. It takes the city as a given, and similar to the narrow focus of the Berlin studios of Ungers, Koolhaas picks apart buildings and features that he sees as specific to New York and the metropolitan condition. This ‘laboratory’ however, was not a carefully designed construct of fantastical experiments, but was rather - as many cities are - an ongoing experiment informed sometimes by the most banal regulatory frameworks, other times by unattainable dreams. In this case, it is the retroactive narrative offered by Koolhaas, with its particular design-oriented focus, which sheds a new light on New York. Rockefeller Center thus becomes the prime example of a ‘city within the city’. The elevator becomes a mode of allowing distinct realities on each floor within a skyscraper. The radical separation between inside and outside allows for the rethinking of modern ‘honesty’ in the facade. Most importantly perhaps, the rigorous, orthogonal Manhattan grid is re-envisioned as an operative urban strategy to simultaneously offer and constrain architectural freedom.” (Schrijver, 2016: 109).	Architectural analysis Contextual awareness: Design-oriented perspective Metropolitan condition Urban design: Urban experimentation Urban design: Urban strategy
Y44P26	1:26	“The rising interest in formal aspects of architecture and urban design in the 1970s can be understood historically as a cycle of resistance against its own recent history. Yet it also shows the importance of momentary collaborations and exchanges. The approach that Ungers took to the city of Berlin resulted in a small series of publications that were only later valued for their laboratory-like approach to the various elements of the city, and the many possibilities of intervening in the urban environment. In retrospect, it is easier to note the correlations between independently formulated ideas that would lead to a specifically formal approach to urban design. At the time, there were affinities defined through ideas and interests, which slowly congealed into a project larger than the immediate circle. Out of the three texts discussed here on the city, a few productive lines may still be drawn. Individuation, much as it has shown its failings in the wake of postmodern pastiche, still plays a significant role, if now defined more by the relation between individuation and a sense of public responsibility.” (Schrijver, 2016: 109).	Collaboration Contextual awareness: Individuation Contextual awareness: Public responsibility Historical context Urban design (2)

Ek 3'ün devamı

Y44P27	1:27	“Architectural ideas and tangible cities Each of these three protagonists sought a manner of explaining situations that do not quite fit theories, or cannot be adequately understood with a general perceptual or intellectual framework. Each articulates, in his own manner, the exceedingly difficult relation between abstract ideas and their materialization in reality. When confronted with general ideas on the city, it is typically rather easy to agree on the desirability of certain ‘qualities’ of the urban realm, such as openness, or vitality. It is not until these abstract notions are given concrete form that specific desires become clear - that indeed, the ‘openness’ of the modern city may be taken for desolation, or that the ‘liveliness’ of the dense metropolis may be perceived as oppressive congestion. At times, new ideas have arisen from the reconsideration of the existing environment through a substantially different approach - and this has then suggested alternate approaches to other cities. As such, these specific instances offer a wealth of possibilities to explore.” (Schrijver, 2016: 109-110).	Abstract concepts Complexity in understanding Exploration of ideas Urban perception
Y44P28	1:28	“Through the study of the migration of ideas, scholars in architecture and planning have gained new insights on how abstract ideas such as the ‘functional city’ or ‘habitat’ materialize in various contexts and cultures and how they disseminate cross borders. In 2014 for example, an issue of Planning Perspectives provided views on the postwar exchange of planning ideas, shedding light on current urban developments as well.²¹ This notion of transnational exchange needs refining, as publications such as those by Christopher Klemek and Rosemary Wakeman show.²² A refinement may not only shed light on the alterations in the ‘DNA’ of ideas, as these ideas are exposed to new contexts but is more than anything an appeal to acknowledging the richness and diversity in the material manifestation of ideas. There is further research to be done, both on the transfer of ideas through individuals and on the transfer and reception through objects and places. Architecture and urban planning histories offer a wealth of stories in which individuals develop work that impacts many different contexts. In turn, the contexts transform these ideas and return their own adapted models.” (Schrijver, 2016: 110).	Contextual awareness: Adaptation of ideas Cultural context Knowledge exchange Transatlantic exchange: Transnational influence

Ek 3'ün devamı

Y44P29	1:29	“From a contemporary perspective this attention to transnational exchange is perhaps unremarkable given the globalization of discourse and the volume of transnational migrations. However, one might equally argue that such border-crossing exchanges bear the mark of modernist optimism in a very particular manner as they appeal to the universal applicability of ideas. Throughout the twentieth century, there have been select moments of migration in which particular schools of thought have shifted contexts. These include the migration of Bauhaus teachers to the USA, as well as the prior ‘tour d’Europe’ of Henry-Russell Hitchcock and Philip Johnson to study the realized projects of European modernism. Many of these moments of migration have been studied extensively in various domains of cultural production, from filmmaking to architecture and urban planning.²³ However, the rising interest in the particular nature of these migrations also shows a new turn in this global discourse: a heightened sensitivity to the ‘otherness’ of alternate contexts - the awareness that ideas cannot be transplanted without adaptation.” (Schrijver, 2016: 110).	Contextual awareness: Awareness of context Cultural adaptation Globalization Modernism Transatlantic exchange: Transnational exchange
Y44P30	1:30	“While one might imagine a brave new world of globalization in which shared sensibilities become more important than local histories, the cosmopolitan vision has its own limitations. Architecture and the city develop slowly. While we may perceive the occasional paradigm shift, as modernist architecture has often been presented, it is the slowly developing aspects of the field that often have a long-lasting influence. The city continues to be a laboratory, in real time and real life. The inventory of potentials, informed by design expertise, better enables us to apprehend the delicate balance of spatial organization, global context, and sociocultural specificities. And even this is not the full spectrum, for making future-oriented decisions on the structure of the city also requires a clear position on cultural and spatial values. If this micro-narrative of the 1970s’ turn to a disciplinary autonomy shows us the importance of understanding spatial quality in all its nuances, it also suggests that turning a blind eye to the social context it operates within will detract from the adequacy of its solutions. In a world increasingly connected, the specificity of context is crucial. Instead of glib answers for a cosmopolitan lifestyle, it aims at the kind of spatial qualities that answer to a fundamental human need while taking into account the cultural particularities of context.” (Schrijver, 2016: 110-111).	Cultural context Cultural influences: Socio-cultural specificity Globalization Spatial organization Urban design: Design expertise

Ek 3'ün devamı

Y45P1	1:1	“During a long four decade period, from the 1970s until 2008, Spain went through a dramatic economic growth, in which the construction sector played a crucial role. Following the success of the Guggenheim Museum Bilbao, several City Halls embarked on enterprises investing in culture with projects designed by renowned architects, hoping it would attract visitors and promote the local economy. The 2008 global financial crisis was felt deeply by Spain, where years of austerity measures plunged the country into recession, causing stagnation in the construction sector. The purpose of this study is analyzing examples of failed public buildings in recent years, relating the motivations that encouraged ambitious programs with the causes of its incompleteness, for better understanding the underlying issues that caused high public debt. The political concern with popularity along with the dazzling effect of world-famous architects turned out to be a source of public expense in many cases. The expected result is a contribution for a greater social awareness, so that conclusions can be drawn and a lesson learned for the future.” (Baptista-Bastos & Lau, 2017: 101).	Architectural impact Cultural commodification: Cultural investment Economic growth Learning from failure Public policy: Public expense Social awareness
Y45P2	1:2	“This project was a part of an ambitious redevelopment program, made possible because of Spain’s economic recovery after joining the European Union in 1986, that included also a new main terminal for the airport (designed by Santiago Calatrava and opened to public in 2000), a metro system (by Norman Foster, approved in 1988 and began operation in 1995), and a footbridge across the Nervión river (also by Calatrava, known as Zubizuri and opened to public in 1997) that links the hotels directly to the Guggenheim museum. According to this strategy of engaging expensive architects, the Solomon R. Guggenheim Foundation selected Frank Gehry and encouraged a daring design.” (Baptista-Bastos & Lau, 2017: 101).	Architectural innovation Cultural engagement Economic recovery Urban development

Ek 3'ün devamı

Y45P3	1:3	“1.2 The instant hit The political and economical strategy was disguised behind an apparent cultural phenomenon, by raising a museum for exhibiting works and installations by contemporary artists. Inreality, culture played a secondary role, because the intention behind the building was, not its content, but attracting tourists and re-launching the local economy. It served its goal, with its colossal deconstructed shape that became a huge hit, and Guggenheim Museum Bilbao received international acclaim, now having a flow of over one million visitors every year. The building cost was recouped within three years and, because visitor spending in the city jumped, five years after construction its impact in the local economy was an estimated €168 million, meaning an additional €27 million into Basque government tax coffers, the equivalent to adding over 4,000 jobs.” (Baptista-Bastos & Lau, 2017: 101-102).	Cultural commodification: Cultural phenomenon Economic impact Tourism influence Urban development (2): Urban rejuvenation
Y45P4	1:4	“According to Inaki Esteban, author of El efecto Guggenheim (Editorial Anagrama, 2007), the building can be considered an “ornament” in the sense that political institutions and business entered a new phase of an aesthetical and globalizing capitalism through the symbol of urban development. The cultural function is therefore an ornament for the political initiative to embellish an ugly city, and put it on the map. The futility associated with the ornament is replaced by “a strategic inversion to promote urban evolution”, since the building is a resource that “creates urbanism, image and communication, economic activity and political loyalty”. Its purpose is, therefore, communicating the city’s new status as a touristic attraction.” (Baptista-Bastos & Lau, 2017: 102).	Aesthetics Capitalism Cultural commodification: Cultural function Societal impact: Political initiatives Tourism Urban development

Ek 3'ün devamı

Y45P5	1:5	“1.3 Generating resources The enthusiasm aroused by the international success originated an atmosphere of prosperity and economic growth that became expressed in an increase of consumption, which in turn legitimated the ornament, giving it an active role in generating resources. So, the main core of the museum is, undoubtedly, the capacity to project a strong identity through a powerful image, making the city more competitive and able to attract tourists at a large scale. From the economic point of view, Bilbao went from the manufacturing sector to the era of services and know-how, where leisure and culture are turned into business. Its cultural interest is relegated to a secondary role.” (Baptista-Bastos & Lau, 2017: 102).	Cultural commodification: Cultural commodification Economic growth Identity formation Tourism Urban development
Y45P6	1:6	“The museum’s value is not mainly measured for its content but for its consequent urban, political and economical benefits. The ornament is legitimate and has prestige because it is, in one word, profitable. It is a business model, not reliant on government funding, able to promote commercial attractiveness and private investment, to publicize the support of companies, to attend the demands of politicians and to know how to preserve its image by using wisely the media (Esteban 2007).” (Baptista-Bastos & Lau, 2017: 102).	Cultural commodification: Commercialization of culture Media strategy Political influence Public policy: Corporate sponsorship
Y45P7	1:7	“1.4 Illusion of luxury and merchandising The Guggenheim Museum Bilbao is, not only a work of art, but also a spectacle that creates an illusion of luxury, contributing to the image of a city open to novelties and in fashion. It is a setting that communicates prosperity, in which the content is less important than the appearance, because tourists desire distraction and amusement. The sensorial stimulus is carefully taken to the limit, provoking a wow factor, essential to capture attention in a society saturated with image and publicity. At the end, the impact of a strong ornament turns it into a resource generator, a profitable objet that ironically becomes useful by its apparent futility. Consequently, all activities associated with tourism increase and promote the local economy.” (Baptista-Bastos & Lau, 2017: 102).	Consumerism Cultural capital Economic influence Perception of art Public policy: Aesthetics vs. substance Tourism impact

Ek 3'ün devamı

Y45P8	1:8	“1.5 Urban regeneration for political purposes The symbolism of a new era of prosperity and the luxury exhaled from the iconic building provides a positive sense of innovation, progress and trust in modernity, promoting cohesion and consensus among citizens. Politicians use that success in their own benefit, by associating themselves (and their political party) with the iconic ornament. The creation of an infrastructure that has such power gives prestige and appeals to citizen's loyalty. In exchange, the general public demanded more than the basic welfare; in a society of appearances and illusion, it required a luxury according to a society of abundance. And the answer to that appeal was Frank Gehry's astonishing Guggenheim.” (Baptista-Bastos & Lau, 2017: 102).	Cultural commodification: Trust in modernity Innovation Political symbolism Public perception Public policy: Civic loyalty Public policy: Political benefit Social cohesion Urban development (2): Urban regeneration
Y45P9	1:9	“The ornament is also a “machine of public relations”, given that converges the political and economical interests, performing as a projection screen for the image and the message of political parties, institutions and private companies (Esteban 2007). As a museum, Guggenheim Bilbao is clearly one more branch of a Foundation headquartered in New York, focused on reducing costs. It doesn't have a permanent collection that provides identity to a proper museum, since the most profitable are temporary exhibitions that generate publicity and a sense of novelty. The art becomes openly merchandise and the visitor is considered a consumer.” (Baptista-Bastos & Lau, 2017: 102).	Consumerism Critique of institutions Cultural commodification: Commercialization of art Public relations
Y45P10	1:10	“1.6 The Guggenheim effect The Guggenheim “effect” is an example of how architecture has the power to become a symbol and provide identity. The building is not so much relevant for its use but as a source of consensus among the citizens of Bilbao, a meeting place and scenery for illusions and dreams. The infrastructure goes beyond the regeneration of a decayed area of the city. It is an ornament controlled by politics and not by market; an example of urban innovation based on culture, claiming the involvement of citizens, that turn out to be the beneficiaries.” (Baptista-Bastos & Lau, 2017: 102).	Civic engagement Cultural commodification: Architecture and symbolism Cultural commodification: Cultural innovation Political influence Urban identity

Ek 3'ün devamı

Y45P11	1:11	“2 CONTEXT: THE BOOM YEARS 2.1 The property bubble In the decade between 1996 and 2006, the property market in Spain increased at an astonishing rhythm of 8.3% per year. The purchase of housing (new and preexisting) went from 400.000 units in 1995 to 955.000 in 2006, and the construction sector contribution to the GNP (gross national product) increased from 7% to 12.5%. The number of construction permits granted by City Halls for new housing reveals that same growth: from 270.000 in 1995 to 737.000 in 2006. As a result, house ownership in Spain is near 90%, a percentage superior to wealthier countries in Europe (Blanco Losada 2013).” (Baptista-Bastos & Lau, 2017: 102).	Economic growth Urban development (2): Construction industry Urban development (2): Housing market Urban development (2): Real estate trends
Y45P12	1:12	“If the housing market was growing, then also the construction sector was launched, starting a period of great prosperity. The impact in the economy was huge: 14% of employees worked in the sector and 25% of the employment growth was due to this increase. The property boom had a decisive role in the Spanish economic growth of the twenty years preceding the Great Recession. The times were in high spirit: the growth seemed endless, the rise was taken for granted and prosperity allowed a frenzy of consumerism. Nothing predicted that the fall would be sudden and come to be sooner than expected.” (Baptista-Bastos & Lau, 2017: 102-103).	Consumerism Economic growth Market dynamics Public policy: Prosperity Urban development (2): Recession indicators
Y45P13	1:13	“2.2 Rise of investment in housing The dramatic statistics of housing purchase and construction can be also explained by the fast rising of the price of housing. In 1995, the necessary investment to purchase a property was €671 per square meter and in 2001 the same effort required €1000, which corresponds to an increase of 5.8% per year in that period. Between 2001 and 2008 the value increased even faster at a rhythm of 13.3% per year (Sotelsek Salem, Zack & Senra Diaz 2013). Purchasers seized the opportunity to invest, causing an overbought of housing and consequently contributing to price rise.” (Baptista-Bastos & Lau, 2017: 103).	Cultural commodification: Investment behavior Economic factors Market trends

Ek 3'ün devamı

Y45P14	1:14	“This scenario was made possible by a predominant idea that markets and banks are able to self regulate, which lead to great facility in providing loans. The system turned out to be efficient and competent, but the risks became higher and the indebtedness of citizens and governments casted a shadow of a possible collapse. The government encouraged the purchase of housing through tax regulation that discourages renting and benefits buyers (mortgage payments are partly deductible from personal income taxes). Finally, when Spain became a member of the European Union in 1986, the government itself became provided with funding and able to have access to loans. With more investment, the economy growth was fast yet fragile. And in the case of Spain, the property bubble was a motor of the economic bubble.” (Baptista-Bastos & Lau, 2017: 103).	Economic crisis Government policies Market dynamics Project failure: Indebtedness Public policy: Economic regulation Societal impact: European Union impact Urban development (2): Housing market
Y45P15	1:15	“2.3 A sudden collapse During the decades of abundance, the Spanish government failed to collect reserves for challenging times to come, taking the stability of tax revenues for granted and allowing a major indebtedness. The increase in spending created a fiscal bubble that busted when the income from taxes over the construction sector decreased dramatically, since its contribution was reduced to 6% of the GNP. Consequently, the fiscal deficit became excessively high from 2009 onwards and the government was forced to withdraw fiscal stimulus. Between the years 2007 and 2012, the purchase of housing decreased 13.7% per year, from 955.000 to 361.000, of which new housing suffered the greater impact: 410.000 sold in 2006, 115.000 in 2012. The construction sector underwent a drastic slowdown and the number of unsold new housing reached 700.000 units in late 2011 (Blanco Losada 2013). With the slowdown in purchasing, the price of housing suffered a blow, decreasing 23.6% in the following five years, to 5.5% per year. The crash in the sector is responsible for half of the new unemployed (Sotelsek Salem & Zack & Senra Diaz 2013).” (Baptista-Bastos & Lau, 2017: 103).	Economic crisis Public policy: Fiscal policy Unemployment Urban development (2): Housing market collapse Urban development (2): Market decline

Ek 3'ün devamı

Y45P16	1:16	“2.4 The phenomenon of ghost-towns The 2008-15 financial crisis in Spain ended the property bubble of 1985-2008, causing a phenomenon of ghost-towns, large housing developments built during the boom years in the country that are now being abandoned and the houses offered for sale for almost half the original price. One of the most glaring cases is the town of Sesena, known as the Manhattan of Madrid (due to its proximity to the capital), with the capacity to accommodate at least 30,000 people in 13,000 dwellings already built, but of which only 5,100 are occupied. Most are uninhabited and the owners try to sell them with great loss.” (Baptista-Bastos & Lau, 2017: 103).	Economic impact Housing crisis Urban development (2): Urban decline
Y45P17	1:17	“Another example is Ciudad Valdeluz, in the town of Yebes (in the region of Guadalajara), an urban intervention program (Programa de Actuación Urbanística, PAU), promoted by the construction on site of a railway station for the high-speed train (AVE, Alta Velocidad Española). The location of the railway station would predictably be in the center of the city of Guadalajara, but the promoters seized an opportunity for real estate speculation and in 2004 begun the construction of 9,500 dwellings for an estimated 30,000 inhabitants. In late 2014, only 2113 people were residents and many signs for sale indicated that the migratory flow is back to Madrid. At a distance of a 30 minute travel between the two cities, the railway company charges unaffordable prices for a daily rhythm.” (Baptista-Bastos & Lau, 2017: 103).	Infrastructure challenges Migration Urban development Urban development (2): Real estate speculation

Ek 3'ün devamı

Y45P18	1:18	“3 CASES OF FAILED PUBLIC INVESTMENT 3.1 Cordoba Congress Centre The project for Cordoba Congress Centre (Palacio del Sur de Cordoba) begun in 2002, with an estimated cost of €80 million, and two years later escalated to €158 million, in a total of €171 million including taxes. An amount of €3 million were invested in the initial design by the famous architect Rem Koolhaas. It would include a Congress Centre, an auditorium, a luxury hotel, a commercial area and parking. But in 2008, the private construction company Ferrovial announced that it was not possible to gather more than €70 million in funding and the project had to be reformulated. Another €5 million were invested in a new design by Koolhaas. After ten years and €10 million spent, in 2012 it was canceled. Two years later, the City Hall had to pay €6 million, by returning a €5.5 million funding provided by the Government, aggravated by interests for late payment. In the end, the decision was to restore and expand an abandoned building, belonging to Cajasur.” (Baptista-Bastos & Lau, 2017: 103).	Project failure: Budget overruns Project failure: Failed investment Project failure: Project cancellation Project failure: Public project failure
Y45P19	1:19	“The competition was won by the famous American architect Peter Eisenman, for a €108 million project. In the following phase, the budget increased to €475 million. The goal was attracting visitors and encouraging the local economy.” (Baptista-Bastos & Lau, 2017: 104).	Economic development Project failure: Project budgeting Urban development (2): Architectural achievement
Y45P20	1:20	“With the crisis, the project became unsustainable and, in 2013, was revised to cut costs. In consequence, two of the six buildings initially planned were embargoed. With €287 million already invested, it will cost another estimated €20 million in compensations for contract termination with construction companies. It is currently open to the public, but only half the annual budget is intended for cultural events. The other half is for administration departments that were transferred to two of the buildings. The annual budget in 2013 was €10 million, €3.6 million just for expenditure with electricity, gas, cleaning, security and maintenance of infrastructure. The project first announced as being profitable, became a heavy expenditure.” (Baptista-Bastos & Lau, 2017: 104).	Budget constraints Financial challenges Impact of external factors Project management issues

Ek 3'ün devamı

Y45P21	1:21	“3.3 Alcorcón Centre for Creation of the Arts The Alcorcón Centre for Creation of the Arts (Centro de Creacion de las Artes de Alcorcón, CREAA) is a project launched in 2007 and today 70% completed (Fig. 3). Predicted to be inaugurated in 2011, the futuristic buildings are abandoned and have become a symbol of overspending.” (Baptista-Bastos & Lau, 2017: 104).	Infrastructure issues Project completion Project failure: Overspending Symbolism
Y45P22	1:22	“Alcorcón is a city at a distance of 13 km (or 15 minutes by subway) from the center of Madrid. In 2007, the Mayor decided to transform the suburban residential area into a well-equipped and a pleasant place to live, with affordable housing, in hope to attract the younger population. The Centre for Creation of the Arts was intended to be the “Guggenheim of Alcorcón”, a reference at European scale, putting Alcorcón on the map. The initial project, covered an area of 66,000 square meters over 9 buildings, including an auditorium (with over 1400 seats), a circus, 4 professional technical schools, a conference space and a restaurant. So far, €94 million were invested and it would take another €40 million to complete but, in 2012, due to a €120 million indebtedness of the City Hall, the new Mayor decided to embargo the building, spending €5 million in compensations for contract termination with construction companies.” (Baptista-Bastos & Lau, 2017: 104).	Cultural commodification: Cultural initiative Economic challenges Public policy: Civic planning Public policy: Government decisions Urban development
Y45P23	1:23	“4 CONCLUSIONS The high spirits lived in the 1980s, 1990s and until 2008 had a strong voice in society, through a generalized feeling of overconfidence in the economic recovery. The wealth of those years was assumed as a logical result of neo-liberalism working well. The laissez-faire nourished greed of companies, politicians and families, which saw an enrichment opportunity like never before. But the fast expansion of the economic welfare was based on a fragile system, soon proved to be particularly harmful for governments and families.” (Baptista-Bastos & Lau, 2017: 104).	Critique of neoliberalism Nostalgia Societal impact: Fragility of economic systems Urban development (2): Economic optimism

Ek 3'ün devamı

Y45P24	1:24	“Economic liberalization policies were adopted with confidence and the immediate results seemed to confirm its efficiency. Free trade, privatization, fiscal austerity, and reductions in government spending were applied to strengthen the private sector in the economy, a strategy introduced by Margaret Thatcher in the United Kingdom and by Ronald Reagan in the United States. But in Spain, these policies were implemented in a recent democracy (after 1977) and, at the same time the society was trying to develop a previously non-existent welfare state, resulting in a contradiction.” (Baptista-Bastos & Lau, 2017: 104).	Contradictions Democracy Public policy: Economic policies Public policy: Welfare state
Y45P25	1:25	“The construction sector played an important role in the economic recovery of Spain and, as expected, also caused a heavy loss after the Great Recession of 2008. During that time, public investment in architecture was used as a political strategy by several local governments, some successfully, and others failed. The example of Guggenheim Museum Bilbao started a trend, but the unsuccessful cases show us that many different circumstances must be gathered in order to produce a positive outcome.” (Baptista-Bastos & Lau, 2017: 104).	Case studies Economic impact Political strategy Project failure: Unsuccessful outcomes Public investment Successful outcomes
Y45P26	1:26	“The first lesson to be learned is that a large-scale investment in a building, even when promoted by a City Hall, must have the capacity to sustain itself without being dependent on government funding. This means that Guggenheim Museum Bilbao is a success because it is an operating business: its annual budget is provided by an international institution, obtains funding from private companies and a well studied merchandising, and generates profit. The failed cases mentioned in this study demonstrate how fragile it is an enterprise that relies mainly on government funding: if the times are prosper, all goes well, but soon as austerity imposes its restrictions and costs are reduced, the consequent collapse is inevitable.” (Baptista-Bastos & Lau, 2017: 105).	Economic resilience Funding Government dependency Public policy: Business model Sustainability

Ek 3'ün devamı

Y45P27	1:27	“This conclusion leads to a second, which is the negative consequence of unclear motivation for investment in a public building: if it is a business, where users are consumers and services are for sale, or if it is public service, provided for benefits of citizens, regardless of profit. All the examples mentioned above demonstrate that, during the bubble years, both strategies were combined, even although it is a contradiction. The Guggenheim Museum was supported by a strong business strategy, camouflaged as a cultural phenomenon, but even being an ornament (rather than an actual cultural public service) it turned out to benefit local citizens through economic gain and a powerful image.” (Baptista-Bastos & Lau, 2017: 105).	Contradiction Cultural perception Economic impact Motivation
Y45P28	1:28	“The failed examples were ideologically ambiguous, in the sense that they were publicized as public service and as a profitable business as well, and came to be a great expense for the government, even when canceled, before beginning (like the Cordoba Congress Centre, because of the large amount already spent in the initial design and funding that had to be returned with interests), when partially embargoed and partially functioning (as in City of Culture of Galicia, where the income from the number of visitors is far from being sufficient to cover the building maintenance costs) or even canceled half way through construction (as Alcorcón Centre for Creation of the Arts, that even not open to the public is spending funds, in compensation claimed by the investors and indebted the local government for years to come). If the investment made was intended for public service, then profit should not have been expected as if it were a business, and so ambition had to be restrained.” (Baptista-Bastos & Lau, 2017: 105).	Cultural commodification: Ideological ambiguity Financial mismanagement Project failure: Failed projects Project failure: Government expenditure Public policy: Public service versus profit
Y45P29	1:29	“A third conclusion is that, during the boom years, little attention was given to return on investment in the construction of a public building. The question if a building for cultural purposes should be a business, public service, or if it is possible to find a perfect balance was avoided during several decades, because tax revenue provided the amount necessary to endure large-scale buildings, its construction and its maintenance. But looking back, if those buildings are no longer sustainable in a less flourishing economy, then the return on investment was clearly overestimated and miscalculated, which reveals that the purposes were not financial, but political.” (Baptista-Bastos & Lau, 2017: 105).	Economic analysis Public policy: Political motives Sustainability

Ek 3'ün devamı

Y45P30	1:30	“In the end, is possible to take a fourth conclusion, concerning the role of publicity in riding a wave of enthusiasm around, for which contributes hiring well-known architects. In comparison between the Guggenheim Museum Bilbao and the City of Culture of Galicia, the second can be considered to have fallen short of expectations. The main difference is that, in the first, Frank Gehry’s project was another element in a well-structured plan, while in the second case the expectation was created around Peter Eisenman’s project. But the architect’s celebrity alone is not enough to generate other resources or even to ensure the maintenance of the building itself.” (Baptista-Bastos & Lau, 2017: 105).	Architectural impact Celebrity influence Expectations Public policy: Publicity
Y45P31	1:31	“The charm of the well-known architects, during the prosperous decades, placed architecture in the spotlight, but also associated it with a business attitude, that has been ruthless. Guggenheim Museum in Bilbao is an example of how even a cultural experience, like visiting a museum, can be turned into a serious large-scale enterprise. Even being a success, it is a warning about the capacity that capitalism has to quantify, regardless of quality. The fact that the same few well-known architects are chosen based on their popularity tends to dehumanize architecture, community life and puts pressure on individuals to seek fame at any cost. The cases of failure of large-scale public investment in architecture are, not only financial, but also ideological and social, a symbol of ethical decadence.” (Baptista-Bastos & Lau, 2017: 105).	Critique of capitalism Dehumanization Ethical concerns Public policy: Fame and success Societal impact: Impact of architecture on society

Ek 3'ün devamı

Y46P1	1:1	“Villages and Urbanization Ben Stringer ABSTRACT In this article comments by politician Boris Johnson and economist Edward Glaeser exemplify narratives of global urbanization that portray rural villages as redundant and perpetuate outdated notions of urban-rural division. Simultaneously, traditional urban-rural dialectics are distorted by divisive new urban projects like gated communities styled as villages. This paper argues for development models that acknowledge the vital environmental and economic roles played by rural villages, and opposes artificially created “villages” in cities. In so doing, alternative readings of rurality and villages by Rem Koolhaas, Brazilian land reformers, Mahatma Gandhi, and critics of contemporary Indian literature and urbanism are considered.” (Stringer, 2017: 5).	Critique of Modernity Rural-Urban Dynamics: Rurality Social stratification: Social Divisions Sustainability Urbanization
Y46P2	1:2	“Keywords: village, urbanization, agriculture, globalization, settlement form Introduction There is one overarching philosophy behind everything we do in City Hall that can be traced to a saying of Mahatma Gandhi, who prophesied in 1948 that the future of India lay in its 700,000 villages. But as anyone who has been to India can testify, Gandhi was wrong. It is unromantic but true, that the future of the world lies in cities, but he was right in this deeper sense that people yearn for the memory of the village [and the] Eden from which we were all expelled [...] so everything we do is about putting the village back into the city.¹ Boris Johnson speaking at a property trade fair in Cannes, France, 2011, when Mayor of London.” (Stringer, 2017: 5-6).	Cultural memory Globalization Rural-Urban Dynamics: Settlement form Urbanization

Ek 3'ün devamı

Y46P3	1:3	“As the idea of the village slips from the country to the city it mutates, taking on different forms and characteristics. It can take on the social inclusivity of the community garden or urban farm, but the big money in today’s city is with hard-edged spaces of social exclusion such as the ghetto or the gated “community.” This essay draws comparison between particular examples of new “villages” in the country and the city, in reality and fiction, within the context of global urbanization.” (Stringer, 2017: 6).	Community dynamics Comparison Social exclusion Social inclusion Urbanization
Y46P4	1:4	“2016’s Brexit referendum and US presidential elections revealed stark political divisions between country and city voters in the UK and USA, although defining “urban” and “rural” is not actually that easy. In Sweden, a settlement of 200 people with gaps of up to 200 m between buildings constitutes an urban settlement, whilst in Mali’s 2009 census, settlements of up to 40,000 are considered rural, regardless of density.² Changing and complex patterns of movement, greater access to communications media, relocations, and diversifications of industries mean that places once definitively rural now have many more characteristics that were once considered essentially urban. Because of factors such as these, academic disciplines have seen a shift from studies focused on locale toward those focused on the cultural imagination of the rural, making the terms of reference more multilayered and difficult to position geographically.³ The extent to which a simple binary urban-rural divide even exists is debated, as are alternative terms that could be better able to describe the variations of contemporary settlement formations.⁴ Despite such conceptual complexities, cities and their relationships with wider regional and global networks are frequently described in terms of a kind of total generalized urbanization which subsumes villages, towns, and cities alike.” (Stringer, 2017: 6).	Community dynamics (2): Political divisions Cultural critique: Cultural imagination Rural-Urban Dynamics: Geographic complexity Urban-rural divide
Y46P5	1:5	“This narrative is in part fuelled by statistics about the exponential growth of the world’s urban population which have become so familiar that they seem to be naturalized and regarded as inevitable now.” (Stringer, 2017: 6).	Critical theory: Perception of inevitability Social change Urbanization

Ek 3'ün devamı

Y46P6	1:6	“The narrative of global urbanization typically assumes massive rural to urban migration, and a displacement of traditional rural village settlement economies and cultures by mega-scale, export-oriented farms designed to feed growing cities and megacities. Paradoxically, within those global cities is discernible a kind of compensatory neo-ruralization of urban space through a village imaginary that sometimes inflects the rhetoric of urban politics and certain types of planning and urban design practice. Such imagery is problematic when it is used to mask or support the social fragmentation of cities, for example by naming and styling a gated community as if it were a “village.” The world’s environmental crisis necessitates rethinking the core DNA of human settlements, rather than the deployment of compensatory strategies for the destructive and socially divisive characteristics of the contemporary metropolis.” (Stringer, 2017: 6-7).	Environmental crisis Rural-Urban Dynamics: Rural-urban migration Social fragmentation Sustainable development: Planning and design Urban politics Urbanization
Y46P7	1:7	“At its worst, the rhetoric of global urbanization overlooks or dismisses the implications it has for rural society, and imagines an artificial urban-rural divide that separates cities from their rural hinterlands, i.e., when the model of global urbanization being advocated presumes high levels of large-scale, export-oriented agriculture in the countryside. What is required as the Italian Territorialists and others argue is a holistic view of the metabolism of cities that includes the regional economic, social, and cultural networks that they, and villages, are part of. To diminish a city’s ties with such local networks, by overemphasizing global ones, not only damages rural communities but also, it is argued, diminishes the cultural and public life of the city. For example, by replacing locally supplied markets and high streets with shopping malls and chain stores more likely supplied through national and international supply systems. The most obvious alternative to the mega-city/mega-farm paradigm would seem to be one that supports the critical roles that villages and small farmers play in networks that benefit cities and provide more biodiverse interfaces between agriculture urbanism and ecology.” (Stringer, 2017: 7).	Community dynamics (2): Local versus global Community impact Cultural implications Economic networks Holistic view Rural-urban divide

Ek 3'ün devamı

Y46P8	1:8	“The continual repetition of statistics since 2006 about the exponential growth of the world’s urban population has deflected attention from the highly contested nature of politics and economics in the countryside. The statistics on their own give the impression of a smooth transition from one pattern of human settlement to another. So in this essay I refer to the work of the Brazilian land reformers MST (Movimento dos Trabalhadores Sem Terra or Landless Workers’ Movement), because in contrast to the prevailing trends, and in opposition to the politics of large plantations, they are an example of an organization that has been setting up new settlements for small farmers, and attracting people out of favelas too.” (Stringer, 2017: 7).	Activism Rural-Urban Dynamics: Rural development Social justice Urbanization
Y46P9	1:9	“Another problem with the prevailing narrative of urbanization/ globalization is its tendency to portray rural villages and rural culture as somehow backward or belonging in the depths of history. I therefore also refer to the historical association of villages with radical thought. Small-scale settlements, often beyond the worst excesses of urban property markets, have had a special appeal for alternative thinkers. In this regard I will be paying a little extra attention to Mahatma Gandhi and India. This is partly because of Gandhi’s epic contribution to this relationship between radical culture and villages, and partly because of a provocation made in a speech (quoted above) made by Boris Johnson when he was mayor of the quintessentially global city of London, in which he says Gandhi’s village-oriented philosophy was wrong. This speech was widely reported by newspapers in India, where up to 70% of its population live in villages.5” (Stringer, 2017: 7).	Critical theory: Radical thought Cultural perception Globalization Rural-Urban Dynamics: Rural culture Social stratification: Gandhi Urbanization
Y46P10	1:10	“Echoing antiurbanites throughout the ages, Mahatma Gandhi said that “the true India is to be found not in its few cities, but in its 700,000 villages” and “the growth of the nation depends not on cities, but [on] its villages” The great man was wrong. India’s growth depends almost entirely on its cities. There is a near-perfect correlation between urbanization and prosperity across nations.6” (Stringer, 2017: 8).	Cultural Perspectives Economic Growth Urbanization

Ek 3'ün devamı

Y46P11	1:11	“Unlike Johnson, Glaeser does not soften his dismissal of Gandhi with notions of villages being re-created in the city; his vision, in contrast, embraces the dynamism and vivacity of the big metropolis, and (in a separate interview) he advises: “The right response to the problems of megacities is not to get misty-eyed about village life, but rather to work to improve the quality of infrastructure in those growing urban areas”⁷. Very little analysis of villages or rural economics is offered in <i>The Triumph of the City</i>. The key to its condemnation of rural life is a reading of statistical evidence that suggests there is more poverty overall in rural societies than in urban ones, and on this basis Glaeser argues that migrants into cities are doing the “sensible” thing.⁸ Reading between the lines, it could be assumed that the people moving from the countryside to the city, in this scheme, are mainly of younger professional ages looking for better prospects in the city, and thus leaving elderly and children behind. This also would accord with a dismantling of agricultural and settlement systems oriented to small farms and villages in favor of export-oriented mono-crop mega-farms which require smaller workforces. Because the largest farms target global markets, cities therefore lose much of their economic connections with their own hinterlands and, along with them, the complex social interactions associated with those connections.” (Stringer, 2017: 8).	Economic disparities Rural-urban dynamics (2) Social interactions Social stratification: Migration factors Urbanization
Y46P12	1:12	““Time to Think Urban” was the title of a preparatory document for 2016’s UN-Habitat III conference, which urged a change of mindset away from a negative perception of cities “towards a new and more positive view of urbanization as an opportunity and a sustainable source of development.”⁹ Habitat III has been described as “the result of concerted lobbying and policy-making by cities, city networks, governments, policymakers, NGOs and other actors”¹⁰ “Time to Think Urban” says “cities and metropolitan areas are the major drivers of national economies [...]”¹¹ It could be added that cities are also seen as the drivers of global economic systems too, and are emblematic of what Chantal Mouffe has described as a “post-political” “consensus [...] around the idea that there is no alternative to neo-liberal globalization.”¹² If cities drive national and global economies, then urban architecture projects, regeneration schemes, new opera houses, stadiums, airports and the like are among the key drivers of city economies, attracting inward investment and helping to heat up their property markets etc. About such projects, Erik Swyngedouw says:” (Stringer, 2017: 8).	Economic development Globalization Infrastructure development Policy-making Urbanization

Ek 3'ün devamı

Y46P13	1:13	“Contrary to the mainstream argument that urban leaders and elites mobilize such competitive tactics as a response to the assumed inevitability of a neo-liberal global economic order, I insist that these strategies in fact construct and consciously produce the very conditions that are symbolically defined as global urbanism.13” (Stringer, 2017: 9).	Critical perspective Globalization Urban studies
Y46P14	1:14	“If, as Swyngedouw argues, urbanization should not be understood as an inevitability, but as a project, then a corollary of urbanization is that the assumed decline of small rural settlement forms is a project also. Neo-liberal global urbanization assumes the decline of traditional rural societies, and the need for massive scales of agriculture and resource extraction in order to supply the rapacious consumption patterns of globally oriented cities. But just as rural villages are being dismissed, there is also, as the quote from Johnson suggests, a desire within urban politics to recreate the idea or memory of the village in the city. It is a confusing and contradictory scenario. For the globalized neoliberal economy though, it makes sense: villages and small farmers in the countryside are not part of the vision of large-scale export-oriented industrial agriculture, but the idea of the village in the city works well with a fragmented urbanism of spatially segregated people who shop in the supermarkets, malls, and chain stores that are set up to distribute a maximum choice of imports.” (Stringer, 2017: 9).	Contradiction Cultural memory Globalization Neoliberalism Rural-Urban Dynamics: Rural-Urban Dynamics Urbanization

Ek 3'ün devamı

Y46P15	1:15	“Favela to Farm: MST In the introduction to Triumph of the City, Glaeser says, in Gordon Gecko style: “It’s easy to understand why a visitor to a Kolkata slum might join Gandhi in wondering about the wisdom of massive urbanization, but there’s a lot to like about urban poverty.”¹⁴ The “likeability” of urban poverty, he argues, is again down to poverty rates being lower in cities than in rural territories, and so living in an urban slum is a better “choice” than scraping things together in a rural hovel. In this scenario, the power of the free market is supposed to sort out the infrastructural inadequacies of megacities and their slums. But things are not going according to this plan; urban slum populations have been growing in the era of liberalization, not shrinking, and meanwhile it does indeed seem easier to side with Gandhi.¹⁵ Or, for example with Mitschein, Miranda and Paraense who, in writing about Brazilian shantytowns, argued that “Instead of being a focus for growth and prosperity, the cities have become a dumping ground for a surplus population [...].”¹⁶” (Stringer, 2017: 9).	Cultural critique: Sociopolitical critique Inequality Market dynamics Poverty Urbanization
Y46P16	1:16	“What actually happens when a new owner/leaser, whether national or foreign, has acquired 2.8 million hectares of land to grow palm for biofuels? Mostly dozens of villages, whole smallholder agriculture districts, and whole manufacturing operations in these regions are expelled from the land.¹⁷” (Stringer, 2017: 9).	Economic impact Environmental impact Social impact
Y46P17	1:17	“Brazil is one example among many that Sassen refers to in her analysis of an accelerated global marketization of agricultural land that has been occurring since around 2006, and which she explains is a major and systemic shift in global patterns of land acquisition, wherein there has been a dramatic increase in foreign ownership of land, particularly in the global south. More than 200 million hectares of land have been sold to foreign buyers between 2006 and 2011, mostly in Africa and Latin America. Sassen explains that this huge surge in land acquisition came about in 2006 partly because major banks were already concerned about the possibility of the financial crisis that materialized a year or so later, and farmland was viewed as a secure place for investment capital. The year 2006, as everyone knows, was also the rural-urban tipping point beyond which the majority of the world’s population live in cities.” (Stringer, 2017: 10).	Economic trends Globalization Sustainable development: Land acquisition Urbanization

Ek 3'ün devamı

Y46P18	1:18	“In Brazil there have been decades of popular struggle against large corporations’ ownership of agricultural land, and inefficient and damaging mega-scale plantations, many of which are the legacy of colonialism. The Movimento do Trabalhadores Rurais Sem Terra (MST - roughly; Landless Workers’ Movement) is part of a wider historical movement against giant agricultural land concentrations and rural land-worker expulsions in Latin America. The MST was formed in 1984 and since then it has been organizing new rural settlements for rural workers across the country. There are numerous other similar organizations working in the country. In Sao Paulo state, for example, camps have been set up by at least seven other substantial landless workers’ organizations, but the MST is the biggest. In Sao Paulo it has set up around half of all the state’s landless settlements and it reports that it has some 1.5 million members in Brazil as a whole.¹⁸” (Stringer, 2017: 10).	Colonial legacy Historical context Land rights Organizational strength Social movements
Y46P19	1:19	“There has been a considerable amount of research into the impact of Brazil’s landless worker settlements. Some of the key findings are unsurprising, but extremely important. Among these are that once established, their settlements enhance local economies through buying and selling local produce and the people in local towns also tend to buy and eat more locally produced food where MST settlements are established in the same region. They find smallholder farms to be, on average, more productive per square meter than the large plantations that they tend to replace or compete with. Biodiversity also improves through the crop diversification that comes with smaller farms. They also report on technological innovations made by MST farmers. Many landless worker settlement citizens have relocated from urban favelas, and find that their income, homes, and diet have improved markedly.¹⁹ So, local economies in Brazil benefit from landless worker settlements, but so ultimately do the economies of larger cities, not only from the inflow of local produce but also because they cannot provide the infrastructures, employment, and welfare systems required by rural-to-city migrants in overgrown favelas.” (Stringer, 2017: 10).	Biodiversity Community development Economic impact Food security Innovation Rural-Urban Dynamics: Rural-urban migration Sustainability

Ek 3'ün devamı

Y46P20	1:20	“Brazil’s landless workers’ movements began as a movement for social justice, but they are very aware that they, and the peasant cultures they represent, are also in the front line of a struggle for the environment. Large-scale industrial agriculture is among the biggest contributors to the greenhouse gas (GHG) effect. It not only puts huge volumes of GHGs into the atmosphere, but also uses vast amounts of energy. On average, export- oriented industrial agriculture systems require between 10 and 15 calories of fuel and other forms of energy to produce 1 calorie of food energy, contradicting farming’s original reason for existence, which was to be a provider of energy.²⁰ Alternatively, according to a report published by the Centre for Agriculture and Biosciences:” (Stringer, 2017: 10-11).	Agricultural practices Environmental awareness Social justice Sustainability
Y46P21	1:21	“ecologically based methods for agricultural production, predominantly used on small-scale farms, are far less energy- consumptive and release fewer GHGs than industrial agricultural production. Besides generating fewer direct emissions, agroecological management techniques have the potential to sequester more GHGs than industrial agriculture.²¹” (Stringer, 2017: 11).	Climate change impact Environmental sustainability Sustainable development: Agricultural methods
Y46P22	1:22	“In spite of this, the main project being pursued worldwide is one of urban to rural migration and a continued scaling up of mechanized agricultural production. Organizations like the MST and La via Campesina are part of an alternative project to that of hypertrophied cities and giant fields owned and managed by giant multinational corporations: namely, a countryside that includes more smaller scale, biodiverse, and ecofriendly farms and villages, which in turn exchange food and goods and culture with local towns and cities. There is a realistic and holistic view of cities and their symbiotic relationships with the countryside; it is not one borne out of any pastoral romance.” (Stringer, 2017: 11).	Alternative models Community dynamics (2): Community and collaboration Rural-Urban Dynamics: Rural-urban migration Sustainable development: Sustainable agriculture

Ek 3'ün devamı

Y46P23	1:23	“Chocolate Box City In the quotations cited above, Glaeser’s use of the words “Misty eyed” to define those who might see value in the idea of the village, and Johnson’s references to the “memory” of the village and his association of the village with “Eden” have the effect of consigning the idea of the village in the twenty-first century to history, nostalgia, backwardness, and facile chocolate box impressions. On the other hand, they use words like “unromantic” and “sensible” in support of rural to urban migration, rendering the city as a progressive site of clear-eyed realism, rationality and logical thinking. Thus, an age-old imaginary urban-rural boundary is invoked, that runs along the same line as that between rationality and romance, familiar in the arts since the ancient Greeks at least.²² In effect, they infer that anyone thinking of the village as a viable settlement form for the future is being deluded by a pastoral imaginary. Such fictional divisions of city and countryside according to notions of rationality and romance never matched reality.” (Stringer, 2017: 11).	Critical theory: Rationality vs. romance Cultural critique: Critique of idealization Nostalgia Urban-rural divide
Y46P24	1:24	“Rem Koolhaas, among the world’s most influential architect/ urbanists, once known especially for his celebration of New York and cultures of congestion, has recently turned his gaze to the countryside and finds that “Today, a hyper-Cartesian order is being imposed on the countryside, enabling the poeticism and arbitrariness, once associated with it, to now be reserved for cities.”²³. In associating poeticism with the city rather than with the rural, Koolhaas deterritorializes and flips around the traditional logic of the urban-rural divide. As an imagined cultural construct the idea of rurality or urbanity can be deployed either side of that traditional geographic border. In a 2012 lecture, he illustrated the “whimsicality” of contemporary cities with an image of Anish Kapoor’s giant ArcelorMittal Orbit tower, built for the London 2012 Olympics and nicknamed “Boris’s folly” (because of the substantial losses it has reportedly incurred).²⁴ Koolhaas could also have mentioned the totally kitsch “Garden Bridge” project for the River Thames, championed by Johnson, which offers a picturesque view of nature as a garden on a concrete pedestal, but offering little to London’s ecology: no cycle lane, no water retention, and almost no encouragement to the flora and fauna in the polluted river over which it is intended to stand.” (Stringer, 2017: 11-12).	Cultural critique: Cultural constructs Rural-Urban Dynamics: Aesthetics in architecture Rural-Urban Dynamics: Critique of urbanism Sustainable development: Socio-environmental impact Urban-rural divide

Ek 3'ün devamı

Y46P25	1:25	“Its construction will reportedly require the felling of thirty mature trees. It perfectly symbolizes the global city’s detachment from its own environment, as does London and the UK’s steadily decreasing consumption of homegrown produce.²⁵” (Stringer, 2017: 12).	Rural-Urban Dynamics: Environmental detachment Sustainability concerns Urbanization
Y46P26	1:26	“Villages of the Recent Future Small rural settlements were an important part of the future for much of the twentieth century. Occasionally, they were at the vanguard of modernism, as was the case, for example, with the 60,000 or so “Kolhoz” and “Sovkhoz” collective farm communes created in the Soviet Union, or the 25,000 rural Communes of China’s Great Leap Forward. Later, the 1960s and early 1970s gave rise to an era of countercultural communes in the West. By the 1970s there were around 7000 in the US alone, pursuing different social, political, and ecological ideals in diverse rural (and urban) locations.²⁶ They were small idealistic spatially proximate communities that offered withdrawal from the mainstream. Famous examples included Drop City, Black Bear Ranch, and The Farm.” (Stringer, 2017: 12).	Community Counterculture Idealism Modernism Rural-Urban Dynamics: Rural living

Ek 3'ün devamı

Y46P27	1:27	“Some forward-thinking architects of the era were thinking in terms of communes and villages too; Paolo Soleri founded Arcosanti in Arizona, the Dutch architect Aldo Van Eyck studied Dogon villages in his efforts to rethink modern architecture, and Archigram’s issue number 6 included a packet of seeds and a manifesto to design environments rather than buildings, whilst the Street Farmers fantasized about the demolition of cities. Widespread interest in rural settlement form among alternative-minded architects at that time was also fuelled by some of the era’s seminal books, all bestsellers: Rudofsky’s Architecture Without Architects (1964) generated interest in vernacular forms; the Whole Earth Catalogue (1986) provided a practical directory of equipment for the “Back to Land” movement; Schumacher’s Small is Beautiful (1973) presciently warned about migration into cities and over-intensive farming leading to desertification of agricultural lands.²⁷ The Ecologist’s Blueprint for Survival (1973) referred to anthropological studies of tribal villages in their critique of what they saw as the modern Western city’s excessive wastage, complexity, and hierarchy; while Alexander et al.’s A Pattern Language (1977) argued that “Individuals have no effective voice in any community of more than 5,000-10,000 persons.”²⁸ (Stringer, 2017: 12-13).	Community dynamics (2): Community design Critical theory: Alternative architecture Critique of Modernity Environmental consciousness Historical analysis Innovative thinking Rural-Urban Dynamics: Rural settlement Rural-Urban Dynamics: Vernacular architecture
Y46P28	1:28	“The Village in the City; From Gesellschaft to Gemeinschaft, and Back A Pattern Language made the case for breaking big cities down into spatially defined small neighborhoods (“300 yard identifiable neighbourhoods”) arguing that planners and architects should “Separate the communities from one another by means of substantial areas [...],” and use such features as “gateways” and “looped roads”.²⁹ These spatial strategies might have appealed to alternative minded designers at the time, but aspects of them are now more likely to be echoed or mutated within much of today’s mainstream planning practices and projects or even applied to exclusive suburbs and gentrification projects rather than experiments in anti-establishment communal living, for example in the work of the New Urbanists and the US Leadership in Energy and Environmental Design Neighborhood Development (LEED ND) standards, who both sometimes seem to echo A Pattern Language in their emphasis on giving definition to neighborhoods. Although A Pattern Language and both LEED ND and the New Urbanists explicitly oppose such things, it is, within the logic of most cities’ property markets, not such a big step to the contemporary gated community, a notable component of many of today’s most socially fragmented cities.” (Stringer, 2017: 13).	Community development Gentrification Rural-Urban Dynamics: Socio-spatial dynamics Urban planning

Ek 3'ün devamı

Y46P29	1:29	“Around the world, gated communities frequently deploy villagelike appearances and often include the word “village” in their names. In the neoliberal city, the image of the village has become the friendly face of social division and economic disparity. Yearnings for neighborliness too often equates to the most un-neighborly of urban-cleansing schemes.” (Stringer, 2017: 13).	Economic disparity Rural-Urban Dynamics: Gated communities Rural-Urban Dynamics: Urban cleansing Social division
Y46P30	1:30	“As Leonie Sandercock put it, “The current popularity of both the ‘new urbanism’ and gated communities is the latest manifestation of [...] denial of diversity and fear of difference” ³⁰ The history of modern urban planning and architecture is deeply infused with such fears and with the idea of the village as a means of escape from the complex realities of the city.” (Stringer, 2017: 13).	Critical theory: Fear of difference Social dynamics Urban planning
Y46P31	1:31	“A key moment in this history is John Nash’s Park Villages scheme of 1823-34 at the North of his project for London’s Regent’s Park, for some the first incarnation of the modern designed suburb. Much of Regent’s Park’s landscape is a kind of stylized countryside, whose construction required the demolition of real farms and villages. The idea of the village was also hinted at in the arts and crafts elements of London’s (and perhaps the world’s) first ever council housing scheme: the Boundary Road estate. This time in the hope that it could deliver a sense of moral fortitude in place of the perceived inner-city criminality that it was replacing. This estate was identified by Hanson and Hillier as a foundational moment in the morphological development of UK housing because of its inverted spatial logic, one of the beginnings of what they term a “no neighbours model” approach to spatial organization that seeks the withdrawal of occupants from the social life of the typically open street system of the nineteenth-century city. ³¹ An approach, broadly speaking, adopted by most twentieth-century social housing estates in Britain, and elsewhere, until the turn of the twenty-first century. While many of the UK’s urban housing estates are currently being bulldozed and replaced by new commercially built neighborhoods that are spatially better integrated into the fabric of the city, they still tend to maintain social division through their unaffordability for average-income families.” (Stringer, 2017: 13-14).	Architecture Community Historical context Social division Social housing Spatial organization Urban planning

Ek 3'ün devamı

Y46P32	1:32	“Not all of the idealist thinking about small communities from the 1960s and 1970s has been translated into conservative or neoliberal strategies: Alberto Magnaghi, pioneer of the Italian “Territorialist” school of planning and urbanism, took up some similar themes in his book <i>The Urban Village</i> (2005)³² (indeed <i>The Ecologist's</i> Edward Goldsmith wrote the preface to its English edition), in which he makes a damning and comprehensive critique of the kind of urbanism and damaged ecology produced by neoliberalism, and offers an alternative driven by local self-sustainable democracy. He argues from the standpoint of understanding cites relationships with regional-scale networks that integrate smaller outlying towns and villages, local agriculture and industry, as opposed to cities that orient themselves primarily toward global trade and which are less needful of local trade relationships with their own hinterlands. Magnaghi’s call for more holistic models of urbanization strikes an important chord. More questionable, however, is his argument in favor of “the city of villages,” in particular his emphasis on spatially defining the edges of urban neighborhoods. Although great cities do have multiple neighborhoods with definable centers, is it the case that such neighborhoods also define their outer limits within a dense urban fabric?” (Stringer, 2017: 14).	Community dynamics (2): Localism Community relationships Critique of neoliberalism Cultural critique: Holistic models Sustainability Urbanism
Y46P33	1:33	“Many notable historians and sociologists have observed that the characteristics of globalization and the anxieties associated with it have increased the desire for community.³³ Whether this is because of an overwhelming sense of social groundlessness that comes with an increasing immersion in advanced communication networks, or local anxieties about immigration, the argument is that the “gesellschaft” that globalization brings can produce desires for “gemeinschaft,” to use Ferdinand Tonnies’ terms.³⁴ Though not actually intended to demarcate an urban-rural divide, Tonnies’ concepts have nevertheless historically been used to indicate differences between small pre-industrial rural communities and large modern industrialized urban societies.³⁵ The figure of the village in the city in the design and representation of such things as gated communities or village-themed shopping centers can be read as manifestations of reactionary desires for gemeinschaft, a kind of sop or decoy to allay fears of globalization’s boundlessness and uncertainties, but also to mask increasing social and spatial segregation in the city.” (Stringer, 2017: 14).	Community Globalization Segregation Social anxiety Urban-rural divide

Ek 3'ün devamı

Y46P34	1:34	“It is necessary to distinguish between an idea of community as an expression of a desire for a stable, traditional place bound cultural identity and that which is consciously and continually constructed within” (Stringer, 2017: 14).	Community dynamics Cultural identity
Y46P35	1:35	“the heterogeneous and shifting flows of globalization. Delanty argues that community has become a much more discursively constituted process in a postmodern globalized world. Individuals are as likely to situate themselves within a community as be placed within one by social forces, or one might add, by virtue of living in a particular place:” (Stringer, 2017: 15).	Community Globalization Postmodernism Social Identity
Y46P36	1:36	“Organised more like a network, community is more abstract and lacks visibility and unity, and as a result is more an imagined condition than a symbolically shaped reality based on fixed reference points. Its boundaries are also more contested and consequently community is also the site of a great deal of conflict.36” (Stringer, 2017: 15).	Abstract concepts Community dynamics Conflict
Y46P37	1:37	“If a sense of community has to be actively constructed, argued and negotiated, and not taken for granted, then this is as much the case for the rural village as it is for the urban neighborhood, the traditional idea of the country village as somehow more stable and place-bound compared with the space of the city is no longer true, if it ever were. Inscribing the spatial limits of an urban community undermines its capacity for negotiation with the city, and thus the city’s sense of urbanity too.” (Stringer, 2017: 15).	Community dynamics (2): Community construction Negotiation Rural-Urban Dynamics: Urban vs. rural Sense of place

Ek 3'ün devamı

Y46P38	1:38	“Re-imagining Indian Villages Mohandas Karamchand Gandhi saw in the village an alternative kind of politics, economics, and society to the one offered by British colonialism and by what he saw as the Western model of capitalism. For him the village represented the possibility of a society oriented to local democracy, and in his promotion of village crafts he saw the possibility of an economy of greater self-sufficiency and independence. His village-centric political philosophy always had detractors, though, not least in two of the other major figures of Indian independence: the country’s first prime minister, Jawaharlal Nehru, and first minister for law, B. R. Ambedkar, neither of whom shared Gandhi’s belief in villagers’ abilities to act as the harbingers of a new democratic nation-state. Nehru advocated industrialization and the cooperativization of small farms and villages so that they could afford new technologies and improve outputs.³⁷ Ambedkar was different to Gandhi and Nehru in that he had grown up as an “untouchable” in a village and so understood village life from the lowest possible perspective. He had no faith at all in the idea that traditional village communities who had enforced caste-system misery for centuries, could uphold new standards of democracy. For him the traditional village was “a sink of localism, a den of ignorance, narrow mindedness and communalism” And he said: “Every Hindu village has a ghetto.” (Stringer, 2017: 15).	Alternative politics Community dynamics (2): Local democracy Cultural critique: Critique of traditional views Historical perspectives Self-sufficiency Social critique Social stratification: Caste system
Y46P39	1:39	“The Hindus live in the village and the untouchables live in the ghetto”³⁸ Late in life he converted to Buddhism because of his disgust for caste traditions. Given the chance he would have gone further than Nehru; he advocated government-supported and -supervised collective farms and the nationalization and regulation of India’s entire agricultural sector, although for him this did not necessarily mean large-scale farms as he was more concerned with social justice and productivity.³⁹ (Stringer, 2017: 15-16).	Economic transformation: Economic reforms Political ideology Social justice Social stratification: Caste system

Ek 3'ün devamı

Y46P40	1:40	“Gandhi was criticized by Ambedkar and others for not doing enough to bring down the caste system. The problem had been that it was too tied up with the Hinduism whose spirituality Gandhi wanted to nurture. That said, Gandhi’s ashrams, prototypes for his ideas for an alternative village republicanism, were the embodiment of egalitarianism in their organization. There was, for example, one kitchen and dining hall run by shift rotas which included everyone, meaning everyday eating, cooking, and washing could not be divided according to religion, caste, gender or class. Rudolph and Rudolph make the case that Gandhi should not be understood as a regressive seeking a return to pre-modernism, but as a postmodernist, advocating the idea of a multitude of modernities other than the dominant European model.⁴⁰ According to them:” (Stringer, 2017: 16).	Critical theory: Egalitarianism Critical theory: Modernism vs Postmodernism Inclusivity Social criticism Social stratification: Caste system
Y46P41	1:41	“The ashram and the satyagraha as vehicles for displaying a democratized public sphere became a new kind of political theater. Gandhi moved their performances around India, recreating at various sites the drama of transgressing private commitments and challenging unjust laws to create democratized public spheres⁴¹” (Stringer, 2017: 16).	Political engagement Public sphere Social activism
Y46P42	1:42	“The difference between Gandhi’s and Ambedkar’s views of the Indian village chimes with that between utopia and dystopia or of an idealized pastoral and counter-pastoral in representations of rurality in the arts. In her study of the village in South Asian literature, Anupama Mohan explains that the utopia-dystopia dichotomy does not adequately account for recent novels that describe sets of relations of a complexity, ambiguity, and uncertainty that do not sit easily on either side of this binary divide, nor are novels which have consciously omitted particular groups of people or relationships adequately explained within this dichotomy. So, in addition to utopia and dystopia, Mohan develops the Foucauldian idea of heterotopia, and also introduces the notion of homotopia. Her examples of homotopic novels include those that convey through the village trope a desire for a unified nation under the banner of one religion or language. Examples of heterotopia given by Mohan include early twenty-first-century works by Ghosh, Ondaatje, and Abeyesekera, which she says:” (Stringer, 2017: 16).	Complexity Critical theory: Binary opposition Cultural representation Literary analysis

Ek 3'ün devamı

Y46P43	1:43	“often work away from the paradigms of utopian/dystopian, and national/marginal, towards an interstitial zone of contact and cohabitation and negotiation. The consciousness of an inescapably complex and multicultural collective fabric animates such emergent writings of the twenty-first century [...].42” (Stringer, 2017: 16).	Complexity Multiculturalism Negotiation
Y46P44	1:44	“The South Asian village, then, as a site of complexity, difference, ambiguity, and change, and seeming to be portrayed in ways that one might more readily associate with readings of urbanity defined through the constant openings up of multitudes of narratives. To what extent these novels are reflecting everyday reality is open to question. Indian newspapers still sometimes report appalling cases of caste-related bigotry and violence in villages43. But the recent political history of rural Indian society has also witnessed historic progressive milestones, notably the Gandhi-inspired Panchayat Raj legislation of 1992 decentralizing powers to local village councils and guaranteeing places on those councils for women and dalits (or “untouchables”). The debates conducted in the independence era about the future of rural villages still resonate; after all, it is still the case that around seventy percent of Indians live in villages, and by far the majority of MPs’ constituencies are rural.” (Stringer, 2017: 16-17).	Complexity Gender representation Rural-Urban Dynamics: Rural vs. urban dynamics Social change Social stratification: Caste and identity
Y46P45	1:45	“In India, rural to urban migration rates are slowing, and according to Amitabh Kundu this is partly due to what he calls the “exclusionary,” “sanitization” of cities, meaning the clearance of slums and policing of middle- and upper-class neighborhoods to exclude itinerants and homeless people. The argument in favor of this kind of urban cleansing is that it is necessary in order to attract inward investment from overseas investors who would otherwise be put off by the sight of too many poor people in the inner cities. The other reason Kundu explains is that just as the countryside has become saturated, and very short of new jobs for India’s young population, so too have the cities. He says:” (Stringer, 2017: 17).	Economic factors Rural-Urban Dynamics: Urban migration Social exclusion Urban development

Ek 3'ün devamı

Y46P46	1:46	“Exclusionary cities that are a million plus and attract global capital will not encourage an informal sector to come up. I personally feel that if you really want to promote urbanisation you have to create a network of small and medium towns.44” (Stringer, 2017: 17).	Economic Growth Sustainable development: Inclusive development Urbanization
Y46P47	1:47	“Given the importance Indian Planning discourse has given to establishing the conditions for “community” to flourish based on spatial proximity and shared cultural affinities and habits - we might say, thus [...] the post-liberalization Indian metro seems destined to intensify class, religious and ethnic exclusivity as the basis for neighbourhood formation.45” (Stringer, 2017: 17).	Community formation Cultural critique: Cultural exclusivity Social dynamics Social stratification: Class stratification
Y46P48	1:48	“The contrast between Mohan’s examples of heterotopic literary portrayals of South Asian villages and India’s progressive rural legislation, on the one hand, and the exclusionary, homotopic prognosis for Indian cities as described by Glover, on the other, makes one wonder if in twenty-first- century India the typical reading of the modern city as the embodiment of gessellschaft and the rural village as gemeinschaft is being turned on its head. Not just a blurring of the urban-rural divide, but a kind of inversion of it, wherein anxious desires for limits to urban societies in cities produce suffocating inward-looking ideas of small “village”-like communities in the city, whereas against the prevailing trends, a politics and culture of openness to globalization and the future could be emerging in the Indian village.” (Stringer, 2017: 17).	Community dynamics (2): Community distinction Cultural critique: Cultural inversion Globalization Rural-Urban Dynamics: Urban-rural dynamics

Ek 3'ün devamı

Y47P1	1:1	“Architecture, values and perception: Between rhetoric and reality Lino Bianco Abstract Throughout history, design values have always underlined a given architectural style. The manner architects and architectural critics distinguish between them varies from that of the public. In fact a style well perceived by civil society was read as pathological by architectural academia. This paper examines the values and perceptions of contemporary architecture by architects and civil society. Through qualitative methodology, a project by each of the following leading contemporary architects - Renzo Piano, Norman Foster and Rem Koolhaas – was analyzed. The selected designs, all commissioned not more than a decade ago, vary in locations from Malta to Lebanon to India. The study concludes that design values and perceptions of architecture as read by members of the architectural profession do not tally with those of the public. The emphasis by architects is on the aesthetic whilst non-architects focus on the utilitarian dimension. Furthermore, the rhetorical language which architects use is not read as such by the public. The assessment of the public is based on the existential reality which they experience. The perception of civil society matters; it is at the core of architectural design values.” (Bianco, 2018: 92).	Architectural perception Architectural principles: Design values Design philosophy: Aesthetic vs. utilitarian Design philosophy: Professional vs. public discourse Public perception Qualitative methodology
Y47P2	1:2	“KEYWORDS Architecture; Design values; Perception; Valletta; Dharavi; Beirut 1. Introduction The theme of the XIV World Triennial of Architecture held in Sofia in May 2015 was “Values in Architecture” (International Academy of Architecture, 2015). A Google search on architectural values leads one to the Wikipedia article entitled “Architectural design values.” Contents of this article, which classifies and lists the following design values — aesthetic, social, environmental, traditional, gender-based, economic, novel, mathematical, and scientific — follow that Ukabi (2015). On the basis of Lera (1980), Ukabi tabulated the values and intentions that historically shaped architectural design (Table 1). A discussion of architectural values presupposes a contemporary working definition of architecture and architectural style, the language through which architecture is communicated.” (Bianco, 2018: 92-93).	Architectural principles: Architectural values Design Historical context Perception

Ek 3'ün devamı

Y47P3	1:3	“Various definitions, historical and contemporary, were put forward and a recent publication included a list (Quintal, 2016). Architecture is often considered in terms of elevations and architectural elements, thereby failing to address its essence. Recalling Celiker and Cavusoglu (2005), Cresswell notes that “To illustrate this idea, Frank Lloyd Wright used to love using the example of Chinese philosopher Lao Tzu. Centuries ago Lao Tzu asked, ‘What is the essence of the cup?’ observing poetically. ‘It is the space within that makes the cup useful.’ It is the space that the cup contains that actually gives meaning to the cup - this is its essence. Paralleling Lao Tzu, Wright used to point out that ‘the essence of architecture is the three-dimensional space(s) created for human habitation.’” For Wright, “All fine architectural values are human values, else not valuable.”” (Bianco, 2018: 93).	Architectural philosophy: Human values in architecture Philosophical reflection Spatial awareness: Essence of space
Y47P4	1:4	“Throughout history, architectural movements have represented differing values and have given rise to varying perceptions. Baroque was a style which was embraced by the public but took long to be respected by architects and architectural critics (Bianco, 2016a). These critics considered baroque as pathological. On the other hand, modernism features an ethic and an aesthetic aspect (Bianco, 2000). This style conveyed the values of innovative philosophy; such values were and still are respected academically. However, the public despised Modernism; with the absence of ornaments, this style was considered monotonous. The case of Post-Modernism was the contrary; it was well-received by the public and detested by architects (Celiker and Cavusoglu, 2005). This paper examines the values and perception of architecture by the public as contrasted with the value of works of leading contemporary 'star' architects whose projects place a country on the world map of architecture. Signature designs by these architects have rendered the world a global village of contemporary architectural dialect.” (Bianco, 2018: 93).	Architectural philosophy: Post-Modernism Architecture Criticism Cultural values Modernism Public perception

Ek 3'ün devamı

Y47P5	1:5	“Pritzker Architectural Prize was used as criterion in selection of the architects. This award, which was established in 1979, is the highest honor for an architect and is often considered the 'Nobel Prize' in architecture. Renzo Piano, Norman Foster, and Rem Koolhaas, the laureates for the years 1998, 1999, and 2000 respectively, were selected. Given that these individuals received the award over the same period, they were considered as world masters of architecture contemporaneously. All are members of the International Academy of Architecture (IAA) (Diamandieva, 2015). The selected case studies, listed in Table 2, were critically reviewed and analyzed. These studies are about a decade old and generated significant engagement of the public; they are all non-green, coastal sites with a significant social history.” (Bianco, 2018: 93-94).	Critical Analysis Excellence: Recognition of Excellence Historical context Social Engagement
Y47P6	1:6	“2.2. City Gate Project, Valletta Valletta is a Late Renaissance Early Baroque Hippodamian grid planned city located on a peninsula between two natural harbors. For a brief critical overview, see Bianco (2009). The city was founded by the Knights of the Order of St. John of Jerusalem in the late sixteenth century. Given its 320 cultural monuments that address the military, religious, artistic, and civil functions of the Order within an area of about 55 ha, Valletta is considered one of the densest historic areas in the world. In 1980, the city was designated by UNESCO as a World Heritage Site for its outstanding universal value and as a representative “masterpiece of human creative genius” (UNESCO, 2017).” (Bianco, 2018: 94).	Architectural heritage: UNESCO World Heritage Site Cultural heritage Historical significance Urban planning
Y47P7	1:7	“This city suffered heavy aerial bombardments during the Second World War. Two sites at the main city gate, which remained unreconstructed until 2010, included the Royal Opera House and a block of residences. These sites are located adjacent to one another along Republic Street, the main street of the capital. The former was cleared from demolished building materials, and the remaining parts of the structure were levelled down and left to stand similar to an ancient ruin to prevent it from being a hazard. The latter was cleared and converted into Freedom Square. Both sites served as makeshift parking lots until a decade ago (Figure 1). The opera house was a neoclassical building designed by Edward Middleton Barry, the architect of the Royal Opera House in Covent Garden.” (Bianco, 2018: 94).	Architectural heritage: Architectural heritage Historical significance Urban development

Ek 3'ün devamı

Y47P8	1:8	“Including numerous public design competitions, several attempts were made over the years to rebuild the site of the opera house. The Structure Plan for the Maltese Islands had identified the importance of redesigning City Gate and developing this site into a cultural center (Planning Services Division, 1990). Following the general elections of 2008, Piano was given a direct commission by the Government of Malta to redesign it together with the City Gate of 1960s (Times of Malta, 2009), executed in a neo-fascist idiom by Marcello Zavelani Rossi and Alziro Bergonzo, and to erect a new parliament building instead of Freedom Square.” (Bianco, 2018: 94).	Architectural heritage: Public architecture Cultural significance Urban development
Y47P9	1:9	““During Prime Minister Gonzi’s second legislature starting in 2008, he decided to complete this high-profile project, comprising the City Gate, [the] Opera House, [the] new Parliament building, and [a] new public space, regardless of opposition, with minimal public consultation or parliamentary debate (and significantly without formally informing UNESCO and its agency ICOMOS)” (Ashworth and Tunbridge, 2017). The 91 million USD project, which was completed in 2015, covered the Parliament building and the Opera House with site areas of 7000 and 2800 m2 respectively (Foges, 2016) (Figure 2). Given the world heritage standing of Valletta, awarding the project following an international design competition, which allowed local architects to participate, would have been more democratic. The array of proposals would have varied and would not have excluded locals sharing their designs for the optimal legislative seat of their government at a time when Malta was commemorating the fiftieth anniversary of its independence.” (Bianco, 2018: 94).	Civic engagement Democracy Heritage preservation Public consultation
Y47P10	1:10	“2.3. Master plan for Dharavi, Mumbai, India Dharavi, which covers an area approximating 2.5 km2, has been the subject of several studies in recent years (Sharma, 2000; Patel and Arputham, 2007; Patel et al., 2009; Boano et al., 2011, 2013; Brugmann, 2013). This site is strategically located at the topographical core of Mumbai, between its eastern and western corridors, and near the Bandra-Kurla financial and commercial complex. Dharavi comprises around 85 distinctive neighborhoods, “each of which manifests a distinct and unique character, with diverse ethnic mixtures and religious narratives” (Boano et al., 2011). Dharavi is also characterized by dense, low-rise, mixed-use buildings adjacent to one another and without green spaces (Figure 3). The streets are spaces not occupied by dwellings, often limited to the minimum allowable access (Foster + Partners).” (Bianco, 2018: 94-95).	Community identity Cultural diversity Spatial dynamics Urban studies

Ek 3'ün devamı

Y47P11	1:11	“Jacobson refers to Dharavi as Mumbai's shadow city: “Some call the Dharavi slum an embarrassing eyesore in the middle of India's financial capital. Its residents call it home” (Jacobson, 2007). Officially recognized as a slum in 1976, Dharavi is home not only to the poor but also to some middle-class residents who cannot afford better housing conditions. “This is at once a city of paradise and of hell. But Mumbai's paradox is that it is often the dwellers of paradise who feel themselves in hell and the dwellers of hell who feel themselves in paradise” (Giridharadas, 2008).” (Bianco, 2018: 95).	Resilience Sense of belonging Social inequality Urban contrast
Y47P12	1:12	“Dharavi is “bustling with economic activity that is integrated socially, economically, and culturally at metropolitan, regional, and global levels” (Savchuk and Echanove). Over a decade ago, annual turnover of business in Dharavi ran a few hundred million USD (The Economist, 2015). The estimate stated by the BBC in 2006 was £350 million, which was circa 670 million USD at the time (British Broadcasting Corporation, 2006). A recent estimate of the annual economic output of the slum is set at twice this figure (McDougall, 2017).” (Bianco, 2018: 95).	Cultural integration Economic activity Skepticism of global influence: Global integration Social integration
Y47P13	1:13	“1. a toilet per 1400 people; 2. children play in cemeteries and on railway tracks owing to lack of open space; and” (Bianco, 2018: 95).	Public health Social issues Urban development
Y47P14	1:14	“3. residents recycle 80% of Mumbai's waste. Foster + Partners developed a comprehensive master plan through research, site visits, and interaction with the community. The latent objective of this plan was for a quantum leap in the quality of life of its residents by making the district an extension of the flourishing city of Mumbai (Figure 4) (Tholl, 2014; Foster + Partners).” (Bianco, 2018: 95).	Community engagement Environmental sustainability Quality of life Urban development

Ek 3'ün devamı

Y47P15	1:15	“2.4. Development proposal for Dalieh, Lebanon Covering an area of 140,000 km², Dalieh, Beirut is a natural and cultural heritage coastal promenade (World Monuments Fund). This area is an intrinsic part of the Rock of Raouche, the iconic Pigeon's Rock, the symbol of Lebanon for International Tourism for the year 1967. This promenade has been used by the community for swimming and fishing since the Ottoman occupation (Figure 5). Other activities range from driving to picnicking and strolling. The shoreline supports a rich ecosystem, whereas archaeological discoveries over a century ago had unearthed tools and artefacts dated back to the Neolithic Period.” (Bianco, 2018: 95).	Community engagement Cultural heritage Environmental awareness Historical significance
Y47P16	1:16	“Protection of the rocky coastline relaxed in the 1960s, when Beirut was emerging as a major tourist destination in the Mediterranean, and peaked during the Lebanese Civil War (1975-1990) with most of the shore ending in the hands of private investors. This situation led to most of the coast being gradually rendered inaccessible to the public, denying people access to the sea. Dalieh has been privately owned since the 1940s. Despite this long history of private ownership, the public made use of Dalieh coastal lands as shared open-access space within the city (Saksouk-Sasso, 2015).” (Bianco, 2018: 95).	Public impact: Land-use conflict Skepticism of global influence: Public access Urban development
Y47P17	1:17	“Beirut is not a green city. Citing the World Health Organization report for the year 2011, Saksouk-Sasso notes that although the recommended open green space totals 40 m² per person, Beirut allots 1 m² per person (Saksouk- Sasso, 2015).” (Bianco, 2018: 95).	Environmental concerns Public health Urban environment

Ek 3'ün devamı

Y47P18	1:18	“Dalieh is not public property but is accessible to the public for recreational activities. In line with trends in other parts of the globe, the real estate companies who own Dalieh wanted to develop their waterfront property into a private beach resort, removing the traditional fishing facilities of Beirut’s last surviving fishermen community (Saksouk-Sasso, 2015). With land values set at a minimum of 20,000 USD per square meter, the neighborhood of Raouche lies at the high end of the real estate market (Saksouk-Sasso, 2015). In September 2013, the owners secured a court eviction order against the fishing community. By March 2014, they reached a deal with all the families except for one. A month later, boundaries of the site except for two access points were fenced (Saksouk- Sasso, 2015). The companies engaged Koolhass to develop the site into a high-end hotel, shopping mall, and a yacht marina, the details of which were kept secret.” (Bianco, 2018: 95).	Access to resources Community displacement Environmental concerns Skepticism of global influence: Real estate Urban development
Y47P19	1:19	“3. Results and discussion 3.1. Renzo Piano's solution and public opinion Smith and Ebejer (2012) reviewed the City Gate Project, whereas Foges (2016) assessed its architectural design, including the conversion of the ruins of the Opera House into an open-air theater. Piano argued that rebuilding of the opera house site as the original was a sterile reading of history. He hoped that this open-air multi-purpose theater will be the “star attraction of his project” (Micallef, 2009). The proposed re-design made use of steel columns supporting a sail-like canopy to provide shelter from elements recalling the original building design.” (Bianco, 2018: 96).	Architectural design Historical interpretation Project evaluation Public opinion
Y47P20	1:20	“Citing Smith and Ebejer (2012), Ashworth and Tunbridge (2017) argued that the opposition to the plan was because Piano was a foreigner and thereby cannot comprehend the complexity of Malta's socio-cultural identity (Ashworth and Tunbridge, 2017). Smith and Ebejer (2012) were referring to an online comment posted on the Times of Malta website, the one with numerous posts on the project; thus, the said comment was not a scientific representation of public opinion. In his article in The Architectural Review, Parnell concisely stated the public opinion on the project: “From press reports and talking to local people, the project is massively unpopular, not only due to the familiar story of a modern building in a historic center being considered inappropriate, but more due to the way it has been imposed on the city, especially when the population's taxes will ultimately foot most of the bill” (Parnell, 2014).” (Bianco, 2018: 96).	Architectural heritage: Architectural controversy Cultural identity Public opinion Skepticism of global influence: Criticism of foreign influence

Ek 3'ün devamı

Y47P21	1:21	“The subheading of an article appearing in The Telegraph sums up the popular reaction: “Malta’s citizens are up in arms over plans to rebuild the center of their historic capital, which was bombed during World War Two” (Squires, 2010). The main criticism was levied with respect to the proposal of the Opera House site. The general public explicitly expressed their nostalgic call for reconstruction of the original edifice. Main lobbyists against the development included the eNGO Flimkien ghal Ambjent Ahjar and a significant group of artists. The coordinator of eNGO had noted that the “Maltese are normally evenly split on issues along polarized political lines between conservatives and socialists, but amazingly they have united in opposition to this project” (Squires, 2010). Local actors and artists signed a petition of protest against the proposed open-air theater. Richard England, the Vice President of the academic council of the IAA, perceived the overall project as a “beacon for the future ... [but was] ... less enthusiastic about the theater” (Parnell, 2014).” (Bianco, 2018: 96).	Activism Community response Cultural heritage Nostalgia Political polarization Public opinion
Y47P22	1:22	“Opposition to this project was not surprising. The government decided to bulldoze its way through: “The arrogance with which it has been passed by parliament, with no proper public consultation, is breathtaking. We are wasting millions on a huge white elephant in the middle of Valletta” (Squires, 2010). Press commentaries published by the Department of Information, the official information center of the Government of Malta, summed up these comments (Department of Information, 2008):” (Bianco, 2018: 96).	Criticism of authority Public dissent Skepticism of global influence: Government skepticism
Y47P23	1:23	““The government ... has already made the capital mistake of coming up with the plan ready made, without enjoining the rest of the country in a serious discussion about the principal issues. It is clear that, at some point, public opinion will split, but at least it will have split after a thorough discussion and airing of the issues involved.”” (Bianco, 2018: 96).	Critique of authority Democratic engagement Public discourse

Ek 3'ün devamı

Y47P24	1:24	““At the very basic level the issue is: why should we be doing this at a time when the people of Malta are facing so much hardship and increases in the cost of almost everything? The government would be wise to tackle this very carefully. The impression must not be given that, while the people eat bread, the government is dreaming about spectacular white elephants.”” (Bianco, 2018: 96).	Economic hardship Government accountability Social responsibility
Y47P25	1:25	““Architecture is an expression of values - the way we build is a reflection of the way we live. This is why vernacular traditions and the historical layers of a city are so fascinating, as every era produces its own vocabulary. Sometimes we have to explore the past to find inspiration for the future. At its most noble, architecture is the embodiment of our civic values.”” (Bianco, 2018: 96).	Civic engagement Cultural heritage Inspiration Values
Y47P26	1:26	“The same interview included other questions. The following is notable: “Most prominent architects concentrate on commercial buildings or infrastructure, while housing, especially in poorer regions or city parts, is widely neglected. Should architecture refocus on its duty to serve the people instead of business as Rem Koolhaas demands in his essay ‘Junk Space’?”” (Bianco, 2018: 96).	Architecture and design Critical perspective Social responsibility
Y47P27	1:27	“The following was Foster’s response: “This is not the case. I would welcome an opportunity to address the mass housing issues of slums. Six years ago, we began a project in Mumbai which aimed to raise the quality of housing, sanitation, and public space in Dharavi, one of the world’s largest slums.. We developed a comprehensive plan to improve the quality of life for all living there, which was based around the existing balance between spaces for living and working, yet introduced new public facilities and infrastructure. .. it pointed the way to solutions in which the community would be respected and the quality of amenities transformed. This is a radical alternative to the traditional approach of bulldozing, uprooting the social structure, and starting afresh, a policy which has so far failed.”” (Bianco, 2018: 96).	Community engagement Design philosophy: Critique of traditional methods Innovative solutions Social justice Urban development

Ek 3'ün devamı

Y47P28	1:28	“Foster argued that the resultant master plan for Dharavi involved setting up of a sustainable and humane infrastructure. In addition to addressing sanitation requirements, the plan tackled the issue of flooding and included provisions for community facilities, hospitals, and schools. Green spaces were included as integral part of the master plan. New roads were introduced to cater for the proposed public transport and pedestrian routes. The diagonal street pattern allows air circulation, thus cooling buildings and public spaces (Tholl, 2014; Foster + Partners).” (Bianco, 2018: 96).	Community development Infrastructure improvement Sustainability Urban planning
Y47P29	1:29	“Unfortunately, this master plan has not yet been implemented. This response to Foster's proposal is not surprising; it must be read in the context of the neoliberal “Vision Mumbai” and the slum rehabilitation program in Mumbai (Nijman, 2008), the Dharavi Redevelopment Project (DRP) approved by the state authorities in 2004, and the public opposition to same. This project, prepared by Mukesh Mehta and estimated to run for 2.1 billion USD, called for a public- private partnership geared toward suitable housing and amenities in high-rise buildings for the slum population, with the remaining area being utilized by the private sector for commercial uses (Savchuk and Echanove). Citing Patel and Arputham (2007), Boano et al. (2011) noted that “details of the plan itself were highly secretive, given that the initial document submitted by the government-hired architect Mukesh Metha outlining the five-sector, five-developer vision was taken on unanimously with no significant call for citizen input.” Pressing for this vision, the government is transforming Dharavi into heterotopias characterized by social and spatial exclusion: “The practices resulting from such elements are rooted in top-down control and management towards facilitating the reproduction of capital, denying the inclusion or enablement of the urban poor in the process” (Boano et al., 2011).” (Bianco, 2018: 97).	Neoliberalism Public impact: Top-down control Public-private partnership Social exclusion Urban development
Y47P30	1:30	““The activists against the development also demanded in an open letter to Koolhaas that he explain and defend his proposed project. They cited studies commissioned by the Lebanese government that call for protection of Dalieh’s cliffs and caves as a natural habitat and archaeological site (flint tools dating to the Palaeolithic and Bronze Age have been found). Koolhaas wrote back, expressing his appreciation for their efforts and saying his client ‘has shown an awareness of [Dalieh’s] uses, its history, and its beauty and is clearly expecting us to respect and preserve these qualities in the development of our ideas ... Our intention is to actually enhance public accessibility of the site.’”” (Bianco, 2018: 97).	Activism Architectural principles: Architectural ethics Community engagement Environmental protection Historical preservation

Ek 3'ün devamı

Y47P31	1:31	“1. erase an important social space and a national landmark 2. threaten a unique ecosystem 3. destroy a rich archaeological site and solicit his “support in outlining an alternative vision for Beirut’s seafront” (Battah, 2015)” (Bianco, 2018: 97).	Community involvement Cultural preservation Environmental impact Public space
Y47P32	1:32	“The civil campaign was continuous, rigorous, and professionally conducted. On 24 March 2015 the Ministry for the Environment of Lebanon announced that it was preparing a decree with respect to Dalieh coast to place the area under national protection. During a press conference for launching of an architectural design competition for the public use of Dalieh, the Head of the Department of Ecosystems at the Ministry announced that (Civil Campaign to Protect Dalieh, 2015), “We have drafted a decree classifying the site as a natural site under the protection of the Ministry of Environment. We are giving importance to the site, otherwise we would not have held it (the contest) on our premises and under the auspices of the ministry of environment.” She further stated that, “the site was of high ecological and scenic value and access to it should be ‘a right for all Lebanese citizens’” (Civil Campaign to Protect Dalieh, 2015). This claim implies that the civil campaign was successful, and the government's move managed to rope in the activists in its initiative.” (Bianco, 2018: 97-98).	Community engagement Environmental activism Government response Public policy
Y47P33	1:33	“3.4. Final comments These case studies attempt to place respective geographical places on the contemporary map of world architecture through iconic designs. They illustrate the importance of the role of civil society in approving architectural projects. Based on experience elsewhere, the way forward is not public endorsement but active public participation (Bianco, 2016b; Wilkie and Michialino, 2014; Wood, 2002). The autocratic approach of the Government of Malta ensured that Piano's design was executed against the explicit opposition of various publics. In the case of the designs by Foster and Koolhass, public input ensured shelving of the former and scrapping of the latter. In Dharavi and Dalieh, the public wanted no change in their lifestyle for an architectural design proposal which was not considered humane. Table 3 summarizes various architectural design values of the respective case studies.” (Bianco, 2018: 98).	Architectural criticism Civil society Community involvement Public participation

Ek 3'ün devamı

Y47P34	1:34	“Piano's project ran counter to public opinion and failed to be flagged with UNESCO given that Valletta is a World Heritage Site. “Controversy is part and parcel of contemporary architecture, especially in historic centers, and it is a well-known fact that dictators are fond of enshrining their legacy in stone. However, few elected leaders have had the confidence to disregard the populace's opinion and international law in equal measure in order to get a pet project constructed. Equally unusual is said project contributing to their election defeat, as the project managed for Malta's erstwhile Prime Minister Lawrence Gonzi last year” (Parnell, 2014).” (Bianco, 2018: 98).	Architecture Controversy Heritage Political leadership Public opinion
Y47P35	1:35	“In Dharavi, locals showed no enthusiasm in trading their existing lifestyle. Furthermore, little vision was observed in the DRP as noted by Charles Correa, receiver of the RIBA Royal Gold Medal for the year 1984 and professor of the IAA who practiced for half a century as an architect in Mumbai (McDougall, 2017). The settlement evolved its own resilient economy, thereby ensuring stability and permanence (Nijman, 2015). The opposition against DRP led the government in 2009 to grant civil society and academics the opportunity to make submissions with respect to the plan (Boano et al., 2011).” (Bianco, 2018: 98).	Community engagement Community resistance Economic stability Government intervention Urban planning
Y47P36	1:36	“The argument of the Civil Campaign to Protect Dalieh spearheaded the concept of legal prescription to use the private coastal promenade in favor of the public. The uninterrupted access and use of the area for several decades amounted to a prescriptive right to retain such access and use. This situation called for a significant legal concept whereby the notion of “property to exclude” was substituted by “property not to be excluded” (Saksouk- Sasso, 2015).” (Bianco, 2018: 98).	Legal rights Property rights Skepticism of global influence: Public access Social justice

Ek 3'ün devamı

Y47P37	1:37	“4. Conclusions Although one speaks of a bottom-up approach in contemporary urban planning practice, architects manifest the reverse attitude. Although these professionals argue that commissioned design proposals address socio-economic realities for the common good, they are not perceived as such by civil society. The public discards rhetoric talk on quantum leaps in the lifestyle generated by architectural projects. Their approach to architecture is pragmatic, utilitarian, and based on sense perception.” (Bianco, 2018: 98).	Design philosophy: Pragmatism in design Public perception Skepticism of global influence: Critique of professional practices Skepticism of global influence: Socio-economic realities
Y47P38	1:38	“The public has developed a lifestyle which projects the collective values of society and conditions the perception of architecture. Nowadays, people are more aware of their influence on what is approved/permited for erection at a given location. The public demands consultations on architectural projects and face challenging iconic designs whether commissioned by public and/or private entities.” (Bianco, 2018: 98).	Architecture perception Collective values Public engagement Social awareness
Y47P39	1:39	“A classical working definition of architecture is the one by Vitruvius (Vitruvius Pollio, 1914), freely translated by Wotton as “firmness, commodity, and delight” (Wotton, 1624). This triad corresponds respectively to structure, function, and aesthetics. The first two are utilitarian and in contrast with the first, which is artistic dimension. This study reinforces this grouping and highlights the significance that the public extends to the utilitarian versus aesthetic aspects of architecture.” (Bianco, 2018: 98).	Aesthetics Architecture Public perception Utilitarianism

Ek 3'ün devamı

Y47P40	1:40	“The values appreciated by the public are primarily functional and are perceived and judged in terms of serviceability. The language of architects on architecture is rhetorical, a language ignored by the public. The approach of architects is paternalistic, whereas civil society demands a bottom-up approach which considers living realities, values, and perceptions of the public. Architecture impinges on the public domain. Thus, this field is not restricted to the remits of the clients, whether they are public or private organizations. Public opinion on architecture can pass or fail an architectural proposal.” (Bianco, 2018: 98).	Architectural principles: Architectural communication Architectural principles: Functional values Design philosophy: Paternalism vs. participatory approach Public impact: Impact on public domain Public perception
Y48P1	1:1	“The importance we attribute to him today is due not primarily to his work as an architect but to his role as one of the leading protagonists of the National Socialist regime, about which he spoke as a firsthand witness after World War II” (Seelow vd., 2018: 1).	Historical significance Influence of ideology Narrative critique: Role of the individual in history
Y48P2	1:2	“Even the authors of the two posthumous biographies of Speer, Gitta Sereny and Joachim Fest, could not detach themselves from Speer’s point of view on all issues; the biographies are based on conversations with him and (Figure 1) to a great extent ignore archival documents and historical research (Sereny 1995; Fest 1999)” (Seelow vd., 2018: 1).	Digital identity: Subjective perspective Historical analysis Narrative critique: Biographical interpretation
Y48P3	1:3	“Brechtken says this biography originates from his interest in the questioning of political memoirs. It is the result of many years of meticulous archival research — the endnotes and bibliography alone comprise 324 pages — unlike the earlier biographies by Sereny and Fest, which rely primarily on interviews with Speer, and the more recent one published by Martin Kitchen” (Seelow vd., 2018: 1).	Comparative analysis Narrative critique: Interest in political memoirs Research methodology
Y48P4	1:4	“Brechtken’s central thesis is that Speer exemplifies a ‘type of bourgeois German who consciously became a National Socialist and after 1945 neither had the will nor the insight to render an honest account of what he had done’ (Brechtken 2016: 14)” (Seelow vd., 2018: 1).	Historical analysis Political ideology

Ek 3'ün devamı

Y48P5	1:5	“a calculated consideration in life’ Brechtken concludes that for Speer, ‘the will to gain power, to rule and to acquire money [was] a central pattern of his character that shaped his actions until 1945 and drove him on throughout his entire life’ (Brechtken 2016: 45)” (Seelow vd., 2018: 2).	Character analysis Motivation Power dynamics
Y48P6	1:6	“In the first half, the author very briefly recounts Speer’s privileged youth in his affluent family home in Mannheim and later in Heidelberg” (Seelow vd., 2018: 2).	Background information Family influence
Y48P7	1:7	“Brechtken takes care to show that Speer very consciously — rather than almost mistakenly or unknowingly, as Speer later claims in his memoirs — joined the National Socialists in 1930 and was aware of their murderous goals” (Seelow vd., 2018: 2).	Critical analysis Historical awareness
Y48P8	1:8	“Speer purposefully and relentlessly pursued his career He focused on gaining proximity to Hitler and, after the death of Paul Ludwig Troost (1878-1934), managed to become Hitler’s favorite architect and ‘master-builder of the movement’” (Seelow vd., 2018: 2).	Ambition Influence Power dynamics
Y48P9	1:9	“Brechtken thoroughly refutes the perspective that Speer was ambivalent towards Hitler and National Socialism, as later was disseminated by Speer himself and others” (Seelow vd., 2018: 2).	Critical analysis Historical perspective
Y48P10	1:10	“He shows how, already as general building inspector, he acted as ‘conquest-manager’ and planner for the ‘Endsieg’, and was responsible for the eviction and deportation of tens of thousands of Jews and for forced labour in concentration camps” (Seelow vd., 2018: 2).	Ethical implications Historical analysis
Y48P11	1:11	“In doing so, Speer skilfully constructed his persona through morale-boosting slogans and alleged weaponry ‘miracles’, and at times even as a potential successor to Hitler” (Seelow vd., 2018: 2-3).	Leadership Manipulation Propaganda

Ek 3'ün devamı

Y48P12	1:12	“Even when it was apparent that Germany would lose the war, Speer continued to raise industrial production very efficiently, thus extending the war — and the murders in the death camps and the death of a millionfold people at the front” (Seelow vd., 2018: 3).	Ethical considerations Historical context Impact of decisions
Y48P13	1:13	“The second half of the book deals with Speer’s life after 1945: the Nuremberg Trials, the twenty years of imprisonment in Spandau, and his career in post-war Germany after his discharge in 1966” (Seelow vd., 2018: 3).	Historical context Life events Social change: Post-war effects
Y48P14	1:14	“In court, Speer only selectively admitted to his crimes and, simulating atonement, assumed only an abstract overall responsibility in order to camouflage his personal responsibility” (Seelow vd., 2018: 3).	Digital identity: Denial of responsibility Digital identity: Inauthenticity Manipulation
Y48P15	1:15	“He constructed his life story anew, presented himself as a tempted artist and an apolitical technician, and positioned himself as a witness and authority on the perished Third Reich” (Seelow vd., 2018: 3).	Authority Digital identity: Identity reconstruction Narrative critique: Historical narrative Self-presentation
Y48P16	1:16	“These memoirs, produced in collaboration with the publisher Wolf Jobst Siedler (1926-2013) and the historian and future editor of Frankfurter Allgemeine Zeitung, Joachim Fest (1926-2006), take Speer’s mythmaking to a mass-media level” (Seelow vd., 2018: 3).	Historical context Media influence Narrative exploration: Mythmaking
Y48P17	1:17	“Speer, the ‘good Nazi’, provides with his lies an exculpation narrative that is perpetuated many times over by countless ‘Mitläufer’ (‘hangers-on’) in post-war Germany” (Seelow vd., 2018: 3).	Cognitive dissonance Group dynamics Narrative critique: Historical narrative
Y48P18	1:18	“First, thanks to his painstaking archival research, he effectively uncovers the last myths remaining about Albert Speer” (Seelow vd., 2018: 3).	Narrative exploration: Myth-busting Violence in education: Appreciation for research

Ek 3'ün devamı

Y48P19	1:19	“His biography surpasses previous work by historians since the 1980s, though he acknowledges their achievements and builds on them” (Seelow vd., 2018: 3).	Acknowledgment of others Innovative research: Building on previous work
Y48P20	1:20	“Reichhardt and Wolfgang Schäche (1998) uncovered the destruction of Berlin in the wake of Speer’s monumental re-planning of the city; Adam Tooze exposed Speer’s alleged armaments-miracle (2006: 554-579); and most recently, Isabell Trommer (2016) deconstructed Speer’s self-mystification and his role in the justification- and apology-discourses in post-war Germany” (Seelow vd., 2018: 3).	Critical examination Deconstruction Historical analysis Narrative analysis
Y48P21	1:21	“Also of great importance was the TV-movie Speer und Er by Heinrich Breloer, which for the first time brought Speer’s central role in the Nazi regime to the attention of a wide audience and also debunked numerous myths; the book accompanying the film reproduced numerous documents as evidence (Breloer 2005, 2006)” (Seelow vd., 2018: 3).	Historical significance Media impact Narrative exploration: Myth debunking
Y48P22	1:22	“Brechtken also investigates the Speer memoirs and biographies. It has taken historiography a long time to unmask them as cunning apologies and to prove that they cannot be trusted” (Seelow vd., 2018: 3).	Cynicism Historical analysis Trust issues
Y48P23	1:23	“Brechtken deconstructs their influence and meticulously uncovers them, almost sentence by sentence, as manipulation or fake” (Seelow vd., 2018: 3).	Critical analysis Deconstruction Manipulation
Y48P24	1:24	“He shows how Speer even instrumentalized former employees to conceal his activities and to fabricate alibis after the fact” (Seelow vd., 2018: 3).	Deception Manipulation
Y48P25	1:25	“The influence of Speer’s memoirs would not have been so disastrous if they — like the memoirs of other Nazis — had been only apologetic writings whose purpose was to obliterate traces and if they had not exerted such great power on the popular perception of the Third Reich as well as on scientific research” (Seelow vd., 2018: 3).	Historical impact Narrative critique: Memoir analysis Perception management

Ek 3'ün devamı

Y48P26	1:26	“For example, Speer’s alleged absence from Heinrich Himmler’s Poznan speech in October 1943 as evidence of his ignorance of the Holocaust, Speer’s alleged plan of a poison gas attack on Hitler in February 1945, and his alleged refusal of Hitler’s ‘Nero’ order in March 1945 have all been picked up as historical facts and repeated many times — all of which, however, have been debunked by Brechtken as dubious stories or fairy tales, floated by Speer after the war” (Seelow vd., 2018: 3).	Debunking myths Historical revisionism
Y48P27	1:27	“Brechtken mainly blames Wolf Jobst Siedler and in particular Joachim Fest for this ominous influence” (Seelow vd., 2018: 3).	Blame Influence
Y48P28	1:28	“How long Fest adheres to the lies fabricated by Speer can be seen from the fact that even in 2005, Fest — in total ‘ignorance and remoteness from knowledge’ (Brechtken 2017: 555) — maintains that ‘only a few further works [on Speer] have appeared since the early 1970s’ and that the ‘level of knowledge’ essentially hasn’t changed much since then (Fest 2005: 11)” (Seelow vd., 2018: 3).	Cognitive dissonance Historical interpretation Resistance to change
Y48P29	1:29	“One drawback of this biography is the brevity with which Brechtken investigates Speer’s work as an architect” (Seelow vd., 2018: 3).	Constructive feedback Critical analysis
Y48P30	1:30	“It is reduced to a secondary discourse, in the shadow of the rest of his biography While a number of studies have explored Speer’s architecture as a product of the regime (for an overview see Reichhardt and Schäche (2008: 9-22) and Tesch (2016: 2-8)), investigating it on its own terms represents a historiographic dilemma: either separating it from its historical context or pursuing ‘Täterforschung’ (perpetrator research), which has been rather uncommon in art history” (Seelow vd., 2018: 3).	Artistic expression: Art and architecture analysis Historical context Violence in education: Perpetrator research
Y48P31	1:31	“Monographs on bad artists are not written, books about the life and work of criminals are shunned in the art world” (Seelow vd., 2018: 3).	Artistic expression: Art Criticism Censorship

Ek 3'ün devamı

Y48P32	1:32	“That is why for a long time there have been no historic-critical monographs on the most successful architects, painters and sculptors under the Nazi regime” (Seelow vd., 2018: 3).	Artistic expression: Art under totalitarian regimes Historical context
Y48P33	1:33	“The attempt to consider Speer’s architecture as a continuation of classicism and completely detached from its political implications is based, as critics have pointed out, on deliberate euphemistic retouches and crude historic simplifications (for an overview of the criticism, see Reichhardt and Schäche (2008: 19-20))” (Seelow vd., 2018: 3-4).	Critique Narrative exploration: Historical simplification Political implications
Y48P34	1:34	“Tracing the origin of Speer’s architecture back to Schinkel and other classicists proves on close examination to be another fable that was invented by Speer in collaboration with Siedler and Fest in the memoirs” (Seelow vd., 2018: 4).	Critical evaluation Historical analysis
Y48P35	1:35	“Speer’s architecture can only be categorized as eclectic, since he mixes the design principles and the formal vocabulary of different epochs without any discernible system” (Seelow vd., 2018: 4).	Artistic analysis Eclecticism
Y48P36	1:36	“Tesch concludes that Speer’s work is from the beginning closely linked with politics and a product of the specific structure of the Nazi dictatorship” (Seelow vd., 2018: 4).	Historical context Political influence
Y48P37	1:37	“In this sense, Speer is rightly remembered not so much for his work as an architect as for his close connection to Hitler and his role as minister of armaments, as well as for his obfuscating exculpation strategy as a war criminal after 1945” (Seelow vd., 2018: 4).	Historical analysis Narrative critique: Critique of responsibility Violence in education: War criminality
Y48P38	1:38	“From a contemporary point of view, Speer’s disastrous moral transgression should be a thought-provoking warning to architects who offer their services to dictators” (Seelow vd., 2018: 4).	Ethics in architecture Historical reflection Moral responsibility

Ek 3'ün devamı

Y48P39	1:39	“Magnus Brechtken has produced a superbly researched and brilliantly written biography Thanks to intensive use of archival material, he not only succeeds in unmasking the remaining myths about Albert Speer, but also in deconstructing the disastrous influence of the Speer memoirs and biographies” (Seelow vd., 2018: 4).	Critical analysis Deconstruction Innovative research: Research quality Narrative exploration: Myth-busting
Y48P40	1:40	“One can only hope that more architectural historians will follow Brechtken’s methodological example and pursue a similarly critical approach” (Seelow vd., 2018: 4).	Critical thinking Innovative research: Methodological innovation
Y48P41	1:41	“He sets standards not only for critically investigating an architect’s life and work from a contemporary ‘Täterforschung’ perspective; his biography also is an important lesson in critically revising architectural history, especially oral history, by scrutinizing memoirs and self-portrayals” (Seelow vd., 2018: 4).	Critical thinking Historical analysis Oral history
Y48P42	1:42	“Empathy and the Creation of Virtual Space Angela Andersen September 55 is a virtual reality (VR) exhibition that recreates the attack, during the night of September 6 and the early morning hours of September 7, 1955, on Greek, Armenian, and Jewish homes and businesses in a violent pogrom in the Pera district of Istanbul” (Seelow vd., 2018: 4).	Cultural representation Empathy Historical trauma Virtual reality
Y48P43	1:43	“It was later revealed that top government officials orchestrated these attacks, with the intent to drive minority communities from the country” (Seelow vd., 2018: 4).	Conspiracy Marginalization Political manipulation
Y48P44	1:44	“This review explores the exhibition’s recreations of historic settings and its presentation of space as well as the ways in which the experiential nature of virtual architecture has been used to generate empathy for marginalized and persecuted peoples” (Seelow vd., 2018: 4).	Empathy Historical context Marginalization Narrative exploration: Virtual Reality
Y48P45	1:45	“Several scholars have studied the potential of virtual exhibits for delivering programmed, three-dimensional ‘cultural content ,’ and the role of artists-as-coders since the 1990s (Economou 2007; Merritt 2001; Ronchi 2009)” (Seelow vd., 2018: 4).	Academic research Artistic expression: Virtual exhibits Digital identity: Cultural content Technological influence

Ek 3'ün devamı

Y48P46	1:46	“Architectural and gaming design embraced newly released VR technologies early on, but museum and gallery exhibitions have only recently accepted the potential of VR as a critical artistic medium, in addition to its recognized technical role as a teaching and presentation tool, by using it to explore new ways of helping audiences to experience and relate to social and cultural themes” (Seelow vd., 2018: 4).	Artistic expression: Art and Technology Cultural Experience Education Innovation
Y48P47	1:47	“The British Museum, for example, employed VR in Mummy: The Inside Story (2004 and 2011) to provide access to the layered wrappings of a 3,000-year-old Egyptian mummy, and in 2015 launched the Virtual Reality Weekend featuring a VR bronze age roundhouse” (Seelow vd., 2018: 4).	Cultural education Historical preservation Innovation in technology
Y48P48	1:48	“Unlike September 55, these were didactic examinations of sites and objects that did not seek an emotional response to the featured artefacts” (Seelow vd., 2018: 4).	Analytical approach Narrative critique: Objective evaluation
Y48P49	1:49	“The great affective power of immersive VR and gaming applications (McLay et al 2014) has been used in projects such as Digital Oral Histories for Reconciliation” (Seelow vd., 2018: 4).	Digital identity: Immersive experiences Narrative exploration: Digital storytelling Virtual reality
Y48P50	1:50	“(2017) , which explored the history of abusive, racialized education in Canada by juxtaposing a virtual school with actual recorded interviews with former students” (Seelow vd., 2018: 4).	Historical context Racial issues Student experiences Violence in education: Abuse in education
Y48P51	1:51	“In a similar way, September 55 is a curated visit to a fraught neighbourhood and opens space for viewers to empathize for a few moments with the seen and unseen victims of that night in 1955” (Seelow vd., 2018: 4).	Empathy Historical reflection
Y48P52	1:52	“The display is part installation and part historical simulation, documenting the destruction in the Pera district, commonly known as Beyoğlu since the departure of its Greek residents following the attacks” (Seelow vd., 2018: 4-5).	Cultural impact Historical context Social change (2)

Ek 3'ün devamı

Y48P53	1:53	“As the VR activates, the transition from the empty gallery to the rooms and streetscapes of a virtual, mid-1950s Istanbul results in an evocative yet dissonant sensory experience on the cusp of the real (Figure 3)” (Seelow vd., 2018: 5).	Nostalgia Sensory experience Virtual reality
Y48P54	1:54	“Mounting tensions over the contested island of Cyprus, a minority tax, and nationalist demonstrations reached a critical point on September 6, 1955, when a bomb was planted within the Turkish consular compound in Thessaloniki, Greece” (Seelow vd., 2018: 5).	Conflict Historical event Nationalism
Y48P55	1:55	“A subsequent Turkish court martial trial, convened following the military coup of 1960, demonstrated that the bomb attack had been planned by high-ranking members of the Turkish government to allow them to target Istanbul’s Greeks; their Armenian, Assyrian and Jewish neighbours were also subjected to violence” (Seelow vd., 2018: 5).	Ethnic conflict Social injustice Violence in education: Historical violence
Y48P56	1:56	“Furthermore, evidence showed that Turkish officials had distributed manipulated photographs to Istanbul newspapers with the intent to exaggerate the damages to the consulate in order to generate anti-Greek sentiment” (Seelow vd., 2018: 5).	Digital identity: Manipulation of Information Propaganda
Y48P57	1:57	“The creators researched media accounts and oral histories covering the events of 1955, but the show took much of its inspiration from four photographic archives that connect highly personal images with the larger story of persecution: the Fahri Çoker Archive of the pogrom’s ruins; the Dimitrios Kalumenos Archive of the Greek Patriarchate’s official photographs of the aftermath of that night; the archive of Armenian studio portrait photographer Maryam Şahinyan, who emigrated to Istanbul as a child when her family escaped anti-Armenian violence in central Turkey decades earlier; and images from Osep Minasoglu’s Studio Osep, which closed when Osep escaped Istanbul to work in Paris following the pogrom” (Seelow vd., 2018: 6).	Cultural memory Historical research Personal narratives

Ek 3'ün devamı

Y48P58	1:58	“These Greek and Armenian photographers were personally and professionally devastated by the events of that night, and it is their surroundings that we see reconstructed in September 55” (Seelow vd., 2018: 6).	Cultural representation Trauma
Y48P59	1:59	“The VR exhibition design establishes a visual meta-chronicle of frozen scenes from the night of the attacks, staged around a simulation of a portrait studio, a small photography shop, and a street corner” (Seelow vd., 2018: 6).	Artistic expression (2) Creativity Reflection on trauma
Y48P60	1:60	“All these archival images have long been available in print and online and used for exhibitions, so the significance of September 55 rests in its spatially grounded interpretation and architectural representation” (Seelow vd., 2018: 6).	Architecture Archival research Historical context Interpretation
Y48P61	1:61	“The creators have broken down the physical and temporal barriers of a typical exhibition with virtual, cognitive spatial experiences, thereby breaching the emotional distance of the spectator” (Seelow vd., 2018: 6).	Digital identity: Virtual experiences Emotional engagement Innovation
Y48P62	1:62	“The immersive medium of the exhibition harnesses the capacity of space to address political and ethical issues” (Seelow vd., 2018: 6).	Ethical considerations Political engagement Social awareness
Y48P63	1:63	“The viewer is confronted with everyday scenes of work in the photography studio alternating with fearful episodes on the street” (Seelow vd., 2018: 6).	Narrative exploration: Fearful experiences Urban experience: Contrast of settings

Ek 3'ün devamı

Y48P64	1:64	“The evocation of both economic ruin and the loss of home, safety, and property also alludes to the current vulnerable situation of minorities living in Turkey” (Seelow vd., 2018: 6).	Economic disparity Social vulnerability Urban dynamics: Minority issues
Y48P65	1:65	“This resonates with the decades-long urban relocation of Kurds from conflict zones in Turkey’s eastern provinces, and the recent situation of over two million Syrian refugees living in Turkey who, seeking safety from a crippling war, have begun to test the patience of the administration and the populace” (Seelow vd., 2018: 6).	Conflict Refugee experience Social tension
Y48P66	1:66	“Through a spatial immersion in the Pera district, the installation discourages passive spectatorship” (Seelow vd., 2018: 6).	Active participation Engagement
Y48P67	1:67	“I strained my eyes to read the headlines on a newspaper, and looked at personal objects in the room I turned around to see who was smashing the windows of a burning apartment building, and made my way to a door that seemed as if it might provide an escape route from a horde intent on destruction” (Seelow vd., 2018: 6).	Danger Desperation Fear Observation
Y48P68	1:68	“The scene changed, and within the intimacy of a mid-20th-century photography studio, relatives and family groups gathered before the camera” (Seelow vd., 2018: 6).	Family dynamics Nostalgia
Y48P69	1:69	“Their gentle words to each other formed a soundscape recorded by Turkish speakers, expressing a myriad of diminutives and affectionate terms” (Seelow vd., 2018: 6).	Affection Communication Language
Y48P70	1:70	“Familial interactions, the adjustment of a scarf or collar, the settling of a baby, and the arrangement of the room itself are reminders of what was destroyed, who was displaced, and what was irretrievably lost from the fabric of Turkish society after the attacks” (Seelow vd., 2018: 6).	Cultural identity Displacement Loss Social impact
Y48P71	1:71	“Zaman, Tuzcu, and Tortum’s design is a compelling, virtual recreation of buildings and interiors belonging to Istanbul’s once lively Greek and Armenian photography community” (Seelow vd., 2018: 6).	Artistic expression (2) Cultural heritage

Ek 3'ün devamı

Y48P72	1:72	“These urban settings and the lives of their occupants were destroyed in a single night by government-coordinated thugs” (Seelow vd., 2018: 6).	Injustice Trauma Violence
Y48P73	1:73	“Vulnerable people throughout history have faced attacks, vandalism, and the confiscation and occupation of their architecture — their homes, businesses, and places of worship” (Seelow vd., 2018: 6).	Historical oppression Impact of violence Vulnerability
Y48P74	1:74	“One would wish that their route to safety was as simple as removing a set of goggles Criticizing the Museum” (Seelow vd., 2018: 6).	Critique Desire for simplicity
Y48P75	1:75	“Christophe Van Gerrewey The new exhibition of the collection of the Stedelijk Museum in Amsterdam, open since 16 December 2017, is fascinating and questionable at the same time” (Seelow vd., 2018: 6).	Art appreciation Mixed feelings
Y48P76	1:76	“Authorship(s) of this exhibition is thus difficult to discern, but the decision to show designs, drawings, photography, painting, sculpture, video, and installation all together was certainly hers” (Seelow vd., 2018: 6).	Artistic influence Collaboration
Y48P77	1:77	“Each work was created at a particular point in time By placing different disciplines side by side, we learn more about a period and are able to see new cross-connections” (Seelow vd., 2018: 6).	Historical context Innovative research: Cross-disciplinary connections Interdisciplinary learning
Y48P78	1:78	“Nevertheless, art dominates, evidently because the exhibition is structured according to well-known art historical movements, such as Cobra, Abstract Expressionism, and Pop Art” (Seelow vd., 2018: 6-7).	Art movements Artistic expression: Art history

Ek 3'ün devamı

Y48P79	1:79	“Stedelijk Base is, at first sight, indeed rather generic ; instead of exhibiting the collection’s individuality, it presents an unsurprising overview of 20th-century art, supplemented with furniture, design, and utensils” (Seelow vd., 2018: 7).	Artistic expression: Art evaluation Narrative critique: Critique of presentation Narrative exploration: Generic impressions
Y48P80	1:80	“This curatorial choice is justifiable because Stedelijk Turns and Stedelijk Now complement each other and thus create the potential to dig deeper’ (a main category at the Stedelijk’s website, next to ‘visit’ and ‘what’s on’)” (Seelow vd., 2018: 7).	Collaboration Complementarity Engagement
Y48P81	1:81	“One could state that without the architects’ contribution, Stedelijk Base would have been in no way as adventurous as it looks now” (Seelow vd., 2018: 7).	Collaboration Creativity
Y48P82	1:82	“They appear as an uninspired encore, structured according to a rather random set of themes such as ‘AIDS’ or ‘violence’” (Seelow vd., 2018: 7).	Critique Lack of Inspiration Themes
Y48P83	1:83	“Ruf chose to work with AMO to develop a new kind of museological display, which she deemed necessary to respond to the challenges of an ever-growing digital culture” (Seelow vd., 2018: 7).	Digital identity: Adaptation to digital culture Innovation
Y48P84	1:84	“In the press announcement from September, she said: The widespread use of the Internet has given us a new way to gather information: we browse, see masses of images in one go, connect them and make combinations” (Seelow vd., 2018: 7).	Digital literacy Impact of technology Information gathering

Ek 3'ün devamı

Y48P85	1:85	“All of this is expressed in Stedelijk Base, in a fantastic concept designed by AMO, you can move freely through the space, see amazing combinations, and make your own connections” (Seelow vd., 2018: 7).	Connection Creativity Engagement
Y48P86	1:86	“The obliquely placed walls create zones instead of rooms, never separated but continuously ‘leaking’; no matter where you are or where you look, there is always something else to see, close by or farther away” (Seelow vd., 2018: 7).	Perception Spatial awareness Urban experience: Environment interaction
Y48P87	1:87	“‘You can focus on many images at the same time’, Koolhaas explained (Smallenburg 2017) Simultaneity is indeed the starting point for group or collection exhibitions, but the question is whether what you see becomes meaningful” (Seelow vd., 2018: 7).	Critical thinking Meaning-making Perception
Y48P88	1:88	“Is the presence of many images and artworks just a matter of providing information (as Ruf described it), or does their proximity bring about new insights” (Seelow vd., 2018: 7).	Critical thinking Curiosity Exploration
Y48P89	1:89	“Curating an exhibition means grouping and ordering artworks in such a way that they ‘cure’ each other from the artificial museum constellation to which they belong, taken away from their original context (such as a studio or a private collection)” (Seelow vd., 2018: 7).	Art interpretation Artistic expression: Curation Contextualization

Ek 3'ün devamı

Y48P90	1:90	“In Koolhaas and Martelli’s design, such groupings are never architectonically reinforced but rather denounced: instead of drawing attention to ensembles or individual works, the scenography continuously points to paths that invite you to explore more — other objects, periods, genres or artistic choices are anxiously waiting to be looked at, and — in the end — every scenographic construction is precisely that: a construction, an invention by historians or curators” (Seelow vd., 2018: 7).	Artistic expression: Artistic Choices Curatorial Practices Exploration Narrative critique: Analysis of Design
Y48P91	1:91	“The Grand Narrative of Art History is attacked by means of the crisscrossed screens, but in the space that opens up, no small, engaging, or divergent stories are being told (Figure 4)” (Seelow vd., 2018: 7-8).	Digital identity: Absence of diverse perspectives Narrative critique: Critique of traditional narratives
Y48P92	1:92	“This also has to do with the deliberate lack of acknowledgement that individual works or objects might have an aura” (Seelow vd., 2018: 8).	Energy fields: Aura concept Individuality Lack of recognition
Y48P93	1:93	“At the same time, the architects present this experiment as a new beginning and a necessary innovation of the museum in the 21st century” (Seelow vd., 2018: 8).	Change Innovation Transformation
Y48P94	1:94	“Koolhaas has often declared himself to have been ‘aesthetically formed’ as a teenager in the 1950s by the exhibitions of the former director of the Stedelijk Museum, Willem Sandberg (Graafland and De Haan 1996: 224)” (Seelow vd., 2018: 8).	Artistic expression: Aesthetic development Influence of mentors
Y48P95	1:95	“The question is what kind of aesthetical formation can a museum offer, if it models itself upon contemporary phenomena such as Instagram or Google Image Search” (Seelow vd., 2018: 8).	Cultural Influence Innovative research: Modern Technology

Ek 3'ün devamı

Y48P96	1:96	“What is the effect of playfully criticizing art history, art historical conventions and canons, in a world where all these things seem more absent than ever” (Seelow vd., 2018: 8).	Art criticism Critical thinking Cultural commentary
Y48P97	1:97	“In Stedelijk Base Koolhaas is targeting a ‘new kind of museum visitor’ (Smallenburg 2017), but the result turns out to be a new kind of museum space as well — a museum defined by simultaneity, superficiality, individual impressions, objects without aura, irreducible complexity, the futility of interpretation, and the absence of authority” (Seelow vd., 2018: 8).	Artistic expression: Museum studies Cultural critique Postmodernism Visitor experience
Y48P98	1:98	“Traditionally, museums were bastions where these phenomena were kept out, but Koolhaas explains his interventions in such a way — and this is not the first time in his career — that criticizing his design all too easily leads to conservatism” (Seelow vd., 2018: 8).	Conservatism Critique of tradition Innovation
Y48P99	1:99	“And yet it remains to be seen whether Stedelijk Base indeed is a future-oriented mutation of museum’s exhibition space or if it will turn out to be a temporary fad” (Seelow vd., 2018: 8).	Cultural critique Future-oriented thinking
Y48P100	1:100	“This review will examine the exhibition on shrinkage and the debate on the institution’s displacement as two symptomatic instances of the same phenomenon: Romania’s struggle with the tensions of post-modernization against the background of political, economic, and, not least, cultural mutations as they have taken shape in the decades following the 1989 turnover” (Seelow vd., 2018: 8).	Cultural tension Economic context Political context Social change: Post-modernization
Y48P101	1:101	“In the past few years, the theme of shrinking cities has been a hot topic in the fields of politics, economics, geography, architecture, and urban planning, giving rise to initiatives such as the Shrinking Cities International Research Network” (Seelow vd., 2018: 8).	Research initiatives Urban studies

Ek 3'ün devamı

Y48P102	1:102	“The manifestation of this phenomenon in Romania, however, remains largely unexamined Major publications on shrinkage (Oswalt 2005; Oswalt and Rieniets 2006; Pallagst, Wiechmann, and Martinez-Fernandez 2014; Bontje and Musterd 2014) hardly include any Romanian case studies” (Seelow vd., 2018: 8).	Underrepresentation Urban experience: Geographical focus Violence in education: Lack of research
Y48P103	1:103	“The exhibition Shrinking Cities in Romania therefore not only introduced the topic to a large Romanian audience, but it also filled a gap, the size of the region of Romania, in the current research on shrinkage” (Seelow vd., 2018: 8).	Cultural engagement Knowledge dissemination Research gap
Y48P104	1:104	“Shrinkage in Romania may be considered a play in three acts: the first act consisted of the modernization process that took place during the Romanian Kingdom (1881-1947); the second act continued this modernization through the oversized scale of industrialization during the communist regime; and the final and third act, which is still in progress, involves massive mutations brought about by geopolitical changes in the post-1989 era” (Seelow vd., 2018: 9).	Historical context Industrialization Modernization Urban dynamics: Geopolitical changes
Y48P105	1:105	“Half of the Romanian cities lost a fifth of their population, which affected not only their physical entity but also their social and cultural identity” (Seelow vd., 2018: 9).	Cultural impact Identity loss Social impact Urban dynamics: Population decline
Y48P106	1:106	“Several factors accelerated this process of shrinkage: a massive deindustrialization that is still ongoing triggered unemployment and poverty, engendering identity issues within diverse communities; a decreasing birth rate; and last, but not least, recent geopolitical mutations” (Seelow vd., 2018: 9).	Identity issues Socioeconomic factors Urban dynamics: Geopolitical changes

Ek 3'ün devamı

Y48P107	1:107	“After 1989, economic and other forms of migration emerged, which intensified when Romania became a member of the EU” (Seelow vd., 2018: 9).	Economic factors Migration Social change: European Union influence
Y48P108	1:108	“After decades of industrialization, the constant flux towards the urban areas was reversed. The resulting dynamics of shrinkage, sprawl, and illegal urban developments in periurban areas repolarized the territory and strengthened social injustice” (Seelow vd., 2018: 9).	Social Inequality Social Justice Urban dynamics: Spatial Dynamics Urbanization
Y48P109	1:109	“This process is reflected in the three sections of the exhibition, each developed by a different team under the curatorship of Păun Constantinescu” (Seelow vd., 2018: 9).	Digital identity: Curatorship Team collaboration
Y48P110	1:110	“The first section was set up as an ‘information filter’. Three maps providing concrete data on shrinkage captured the size of the phenomenon both in Romania and in the entire world” (Seelow vd., 2018: 9).	Data presentation Global perspective
Y48P111	1:111	“The two other sections of the exhibition revealed the complex interplay of economic, demographic, social, and cultural causes of shrinkage through various installations” (Seelow vd., 2018: 10).	Complexity Interdisciplinary approach
Y48P112	1:112	“Among these, ‘Post-Industrial Stories’ (by Ioana Cirlig and Marin Raicu) and ‘Waiting for August’ (by Teodora Ana Mihai) dealt with the population of shrinking communities, including the sensible subject of children left behind in the country by their parents who went to work in the EU (Figure 7)” (Seelow vd., 2018: 10).	Child welfare Community issues Urban dynamics: Migration effects
Y48P113	1:113	“The third section, ‘Reactions Interventions’ focused, by means of an art installation (by Ion Barbu and Andrei Dăscălescu), on the mining town of Petrila, a mining agglomeration being among the most symptomatic case of shrinkage” (Seelow vd., 2018: 10).	Artistic expression: Art installation Social commentary Urban dynamics: Urban shrinkage

Ek 3'ün devamı

Y48P114	1:114	“Shrinking Cities in Romania was perceived as an important event, not just because of its size, but especially because of the great number of connected manifestations such as workshops, lectures, theatre plays, and film projections” (Seelow vd., 2018: 10).	Community engagement Cultural activities Urban experience: Importance of events
Y48P115	1:115	“Trying to grasp its subject by as many means as possible, Shrinking Cities appropriated tools from urban sociology, anthropology, contemporary art, and social and political sciences” (Seelow vd., 2018: 10).	Interdisciplinary approach Methodology
Y48P116	1:116	“At the same time, this methodological diversity resulted in a certain fragmentation and dilution of its discourse” (Seelow vd., 2018: 10).	Fragmentation Methodological diversity Urban dynamics: Discourse dilution
Y48P117	1:117	“Some installations or artistic interventions, for instance, did not aim at contributing to scholarly knowledge but at arousing debate by performing a militant act” (Seelow vd., 2018: 10).	Activism Artistic expression: Art as a form of expression Debate
Y48P118	1:118	“The impact of the exhibition on its visitors was prompt: in the midst of the political campaign for the local administrative elections in June 2016, an online newspaper demanded that the theme of the exhibition be addressed by the candidates in their campaign (Costea 2016)” (Seelow vd., 2018: 10).	Political engagement Social influence
Y48P119	1:119	“One essay in the DIY catalogue, ‘From the Difficult- to-Access Backside of the Parliament Palace’, was the unintentional inspiration for a debate about yet another political issue (Zahariade 2016)” (Seelow vd., 2018: 10).	Debate Inspiration Political discourse

Ek 3'ün devamı

Y48P120	1:120	“Alluding to the remoteness of the MNAC, the venue of the exhibition, the text touched upon a long-time controversy: why should the main museum of contemporary art in Romania be enclosed in a piece of totalitarian architecture” (Seelow vd., 2018: 10).	Critique of institutions Cultural commentary Historical context
Y48P121	1:121	“The author of the text did not realize that the bizarreness of the situation was actually itself the result of an act of (political) shrinkage — hence, ironically, the venue of the exhibition could be seen as yet another way of considering shrinkage in postsocialist Romania” (Seelow vd., 2018: 10).	Cultural analysis Irony Political commentary Social change: Post-socialism
Y48P122	1:122	“The controversy of the location had been an issue since the museum opened its doors in 2004 in a section of the Parliament’s Palace, which had undergone an architectural readjustment by Adrian Spirescu” (Seelow vd., 2018: 10).	Architecture Conflict Historical context
Y48P123	1:123	“The negative side of the argument was that the MNAC’s location gave rise to political incongruity, was an ethical faux-pas, and made it a decentred and isolated venue” (Seelow vd., 2018: 10).	Criticism Ethical concerns Isolation
Y48P124	1:124	“One fifth of old Bucharest was demolished to make place for the House of the People, and therefore the association of the MNAC with this symbol of the communist regime, itself responsible for so much human and urban grief, seemed not only incompatible with the museum’s cultural mission but morally problematic” (Seelow vd., 2018: 10).	Cultural critique Historical context Moral conflict
Y48P125	1:125	“Arguments for the new location, on the other hand, were pragmatic: the domain on which the House of the People is located was largely empty, so why not take advantage of it” (Seelow vd., 2018: 10).	Innovative research: Pragmatic rationale Opportunity recognition

Ek 3'ün devamı

Y48P126	1:126	“Some added the thrill of playing with political symbols: did the avant-garde not always defy those in power” (Seelow vd., 2018: 10).	Digital identity: Rebellion against authority Political engagement
Y48P127	1:127	“The founding director, who had accepted the offer of the prime minister to install the museum in the Parliament’s house, implicitly defended his choice at the opening of the museum, stressing the necessity to adopt different criteria for exhibiting contemporary art, after the examples set by Guggenheim Museum Bilbao, the Ludwig Museum, and the Tate Modern (Oroveanu 2004: 19-21)” (Seelow vd., 2018: 10).	Artistic expression: Art curation Cultural institutions Leadership
Y48P128	1:128	“The artistic director similarly pointed to the East European tendency, after 1989, to demystify the Communist symbols by means of derision and parody” (Seelow vd., 2018: 10).	Cultural critique Social change: Post-communism Symbolism
Y48P129	1:129	“Twelve years later, this attitude of derision seems to have lost part of its efficiency, especially after experiencing all the hassle of daily transportation to and from a place disconnected from the city and with the Cathedral of the Nation standing next to the MNAC” (Seelow vd., 2018: 10).	Attitude change Urban experience: Experience of urban disconnection
Y48P130	1:130	“Thus, in 2016, the new direction of the museum launched a debate ‘Where to move MNAC in Bucharest ’ The e-flyer announcing the debate argued that ‘the problem in 2016 is not that MNAC is located in the House of the People, but that it cannot function as a 21st century institution within the Parliament Palace’” (Seelow vd., 2018: 10).	Cultural debate Institutional challenges
Y48P131	1:131	“Numerous architects, art critics and artists participated in the debate Unexpectedly, many of these did not favour the displacement of the MNAC” (Seelow vd., 2018: 10).	Community engagement Disagreement

Ek 3'ün devamı

Y48P132	1:132	“Instead, they addressed issues of urban and cultural politics, while wondering if Romanian contemporary art still had the competence and the commitment to critique mechanisms of power” (Seelow vd., 2018: 10).	Art and politics Cultural critique Power dynamics
Y48P133	1:133	“The debate about relocating the MNAC was in many ways ‘collateral damage’ of the problem of shrinkage” (Seelow vd., 2018: 10).	Contextual challenges Impact of external factors
Y48P134	1:134	“On the one hand, the very location of the museum is the result of the political and institutional shrinkage engendered by the change of the regime” (Seelow vd., 2018: 10).	Institutional change Political influence
Y48P135	1:135	“On the other hand, a new location would be a manner of feeding Bucharest’s sprawl, even if the new venue were a building affected by shrinkage such as a former industrial site” (Seelow vd., 2018: 10).	Spatial analysis Urban development
Y48P136	1:136	“Not to mention that building a new venue would be a rather conventional ‘modernist’ response to a present day situation that favours alternative solutions” (Seelow vd., 2018: 10-11).	Innovative research: Critique of conventional approaches Social change: Advocacy for alternative solutions
Y48P137	1:137	“Shrinkage is a direct consequence of modernity — a term that was strangely absent from the discourse on the exhibition or the language used during MNAC debate” (Seelow vd., 2018: 11).	Artistic expression: Exhibition discourse Cultural critique Modernity
Y48P138	1:138	“By stepping into post-modernity — for post-socialist countries this entails also stepping out of the communist regime into late capitalism — shrinkage is a condition that can be turned into a starting ground, if not into a stimulus” (Seelow vd., 2018: 11).	Adaptation Cultural transition Opportunity for growth

Ek 3'ün devamı

Y49P1	1:1	“Reputations Rem Koolhaas Born 1944 Rem Koolhaas does not do small talk. I discovered this last year in Melbourne when attempting to break an awkward silence between us. Wasn't Australia a long way to come for just 72 hours? His gnomic reply invited no further discussion: ‘In the lifetime of an architect, three days is an immensity.’” (Self, 2018: 108-109).	Communication style Perception of time Social interaction
Y49P2	1:2	“I spent most of that week traipsing behind him peering over his shoulder, not unlike a live-action version of REM, the eponymous 2016 documentary shot by his son Tomas. When an individual attains such an intense degree of fame it seems to fundamentally restructure their perception of space and time.” (Self, 2018: 109).	Fame Observation Perception
Y49P3	1:3	“Every day becomes a theatrical abstraction, a ceaseless flow of ‘events’ - stage sets and scenarios prepared in advance, through which the hero nimbly moves, pausing only to deliver his requisite soliloquies.” (Self, 2018: 109).	Metaphor Perception of reality Self-presentation
Y49P4	1:4	“Rem is at peace in the breakfast rooms of international hotels. Otherwise, he is always in a rush, always about to leave, always facing some emergency. This aura of inaccessibility is cultivated as a defence mechanism. His eyes never rest long on any person or object, and this insulates him from potential engagement. Rem literally does not see, recognise, or acknowledge you. Some people interpret this imperiousness as evidence of greatness. Others are incensed when they discover the impossibility of forming any meaningful connection with their idol. To maintain this aloofness, Rem factors a significant amount of dead time into his agenda. These periods appear to be when he does his actual work.” (Self, 2018: 109).	Artistic struggle: Defence mechanism Heroism critique: Aloofness Heroism critique: Perception of greatness Inaccessibility Isolation
Y49P5	1:5	“When people ask how Rem became Rem, they are often asking how anyone becomes a Rem. That is, they are concerned with the concentration of power in particular individuals. There are others who want to know how they too can become like Rem. Yet their tendency to focus on inconsequential details - what shoes Rem wears, what books he has read, why lie swims every morning - is futile, as well as supremely naive.” (Self, 2018: 109).	Comparison Identity Naivety Power dynamics

Ek 3'ün devamı

Y49P6	1:6	“When Vasari wrote his Lives of the Most Excellent Painters, Sculptors and Architects in the 16th century, he established a Western template for fame. Aside from practical strategies, he stressed the need to compete economically with your peers - what he calls the ‘desperate hunger’. More than anything else, you have to want to be famous, and this requires a nearly insane degree of ambition. Publicly, however, you must never, ever admit an interest in fame, nor make any mention of your own.” (Self, 2018: 109).	Ambition Competition Fame Social norms
Y49P7	1:7	“A modern approach might be summarised as follows. First, develop a trademark design methodology (not merely a specific field of work or style). This should be novel, yet communicable. Use this trademark process to teach and shape the next generation. Your students will enhance your reputation as they seek to play up their own pedigree. You will also need a Great Book, which outlines your methodology in a way others can safely replicate. In the worst case example (Corbusier) this will be a manifesto; in the best case (Palladio) it will be a template for a new world order, with you at its centre.” (Self, 2018: 109).	Design methodology Heroism critique: Legacy establishment Innovative education: Innovative pedagogy
Y49P8	1:8	“You must appear to be everywhere at once. If you can’t control the media’s perception of your work, then you should start your own publication or publishing house for this, you need to cultivate close relationships with non-architectural designers. Importantly, this will burnish your reputation as a figure concerned with and engaged in popular culture. Ultimately, it doesn’t matter if you are respected by other architects, because they are not your clients. Rather, you must be understood as an artist in the broadest sense. Vasari depicts the creative genius as driven - producing endlessly, obsessively, even maniacally. If you don’t have the means or the interest in owning media, you should control the public narrative by writing vociferously and prolifically (before Mies moved to the US he penned more than 200 articles).” (Self, 2018: 109).	Artistic identity Artistic struggle: Creative drive Professional reputation Public perception
Y49P9	1:9	“Do not simply wait for others to write about you, because you are relinquishing control over history.” (Self, 2018: 109).	Empowerment Self-awareness

Ek 3'ün devamı

Y49P10	1:10	“To all this we could add some minor embellishments. Among them is the need to craft a relatable origin myth as well as having no qualms about remorselessly melting the wings of anyone who flies too close to your radiant face. Finally, the counterpoint to the Great Book, is the Great House, as this is how non-architects actually conceive of architecture and is also highly relatable.” (Self, 2018: 109).	Creativity Metaphor Relatability
Y49P11	1:11	“In establishing a timescale for these achievements, Koolhaas has said ‘You only have until 33 to start your career in earnest, because that is how long Jesus lived.’ (Self, 2018: 109).	Career aspirations Cultural references
Y49P12	1:12	“If you can’t get your act together by that point, I don’t think you ever will’. It should be noted that the character traits and skills required to attain this exalted state exclude pretty much everyone, except middle-class white males who combine bourgeois ambition with the resources and cumulative bias required to act. Some people who hate Rem are not dismissing his work, so much as explicitly rejecting the social acceptability of this model.” (Self, 2018: 109).	Bias Character traits Classism Exclusion Social inequality
Y49P13	1:13	“So how did Rem become Rem? He began to emerge in his current form around 1990, although it took a full decade for his invention as a public figure to be complete. During this time he rewrote the history of his ascent, concealing certain bodies and smoothing rugs along the way. The best official biography is probably Nicolai Ouroussof’s 2012 Smithsonian article, ‘Why is Rem Koolhaas the World’s Most Controversial Architect?’ Certain characterful details stick: Rem’s childhood playing in the postwar ruins of Rotterdam, Rem’s youthful period in the tropics of Jakarta, where he ‘really lived as an Asian’, Rem’s early career as a journalist, Rem’s softcore porn script for Russ Meyer ...” (Self, 2018: 109).	Historical narrative Identity construction Public perception
Y49P14	1:14	“But how did Rem become Rem? The trail leads back to his final project at the AA, completed when Rem was 27. Entitled Exodus, or the Voluntary Prisoners of Architecture, it’s a nice example of paper architecture, presented in the then-fashionable style of Rossi-esque axonometrics and punk-inspired collages. Weirdly, it is described as being authored by Rem, his then wife Madelon Vriesendorp, as well as his tutor Elia Zenghelis and his wife Zoe.” (Self, 2018: 109).	Collaboration Creativity Identity Influence

Ek 3'ün devamı

Y49P15	1:15	“Exodus exhaustively explored the metaphor of the wall as it related to the city. It drew on images of Berlin and was largely a homage to the work of Oswald Mathias Ungers, one of the 20th century’s most underrated architects. When Rem graduated he immediately enrolled at Cornell to study with Ungers where he also met Ungers’ wife, sociologist Liselotte, the Denise Scott. Brown of her day. In 1972, the Ungers were just completing a book that Rem later admitted had a significant influence on his oeuvre, <i>Kommunen in der Neuen Welt 1740 - 1972</i>, a study of utopian communes in America. Typically, the Ungers’ work concerned rationalist architectural form, the history of urbanism, and the role of psychology and sociology in metropolitan design. All of this made a great impression on the youthful Rem and his classmate Hans Kollhoff.” (Self, 2018: 109).	Architectural metaphor Influence Innovative education: Sociology Psychology Urban design
Y49P16	1:16	“Between 1973 and 1977, Rem shuttled back and forth between Europe and America, He won a scholarship to study at the Institute for Architecture and Urban Studies, where Philip Johnson sponsored his thesis and Peter Eisenman was his supervisor. The bulk of it would later be reprised as Delirious New York, Rem’s first attempt at a Great Book. In 1975, Madelon, Zoe, Elia and Rem founded the Office for Metropolitan Architecture in London and Rem started teaching at the AA to bring in some money while pursuing bigger dreams. In 1977, Kollhoff, Ungers and Rem wrote a manifesto on Berlin, <i>The City in the City</i>. Driven by Ungers’ earlier urban theories, it elaborated on an evolving idea about ‘metropolitan’ architecture.” (Self, 2018: 110).	Career development Collaboration Influence of mentors Innovation in architecture Innovative education: Educational experiences
Y49P17	1:17	“Rem had leapfrogged his peers and developed a distinct new take on architecture and the city (albeit heavily indebted to Ungers); he had a unique visual aesthetic (albeit heavily indebted to Madelon and Zoe); he had turned out a well-received manifesto; he had associated himself with an older generation to gain authority; he was already teaching (his students included Zaha); and most of all, his nascent brand OMA was strategically placed for full expansion.” (Self, 2018: 110).	Ambition Authority Influence Innovation Strategic thinking

Ek 3'ün devamı

Y49P18	1:18	“The 1980s were dominated by a shortage of built work and a surplus of drama, but to make an omelette you always have to crack a few eggs. However, not all evidence of the turmoil has been erased. It is telling that OMA’s own website does not seem to know which is their first project, explicitly disowning the Checkpoint Charlie apartments, while naming both the Almere Police Station and Netherlands Dance Theatre in the Hague. Almere was probably the first pure Rem moment, which is reassuring, because it is incomparably banal. For more than a decade Rem then plugged away at small projects and paper work, while trying to break free from the complicated web of dependencies and clouded authorships. He has since made a concerted effort to conceal his debts to the Ungers and Kollhoff, as well as downplay the roles of Zenghelis and Vriesendorp.” (Self, 2018: 110).	Architectural Identity: Identity and authorship Artistic struggle: Artistic struggle Historical context
Y49P19	1:19	“Paradoxically, the more famous Rem becomes, the less there is to say about him. This is because the sanctioned narrative becomes so dogmatic that there is little room for deviation or interpretation. During the 1990s, Rem was now a totally free agent and embarked on the project of becoming properly famous. The turning point came between 1995 and 2000, as the millennium loomed and lie was finally incarnated as a starchitect. All his diffuse interests combined in one monolithic greatness, revolving around his second Great Book, the seminal S,M,L,XL (designed with Bruce Mau) and his first Great House in Bordeaux, slaveringly dubbed ‘The Greatest House Ever Built’ by Building Design. The following year he started working with Miuccia Prada, a modern-day Medici, which was perhaps his single best career move. In 2000 he won the Pritzker, the deciding factor apparently being Bordeaux, confirming that without a Great House no one takes you seriously.” (Self, 2018: 110-111).	Artistic identity Career development Fame Narrative construction
Y49P20	1:20	“From here, it’s a familiar trajectory. Prada helped recast Rem’s aura from architecture into fashion and then contemporary culture, where it made the leap to warp speed and achieved critical mass. The subsequent stratospheric litany runs like beads on a rosary: Seattle, Porto, Serpentine, Junkspace, Strelka, CCTV (which Rem called his reaction to 9/11), Rothschild, Project .Japan, Shenzhen, Venice Biennale, Qatar, more Prada.” (Self, 2018: 111).	Art and design Cultural impact Global influence Innovation

Ek 3'ün devamı

Y49P21	1:21	“All the while, Rem has continued to evolve his interests almost annually there is always some new earworm or intellectual morsel to parse, consume and reframe. The urgent subject is now ‘junkspace’, now ‘preservation’, now ‘the future of luxury’, now ‘the countryside’. Though he loves to methodically interrogate the unpopular, his responses are always journalistic responses, in the sense that they draw attention to a subject but very rarely draw conclusions. Rem doesn’t judge, he only makes observations. This allows a text like Junkspace to be read as both ode and denunciation - and smokescreen for the ironic fact that after its publication, OMA spent the next decade almost exclusively building junkspace. You can practically hear the ghost of Vasari cackling.” (Self, 2018: 111).	Architectural Identity: Duality in interpretation Critical analysis Heroism critique: Non-judgmental observation Intellectual curiosity
Y49P22	1:22	“No question, Rem is a genius. Nonetheless, his wake is toxic: stained by Randian egos (both triumphal and crushed), the intense interpersonal competition, and the exploitation of intellectual and manual labour. How does it all end, you wonder. In some ways, Tomas Koolhaas’s documentary was a preemptive eulogy. Death is present in every shot, tugging at the great man’s sleeve. The film is also suffused by an intense melancholy.” (Self, 2018: 111).	Artistic struggle: Melancholy Cognitive competition: Intellectual competition Existential themes Toxic environment
Y49P23	1:23	“It is the peculiar sadness of endings: when a family line is extinguished, when change erases beauty and meaning, when an entire world order disintegrates.” (Self, 2018: 111).	Artistic struggle: Melancholy Change Loss
Y49P24	1:24	“Starchitects are still with us, even though their era is over. Koolhaas himself called time on it in the mid-2000s. It is no contradiction to honour them, while admitting that we must give ourselves permission to abandon the figure of the heroic architect, and along with it the Western blueprint for greatness that Koolhaas has so relentlessly and obsessively perfected. Jack Self” (Self, 2018: 111).	Architectural Identity: Architectural Discourse Cultural Reflection Heroism critique: Critique of Heroism

Ek 3'ün devamı

Y50P1	1:1	“ARCHITECTURE AFTER THE RAIN Anthony Vidler The apparent lack of seriousness of Surrealism was clearly at odds with the gravitas of the period that followed the two World Wars, and would seem to preclude any close relationship between Surrealism and architecture. But by 1978, when a Surrealism-themed issue of 2 was published, the tide had begun to turn. Anthony Vidler - Professor of Architecture at the Irwin S Chanin School of Architecture, the Cooper Union, New York – reflects on that 2 issue, and in particular on two key articles in it: one by Bernard Tschumi, the other by Rem Koolhaas.” (Vidler, 2018: 16).	Art and architecture Historical context Influence of Surrealism
Y50P2	1:2	“Max Ernst [After the War] I felt the urge to see Europe again ... I had painted a picture called Europe After the Rain and I was interested to see whether this picture could correspond to what I would actually find there. In fact, the picture was really not so far off the mark at all.” (Vidler, 2018: 17).	Artistic inspiration Reality vs. perception
Y50P3	1:3	“—Max Ernst, 19671 The dramatic documentary, produced by Mick Gold to accompany the 1978 ‘Dada and Surrealism Reviewed’ exhibition at London’s Hayward Gallery,2 opens with the horrific scenes of First World War trench warfare, the traumatic background to Surrealism’s own vision of trauma. The title of his film, Europe After the Rain, was taken directly from a painting by Max Ernst. Conceived in 1930 as a relief map of Europe after the devastation of 1914-18, it was also, as painted in 1941, a reflection of the horrors, then only initiated, of the Second World War.” (Vidler, 2018: 17-18).	Artistic expression: Art and representation Historical context Trauma
Y50P4	1:4	“Much of the post-World War theory and practice of architecture can be set within this frame, with the Holocaust and subsequent conflicts confirming Ernst’s tragic vision; but the Hayward Gallery exhibition represented a particularly important moment in the working through of the European trauma, and especially for the generation of architects born in or around 1941; those to whom the continuity demonstrated by the still potently alive legacy of pre-war Modernism in the work of Le Corbusier and Mies van der Rohe, only slightly modified by the next generation of Team 10 architects, constituted a falsely seamless and disturbingly oblivious vision of social reality.” (Vidler, 2018: 18).	Architectural legacy Historical context Social reality Trauma

Ek 3'ün devamı

Y50P5	1:5	“In the cultural context of 1978, the 2 special issue on Surrealism and Architecture certainly seemed in many respects an outlier.³ Dalibor Vesely, the Guest-Editor of the issue, while admitting that Surrealism was not an obvious subject for architecture, attempted to construe the movement as a ‘universal’ ideal to ‘reach an absolute point of reconciliation between dream and reality’.⁴ Architectural historian and theorist Kenneth Frampton agreed, sceptical of the influence of Surrealism on much avant-garde practice - but noting Adolf Loos’s playful adoption of Surrealist motifs in his house for the Dadaist Tristan Tzara.⁵” (Vidler, 2018: 18).	Art theory Cultural context Historical analysis
Y50P6	1:6	“And yet, in two significant contributions to the 2 issue, there emerged some of the strongest evidence of a new openness to Surrealist ideas for contemporary practice. They were authored by Bernard Tschumi and Rem Koolhaas, who, without directly referring to their own already developed practices, concisely summarised principles of theory and design that would animate their work to the present: Tschumi’s ‘Architecture and its Double’ (with the delightful misprint that transformed the writer, poet and founder of Surrealism, Andre Breton, into a society photographer, ‘Andre Beeton’), and Koolhaas’s ‘Dali and Le Corbusier’.” (Vidler, 2018: 18).	Artistic expression: Contemporary practice Influence of Surrealism Innovative thinking
Y50P7	1:7	“It was by no means predictable that Surrealism would be of the slightest interest to the generation of architects coming into maturity in the late 1970s. Five years after Aldo Rossi’s ‘Architettura Razionale’ show at the Milan Triennale, and two years before Paolo Portoghesi announced the abandonment of all ‘inhibitions’ in the Strada Novissima of the Venice Biennale, the special issue of 2 devoted to Surrealism seemed destined to remain no more than an interesting side note to the advance of the Postmodern juggernaut. Even in its heyday, Surrealism had garnered little interest in architectural circles. Andre Breton and Louis Aragon had explored the dream dimensions of architectural space, Salvador Dali had liquefied the uncanny urban landscapes of de Chirico, but few architects had taken notice. And in Britain, scepticism for the entire movement had rendered it marginal - even ridiculed by some reviewers at the 1936 New Burlington Galleries ‘International Surrealist Exhibition’ - the first Surrealist exhibition in London.” (Vidler, 2018: 19).	Architectural influence Artistic expression: Art movement Cultural skepticism Historical context

Ek 3'ün devamı

Y50P8	1:8	“Yet there were a few indications that the impetus for a retake on the movement was building as a form of ‘Surrealist comedy’ surfaced on British radio - The Goon Show with Spike Milligan (broadcast by the BBC between 1951 and 1960) - and in film - Luis Bunuel’s Belle de Jour (1967).” (Vidler, 2018: 19).	Creative expression: Art and Media Cultural Influence
Y50P9	1:9	“In this context, the essays that formed the Surrealism double issue of 2 were a natural response to the ‘re-viewing’ of a half-forgotten movement; but in the case of Tschumi’s and Koolhaas’s respective essays, the encounter proved both more critical and lasting in its effect. For their generation, the ‘rain’ metaphorised by Ernst and Gold had not ceased in 1945: it had continued to fall, with the wars in Korea, Algeria and Vietnam, and the nuclear stand-off of the Cold War, opposition to which had, for architecture, reached a formative moment in the Paris uprising of May 1968.” (Vidler, 2018: 19).	Artistic expression: Art movement Critical analysis Cultural history Historical context
Y50P10	1:10	“In one sense, both essays were strictly historical, apparently supporting the arguments of the remaining members of the movement against the suffocating influence of the artistic academy. But in another sense, to be realised over the subsequent careers of both architects, the theories and projects they examined formed the ‘precedent-base’ so to speak of their work, mirroring, but inversely, the standard precedent roster of the previous generation - that of the Independent Group, a radical group of artists, writers and critics who met at the Institute of Contemporary Art in London during the 1950s as they attempted to escape from the anxiety of influence of the ‘Modern Masters’, Le Corbusier and Mies van der Rohe.” (Vidler, 2018: 19).	Artistic expression: Creativity in art Artistic expression: Precedent theory Artistic influence Historical analysis
Y50P11	1:11	“Mirror Image The great monuments rise up like dams, opposing a logic of majesty and authority to all troubling elements; it is in the form of cathedrals and palaces that church and state speak to and impose silence on the masses.” (Vidler, 2018: 19).	Authority Power dynamics Silencing

Ek 3'ün devamı

Y50P12	1:12	“—Georges Bataille, ‘Architecture’, 1929⁷ The critical ‘instruments’ Tschumi selected for his essay were four: artist Marcel Duchamp, avant-garde dramatist Antonin Artaud, writer Georges Bataille and architect Frederick Kiesler. His overall theme was the rethinking of the modernist idea of space. Taking issue with Breton’s oversimplified architectural imagination, that would merely resituate Parisian monuments in ‘shocking’ juxtapositions, he criticised Surrealism for its fixation on the symbolic meaning of the object and not on the actual space of desire: ‘a space where oneiric magic is not merely the result of symbolic images, but the space of a truly erotic experience’. For Tschumi, Duchamp’s last great work <i>Etant données</i> of 1946-66 provided a clue to the nature of such a space: a nude torso of a woman, legs spread, viewed through two peepholes in a wooden door. Artaud went even further, in his attack on the verbal nature of Breton’s art. As Tschumi notes, while Duchamp had attacked purely retinal work and insisted on the secret presence of concepts, Artaud on the other hand attacked the purely verbal and insisted on experience and sensation. In both cases they dealt with the essential relationship between two fundamental aspects of architecture.⁸” (Vidler, 2018: 19).	Artistic expression: Artistic discourse Artistic expression: Relationship between art and experience Conceptual exploration Critical analysis Modernism critique
Y50P13	1:13	“In Tschumi’s hagiography, it was then left to Bataille finally to destroy the limits of architectural space. In a series of articles in <i>Documents</i> between 1929 and 1936, Bataille, as Tschumi writes, reconceived space as the ‘erotic meeting place of concept and experience’,¹⁰ dissolving the traditional monumentality of architecture as in the photograph he published of a collapsed prison building in Columbus, Ohio; ‘evidently,’ wrote Bataille, ‘no one has had the idea of imprisoning the professors in order to teach them what space is (the day when, for example, the walls fall in front of the bars of their cell)’.¹¹” (Vidler, 2018: 19).	Critique of traditional architecture Theoretical exploration

Ek 3'ün devamı

Y50P14	1:14	“Tschumi had been alerted to the early writings of Bataille through the publication of the first volume of his Oeuvres Complètes, edited by Denis Hollier, who had published his own critical assessment of the newly discovered texts in his La Prise de la Concorde of 1974.¹² Tschumi, in his review of this book in Studio International the next year entitled ‘The Pyramid and the Labyrinth: The Paradox of Architecture’, reprised Hollier’s analysis of Bataille’s early writings, from the nostalgic ‘Notre-Dame-de-Rheims’ to the later anti-monumental pieces in Documents after 1929;¹³ and in 1976 he took on Bataille’s own theory of ‘transgression’, applying it in a series of ‘Advertisements for Architecture’, the most celebrated of which displayed Le Corbusier’s Villa Savoye (1931) in its postwar ruined state with its Bataillan caption, ‘Architecture is the ultimate erotic act’.” (Vidler, 2018: 19).	Architecture discourse Art critique Influence of literature Theoretical analysis
Y50P15	1:15	“Underlying the essay, and confirmed by its title, ‘Architecture and its Double’, Tschumi, while not directly referring to the work of French psychoanalyst Jacques Lacan, evidently drew on his most celebrated essay of 1936-49, ‘The Mirror Stage’.¹⁴ Elaborated in his doctoral thesis of 1932, and set out in an encyclopaedia entry four years later, Lacan’s vision of the infant before a mirror, gesticulating in front of an image that was quickly incorporated as the subject’s Imago, established a split that would consecrate schizophrenia and paranoia as lifelong conditions. Lacan’s insight, for Tschumi and for many of his generation, mirrored their unease at the commonplaces of postwar reconstruction, and was the foundation of Tschumi’s own take on an architecture’s professional and theoretical ‘image’ that demanded fundamental re-conceptualisation.” (Vidler, 2018: 20).	Cultural references Identity Reality distortion: Postwar reconstruction Reality distortion: Psychological concepts Theoretical analysis
Y50P16	1:16	“Beneath this exegesis of counter-surrealism, and between the lines of Tschumi’s thematic deconstruction of space - spaces of desire, spaces of performance, spaces of limits and spaces of exhibitions - we perceive all the markers of his mature formulation of ‘space and event’ that has consistently driven - as was seen in the recent retrospective at the Centre Pompidou¹⁵ - his urban and architectural work such as at the Parc de la Villette (1984-7) in Paris, and the more recent, playful, giraffe enclosure for the Zoo at Vincennes, Paris (2014).” (Vidler, 2018: 20).	Architectural critique Artistic analysis Thematic exploration

Ek 3'ün devamı

Y50P17	1:17	“Paranoid-Critical Method (PCM) I believe that the moment is at hand when by a paranoid and active advance of the mind, it will be possible to systematize confusion and thus help to discredit completely the whole of reality.” (Vidler, 2018: 21).	Critical thinking Paranoia Reality distortion (2)
Y50P18	1:18	“—Salvador Dali, La Femme Visible, 1930 ¹⁶ While Tschumi was haunted by the doubling of the ‘mirror stage’ of architecture, and by the frisson of Le Corbusier’s purism destroyed by the excess of desire, Koolhaas turned directly to a psycho-critique of Le Corbusier, using as his avatar the unlikely figure of Salvador Dali. In a 1976 lecture at the Architectural Association he had already introduced this confrontation between these two apparently opposed modernists, the Surrealist and the Rationalist, under the sign of Dali’s and Lacan’s theories of paranoia: Dali’s invention of a ‘paranoid-critical method’ in the early 1930s, and Lacan’s doctoral thesis, ‘De la psychose paranoïaque dans ses rapports avec la personnalité’, of 1932. ¹⁷ ” (Vidler, 2018: 21).	Architecture Critique Modernism Psychoanalysis Surrealism
Y50P19	1:19	“Here it is that the value of the Dali-Corbusier opposition becomes clear; for Koolhaas the question is not one of form - the liquid Surrealist versus the cubic Rationalist - but rather the underlying structure of paranoia itself, a structure that for both Dali and Lacan was fundamental to the formation of the individual in modern society. If for Lacan it was a system inbuilt into the subject after the ‘mirror stage’ of infant development, a visual detachment from the self as seen in the mirror for the first time, and a simultaneous and impossible attempt to recapture this image; thence the unavoidable paranoia and schizophrenia inhabiting the developed subject, for Dali, what he called the ‘system’ of paranoia allowed for the construction of a method that would undermine the system of supposed rational fact.” (Vidler, 2018: 21-22).	Identity Identity (2): Self Modern society Paranoia Rationalism Reality distortion: Psychological concepts Surrealism

Ek 3'ün devamı

Y50P20	1:20	“For Koolhaas, the PCM proposed at once an analytical framework for dismantling the hubristic claims of modernist rationalism, and Le Corbusier’s in particular, and a potential approach to his own design strategies - a ‘delirium of interpretation’, where, as he wrote, ‘each fact, event, force, observation is caught in one system of speculation and “understood” by the afflicted individual in such a way that it absolutely confirms and reinforces his thesis - that is, the initial delusion which is his point of departure’.²⁰ More directly, Koolhaas compared the paranoid symptom to a magnetic field, ‘where metal molecules align themselves to exert a cumulative, collective pull’. Confined within the system of paranoia, the paranoid erects an entirely rational world, while ‘turning the whole world into a magnetic field of facts, all pointing in the same direction’. Within the intense, distorted relationship of the paranoid with the real world, a ‘world where everything has been categorized’, where the entire ‘stock’ is known, and even the unknown is known, the vision of the paranoid provides a ‘shock of recognition’.²¹” (Vidler, 2018: 22).	Cognition Interpretation Paranoia Rationalism Reality distortion: Distortion of reality
Y50P21	1:21	“In this light, an application of the PCM to architecture, argued Koolhaas, will operate to overturn all the conventions of what ‘modern’ architecture might be or has been. Architecture, after all, is ‘the imposition on the world of structures it never asked for and that existed previously only as clouds of conjecture’.²² In this sense, architecture itself could be envisaged as always already and ‘inevitably’ a form of paranoid-critical activity from the beginning. Here Koolhaas sees the original Noah’s Ark as the ultimate symbol, to be repeated by modern architecture, of the hubristic desire of the architect to act as the last-minute saviour of mankind, and architecture as the last- minute opportunity for ‘redemption’: ‘an urgent opportunity to share the paranoid thesis that a calamity will wipe out that unwise part of mankind that clings to the old forms of habitation and urban coexistence’. For Koolhaas, ‘the modern Ark is constructed so that mankind may survive the flood that is coming .²³” (Vidler, 2018: 22).	Architecture Modernism Paranoia Philosophical concepts Symbolism
Y50P22	1:22	“This modern ‘Ark’, however, far from being the firm construction of reason against the flood, is in fact formed out of the ‘informe’ liquid that Surrealism imaged as the form of desire: as Koolhaas ironically relates, the wooden shuttering that is first constructed for the Corbusian building, is in fact a ‘negative version of its skin’, to be filled with ‘a mouse-gray liquid ... poured into the empty speculative counter-forms to give them permanent life; reality, intimately malleable, suddenly becomes hard as a rock’.²⁴” (Vidler, 2018: 22-23).	Desire Irony Metaphor Reality Surrealism

Ek 3'ün devamı

Y50P23	1:23	“While not mentioned as an actor in the 2 Surrealism essay, Mies van der Rohe will, in Koolhaas’s relentless application of the PCM, come under equal criticism, as the mythic ‘transparency’ of glass and the high aesthetic claims of what Mies termed his ‘building art’ are employed after the war to wrap the otherwise ‘standard’ frames of corporate America’s skyscrapers.” (Vidler, 2018: 23).	Architectural criticism Corporate identity Postmodernism Surrealism
Y50P24	1:24	“Koolhaas has had no hesitation in applying his version of architectural PCM, more or less consistently, throughout his career: from his thesis at the Architectural Association to the recycling of the worn-out clichés of modernism - collaging the spatial layouts of Le Corbusier and Mies in assemblages that to all intents and purposes re-stage the techniques of Dali’s early paintings.25 1” (Vidler, 2018: 23).	Architectural theory Artistic influence Postmodernism
Y51P1	1:1	“Rhetorical Figuration in the Work of Rem Koolhaas Alberto Nicolau A design concept can be regarded as a logical proposition formed by different elements related to one another. The structure of the concept depends not only on the elements that make it up, but also on the order established among them. Hence, an alteration in this order is enough to modify the logical construction of the concept. Consequently, one can generate new design concepts by modifying the internal order of already- known propositions.” (Nicolau, 2018: 175).	Conceptualization Design process Theoretical framework
Y51P2	1:2	“As a construction formed by elements connected to one another, the ‘design concept’ can be compared to a grammatical form. If syntax is “the part of grammar that shows how to coordinate and join words in order to form sentences and express concepts”2, then manipulating the order of the elements of a design concept is a syntactic operation.” (Nicolau, 2018: 175).	Analogy Complexity of concepts
Y51P3	1:3	“As a result of his approach to architecture and the role of the architect, Rem Koolhaas’ way of designing is a paradigmatic example of how to use syntax as a strategy to create design concepts.” (Nicolau, 2018: 175).	Architectural theory Design strategy

Ek 3'ün devamı

Y51P4	1:4	“According to Koolhaas, the construction of a building is not an isolated event, it belongs to a bigger picture: a physical, social, and political framework whose outreach exceeds the spatial location of the project.” (Nicolau, 2018: 175).	Contextual understanding Holistic perspective
Y51P5	1:5	“He frequently focuses on the fact that architecture is an activity that takes place in a given environment and can, therefore, be understood as an action-reaction phenomenon within that particular environment. The aim of architecture is to contribute to the shaping of the ‘world’, the inhabited environment. However, not as an action motivated by the architect’s individual will, but as a reaction to the requests raised by those who inhabit the space. Thus, a defining feature of Koolhaas’ attitude as an architect is his will to have an effect on the environment.” (Nicolau, 2018: 175).	Architectural philosophy Environmental interaction Rhetorical influence: Impact on surroundings
Y51P6	1:6	“An aspect of this environment is, obviously, the material context where the architecture is built. The site, the place, the territory, the city, etc. What could be called ‘the realm of physical objects’. However, architecture also exists in a cultural context where it has value as an event, a space that could be called ‘the realm of ideas’.” (Nicolau, 2018: 175).	Architecture and space Cultural context Physical environment
Y51P7	1:7	“Koolhaas is very conscious about the fact that, even though architecture occurs in a physical space, it also occurs in a cultural space that he considers as important as the physical one, if not more. Koolhaas aims to transform reality through architecture and, in his view, the best way to have an effect on the global space is to do so by taking action within the realm of ideas.” (Nicolau, 2018: 175-176).	Cultural awareness Idea complexity: Ideas as agency Transformative approach
Y51P8	1:8	“Architecture occurs in an environment and is understood as a reaction to it, but it does not consist solely of reacting to a given situation. As Koolhaas stated, his aim is to suggest a new kind of architecture. It is not enough to be the one who does better than anyone else in something that is already known; a new vision coherent with the present context is needed.” (Nicolau, 2018: 176).	Contextual understanding Innovation Vision

Ek 3'ün devamı

Y51P9	1:9	“Having said that, one can only suggest something new once one knows History well. By definition, newness exists only by contrast to that which is established, one cannot be understood without the other. Koolhaas thinks that the impact of architecture on the environment is determined by the tradition of discipline. For this reason, the architectural tradition is at the same time the departure platform and the baggage that one should leave behind in order to take off. As a consequence, Koolhaas’ projective practice often follows the pattern of reviewing the current status of a topic and then proposing an alternative solution as a critical response to a given situation.” (Nicolau, 2018: 176).	Critical thinking Historical context Innovation Tradition vs. modernity
Y51P10	1:10	“The cultural environment is where architecture intervenes, but it is also the place where architectural food for thought comes from. This way of proceeding is determined by his interpretation of architecture as an essential part of the cultural context; he uses architectural criticism as the fuel for creative thinking.” (Nicolau, 2018: 176).	Architectural criticism Creative thinking Cultural context
Y51P11	1:11	“The term ‘displacement’ implies that the re-interpretation of concepts goes beyond a personal understanding of a familiar concept —as a performer would do with a piece of classical music— and becomes a creative action that involves the redefinition of a concept. In this case, re-interpretation is regarded as re-working. For Colquhoun ⁷ and other authors ⁸ , every creative act would be doomed to be a re-working of the past, either conscious or unconscious.” (Nicolau, 2018: 176).	Creativity Historical Influence Reinterpretation
Y51P12	1:12	“In Castilian grammar, syntax is traditionally considered to be the construction of the logical order of thinking. ⁹ Transferring the term syntax to the discussion on the creative process, it aims at allowing the focus to be set on the construction of the logical order of a design concept. ¹⁰ Syntax as a project strategy means modifying the logical order of the parts that form a concept in order to create new alternative concepts.” (Nicolau, 2018: 176).	Concept development Creative process Problem-solving

Ek 3'ün devamı

Y51P13	1:13	“This distinction between a natural order and an anomalous order is key. If the existence of a natural order is accepted (a reasonable or a rational one, too), a syntactic alteration would imply by definition the replacement of this order with an alternative one. In the case of Koolhaas, the process of reworking architectural concepts implies the replacement of a traditionally accepted order (the counterpart of the syntactic natural order) with a new one that is inevitably an anomaly.11” (Nicolau, 2018: 176).	Architectural theory Conceptual analysis Structure: Order vs. Disorder
Y51P14	1:14	“Since antiquity, orators and writers have used the manipulation of the natural order of elements as a resource to attract the receiver’s attention, with the aim of persuading and/or thrilling his audience. These procedures with this particular purpose are known as ‘figures’ and ‘tropes’ and they operate in different levels of the language. The most frequent definition of ‘figure’, inherited from antiquity and clearly defined by Quintilian, is a conscious modification of language.” (Nicolau, 2018: 176).	Diversity: Language manipulation Historical perspective Rhetoric
Y51P15	1:15	“The inclusion of the term “conscious” in this definition is important because it implies accepting that the figure is not an accidental corruption of the common language; on the contrary, it is a deliberate and innovative manipulation carried out by the author. The figure is an intentional breakdown or an alteration of the logical order with the aim of suprising the reader. Therefore, figure and trope are deviating uses of the language, but they do not represent a corruption of it, since both are deliberately used to embellish the text and to persuade the interlocutor.” (Nicolau, 2018: 176).	Creativity Diversity: Language manipulation Intentionality Persuasion
Y51P16	1:16	“When applied to Koolhaas’ projective practice, this reasoning shows that his syntactic manipulations clearly belong to the field of rhetoric.” (Nicolau, 2018: 176).	Critical analysis Theoretical application
Y51P17	1:17	“The design concept of the Seattle Central Library, for example, sets off from the analysis of the natural order that is usually associated to a library with the aim of suggesting a new one to take its place. It is not only about constructing a building, the goal is the redefinition of ‘the idea’ of library. He aspires to nothing short of redefining a concept that belongs to the ‘natural’ order and therefore his argument has to be absolutely convincing. Its presentation has to be totally persuasive.” (Nicolau, 2018: 176).	Innovation Persuasion Redefinition

Ek 3'ün devamı

Y51P18	1:18	“The modification of the usual ‘speech’ —that which is understood as the natural order in a conventional library— and its mutation into a new speech aim to convince with arguments, they intend to seduce. Thus, it is possible to state that this is a rhetorical operation in the sense defined by Quintilian: an alteration of the dispositio oriented to favour elocutio.” (Nicolau, 2018: 176).	Communication strategies Persuasion techniques Rhetorical analysis
Y51P19	1:19	“As with the use of rhetoric in literature or public speaking, Koolhaas’ design for Seattle alters the natural order with the purpose of surprising, providing the image of an unseen idea, maybe a shocking one, but seductive and intriguing.” (Nicolau, 2018: 176).	Creativity Design Intrigue Rhetoric
Y51P20	1:20	“Generating design concepts by manipulating logical propositions can be compared with the use of figures since they are a purposive and conscious modification of the way we think. Given that rhetoric lays out a number of figures as classical verbal procedures associated with syntax, the classificatory scheme of ‘syntactic figures’ is suited to analyse the use of rhetorical syntax in the work of Rem Koolhaas. Treatises on rhetoric, from Aristotle through to the present day, have always given particular importance to the study of rhetorical figures, including syntactic ones.” (Nicolau, 2018: 176).	Critical analysis Design thinking Rhetoric
Y51P21	1:21	“The order established by Quintilian, and still widely accepted, is followed below with the purpose of reviewing several design concepts in the work of Rem Koolhaas. ¹⁵ The main goal is to explain the syntactic nature of these concepts, the role of syntax in their formation process, and the influence of rhetorical figures in their logical construction.” (Nicolau, 2018: 176).	Academic analysis Communication Idea complexity: Design concepts Rhetorical influence: Influence of rhetoric
Y51P22	1:22	“It is the very figure of speech for repetition, isocolon involves the repetition of similar or identical structures.” (Nicolau, 2018: 177).	Language Rhetoric

Ek 3'ün devamı

Y51P23	1:23	“The residential compound Nexus World in Fukuoka (1988-1991) shows several characteristics associated with the figures of repetition. It can be regarded as a parallelism since it is equivalent to a proposition comprised of two structures that are so similar as to be almost indistinguishable. Even if this approach could also be extended to every project that involves symmetry, in this case, the similarity between architecture and rhetoric is strengthened by the fact that each proposition consists of a repetition of the same syntagm —the housing unit—, which is juxtaposed without the assistance of connective elements. Thus, it is an asyndeton too. ¹⁸ ” (Nicolau, 2018: 177).	Architecture Repetition Rhetoric Structure: Symmetry
Y51P24	1:24	“Chiasmus implies a crisscrossed position of two comparable elements in order to express an antithesis, which obliges to set out an equivalence between two syntagms. In this case, two logical propositions represented by two examples of Mies van der Rohe’s architecture may be considered equivalent: the Fansworth House and the courtyard house. The first represents the idea of a transparent piece, open to the outside, which contains a solid object. The courtyard house, on the contrary, reflects the idea of an opaque piece, introvert, which contains a void inside. ²¹ ” (Nicolau, 2018: 177).	Analytical thinking Contrast
Y51P25	1:25	“In a further illustration of the equivalence between the rhetorical figure and the design concept, the binding conjunction between syntagms precisely corresponds to a connecting element: the ramp that is located in the meeting point between the opposing pieces.” (Nicolau, 2018: 177).	Academic analysis Idea complexity: Complex concepts
Y51P26	1:26	“In the Netherlands Embassy in Berlin (1997-2003), the connective element is exaggeratedly large and gains more importance than it normally would. The hallway stands out as the key element that links the significant parts of the project.” (Nicolau, 2018: 177).	Architectural significance Spatial dynamics: Spatial relationship Theatrical architecture: Design emphasis
Y51P27	1:27	“The design of the unfolded floor plan may be graphically read in much the same way one reads Juan Ramon Jimenez’s poem: the drawn pieces would be the highlighted elements of the place described by Jimenez. By ascending, one discovers a sequence where there is an auditorium and a library and meeting rooms and a gymnasium and a restaurant... a restaurant in the sky. ²⁴ The promenade architecturale emphasizes those places as it comes into contact with them, increasing their value as shared-activity spaces, in contrast to the private space of the offices which comprises the rest of the building.” (Nicolau, 2018: 177).	Architecture Artistic interpretation Creativity Spatial dynamics: Public vs. private space Spatial experience

Ek 3'ün devamı

Y51P28	1:28	“In his book Delirious New York, Koolhaas reflects on the impact that the invention of the elevator had both in the building’s physical configuration in height and in the consolidation of its conceptual underpinning. The elevator breaks the direct link that existed until then between the different floors of a building, making the relation of contiguity or distance irrelevant. Thus, the necessity of an articulation of the different floors disappears.” (Nicolau, 2018: 177).	Architectural theory Impact of technology Urban development
Y51P29	1:29	“In the idea of skyscraper, an “absence” takes the place of walking from one floor to another thanks to the elevator. The experience of using an elevator is like a sort of an absence, a gap in time. Being in an elevator is waiting and, as Estragon says in Beckett’s play, “In the meantime, nothing happens.”” (Nicolau, 2018: 177).	Absence Existential themes Waiting
Y51P30	1:30	“Hence, the logical construction of the skyscraper is similar to an asyndeton and, consequently, opposed to the logic represented by the Netherlands Embassy in Berlin, which can be considered a polysyndeton.” (Nicolau, 2018: 177).	Analytical thinking Contrast
Y51P31	1:31	“The project for Congrexpo in Lille (1990/1994) is based on the same idea. There are three main elements: a concert hall, a congress centre, and an exhibition hall. Their juxtaposition forms a ‘proposition’ enclosed by an ovoidal perimeter. The only gesture towards integration is the fact that all the elements are covered by the same roof. The tangent points of contact between the different areas offer new programmatic opportunities. Thus, it is precisely the exaggerated absence of connective elements what is used as a resource in order to create rhetoric intensity.” (Nicolau, 2018: 177).	Diversity: Programmatic opportunities Integration Structural design Theatrical architecture: Architectural rhetoric
Y51P32	1:32	“FIGURES CREATED BY TRANSPOSITION Anastrophe” 31 Joined the Dark Side, Dooku has. Lies, deceit, creating mistrust are his ways now. 32 Master Yoda in Star Wars: Attack of the Clones.” (Nicolau, 2018: 177).	Literary devices Pop culture references Syntactic devices: Anaphora
Y51P33	1:33	“This literary practice is typical of the classical poetry genre. In present day literature, it is generally used to emphasize —especially in poetry— because it helps to arrange the poem in a way that catches the attention of the reader not only because of its content , but also by its physical appearance; a peculiar result of the structuring.” (Nicolau, 2018: 178).	Attention to detail Literary analysis Syntactic devices: Poetic structure

Ek 3'ün devamı

Y51P34	1:34	“A logical proposition is the point of departure: its development axis is vertical, but it is inverted and horizontally developed. Inversion does not mean reclining an object that remains unchanged. Instead, it implies the transposition of the usual order of the terms of a concept by considering a plan from what was formerly understood as a section.” (Nicolau, 2018: 178).	Abstract thinking Complexity of concepts
Y51P35	1:35	“In the project for the Ascot Residence (2003), an inversion operation is developed in the scheme of a courtyard house by putting it on its side. What used to be drawn as a plan to describe the layout of the rooms around a patio automatically becomes a section, without changing a single line. In this way, there are two options: a vertical house and a horizontal house, both of them based on the exact same configuration.” (Nicolau, 2018: 178).	Architectural innovation Design process Spatial dynamics: Spatial configuration
Y51P36	1:36	“Interestingly enough, the intensity of this rhetorical operation inevitably depends on the fact that the two versions of the same house should be presented together. If they are displayed separately, the syntactic figure would disappear and, along with it, its capacity to seduce. Without its twin, each version seems banal. It is necessary to know the usual order of the elements in order for the inversion to make sense and, in this case, this will only happen when the two versions are presented together. The rhetorical power of this duality is supported by the fact that, months later, Koolhaas will use the same resort in another project.” (Nicolau, 2018: 178).	Contrast Duality Rhetorical analysis Rhetorical influence: Presentation impact
Y51P37	1:37	“Hosting functions that are so varied makes the form of the pieces irrelevant to their function. In a sense, this fact limits the expressive capacity of the object, since its internal logic cannot be displayed. For this reason, the syntactic figure supports the rhetorical load of the proposal. The fascination of the passerby derives from the intrigue at seeing two strange objects, both of them unaware of what is happening internally and externally, but closely connected by the syntactic inversion which is present.” (Nicolau, 2018: 178).	Artistic expression Rhetorical influence: Intrigue and fascination Structure: Function and form Syntactic analysis
Y51P38	1:38	“In this project, the use of a syntactic figure results in another one. As described above, these two pieces form a parallelism charged with poetry as a product of inversion.” (Nicolau, 2018: 178).	Literary analysis Poetic expression Structure: Inversion Structure: Parallelism Syntactic devices: Syntactic structure

Ek 3'ün devamı

Y51P39	1:39	“The action of merging several towers at the top reverses the classical situation where they would be fused at the bottom in order to form a whole. Simply by turning 180 degrees the architectural model of this project, one can clearly see a standard vision of the assembly, but the usual elements’ order is so familiar that this action becomes unnecessary.” (Nicolau, 2018: 178).	Architecture Innovation Perspective shift
Y51P40	1:40	“The proposal for the Port of Genoa (1998) is a clear case of anastrophe. The digging a hole in the sea is suggested, an inverted island below sea level. It is a type of land reclamation, as we say, but instead of filling the area with dirt to create new terrain on which to build in a traditional way, a square shaped dike is built in order to drain an area. The classical public square, configured as a void in the urban fabric, is suggested now as a cutout in the marine environment.” (Nicolau, 2018: 178).	Innovative architecture Reclamation: Land reclamation Urban design
Y51P41	1:41	“Even though this proposal may seem unreasonable - a space with no escape, exposed to the rising water—, from a rhetoric point of view it is a vigorous action.” (Nicolau, 2018: 178).	Rhetorical analysis Unique perspective
Y51P42	1:42	““In a typical theatre, the front-of-house and back-of-house functions imprison the performance chamber. By re-positioning all support spaces below-house and above-house, the Wyly Theatre’s chamber is liberated from captivity to engage the city around it. The entire building becomes a large fly tower, a ‘theatre machine’ that eliminates the traditional distinction between stage and auditorium.” ³⁶ (Nicolau, 2018: 178).	Architecture Innovation Theatrical architecture: Theatre design
Y51P43	1:43	“The starting point is the notion of ‘conventional theatre’, which can be regarded as a logical proposition that represents the natural order of things. Hence, the proposition <conventional theatre> is equivalent to the usual order of the words in the discourse. Based on this premise, a change is made in the arrangement of the pieces of the initial proposition, and this is totally comparable to an alteration in the order of the words in a sentence. This change is made with the aim of eliminating the traditional relationship between the different spaces, and questioning the conventional sequences of the functioning of a theatre. Hence, it has a clear rhetoric intention, with the purpose of surprising and amazing the audience by changing the expected order of events. The concept of the project for the Wyly Theatre is, first of all, and above everything, a syntactic operation.” (Nicolau, 2018: 178).	Diversity: Nonconventionality Innovation Rhetoric Theatrical architecture: Theatre dynamics

Ek 3'ün devamı

Y51P44	1:44	“The idea for this project has a precedent in a previous one that OMA uses in the project for the Cardiff Opera House (1994). ³⁷ In that case, a first operation is made: a syntactic analysis of the proposition conventional theatre> with the aim of determining which ‘syntagms’ are relevant.” (Nicolau, 2018: 178).	Analytical approach Attribution: Contextual reference
Y51P45	1:45	“Historically, the model of theatre has been the subject of multiple variations that have given way to different classic types. When Koolhaas mentioned the ‘conventional’ theatre in the quote above, he actually referred to only one of the most common configurations: the italian model developed during the eighteenth century, exemplified by La Scala Theatre in Milan among others.” (Nicolau, 2018: 178).	Cultural references Historical analysis
Y51P46	1:46	“The fact of being able to distinguish the fundamental ‘syntagms’ or pieces in the theatre model is relevant because it prepares the next action: altering their order.” (Nicolau, 2018: 178).	Cognitive processes Theoretical understanding
Y51P47	1:47	“In the classic solution, a single object contains all the pieces and forms a unit, like in the case of the Odeon Theatre in Paris and many others. Instead, in Cardiff Koolhaas tests a contradiction between already- assumed logics.” (Nicolau, 2018: 178).	Architectural analysis Contradiction
Y51P48	1:48	“The first one is an inversion; if the development of the conventional logical proposition mainly takes place in the plan, in the layout of the elements on a horizontal plane, in the Wyly Theatre this diagram is flipped and placed upright in order to transform almost the same scheme into a section. This inversion allows the conventional model of theatre to be replaced with a vertical theatre. In the classic model exemplified by the Odeon Theatre, one has to climb some steps to reach the entrance, in line with the palatial magnificence of the model, while in the Wyly Theatre an inclined plane gives access to the main entrance, as in the Centre Pompidou in Paris.” (Nicolau, 2018: 178).	Architectural analysis Innovation Theatrical architecture: Art and design comparison
Y51P49	1:49	“But one of the main consequences of the syntactic operations in the Wyly Theatre is precisely a forced situation in which the concept of processional entrance to the theatre disappears. The classic spatial sequence of access / representative foyer / stalls / stage is replaced by an abrupt juxtaposition of the exterior space and the auditorium. Since the duo stalls / stage is placed at ground level, the access can be arranged in different ways, according to the needs of the artistic direction, and the entrance is also freed from lateral constraints.” (Nicolau, 2018: 178-179).	Artistic innovation Spatial dynamics (2) Theatrical architecture: Theatrical architecture

Ek 3'ün devamı

Y51P50	1:50	“The primary justification given by OMA for the idea of the Wyly Theatre project is that, it allows for flexibility and freedom generating a wide range of theatrical situations, from the traditional configuration with the stage in front of the stalls to the studio theatre.” (Nicolau, 2018: 179).	Flexibility Innovation Theatricality
Y51P51	1:51	“The search for multifunctionality leads to the transformation of the main floor into a single stage house with the potential of holding multiple configurations. This action is a hyperbole, since the value of one of the elements, the stage house, is exaggerated, and the whole project can be understood as a large stage machinery that, essentially, reflects the program. The metaphor of the theatre as a fiction-making machine gains strength and is the logical essence of the project, but one arrives to this metaphor through the syntactic operations.” (Nicolau, 2018: 179).	Diversity: Multifunctionality Hyperbole Metaphor Theatricality Transformation
Y51P52	1:52	“Because of the syntactic operation of reordering the elements, it seems that everything that does not belong to the core of the concept —the fiction-making machine— is eliminated or reduced. All the other programmatic functions and activities —dressing rooms, warehouses, ancillary rooms, etc.— are actually there, of course, but they are camouflaged since their expression is limited to being a cog in the machine. Hence, the concept is represented as a big machine that floats above an empty space, a complex object that does magic where there is nothing.” (Nicolau, 2018: 179).	Complexity Conceptualization Metaphor Reclamation: Reduction Representation
Y51P53	1:53	“development of the work and for the improvement of its ability to communicate. The use of syntax as a strategy for generating concepts from other concepts requires making reference to tradition, either to reaffirm or to contradict it. For this reason, concept re-working operates under an explicit or implicit cultural framework where the proposed concepts only make sense against the background of those basic propositions used as a reference. Thus, the syntactic strategy is clearly in contrast with the projective logic based on diagnostic procedures and solving problems, usually associated with the Modern Movement. The internal logic of these syntactic operations links propositive thinking and rhetoric.” (Nicolau, 2018: 179).	Communication strategies Concept development Cultural framework Rhetoric Syntactic devices: Syntactic strategies

Ek 3'ün devamı

Y51P54	1:54	“Analyzing the ideas of these design concepts by Rem Koolhaas reveals their syntactic nature. The logical structure of his approaches is clearly the result of the re-working of already-known concepts which are shifted by altering the grammatical order. In addition, by representing alternative situations, different from the ‘natural order’ of the architectural tradition, the figures analyzed in the work of Rem Koolhaas point to the intentional use of rhetoric as a mechanism to have an effect on the cultural environment where he operates.” (Nicolau, 2018: 179).	Cultural Critique Innovation Rhetoric
Y51P55	1:55	“3. “The half-life of architecture’s collective memory is now around six months. Ideas emerge, inspire, and are conveniently forgotten. Here, OMA stakes its claim for eternity.” KOOLHAAS, Rem; OMA. Content. Taschen, Cologne, 2004. pp. 73-83 and 510-513.” (Nicolau, 2018: 179).	Cultural commentary Idea complexity: Transience of ideas Theatrical architecture: Architectural memory
Y51P56	1:56	“11. Tradition is ‘normality’, or at least some kind of normality culturally shared. The logics of cultural reality drawn and analysed by Koolhaas are the ‘natural order’ of things, the state of play in the place and time where he operates.” (Nicolau, 2018: 179).	Cultural analysis Cultural norms
Y51P57	1:57	“15. Authorship of the works discussed in this text is attributed to OMA, an organization formed by a group of architects, apart from Rem Koolhaas, and other associated figures. Sometimes, as is the case with the Wylly Theater, other architects such as Joshua Prince-Rasmus are mentioned as authors, so it is hard to establish who is the author of each decision or stage of the process. Given the fact that this question does not affect the analysis and it is acknowledged that these works are the result of a team effort, references will be made only to Rem Koolhaas, since he is the central character that represents a way of understanding and doing architecture involving different actors.” (Nicolau, 2018: 179).	Attribution: Attribution Collaboration Idea complexity: Complex authorship

Ek 3'ün devamı

Y51P58	1:58	“21. One might argue that, in the case of the courtyard house, there is only a slight formal similarity between Mies’ courtyard house project andKoolhaas’ proposal, or at least it is not as noticeable as the similarity that exists between the upper piece and the Farnsworth House. Putting aside the appropriateness of the comparison with Mies, it is unquestionable that the two syntagms are based on a paradigm that belongs to the cultural heritage” (Nicolau, 2018: 179).	Analysis Architectural theory Comparison Cultural heritage
Y51P59	1:59	“24. The reader might object that this analogy is not completely convincing since in the poem recourse is made to the repetition of a conjunction, while this architectural traveling shows a continuum. However, it is not the intention to do a literal translation from the written language to the architectural language. The equivalence is acceptable as a syntactic operation since in both cases an element of a known logical proposition —the conjunction in the poem and the hallway in theproject— is invested with a value which is disproportionate.The figure of reference is polysindeton, as the exaggerated element is the one that links syntagms, in the first case, and episodes that have their own particular identity, in the second case.” (Nicolau, 2018: 179).	Analytical thinking Complex reasoning Literary analysis
Y51P60	1:60	“28. “Such an architecture is an aleatory form of ‘planning’ life itself: in the fantastic juxtaposition of its activities, each of the Club’s floors is a separate installment of an infinitely unpredictable intrigue that extols the complete surrender to the definitive instability of life in the Metropolis.” KOOLHAAS, Rem. Delirio de Nueva York. Gustavo Gili, Barcelona, 2007. p. 157. (KOOLHAAS, Rem. Delirious New York. Oxford University Press, Oxford, 1978. p. 157.)” (Nicolau, 2018: 179).	Instability Theatrical architecture: Life in the Metropolis Unpredictability

Ek 3'ün devamı

Y51P61	1:61	“30. “If the essence of Delirious New York was the section of the Downtown Athletic Club —a turbulent stacking of metropolitan life in ever-changing configurations (...)—, La Villette could be more radical by suppressing the three dimensional aspect almost completely and proposing pure program instead, unfettered by any containment. In this analogy, the bands across the site were like the floors of the tower, each program different and autonomous, but modified and 'polluted' through the proximity of all others.” KOOLHAAS, Rem; MAU, Bruce. S,M,L,XL. 010 Publishers, Rotterdam, 1995. p. 937.” (Nicolau, 2018: 179).	Architectural theory Diversity: Programmatic diversity Urban design
Y52P1	1:1	“Abstract Portuguese architects, Alvaro Siza and Carlos Castanheira’s China Design Museum of the China Academy of Art in Hangzhou (2012-2018) calls for a problematization of the theme of the “boundary” at different levels. In this essay the project is compared with other relevant works in regards to form, the contemporary city and design method. Formed by two bars and a partly sunken volume enclosing a triangular courtyard, the building is immediately reminiscent of other L and U plans by Siza that question private/public and interior/exterior relationships. After Rem Koolhaas published “The Generic City” in 1994, the Chinese city became the epitome of the contemporary city. Since Siza’s architecture has been discussed in terms of its continuity with the city and tradition, the project of the China Design Museum raises the question: How does Siza work in the Chinese city? Siza and Castanheira’s building is at the same time part of a large campus planned by the well-known local architects Wang Shu and Lu Wenyu/Amateur Architecture, whose experimental approach to drawing and craft skills suggests yet another set of comparisons. To sum up, Siza and Castanheira avoid easy solutions: the siting and massing, scale, spatial organization and material expression of the China Design Museum provide a measure between realities - open/closed, traditional/contemporary, local/universal - that first appeared incommensurable.” (de Araújo, 2019: 1).	Architecture Boundary Design Challenges: Design Method Spatial boundaries: Public/Private Spatial integration: Material Expression Spatial Organization Tradition vs. Modernity Urban design: Contemporary City

Ek 3'ün devamı

Y52P2	1:2	“Siza’s architecture has been usually considered in terms of its continuity with the city and tradition, the question emerges: How does Siza work in the Chinese city? Siza and Castanheira have designed several buildings in Asia in recent years and the question has been researched by Ilescas Marin (2017: 330), for whom the key is Siza’s dynamic understanding of the meanings of place and identity. Siza and Castanheira’s building is part of a large campus planned by the well-known local architects Wang Shu and Lu Wenyu/Amateur Architecture, whose experimental approach to drawing and craft skills suggests yet another set of comparisons between modernity and tradition.” (de Araújo, 2019: 1-2).	Architectural identity Collaboration Cultural influence Design Challenges: Place-making Modernity vs. tradition
Y52P3	1:3	“2. Form: Corner/Courtyard Block One of the long rectangular volumes of the China Design Museum is aligned with the street grid, the other breaks diagonally from the major traffic intersection claiming its autonomy. A lower volume barely keeps the other two connected to each other. The composition is unexpectedly turned away from the plot corner as the taller volumes converge towards the interior of the campus, defining at this point a recognizable fragment of urban space. By contrast, the wide void on the street side addresses the scale of the huge apartment complexes opposite it. The building’s siting and massing offer a sort of measure between closed and open models of city, attesting to Siza and Castanheira’s understanding of the far-reaching implications of form.” (de Araújo, 2019: 2).	Architecture Design Analysis Urban design: Urban Space
Y52P4	1:4	“Block corners exemplify the capacity of a single building to organize and characterize a larger portion of city, for example, by suggesting unity, sequence or contrast. This is evident in many of Siza’s projects. In the Pinto & Sotto Mayor Bank in Oliveira de Azeméis (1971-1974) the mass is tightly assembled and then carved out. The building’s three-dimensional interiors adhere to the geometry of the surrounding constructions, while its exterior echoes patterns of movement and light derived from the internal use of the bank. A curving-glass façade stresses the ambiguity of the boundaries between building and city, exterior and interior.” (de Araújo, 2019: 2-3).	Architectural impact Design elements Spatial integration: Interplay of space Urban design: Urban organization

Ek 3'ün devamı

Y52P5	1:5	“Corner blocks are largely a product of urbanization and a capitalist organization of society. A corner plot is a fraction of land that cannot be wasted. In the turn of the 20th century, visibility and accessibility of block corners turned them into potential sites for architects to show skill, but as cities expanded, block corners became potential sites of disputation. In Berlin, the Functionalist architects sought to replace the city of blocks with freestanding slab-blocks. Objections to corner buildings included aspects of representation and production, as corners signify a compromise in terms of sun exposure and demand exceptional design and building solutions. Architects such as Erich Mendelsohn and Ludwig Mies van der Rohe were able to claim the primacy of urban form over excessively empirical or abstract approaches. In contrast to the Functionalist plans from the 1920s, the open plan put forward in the 1957 Interbau exhibition in the then West Berlin had a loose organization with competing block types. In reaction to what was then seen as a rising individualism, the 1979 International Building Exhibition (IBA) suggested a re-evaluation of the closed city. Siza was invited to complete an existing IBA perimeter block. The first project he built abroad, the “Bonjour Tristesse” Housing (1980-1984) explores both the wide angle provided by the corner plot and the experience of the open plan city.” (de Araújo, 2019: 3).	Architectural evolution Design challenges (2) Functionalism Individualism Spatial boundaries: Corner plots Urban planning Urbanization
Y52P6	1:6	“A single window bay grants a sense of urbanity and anonymity to the building and the gently curving façade with a rectangular canopy on the street level and an undulating parapet above makes the block stand out from the city. A gap between new and existing buildings on one side gives access to the inner courtyard, challenging public/private boundaries. In the “Bonjour Tristesse” Housing Siza proposed a connection through the interior of the urban block to a kindergarten and residences for seniors but these were not built according to the original plan.” (de Araújo, 2019: 3).	Architectural innovation Spatial boundaries: Public/private boundaries Urban design (2) Urban design: Community planning

Ek 3'ün devamı

Y52P7	1:7	“The theme of the block corner, with its urban, associative possibilities connects previous designs by Siza to the China Design Museum. The courtyard plan (Figure 2) is another design method to challenge boundaries in past and present Siza projects. This can be seen in the first testbed for Siza’s later museum, the Galician Centre of Contemporary Art in Santiago de Compostela (1988-1993). The plan of the Galician Centre of Contemporary Art aligns with an historic street front and, together with the walls of an existing convent, defines a tiny public square and a diagonal access to the former convent’s gardens, converted into a sculpture park. In contrast to the massive walls of the Medieval complex, a recessed volume and ramp announce the public character of the new building. This elevated void corner provides a favourable point of entry on the vertex of the L or V plan: below it, are the service spaces; above it, the gallery spaces, the tight shaft between wings providing opportunities for daylighting and visually connect interior and exterior. Siza (2015) himself has clarified the relationship established between the exhibition rooms and the surrounding landscape: “the garden is built on platforms that are adapted to the topography at different dimensions until one reaches the Oak Grove at the top. This trajectory is organised by the use of an upward motion by means of stairs and ramps.” (de Araújo, 2019: 3-4).	Architectural design Historical context Spatial experience Spatial integration: Landscape integration
Y52P8	1:8	“The entrance to the China Design Museum is on the corner of the composition, through a double-height hall in which each corner flows into the next room. In the China Design Museum, the building wings are positioned wide enough to create a courtyard as well as to bring light into the underground level. As Siza explained, in Santiago, the room configurations, sequences and openings were developed in relation to the site. But what happens when there is no strong context to react to, as seems to be the case of a newly urbanized district in the periphery of Hangzhou?” (de Araújo, 2019: 4).	Architecture Cultural Context: Contextual design Spatial Organization Urbanization
Y52P9	1:9	“To answer this it is worth comparing the China Design Museum with another museum project in Asia, the Mimesis Art Museum in South-Korea by Siza, Castanheira and Jun Sung Kim (2006-2009). The Mimesis is located in a newly developed industrial suburb of Seoul dedicated to book publishing. The plan is defensive, forming a corner on the outside and a curve on the inside, where a gently winding wall allows for a garden courtyard. The play of solids and voids with very few openings suggest an association with “zen” art - or is Siza resuming and transforming the strategy of the bank in Oliveira de Azeméis? The cafe is placed on the entrance level and the main exhibition space on the upper one. A service/technical floor inserted between them allows for a variety of room configurations, including double-height spaces, perforated slabs, mezzanines and hidden terraces. The previous comparisons suggest that for Siza and Castanheira it is equally valid to start from the site as from a dialogue with previous designs. In any case, the architects’ understanding of the Hangzhou site demand closer examination.” (de Araújo, 2019: 5).	Architectural analysis Comparison Contextualization Design strategies

Ek 3'ün devamı

Y52P10	1:10	“3. Contemporary City: Problems of Scale In his polemical essay, “The Generic City”, Rem Koolhaas (1995) problematizes the changes provoked by urbanization, technology and the capitalist organisation of societies in the form of their cities and the practice of architecture. Koolhaas describes how cities have expanded suddenly, first horizontally into the suburbs and then vertically in the form of disconnected skyscrapers, producing a paradoxical inversion of the urban principle: “Density in isolation is the ideal” (Koolhaas, 1995: 1253). Koolhaas refers to the direct and indirect ways through which time has challenged space and cites the examples of elevators and escalators or where artificial lighting and mechanical ventilation have allowed the growth of interior spaces to the point of collapsing the familiar nature/artifice boundaries. Koolhaas (1995:1261) explains: “Because the Generic City is largely Asian, its architecture is generally air-conditioned; this is where the paradox... becomes acute: the brutal means by which universal conditioning is achieved mimic inside the building the climatic conditions that once ‘happened’ outside - sudden storms, mini-tornadoes, freezing spells in the cafeteria, heat waves, even mist”. But, as he also adds, the logic of space was destabilized in broader ways by globalization, transportation and communications: “[The Generic City is] liberated from the captivity of center...” (de Araújo, 2019: 5).	Architecture Globalization Technology Urban design: Environmental Factors Urbanization
Y52P11	1:11	“big enough for everybody”, “nothing but a reflection of present need and present ability”, “what is left after large sections of urban life crossed over to the cyberspace”, and “founded by people on the move, poised to move on” (Koolhaas, 1995: 1249-1252). For Koolhaas (1995: 1250-51), the pace at which buildings are conceived, built, used and discarded is not compatible with the sense of identity and solidarity on which a city depends: “the Generic City is sedated... Instead of concentration - simultaneous presence - in the Generic City individual ‘moments’ are spaced far apart... The serenity of the Generic City is achieved by the evacuation of the public realm... the urban plane now only accommodates necessary movement, fundamentally the car”. His conclusion is cathartic: architects need not just face up to but should embrace such emerging phenomena as “tabula rasa” (Koolhaas, 1995:1253) and “amnesia” (Koolhaas, 1995:1263).” (de Araújo, 2019: 5-6).	Architectural theory Identity Modernity Public space Urbanization

Ek 3'ün devamı

Y52P12	1:12	“For Siza and Castanheira, too, modernity raises challenges that cannot be ignored. But contrary to Koolhaas and as the China Design Museum demonstrates, for them the old never disappears entirely; the practice of architecture remains valid in its essence. Thus, it would be a mistake to approach the design of the China Design Museum in terms of a generic identity because working in the Chinese city demands careful consideration of the same problems as ever.” (de Araújo, 2019: 6).	Architecture Cultural Context: Contextual Challenges Cultural Identity Modernity
Y52P13	1:13	“At this point, it is worth noting the singular history and geography of Hangzhou, the capital of the Southern Song Dynasty, whose location, prosperity and beauty led Marco Polo (1993) to describe it as “the finest and the noblest in the world”. Polo’s (1993: 185-187) wrote of the architecture of Hangzhou as having a sense of public space that must have endured if only in the memories and expectations of Hangzhou citizens: “all around the West Lake are erected beautiful palaces and mansions, of the richest and most exquisite structure... In the middle of the Lake are two Islands, on each of which stands a rich, beautiful and spacious edifice, furnished in such style as to seem fit for the palace of an Emperor. And when any of the citizens desired to hold a marriage feast, or to give any other entertainment, it used to be done at one of these palaces”.” (de Araújo, 2019: 6-7).	Architecture appreciation Cultural significance Descriptive imagery Historical context
Y52P14	1:14	“Siza and Castanheira find the Chinese city an interesting place to work in, precisely because of its challenges and contradictions. In this sense, the siting and massing of the China Design Museum acknowledge a certain discomfort caused by the contrasts of scale observed in the periphery. The same could be said of their decision to avoid a representative façade by turning the entrance to the interior of the plot, where the solids become fragmented and acquire a human scale. But as much as these negative gestures suggest a reversal of the traditional principle of aiming for monumentality through size and a questioning of the role of voids in the city characterized by sprawl, in the end they reaffirm long-established objectives and means for architecture. It is clear to Siza and Castanheira, as it is to Koolhaas, that increasingly big buildings are a threat to the public space constituted by parks, squares and streets. Still, Siza and Castanheira attempt through their architecture to conciliate public and private, nature and artifice (Figure 3). Without nostalgia, Siza and Castanheira address the heavy technical demands inherent in current museum programs by dividing the complex in parts according to their purpose: exhibition and storage, research and administration, auditorium, cafe and shop. Each of these parts has direct access to a street or terrace, as well as specific window and lighting solutions e.g. the skylights in the research office spaces.” (de Araújo, 2019: 7).	Cultural Context: Scale and Monumentality Design Challenges: Architectural Challenges Design Challenges: Nature and Artificiality Design Philosophy Spatial boundaries: Public and Private Space

Ek 3'ün devamı

Y52P15	1:15	“Volume modulations, indentations and openings further clarify the underlying conflict of scales. The building mass grows while humans remains the same size. The architects seem to ask: How can a window be opened in the wall under these circumstances?” (de Araújo, 2019: 7).	Architecture Conflict Scale
Y52P16	1:16	“4. Design Method: Local and Universal The China Design Museum must finally be examined in the context of the Xiangshan Campus, a suburban extension of the China Academy of Art - itself, an institution with a longstanding history of exchange with the West - planned and built by Wang Shu and Lu Wenyu in stages since 2004. Shu, a Professor in the Academy of Art, and Wenyu have personally supported the idea of commissioning to Siza, a museum dedicated to industrial design and including a large Bauhaus collection. At about the same time, Japanese architect Kengo Kuma was invited to design the Folk Art Museum. Kuma's design is topographical, following a principle of aggregating modular clay elements by “disguising” rather expressing the building's presence through solids. Shu and Wenyu have designed over twenty different courtyard buildings. Courtyard buildings are common in Chinese tradition, but in their buildings there is no reference to any particular model. The buildings can be freestanding or associated in usually large groups, following the rhythms of the site slopes and streams, and connected by meandering paths.” (de Araújo, 2019: 7-8).	Architectural design Collaboration Cultural exchange Innovation Tradition vs. Modernity
Y52P17	1:17	“Modern conditions of production made traditional Chinese building systems impractical, precipitating - even more dramatically than in the West - rapid changes in the built environment. For Shu and Wenyu, like for Siza and Castanheira, this process stresses a need for continuity, which in turn calls for a dynamic reaction. Faced with cities that are often highly dilapidated, Shu and Wenyu found in the art of landscape painting - with its examples of how to place and dimension buildings - a more abstract but arguably more vivid reference to collective memory than the remaining building stock itself. Similarly, they found in calligraphy - which, like architecture, expresses a bond between universal and individual dimensions - a simultaneously practical and reflective instrument. Calligraphy relies on the use of the hand: designing freehand is as Shu (2012/2013) explains, “like writing calligraphy: combining and varying several simple elements, and measuring the surrounding elements of all scales with the inner ruler of the mind, so sensitive and accurate. On the other hand, freehand drawing tends to produce plainer buildings. It is an active restriction that prevents over-showy spaces and the loss of scale that usually result from computer design.” Siza's practice of sketching comes immediately to mind, noting Siza's (2000) adage: “Architecture is geometrizing.” (de Araújo, 2019: 8-9).	Art and architecture Collective memory Creative processes Cultural continuity Design Challenges: Hand-drawing vs computer design

Ek 3'ün devamı

Y52P18	1:18	“On a more superficial level, it can be said that the plan of the Design Museum evokes, in its broad gestures and subtle inflections, the simplicity and personality of Chinese calligraphy.” (de Araújo, 2019: 9).	Artistic appreciation Cultural reference
Y52P19	1:19	“Shu and Wenyu’s creative reuse of local materials and elements, and their encouragement of local craftsmanship has received much attention. For Kenneth Frampton (2017), their method is “in categorical opposition” to the business-oriented development of the Chinese city - and thus aligns with Siza’s architectural Critical Regionalist practice. Shu (2012/2013) himself notes that the appropriation and transformation of familiar things is a widespread practice in China, but his choice stands as a conscious provocation to growing materialism and the decline of craftsmanship. In contrast to this expression of improvisation and incompleteness, the China Design Museum is comparatively geometric and solid. For Siza and Castanheira, a museum represents precision and durability - especially today, when the status of public buildings is in crisis. These have long been motives for formerly employing stone in monumental buildings; a material that can hardly be used today. It’s worth resuming Polo’s (1993:187) description of Hangzhou once again, as it hints how stone acquires through material durability a cultural meaning: “The houses of the city are provided lofty towers of stone in which articles of value are stored for fear of fire; the most of the houses themselves are of timber, and fires are very frequent in the city”.” (de Araújo, 2019: 9-10).	Architectural practice Cultural Context: Critical Regionalism Cultural critique Design Challenges: Preservation of craftsmanship Materialism
Y52P20	1:20	“Siza famously introduces granite cladding in the Galician Contemporary Art Centre. In the Serralves Museum (1997) in his hometown of Porto he simply uses a layer of industrially produced thermal insulation material. The Mimesis Art Museum and several other projects in Asia are finished in exposed concrete. Siza (2015) rejects reducing the choice of material to a matter of local provenience: “In a globalised world, where communications make any material accessible, the stone can come from anywhere; the local one means something else.” Similarly, Siza (2017) rejects naive contextualist explanations: “I chose Greek marble [on the interior of the Galician Contemporary Art Centre] because at the time it was cheaper. I also wanted to use the same marble on the facades but that provoked opposition from the locals. I wanted the museum to be white for two reasons - to distinguish its civic importance and also because in the past, the whole city was painted white... Only in recent times, stucco was removed to reveal stone and granite. So every building is a response to specific circumstance and I don’t have a strict theory. Of course, I do have a theory, otherwise how could I have a practice? But this theory does not limit my work.” Stone cladding has retained the meanings associated with masonry but in addition, stone plates endure relatively well the effects of weathering and air pollution.” (de Araújo, 2019: 10).	Architectural theory Contextualism Cultural significance Material choice Urban design: Design rationale

Ek 3'ün devamı

Y52P21	1:21	“5. Conclusion Frampton’s and Koolhaas’ views clash directly. For Koolhaas (1995), the contemporary city is “generic”, even superficial, in spite of our best intentions. As he put it provocatively, today’s pace signifies the triumph of silicone as building material and expression: “Buildings that are complex in form depend on the curtain-wall industry, on ever more effective adhesives and sealants that turn each building into a mixture of straitjacket and oxygen tent”, (p. 1261). Elsewhere, Koolhaas (2007) clarified his objections to Critical Regionalism by suggesting turning the argument on its head. What is needed is a universal approach that enables architects to engage with specific places and circumstances: “the world is globalizing, but in a distant valley in Himalayas there is still a local culture... in true globalization, new local conditions emerge and they are as different as they used to be just between valleys.” (p. 345). This formulation results surprisingly helpful to understand Siza and Castanheira’s approach to the China Design Museum, allowing us to ponder even the architects’ indebtedness to the Modern Movement. There is one passage in “The Generic City” in which Koolhaas (1995) concedes that “infinite variety... comes close, at least, to making variety normal: banalized, in a reversal of expectation, it is repetition that has become unusual, therefore, potentially, daring, exhilarating. But that is for the 21st century” (p. 1262).” (de Araújo, 2019: 10-11).	Architectural criticism Contrasting viewpoints Cultural Context: Cultural specificity Globalization Modernism
Y52P22	1:22	“Perhaps inadvertently, Koolhaas allow us a glimpse of the radicality and originality of Siza’s position, which is why his work remains difficult to categorize.” (de Araújo, 2019: 11).	Categorization Complexity Innovation
Y52P23	1:23	“Can architects understand and engage with a foreign place or circumstance? This aspiration to universality has always been central to architecture, and Siza’s work - even if it has been more often observed from the point of view of its links to locality and tradition - confirms this. But does universality imply a neglect of place and circumstance? Siza’s recent works in Asia, and the China Design Museum in particular, provide evidence against this. Siza and Castanheira’s handling of the corner and courtyard themes demonstrates a courageous consideration of the contemporary city, not as an idealized but as a problematic place. Moreover, their concentration on architectural means suggests that under volatile conditions, a certain disciplinary autonomy is necessary to address problems in a truly open and intelligible way. Thus, their design method reflects both openness to the unknown, outside world, and a preoccupation to provide through form a measure between realities that first appeared incommensurable.” (de Araújo, 2019: 11-12).	Architectural theory Cultural Context: Openness to the unknown Cultural Context: Universality vs. locality Cultural engagement Design Challenges: Creative autonomy Problem-solving

Ek 3'ün devamı

Y53P1	1:1	“Aesthetic Delirious Urbanism - Rem Koolhaas Filipe Lacerda Neto Abstract According to Rem Koolhaas, the '70s had a great impact on the western economic life. It was the beginning of two twin systems: financial and political, the liberalism and the globalisation. During this decade, New York is the stage of the decaying show of organised crime, drugs and social and financial crisis. In 1977, in an attempt to save the city, the campaign “I ♥ NY” is launched. It emphasises the possibilities of New York's urban and frenetic life. The city proclaims itself as the centre of the world, at least of the western world. As a consequence, driven by a blind patriotism, or even delirious, Manhattan's architects took possession of the most obvious characteristics of the city's architecture of the period before the Second World War. A new old city develops. According to Rem Koolhaas, it is an architecture made of money “shots”. In 1978, Koolhaas publishes his retroactive manifesto “Delirious New York”, where, in due course, he draws attention to the constant relation between the city and the new all over the centuries. In this manifesto, Koolhaas reveals his fascination with the modernity and urbanity. His work depicts Manhattan's evolution since its “Prehistory” - before the European's occupation - as an experience of modernity.” (Neto, 2019: 1).	Architecture Cultural Influence Historical Context Modernity Urbanism
Y53P2	1:2	“An island that is a pioneer in the problems that affect the main capitals of the world today, but also a pioneer in the attempts of solving, or at least maintaining, the chaos that it contains. The aim of this written essay is to analyse and clarify how the fascination with the new technology, and the way this relates to what is banal - urban - delirium - represent aesthetic criteria in Koolhaas's work.” (Neto, 2019: 1).	Aesthetic engagement: Aesthetic Response Analysis Technology Urbanization
Y53P3	1:3	“1. Introduction The present essay suggests analysing the following topic: “Rem Koolhaas's Aesthetic Delirious Urbanism” through the explanation of an argument taken from the book Delirious New York, published in 1978 - “The first manifestation of a curse that is to haunt the architectural profession for the rest of its life arose in Cony Island: the formula technology + cardboard (or any other flimsy material = reality” [1], later termed “junkspace” by Koolhaas.” (Neto, 2019: 1).	Architectural theory Concept explanation Critical analysis

Ek 3'ün devamı

Y53P4	1:4	“In his book Delirious New York, Koolhaas turns the negativity into the positive energy of radical reflection about the metropolitan condition. Just like Vers Une Architecture by Le Corbusier, Delirious New York is a revolutionary manifesto about the fundamentals of architecture. It shifts the disciplinary positions established, it rewrites the history of modernity in architecture, it redefines the relationship between theory and practice and it re-establishes the role of the architect in society.” (Neto, 2019: 1).	Aesthetic engagement: Radical reflection Contemporary capitalism: History of modernity Revolutionary ideas Role of the architect Urban transformation: Redefining relationships
Y53P5	1:5	“This research enables us to question our contemporaneity through a key character for the understanding of the architectural practice in the late 20th century. Understanding and studying Rem Koolhaas's work (theory and practice): the passion for technology, the concept of junkspace, the fascination for the generic city and the return to the fundamentals of architecture will always be an opportunity to question the meaning of our time and the sense of our practice as architects.” (Neto, 2019: 1-2).	Architectural theory Contemporary relevance Critical thinking
Y53P6	1:6	“2. TECHNOLOGY + Junkspace = Generic City Wandering through various cultural influences and realities, Koolhaas focus on the same fascination as Reyner Banham - “the first machine age” [2] -, present in the tales about modern vanguards, the optimism of skyscrapers and the “ecology” [3] of the American city of New York. Just like Banham was surprised at Los Angeles, Rem Koolhaas was delirious about New York.” (Neto, 2019: 2).	Architecture Cultural influences Urbanization
Y53P7	1:7	“In his essay Delirious New York (figure 1), Koolhaas presents an urban reality which develops through a “feverish” construction guided by the liberal capitalism of the beginning of the 20th century. “New York turns into a “seismograph” of the American dream, progressively higher, more glamorous and more technological” [4]. The only goal of this process of the urban verticalisation, and extreme technological splendour was the massive entertainment, making the activities of the world of business easier. Here the protagonist of this new architectural theory is the skyscraper, which can concentrate a wide variety of programs on top of each other, and only connected by lifts or escalators. Each skyscraper is a city inside another city.” (Neto, 2019: 2).	Architecture Capitalism Metaphor Technological advancement Urbanization

Ek 3'ün devamı

Y53P8	1:8	“The main capitals of business turn into the centre of a culture of congestion, and one of their main characteristics is the constant destruction and creation. The city becomes modern as it destroys itself only to rise again later: “the new model for Manhattan's urbanism is a form of architectural cannibalism: by swallowing its predecessors, the final building accumulates all the strengths and spirits of the previous occupants of the site and, in its own way, preserves their memory ” [1]. The culture of congestion in the city is an essential condition for its continuous development. It represents all metaphors that haunt the cities, through its constant change, and it gives rise to huge buildings that extend their height, in which the use of new technologies, once sources of entertainment, perpetuates the “artificial nature”. The “technology of the fantastic” allows the reproduction of all “situations” - from the most natural to the most artificial - wherever and whenever desired.” (Neto, 2019: 2-3).	Contemporary capitalism: Technology in society Continuity and change Cultural change Urban transformation (2) Urban transformation: Metaphors in urbanism
Y53P9	1:9	“The invention and a metropolitan style with its own architecture can be presented as a collective experience, where the whole city becomes a factory of experiences created by man; where the real and the natural disappear - fascination for modernity and urbanity. The main capitals of the world are synonymous with the modern metropolis, a world that was completely made by man, where hyperdensity is the key to the development of modern social, economic and recreational activities, which gradually merge with each other. The cities grow vertically, the bidimensional rigidity gave rise to a “three-dimensional anarchy” [1], which solves the problem of the growth of the city through skyscrapers.” (Neto, 2019: 3).	Architecture Collective experience Modernity Social dynamics Urbanization
Y53P10	1:10	“3. Technology + JUNKSPACE = Generic City Koolhaas's fascination for the liberal and intensive city leads him to write the essay “Junkspace”, where he highlights the places where the spoils of modernity concentrate - “the architecture of the well-tempered environment” [5] -, now under the control of consumption and leisure: airports, casinos, commercial centres, hotels, etc. Through modern technical means, such as the lift, the airconditioning, the escalators, the air-conditioning pipes, the “junkspace” expands into the limits. It is continuous and interior, and it accommodates the most different programs, held together not by a structure but by a skin. The materials used by “junkspace” are ephemeral, that is to say they are flexible, joined to each other, and they are not permanent, because they have an expiry date.” (Neto, 2019: 3).	Architecture Consumerism Modernity Transience

Ek 3'ün devamı

Y53P11	1:11	“Rem Koolhaas defines “ junkspace ” as the residue mankind leaves on the planet. The built product of modernisation is not modern architecture but “ junkspace ”. A new type of architecture is created, the architecture of “ junkspace ” according to Koolhaas, where almost all architectural projects have commercial elements for which we have to pay. This architecture is the result of the combination of modern technological inventions, used in construction, with no consideration for architectural articulation.” (Neto, 2019: 3).	Critique of modern architecture Urban transformation: Commercialization of architecture Urban transformation: Technological influence on design
Y53P12	1:12	““ Junkspace ” is a domain of feigned, simulated order, where patterns imply repetition or ultimately decipherable rules. “ Junkspace ” cannot be grasped, therefore, it cannot be remembered (its geometries are unimaginable). It does not intend to create perfection, only interest: “ Junkspace is addictive, stratified and light, it is not articulated in its different parts, but subdivided, butchered just like the carcass is dismembered - individual pieces that were separated from a universal condition” [6].” (Neto, 2019: 3).	Abstract concepts Complexity Critique of modernity Disorder
Y53P13	1:13	“According to Koolhaas, the interstitial spaces between the buildings of the city are “ junkspace ”, they are spaces that seem inevitable, because they are the consequence of economic processes that urbanists cannot solve. These are shapeless spaces; they are chaotic or frighteningly aseptic spaces that make us feel unsafe.” (Neto, 2019: 3).	Chaos Contemporary capitalism: Economic processes Safety concerns: Feelings of safety Urban environment
Y53P14	1:14	“As expected, the gradual mental fascination for the “ generic ” makes Koolhaas move from the analysis to the synthesis, that is, from the diagnostic in AMO (a research entity connected to OMA) to the architectural practice in Office for Metropolitan Architecture (OMA). Maybe it is not a coincidence the fact that the essay Junkspace is related to a controversial period of his history, when Koolhaas assumes responsibility for renovating scenographically commercial spaces of the famous clothing and accessories brand Prada (figure 2), but also other cultural spaces, like the installation of the Hermitage Guggenheim in the Venetian Casino in Las Vegas. “These were unsuccessful experiences to some extent, where the creator faced the practical perversity of his own theoretical “creation” [4].” (Neto, 2019: 3-4).	Creative process Critical analysis Practical challenges Transition

Ek 3'ün devamı

Y53P15	1:15	“4. Technology + Junkspace = GENERIC CITY “The generic city is the result and consequence of delirious urbanism. Global and contemporary, it is the city liberated from the captivity of centre, from the straitjacket of identity. The generic city breaks with the destructive cycle of dependence: it is nothing but a reflection of present need and present ability. It is the city without history. It is big enough for everybody. It is easy. It does not need maintenance. If it gets too small, it just expands. If it gets old, it just self-destructs and renews. It is equally exciting- or unexciting- everywhere. It is “superficial” -like a Hollywood studio lot, it can produce a new identity every Monday morning.” [8].” (Neto, 2019: 5).	Contemporary capitalism: Contemporary society Identity Superficiality Urban transformation: Change and Renewal Urbanism
Y53P16	1:16	“The generic city is a reaction to the captivity and limitation of the traditional city, exerted by the centre over the periphery, where planning no longer makes sense. Its main characteristics seem to adhere to the capitalist system, and even to the wildest manifestations of the market, in a manifesto that is no longer retrospective but proactive, which demonstrates the virtues of capitalism. The main activity of the generic city is shopping, and the skyscraper is the typology of choice: “Density in isolation is the ideal” [8]. Ironically, these towers of residence are normally reserved for wealthy classes, maybe it is a way of embodying the metaphor “to be on top of the world”. Koolhaas is aware of this irony: “It is strange that those with the least money inhabit the most expensive commodity - earth; those who pay, what is free - air.” [8].” (Neto, 2019: 5).	Capitalism Irony Social stratification Urbanization
Y53P17	1:17	““The architecture of the Generic City is by definition beautiful ” [8]. It is built and conceived at an incredible pace. Materials are kept together through the use of silicone; the architecture becomes malleable and transformable. The indoor environment is controlled through air conditioning, and it recreates desirable climatic conditions. The car is the most popular means of transport, it guarantees the minimum movement on the bigger and more and more highways. These cities are inhabited by groups of people in-transit. They are cities that accommodate passengers, therefore, the airport is the element of differentiation of the city, and many times it is the only reference for those who are just passing through.” (Neto, 2019: 5).	Climate control Mobility Modern architecture Transience Urban environment

Ek 3'ün devamı

Y53P18	1:18	“During its life cycle, the generic city does not know its decline followed by its rebirth, “it is not improved, but abandoned” [8]. The generic city dies in silence almost the same way as it is born (spontaneously). It is an endless process of self-destruction and renovation. According to Luis Santiago Baptista, in a way, the “generic city is the defeat of OMA s metropolitan project. The negative irony combined with cynicism shows it, and later taken to extremes in Junkspace ” [9].” (Neto, 2019: 5).	Cynicism Renovation Safety concerns: Metaphor of death Self-destruction Urban decline
Y53P19	1:19	“In a way, the first decade of the 21st century has proved that “generic” architecture had become hegemonic with globalisation, to the point of becoming quantitatively “delirious”; while “delirious” architecture, by which Koolhaas was fascinated in New York, was now a post-modern and vulgar artifice, to the point of becoming qualitatively “generic”.” (Neto, 2019: 5).	Architecture Cultural critique Globalization Post-modernism
Y53P20	1:20	“For Rem Koolhaas, the elements that deserve prominence now and always, “are not the ones that the architecture inscribed in high culture, but those the popular culture has always expected from the architectural performance” [9] - something which was already predictable, given his previous analysis about New York's “delirium”.” (Neto, 2019: 5).	Architecture Cultural critique Performance Popularity
Y53P21	1:21	“5. Conclusions The urbanism has developed, we have left traditional parameters behind to adapt them to the modern cities, which do not allow “detailed” urbanism, thinking with minimal rigour and calculating space by space. We no longer give importance to specificities and technicalities and we start valuing flexibility, mutation, transformation and congestion - the model for the urbanism of advanced capitalism.” (Neto, 2019: 5).	Contemporary capitalism: Advanced capitalism Modernization Urban development Urban transformation: Flexibility in urbanism

Ek 3'ün devamı

Y53P22	1:22	“For Koolhaas, the aesthetic is precisely defined by a delirious concept of urbanism, the non-existent urbanism that claims the ideology, the context and the space as a place. The “beautiful”, in architecture, is presented according to a quite widespread attitude - autistic architecture - and the building is located far from any formal collaboration, it does not want to relate to anything; together with all the traffic congestion that merely passes through the city - the city as a place of flux (people, capital, energies). However, to what extent are these “solitary” buildings no longer urban? Do they have urban attributes? Should the architecture claim singularity? Shouldn't the unitary sense of the place be more important? The buildings should have a controlled personality - projecting a public space implies the existence of a group that shares rights and duties.” (Neto, 2019: 6).	Agency Architecture Public space Social interaction Urbanism
Y53P23	1:23	“Nowadays we are witnessing an aesthetic exhaustion of the landscapes, and a radical change of the public domain through the television and other means of communication, as well as a whole series of other inventions. New urban landscapes arise, surprising manifestations produced by the new aesthetic principles - they explore the boundaries of the technique and materials, almost without constraints, including the budgetary ones. Shapeless interstitial spaces are created with the aim of unifying, but the fact is that they just delimit boundaries - spaces that do not intend to create perfection, just interests (junkspaces).” (Neto, 2019: 6).	Aesthetic engagement: Aesthetic critique Aesthetic engagement: Communication impact Technological influence Urban landscape Urban transformation: Boundary and space
Y53P24	1:24	““Delirium” - of urbanism and North American culture itself - assumes the taste of a fascination for technology, advertisement: urbanism is compared to Coca-Cola's advertisement, a pure spectacular ideology of greatness, or problem of the big - the public space describes lost or missing things. Koolhaas's aesthetic pleasure is not instantaneous, but it depends on and it is affected by the thinking processes - the generic city is the result and consequence of the delirious urbanism. For him, the real promise of the metropolitan condition is in the culture of congestion - maybe a not congested congestion - in which a shameless urbanism is created. This urbanism seeks a direction towards the dematerialisation, beloved in the same proportion as its provocative lack of aversion to itself, respecting exactly to the extent that it went too far - ecstasy over urbanism.” (Neto, 2019: 6).	Aesthetic engagement: Spectacle Aesthetic Experience Contemporary capitalism: Dematerialization Cultural critique Technology Urban Context: Metropolitan Condition Urbanism

Ek 3'ün devamı

Y53P25	1:25	“Since the architecture is fully connected to the aesthetics, Koolhaas's aesthetic “delirium” is assumed through the instrumental rationality, precisely because it is a road to the unpredictable, to nonsense - “delirium” is fantasy, science and joke. A skyscraper is something sublime and anarchic, and the higher the number of floors piled around the lift shaft, the more spontaneously they consolidate in a unique shape. For Koolhaas, this is the delirium of good urban architecture: a frantic utilitarianism, no longer static but mutant, adaptable to the modern city's needs, which are constantly changing - a beautiful monument today can be a beautiful garden tomorrow. However, Koolhaas is betrayed by an avant-garde aestheticism that prevents him from achieving its ultimate consequences.” (Neto, 2019: 6).	Aesthetics Architectural philosophy Artistic expression Change Complexity Innovation Urban architecture
Y54P1	1:1	“Abstract The contemporary, exposed-concrete buildings of OMA's Qatar National Library and the library of the Rogelio Salmona Cultural Center of the University of Caldas would seem to take the form of the spatial illusion devices that were developed instrumentally during the 17th century in Europe. This reveals how today, surreptitiously, these buildings simultaneously inhabit other times, processes and architectures, which have increased in sophistication and been reinvented by means of bold spatial and structural layouts, encouraging visitors to move around while they pass through perspective manipulations of scale and urban impact. Just as these projects are authentic, in-situ trompe l'oeils that can be navigated and inhabited, so the associations, equivalences and contrasts that they generate with other architectures make them mnemonic, architectural trompe-l'oeils. This brings to light contemporary architectural values, replacing the literal with the literary, and by doing so entering and breaking the 'core' of the 'rules' of the architectures used as inspiration, thus updating them for the present day.” (Salazar Valenzuela, 2019: 134).	Architectural innovation Contemporary design Historical context Spatial experience

Ek 3'ün devamı

Y54P2	1:2	“Similarly, the importance of the material used in the buildings -exposed concrete-, and the materiality of the elements that comprise them is clear, inasmuch as they bring reality and illusion together in a structure that allows the architectural event to be transformed into matter, where those who occupy these architectures feel both enveloped by reality and liberated from it at the same time. Architecture becomes a real and ideal vision of the impossible.” (Salazar Valenzuela, 2019: 134).	Architecture Emotional Experience Materiality Reality vs. Illusion
Y54P3	1:3	“The Rogelio Salmona University Cultural Centre of the University of Caldas (CCURS)¹ and OMA's Qatar National Library (QNL)² -two buildings that, curiously, were opened on the same day- would seem to take the form of the spatial illusion devices that alter perception and were developed instrumentally during the 17th century in Europe. This reveals how today, surreptitiously, these buildings simultaneously inhabit other times, processes and architectures, which have increased in sophistication and been reinvented by means of daring spatial and structural layouts that encourage visitors to move around while they pass through perspective manipulations of scale, which from the outside are powerful urban resignifications.” (Salazar Valenzuela, 2019: 134).	Architectural perception Cultural influence Historical context Spatial dynamics
Y54P4	1:4	“In this way, the spacious interior of the four-storey CCURS library is distinguished by a large oculus set within the exposed ochre wall, thus opening up an adjoining space that encompasses the ramps situated between the large oculus and, in the background, its smaller replica. The depth of the ramp space increases deceptively despite the distance between these two oculi, becoming relative and elastic like one of Piranesi's Carceri;³ the people that pass through the ramps change in scale perceptually, appearing like giants when adjacent to the rear oculus.” (Salazar Valenzuela, 2019: 134-135).	Descriptive imagery Perception: Scale perception Spatial awareness

Ek 3'ün devamı

Y54P5	1:5	“Similarly, the large interior space of the QNL varies in depth, vanishing to infinity. Its floor and ceiling fold together and merge at every vertex, where they converge in combination with the real vanishing points of the glass walls, bringing to life the perception of a perspective representation. In the same way, there are numerous visual points that intersect simultaneously throughout the building's interior, owing to overlapping spaces, some orthogonal and others rotated. Only the large flared columns orient us and underpin the space as they decrease in size, thus marking its depth. Those who wander around the contractions and expansions of the building's interior feel that their gaze is propelled by a centrifugal force towards its diffuse perspective perimeter, while their bodies are drawn to its centre, occupied by an irregular rotated pit that simulates an archaeological excavation.” (Salazar Valenzuela, 2019: 135).	Architecture Hands-on learning: Experiential exploration Perspective Spatial perception Visual representation
Y54P6	1:6	“TROMPE-L’OEIL WITHIN TROMPE-L’OEILS: CONTEMPORARY BORROMINIS Given the assertion made in the previous paragraph, it should be noted how these perspective-subverting devices act as a genuine trompe-l’oeil, or optical illusion, which uses the laws of perspective to alter how perspective itself is observed, thus acting as a process that takes the rational to the limit. In this regard, the three dimensions -breadth, height and depth- contract or expand without the harmony of the real, simulated space being lost. However, as in the case of Borromini s Galleria Spada (one of the best-known architectural trompe l’oeils), it is the fourth dimension ‘time’ - that stirs the spectators themselves into movement, while they simultaneously experience contradictory spatial relationships: expansions and contractions that the space exerts upon us, and that we exert upon the space.” (Salazar Valenzuela, 2019: 135-136).	Art and architecture Cognitive processes Illusion Perception (2) Spatial awareness

Ek 3'ün devamı

Y54P7	1:7	“Thus, in the CCURS, a posthumous work by the Colombian architect Rogelio Salmona,⁴ geometric rigour, the sobriety of the exposed ochre concrete and the solidity of the space ensure that Alberti's perspective does not disappear, but rather is included ironically throughout the project. It is in this way that the concept of unlimited simultaneity arises: shapes that are repeated within the very same shapes, encouraging movement in a search for infinity and thus blurring the limits. "Concavities within concavities and circles within circles, not only vertically but also horizontally. Floors and sections become an amalgam of interlaced geometries and shapes that aim to awaken the senses and stir emotions in those who explore the building." ⁵ As such, the extensive depth of the trompe l'oeil of the ramp space is the result of the repetition of two perceptually identical circles: one oculus measuring 10.5 metres, and a smaller one of 8 metres that has been placed in the spectator's line of sight in order to further accentuate the space's depth. ⁶ Both Borromini's trompe l'oeil in the Galleria Spada and that of the CCURS are interior, in that no hint of them is given from the exterior of the prismatic buildings (Palazzo Spada and the CCURS library), making the 'architectural event' of the interior space more striking.” (Salazar Valenzuela, 2019: 136).	Architectural analysis Architectural irony: Irony in architecture Emotional Experience Perception: Perceptual depth Visual design: Geometric design
Y54P8	1:8	“By contrast, the interior spatial contractions of the Qatar National Library building can be identified from outside the large, exposed-concrete, square-plan construction. By raising its floor plane and connecting it at its vertices with the ceiling plane, a broad, interior forced perspective is formed that has formal and constructive similarities with the Galleria Spada, as well as with the technical approach employed in the stage of Palladio's Teatro Olimpico in Vicenza. The undulating glass side walls of the QNL appear to replicate the Galleria's sequence of lateral columns, while its tiered rows of bookshelves converge on the horizon with the grid of the reflective ceiling, corresponding to the sloping floor that searches out the grid of the panelled vault in Borromini's trompe l'oeil. In the same way, this section of the OMA designed library displays technical and constructive applications similar to the stage area of the Teatro Olimpico, creating an effect of city streets that recede to the horizon and expanding the space through perspective, as occurs in Borromini's project where an 8-metre long corridor appears visually to measure almost forty metres.” (Salazar Valenzuela, 2019: 136-137).	Architectural analysis Design comparison: Comparative design Spatial perception Visual representation

Ek 3'ün devamı

Y54P9	1:9	“These architectural values of unlimited simultaneity are the result of the dissolving of the perimeters and constitute a diverse whole, a collage of spatial layouts that is concurrently present in other architectures: a trompe-l'oeil within a trompe-l'oeil. In this manner, by simultaneously blending precision and unpredictability, geometric rigour and rule-breaking, in seemingly random and improvised spaces that do not respond to clear and more relative logic, the architectural event is created. The irrational and the illusory become a plausible reality of what is real.” (Salazar Valenzuela, 2019: 137).	Complexity Creativity Paradox Reality perception
Y54P10	1:10	“MNEMONIC TROMPE-L'OEILS: CAPRICCIO AND COLLAGE Just as the library of the Rogelio Salmona University Cultural Centre (CCURS) project and Qatar National Library (QNL) project are real - in-situ- trompe-l'oeils that can be explored and inhabited, the associations, equivalences and contrasts that they generate with other architectures also make them mnemonic trompe- l'oeils of architectures. Far from being formed with more historicist techniques of postmodern appropriation that imitate and mimic the image of architectures of the past, these trompe-l'oeils reveal contemporary architectural values through which the core of the rules of the buildings used as inspiration is entered and broken, which has the effect of updating said rules for the present day.” (Salazar Valenzuela, 2019: 137).	Architecture Innovation Intertextuality Modern values: Contemporary values
Y54P11	1:11	“Nevertheless, as noted, the strict symmetry of the CCURS diverges conceptually from Kahn's model through a partial sequencing and diagonal displacement of three-dimensional geometries, tensioning the library's interior space.¹⁰ This runs contrary to the marked frontality put forward by Kahn in the four oculi surrounding the void (central space), whose position four storeys above the ground closes them off visually with the parapets that limit them. In contrast, the diagonality of Salmona's interior space displays the trompe-l'oeil above the spectator's horizon line, consisting of an oculus within another oculus that suggest a greater than actual depth.” (Salazar Valenzuela, 2019: 138).	Architectural analysis Design comparison: Conceptual divergence Spatial design

Ek 3'ün devamı

Y54P12	1:12	“Moreover, in the upper part of the central space where Kahn situates the oculi, a distinctive skylight formed by two large X-shaped crossbeams first draws the attention, followed by the depth of light behind it. The opposite takes place in the CCURS: a central space conformed by a semi-circle that is repeated in the concavity of the skylight and sequentially in the oculi leads to the creation of another trompe-l'oeil, viewed vertically, that simultaneously intertwines plan -floor and ceiling- and section.¹¹ This ochre-coloured exposed-concrete space is therefore a huge, multi-directional trompe-l'oeil, which defies gravity in its confluence of changing plays of light.” (Salazar Valenzuela, 2019: 138).	Architecture Spatial experience Visual perception
Y54P13	1:13	“The Qatar National Library project follows a procedure that has been replicated by Koolhaas in other projects, consisting of imitating architectures of the past - which are ironically shifted, copied, chopped up and combined- into architectural capriccios to create architecture in contemporary times. Such examples include the way he transfers Piranesi's Campo Marzio to the parterres of the headquarters of China Central Television in Beijing, or moves the interior space of the Pantheon to the spherical proscenium of the Taipei Performing Arts Centre. These procedures seem to be an ironic position on the part of Koolhaas of shifting Western time and history to the east.” (Salazar Valenzuela, 2019: 138).	Architecture Cultural appropriation Historical context Irony
Y54P14	1:14	“The same is true of the QNL, which features an anachronistic excavated square- plan space with sides measuring 33 meters, like the CCURS and Kahn's Phillips Exeter Library, ¹² simulating an archaeological site whose design concept exudes time just as if it were open-air ruins ¹³ This gives the impression that the library was built on top of the foundations of a place with memory, given that the purpose of these imitation ruins is to preserve the jewel in the library's crown: ancient Islamic heritage texts.” (Salazar Valenzuela, 2019: 138).	Architecture Cultural heritage Historical context

Ek 3'ün devamı

Y54P15	1:15	“In line with the above, the importance of storing paradigmatic Islamic texts in the building's symbolic - and pseudo-archaeological- core suggests the reason for several equivalences with the sacred space of a mosque. In general terms, the isotropic continuity of the space, accentuated by the reshaping of floors and ceilings, achieves the effect of a hypostyle hall with identical physical properties in every direction. Similarly, the flared capitals of the columns, the water mirror of the entrance to the central excavated space that resembles a ritual washing area, and its orientation aligned with the Qatar State Grand Mosque are formal aspects typical of these temples that can be found in the QNL, and that are identified and stored narratively in the collective memory of the space's occupants. A further characteristic of the OMA-designed building is its amphitheatre layout, echoing Giulio Camillo's Theatre of Memory, which "has inverted the usual function of a theatre:"¹⁴ the spectator now occupies the centre, with their gaze drawn to the mnemonic stalls, represented here by tiered rows of bookshelves.” (Salazar Valenzuela, 2019: 138).	Architectural significance Collective memory Cultural symbolism Historical reference Spatial design
Y54P16	1:16	““when discussing Le Corbusier's creative process, it is legitimate to speak of displacement of concepts, and by this to indicate a process of reinterpretation, rather than one of creation in a cultural void.”¹⁵” (Salazar Valenzuela, 2019: 139).	Creative process Cultural context Reinterpretation
Y54P17	1:17	“Above all they are a criticism, as Salmona worked with and was a disciple of Le Corbusier, yet his works were more closely aligned with Aalto, Wright, Kahn or Scharoun. Similarly, Le Corbusier has featured in some of Koolhaas's most critical investigations as well as in his design activities.” (Salazar Valenzuela, 2019: 139).	Critical analysis Design comparison: Architectural comparison Influence of mentors
Y54P18	1:18	“In this manner, the volumetry of the CCURS library is hinted at from outside the building, as if it were a collage of Villa Stein and Villa Savoye. This is unusual in Salmona's work, which tends more towards the organic in order to capture the numerous depths and attributes of the surrounding landscape. Nevertheless, before adopting said modern references, Salmona inverts several of Le Corbusier's five points.” (Salazar Valenzuela, 2019: 139).	Architecture Artistic influence Modernism

Ek 3'ün devamı

Y54P19	1:19	“From within, the ribbon window is designed like a Barker's Panorama,¹⁶ with a complete 360-degree view that is divided into sections on the top floor. As in Villa Stein, a balcony provides the façade with symmetry and the panoptic line of vision with frontality. However, the CCURS library and Villa Stein are two-faced in nature, with the rear façade displaying diagonal tensions that are contrary to the marked frontality of the other. In this way, the free façade exceeds its structural meaning, and conceptually affirms compositional freedom as a trompe-l'oeil: the impression caused by the exterior does not allow the illusory interior effect to be discerned.” (Salazar Valenzuela, 2019: 139).	Architectural analysis Conceptual design Contrast Perspective Symmetry
Y54P20	1:20	“However, one of the displacement of concepts in which Salmona makes more plausible strides is the duo comprising his concept of Architectural Wandering and the building's public terrace viewpoint, which goes against the orthogonal circuit and the frontality of the planes of the Promenade architecturale, and the flatness of Le Corbusier's roof garden. This wandering therefore has an oblique and multi-directional condition towards the landscape, and the public terrace viewpoint has a succession of meeting places at different strata and levels, as suggested by the relationship between the large interior ramp that rotate from its orthogonal layout. This relationship is also apparent in the viewpoint theatre on the terrace- a recreation of the theatre of Delphi - which is oriented towards geographical and territorial reference points, in this case the Nevado del Ruiz volcano, thus emphasizing the visual breadth towards the faraway landscape.” (Salazar Valenzuela, 2019: 139).	Architectural theory Modern values: Innovative concepts Perception: Landscape perception Spatial design
Y54P21	1:21	“Moreover, the Qatar National Library also displays the 'displacement and subversion of concepts' in the presence of Le Corbusier's five points, with the exception of the roof garden. However, in his essay "La Tourette" it is Colin Rowe who defines the concept of a sandwich that accentuates the floors -Villa Savoye-. This makes reference to the overlaying of horizontal planes that makes the reading of depth more volatile, in contrast to the megaron -Citrohan House- where the walls and vertical planes stand out.¹⁷” (Salazar Valenzuela, 2019: 139).	Architectural theory Conceptual analysis Contrast

Ek 3'ün devamı

Y54P22	1:22	“The above reasoning help to understand how the QNL, with its trompe-l'oeil device that joins walls, ceiling and floors in a single vanishing point, has a hybrid nature, a struggle between a sandwich concept and a megaron through which the depth of the Corbusian horizontal space is illusorily extended. However, all these spatial subversions reveal that, more than a mnemonic trompe-l'oeil, the QNL project is simultaneously an ironic anamorphosis of the spatial transgressions of Villa Savoye,¹⁸ given that the former's outer appearance consists of a white volume with pilotis and a Corbusian ribbon window with temporary distortions that have transcended from the optical to the material.” (Salazar Valenzuela, 2019: 139).	Architectural critique Artistic analysis Conceptual complexity
Y54P23	1:23	“As a result, examination of these mnemonic trompe-l'oeil in the CCURS and the QNL, through capriccio imitations and a collage of spatial subversions, make clear the degree of sophistication involved in these contemporary projects. Both open up new areas of experience, and therefore of research, in the rule-breaking that is the product of the displacement of other architectures to the projects. They manage to "arouse feelings of tension and understanding, openness and density, torsion and stability, and by doing so, they ensure a visual stimulus so incisive that only in retrospect does the observer begin to become aware of the abnormal experience to which they have been subjected."19” (Salazar Valenzuela, 2019: 140).	Complexity Emotional Response Innovation
Y54P24	1:24	“TROMPE-L'OEILS OF ARCHITECTURAL EVENT: LIBERATION OF MATTER The literal meaning of trompe-l'oeil is to deceive the eye. However, when a trompe l'oeil is real, like those exhibited in the Galleria Spada, the Qatar National Library and the Rogelio Salmona University Cultural Centre library, it is the kinetic and multi-sensory experience we have in them that demonstrates that these devices, used to increase and substitute the spatial reality, do not follow the demands of the gaze alone, but rather are due to the creation of an architectural event.” (Salazar Valenzuela, 2019: 140).	Architectural design Perception (2) Spatial experience

Ek 3'ün devamı

Y54P25	1:25	“The materiality of the contradictory elements of said event are explained as constructions that take the rational to the limit, by commendably embodying constructive discoveries and conditionings, cultural preoccupations and episodes of architectural criticism that alter our spatial and emotional perception in architecture.” (Salazar Valenzuela, 2019: 140).	Architectural Criticism Complexity Cultural context Perception: Emotional Perception
Y54P26	1:26	“These virtuous, disconcerting and complex factors of the spatial materiality of these architectural trompe-l'oeils make them escape from the criticism, who could deem them to be trite operations and structures in projects, given that they constitute pragmatic technical conditionings, and adaptations of light and matter that create the architectural event.” (Salazar Valenzuela, 2019: 140).	Complexity Critical analysis Innovation
Y54P27	1:27	“Thus, in the CCURS, the choice of ochre-coloured concrete is designed to accentuate the warm light and the shadow that blend together in the shapes and geometric in high relief of the concrete. In the words of Salmona, "with the ochre colour the shadows are lightened. The eye can traverse different spaces and discover areas of light and shadow within the same chromatic evaluation, enabling that deep hue to be seen in the environment."20 For that reason, the large semi-circular lantern in the central space takes on an important role, as does the skylight above the ramps that makes the two oculi display different intensities of light and backlighting at the same time, in such a way as to bring the centre, and therefore its perceptual values, into focus.” (Salazar Valenzuela, 2019: 140).	Aesthetics Design elements Perception (2)
Y54P28	1:28	“As a result of the above, the different expressions of trompe-l'oeil in the Qatar National Library and the Rogelio Salmona Cultural Center of the University of Caldas -unlimited simultaneity21 and memory-bringing reality and illusion together in a structure that allows the architectural event to be transformed into what is revealed by light on matter and in the space; where those who occupy said architectures feel both enveloped by reality and liberated from it at the same time. Architecture becomes a real and ideal vision of the impossible. The illusory becomes reality.” (Salazar Valenzuela, 2019: 141).	Architecture Perception (2) Perception: Reality and illusion Transformation

Ek 3'ün devamı

Y54P29	1:29	“The concrete trompe-l'oeils devices presented herein allow for reflection on the fact that no limits exist in architectural creation, something that can be synthesized in the famous trompe-l'oeil Escaping Criticism, (1874) by the Spanish painter Pere Borrell del Caso. Like the CCURS and the QNL, it is confined within an orthogonal frame, inside which is an object that rotates diagonally or stirs unusually, bringing the combination of technical reality and perceptual illusion together in a structure that enables the architectural event to be transformed into matter, surprise and emotion. In this way, like the young man in the painting, we enter into the light of architecture; the restlessness caused by the space and its perceptual complexity encourages the spectator to move around and discover their event. His glowing face is ours too, because feeling thrilled in the 'event' of architecture is nothing different to the wonder of living.” (Salazar Valenzuela, 2019: 141).	Art and architecture Complexity Emotion Experience Perception (2)
Y54P30	1:30	“3 "One of the biggest contradictions in the Carceri space is the relationship of proportion between architecture and man; factor that fills all other projects or layers with ambiguity, since the Carceri to free themselves spatially proclaim the crisis of order, breaking the ordering function since the Renaissance, where man is at the center as the only canon that architecture provides". By, Maurizio Salazar, "las Carceri de liberacion de Piranesi: Razonamiento de un proyecto contemporaneo," In, Bernardo Ynzenga (compiler), Espacios Zero. casa/vivienda, ciudad, territorio y tiempo. (Madrid: Ed. Nobuko, 2014): 158.” (Salazar Valenzuela, 2019: 142).	Ambiguity Architecture Contradiction Crisis Design comparison: Spaces Human experience
Y54P31	1:31	“Thus, the most characteristic example of copy paste, combination and reassembly in an architectural capriccio is "Capriccio View with Palladio's Design for the Rialto Bridge", In his capriccio, Canaletto combines existing and non-existent works by Palladio to a fanciful veduta (Basilica in Vicenza, Palazzo Chiericati and Palladio's Design for the Rialto Bridge, among other buildings) in recognizable Venetian places.” (Salazar Valenzuela, 2019: 142).	Architectural innovation Artistic expression Creativity

Ek 3'ün devamı

Y54P32	1:32	“11 This central space of the CCURS library calls to mind more the building cuts of Gordon Matta-Clark, particularly the way in which his work Conical Intersect (1975) opened up interweaving circles in walls, ceiling and floor that made the space ethereal.” (Salazar Valenzuela, 2019: 142).	Architecture Design comparison: Art reference Imagery Spatial perception
Y54P33	1:33	“12 The spatial repetition of the number 33 could be due to the meaning it holds beyond architecture. In Islam, for example, the masbaha - or Islamic rosary - has 33 beads. Moreover, the number 33 is anecdotally present in Islamic and Christian narrative and in Freemasonry.” (Salazar Valenzuela, 2019: 142).	Cultural references Religious significance Symbolism
Y54P34	1:34	“13 The tiered rows of bookshelves around the QNL are in the style of an amphitheatre, linking it to the Coliseum in its state of ruins, which allow the excavation of the hypogea to be seen in this colossal factory of events.” (Salazar Valenzuela, 2019: 142).	Architecture Cultural symbolism Historical reference
Y55P1	1:1	“Emptiness and Nothingness in OMA's Libraries Onur ŞİMŞEK ABSTRACT This paper aims to analyse the semantical parallels between the philosophical meaning of the terms nothingness and emptiness as they were used by the presocratic philosophers Parmenides and Democritus and the meaning of nothingness and emptiness in the theory and praxis of Rem Koolhaas. First the philosophical context where Parmenides and Democritus used the terms will be explained and the role, which these terms played in the prehistoric cosmovision will be underlined. Then these terms will be compared with some texts of Koolhaas, in which the very same terms play a major role. Further Koolhaas' concept will be analysed at two libraries, namely the Seattle Central Library and the Tres Grande Bibliotheque in Paris.” (Şimşek, 2019: 173).	Architectural Theory Comparative Analysis Emptiness: Emptiness Emptiness: Nothingness Philosophical Analysis

Ek 3'ün devamı

Y55P2	1:2	“Keywords: Architecture; design; emptiness; Koolhaas; library; nothingness; OMA; philosophy. ÖZ Bu makalenin amacı Sokrat öncesi felsefede önemli olan yokluk ve boşluk kavramlarını günümüz mimarlarından Rem Koolhaas'ın teori ve projelerindeki kullanışlarıyla karşılaştırmaktır. Parmenides ve Demokritos'un yokluk ve boşluk kavramlarını kullandıkları felsevi çerçeve açıklandıktan sonra Koolhaas'ın teroisinde aynı kavramlar analiz edilerek felsefeden mimarlığa uzanan semantik bir karşılaştırma denenecektir. Teorik analizlerin ardından OMA'in Seattle Library ve Paris Tres Grande Bibliotheque projelerinde bu kavramların merkezinde oluşturulan konsept ve tasarımdaki pratik çıktısı irdelenecektir.” (Şimşek, 2019: 173).	Architectural Theory Comparative Analysis Design analysis Library design Philosophical concepts Rem Koolhaas Urban space: Use of space
Y55P3	1:3	“Imagining Nothingness "Where there is nothing, everything is possible. Where there is architecture, nothing (else) is possible."1” (Şimşek, 2019: 174).	Creativity Existentialism Philosophy
Y55P4	1:4	“Although the writer of this paper is convinced that Koolhaas as an eloquent author likes the pretentious esthetics of dialectic rhetoric more than thinking and talking like a philosopher, this paper aims to analyse the philosophical base of the upper citation and its projection in Koolhaas' work, namely in the Seattle Central Library and the Tres Grande Bibliotheque in Paris. The design approaches of these buildings are critically important for my study because these buildings display certain reflexions of the mentioned rhetoric of Koolhaas, namely the idea of void. Further they constitute with their concepts important roles if not cornerstones within OMA's (Office for Metropolitan Architecture) design repertoire. In further projects of OMA the same design approaches or varieties of the void concept find place. This demonstrates, that the use of words like void / absence / nothing in OMA's texts is also embedded in the design of numerous projects.” (Şimşek, 2019: 174).	Architecture discourse Critical analysis Philosophical reflection

Ek 3'ün devamı

Y55P5	1:5	“The discussion about emptiness and nothingness started in the history of Western Philosophy with Democritus and Parmenides. While Parmenides drew with "nothing" the verbal border, Democritus concept of "emptiness" enabled again the discussion of beings counterpart, the understanding of space in which the atoms move. This paper displays that Koolhaas does not use the popular terminology of the philosophers Parmenides and Democritus as pure rhetoric but constructs metropolitan affinities to his idea of emptiness. It is interesting that there are strong parallelities, between Democritus' cosmovision and Koolhaas' reading of contemporary architectural problems and design methods. Koolhaas' theoretical approach with the terms like void, nothing, absence, emerge in the design process of OMA as "carving out" and "leaving over", which became, from the point of author's view, important in different ways for the work of OMA.” (Şimşek, 2019: 174).	Architecture Philosophical concepts Theoretical analysis
Y55P6	1:6	“Being and Absence by Parmenides Parmenides, one of the pre-Socratic philosophers with an appreciable influence for the time after, starts his teaching in his renowned didactic poem "on nature" with the annotation, that human thinking is depending on the capacity of perception. "The first, namely, that it is, and that it is impossible for anything not to be."2” (Şimşek, 2019: 174).	Existential concepts: Existential thought Philosophical inquiry
Y55P7	1:7	“Further on Parmenides combines existence with the field of thinking: "For it is the same thing that can be thought and that can be."3 He is so convinced about his theory, that further Parmenides' teaching becomes a postulation: "One path only is left for us to speak of, namely, that it is."4 For him humans can only think and hence talk about what can be perceived. With this formula Parmenides aims to avoid discussions leading into the void. It is only possible to think and talk about anything, that is, and it is impossible to think and talk about anything, that is not. Being, which has for Parmenides no beginning, is the only field of thought, where human can be productive and consistent in the philosophical sense. It is only possible to talk about the reason of something, that is not or why it is not existing but not about its absence itself.” (Şimşek, 2019: 174).	Epistemology Existential concepts: Existence and perception Philosophical reasoning

Ek 3'ün devamı

Y55P8	1:8	“But instead of Parmenides influence to the analytic philosophy it is useful for this text to look at Demokritos, who substitutes Parmenides' absence with the term emptiness, which is a considerable step in the sense of extending the field of thinking.” (Şimşek, 2019: 174).	Conceptual analysis Philosophical discourse
Y55P9	1:9	“Emptiness by Demokritos As written before, Parmenides defines absence as a field, which cannot be captured in philosophical sense. Demokritos uses the "absence" concept of Parmenides and develops "emptiness" out of this term, which is necessary for the motion of atoms. For Demokritos, motion cannot be understood without emptiness. This thought gives emptiness a central role in the existence of the universe.5” (Şimşek, 2019: 174).	Existential themes Motion theory: Theories of motion Philosophical concepts
Y55P10	1:10	“For Demokritos emptiness is not like the atoms but still as existent as the atoms. Emptiness does not need the atoms to exist but the atoms instead need emptiness to be able to get in motion. In Demokritos' existence-philosophy, emptiness is as important as the atoms. Emptiness is composed of empty elements and therefore enables motion. Emptiness will be filled with the active atoms.” (Şimşek, 2019: 174).	Existential concepts: Existence Ontology Philosophical concepts
Y55P11	1:11	“Demokritos' cosmology is based on two elements: atoms and emptiness. Atoms do not have any inherent motion, so they cannot fall in separation. They experience outer motion. Demokritos uses the term emptiness as a linguistic skin to nothingness and amplifies through it the basic of his theory about motion.” (Şimşek, 2019: 174-175).	Existentialism Motion theory: Theory of motion Philosophical concepts

Ek 3'ün devamı

Y55P12	1:12	“Nothingness/Emptiness/Void/Absence by Koolhaas In the vocabulary of Rem Koolhaas and his Office for Metropolitan Architecture the words emptiness, void and absence appear for the same or similar meanings. In theory and praxis, in different projects, scales or forms they target the definition of architectural space. We face void as the negative of the built mass, which is also described by Koolhaas as the "absense of the built." The term emptiness replaces void in some descriptions without charging a different meaning. Nothingness as an umbrella term in this context is the result of the absence of architecture. By using the word nothingness as the outcome of eliminating architecture Koolhaas opens new possibilities for architectural program. Nothingness defines a created architectural program without the necessity of construction. By using this word together with "imagining" a rhetorical allusion to Parmenides appears. But if nothingness also defines architectural space as a created program, the term nothingness shows equivalency to the term emptiness. While Democritus used the term emptiness for the space in which the atoms can move, Rem Koolhaas uses emptiness for the architectural space which also enables movement, namely the movement of the users.” (Şimşek, 2019: 175).	Architectural Theory Conceptual analysis Creative strategies: Rhetorical devices Emptiness: Emptiness and void Philosophical implications Urban space: Redefinition of space
Y55P13	1:13	“Before continuing with the analysis of Koolhaas works it should be mentioned that this vocabulary, used by Rem Koolhaas enables to understand architecture the other way around, namely with the definition of what architecture is not or with the opposite of the built.” (Şimşek, 2019: 175).	Architectural analysis Conceptual understanding
Y55P14	1:14	““Where there is nothing, everything is possible. Where there is architecture, nothing (else) is possible.”6” (Şimşek, 2019: 175).	Creativity Philosophical perspective
Y55P15	1:15	“By understanding this citation literally, one could think, that Koolhaas determines for architecture a black hole- role, which is denying every other existence or in other words, which is existing to effect absence. Architecture seems not only to occupy the background but also the empty space where any atom could get in motion (Fig. 1).” (Şimşek, 2019: 175).	Existentialism Interpretation

Ek 3'ün devamı

Y55P16	1:16	“Koolhaas writes in his essay: "Maybe architects' fanaticism...is not merely a professional deformation but a response to the horror of architecture's opposite, an instinctive recoil from the void, a fear of nothingness."7 If architecture can be understood as human's effort of designing or shaping their surrounding,8 Koolhaas asks the architects not to do architecture and not to use their pens until the last white point on the plan inherits a vision.” (Şimşek, 2019: 175).	Creative process Identity crisis: Existential anxiety Professional identity
Y55P17	1:17	“How can this be understood from the founder of an office named OMA (Office for Metropolitan Architecture)? Is Koolhaas for more nature and less polis? Although Parmenides dictates only to talk about what is, Koolhaas is not only talking about nothing, he aspires or even desires to imagine, to plan and further to program nothingness.” (Şimşek, 2019: 175).	Architectural Theory Creative strategies: Imagination and creativity Philosophical inquiry
Y55P18	1:18	“Architecture enclosures programs, which are generated out of the complexity of living (as a XL magnitude in the city), intended by human beings. Since cities designate the social transmission from nomadism to settledness and stand for prosperity, education, security, the quantity and density of programs in the metropolitan life extend ad infinitum. At an urban scale the fondness to erase void by shaping and "the fear of nothingness" is a consequence of failed city politics, uncontrolled densities and absent urban transformations. While architects of the last century simulated omnipotence in planning and organizing metropolises, the unexpected challenges, which architects face in every continent today, divulged the impotence of bringing the city-phenomenon under control. While new programs and areas wait for being built, architecture in other (not irrelevant) parts of the city, waits for program.” (Şimşek, 2019: 175).	Architectural challenges Social transformation Structural contrast: Density and structure Urban complexity Urban space: City politics
Y55P19	1:19	“At the beginning of his essay, Koolhaas diagnoses a problem of the metropolises, which he demonstrates with the example of Berlin. Koolhaas asserts that large areas of the city are not needed anymore and it is hopeless trying to keep them alive by urban reconstruction. Koolhaas suggests another strategy.” (Şimşek, 2019: 175).	Creative strategies: Alternative strategies Critical analysis Urban discourse

Ek 3'ün devamı

Y55P20	1:20	““What is necessary instead is to imagine ways, in which density can be maintained without recourse to substance, intensity without the encumbrance of architecture.” ⁹ The pioneers of the urban volume problem of the city are the historic centers, which for Koolhaas mask the reality of the "un-city.”” (Şimşek, 2019: 175-176).	Architectural Theory Conceptual analysis Urbanism
Y55P21	1:21	““Through the parallel actions of reconstruction and deconstruction, such a city becomes an archipelago of architectural islands floating in a post-architectural landscape of erasure where there was once a city is now a highly charged nothingness.” ¹⁰ ” (Şimşek, 2019: 176).	Architectural analysis Deconstruction Emptiness: Existential emptiness Urban transformation
Y55P22	1:22	“The loss of identity and the tendency of programmatic isolation in spite of physical presence. The first aspect points on existing urban areas, which have lost their meaning and importance for the city but still exist in an incoherent relation to the current urban fabric in spite of the shrinking inhabitation. The relation of the mass to the productive effective program is marginal. The necessity of these areas has to be questioned. To enhance the density of these areas, reconstructions will be implemented. Koolhaas classifies this strategy as improper or even desperate.” (Şimşek, 2019: 176).	Identity crisis: Loss of identity Incoherence Marginality Necessity Reconstruction Structural contrast: Density enhancement Urban isolation
Y55P23	1:23	““In these circumstances, the blanket application of urban reconstruction may be as futile as keeping brain-dead patients alive with medical apparatus.” ¹¹ In Democrit's vocabulary, this would equal the intention, trying to animate the atoms, by constraining their action field. This would contradict the principle idea, that atoms need emptiness to be able to move. In this manner Koolhaas suggestion is completely comprehensible and accordant to the philosophy of Democrit.” (Şimşek, 2019: 176).	Critique of urban planning Philosophical reflection

Ek 3'ün devamı

Y55P24	1:24	“The second chapter "Nevada" starts with the same tone of tragic declaration. The problem is described in a literate, actually emotional diction which intensifies the impact of his proposal for solution. "It is a tragedy that planners only plan and architects only design more architecture."12 Instead of designing architecture, Koolhaas suggests "liberty zones", conceptual Nevadas, the exploration and cultivation of nothingness and summarizes:” (Şimşek, 2019: 176).	Critical analysis Emotional expression Proposed solutions
Y55P25	1:25	“"Imagining nothingness is: Pompeii - a city built with the minimum of walls and roofs...Central Park - a void that provoked the cliffs that now define it... Hilberheimer's "Mid West" with its vast plains of zero-degree architecture. They all reveal that emptiness in the metropolis is” (Şimşek, 2019: 176).	Creative strategies: Conceptual imagery Philosophical reflection Urban space: Urban emptiness
Y55P26	1:26	“In the last sentence of his writing, the parallelism to Democritus is becoming evident. The inconspicuous casting of the terms void and emptiness in the last sentence reflects their equivalency within Koolhaas' formula. As it is known, that Koolhaas often articulates his architectural thoughts and praxis within contradictions like stupid but smart, cheap but expensive,... imagining nothingness can be categorized in the same rubric of the Koolhaas-citates-antology. More than controverting Parmenides demand "One path only is left for us to speak of, namely, that It is," Koolhaas constructs a logical impossibility, which he then solves like Democritus by the implementation of the term emptiness. A second explanation is also possible: Nothingness is standing for the methodology of exclusion, the ethics of abstinence. This statement becomes clearer if one looks at Koolhaas definition of architectural profession. The abstinence of defining or more challenging the role of architects and architecture he enables himself to refer on different disciplines or methods. The cautious definition of his profession enriches the number of possibilities and legitimises experiments. As it is important for Koolhaas to create "interesting montages" the quantity of possibilities becomes evident. The abstinence in definition effects and enables the bravery in the design process.” (Şimşek, 2019: 176).	Ambiguity Contradiction Creative process Innovation Interdisciplinary approach Philosophical concepts

Ek 3'ün devamı

Y55P27	1:27	“While nothingness is marking the method, emptiness is standing for the requested result and coevally for the desired point of origin. It is the requested result as is claimed to abstain from planning and filling the city full with substance in other words with architecture. It is the desired point of origin which enables programmatic adaptations and enhancing the animation of urban qualities. Hereby the fine difference as well as the analogy between nothingness and emptiness within Koolhaas' diction is explained.” (Şimşek, 2019: 176).	Architecture analysis Philosophical concepts Urban theory
Y55P28	1:28	“In summary not only the vocabularies of Democrit and Koolhaas are similar. There are intense parallels in their conceptions. Koolhaas pleads the necessity of emptiness in cities in order to revive for instance the city center, while for Democritos emptiness is the inevitable existence which enables the movement of being in micro scale.” (Şimşek, 2019: 176).	Existential concepts: Conceptual comparison Thematic analysis
Y55P29	1:29	“Seattle Central Library Overview of Design Concept Apart from the unsatisfactory quantity Rem Koolhaas has built in America, as an architect coming from script writing, he seems to be potentially the perfect architectural protagonist in the homeland of spectacular scenes. Which country would provide a better stage than America, if it is meant to arise the challenged role of architects to intellectual stars. In the land, where architecture has been read more vertical than horizontal OMA could experiment his design-methods excellently based on the section. Since Koolhaas doesn't see much difference between the two professions script writing and architecture (Fig. 2):” (Şimşek, 2019: 176-177).	Architectural philosophy Cultural context Design critique Interdisciplinary approach
Y55P30	1:30	““In both you have to "consider a plot, develop episodes, create a kind of montage, that makes it interesting."14” (Şimşek, 2019: 177).	Creativity Storytelling

Ek 3'ün devamı

Y55P31	1:31	““The library represents, maybe with the prison, the last of the uncontested moral universes ¹⁵ ...The library stands exposed as outdated and moralistic at the moment that it has become the last repository of the free and the public.” ¹⁶ ” (Şimşek, 2019: 177).	Cultural critique Moral values Public space Symbolism
Y55P32	1:32	“Like in many other OMA-projects the section protrudes in the design emergence process, supported by the diagrammatic visualization of relevant data. There is a comprehensible relation between the sectional illustration of media-history as an initial point and the diagrammatic clustering of the program. The staging of architectural program in films has often occurred as sectional readings or x-ray elevations of facades. The complexity of urban life has been presented behind bounteous glass perpendicular to the vertical axis. Different, alike or contradictory images were added horizontally as well as vertically, separated by walls and interconnected territorially within the collective enclosure. It is not astonishing that this kind of reading and displaying of architecture comes in the work of Koolhaas, a former script writer, in force. Diagrams as preliminary stage induce the section, which allow an abstract reading of the program. The transformation from the two-dimensional section to the three-dimensional object can be achieved rationally or happens intuitively. In the case of the Seattle Central Library the design approach will be classified as "highly highly rational" (Fig. 3).” (Şimşek, 2019: 177).	Architectural Theory Complexity Design Analysis (2): Rational design Design principles: Intuition in design Design process Visualization
Y55P33	1:33	“The floors are shifted in order to get areas with different light conditions, facades reacting to the surrounding site conditions and pretentious form language. The books in the library are not divided in floors or categories, but arranged in a continuous spiral which connects different levels together (Fig. 7).” (Şimşek, 2019: 178).	Design innovation Environmental interaction Spatial organization

Ek 3'ün devamı

Y55P34	1:34	“Emptiness in the Concept of Seattle Central Library Diagrammatical Emptiness As diagram & section are the primary tools of OMA's production of architectural concepts, they generate easily interpreted graphics of the principle idea of designing emptiness.” (Şimşek, 2019: 178).	Architectural Theory Conceptual analysis Design Principles (2)
Y55P35	1:35	“After accumulating and combining the original program in the form of a simple skyscraper, programs will be shifted, not only in order to differentiate between stable and unstable, but also between solid and void. It is meant to transfer the void from outside to the inside of the enclosure. The conviction or fantasy of programming emptiness and imagining nothingness is aspired through a horizontal scissor operation in the section. Here the parallelism to Koolhaas urban programmatic densification idea without the insertion of substance recurs.” (Şimşek, 2019: 178).	Abstract thought Complexity Conceptualization
Y55P36	1:36	“The physical absence of architectural containments as well as the extension of perceptible territorial borders as a result of conscious abstinence, enable to implement a set of activities and programmatic density without the dominance of substantial interventions. The scissor operation generates additional horizontal as well as vertical boundaries, which constitute the minimum necessary definition of spaces as the physical identity of programs. The method of emptying raises the quantity of invention fields, between building and its surrounding. While on one side the air space will be brought into the building, on the other side the outdoor space will be defined through new surfaces. Consequently The Seattle Central library is woven formally more interactive to its milieu (Fig. 8 and 9).” (Şimşek, 2019: 178).	Architectural analysis Creative thinking Spatial dynamics

Ek 3'ün devamı

Y55P37	1:37	“By shifting the unstable clusters horizontally the relations and intersections of programs still remain but are enriched by empty spaces, which allow a multitude of interactions between the clusters and for the evolution of the programs. The "word section" on Fig. 9 displays intelligibly the aim of keeping certain areas empty. While the corpus of the space between the clusters and the enclosure is filled by functions accurately, an empty block crosses through the building in the z axis. This generosity of space is also underlying the idea of making a building public. Public spaces mostly associate within the urban fabric empty areas like plazas, parks, an opposite of the built city. By using emptiness and expanding the borders of perceived space, OMA creates the atmosphere of public space within the building (Fig. 10).” (Şimşek, 2019: 178).	Architectural Theory Design Principles (2) Interaction Public space Spatial dynamics
Y55P38	1:38	“Next to the floors, which make each converge to the other by open swinging ramps, emptiness marks a second linking element, creating the boundless visual ascertainability of areas within each floor and even different levels. In specific areas emptiness seems to dominate and dwarf the program. Instead of isolating borders, the manifold functions within an enclosing and unifying skin are defined by furnitures or installations. Bounteous distances between the mentioned program islands provide an individual occupancy of space without affecting the atmosphere of an generous public. Public means in a sense also emptiness. Since the free accessibility only of a space doesn't imply the necessary attractiveness for the community. The feeling of acceptability demands also an offer of empty space. Emptiness is not only symbolizing grandness but also generousness. Both are essential attributes of a favored state. Emptiness in a desired space means magnanimity. As Koolhaas tries to practice the idea of not only making a public building, but also making the building public, this concept causes the side effect, that certain amount of empty space has to be provided. Floor areas equal to plaza sizes, ceiling heights approach building dimensions. The phenomenon bigness results out of this necessity of emptiness. In every In-between zone, there is an abyss of human proportion got lost on the endless floor, and the overwhelming dimension of the skin construction.” (Şimşek, 2019: 179-180).	Design principles: Empathy in architecture Emptiness: Concept of emptiness Public space Spatial dynamics

Ek 3'ün devamı

Y55P39	1:39	“Another interesting aspect of the Seattle Central Library is that the emptiness between the enclosure and the program enables a phenomenon which normally prevails for the relationship of the facade with its surrounding. Fig. 12 Surrounding OMA shows perspectives of the facade from different sites and corners of the streets. The visibility of the perceivable facade depends on the distance between viewpoint and facade. Interesting is, that through the volume of emptiness in the interior, the enclosure of the space steps back so far that the facade becomes also iconic from the inside (Fig. 13).” (Şimşek, 2019: 180).	Architectural analysis Design principles: Iconic design Perception
Y55P40	1:40	“In this coherence it is worth the mention that it cannot be a fortuity that Koolhaas deals highly sensibly with materials while basing his design concepts on emptiness. Both topics, emptiness and materiality complement one another. If emptiness induces bigness in proportions, materiality gets an enormous relevance. Floor areas as well as the enclosure demands elevated attentiveness. The scale of used materials is often adapted to the building size. Some of the patterns are only recognizable from the proper perspective and distance. In summary the bigger the emptiness is, the bigger is the enclosure and the importance of materiality.” (Şimşek, 2019: 180).	Architectural philosophy Design concepts Emptiness: Emptiness Materiality Structural contrast: Scale and proportion
Y55P41	1:41	“Emptiness of Articulation As mentioned before OMA applies the vocabulary of contradictions as an architectural method and constructs episode of scenes, which show together a narrative composition. To arrange and intensify the effect of materials and images, aphasic areas are created. Nearly naked ceilings, minimalistic lamps and untreated reinforced concrete produces a lack of perception and an emptiness of articulation which are filled in other parts, like the red curved staircase (Fig. 14 and 15).” (Şimşek, 2019: 180).	Architecture Artistic expression Contradictions Creative strategies: Narrative composition Perception Urban space: Minimalism
Y55P42	1:42	“The conscious abstinence in certain parts of the Seattle Central Library enables and balances the extravagance in other elements like in the case of some stairs. The manifold program of the library is supported by the different scenes, loaded with erratic atmospheres which arise the experience of the library to an exciting montage of episodes.” (Şimşek, 2019: 180).	Creativity Emotion Environmental Design Experience

Ek 3'ün devamı

Y55P43	1:43	“As mentioned before in the Seattle Library, diagram and section are the primary tools for the concept. Whereby here the role of the diagram is replaced by the plan while the section keeps its elementary role. The formula of the concept for the Tres Grande Bibliotheque in Paris is summarised as the plan = the section. In the design process of the Seattle Library systematic shifting of the solid blocks in the section created the empty areas. Whereby in the Tres Grande Bibliotheque the voids are taken out from the solid block. Here void/emptiness is obviously the protagonist of the imagined scenario: voids breaking through the solids horizontally as well as vertically. OMA describes the empty areas (absence of building) as the most important parts of this building.” (Şimşek, 2019: 181).	Architecture Design Analysis (2): Role of diagrams Design concepts Emptiness: Void and emptiness
Y55P44	1:44	“Further this design approach is related to the digital revolution. Since in Tres Grande Bibliotheque in Paris the idea of emptiness is represented as an architectural tool of the electronic revelation, "the melt of solid, the elimination of physical embodiment.”” (Şimşek, 2019: 181).	Architectural design Creative strategies: Digital revolution Emptiness: Concept of emptiness
Y55P45	1:45	“From the very beginning of the design process OMA considered the program as two main contrasting elements: the storage and the social/public areas. Thus they started the design process by trying to construct methods for the design of public spaces within the main function of storages. During the early stages the different libraries were sketched as unique geometries floating over an enormous horizontal storage block. Further the idea of a highrise building occurred and first concept models and sketches of a building with more than 100m height were debated. In this concept the libraries constituted levels and terraces instead of unqi detached buildings.” (Şimşek, 2019: 181).	Architecture Concept development Design process Public spaces Structural contrast: Contrasting elements
Y55P46	1:46	“Emptiness As Collective/Public Space Suddenly, a sketch, which had been produced for a different scheme became very "stimulating" and "acquired an amazing appropriateness" to solve the complex dilemma of the concept. This sketch demonstrated a way to manage the public spaces as gaps and voids, as empty spaces, which could be left out within the "solid mass of boring utilitarian substance. So the aim became to invent the most important parts of the building in a passive manner, in the method of living out. The empty spaces, described as "the absence" were defined as the public spaces for visitors within the "solid block of information".” (Şimşek, 2019: 181).	Architecture and design Conceptualization Creative strategies: Creative problem solving Public spaces

Ek 3'ün devamı

Y55P47	1:47	““The library is imagined as a solid block of information, a dense repository for the past, from which voids are carved to create public spaces - absence floating in memory."20” (Şimşek, 2019: 181).	Design Analysis (2): Information architecture Memory Metaphor Public space
Y55P48	1:48	“The public spaces are the special voids conceptualised as flexible escapes or conscious oblivion of rational organised utilitarian obligatory spaces. Like in the Seattle Library, OMA creates the atmosphere of public space within the building, by using emptiness and expanding usual borders horizontally as well as vertically.” (Şimşek, 2019: 181).	Architecture Creativity Design concepts Urban space: Public Spaces
Y55P49	1:49	““In this block, the major public spaces are defined as absences of building, voids carved out of the information solid. Floating in memory, they are multiple embryos, each with its own technological placenta."21” (Şimşek, 2019: 182).	Conceptualization of space Memory Metaphor
Y55P50	1:50	“OMA positioned nine elevator shafts into the plan of a 100x100m block of storages. One facade was reserved for the offices. Then they carved out voids in different levels and positions according to the requirements of the public areas. Those which needed roof light were situated at the top, those which required a panorama next to the facade, the necessarily dark ones to the centre of the block and the most visited ones next to the ground floor and the entrance.” (Şimşek, 2019: 182).	Design Analysis (2): Architectural planning Design principles: Functional zoning Spatial design
Y55P51	1:51	““The TGB is a cube. It is solid storage with the reading rooms - voids - excavated where efficient. Dark in the center, daylight on the perimeter. Crowds below, empty chambers above for reflexion."22” (Şimşek, 2019: 182).	Contrast Reflection Spatial design
Y55P52	1:52	“Those from the storage mass subtracted multileveled voids of the public spaces created sophisticated three-dimensional spaces, which, according to Koolhaas, would have been very difficult built forms, but became easy in the opposite method of thinking, as the absence of the built.” (Şimşek, 2019: 182).	Architectural Theory Complexity Presence: Absence and presence

Ek 3'ün devamı

Y55P53	1:53	“Koolhaas believed that this concept contained great future and great potential, for example by enabling simplicity and flexibility for the library. The huge voids breaking through the grids of endless storages defined territories of functional freedom. The five libraries were characterized by urban bubbles reaching up to nine meters, ready to take off but still anchored in the sea of media (Fig. 16).” (Şimşek, 2019: 182).	Creative strategies: Functional freedom Innovation Library design Urban design
Y55P54	1:54	“In the plan 9 regular vertical circulation shafts are situated. Each level, in which these regular vertical shafts are embedded by the void, offers an access. In other words "As long as a void surrounds one of the elevator squares, it is accessible." In order to underline the idea of void, some floors and ceilings are covered by glass as the transition from void to solid.” (Şimşek, 2019: 183).	Accessibility Architectural design Spatial dynamics Visual elements
Y55P55	1:55	“Emptiness as Identity The theme of enclosure or shell, which unified the diagrammatic sections of the Seattle Library, plays an important role in the form of the voids in Tres Grande Bibliotheque. The facade is plane with transparent, translucent and opaque elements. It reveals sometimes the interior of the library, sometimes it allows just an impression or it hides the interior. But it underlines the curved voids within the orthogonal solid blocks. Curved geometries, similar to bubbles lighten the monumental voids in urban scale. Despite the minimalistic form of the main block, these visible voids award the library an outstanding image. They do not only challenge the repetitive solids of the residential blocks next to the site but also the reluctant image of libraries. The voids on the facade open up a new understanding of openings according to the urban scale of the building.” (Şimşek, 2019: 183).	Architecture and design Perception of space Symbolism Urban experience
Y55P56	1:56	“Tres Grande Bibliotheque had two major tasks: Primarily to change "the image of the libraries as formless architecture" and secondarily to create difference, which is an "unbearable" task of competition projects. The concept of voids, converted these difficult tasks to an affordable amusement.” (Şimşek, 2019: 183).	Architectural design Existential concepts: Conceptual Challenges Innovation

Ek 3'ün devamı

Y55P57	1:57	“Conclusion "What is solid has melted, what is void floats in nothingness."23 Nothingness is defined as the unthinkable field in the pre-Socratic time as well as in analytic philosophy of the 20th century. The first question was, why does Rem Koolhaas uses this philosophical problematic term in his architecture theory? This analysis shows that Koolhaas intention is not to confute Parmenides but the methodology of formulating - in theory as well as in architectural practice - in dualities or even (problematic) contradictions. Well aware of the borders of logic - probably exactly because of this border - he brings these two words together. Imagining and nothingness. The verb imagining symbolises the difficulty of rethinking architectural dominance in today's cities and nothingness the desire of empty spaces which can be charged and animated by contemporary programs. Thus nothingness means space as architectural program without the necessity of construction. The second research question was the relation between nothingness and emptiness. If nothingness defines architectural space as a created programm, the term nothingness requires the term emptiness. Emptiness enables the movement, in architectural meaning a space which can be programmed, charged by social activity or a set of meaning of the present. Thus Democritus as well as Rem Koolhaas uses emptiness for an entity which enables the idea of movement.” (Şimşek, 2019: 183-184).	Architectural Theory Contemporary architecture Existential concepts: Dualities and contradictions Philosophical concepts Spatial dynamics
Y55P58	1:58	“The relational reading of Rem Koolhaas buildings with philosophical terms, which Koolhaas also uses in his theories, enable to analyse if these terms also influence the design approach of OMA.” (Şimşek, 2019: 184).	Design Analysis (2): Academic Analysis Philosophical Inquiry

Ek 3'ün devamı

Y55P59	1:59	“This analysis unveils the potential of philosophical terminology for architectural theory and design theory in different scales as well as dimensions. In Koolhaas' work terms like nothingness / absence / emptiness / void occur at first in the theory. Further they begin to find meaning in the design process, in graphics, sections, plans and models. Finally they become embodied in materials, facades or spatial intersections. In the analysed libraries the term void / absence represents Koolhaas' idea of public space. The voids become visible at the facades of the building. The idea of void in urban scale transforms the metropolitan identity with the abolition of usual opening sizes and the transformation of facades. In the spatial analysis the term emptiness helps to read the perceptible intensity of OMA's architectural script. Spatial expressions vary between intensive articulation and muteness.” (Şimşek, 2019: 184).	Architectural Theory Design process Identity crisis: Metropolitan Identity Philosophical concepts Public space Spatial Analysis
Y55P60	1:60	“Last but not least the contribution of this paper enables to read further OMA projects. To give here some inspirations: In Casa de Musica (1999-2005) carving outs in the form of sharp geometries play again essential role for creating the new image of a concert hall. In the KaDeWe the four courts are oriented and arranged around four core voids "acting both as a main central atrium and a primary vertical distribution space." In the CCTV tower the central void as the most elementary part of the concept, framed by the loop, enables "an alternative to the exhausted typology of the skyscraper.”” (Şimşek, 2019: 184).	Architectural analysis Design principles: Design inspiration Project reference
Y56P1	1:1	“Abstract Many times in the history of the Office for Metropolitan Architecture (OMA), Rem Koolhaas has self- or co-curated exhibitions of recent work—in 1978 at the Guggenheim in New York; between 1980 and 1990 in London, Amsterdam, Antwerp, Rotterdam, France, Paris, and Basel; in 1994 at the Museum of Modern Art (MoMA) in New York; and in 2003-04 in Mies van der Rohe's Neue Nationalgalerie in Berlin and in OMA's Kunsthal in Rotterdam. They are—typical for this medium—a forgotten part of OMA's production. In this article, OMA's exhibition policy is reconstructed by highlighting shows that reveal both the "medium-specificity" of an OMA exhibition as well as the obsessions in Koolhaas's method. Instead of offering the experience of "real" architectonic spaces or environments, these expositions consciously reflect the cultural and historical conditions in which OMA projects were developed, also by challenging disciplinary or institutional limits, and by "reaching out" to the world outside. A typical OMA show is not a space that has to be enjoyed phenomenologically, but rather a meaningful discursive environment, aiming to materialize the "structures" defining late twentieth-century life and work. The exhibition architecture offers guidelines for interpretation of the projects on display, as well as critical observations on the boundaries of architecture.” (Van Gerrewey, 2019: 90).	Architectural discourse Artistic success: Medium-specificity Critical observation Cultural reflection Exhibition critique: Exhibition curation

Ek 3'ün devamı

Y56P2	1:2	“During the 1970s and 1980s, the Office for Metropolitan Architecture (OMA)/Rem Koolhaas organized more exhibitions than they built projects. The exhibition was, together with the book, the text, the interview, and the lecture, the medium they worked with, often simultaneously. Delirious New York, published on November 16, 1978 (the day before Koolhaas’s 34th birthday), was accompanied by The Sparkling Metropolis on the top floor of the Guggenheim Museum, running from November 17 to December 17, while below, the exhibition Mark Rothko, 1903-1970: A Retrospective was taking place (fig. 1). The Sparkling Metropolis functioned as a month-long “book launch,” while Delirious New York supported the exhibition—a simultaneity that indicates the ways in which such events were “used” to make things public. If Delirious New York was a set of ideas, in words and images, about how to conceive architecture that would—nolens volens—continue to “haunt” OMA’s production and its reception, The Sparkling Metropolis was a first indication about how OMA would define the exhibition, and thus the public place of architecture as cultural production.” (Van Gerrewey, 2019: 90-91).	Architecture theory Cultural significance Exhibition critique: Exhibition analysis
Y56P3	1:3	“It wasn’t a small achievement for a young office led by an architect of thirty-three to exhibit in the Guggenheim. Decisive was the intervention of Hubert Damisch and his wife Teri, two of the members of the informal OMA network in the 1970s. Via them, OMA got in contact with Guggenheim-curator Margit Rowell, who co-curated the exhibition.¹ Fifty-four works were shown in five categories: “Projects for London,” “The Secret Life of Buildings” (Vriesendorp’s psycho-analytical and humorous paintings, at the base of the main concepts in Delirious New York), “Projects for New York,” “The Story of the Pool,” and “Elevation of All New York Schemes.”² The way in which the drawings were exhibited didn’t differ much from the classic gallery show: all the works were mounted against the walls or the buttresses of Frank Lloyd Wright’s Guggenheim, illuminated by spots or by the circular openings in the cupola. Nevertheless, Wright’s building meaningfully resonated with everything OMA desired to stand for; if Koolhaas showed in Delirious New York how the masters of modern architecture misunderstood and in no way contributed to New York, this was, with the Guggenheim as an exception, certainly true for Wright. Moreover, this building’s “logic of inversion,”³ as Neil Levine articulated it, of turning the traditional museum inside out and upside down would prove to be quite modest in comparison with all the inversions and perversion, both logical and illogical, Koolhaas & Co.” (Van Gerrewey, 2019: 91-92).	Architectural significance Artistic success: Artistic achievement Cultural commentary Exhibition critique: Exhibition analysis Influence of mentors Modern architecture critique

Ek 3'ün devamı

Y56P4	1:4	“This critical character—the exhibition as an explicit reflection on the architecture of OMA and on architecture in general—only increased after 1978. OMA started developing a portfolio that—in contrast with (most of) the drawings on show in 1978—aimed at being built. Koolhaas exclaimed “Goodbye paper!”⁵ in the catalogue to an exhibition at the end of 1980 in the Stedelijk Museum in Amsterdam (where The Sparkling Metropolis was partly re-enacted), and Zenghelis repeated this decision to Deyan Sudjic in 1981: “We decided that if people were going to take us seriously we would have to take the plunge, stop teaching, and start building.”⁶ This caused a new challenge for OMA’s self-curation, and it meant the real start of their exhibition policy: from now on they had to exhibit “architecture” instead of drawings. “An architect who in the 70s wasn’t known outside of museum walls” and “only had to make magnificent drawings and subtle concepts,” critic Paul Vermeulen summarized in 1987, “was obliged to revisit his position, because his office took its place in the world of construction.”⁷ And even this isn’t completely true because most of OMA’s early projects didn’t get built. The classic problem of how to “represent space” while the “real” space is elsewhere was for OMA more complex or ironic: they had to put on display buildings that didn’t exist (yet), while avoiding representing themselves as architects who couldn’t build.” (Van Gerrewey, 2019: 92).	Architecture theory Change in practice Exhibition Identity struggle: Self-curation
Y56P5	1:5	“The skepticism of Sudjic in 1981, writing about an exhibition at the Architectural Association from June 2 to 27, was probably widespread.” (Van Gerrewey, 2019: 92).	Critical perspective Historical context
Y56P6	1:6	“Looking at the OMA’s exhibits on the walls of the AA, you certainly can’t help feeling that they could do with a bit of technology. They are brilliantly good at suggesting the kind of urbanity and vitality that is entirely lacking in the flaccid imagery of everybody from the English new-towners to the neo-vernacularists. What they are not so good at is suggesting that they would be able to achieve what their drawings promise, even if they had the chance. Even on the opening night of the AA show, one of their exhibition panels sheared loose from its supporting cables and came crashing down into the crowd.⁸” (Van Gerrewey, 2019: 92).	Exhibition critique: Critique of art/exhibits Expectations vs. reality Technology in art

Ek 3'ün devamı

Y56P7	1:7	“How to make “firm” exhibitions that could promise OMA’s ability to function as professionals? The solution was to move and experiment freely between the two poles of “traditional representation” and “real space.” This implied the decision to exhibit architecture critically as a process—as different stages from the first spark of the commission to the drawn or sketched representation of a project and (sometimes) its ultimate realization. Because of this, the exhibitions became autobiographical or at least selfreflexive and self-critical: it was considered possible to comment, by means of OMA projects, on the fate of the architect and on creating architecture in late twentieth-century society, but also on the exhibition as a genre. The difficulty of representing space was solved by creating spaces in which the difficulty of making and constructing space was shown, illustrated, and commented upon.” (Van Gerrewey, 2019: 92).	Architectural representation Critical reflection Exhibition critique: Exhibition as a genre Process-oriented design Self-reflexivity
Y56P8	1:8	“I’ve never understood what people mean by the word space. I think it was most revealing when I was in New York, at the IAUS. [...] Every afternoon, about 4 o’clock, Peter Eisenman would come to see me to relax, smoking a fat cigar. He would come into my office saying “Koolhaas, you have no sense of space.” I would reply: “Yes, that’s right. But I’m delighted to be here as you’re going to explain to me what this concept of space is all about!” But Peter was never really able to explain it to me properly. The only way he had of making me understand was to take my hands, twist them and make a kind of onomatopoeic noise: “crrrr...” Since an intellectual like Peter Eisenman couldn’t explain to me what space was, I haven’t tried to go any further in understanding something that seems to be based on animal noises. When it comes down to it, I don’t believe in it.” (Van Gerrewey, 2019: 93).	Identity struggle: Challenge of communication Intellectual curiosity Misunderstanding Skepticism

Ek 3'ün devamı

Y56P9	1:9	“Although there is some irony in this—how can an architect not believe in space?—Koolhaas didn’t become an architect to provide corporeal, physical, or sensory, and, thus in the end, unnamable experiences. The projects of OMA were meant to be cultural, intellectual, and discursive; they were to provoke, not silent contemplation or sublime pleasure, but commentary, critique, interpretation, ideas, words. Instead of phenomenology, structuralism was the aim: to show by means of architectural projects, in drawings, explanations, and—despite everything—spaces, how architects (and human beings in general) crawl around in an infinite web of influences, cultural traditions, power concentrations, coincidences, obstacles, and desires. This has, of course, consequences for OMA’s exhibitions, where the mythology of the traditional architect as an untouchable and genial creator of perfect objects and beautiful spaces was deconstructed, or at least replaced, by the self-fashioning of the architect as a cultural producer who had to battle with fierce opposition, but who, elegantly and self-consciously, showed and proved his conviction to go on, against all odds.” (Van Gerrewey, 2019: 93).	Architectural theory Cultural critique Deconstruction Identity struggle: Self-fashioning Irony
Y56P10	1:10	““illustrated” by this architecture was primarily the design process itself. Impossible, in view of the three staggered combs which define the volume of the office tract [of the project for the City Hall in The Hague], to forget the three small pieces of plastic which Koolhaas used in the exhibition videoclip to demonstrate the central idea of the complex. (In one showcase the Architekturmuseum prominently displayed pieces of colored clay models as relics of the “creative process,” almost as if it were a Beuys installation.)¹¹” (Van Gerrewey, 2019: 93).	Artistic process Creativity Design process Exhibition
Y56P11	1:11	“The casual comparison (fig. 4) with Joseph Beuys—who indeed made “spatial works,” like Wirtschaftswerte (Economic Values) from 1980, that exhibit, on iron shelves, small and banal objects—can be elaborated upon. It does seem possible to criticize Koolhaas in the same way (and for the same reasons) as Benjamin Buchloh criticized Beuys in 1980. One quotation, in Buchloh’s article, from Nietzsche’s book on Wagner is remarkably applicable to both Beuys and Koolhaas:” (Van Gerrewey, 2019: 93-94).	Art Critique Comparative Analysis Cultural Influence: Philosophical Reference

Ek 3'ün devamı

Y56P12	1:12	“As a matter of fact, his whole life long he [Wagner] did nothing but repeat one proposition: that his music did not mean music alone. But something more! Something immeasurably more! [...] Music can never be anything else than a means. This was his theory; but above all it was the only practice that lay open to him. No musician however thinks this way! Wagner was in need of literature, in order to persuade the whole world to take his music seriously, profoundly, because it meant an infinity of things.¹²” (Van Gerrewey, 2019: 96).	Cultural Influence: Influence of Literature Cultural Influence: Philosophy of Music Exhibition critique: Interpretation of Art
Y56P13	1:13	“Replace “Wagner” by “Beuys” or “Koolhaas” and “music” by “art” or “architecture,” and the statement still rings true. For Buchloh, this was proof of the fact that Beuys didn’t respect the characteristics of art in the period he was working in and for. Beuys expected a metaphysical, political, and magical signification of art in an era that was (or should be) defined by the disenchanted disciplinary boundaries of art—in an era in which, according to Buchloh, art was condemned to confess its own isolation and limitations. Similarly, Koolhaas and OMA did not seem to respect the specificity of architecture—they were constantly raising the bar with regard to its meaning, its visibility, its sites of publicity, its confinement, and its medium-specificity. The question is, however, whether OMA’s work—and the exhibitions of the 1980s show this to the largest extent—wasn’t precisely historical because of this. Koolhaas didn’t respect the specificities of architecture, but this disrespect—this kind of “architecture in the expanded field”—was becoming omnipresent in the era he was working in, and for most of the architects of his generation. How could architecture be considered “specific” in an era when it was constantly being reproduced, mediatized, and represented? How could architecture still be architecture when it was on display instead of being part of the “real world”?” (Van Gerrewey, 2019: 96).	Architectural identity: Transformation of art and architecture Exhibition critique: Critique of specificity Historical analysis Identity struggle: Disrespect for boundaries
Y56P14	1:14	“How could an office that mounted more exhibitions than buildings persist in using and carrying out the limited, modernist disciplinary definition of architecture as “the masterly, correct and magnificent interplay of volumes brought together in light,” when this light didn’t come from the sun, but from artificial sources like museum lighting, the flash of a camera, or a film spot?” (Van Gerrewey, 2019: 96).	Architectural identity: Architectural definition Critique of modernism Environmental critique: Artificial environments

Ek 3'ün devamı

Y56P15	1:15	“In one of the few instances when O. M. Ungers commented on the work of his former pupil, he criticized Koolhaas for trying to escape the discipline while remaining an architect, indeed like Wagner composing while trying to leave behind music: “Art cannot escape art. And Koolhaas cannot escape architecture. In the end it might be self- deception.”¹³ For OMA, escaping architecture was nearly inevitable, not only for biographical reasons (given Koolhaas’s previous career as a journalist, for example), but also for cultural and historical reasons. Architecture as a discipline, for better or for worse, was moving—precisely in the era in which OMA started to work—in the direction of art, principally because it started to contain more ideas, meanings, intentions, intellectuality, and self-consciousness, but also because it became nearly impossible to still experience architecture “in a distracted way” (as Walter Benjamin famously described it).¹⁴” (Van Gerrewey, 2019: 96).	Architectural identity: Architectural self-consciousness Cultural Influence: Cultural and historical context Exhibition critique: Critique of artistic boundaries Innovative approaches: Evolution of disciplines
Y56P16	1:16	“1989: The First Decade, Rotterdam OMA never constructed in an exhibition a “real space” or “a piece of architecture” on scale 1:1; the “minimal” solution of showing nothing but plans, models, and photographs was also avoided. One contribution to a group exhibition that shows this was OMA’s facade in the Strada Novissima in the Venice Biennale of 1980: a plain translucent piece of canvas, and a clearly temporary screen instead of (most of) the other nineteen “real” facades in the exhibition (fig. 5). It shows the desire to oppose a typical element of the discipline (the facade) and its construction at an exhibition, but it also, as Lea-Catherine Szacka wrote, “produced its own logic as it aspired to define a situation—namely that architecture was about content rather than formalist games—and foreshadowed just how unsubstantial architecture was to become.”¹⁵” (Van Gerrewey, 2019: 96-97).	Architecture critique Conceptual exploration Exhibition critique: Exhibition analysis
Y56P17	1:17	“In fact, the entire exhibition architecture was based on one of those aborted projects, namely for the Netherlands Architecture Institute (NAI), and for a site immediately nearby Boijmans Van Beuningen, at the top of the Museumpark and in front of the Kunsthall (two OMA projects that would become reality)—the same ground plan, the same construction method, the same black archive volume in the middle (used in the exhibition to “store” and “archive” the rejected projects), and the same preference to program over form (fig. 11). With this “reproduction” of a project that wouldn’t get built—OMA lost the competition for the NAI to Jo Coenen in the fall of 1988—Koolhaas seemed to get his way after all, “building” the design by OMA before the construction of Coenen’s project had started. When asked in an issue of Archis, which served as the catalogue to The First Decade, about the curatorial decision to ephemerally reconstruct their NAI project, Koolhaas replied:” (Van Gerrewey, 2019: 99).	Architecture Exhibition critique: Curatorial decision Reconstruction

Ek 3'ün devamı

Y56P18	1:18	“Purely coincidental. The abortion of the Architecture Institute project was, of course, a catastrophe for us. It served to amplify the implicit questions we always wondered about: What impact does our work have in the Netherlands? What reactions does it elicit—in other words, what purpose does our presence here serve?16” (Van Gerrewey, 2019: 99).	Identity struggle: Purpose questioning Impact of work Reflection
Y56P19	1:19	“Local newspaper Rotterdams Nieuwsblad was more straightforward, as the title of a review of The First Decade from March 4, 1989, indicated: “Rem Koolhaas shows ten years of disappointment.” Taking into account the relative absence of Dutch projects in OMA’s portfolio of the 1990s, this letdown led to a kind of kiss-off between Koolhaas and his home country. But what OMA also showed by means of The First Decade was a determination to exploit the medium of the exhibition and to use it not simply for retrospective means, but also to sarcastically reflect on the recent history of the office. The exhibition reached out to a nearby building plot in Rotterdam, where an OMA project could have become reality, and the Netherlands “could have become a better country,”17 as Koolhaas expressed it on the opening night of the show, if only the architecture culture had shown some enlightened daring.” (Van Gerrewey, 2019: 100).	Ambition Critique Cultural commentary Disappointment Reflection on history Sarcasm
Y56P20	1:20	“1990: Fin de siecle, Paris A similar struggle, although with a positive outcome, was exhibited, in a similar way, in the spring of 1990, at the Institut Francais de l’Architecture (IFA) in Paris, in a show entitled Fin de si'ecle (figs 12 and 13). This exhibition was reviewed by Toyo Ito: “This was shoulders above any other architect’s show I’ve seen to date. Fun, but with impact.”18 Ito described the four rooms of the exhibition. The last two contained (large) models, plans, and videos, while the first two were more particular and “spatial” because of the elaboration of one architectural element—the column and the wall. The second room, in Ito’s words, was “an interior buried in sketches,”19 with drawings (of the Euralille project) pasted on the windows, blocking the views, and creating an almost suffocating atmosphere of feverish work; at the time, OMA had to develop the project for Lille at break-neck speed. The first room was filled with slanted columns on a checkered floor, in between the existing (and load-bearing) wooden columns (fig. 14). This environment referred to the Villa dall’Ava in the same city, and to the field of columns underneath the daughter’s apartment, also aligning, or guiding, the garden path to the main entrance. This house had been commissioned in 1984, but because of opposition from neighbors and trouble with contractors, it was only completed in the fall of 1991. At the time of the Paris exhibition, the construction was under way.” (Van Gerrewey, 2019: 102-103).	Architecture Artistic struggle Collaboration Creativity Design process Environmental critique: Temporal context Exhibition

Ek 3'ün devamı

Y56P21	1:21	“The walls of the first room at the IFA were chaotically filled with A4-sized pages, against a red background, and printed with full-page black- and-white photographs, single words in capitals (such as EUPHORIE, DESIR, CROQUIS) and longer texts theoretically reflecting on these notions.” (Van Gerrewey, 2019: 103).	Art interpretation Exhibition critique: Conceptual themes Exhibition critique: Visual description
Y56P22	1:22	“This installation seems to prefigure the poststructuralist concept of S,M,L,XL, in which images and words, signifiers and signifieds, are “released” from their strict positions and traditional relationships in order to create a kind of cultural haze in which meaning is constantly suggested rather than confirmed. Jacques Lucan—editor of OMA/Rem Koolhaas: Pour une culture de la congestion, one of the three French books published in 1990, the other two being the seemingly Xeroxed Six Projets and Lille, published simultaneously with the exhibition—transcribed one of the texts, more specifically the one on the elevator, l’ascenseur, in his book Composition, Non-composition from 20 09.20 The fragment suggests how in this space, OMA staged the obstacles that can occur between good theoretical intentions and the cultural sources of inspiration of an architectural office on the one hand, and, on the other hand, the “reality” of constructing in an environment that doesn’t tolerate this kind of architecture. Ironically enough, at the exhibition at the IFA, this difficulty of reconciling theory and practice was “materialized” by columns that stood in the way of the writings on the wall—exactly the kind of columns that were used to both facilitate and disarrange the entrance to the Villa dall’Ava.” (Van Gerrewey, 2019: 103-104).	Architecture and design Cultural analysis Identity struggle: Reality vs. theory Innovative approaches: Interdisciplinary concepts Theoretical frameworks
Y56P23	1:23	“Again: a battle against architecture (as theory, culture, images, and words) in the form of architecture (as replicas of “drunken” columns that have seemingly forgotten both their ordering and technical function).” (Van Gerrewey, 2019: 104).	Conflict Critique of architecture Cultural theory

Ek 3'ün devamı

Y56P24	1:24	“It’s OMA at the MoMA this winter. Actually the exhibition of Rem Koolhaas’s Office of [sic] Metropolitan Architecture reaches beyond the Museum of Modern Art’s doors into a nearby store window, on to a telephone kiosk and a construction fence, and into the subway across the street at 666 Fifth Avenue. The brash modern imagery fits in just fine, and the outreach extension makes sense for a show called Rem Koolhaas and the Place of Public Architecture.²¹” (Van Gerrewey, 2019: 104).	Art and Design Cultural commentary Public spaces
Y56P25	1:25	“It is an unexpected but concise description of a constant in OMA’s exhibition policy (and its work in general): the desire to reach out, by means of material but also immaterial extensions, to places, problems, people, and practices that are not part of a limited conception of the discipline of architecture and its way of exhibiting, presenting, and publishing itself. In the case of the MoMA exhibition, this desire became explicitly visible when OMA decided, as it is described in the exhibition catalogue, to add “a number of installations in the immediate vicinity, including in the 53 Street E and F subway station and at various locations on 53 Street between Fifth and Sixth avenues.”²² These installations consisted of, among others, billboards with photographs of OMA’s architecture and slogans such as “beautiful architecture” or “generic city” along the escalators in the subway (fig. 15). Also on street level, posters announced the exhibition in the form of quotes and messages from S,M,L,XL—the book that was in preparation for half a decade, and that would be published on October 31, 1995. “Philip Johnson is said,” Grahame D. Shane reported in his review, “to have chuckled as he paused before the monotype posters tastefully announcing the ephemeral nature of the city on nearby street hoardings.” (Van Gerrewey, 2019: 104-105).	Artistic success: Innovative outreach Exhibition critique: Exhibition strategy Interdisciplinary approach Public engagement
Y56P26	1:26	“These hoardings stand in front of the derelict townhouses to be demolished for a museum extension (they are posted above the cardboard boxes in which homeless people sleep on the street).”²³ These last remarks indicate a by now classic example of Koolhaasian congestion, but they also—as Shane suggested in his review—betray an influence of the Situationists.” (Van Gerrewey, 2019: 105).	Cultural critique Exhibition critique: Socio-political commentary Urban environment

Ek 3'ün devamı

Y56P27	1:27	“Koolhaas employed his thread of publicity as a narrative promenade woven through the section of the city up into the museum, in a gesture which attempted to recoup an avant-garde impulse of the Situationist’s random derive or drift, long lost to manipulative commercial art and the advertising industry. ²⁴ ” (Van Gerrewey, 2019: 105).	Artistic expression Critique of consumerism Cultural commentary
Y56P28	1:28	“Koolhaas could no longer fall back on the hopeful pugnacity of the Situationist International and its attempts at turning the boring bourgeois city into a lively and diverse environment by means of the exploration of hidden trajectories and the connection of isolated parts. By the end of the twentieth century, the city was no longer boring and bourgeois, but all too exciting and demanding—every possible intervention immediately (and deservedly) got received as a form of advertising, and thus as an unconcealed invitation to consume. But this doesn’t necessarily mean—another sample of OMA’s elusiveness and ambiguity—that the “outreach extensions” in the Manhattan streets and subway stations around MoMA couldn’t question or reveal other problems. It is possible to interpret them as both a critique and an “exaltation” of the “apartness” ²⁵ of the architectural community, to use Manfredo Tafuri’s terms. Tafuri was one of the first to not only witness but also to analyze the emergence of the late twentieth-century architecture exhibition, for example in an article published in 1976 in an issue of L’Architecture d’Aujourd’hui devoted to the United States, and not coincidentally with a cover featuring The Ecstasy of Mrs Caligari from 1973 by Madelon Vriesendorp, part of her New York Series. In his text from 1976, Tafuri criticizes the New York scene of the Grays and the Whites, and their—in his view—superfluous debates and disputes over their alleged differences.” (Van Gerrewey, 2019: 105-106).	Architecture discourse Community dynamics Cultural critique Historical analysis
Y56P29	1:29	“What all these architects had in common, Tafuri argued (and Koolhaas’s “jokes” were no exception), was the way in which they “exalted” in their “apartness” from the rest of society. In contrast to the modernist generations of the 1920s and 1930s (a contrast that is somewhat pumped up by Tafuri in an instance of operative criticism), architects in the 1970s had become part of “an intellectual elite,” aiming:” (Van Gerrewey, 2019: 106).	Critique of modernism Intellectual elitism Social separation

Ek 3'ün devamı

Y56P30	1:30	“It is often forgotten how this analysis sealed the fate of contemporary architecture to this day—or to put it differently, architecture as a cultural sphere has since the 1970s easily accepted this situation and moved on, continuing to produce buildings that don’t seem to change the course of things, and continuing to make exhibitions in order to safeguard the existence of architecture as a cultural and intellectual discipline. This evolution has been observed also by Tafuri.” (Van Gerrewey, 2019: 106).	Architectural identity: Architecture as a discipline Cultural impact Historical analysis
Y56P31	1:31	“New circuits of production and use do come to be created: architecture comes to be exhibited in its own cinemas d’essai. But there is no hope for architecture to influence structures or relations of production: no reformatory hypothesis appears to have the right of sanctuary in the new monasteries in which patient monks transcribe and comment upon the codices of the modern tradition. ²⁷ ” (Van Gerrewey, 2019: 106).	Critical analysis Cultural commentary
Y56P32	1:32	“It is my strong impression that Tafuri and his followers hate architecture. They have declared architecture dead. Architecture to him is a row of corpses in the morgue. Yet even though those corpses are dead, they won’t leave them alone; they are vain enough to presume to be the experts of the morgue. ²⁸ ” (Van Gerrewey, 2019: 106).	Critique Disillusionment Passion for architecture
Y56P33	1:33	“It is striking to confront this quote (together with Tafuri’s criticism of the isolation of architecture and its exhibition circuits) with OMA at MoMA. The inside exhibition showed OMA’s recent public projects and buildings (Euralille, ZKM, Melun-Senart) by means of models, but also by means of light boxes normally used for large advertisements at bus shelters (figs 16 and 17). This unorthodox presentation—debunking the projects as advertisements—bathed in a “blue-gray light” and surrounded by gray walls and “apocalyptic blackboard announcements” (in Koolhaas’s own handwriting) (fig. 18), caused a particular environment, as Shane wrote in his review.” (Van Gerrewey, 2019: 107).	Architecture and environment Critique of presentation Innovative approaches: Unorthodox methods

Ek 3'ün devamı

Y56P34	1:34	“Slowly I began to read the penumbral lighting and funereal tone of the inner sanctum as a typically ironic performance by Koolhaas, framing the public display of these vast corpses in a temporary graveyard, a suitable resting place for such megalomaniac urban and architectural aberrations. ²⁹ ” (Van Gerrewey, 2019: 107).	Critical analysis Irony Urban architecture
Y56P35	1:35	“The dialectical position of OMA was thus, also at MoMA, extreme: they “unabashedly celebrate the constructed environment, even at its most extreme,” ³⁰ as co-curator Terence Riley wrote in the catalogue, but at the same time they offered the possibility of a critical and in a way devastating interpretation, as Shane’s review comes to show. The same could be said of the “outreach extensions” towards Manhattan: on the one hand, they represented an attempt to step out of architecture’s boudoir, but on the other hand, they showed a bitter self-criticism regarding the impermeability of this boudoir, and the architect’s (and the museum’s) unrelenting desire to get noticed.” (Van Gerrewey, 2019: 107).	Contrast Critical analysis Self-criticism
Y56P36	1:36	“The exhibition was an intensely loaded environment in which the nearly impossible contradictions of architectural production and of contemporary urban life became visible and tangible.” (Van Gerrewey, 2019: 109).	Architecture Complexity Contradiction Urban life
Y56P37	1:37	“Conclusion, 2003-2004: Content , Neue Nationalgalerie, Berlin/ Kunsthall, Rotterdam What came afterwards can be summarized as a period of crisis for Koolhaas, but success for OMA. The office got famous and started producing countless buildings that could no longer be “managed” by Koolhaas on his own. What he said in an interview in 1993—“I’m at it right now to decrease my office. I find the prospect of working, in the coming four years, with 10 to 15 rather than with 50 people, extremely attractive” ³¹ —didn’t turn out as planned. In terms of exhibitions, Koolhaas first turned to research (at Documenta X in Kassel in 1997), and then to a presentation of the industrial production of the office (at Content in Berlin and Rotterdam from 2003 to 2004).” (Van Gerrewey, 2019: 109).	Artistic success: Professional success Career development Crisis Exhibition Research

Ek 3'ün devamı

Y56P38	1:38	“Documenta X was curated by Catherine David. As one reviewer summarized this edition, “painting and sculpture played a minor role,” “whereas art reflecting its mediality stood in the focus of the curator.”³² Koolhaas was invited to show research on the growth of the Pearl River Delta. In a converted station-house in Kassel, he opted for an accumulation of varied data and catchphrases on the present and future of the Asian city, reproduced as huge wallpaper (fig. 19)—a kind of “data environment,” forecasting exhibitions such as Richard Burdett’s 2006 biennale Cities, Architecture and Society.” (Van Gerrewey, 2019: 109).	Art curation Cultural Influence: Mediality Data representation Urban studies
Y56P39	1:39	“The few critics who noticed Koolhaas’s presence in Kassel mostly reacted with a preference for his architecture (“his real contributions may lie elsewhere”)³³ or with a rejection of this kind of pseudo-intellectual work (“[His copyrighted concepts] are beginning to resemble the ravings of a madman”).³⁴” (Van Gerrewey, 2019: 110).	Critique Intellectualism Rejection
Y56P40	1:40	“Six years later, Content, although considered by Marco de Michelis as “an important episode in Koolhaas’s biography, especially because here a truly multilayered narration of the architectural facts took a mature form,”³⁵ was a retrospective showing OMA’s work since 1996—not coincidentally the year following OMA at MoMA and S,M,L,XL—in a not very favorable light. What goes for the catalogue—“I both liked it and was disgusted by it, in a productive way,”³⁶ Beatriz Colomina admitted—was applicable to the exhibition. Koolhaas said: “We needed to break down our own achievements, to try to do something as good was totally impossible so we needed to do something as bad.”³⁷ Not only does it show an architect struggling with his own history, but also with his (indeed by now rather Tafurian) analysis of architecture as an uncontrollable discipline subject to market forces. Content was organized both in Mies van der Rohe’s Neue Nationalgalerie and in OMA’s Kunsthall—a coupling that reaffirmed the view on Koolhaas’s method as a slightly perverted and self-conscious re-enactment of high modernism. The exhibition was in both cases almost an act of vandalism on the architecture of the Nationalgalerie (fig. 20) and the Kunsthall (fig. 21), but also of OMA.” (Van Gerrewey, 2019: 110).	Complexity in architecture Identity struggle: Conflict in professional identity Identity struggle: Contemplation of past Identity struggle: Critique of self Identity struggle: Struggle with self-identity

Ek 3'ün devamı

Y56P41	1:41	“The work was presented chaotically, with so many different working models of each project that a feeling of random multiplicity was the result, while the canonic architecture of the two buildings seemed to make no difference—what prevailed was an anonymous, unstructured working interior, almost like a sweatshop.” (Van Gerrewey, 2019: 110).	Disorganization Environmental critique: Critique of environment Lack of clarity
Y56P42	1:42	“While Koolhaas’s Venice Biennale of 2014 was—for example, by Peter Eisenman ³⁸ —interpreted as his goodbye to architecture, a decade earlier, Content might have been a better contender for this epithet. The struggle with architecture that Koolhaas has continuously enacted by means of building, but also, and more explicitly and concisely, by means of exhibitions, increasingly became something of a desperate attempt to overcome a condemnation of the discipline. An exhibition like Content became such a “self-critical environment” that the next step could only be to abandon the architecture of OMA as an exhibition subject. The work of OMA has rarely been shown since 2004 in exhibitions, while curation was left to outsiders: OMA Progress at the Barbican in London in 2011 was, for example, curated by Rotor, as an accumulation of all the material, often difficult to relate to specific projects, produced at the office.” (Van Gerrewey, 2019: 111).	Critique of architecture Curation Exhibition critique: Exhibition analysis Self-reflection
Y56P43	1:43	“Meanwhile, OMA, Architecture Media Organization (AMO), and Koolhaas have been designing mostly art exhibitions and art spaces—for Prada, for example, but also for Knoll, for the Stedelijk Museum Amsterdam, for the Hermitage and for Lafayette in Paris—next to exhibitions that show the constraints of the building industry to the detriment of meaningful architectonic in(ter)vention (the 2014 Biennale), or that raise the countryside as the topic for the future, in a show scheduled for the spring of February 2020 at the Guggenheim in New York, the museum where the career of the Office for Metropolitan Architecture had more or less started in 1978 with The Sparkling Metropolis. After several decades of exhibiting architecture in self-critical environments, the architecture of OMA seems for Koolhaas no longer eligible to be curated or criticized.” (Van Gerrewey, 2019: 111).	Art and architecture Critique of architecture Exhibition design Historical context

Ek 3'ün devamı

Y57P1	1:1	“THE ARCHITECT AS AN OBSERVANT: A REMEMBRANCE DANIEL CONCHA Abstract What role should the architect take in the face of an insurrection movement? Can practice be transformed after a political event? Reviewing the reactions of two renowned architects - Rem Koolhaas and Bernard Tschumi - to the French May, this article places us in front of an existential question: where is the architect located in moments of political upheaval, in the vanguard as an activist or in the rear as a journalist?” (Concha, 2020: 62).	Activism Architectural practice Political change: Response to political events Political engagement Role of the architect
Y57P2	1:2	“Keywords: resistance; protests; history; urbanism; essay In a 2011 staged conversation between two leading contemporary architects, Rem Koolhaas and Bernard Tschumi, the moderator Stephan Trüby asked about the role that the events in Paris during May 1968 played in the development of their work. “I was there as an observant,” answered Koolhaas, somewhat annoyed by the biographical nature of Trüby’s questions, explaining that, although he felt identified with what happened, he was there “definitely not as a protester.” Tschumi added that he was “fascinated with Rem’s ability to be in the right place at the right time,” while recounting his experience of the events when working at the Parisian architectural firm Candilis, Josic & Woods.” (Concha, 2020: 62).	History Personal Experience Protests Resistance Urbanism
Y57P3	1:3	“(…) in late April 1968 things started to get quite active on the streets. Candilis was an old socialist who didn’t want the office to strike against him and so he said: “go, go, go! Go to the streets and come back in the morning to tell me what happened” (Tschumi et al, 2011).” (Concha, 2020: 62).	Activism Historical context Leadership dynamics
Y57P4	1:4	“The particular May that Tschumi experienced is part of the well-known story of a group of students, teachers, and workers who occupied streets and buildings, paralyzed the city for roughly six weeks, putting the whole country in the verge of political collapse and making General de Gaulle flee to a military base in Germany. Describing the aftermath of such protests, Tschumi’s inspiration is comprehensible.” (Concha, 2020: 62-63).	Historical context Political activism Social movements

Ek 3'ün devamı

Y57P5	1:5	“I was quite obsessed with the idea of an insurgency, realizing the very clear correlation between a certain type of urbanism and a certain type of social structure; in a time when Henri Lefebvre, who was close to the Situationists, was writing those extraordinary lines talking about Tuscany and saying “Look! Do you think this is nature? No! It’s all the projection of society on the ground.” And suddenly starting to look at any city, any organization and territory on the globe as a projection of social systems or economic systems, became quite revelatory of what we, as architects, were either responsible for, or we could actually transform, change, take advantage of, or simply document (Tschumi et al, 2011).” (Concha, 2020: 63).	Architectural influence: Architectural responsibility Critical thinking Social structures Theoretical influence: Influence of theory on practice Urbanism
Y57P6	1:6	“Whereas Tschumi was very much an active participant of the riots and protests (which he demonstrated to the audience by narrating how he was arrested along 600 other people), Koolhaas was only present as a reporter. Nonetheless, he felt affected by what he saw on the streets:” (Concha, 2020: 63).	Active participation Emotional impact Observation
Y57P7	1:7	“That was, for me, the key, and it also connected to the fact that that summer I happened to be in Prague when the Russians came. It really gave me an incredible sense of how little has to change to completely transform the aspect of the city, and I think it made me, like Bernard but perhaps in a more direct way, focus on its political aspect (Koolhaas et al, 2011).” (Concha, 2020: 63).	Historical impact: Impact of historical events Personal reflection Political awareness
Y57P8	1:8	“Two years after the events, the French philosopher Henri Lefebvre reflected on the historical importance of May’s protests. He argued that the events “overthrew the structures and even more, the superstructures of the existing society, not just the University but ‘values’ and value systems” (Lefebvre, 2003:178). Among the value systems that were overthrown, he stated, was town planning (l’urbanisme) - paradoxically, Paris had seen the birth of this value system little over a hundred years before (right after another, and certainly bloodier, revolution) with Haussmann’s plan for the renovation of the city developed between 1853 and 1870. The ‘event’ - generalized Lefebvre (2003:178) - is temporal by definition: we can’t wait for it to end, to disappear, adding that only by means of its historicization, the event might leave traces. “Did the events of May 1968 in Paris leave traces?” he asked. Of course, this was just a rhetorical question for him: the trace was left by its “ambiguous, complex and rich character,” in which the students “revealed the maladapted, outdated features of French society” thus freeing themselves from the past, “but in the name of a certain historical consciousness still alive in them” - a consciousness inherited from the Paris Commune. “Is this a trace?” he asked again.” (Concha, 2020: 63).	Collective memory Historical reflection Perspective shifts: Rhetorical questioning Philosophical analysis Societal change Value systems

Ek 3'ün devamı

Y57P9	1:9	“May ’68 launched the idea of a new beginning for the city. Since then, we have been engaged in two parallel operations: documenting our overwhelming awe for the existing city (...) and, at the same time, laughing at the professional field of urbanism out of existence (Koolhaas, Mau, 1995:965).” (Concha, 2020: 64).	Critique Transformation Urbanism
Y57P10	1:10	“One year before, Bernard Tschumi published a compilation of his recent work. One of the arguments of Event-Cities was to put forward the idea that “architecture’s importance resides in its ability to accelerate society’s transformation through a careful agencing of spaces and events” (Tschumi, 1994:11). For Tschumi, the ‘event’ is an alternative for architecture to escape from the mutually exclusive categories of the ideal and the experiential. In the writing “The Architectural Paradox,” (originally published in 1975), Tschumi proposed that the event allowed architecture to be political, thus escaping the “financial manipulations of market economy” by being comparable to fireworks: “a delight that cannot be sold or bought, that has no exchange value and cannot be integrated in the production cycle” (Tschumi, 1998 (1975)). He took things literally in 1992 when he developed a fireworks show in order to both celebrate Parc de la Villette’s anniversary and to give - temporary - material form to his ideas.” (Concha, 2020: 64).	Architecture Creativity Historical impact: Event Ideation Political implications Transformation
Y57P11	1:11	“But, can we agree with the idea that the ‘event’ has no exchange value? What is particularly interesting in the fireworks project is that, by being ephemeral like the events of May ’68, it liberated itself from the vertigo of having to last, being freely able to become a pure event, with temporary images and actions immediately absorbed, produced and reproduced, by the media. If we accept that architecture retains the power of participating in the political sphere, one could argue that May ’68 - at least - transformed its way of doing it. Since then, the images and theoretical projects proposed by Tschumi have rendered an architecture that is, at once, everything (because of its ambitious effect on the city and its inhabitants) and nothing (because of its lack of specificity and permanence in time). However, this does not mean that these images are not productive at all: they mobilize an ethical apparatus in which we can no longer distinguish under what purpose the future of a city is being imagined or who is benefiting from it.” (Concha, 2020: 64).	Architecture and society Ephemerality Ethics Media influence Political engagement Transformation

Ek 3'ün devamı

Y57P12	1:12	“It is interesting to notice the differences between the particular experience that Tschumi and Koolhaas had and the tone of their writings. Tschumi’s grand revelation (that architecture can be politically engaging) reflects on the difficulty that the architects of the time faced when dialoguing with the students participating in the events. As he states:” (Concha, 2020: 64).	Comparative analysis Critical thinking
Y57P13	1:13	“(May ‘68) was a moment where you could see ‘this is right and this is wrong’ and of course, architecture being on the side of power, was definitely not the place to be in if you wanted to be socially responsible or even progressive (Tschumi et al, 2011).” (Concha, 2020: 65).	Power dynamics Progressivism Social responsibility
Y57P14	1:14	“Perhaps, by not being immersed in the revolts, Koolhaas had a more cold perspective that made him able to comment on the general mood of the times, of which the events in Paris were a symptom. The tone of his analysis is less optimistic than Tschumi’s. He proposed that the ‘generation of May ‘68’ was to be blamed for the death of the discipline of urbanism; a demise that now disables us from making basic decisions in the construction of our urban environment. San Rocco, a Milanese magazine, recently dedicated an issue to 1966, that is, architecture in an idealized era before May 1968. In a sense, it shares the same position about the events as Koolhaas’ self-critique. While certainly being stimulating for the reader, the responsibility assigned by its editorial board to that “bunch of spoiled idiots” that “decided to celebrate their fake revolution” in May 1968, while making the neoliberal’s position the “common sense for the next 50 years” (Ghidoni, 2018), were rushed conclusions, just like Koolhaas’ self-critique.” (Concha, 2020: 65).	Architectural influence: Urbanism critique Critical analysis Cynicism Historical perspective Responsibility
Y57P15	1:15	“For both architects, Koolhaas and Tschumi, either by being immersed in the revolts or as direct witnesses, the violence happening on the streets became the signifier of the possibility of change in a moment of crisis. Borrowing some of Lefebvre’s words, the events of May in Paris 1968 were experienced as “the presence of the possible.” But then again, we have to remember that the way they experienced these events, was rather particular. In this sense, and since the assigned meaning of May ‘68 that would locate and inform Koolhaas and Tschumi’s arguments is constructed through an interpretation of the single Parisian student narrative; the ‘demise of urbanism,’ and ‘the alternative for architectural practice,’ also constitute the reduction of the whole historical complexity of the events to a symbolic instant. Could a singular event, a spontaneous act, be that powerful? This is again, of course, a rhetorical question.” (Concha, 2020: 65).	Change Interpretation Perspective shifts: Rhetorical questioning Theoretical influence: Historical complexity

Ek 3'ün devamı

Y57P16	1:16	"In May '68 and its afterlives, Kristin Ross analyses the memory of the events and its representations in order to trace how these memories - or 'forgettings' - have taken material form, demonstrating that the 'official' account of what happened in May '68 is but a small part of the narratives that were inscribed within that singular moment. According to Ross, the construction of the official narrative of May '68 - established upon the social category of 'youth' - occurred during the 1980's through its commemorations transmitted by French television (Ross, 2002:26). And certainly, these 'forgettings' have also been passed down in the context of our discipline by way of the architects of that generation. Ross argues that the revolts conducted by the students were very much a reaction against functionalism, a functionalism that they saw represented by the police. Via the French philosopher Jacques Rancière, she differentiates the 'empirical police' - people walking the streets, establishing order baton in hand - and 'the police' following Rancière's "theoretical differentiation (...) as the order of distribution of bodies as a community, as the way places, powers and functions in the state's production of a chosen social order" (Ross, 2002:24)." (Concha, 2020: 65-66).	Historical analysis Narrative construction Perspective shifts: Disciplinary context Social movements Theoretical influence: Memory studies
Y57P17	1:17	"Having no other clear end, the contestation that had united workers and students was directed towards the establishment of order by force embodied in the police, which Ross exemplifies by quoting testimonies, of which one by an anonymous activist, is an example: "(...) the fact of seeing that thick grey and blue wall of police revolted me, that kind of wall advancing towards us (...) and I too wanted to throw something at them" (Ross, 2002:29)." (Concha, 2020: 66).	Collective action Rebellion Social unrest
Y57P18	1:18	"Considering the careful construction of the 'official' May '68 exposed by Ross and the ambivalences of what we perceive as a consistent and clear political revolt, let's take into account the possibility that, at least for the discourse of architecture upon the city, the events of May '68 were less a trigger than a climax of an earlier and deeper process of urban and cultural transformation. In this sense, the years that preceded the events were certainly productive. A large series of renovation plans had begun immediately after ww ii in Paris, in which the limited potential for the city's growth during the depression and the years of the occupation was reversed through a steady economic recovery. The plans opted for a national policy of decentralization in order to regulate the so-called "abnormal and unhealthy" dominance of Paris within France (Evenson, 1979:337). This 'decentralist phase,' as the historian Norma Evenson classifies the period between 1945 and 1962, saw a sequence of conservative plans (every five years) that among other measures, restricted the industrial and office developments in the city, and put forward the idea that the plans were needed to cope with the evolution of modern life in all the country; so that people did not only converge in the capital (Evenson, 1979:337)." (Concha, 2020: 66).	Cultural transformation Decentralization Historical context Political discourse Urban development

Ek 3'ün devamı

Y57P19	1:19	“Paul Delouvrier was appointed as Délégué de la Région de Paris in early 1962. In 1963, he presented a document arguing against the attempts of constraining the ‘natural’ development of the city: “All these great movements, which are already underway and going to accelerate, lead one to believe that it would be vain to try and halt Paris in a plan in progress” (Delouvrier, 1963, cited by Evenson, 1979:341). Delouvrier would dismiss all conservatism and fully support Paris’ internationalization and unrestrained economic development, welcoming all the wonders of modern life: “the city of tomorrow must adapt itself to the automobile, to the democratization of the automobile” (Delouvrier, 1963, as cited by Evenson, 1979:341), he stated almost as if winking to the culture of the automobile that Jean-Luc Godard references in numerous - and often annoying - sequences of Juliette’s red Austin Mini driving around while honking incessantly in the 1966 film Deux ou trois choses que je sais d’elle. When revising the strategies of Padog, Delouvrier worked towards a new plan for the development of the region published in 1965: the Schéma directeur d’aménagement et d’urbanisme de la région de Paris (Evenson, 1979:337).” (Concha, 2020: 66-67).	Cultural references Economic development Modernization Public policy Urban planning
Y57P20	1:20	“Playing the skillful politician, Delouvrier promoted the imagination of Paris’ future by getting in touch with “prominent cultural figures in France to ask for their thoughts.” The letter that he sent to these prominent figures claimed: “there must (...) be a ‘prospective’ view of the Paris region as an ensemble, which makes an appeal to the spirit of synthesis and imagination” (Busbea, 2007:119).” (Concha, 2020: 67).	Creativity Leadership Vision
Y57P21	1:21	“Perhaps anticipating Delouvrier’s call for the reimagination of the city’s future, the editorial board of the journal L’Architecture d’Aujourd’hui in its issue of February 1960, included an extensive article containing a proposal for ‘another Paris,’ or more precisely a ‘parallel Paris.’ This proposal was published in three issues across the span of the decade. The first publication reacted to the growth of the Parisian region, arguing that 40,000 housing units that were constructed in 1950 would double in number by 1970 if the decentralization plans were to be maintained as they were at the time (L’Architecture d’Aujourd’hui, 1959:5-9). In the light of these facts, the proposal intended to do no more and no less than to construct another Paris, a settlement that would not oppose the traditional city, its monuments, its historical neighborhoods, but complement it via dialogue. The proposal consisted first of a critical assessment of the impact of the housing projects constructed the decade before in the fabric of Paris (Grand Ensembles), projects that the editorial board strongly opposed to, rejecting them with a rotund “Les ‘grandes réalisations’: dispersion, médiocrité” (L’Architecture d’Aujourd’hui, 1959:5-9). What was to be done though, remained at an abstract level.” (Concha, 2020: 67).	Architectural critique Future vision Historical context Social impact Urban planning

Ek 3'ün devamı

Y57P22	1:22	“A series of sketchy drawings in ink and basic colors, presented the project in three stages, the first of which would group and relocate the ‘new towns’ - constructed years before - within one agglomeration outside the Parisian region. This new estranged center, in a second stage of the process, would be reconnected with the original Paris via highways and other infrastructure. In a final stage, the new Paris Parallèle would have received the excessive growth of the original, allowing the city’s restoration to a previous state, before the decentralization plans.” (Concha, 2020: 67).	Architectural influence: Historical restoration Infrastructure development Urban planning
Y57P23	1:23	“Towards 1968, a final publication of the idea by the French architect Claude Parent, defended the proposal first suggested by André Bloc, explaining its criticism as misunderstandings of the essential point of the theoretical proposal, which dated back to the decade’s beginning. The publication’s function is explained by Parent (1968:LXXXVII) as a much needed (creative) breath for a discipline that “without this systematic policy of setting up parallel cities” would have died of suffocation. Paris Parallèle was recognized by Paul Delouvrier as an inspiration for his Schéma directeur, and Parent suggested that if the plan would have been taken completely into account, the ‘old city’ would “have been ready for a new vocation, a place of privileged encounter, learning and culture” (Parent, 1968:LXXXVII). As the story goes, despite the best intentions of Claude Parent, Parisians felt estrangement when confronted with the plans for the normalization and modernization of the city, both in the new Les Grand Ensembles (inexpensive and large concrete blocks that were the government’s response to housing demands) and in the new university buildings, such as Nanterre.” (Concha, 2020: 67-68).	Cultural criticism Historical context Political change: Change and modernization Urban planning
Y57P24	1:24	“To this regard, the situationists considered the university campuses to be the perfect place for promoting the ideas that would be expressed in the revolts, as they saw the ‘outmoded’ living conditions and rules imposed on the students as if they were “a microcosm of the general conditions of oppression, the spirit of a world without spirit” (Parent, 1968:LXXXVII). Perhaps specially Nanterre Paris X, a campus seized on March 22, 1968, in an occupation considered as the detonator of the general insurrection that would follow later that year.” (Concha, 2020: 68).	Activism Historical context Oppression Social movement

Ek 3'ün devamı

Y57P25	1:25	“(…) broadcasted on Antenne 2 in February of 1968 and shown again at a number of film clubs and to students at Nanterre (...) provided many militants with some knowledge they may not have otherwise had of the politically turbulent atmosphere within French factories (Ross, 2002:33).” (Concha, 2020: 68).	Historical context Knowledge dissemination Political awareness
Y57P26	1:26	“The exposure to the documentation of the Rhodiacéta strike informed the students how the Gaullist government would act by oppressing any attempt for political action, making their motives common with those of the workers who joined them (Ross, 2002:33). It is likely that this information was also available to Koolhaas and Tschumi, who are not only part of the generation represented by the students but, also, confessed cinema connoisseurs. As Tschumi (2011) puts it: “my only way to grasp reality and to perhaps understand another way of looking, was through the mediation of cinema.”” (Concha, 2020: 68).	Architectural influence: Cinematic influence Generational perspective Political change: Political oppression
Y57P27	1:27	“Despite the different experiences and roles that Koolhaas and Tschumi had in May, their conversation allows us to reflect on the fact that, even if these events were just a ‘moment,’ their integration into architectural discourse instilled them with promise and truth. Indeed, often the work of both Koolhaas and Tschumi is seen as an inaugural shift in architects’ interest, from form and matter to people, spaces, and narratives. It is also referred to as the time when architecture became a form of knowledge in itself and an autonomous agent of research. Perhaps it is through this integration that the events of May ‘68 became so emblematic for architects, compared to other political events of that decade (Ross, 2002:19).” (Concha, 2020: 68-69).	Architectural discourse Architectural influence: Knowledge in architecture Historical significance Integration of experiences Perspective shifts: Shifts in perspective
Y57P28	1:28	“Nonetheless, the problem this entails is that, if we look at what happened that year through this ‘mainstream’ architectural discourse (considering the visibility that both Tschumi and Koolhaas have had in its construction), not only do the ideas that triggered the events become overshadowed, but also the historical consistency of May as a ubiquitous moment of crisis and revelation for architecture and the city proves to be elusive and unstable. One could argue that it constructs an allegory that merges within a single discourse, the general dissatisfaction of the Parisian students and workers, and the re-conceptualization of the city. These two phenomena are certainly divergent, and yet, when it comes to the work and arguments of architects, seem naturally related. As if a set of coordinates on a map, the 5/7/1968 seems to give architectural discourse a point of reference (although voided, deprived of content) in order to launch new but detached intellectual projects, while also evoking past times when architecture, in general, was more interesting.” (Concha, 2020: 69).	Architectural discourse Historical critique Historical impact: Crisis and revelation Political context

Ek 3'ün devamı

Y58P1	1:1	“Eating Oysters, Naked: Realizing Critical Architectural Discourse Andrew P. Steen ABSTRACT George Baird's “Les Extremes Qui se Touchent?” was published in 1977 in the Architectural Design special issue on the Office for Metropolitan Architecture (OMA). It was republished as “Les Extremes Qui se Touchent” in Baird's 2015 edited volume, Writings on Architecture and the City. Both publications feature a figure drawn by Madelon Vriesendorp: “Eating oysters with boxing gloves, naked.” The re-presentation of the text is a kind of review. Its reader witnesses Baird looking back, siting and contextualizing the work and its construction. This paper critiques the framing and prefacing of “Les Extremes Qui se Touchent” in Writings on Architecture and the City. “Eating oysters with boxing gloves, naked” provides the key lens for this inspection. Through this critique, the paper generates specific commentary on the text(s), as well as making broader arguments regarding architectural authorship, the discursive term “critical,” and the moment and tradition associated with that term.” (Steen, 2020: 105).	Contextualization Critical discourse Textual analysis Theoretical frameworks: Architectural authorship
Y58P2	1:2	“Baird’s re-presentation of the text is a kind of review. Implicated in this return is the extension or revivification of relationships between author and object, author and audience, and author and audience and discourse, which had in the intervening 28years been disrupted, degraded, or just plain forgotten.” (Steen, 2020: 106).	Communication Interpersonal relationships Reflection
Y58P3	1:3	“Clearly, the reader of the republished text is bearing witness to Baird looking back at his own work. The author’s inclusion of the paper within a package of “collected essays” is in itself reasonably unexceptional. Such volumes are conventional for venerable scholars looking to define their legacy. Less straightforward and of interest in this current article are two finer points involved in the text’s repeated dissemination: its siting within the book; and a biographical-backstory introduction. Both of these subtly affect the reading of the text, inflecting its meaning and its significance for architectural discourse.” (Steen, 2020: 106).	Architectural discourse Artistic interpretation: Dissemination of work Influence of context Influence: Legacy reflection

Ek 3'ün devamı

Y58P4	1:4	“This article critiques the framing and prefacing of “Les Extremes Qui se Touchent” in Writings on Architecture and the City. Particularly, it inspects the framing of the article within the section, “Critical Biography” - thus, its ostensible classification as a “critical biography.” “Eating oysters with boxing gloves, naked” - the frontispiece-like figure - provides the key lens for this inspection. Through this critique, the article generates specific commentary on the text, as well as making broader arguments regarding architectural authorship, the discursive term “critical,” and the moment and tradition associated with that term.” (Steen, 2020: 106).	Critique Discourse analysis Theoretical frameworks: Architectural authorship
Y58P5	1:5	“The body of the article begins with a summary of “Les Extremes Qui se Touchent?” and a dissection of the illuminating drawing, before going on to detail Baird’s account of the contexts of the construction of the writing and drawing. It then discusses conceptualizations of authorship relevant to the practice of architectural criticism, and the concept of “critical” in architectural discourse. The article concludes by offering a new formulation of “critical” for architectural discourse.” (Steen, 2020: 106).	Architectural criticism Conceptual analysis Critical thinking
Y58P6	1:6	“The Review George Baird’s “Les Extremes Qui se Touchent?” purports to be an essay on the early work of OMA. At the time, OMA was two years old and its products were limited to discourse and image. It is unclear whether the object of Baird’s exposition extends beyond this official period to capture the earlier work by Rem Koolhaas, Madelon Vriesendorp, Elia Zenghelis and Zoe Zenghelis - most notably, their Architectural Association thesis, “Exodus, or the Voluntary Prisoners of Architecture,” completed in 1972. The contents page of A.D. 47:5 refers to Baird’s text as an “interpretation of the work of OMA;”⁵ but “Les Extremes Qui se Touchent?” can be considered a review.” (Steen, 2020: 106-107).	Artistic interpretation: Art and architecture discourse Critical analysis Historical context Interpretation
Y58P7	1:7	“As summarized by A.D. editor Haig Beck, the piece argues the work of OMA synthesizes oppositions. “Les Extremes Qui se Touchent?” states a set of oppositions in a list, then elaborates each in turn. For Baird, OMA’s work is “visionary at the same time as it is implementable; surreal at the same time as it is commonsensical; puritanical at the same time as it is luxurious.”⁶ He judges these oppositions “conceptual polarities.”⁷ The work of OMA supposedly gains substance through their simultaneous presence, which Baird claims is “quite astonishing.”⁸ The reader (of Baird, and of OMA) might see a “dialectical” tension - to use a term Koolhaas slips into “The Story of the Pool,” printed later in the same volume of A.D.⁹ Baird discriminates more: a “complex” and “significant revisionism” of architecture.¹⁰” (Steen, 2020: 107).	Complexity Narrative: Revisionism Theoretical frameworks: Conceptual polarities Theoretical frameworks: Dialectical tension

Ek 3'ün devamı

Y58P8	1:8	“The propensity for Baird to construct objects of study in relation to loaded oppositions stretches back at least to April 1966’s “Paradox in Regent’s Park: A Question of Interpretation.”¹¹ This paper casts the fact that two buildings in the same area (Regent’s Park, London), each with the same programmatic mix (part temporary, part permanent), each with the same formal mix (grounded mass, raised mass), distribute their program in different ways as paradoxical. While it may not suit Baird, there is in reality no inherent contradiction. The illogic is all in his “interpretation,” which assumes consistent rules govern decisions made by a range of practitioners influenced by a range of variables.” (Steen, 2020: 107).	Contradiction Critical analysis Interpretation Subjectivity
Y58P9	1:9	““Les Extremes Qui se Touchent?” supports its attributions of vision, implementation, surrealism, commonsense, puritanism, and luxury with convincing detail. However, a simpler, less intellectualized alternative can account for the “simultaneous” presence of these aspects in the early work of OMA. The reader of their body of work might see not only the image but the undertakings of enfants terribles. The mess of polarities in the context of consistency and earnestness then becomes mere provocative antagonism, willful contrarianism. Rather than a revisionist agenda, OMA can be seen as seeking to cause disorder - to literally make noise.” (Steen, 2020: 107).	Artistic interpretation (2) Conflict avoidance: Provocative antagonism Critical analysis Disorder
Y58P10	1:10	“Evidence suggests that provoking his audience has never been on Baird’s agenda. When asked by the team from Perspecta 32 about the “subversive” visual codes in the work of OMA in the 1970s - codes which they associate with previous Pop and subsequent Punk movements - Baird says it is “an issue in the oeuvre of OMA to which I have not previously given much consideration.”¹² In this same “conversation,” Baird notes Koolhaas’s inclusion of pornographic images in “Exodus” and in various slide sets for his 1970s public lectures, as well as the more recent S,M,L,XL.¹³ While asserting that “there is no doubt ... OMA’s references of this sort [i.e., pornography] were indeed intended to shock,” his swift segue into speculations on ethical positioning based on “marginalised” populations evidences an unwillingness to be drawn into this territory, in either earnest theorization or politically-incorrect play.¹⁴ Though Baird’s inclusion of the Perspecta piece in Writings on Architecture and the City might suggest he had by that time at least considered the “subversive” element in OMA’s work, his language - best captured in the phrasing, “[f]ar better, this approach would seem to say, to be incorrect and yet efficacious than to be correct but ineffectual”¹⁵ - still gives the overriding impression that his position is one of prudent or perhaps prudish distance. This is surprising given the nature of the figure in “Les Extremes Qui se Touchent?”” (Steen, 2020: 107-108).	Art and politics Cognitive dissonance Conflict avoidance: Avoidance of confrontation Ethical considerations

Ek 3'ün devamı

Y58P11	1:11	“The Figure “Eating oysters with boxing gloves, naked” depicts an internal space. Taking guidance from the term “metropolitan” in the caption, the image can be construed as a locker room in an athletic club. A vertical plane with regular vertical divisions on the right of the image suggests a row of lockers. A row of lower-than-mid-height marks along this plane suggests locks. A continuous element, which appears to be a bench, runs adjacent to the lockers. Two objects on the bench may be used and discarded towels.¹⁶” (Steen, 2020: 108).	Description Interpretation Metaphor Visual imagery
Y58P12	1:12	““Eating oysters with boxing gloves, naked” includes three human figures. The most peripheral bridges the bottom left-hand corner of the image. A pair of what appear to be Y-front jockeys cover the buttocks of a bent-over male. The other two figures dominate the image. Both are males wearing boxing gloves. The figure on the left is covered by the table from the waist down. The figure on the right is standing clear of the table. The gloved left hand of the right-hand figure and the gloved right hand of the left-hand figure both rest on the table, possibly touching. The gloved left hand of the left-hand figure and the gloved right hand of the right-hand figure hold what appear to be oyster shells. The oyster shell held by the figure on the left seems to have released its meat; a fleshy piece of matter is falling into the open mouth of a strong jaw. The oyster being held by the figure on the right is poking up from the glove, on display.” (Steen, 2020: 108).	Sexuality: Figurative representation Sexuality: Surreal imagery Visual description
Y58P13	1:13	“Ostensibly mid oyster-ingestion, the figure on the left is quite heavily muscled. His head appears to attach awkwardly to his shoulders. His brow is prominent, the supraorbital ridge pronounced and sloping. His hair is cut short in a style befitting the military, and his face is beardless.” (Steen, 2020: 108).	Analysis Description Observation
Y58P14	1:14	“The figure’s eyes are deep-set, and the chin completing his robust jawline sports a heavy cleft. The overall impression is of a tough, brawny man. Ostensibly mid enunciation, the figure on the right is less heavily muscled. His face is more angular, and held by a more delicate neck. This figure is also cleanly shaven, and his hair is short.” (Steen, 2020: 109).	Character analysis Contrast Sexuality: Physical description

Ek 3'ün devamı

Y58P15	1:15	“The two men are engaged with each other. The dynamic mouth of the right-hand figure, and the prominent ear of the left-hand figure suggest a conversation, or a received monologue. The proximity of the two men implies a level of intimacy.” (Steen, 2020: 109).	Communication Interpersonal dynamics Intimacy
Y58P16	1:16	“The most conspicuous element of the drawing, the punctum of the text, ¹⁷ is the penis of the figure on the right-hand side. Sited beneath a thatch of pubic hair, it is scaled somewhere between the member possessed by Michelangelo’s David, and those of the police, sailors, and bikers drawn by Tom of Finland. ¹⁸ It is neither erect nor entirely flaccid. It shows subtle engorgement. It is the type of engorgement associated with either a non-escalating and muted level of sexual excitement, or a transitional state - on the way up to, or on the way back from, a full erection. It is colloquially referred to as a semi.” (Steen, 2020: 109).	Art interpretation Gender representation Sexuality (2)
Y58P17	1:17	“Eating oysters wearing boxing gloves - with or without clothing - would be extremely challenging. Thankfully the practicability of eating oysters wearing boxing gloves is not at stake in the drawing. The presence of the gloves is as significant as the absence of other clothing. The two men are rejecting practicalities and conventions. They are not sensible, but rather sensual. Given their athletic-club surrounds, they might be categorized as both athletes and aesthetes.” (Steen, 2020: 109).	Aesthetics Athleticism Nonconformity Sensation
Y58P18	1:18	“The right-hand figure’s semi adds an erogenous aspect to the sensual hedonism characterizing both men and the physical relation they share. Reinforced by the reputedly aphrodisiacal oysters, the punctum renders the image an erotic encounter. The gloves contribute a fetishistic, possibly sadomasochistic edge to the scene.” (Steen, 2020: 109).	Fetishism Identity: Eros Narrative: Sensuality Sexuality: Sadomasochism
Y58P19	1:19	“A reading of the drawing’s characterization of the figures as pleasure-seeking and/or pleasure-taking, and of their relation as intimate and erotic, leads to metonymic extensions. Gloved hands allude to masturbation or manual sex. Swallowing oysters suggests the intraoral completion of fellatio. The protruding bottom of the third figure in the image insinuates anal sex. Taking all of the connotative dimensions into consideration, “Eating oysters with boxing gloves, naked” works to position its two central figures in relation to homosexuality.” (Steen, 2020: 109).	Intimacy Metaphor Sexuality (2) Symbolism

Ek 3'ün devamı

Y58P20	1:20	“Given its siting within the article, it is reasonable to assume that the figure illustrates the writing. As the writing regards the group OMA, it would make sense for the drawing to depict members of OMA. Indeed, the image’s caption implies its two main figures are “OMA’s puritanical hedonists.” Common sense and a working knowledge of the Office for Metropolitan Architecture in the mid/late 1970s would suggest the two figures represent its two male members, Rem Koolhaas and Elia Zenghelis; or perhaps Koolhaas or Zenghelis and O.M. Ungers, the group’s mentor and theory reference point. The introduction Baird gives to “Les Extremes Qui se Touchent” thirty-eight years later, however, constructs an entirely different scenario.” (Steen, 2020: 109-110).	Art critique Contextual analysis Interpretation
Y58P21	1:21	“The re-presented paper is prefaced by a short introduction. In this, Baird sketches out the backstory to the paper’s construction. In a “large apartment” on London’s Wimpole Street, Charles Jencks - Baird’s “friend” and former collaborator - introduced Baird to “a new friend of his, a young Dutch student at the Architectural Association School, called Rem Koolhaas.”²⁰ Baird suggests Jencks “looked forward with some anticipation to strenuous theoretical arguments between [Baird] and Koolhaas;” but “such arguments never really materialised.” Instead, Baird “became friends with both Koolhaas and his wife, Madelon Vriesendorp.”²¹ Several years later, Koolhaas and then-A.D. editor Haig Beck presented Baird with “a sudden - and spontaneous - invitation ... to make a contribution” to the special A.D. issue on OMA that was, at the time, receiving its “finishing touches.”²² Baird accepted the invitation; and “literally overnight” - he tells his reader that “Peter Eisenman later told [him] that he would never accept such a risky, rapid writing assignment”²³ - he completed “Les Extremes Qui se Touchent?” Then, “[i]n response to [his] effort,” “over a second night,” Koolhaas’s then-wife and fellow OMA member Vriesendorp “made the drawing of two athletes ‘eating oysters naked with boxing gloves’” that features in the text. Baird then adds an anecdotal aside: “[o]nly later did I come to realise that the witty Vriesendorp drawing was actually of Koolhaas and me.”²⁴ (Steen, 2020: 110).	Collaboration Creativity Narrative: Anecdote Personal relationships
Y58P22	1:22	“Baird’s introduction proposes denotational meaning for “Eating oysters with boxing gloves, naked.” The two figures do not readily equate with Baird and Koolhaas in 1977: photographs suggest both men sported the mid-length, floppy hair that was popular at the time; and neither man was well muscled - Baird appearing of medium build; and Koolhaas lean, or even skinny. Nevertheless, most readers prepared by the introduction to “Les Extremes Qui se Touchent” to see Baird and Koolhaas in the image would have no trouble seeing the cleft-chinned figure on the left as the former, and the long-nosed figure on the right as the latter.” (Steen, 2020: 110).	Cultural references Interpretation Visual analysis

Ek 3'ün devamı

Y58P23	1:23	“In the contexts of the drawing’s production, the identification of its figures brings biographical diversion. The reader could cultivate an almost endless series of conjectures based on the fact that the figure with the semi is the husband of the artist behind “Eating oysters with boxing gloves, naked.” Vriesendorp’s work has been related to the Paranoid Critical Method.²⁵ It is possible to see “Eating oysters with boxing gloves, naked” as representative of her subconscious: the work of a wife haunted by thoughts of her husband’s faithlessness and/or sexuality.²⁶ Equally, it is possible to see the drawing as a conscious work, intending to communicate infidelity and/or deviance in Koolhaas or the Koolhaas-Vriesendorp couple - possibly an expression of marital exhibitionism, or an advertisement of swinging.²⁷” (Steen, 2020: 110-111).	Art interpretation Artistic interpretation: Biographical context Influence: Subconscious influences Sexuality: Relationships and sexuality
Y58P24	1:24	“The backstory augments the image of sexuality found in “Eating oysters with boxing gloves, naked” with a series of physical and temporal experiences. It draws other, peripheral figures - Beck, Eisenman, Jencks - into the scenario; into the acts. Its frequent slippages into double entendre - perhaps most graphic, the ejaculative phrase “finishing touches” - combine to infuse the text with a sexual energy approaching orgy. Whether the phrasing is tongue-in-cheek or incidental is moot. Baird’s account of his titling of the piece as “Les Extremes Qui se Touchent?” - literally, “extremes that touch each other” - rather than “Les Extremes se Touchent” - “the meeting of extremes” - claims linguistic clumsiness and the rushed timeline led to him “unintentionally evoking masturbation.”²⁸ This may be true. Regardless, the prefacing leaves the reader of the re-publication with two clear images: either someone touching their own penis, as Baird would have it; or, with more interpretation, someone touching someone else’s. Where the missing question mark - ‘Touchent?’ - fits into this matter is beyond reasonable grounds of speculation.” (Steen, 2020: 111-112).	Artistic interpretation: Double entendre Artistic interpretation: Linguistic exploration Interpretation Sexuality (2)
Y58P25	1:25	“More academic interests are raised if the identities of the figures in “Eating oysters with boxing gloves, naked” are viewed in the contexts of “Les Extremes Qui se Touchent?” If the figure on the left is the author of the paper, and the figure on the right is an object of the paper - one of the members of the firm OMA, arguably its key member - the drawing can be seen as a meta-level commentary on the paper. The author is implicated in his case study - indeed, beyond interested, the author is intimate with it. In simple, direct terms, “Eating oysters with boxing gloves, naked” suggests a latent sexual tension existed between Baird and Koolhaas, author and focal object. What does this mean for “Les Extremes Qui se Touchent?”” (Steen, 2020: 112).	Intertextuality Personal connection Sexuality: Sexual tension Theoretical frameworks: Meta-analysis

Ek 3'ün devamı

Y58P26	1:26	“Critical Judgment Common sense would see a paper written by someone depicted as naked, gratuitously indulging their senses, and in the presence of, if not the stimulation for, a partially engorged penis in the only illustrative figure within that paper, as incapable of attaining any degree of criticality. Common sense here is supported by the academy. In their work, ‘The Judge is not an Operator: Historiography, Criticality and Architectural Criticism,’ John Macarthur and Naomi Stead frame the conventionally- acceptable critic as “a judge who ... requires some authority to stand outside the present.”²⁹ They assert criticism contends with “age-old perceptions of bias” by offering “judgment without operation in and of itself.”³⁰ Clearly, while it may involve objectifications, an erotic relationship such as that depicted in “Eating oysters with boxing gloves, naked” does not offer conditions for attaining distance or keeping disinterest; indeed, being involved in such a liaison begs for charges of bias.” (Steen, 2020: 112).	Artistic interpretation: Critical judgment Bias Theoretical frameworks: Academic standards
Y58P27	1:27	“Vriesendorp’s drawing surreptitiously alludes to the author’s compromised position. Those familiar with the London architectural scene of the 1970s may have seen through the muscles and past the penis to recognize Baird and Koolhaas.³¹ But in Writings on Architecture and the City, Baird categorically entangles himself in this locus of biographical action. He establishes himself in the production and construction of the content under discussion and supposed analysis. He nominates himself as a “somewhat Corbusian superman.”” (Steen, 2020: 112).	Artistic interpretation (2) Identity (2) Self-reference
Y58P28	1:28	“The story recounted by Baird undermines his ability to “stand outside the present.” Rush-writing a paper in one night makes the present-ness of the undertaking inescapable. Koolhaas’s specified involvement in the solicitation of the essay for the journal special edition on his growing firm collapses non-operativity. A scathing assessment might relate the situation to ghost-writing; or even liken the special edition of A.D. to vanity press.” (Steen, 2020: 112-113).	Academic critique Artistic interpretation: Reflection on authorship Critical analysis
Y58P29	1:29	“More affective, however, is the language of the narrative. Through accident or intention, the passage includes a series of connotations to deviant sexuality: Jencks “look[ing] forward with some anticipation to strenuous theoretical arguments” suggests obsessive voyeurism; far more disturbing, the framing of Koolhaas as “a new friend” of Jencks, and “a young Dutch student” insinuates the friendship between Jencks and Baird involved collusion and grooming.” (Steen, 2020: 113).	Artistic interpretation: Interpretation of language Interpersonal relationships Manipulation Sexuality: Deviant sexuality

Ek 3'ün devamı

Y58P30	1:30	“Given these rather glaring issues, it is a wonder that Baird chose to republish the image, elaborate the contexts of its constructions, and provide a denotation of its form in his auto-festschrift-like volume. Rather than a reduction in size, Vriesendorp’s image might simply have been edited out of the paper, along with the question mark in the original title. “Eating oysters with boxing gloves, naked” could have been consigned to history - left as a textual oddity.” (Steen, 2020: 113).	Art interpretation Critical analysis Historical context
Y58P31	1:31	“There may or may not be a good, personal reason why George Baird, the esteemed scholar, chose to return to his piece, and ask his reader to re-view his writing and “Eating oysters with boxing gloves, naked” armed with the idea that the man on the left ingesting an oyster is him, and the man on the right with his penis exposed is his one-time friend, Rem Koolhaas. This text will not perform this type of analysis. Attention here turns entirely away from biography, toward matters of text.” (Steen, 2020: 113).	Biographical interpretation Textual analysis
Y58P32	1:32	“Critical Discourse Around the time that “Les Extremes Qui se Touchent?” was written, the word “critical” was gaining an entirely new and powerful significance. According to Macarthur and Stead, it “took on a talismanic character,” and was “employed as a kind of charm [...] to both pre-empt and ward off a whole range of (sometimes contradictory) accusations: of commodification, of irrelevance, of empty formal experimentation, of the submission to fashion and spectacle, and so on.”³² The incantation “critical” was a kind of cure-all.” (Steen, 2020: 113).	Critical theory Cultural analysis Language and power
Y58P33	1:33	“The primary locus of the redefinition of the term “critical” was the New-York-city-based Institute for Architecture and Urban Studies. Suzanne Frank’s “insider’s memoir” of the IAUS frames its practice as a deliberate and prolonged argument conducted by a group of insiders.³³ The primary protagonists were founders Peter Eisenman, Kenneth Frampton, and Mario Gandelsonas. Carter Wiseman asserts Eisenman established the IAUS to bring about a “discourse” on architecture and urban studies.³⁴ The title of the IAUS’s journal, <i>Oppositions</i>, advertises the nature of that discourse: confrontational and resistant. The inaugural logo of the IAUS, incorporating Cesariano’s “Vitruvian Man” (1521),³⁵ reinforces this message with visual coding. The gridded background, the set-at-star-jump position of the man, and the penis - on this occasion, pointed upwards, rampant guardant, possibly erect³⁶ - all contrast with Leonardo da Vinci’s more familiar drawing.” (Steen, 2020: 113-114).	Artistic interpretation: Expertise in architecture Critical discourse Historical context Sexuality: Visual symbolism

Ek 3'ün devamı

Y58P34	1:34	“Critical Biography Including an image of a penis on the page of a scholarly architecture journal is not the norm. The gratuitous insertion of a penis into a scholarly article “interferes” with readings of the article. Whether the penis classifies as an “idol of the market” or not, it exposes the stable objects of discursive convention. The penis achieves a high degree of poetic functionality. It may not be Basho or Keats, but it draws attention to the materiality of the drawing, and by association, the article. Even without considering its content, “Les Extremes Qui se Touchent?” may thus be seen as “critical.”” (Steen, 2020: 114).	Critical analysis Non-conformity Sexuality: Provocative content
Y58P35	1:35	“Once attached to a biographical figure, however, the penis becomes far less poetic. The message itself is not resistant. It freely proliferates meaning. With the idea of Koolhaas’s penis firmly in place, it is impossible to see George Baird liberated from the Object of Desire of discourse. More readily evident are readings of personal complicity; of facilitation of gastronomic and carnal desires; of upholding, succumbing to, or at least stimulating, Objects of Desire. With the identification secured, “Les Extremes Qui se Touchent?” seems too invested in latent libidos. The preface for “Part 1: Rem Koolhaas, OMA, and some other Dutch Architects” drains the penis of its power.” (Steen, 2020: 114).	Critical analysis Desire Sexuality: Sexual imagery Symbolism
Y58P36	1:36	“In its obtuse argumentation and its forced promotion of the supposedly “dialectical” and “paradoxical,” there is an aspect of “critical” textuality in “Les Extremes Qui se Touchent?” While the words remain within the body of the text in Writings on Architecture and the City, “criticality” is thoroughly compromised here by Rem Koolhaas’s penis and George Baird’s association with it. Accordingly, there seems no sense in which “Les Extremes Qui se Touchent” should be considered a “Critical Biography” of Rem Koolhaas. But can “Les Extremes Qui se Touchent” be conceptualized as a “Critical Biography” of another figure?” (Steen, 2020: 115).	Artistic interpretation: Textual interpretation Critical analysis Questioning
Y58P37	1:37	“The re-viewing, re-framing, and re-publishing of Baird’s text endow it with irony. Going to lengths casting two central characters in a near-forty-year-old story as “somewhat Corbusian Supermen” separates the reality from the history. What once was a biographical experience becomes a textual curiosity; what once were two friends become caricatured personae. On one side of this relationship stands the concept of Koolhaas. A penis may be visible, but the biographical backstory (if not the original drawing) might be said to emasculate the man, leaving in his place a powerful image. The other figure in the relationship is even more ambiguous.” (Steen, 2020: 115).	Biographical interpretation Characterization Irony Textual analysis

Ek 3'ün devamı

Y58P38	1:38	“The tension between the construct, Baird, and the biographical agent, George Baird, problematizes the discourse of architectural theory, and the history of that theory. What results can be thought of as a “Critical Biography” - not of Rem Koolhaas, or Madelon Vriesendorp, or Elia Zenghelis or Zoe Zenghelis; but rather of George Baird: the man who was a discursive “insider,” friends with up-and-coming enfant-terrible architects in London, and comfortable working to impossibly short timelines and letting others augment his writing with drawings. This George Baird is never critical: in 1977 he is chummy and effusive; possibly sycophantic, definitely compromised. In 2015 he is nostalgic and self-indulgent; possibly self-deprecating, definitely sentimental. Throughout he appears preoccupied with objects and desires. This George Baird is exposed by the “critical biographer” of his work, the author-function Baird.41” (Steen, 2020: 115).	Architectural theory Compromise Critical analysis Desire Identity: Biography Narrative: Sentimentality Nostalgia Self-reflection
Y58P39	1:39	“An Additional Part Through the textual functioning of “Les Extremes Qui se Touchent,” the author Baird finally attains the status of Critic. In a case of discursive sacrifice, this critic forgoes his connection to George Baird’s (and, possibly Koolhaas’s) personal history and respectability, thereby attaining distance from those lived experiences. The general rule stated above - that the Critic must be seen to judge without interest or operation - can, with this case, be augmented with a suggested second part: if an author seeking the status of Critic is irrevocably embroiled in their object, they can regain their position - hope to prompt a re-viewing - by actively converting biography and autobiography into thick caricature and reinforcement of linguistic trope. Put another way, the Critic cannot be a man; and, if by some circumstance he gets too close to this regrettable characterization, the man should, with whatever means available, look to castrate himself.” (Steen, 2020: 115-116).	Critique Gender dynamics Identity (2) Language and communication Personal sacrifice Self-alienation: Distance from self
Y58P40	1:40	“Dr Andrew P. Steen is a lecturer in History-Theory and Design at the School of Architecture and Design at the University of Tasmania. Steen researches the intellectual history of architecture and architectural theory, focusing on the mid to late twentieth century. He is interested in the cultural construction of the personas and referents of architecture. Steen’s practice employs close reading and critical analysis. His interrogations of the poetic function of architectural discourse produce academic and creative works.” (Steen, 2020: 116).	Architectural discourse Critical analysis Professional background Research interest
Y58P41	1:41	“26. It could, indeed, be conceived of as a fleshier reiteration of “Flagrant Delit,” the drawings of the Chrysler and Empire State buildings “caught in the act” of sex by the Rockefeller Center (or, given the deflated Goodyear Blimp condom hanging limply over the edge of the bed, immediately after the act).” (Steen, 2020: 116-117).	Artistic interpretation (2) Humor Social commentary

Ek 3'ün devamı

Y58P42	1:42	“30. Ibid., 118. The authors here pair “bias” with “timidity”. “Timidity” seems less applicable in this present case.” (Steen, 2020: 117).	Analysis Critique
Y58P43	1:43	“36. A definitive reading of the penis in the IAUS logo is difficult to realize. The man might be lying on his back, his penis resting on this body; or standing - in which case, the penis would be resisting gravity, possibly erect. The angle of the man's feet suggests he is bearing the weight of his body, so - despite the size and rendering of the penis - the latter is a slight favorite.” (Steen, 2020: 117).	Ambiguity Interpretation Sexuality: Sexual symbolism
Y59P1	1:1	“Abstract This article explores the training Rem Koolhaas received during his early student years, his evolution in architectural drawing, and his use of writing as a tool in the design process. We will examine his initial works as a student.” (Ventura Blanch, 2020: 254).	Architectural exploration: Architectural study Creative development: Artistic development Design process Educational background
Y59P2	1:2	“The first, titled The Surface, was a reaction to his first teacher's recommendation he should be expelled from architectural studies due to his shortcomings in drawing. In the second, The Berlin Wall as architecture, aware of his lack of drawing skills, he resorts to the use of images and collages. In the third, Exodus, Koolhaas, now married to Madelon Vriesendorp, returns to drawing and painting to illustrate his architectural thinking, but in this case with illustrations drawn by his wife. We examine the three projects evidencing Koolhaas' deficiencies, and demonstrate that the relationship between drawing and writing plays a major role in creating a new way of looking at architecture.” (Ventura Blanch, 2020: 254).	Artistic expression Collaboration Creativity Development Identity

Ek 3'ün devamı

Y59P3	1:3	“KEYWORDS: DRAWING, WRITING, ARCHITECTURE, KOOLHAAS, AA SCHOOL The surface In 1968, Rem Koolhaas was almost 24 when he started university. He had chosen to begin his career in architecture at the famous Architectural Association School of Architecture (hereinafter AA). The experimental nature of the School would motivate Rem Koolhaas' enthusiasm for investigation. He began to study architecture, leaving behind his career in journalism and his first steps towards working in cinema.” (Ventura Blanch, 2020: 254-255).	Architectural exploration: Architectural study Architectural exploration: Passion for investigation Career change Education
Y59P4	1:4	“Towards the end of the academic year in the AA, the teachers had to write a report on the students, and young Koolhaas would receive one that proved devastating for him. Anthony Dugdale, his first teacher, stated in his report that Koolhaas did not have the qualities to study architecture 1 and suggested he left the AA and found a more "normal" school, since the AA was a special school which looked for very special people 2. Tony Dugdale was a disciple of Archigram, which at that time dominated the AA on all levels.” (Ventura Blanch, 2020: 255).	Academic Pressure Criticism Self-awareness: Identity Struggles
Y59P5	1:5	“During a lecture given at The Berlage, Elia Zenghelis 3 recalled that after Dugdales report, Koolhaas would spend all his time drawing at the AA and return home every day in tears. Koolhaas arrived at Zenghelis' office one day and presented him with a project in order to gain access to his teaching unit. It was a short investigative work titled "The surface": a horizontal surface, a podium for the city, a series of hot spots from which the intensity of the city emerged. "The surface" can be considered his first utopian manifesto for an approach to the definition of an architecture. In this work, we find traces of what would later appear in his career. Zenghelis was able to see what Dugdale had not even glimpsed.” (Ventura Blanch, 2020: 255).	Artistic Influence Creative Process Mentorship Utopian Ideals

Ek 3'ün devamı

Y59P6	1:6	““The surface" is a series of vignettes consisting of 50 sketches 4 that relate the story of three hot spots and how they can be developed using three different methods of construction. The first method is to expand these hot spots and build upwards, creating three large towers on top of the hot spots, thus taking maximum advantage of them and maintaining and intensifying the sense of the city. The second is to free the hot spots and build around them -architecture is the negative of construction- so everyone could enjoy the liberated hot spots. The third method is a mixture of both, and consists of building structures above the hot spots, elevating the entire unit and freeing the surface. The surface is the city.” (Ventura Blanch, 2020: 255-256).	Architectural exploration: Architectural methods Environmental design Urban development
Y59P7	1:7	“These hot spots will then become the reference point for the whole city; all the houses will be linked to them, creating a network where everything is connected. The connection between the red hot spots and residences must be efficient, otherwise the houses would no longer be part of the city. Moreover, housing does not make sense in a unitary way, but needs the presence of other units to function optimally. All the most important institutions needed for the functioning of the city are located around these hot spots.” (Ventura Blanch, 2020: 256).	Community integration Interconnectedness Urban planning
Y59P8	1:8	“The text then goes on to consider the countryside, rural areas, vegetation, transport, roads, houses, the layers of activity in the city, and finishing with the building of a set of platforms that bring together all this complexity, creating a new city of 110 platforms for 1,100,000 inhabitants. In the end, he acknowledges that the idea of replacing existing cities with these platforms is too radical, but holds that some existing metropolitan ills could be eradicated by incorporating linear platforms that run parallel to the city, similar to the Great Wall of China. This work can be seen as anticipating many of the theories that Koolhaas will later use.” (Ventura Blanch, 2020: 256-257).	Complexity Innovation Theoretical framework Urban planning
Y59P9	1:9	“It is an enlightened project of conceptual development with ideas Koolhaas had harboured since his childhood in Indonesia.” (Ventura Blanch, 2020: 257).	Conceptual development Creative inspiration

Ek 3'ün devamı

Y59P10	1:10	“Drawing was still his weakness, and was one of the failings that had prompted Dugdale to suggest he abandon his career in architecture. However, Elia Zenghelis' support made him see that this was a viable way to reach his goal. From then on, Koolhaas focused on the final part of this project and began searching for another way of looking at architecture.” (Ventura Blanch, 2020: 258).	Career development Overcoming challenges Support and encouragement
Y59P11	1:11	“The Great Wall of China would be the piece of architecture that incited Koolhaas, and the excitement he felt for its monumentality began to awaken his interest in a feasible utopia.” (Ventura Blanch, 2020: 258).	Architecture Inspiration Utopia
Y59P12	1:12	“His deficiencies in drawing made Koolhaas reflect, and he realized he had to exploit other resources. He opted for what he mastered best, writing, which henceforth would be his architecture, and the rest would follow.” (Ventura Blanch, 2020: 258).	Adaptation Resourcefulness Self-discovery
Y59P13	1:13	“The aim of the course was to analyse and document (with drawings, photographs, and analytical studies) an existing contemporary building. At that time, architecture was consumed with the belief that it could participate in the liberation of man. Due to his intuition and journalistic interest, he decided to write a revealing text that would be crucial to understanding his standpoint throughout the following years. Koolhaas, unfamiliar with Berlin, visited the city and began to analyse the Berlin Wall, undertaking what he called "rigorous fieldwork" 7.” (Ventura Blanch, 2020: 258).	Analytical skills Course objectives Fieldwork Social impact of architecture
Y59P14	1:14	“On 13 August, 1961, the construction of the Wall began, and 1971 marked the tenth anniversary of its creation, making it a widely covered topic in the media at that time. With his characteristic curiosity for current affairs and the importance he attached to impact of the present, Koolhaas considered it an opportune moment to visit the city and understand for himself what was happening there. His approach to the Wall was to make a careful analysis of its constituent elements, overlooking any functional aspect it had as a physical and political dividing element. The main objective for him was to discover the real power of architecture.” (Ventura Blanch, 2020: 258).	Architecture Curiosity Historical analysis Political context

Ek 3'ün devamı

Y59P15	1:15	“The big surprise was to discover that the Wall was poignantly beautiful. After the ruins of Pompeii, Herculaneum and the Roman Forum, the Wall was the purest remnant of the urban condition, impressive in its persistent duplicity (Koolhaas 1995, p. 222). It was impossible to imagine another modern artifact with the same power. A great number of events that took place in daily life had occurred there; it was a piece of situational architecture where the event gave prominence to the architecture itself, events which were, in the most extreme cases, fatal. It was the best demonstration of the power that architecture could have, the power of architects and their capacity for change. This was the architecture that interested him, and henceforth, he began to be interested in architecture as a superstructure implanted in urban contexts 8.” (Ventura Blanch, 2020: 259).	Architectural exploration: Beauty in architecture Historical significance Power of architecture Urban context
Y59P16	1:16	“In the text, he shows the Berlin Wall as a statement of the power that architecture can have. Its absence would be much more important than its presence, with each of its component elements highlighted in order to define a characteristic landscape; a wall seen as a system where all its elements make up the great empty space and which is to be perceived as a great work of art. The Wall was not only a dividing line of territory, but also a set of elements that made it an urban system in constant transformation. It was a series of specially equipped parallel strips, that consisted of towers, huts, scaffolding, anti-personnel mines, barbed wire fences, concrete, and even contained existing buildings that had been integrated and trapped in the Wall. The wall is varying events and scenes, both in a physical and temporal sense. It is also a sequence of responses to urban conditions which are constantly changing and being modified. The Wall suggested that beauty in architecture was directly proportional to the horror it represented (Koolhaas 1995, p. 226).” (Ventura Blanch, 2020: 259).	Architectural exploration: Architecture as Power Architectural exploration: Art and Aesthetics Architectural exploration: Urban Landscape Competition: Conflict and Division Transformation
Y59P17	1:17	“Young Koolhaas took a series of photographs during his visits to Berlin, and concluded his article published in S,M,L,XL with one of the images taken with his precision lens. In this image, he shows a group of visitors to the city climbing onto provisional scaffolding in order to see the work of art the city offered. This was a reminder of his childhood obsession with looking over walls to discover the surprise the other side held.” (Ventura Blanch, 2020: 259).	Art and culture Exploration Nostalgia

Ek 3'ün devamı

Y59P18	1:18	“The time had come to submit his findings and analysis of the building, which he presented to the tribunal for evaluation. The presentation was met with resounding silence, broken by Alvin Boyarsky’s 9 question: "Andnow, where do you go from here?".” (Ventura Blanch, 2020: 260).	Decision-making Evaluation Feedback
Y59P19	1:19	“Exodus, or the Voluntary Prisoners of Architecture His research on the Berlin Wall would pave the way for him to begin a new project and give substance to his previous approaches, but not forgetting the critical and ironic component regarding conventional modernity that was to be the great resource for the staging of these types of projects. EXODUS, or the Voluntary Prisoners of Architecture 10. Koolhaas and Zenghelis have always claimed that Exodus emerged as a reaction to the false naivety of many of the radical architectural projects of the 1960s that were awash in the AA at that time. Koolhaas takes on the contradictions of the system and the intensification of the urban experience.” (Ventura Blanch, 2020: 260).	Architectural critique Conceptual frameworks Critical analysis Historical context
Y59P20	1:20	“In Exodus, Koolhaas narrates a story that centres around a city partially divided between the good zone and the bad zone. He proposed a revival of the social and political nature of architecture, making it the work that would mark Koolhaas’ critical stance against an architecture rooted in tradition.” (Ventura Blanch, 2020: 260).	Architectural theory Critical perspective Social commentary
Y59P21	1:21	“Although the project focused on the city of London, its relationship with the Berlin Wall, which Koolhaas had already centred on in the previous text, is evident. The project aimed to make the impact of the Berlin Wall a reality. Alongside the inspiration he had gleaned from the Berlin Wall, the other large supply of resources for the development of Exodus was the Continuous Monument project by Adolfo Natalini and Superstudio, and Nation City by Alan Boutwell and Michael Mitchell, Comprehensive Designers, which he used to draw up the proposal and provide it with the architectural forcefulness of the Wall. Koolhaas referred to these projects as great models of inspiration and stimulation on the ebb of the modern tradition applied to a new sensibility. Koolhaas' project envisages separating an area into two worlds: the good zone and the bad zone. He proposes that the bad zone be abandoned and definitively extinguished, allowing the new society to triumph. This was an approach which was clearly supported by science fiction and dystopia. A new city would emerge in which its inhabitants could live on "soma", as did Bernard Marx and Lenina Crowne in Aldous Huxley’s novel Brave New World 11. Philip K. (Dick 1968), introduced us to the imprecise limit that divides the natural and the artificial in 1968, when he published his famous novel Do androids dream of electric sheep? That same year -four years before Exodus- the film The Planet of the Apes 12 premiered in London.” (Ventura Blanch, 2020: 260-262).	Architectural concepts Boundaries: Separation of worlds Cultural reference Dystopian themes Influence of literature

Ek 3'ün devamı

Y59P22	1:22	“Set in the year 3978, the apes had managed to evolve in the good zone while humanity was responsible for destroying the rest, being unable to surpass the wall that continually blinds us.” (Ventura Blanch, 2020: 262).	Environmental destruction Evolution Self-awareness: Humanity's limitations
Y59P23	1:23	“Koolhaas’ project for London consisted of an enclosed area of ten sections - initially eleven. The project is made up of scenes as if it were the storyboard of a film. The ten scenes that made the new architecture possible, establish a new society living in harmony and free of social problems, unlike the chaotic situation that reigns on the other side of the wall. It is a bubble in a genuinely utopian territory that promotes architecture as solution to save society. The healing of the mind, happiness and the organisation of society based on electronic impulses are obvious facts that reflect this way of thinking, denying the existing world.” (Ventura Blanch, 2020: 262).	Architectural exploration: Architecture as a solution Escapism Social harmony Utopian ideals
Y59P24	1:24	“The city was shaped by an enclosed space and protected by a wall. This space was divided into ten specialised units, in each of which the fundamental activities of this new model of city and society were carried out. Koolhaas describes all the steps to be taken to build this new architectural oasis.” (Ventura Blanch, 2020: 262-263).	Architectural exploration: Societal structure Architecture Urban planning
Y59P25	1:25	“Elia Zenghelis was at that time his project supervisor and both agreed to collaborate and enter the competition. They also decided to include their wives to compensate for Koolhaas' lack of drawing skills. This would be the birth of the future OMA studio, with a team made up of Rem Koolhaas, Elia Zenghelis, Zoe Zenghelis and Madelon Vriesendorp. Two architects, two painters, two married couples. The production of this work and the repercussion it would have, temporarily united them as a team of architects known as the "Dr. Caligari Cabinet of Metropolitan Architecture". Their roles were very clear: Elia was the romantic, Rem the rationalist, and between the two a common dialectic was created. In the development of the project, Zoe and Madelon were responsible for all the drawings, watercolours and photomontages, while Koolhaas was in charge of devising the project and writing the text with the help of Zenghelis. The project was divided up proportionally between each couple.” (Ventura Blanch, 2020: 263).	Boundaries: Role separation Collaboration Creative Process Team dynamics

Ek 3'ün devamı

Y59P26	1:26	“As a conclusion, we can see that the years Rem Koolhaas spent as a student at the Architectural Association School of Architecture (1968-1972) shaped a large part of the theories that he later developed in his most radical architectures. This first stage awakened his interest in writing as a design tool, leaving the drawing to other colleagues. What was of value was his ideas and that was where he could contribute most. We must also remember that he had trained as a journalist and film director before beginning his studies in architecture (between 1962 and 1968). The foundation of OMA (Office for Metropolitan Architecture) was the culmination of this work and enunciation of Rem Koolhaas' next stage, where writing would continue to play a leading role in his research and architecture, while the drawing would remain mainly in the hands of his wife, Madelon Vriensendorp. Tony Dugdale made him understand that drawing was not his strong point, but he failed to see the intellectual capacity of the young student; while Elia Zenghelis played down the importance of graphic expression in order to enhance Koolhaas' capacity to analyse the city and propose new models, leaving the other members of the team to put them on paper.” (Ventura Blanch, 2020: 263-264).	Collaboration Creative development: Development of ideas Creative development: Role of writing Influence of education Self-awareness: Recognition of strengths and weaknesses
Y59P27	1:27	“It was in 1971, when he presented the project of The Berlin Wall as architecture and Alvin Boyarsky asked him: And now, where do you go from here?, that all the uncertainties about the path he was taking resurfaced; the answer was Exodus, or the voluntary prisoners of architecture. This was a final year project that positioned OMA as an emerging architecture studio, and together with his doctoral thesis Delirious New York. A retroactive manifesto for Manhattan published in 1978 (Koolhaas 1978), Rem Koolhaas had created his introduction to the world of architecture. Here the relationship between drawing and writing once again came to the fore, creating a new way of looking at architecture.” (Ventura Blanch, 2020: 264).	Architectural discourse Architectural exploration: Relationship between drawing and writing Creativity Emergence Historical context
Y59P28	1:28	“2 / See the interview with Patrice Goulet about his bad experiences when starting at the AA School and the threats to get him to abandon his architecture studies.” (Ventura Blanch, 2020: 264).	Negative experiences Pressure Threats

Ek 3'ün devamı

Y59P29	1:29	“6 / According to Koolhaas, the AA's Summer Studies are absurd formal obligations to obtain a diploma, and held to increase the cost of studies.” (Ventura Blanch, 2020: 264).	Cost of education Critique of education
Y59P30	1:30	“10 / This is his final year project (AA Thesis) for his degree in architecture from the AA School. It was subsequently submitted to a competition organised by the Associazione per il Disegno Industriale in Milan and organised by the Italian magazine Casabella in 1971.” (Ventura Blanch, 2020: 265).	Architectural exploration: Academic project Architectural exploration: Educational achievement Competition: Competition participation
Y59P31	1:31	“11 / Soma is the drug used by the inhabitants of Technopolis in A. Huxleys novel to cure their suffering. One gram of soma cures ten melancholic feelings. The State was in charge of distributing the quantities of the substance to maintain the stability of the city.” (Ventura Blanch, 2020: 265).	Control Coping mechanism Substance use
Y59P32	1:32	“12 / In the film, Charlton Heston pronounces a mythical and spectacular final sentence when he sees the Statue of Liberty and realises that he is not on an unknown planet, but that he is on Earth: "Oh my God. I'm back. I'm home. All the time, it was.... We finally really did it! You maniacs! You blew it up! Ah, damn you! God damn you all to hell!"” (Ventura Blanch, 2020: 265).	Emotional expression Frustration Realization
Y60P1	1:1	“Cathelijne Nuijsink Abstract This paper challenges the notion of the heroic genius as driver of invention and development in architectural culture. It considers the production of architectural ideas prior to design as an integral part of the production of architectural projects and takes the Shinkenchiku Residential Design Competition (1965-2020), a yearly housing ideas competition from Japan, as a tangible case study for exploring notions of multiple authorship. The paper focuses on the editions of the competition judged by Toyo Ito, Rem Koolhaas, and Kazuyo Sejima-who respectively set the provocative themes of “Comfort in the Metropolis” (1988), “House with No Style” (1992), and “The Possibilities of Non-Movement” (1996)-to illustrate how this ideas competition functions as a fruitful dialogue between judge and contestants that produces architectural knowledge collaboratively. At the same time, by de-mystifying the genius of the single “star architect” judge, this paper aims to contribute to the ongoing quest to write a more inclusive global history of architecture that reveals voices hitherto silenced.” (Nuijsink, 2021: 175).	Collaboration Collective knowledge: Architectural knowledge Collective knowledge: Inclusive history Collective knowledge: Multiple authorship Design dynamics: Redefining genius

Ek 3'ün devamı

Y60P2	1:2	“The Japanese publishing house Shinkenchiku-sha launched an international housing ideas competition in 1965, in an attempt to rejuvenate their long-running architecture magazine Shinkenchiku (New Architecture, 1925-). Following an editorial dispute, Shinkenchiku magazine had become a fairly conservative magazine, with the editors wary of any controversial opinions.¹ To enliven the magazine and attract young readers, the editorial board decided that the journal needed some avant-garde pages. Inspired by a series of housing ideas competitions that the magazine had featured just after the Second World War, they decided to launch a new ideas competition. The Shinkenchiku Residential Design Competition (1965-2020), as it was named, differed from other Japanese competitions because it was international from the outset. Both the announcement of the competition and the winning entries were published bilingually; in Japanese in Shinkenchiku and in English in its sister-magazine The Japan Architect. Besides being an exceptionally long-running competition (the competition has seen forty-eight editions since 1965, with future competitions planned), what sets this ideas competition apart from others is that it is judged by one architect. Since being launched in 1965, many well-known international architects have served as judges, from Richard Meier (1976), Peter Cook (1977), James Stirling (1979) (fig.” (Nuijsink, 2021: 175-176).	Architectural critique: Judging criteria Cultural influence Historical context Innovation International perspective
Y60P3	1:3	“COLLABORATIVE PRODUCTION OF KNOWLEDGE The intrinsic competition logic is crucial to understanding the competition as a cross-cultural platform for knowledge exchange. To begin, the judge decides on a competition theme against the backdrop of ongoing international debates, which thus enables the judge to craft an independent position within existing architectural dialogues. Once the judge has independently chosen the competition theme and it has been announced, entries are received from around the world. These entries function as different cultural responses to the judge’s theme, and illustrate diverse formulations of the shared design problem. These responses, in turn, help shape the judge’s concluding remarks. Since the possible responses to the theme vary to a great extent, judges commonly use their final remarks as an opportunity to refine the original argument as set out in the competition brief. Finally, the publication of the judge’s final remarks as well as a large selection of winning designs in both Shinkenchiku and The Japan Architect bounce off in different directions and cause a series of “aftereffects.” At every step in this competition, local and foreign ideas of house and home inform and inspire one other.” (Nuijsink, 2021: 176).	Collaboration Cultural exchange Design dynamics: Influence of diversity Knowledge production

Ek 3'ün devamı

Y60P4	1:4	“The selection of a single “master” architect as judge and jury -a component particular to this competition- suggests the grand narrative of a heroic architect claiming sole authorship. This paper, however, argues just the opposite. While renowned architects as adjudicators have certainly helped the competition succeed, what makes this competition worthwhile as an object of study, I argue, is the cultural diversity of the entries, and the resultant dialogue between the respective judge and the contestants that plays out on the pages of Shinkenchiku and The Japan Architect. As such, this paper posits that we should regard the plurality of the multicultural responses as a valuable contribution to the larger discussion formally initiated by the judge. Studying the contestants’ entries and examining how they interact with the competition theme enables us to highlight voices in the debate that were hitherto muted. To elucidate the competition logic and how it has resulted in a fruitful dialogue between judge and contestants’ producing architectural knowledge collectively, this paper examines three such discussions between the judge and the contestants.” (Nuijsink, 2021: 176-177).	Authority Collaboration Collective knowledge: Architectural knowledge Cultural diversity Dialogue
Y60P5	1:5	“For space reasons, it is not possible here to depict the full spectrum of these discussions, such as the resonance of the competition in the local media, the impact of this competition on the careers of the individual contestants, or the lost entries.² The paper will, however, reveal how the competition logic intrinsic to the Shinkenchiku Residential Design Competition is not merely propelled by the autonomy of the single judge, but that the multiple cultural responses from the contestants make an equal contribution to knowledge production.” (Nuijsink, 2021: 177).	Design dynamics: Competition dynamics Design dynamics: Cultural response Knowledge production

Ek 3'ün devamı

Y60P6	1:6	“TOYO ITO’S “COMFORT IN THE METROPOLIS” OF 1988 When Toyo Ito served as the judge of the 1988 edition of the Shinkenchiku Residential Design Competition, the architect had already been running his own architectural firm for seventeen years. What started in the 1970s as a critique of the domination of technology in the urban environment shifted in the 1980s to an interest in Tokyo’s dynamic, yet incoherent city fabric.³ Influenced by the rapid development of electronic technologies and media at the height of an era of strong economic growth in Japan, Ito –in his competition brief “Comfort in the Metropolis”– set out to comment on the way consumer lifestyles have made the private house in urban Japan a superficial phenomenon. In the competition brief, he went on to describe how the new urban environment also demanded a new type of housing.” (Nuijsink, 2021: 177).	Architectural Critique (2) Consumerism Urban design: Housing Design Urban Development
Y60P7	1:7	““Our daily lives in the metropolis are repeated round trips between barrack-like houses and glittering, dreamlike illusionary space, which although unprecedented and wonderful, seem to be working a fundamental change in our perception of pleasure and relaxation. We have not, however, developed a kind of house that is pleasant and relaxing in ways suited to this extremely technological environment.”⁴” (Nuijsink, 2021: 177).	Design dynamics: Need for well-being Design dynamics: Perception of pleasure Technological impact Urban experience
Y60P8	1:8	“To resolve this impasse, Ito called on contestants “to plot a new environment for the body,” with a design liberated from existing social frameworks.⁵ Referring to his own project Pao Dwelling for the Tokyo Nomad Girl (1985), a lightweight, nomadic dwelling that allowed its (female) inhabitant to enjoy a vibrant urban lifestyle, Ito suggested that a new concept of a house could be a space enclosed merely by thin and formless membranes. At the same time, he encouraged the contestants to use these new technologies in their own ways so that they would contribute directly to their own pleasure and comfort while creating a dwelling that, from within, would make the technological environment outside appear brighter and more welcoming.” (Nuijsink, 2021: 177).	Creativity Gender perspective Innovation Urban design: Technology and design Urban design: Urban lifestyle

Ek 3'ün devamı

Y60P9	1:9	“Ito’s announcement for the Shinkenchiku competition of 1988 attracted 373 entries (247 from Japan and 126 from overseas), which can be regarded as 373 cultural responses to Ito’s competition brief. Ito selected two first prize entries, two second prizes, four third prizes entries, and eleven honorable mentions, with all the prize-winning entries featured in The Japan Architect and Shinkenchiku, and thus included directly in the discussion. One first prize went to the AA School of Architecture tutor Peter Wilson, who designed an illusionary space in the form of a jellyfish-like electronic shadow as a parasite on judge Toyo Ito’s own Tower of Winds (1986) project in Yokohama. To Ito, Wilson’s proposal suggested a new kind of architecture that responded well to consumer society. Here, comfort was defined as a respite, a zone of minimal electronic interference (mu) in the shadow of Ito’s own constantly changing Tower of Winds. The other first prize went to Toshikazu Ishida and Diana Juranovic’s quite different kind of “Comfort in the Metropolis.” Ishida and Juranovic designed a house as a black box (caja obscura) in which to collect urban sounds that, when reproduced, could help visualize scenes (fig. 02). The process of going from sound to something visual, Ito responded in the judge’s comments, is an architectural act that in itself casts a critical eye on contemporary architecture and the myth of originality. Adrian Bold secured a second prize for his rejection of discom-fort.” (Nuijsink, 2021: 177-179).	Architectural critique: Judging and evaluation Architectural innovation Comfort Critique of contemporary architecture Design dynamics: Cultural response
Y60P10	1:10	“His house resembles a Roman villa, in which architectural elements such as a “fountain,” “refrigerator,” “fireplace,” “toilet,” and “bath” mimic the urban jungle and allow for more acute cultural experiences. Perhaps the most optimistic response to consumer society came from Azby Brown, whose tent-like “Installation for Urban Living” (fig. 03), made of whatever materials were on hand, suggested an architecture capable of breaking through consumer society. Other responses included, for example, a temporary, movable stage suspended from a high-wire frame that responds to the artificial nature of the city (Ben Smart), a parasitic shell hanging behind a billboard, from where the urbanite enjoys gazing over the city in secret (John Hampton), a tower-like house clearly divided into intellectually, physically, and psychologically comfortable spaces paradoxical to the confusion in real urban spaces (Guillermo Muller), and a suggestion that a comfortable home in the metropolis is ephemeral, little more than a dream (Jos Roodbol) (fig. 04). While many responses were clearly inspired by Ito’s own reference to a transient quality of dwellings, the profusion of entries and the diversity among the winning submissions that were subsequently published already suggest that Ito used the competition to further stake out his own interests, and to test, among fellow architects, his ideas regarding the influence of consumer society on architecture.” (Nuijsink, 2021: 179-180).	Architecture Consumerism Cultural experiences Design innovation Diverse perspectives: Diversity in responses Urban design: Transient quality Urban living

Ek 3'ün devamı

Y60P11	1:11	“Shinkenichiku competition with a provocative competition brief title: “House with No Style.” In a symposium in 1990 –marking his departure as a professor from the Delft University of Technology– Koolhaas had already openly expressed his unease with the issue of style. In a book release accompanying the symposium, he complained that Dutch architects in the 1990s were still using references to functionalism, which Koolhaas thought was “an act of despair” and “a spasmodic relapse into a past heroic moment.”⁶ His “House with No Style” competition brief was one of the shortest and most cryptic in the history of the Shinkenichiku Residential Design” (Nuijsink, 2021: 180).	Architectural critique: Critique of architectural styles Design philosophy Historical context Provocation
Y60P12	1:12	“Competition, yet it effectively aligned with Koolhaas’s habit of undermining architectural conventions and his concept of “anti-architecture.” The brief called on contestants to come up with methods for shedding style and stopping the automatism of simple form-making for its own sake. A “house with no style,” Koolhaas wrote in the brief, should be a house that “avoids recent clichés and nostalgia,” contains a program “purged of the frivolous and the decorative,” and is appropriate to a ““designer-free’ zone.”” (Nuijsink, 2021: 180-181).	Architectural innovation Critique of conventions Design philosophy Minimalism
Y60P13	1:13	“After reviewing 732 competition entries (306 from Japan and 426 from thirty other countries), Koolhaas selected sixteen winning designs; one first prize, one second prize, one third prize, and thirteen honorable mentions. First prize went to Yosuke Fujiki, who responded with a catalogue of houses containing one hundred defective houses “that help us make original lifestyles.”⁷ Fujiki believed that the challenges of a house without gas and water pipes or a roof would help do away with fixed ideas about housing. For Koolhaas, the systematic suppression of elements in this entry “triggers uselessness, recharges what we have,” and at the same time “destabilizes the notion of a house in an absolute anti-aesthetic way.”⁸” (Nuijsink, 2021: 181).	Creativity Critical thinking Deconstruction Innovation

Ek 3'ün devamı

Y60P14	1:14	“Second prize winners Mitsugo Okagawa and Yutaka Kinjo used the competition brief as the basis for exploring another kind of modern architecture through bending Ludwig Mies van der Rohe’s “universal space” into a “house with no style” for AIDS patients living in a delirious Tokyo. Koolhaas lauded the second prize winners’ courageous move of introducing a disease, AIDS, into an otherwise sanitized profession. “To mix architecture with AIDS forces people to think about the destiny of human beings,” stated Koolhaas.⁹ Another response to Koolhaas’s “House with No Style” was an entry from an unidentified designer reporting from the Bosnian War. The third prize was awarded not based on the project itself, but on its anonymous authorship; according to Koolhaas in his final comments as judge, its anonymity effectively demonstrated a critique of the whole system of architectural competitions. Paulo Sanguinetti Rivas and Bane Gaiser, to name yet another interpretation of “House with No Style,” were captivated by the idea of a “designer free zone” and designed a tower-house in which the occupants themselves –using moveable pieces of furniture– can decide how they want to live. Akira Imafuji designed a house for a blind person, in which narrow, 1.15-meter-wide corridors provide the inhabitant freedom of movement, rather than limiting how they live.” (Nuijsink, 2021: 181).	Architectural critique: Anonymity and authorship Architectural critique: Critique of architectural norms Innovation in design Social issues in architecture User-centered design
Y60P15	1:15	“As a result of being able to touch the walls on both sides while moving through this house, the inhabitant will feel free and comfortable, according to Imafuji.¹⁰ Kevin Woods and Charlotte Sheridan, another duo of contributors to the “style” discussion, argued that in order to come up with a house with no style, the architect’s mind first must be freed from any historical references or preconceptions. They reduced the design process to a mathematical formula, which results in a pattern of living freed from conscious and unconscious influences of style.¹¹ Joanne Mackenzie and Garth Davies focused on the innate responses of individuals to a personally chosen object. With a collage of bodies –from which the faces have been cut out– holding an object, the authors evoked a universal response beyond style.¹²” (Nuijsink, 2021: 181).	Aesthetics Design dynamics: Influence of style Design process Personal experience

Ek 3'ün devamı

Y60P16	1:16	“Although Koolhaas, in his remarks, was critical of the many references that still harked back to form, style, and aesthetics, he did point to a few remarkable entries that revealed serious research on how to shed style.¹³ Fujiki’s first prize entry exceeded even Koolhaas’s expectations from the competition, indicating that this architect had an even better understanding of the theme of “no style” than Koolhaas himself. Beyond the opportunity to position himself as a theorist within global debates, the competition of 1992 also served a second purpose for Koolhaas. For him, the act of serving as judge created a space for architectural thinking (as opposed to building) in which to “collectively” develop ingenuity and propel architectural knowledge forward.” (Nuijsink, 2021: 181-183).	Collective knowledge: Collective knowledge Critical analysis Innovation in design Theoretical thinking
Y60P17	1:17	“KAZUYO SEJIMA’S “THE POSSIBILITIES OF NON-MOVEMENT” (1996) Sejima’s 1996 edition of the competition, “The Possibilities of Non-Movement,” coincided with the emergence of digital architecture and the exploration of architecture beyond cubic volumes. Aware of the highly globalized environment “in which everything has become informationalized, speed has become increasingly faster, and various forms of interchange have become possible,” she called attention to the fact that, although the surroundings are moving faster, architecture does not move at all.¹⁴ While architecture’s static aspect might at first be seen as a hindrance to this movement, Sejima recognized opportunities for design in the tension between architecture’s static aspect and a rapidly changing society. She thus formulated her competition brief in a way that encouraged contestants to go beyond a solution that merely reflects either movement or non-movement. By juxtaposing the static with the dynamic, she saw opportunities for this non-moving aspect to expand the horizons of architecture, rather than being viewed as a limitation.” (Nuijsink, 2021: 183).	Architectural critique: Opportunities in constraints Cultural reflection Design concepts Design dynamics: Static vs. dynamic Innovation

Ek 3'ün devamı

Y60P18	1:18	“From the 439 competition entries (272 from Japan and 167 from abroad), Sejima selected twelve winning designs; one first prize, six other prizes, and five honorable mentions. In her comments as judge, Sejima elucidated three general approaches to the subject matter of “The Possibilities of Non-Movement.” The first approach came from contestants who established a dialogue between things that move and things that do not move. Their entries contrast the non-moving building with moving appliances (moveable screens and partitions, curtains, furniture) to suggest an architecture of change. A second approach embedded in the proposals involved layering the virtual space of media and computer “cyber space” over non-moving constructions, and in doing so contrasting “things that move” with “things that don’t move.” A third approach was rooted in proposals that introduced a non-concrete system, such as an urban or media network, to suggest an urban lifestyle, a house diagram, or the like.¹⁵” (Nuijsink, 2021: 183).	Architectural critique: Evaluation of creativity Architecture Artistic expression Diverse perspectives: Contrasting ideas Innovation in design
Y60P19	1:19	“Vinko Penezić and Krešimir Rogina’s entry (fig. 05) is an attempt to recreate both the static quality of nature as well as the constantly changing diversity within it through architecture. They grasped the theme as suggesting that, in nature, “everything is on the move but still appears as a very stable and infinite system.”¹⁶ By likening natural processes to digital processes that evolve exponentially rather than mechanically, they started their entry by drawing spirals as a planar pulsation that ended up as a geometric structure fractured into a thousand pieces. The resulting “architecture of emergence and disappearance” follows these natural processes in a precise way.¹⁷ Penezić and Rogina thus added the idea of “technological disappearance” to the discourse in an era when technologies were regarded as something that should be visible. Pornchai Boonsom and Jarrod Broussard contributed to the discussion with the idea that “nothing in motion can be understood without static reference points.”¹⁸ They illustrated their idea with a city map exploring the tension between movement and non-movement. In the first panel, the buildings, in black, represent static reference points, while the white open spaces signify fields of dynamic systems (fig. 06, left). In the second panel, they reversed the colors to highlight the tension between open spaces in motion and their respective static borders.” (Nuijsink, 2021: 183-185).	Collective knowledge: Technological discourse Design dynamics: Dynamic vs. static Design dynamics: Tension in design Diverse perspectives: Emergence and disappearance Spatial representation Urban design: Nature and architecture

Ek 3'ün devamı

Y60P20	1:20	“With the nowblack areas defined as being in motion, the now-white areas are conceptualized as the channeling forces that contain and define motion (fig. 06, right). The aspect of this submission that struck Sejima as being particularly stimulating was that it contained an abstract quality of thinking in its formalization of the distinction between non-movement and movement. Jurgen Mayer’s entry explored the tension between non-movement and movement based on the idea that the house is a space that binds you to a place, while the conditions around you make your imagination move. Jean-Philippe Lanoire responded with an interactive interface that makes the building not merely a container of information, but one that can turn information into architectural material. Shahed Saleem and Stefan White contributed to the discussion with the idea that the architecture of airport terminals gives an illusion of stability, but is, in reality, merely a fluid place where people pass through. First prize ultimately went to a proposal that relies on the concept of “when everything moves at the same speed, movement is rendered invisible.” Using a series of time-lapse photographs with multiple exposures, contestants Richard Scott, Kirsten Whittle, and Jeremy Weate tried to find a way to visualize the flow of the movement, and thus actualize their theory. The resulting image displays a “phase space,” an environment that responds directly to its users (fig 07).” (Nuijsink, 2021: 185).	Abstract thinking Architecture Conceptualization Fluidity Innovation Interaction Tension Visualization
Y60P21	1:21	“Sejima’s dialectical competition brief, in which she recognized design opportunities in the tension between architecture’s static aspect and a rapidly changing society, resulted in a lively discussion about the possibilities that are inherent between movement and nonmovement. This collaborative brainstorming about possible answers to the design problem, in turn, helped Sejima position herself as an architect willing to go beyond simply bringing together the curvilinearity and digital architecture experiments so typical of the mid-1990s.” (Nuijsink, 2021: 185).	Change adaptation Collaboration Design thinking Innovation

Ek 3'ün devamı

Y60P22	1:22	“CONCLUSION Histories of modern architecture still focus too often on heroic geniuses as drivers of invention and development in architectural culture. However, if we want a more global perspective on the history of architecture, we should raise awareness of the negotiated character of architectural production, recognizing that design is often propelled by multiple architects or emerges from the complex interplay between various actors from different national and professional geographies. This paper attempts to demonstrate that, despite a “master” architect serving as the single judge, the Shinkenchiku Residential Design Competition has operated as a platform for discussion in which judges and contestants (and readers) have crafted a space to “collectively” produce architectural knowledge. It is the logic intrinsic to this competition that gives rise to this discussion. For Toyo Ito, in 1988, the discussion was based on the belief that contemporary consumer society had created new urban lifestyles that, in turn, demanded a new kind of ephemeral dwelling. Despite the concrete image he provided in the form of his own then-recent design for Pao Dwelling for the Tokyo Nomad Girl, contestants submitted proposals that went as far as to translate “Comfort in the Metropolis” into a Roman villa or with the aid of sound boxes.” (Nuijsink, 2021: 185-187).	Architectural critique: Global perspective in architecture Architectural discourse Collective knowledge: Collaborative knowledge production Design dynamics: Influence of competition on design
Y60P23	1:23	“Judging the 1992 competition served Rem Koolhaas particularly well as a moment of theoretical reflection at a time when he had begun involving himself in actual building projects. Much like the think tank AMO, which he set up in 1999, the framework of the competition allowed Koolhaas to explore a theme crucial to him in collaboration with others. The movement brought about by new media inspired Sejima, in 1996, to directly juxtapose such movement with the static aspects of architecture. For her, the competition was also not about finding one right answer, but rather about ideating with the contestants about all the directions that architecture could possibly move toward.” (Nuijsink, 2021: 187).	Collaboration Ideation Innovation Theoretical reflection

Ek 3'ün devamı

Y60P24	1:24	“This article has thus striven to raise awareness about the asymmetries of power that are still present in our histories of architecture, which single-handedly credit “heroic genius architects.” By studying the relations between the wide range responses to the competition brief created by a single judge in the Shinkenchiku competition, this article shifts attention to the valuable contribution of the “minor” voices of young architects, without whom the judge could never have propelled the debate in the same directions. To draw out this collaborative knowledge production and exchange of ideas, we have to engage with the inherent asymmetry at play in this competition, to expose these power relations, and to find methods to give a much stronger voice to responses from the “margins.” RA” (Nuijsink, 2021: 187).	Architectural discourse Collaboration Diverse perspectives: Voices from the margins Power dynamics
Y61P1	1:1	“Examining an Architecture of Image: OMA's CCTV Headquarters Sanja Rodes ABSTRACT The article examines the increasing complexity of the relationship between contemporary architecture and media image by focusing on Office for Metropolitan Architecture (OMA)'s Chinese Central Television Headquarters (CCTV) in Beijing in China, completed in 2012. Here, the CCTV is positioned within a global capitalist system, designed by a brand-architect. It is also deemed an example of productive image-architecture relationships, productive of theoretical discourses, architecture and the construction of architect's brand identity and fame. Considering that architectural historian Aaron Betsky regarded Rem Koolhaas as architect able to produce “a convincing architecture of image” (Patteeuw 2003, 39), this article argues that the very nature of what a convincing architecture of image is is under threat, and contends that at the mercy of media, architecture can be devalued through objectification through media consumption. This article thereby aims to expand the understanding of the productive relationships between architecture and media images.” (Rodes, 2021: 658).	Architectural identity Architecture and Image: Image-architecture relationships Critique of capitalism Media influence

Ek 3'ün devamı

Y61P2	1:2	“Introduction According to architectural historian Aaron Betsky, Rem Koolhaas, founder of OMA is an architect able to produce “a convincing architecture of image.”¹ Following this line of argument, the article examines the increasing complexity of the relationship between contemporary architecture and media image by focusing on Office for Metropolitan Architecture (OMA)’s Chinese Central Television Headquarters (CCTV) in Beijing in China, completed in 2012. It proposes that the CCTV headquarters is a “convincing architecture of image” and argues that it is an example of productive relationships of capital accumulation in architectural media and architectural production between image, architecture and architect as brand. The CCTV project was part of the discourse on new skyscraper typology in the post 9/11 world in OMA/AMO’s publication Content (2004),² with its discursive representation in the book reliant on imagery as a key component. This article aims to subvert the critique toward image and architecture, and to expand the consideration of their relationship. It argues (negative) critique of these relationships is only a part of the relationships image has with architecture.” (Rodes, 2021: 658-659).	Architecture and Image: Architecture and media Contemporary architecture Critique of architecture Cultural critique: Capital accumulation Image representation: Image and representation
Y61P3	1:3	“Historically, the relationships between architecture, image and media were frequently bound to the distinctions of high and low culture, where architecture is high culture, and image and media are low culture - distinctions which did not pertain as much after the late twentieth century. Since then, contemporary architecture and art theory and history have moved toward image and the visual, mirroring the general increase in research into these in the fields of image theory and visual studies with notable literature by Reyner Banham,³ Beatriz Colomina,⁴ Kester Rattenbury,⁵ Terry Smith,⁶ Anna Klingmann,⁷ Anthony Vidler,⁸ Claire Zimmerman⁹ and Simone Brott.¹⁰ These authors provide relevant accounts of the engagement of architecture with printed media and related images, noting the relevance of contemporary image circulation, architecture as brand, spectacle, and thereby provide a more complex account of the relationships between image and architecture, which this article follows.” (Rodes, 2021: 659).	Architecture and Image: Architecture and media Cultural distinctions Image representation: Image theory Image representation: Visual studies Theoretical innovation: Contemporary theory

Ek 3'ün devamı

Y61P4	1:4	“In the twenty-first century, critique toward image and architecture stems from its relationship with Guy Debord’s concept of spectacle, and the perceived “economy of the use and abuse of the visual.”¹¹ Further critique is found in Jean Baudrillard’s concept of hyperreality, simulacra and simulation.¹² Both Debord and Baudrillard analyzed the reality and its “copy,” defined by the spread of mass media and hegemony of governments in controlling mid-twentieth century capitalist societies, which were, as they believe, manipulated and alienated by the “pseudo” world of commodities, consumption, false desires and images. Although their work was related to political events and protests in France in 1960s, these authors (with their largely pessimistic point of view) provoked further pessimism and critique. This was equally the case for contemporary architectural and art historians, who often saw Debord’s and Baudrillard’s work as authority.” (Rodes, 2021: 659).	Critique of media Cultural critique: Influence of philosophy Social commentary
Y61P5	1:5	“For example, Hal Foster positioned architecture and art history in relation to the late capitalist societies, also reflecting on matters of spectacle in architecture and criticized its relationship with image.¹³ Gevork Hartoonian critiqued the work of contemporary architects in relation to spectacle and digitalization.¹⁴ Juhani Pallasmaa displayed distrust toward visual and images in his analysis on architecture, mirroring the distrust toward visual evidenced in the work of the twentieth century French intellectuals¹⁵ and architectural historian Neil Leach (1999) questioned contemporary culture and its relationship with architecture.¹⁶ Rather than following on the critique of these authors, this article aims to challenge the use of the concept of image in architecture as a self-explanatory notion which relates to architecture in predictable ways. It does so through the study of OMA/ AMO’s architecture image making.” (Rodes, 2021: 659-660).	Architecture and Image: Architecture and visuality Cultural critique: Critique of contemporary culture Theoretical analysis Theoretical innovation: Challenging established notions Visual representation: Spectacle and image

Ek 3'ün devamı

Y61P6	1:6	“OMA/AMO and the “Architecture of Image” While noting the seductive power of Koolhaas’ architecture, and his focus on producing recognizable forms, Aaron Betsky remarks that “it is not easy to dismiss Rem Koolhaas,” and that he is able “to produce a convincing architecture of image.”¹⁷ By noting the concept of “convincing architecture of image,” Betsky acknowledges a largely unexplored field of relationships where the architecture-image relationship is not necessarily related to the economy of the use and abuse of the visual, marketing, profit or spectacle. Although research toward Koolhaas and his work is not lacking in architectural literature,¹⁸ the relationship between OMA’s architecture (and Koolhaas as architect) and media image has been not fully researched before. What is original is the assertion that Koolhaas and his media producers of buildings and media on them mobilize images productively as part of architectural debates in OMA’s published works.” (Rodes, 2021: 660).	Architecture and Image: Architecture and Image Conceptual Analysis Media Influence
Y61P7	1:7	“Koolhaas has been a vocal critic of contemporary architecture in his articles, lectures, books, along with the Venice Biennale “Fundamentals” which he curated in 2014. In his lecture “Progress,” the architect criticized what architecture today has become, calling it “an uninspiring spectacle,” and was also a critic of the contemporary celebrity and star-architecture culture.¹⁹ He wrote the seminal article “Junkspace” as criticism of the shopping malls and endless construction in the late twentieth century, calling these the “body double of space” and residues of “modernity.”²⁰ In “Generic City,” Koolhaas writes about the city in the wake of globalization and loss of city identity.²¹ In 2014, the Biennale “Fundamentals” re-focused on the basics of architecture and its elements such as doors, windows, stairs, etc. as a Biennale theme, rather than to celebrate specific projects and tendencies of contemporary architecture.²² Curiously, Koolhaas is a vocal critic of architecture, while equally participating and contributing to its contemporary architectural and publicity “phantasmagoria of neoliberal capitalism.”²³” (Rodes, 2021: 660).	Architectural identity Cultural critique: Criticism of consumerism Cultural critique: Critique of contemporary culture Globalization Neoliberalism

Ek 3'ün devamı

Y61P8	1:8	“Despite this criticism, Koolhaas has a longstanding relationship with fashion brand Prada, published in the Project on the City II: The Harvard Design School Guide to Shopping.²⁴ The collaboration between Prada and OMA/AMO today is one of the most prolific collaborations between a famous architect and a fashion brand, and OMA/AMO can be considered as image makers for Prada in the twenty-first century.²⁵ OMA have designed Prada’s “epicentre” shops in New York (2001) and Los Angeles (2004), where architecture and architect is used for fashion branding.” (Rodes, 2021: 660-661).	Architecture and Image: Influence of architecture on branding Collaboration Urban identity: Fashion and architecture intersection
Y61P9	1:9	“Koolhaas features on the cover of multiple popular magazines including The New York Times Magazine (2000), L’ Uomo Vogue (2008) or The Wall Street Journal Magazine (2015) and was named in 2008 one of the 100 most influential people in the world by Time magazine.²⁶ Koolhaas’ engagement with image and media in architecture is complex and multifaceted. Labeled by some as a “genius architect,”²⁷ he engages with media construction creatively in his work, and as a tool of critical analysis.” (Rodes, 2021: 661).	Creativity Critical analysis Influence Media engagement
Y61P10	1:10	“Notably, Koolhaas and OMA continuously negotiate the relationship between the consumer culture and architecture, destabilizing “the status quo between both,”²⁸ and embracing inconsistency as a form of freedom.²⁹ In comparing Koolhaas with Andy Warhol, architectural historian Anna Klingmann believes that Koolhaas has found the “sublime in the commonplace.”³⁰ The “commonplace” is understood as imagery, branding, celebrity culture under which the “star-architects” operate, or all that can be perceived under the umbrella of low culture. Klingmann believes that “it is the precision with which he - more than any other architect of his generation - investigates the position of architecture within popular culture that has fundamentally changed many of the ideological and esthetic representations of critical architectural practice.”³¹ In addition, Klingmann claims that Koolhaas subverts ideology by incorporating multiple ideological positions,³² even though, as architectural historian Esra Akcan points out, Koolhaas’s perspective is of a global architectural elite,³³ a status he is arguably granted by both his celebrity status in the popular press and the architectural community.” (Rodes, 2021: 661).	Architectural identity Celebrity influence Cultural critique (2) Cultural critique: Popular culture Ideological conflict

Ek 3'ün devamı

Y61P11	1:11	“The CCTV Headquarters As an example of image-architecture construction, the CCTV Headquarters employs different modes of media imagery, in its conception (as related to the Twin Towers 9/11 imagery) and in an attempt to project an image of China’s economic power in the public sphere ahead of Beijing Olympics in 2008.³⁴” (Rodes, 2021: 661).	Architecture Cultural significance Image representation: Economic power Image representation: Media imagery
Y61P12	1:12	“In terms of its conception, architectural historian Kenneth Frampton argues that the CCTV project, along with other projects designed by starchitects in Beijing, is the typical example of the Bilbao effect.³⁵ Frampton further explains that the starchitect’s role has widened, along with the Bilbao effect - it began as a pursuit for buildings designed by Frank Gehry and now applies to a number of other signature architects who travel the world and design iconic buildings in order to produce image or design an entire economy.³⁶ Architectural historian Deyan Sudjic also notes the relationship between the CCTV and the Guggenheim in Bilbao. He quotes Charles Jenks, who was one of the jurors in the CCTV competition and commented on its brief: “the rhetorical part of the brief was describing Guggenheim in Bilbao. ... They clearly wanted a landmark.”³⁷ Sudjic describes the CCTV building as “a vast skyscraper that looks like nothing else in the world,”³⁸ and refers to the Guggenheim in Bilbao as the building that “looked nothing like an art gallery ... at least not as architecture has previously been understood.”³⁹ According to Sudjic, both the Bilbao and Beijing governments commissioned “starchitects” to create landmark buildings to attract media attention and re-image of the city, marketing it internationally as architecturally competitive.” (Rodes, 2021: 661-662).	Architectural Influence Cultural Impact Economic Development Urban Planning
Y61P13	1:13	“The CCTV project aims to create the image of Beijing as a global city, and to engage with environments beyond designing the CCTV Headquarters as a live “digital model,” or what architectural academic Simone Brott calls - an “unreal image.”⁴⁰ Even before the project was completed, images of elite athletes were projected on to the building during the 2008 Olympics, using the building as a powerful visual reminder of the events happening in the city. As such, it was a sign of the new city image of Beijing as international metropolis, anticipating further growth and development.” (Rodes, 2021: 663).	Architecture and identity Globalization Urban development Urban identity: City branding

Ek 3'ün devamı

Y61P14	1:14	“The CCTV Headquarters, along with other large-scale projects that preceded and followed it - such as Paul Andreu’s 1998 National Theater and Herzog & de Meuron’s 2008 Olympic stadium - were instrumental in rebranding the city image of Beijing. Like other “icon projects”⁴¹ their image accumulation in media is necessary to drive city brand visibility. As Beatriz Plaza et al. note, “in the case of place reimagining ... the more often these images enter the public psyche, ... the more the public will want to consume these images.”⁴² Plaza et al. note that media should be considered in the process of creating branding strategies and acknowledge the significance of media as one of the “channels” in communicating a brand, where brand “uniqueness” is created through the unique building form.⁴³ In the case of the CCTV Headquarters, the crucial marketing relationship between it and the public cannot be dismissed, and the images of the CCTV are essential for analysis. What can be noted however, is that “image accumulation” of a project in media often corresponds to “accumulation,” or proliferation, of (negative) criticism toward it - both by the general public and architectural community. This negative criticism can however prevent deeper analysis of architectural images in relation to the project.” (Rodes, 2021: 663).	Architectural criticism Branding strategy Image representation: Image accumulation Media influence Public perception
Y61P15	1:15	“In terms of the relationship between the CCTV and Twin Towers 9/11 imagery made by Koolhaas/OMA, OMA’s CCTV imagery should be perceived as a conscious and relevant attempt to critically engage with matters of the architectural present, by positioning the CCTV as central to theoretical discourses around skyscraper typology and Chinese architectural identity. Koolhaas argues that he wanted to redefine skyscraper in the post 9/11 world by proposing CCTV as a continuous loop. Koolhaas’s fascination with 9/11 and destroyed towers, particularly their twinness, is evident in Content.⁴⁴ Koolhaas argues that the CCTV’s creation is inextricably related to the destruction of the Twin Towers, first, in terms of the metaphorical “killing” of the traditional skyscraper typology; and second through the necessity of experimenting with skyscraper typology.” (Rodes, 2021: 663).	Architectural critique Architecture and Image: Skyscraper typology Cultural critique: Post-traumatic reflection Cultural identity

Ek 3'ün devamı

Y61P16	1:16	“The first line is obvious in the “bleeding,” “stabbed” high-rise photomontage in Content (Figures 2 and 3), which use the violent act of stabbing to catch the reader’s attention.⁴⁵ This tactic is reiterated in Koolhaas’s statement on the CCTV where he says, “I want to kill the traditional idea of the skyscraper - it has run out of energy.”⁴⁶ Koolhaas presents the argument that the CCTV Headquarters is OMA’s vision of a new skyscraper typology.⁴⁷ By mobilizing images in multiple ways - by engaging with 9/11 media imagery, and producing striking imagery to illustrate his analysis in Content - Koolhaas demonstrates depth of engagement with visual, and positions image making within architectural theoretical debate. This thereby demonstrates a complex relationship between image and architecture of the CCTV, and positions image in architecture outside of the discourse, bound to spectacle or abuse of the visual.” (Rodes, 2021: 663-666).	Architectural analysis Discourse Urban identity: Complex relationship Visual imagery
Y61P17	1:17	“In Koolhaas’s “Kill the Skyscraper: Beijing CBD Core,”⁴⁸ he establishes a correlation between the Twin Towers and the CCTV, proposing that the CCTV is based on the joined twin towers. In explaining the concept of the CCTV in his “Patent for ‘Bent Skyscraper’,” Koolhaas writes, “by breaking the traditional tower that merely goes up and down at four points, a loop of building can be generated that unites and confronts its population in a single whole and cements a coherence of elements, isolating and separating them.”⁴⁹ Here Koolhaas presents the CCTV Headquarters as an embodiment of OMA’s enthusiasm for experimenting with skyscraper typology (Figure 4). He presents this experimentation as necessary in his criticism of the skyscraper, arguing that skyscraper “has not been refined, but corrupted; the promise it once held ... has been negated by repetitive banality.”⁵⁰” (Rodes, 2021: 666-667).	Architecture and Image: Skyscraper concept Architecture critique Innovative design Urban development
Y61P18	1:18	“Frampton notes Koolhaas’s aspiration toward the invention of the skyscraper and compares the CCTV with El Lissitzky’s 1924 Wolkenbugel (meaning “cloud-hanger”) skyscraper proposal (Figure 5).⁵¹ Frampton asserts that both the CCTV Headquarters and Wolkenbugel skyscrapers are equally technologically daring. More importantly, he observes that the theoretical discourse of reinvention and progress argued by Koolhaas resembles Lissitzky’s concept of the “anti-skyscraper” in this Wolkenbugel proposal of horizontal skyscrapers. Lissitzky attempted to “reconstitute the American skyscraper in a socialist form,”⁵² which is very similar to Koolhaas reinventing the skyscraper as “recycled” the Twin Towers into a new skyscraper for Beijing’s socio-political context. The reinvention of the skyscraper aligns to OMA’s investigation of Chinese architectural identity, which is supported by the expanding of architectural markets from the West to other parts of the world.⁵³” (Rodes, 2021: 667).	Architectural theory Cultural influence Historical comparison Innovation Socio-political context

Ek 3'ün devamı

Y61P19	1:19	“Conclusion Koolhaas/OMA position the CCTV project as a critical examination of present architectural tendencies. The relationship that the CCTV and the Twin Towers maintain with image is both at the level of conception and completion in the public sphere. These projects have a mutual relationship via the translation of images and ideas formulated by Koolhaas.⁵⁴ Koolhaas arguably witnessed 9/11 only in media and through its images, and has translated the 9/11 imagery, and the images of Twin Towers, into a new image (of CCTV), and new architecture. Thereby, media and image can be argued as a production site for the CCTV architecture.⁵⁵ The CCTV represents a critical attempt to question the image-architecture, and to reinvent post-9/11 skyscraper typology, and in doing so, it engages with wider political, social and economic contexts. This also positions the media images as productive of architectural discourses in the hands of skillful architect.” (Rodes, 2021: 667-668).	Architectural criticism Architecture and Image: Image and architecture relationship Cultural critique: Post-9/11 discourse Media influence
Y61P20	1:20	“In regards to the CCTV’s relationship to the concept of “pictorial still,” proposed by architectural historian Sarah Williams Goldhagen,⁵⁶ the design of the skyscraper is represented and designed through photographs of the city skyline as a “pictorial still.” As Goldhagen explains, “these buildings were not principally designed with the people who would use them in mind ... what mattered to the men who built these complexes was how they looked in the pictorial still: the photograph, the view from the air, the view from the road.”⁵⁷ If CCTV can be argued as built in the “pictorial still,” this acknowledges that media (and image) are one of the sites of production for CCTV. The concept of “pictorial still” notes the memory and image value of these buildings, by which they also communicate with the wider public. Considering that the building is created with this image value in mind, the relationship with the public (and image) is key to its conception.” (Rodes, 2021: 668).	Architectural interpretation Image representation: Image value Media influence Public perception
Y61P21	1:21	“However, a number of authors saw CCTV as a spectacular building, as urban spectacle, “hyperbuilding,” directly related to autocracy and censorship.⁵⁸ Its size and shape was perceived as out-of-place and outside of the context, and the project (and architects) faced criticism. The attempt to project an image was noted by multiple authors, bringing this into contrast with its physical context - it was described as an “image of power” ahead of Beijing Olympics, and a live “digital model,” an “unreal image.”⁵⁹ Koolhaas addressed the criticism toward CCTV being non-contextual by arguing the opposite, stating that contextual does not necessarily mean being similar to its immediate environment, but rather refers to a commentary on its context. As he explains, “sometimes a comment is critical, sometimes it is supportive in enlisting that context into a greater whole.”⁶⁰ Without the intention to dismiss the criticism toward the CCTV fully, it is relevant to however note that “spectacular building/urban spectacle,” along with previously mentioned “image of power”/“digital image” are, essentially, the image-based criticism. This criticism unravels the perceived superficiality of the project and suggests some of its, perhaps, misplaced values and priorities.” (Rodes, 2021: 668).	Censorship Critique of architecture Image representation: Perception and image Power dynamics Urban context

Ek 3'ün devamı

Y61P22	1:22	“What this criticism also demonstrates is that the relationship CCTV has with image was often a basis for criticism, and at times dismissal, without acknowledging the complexity of these relationships, or that these relationships can stand for more.” (Rodes, 2021: 668).	Complexity of relationships Cultural critique: Critique of criticism Cultural critique: Misunderstanding of mediums
Y61P23	1:23	“Image in architecture remains crucial to, and instrumental for communicating relevant architectural messages in relation to architectural form, function and concept, as evidenced on the example of OMA and the CCTV project. Architectural images in scholarly architectural publications are examples of images which aim to support or propel critical debates, however are rarely acknowledged as such. As art historian Barbara Stafford reminds us in her analysis of what she calls “image bias,” working with surfaces does not necessarily qualify as superficiality. ⁶¹ Acknowledging the multifaceted nature of image- architecture relationships “reclaims” image for architectural discourses, and extends the understanding of how image can be used productively and critically, or be provocative. Arguably, OMA is not the only example of these; further representative examples include the architectural image in the published work of Bruce Mau and Institute Without Boundaries, such as Massive Change, or Hunch publications by Berlage Institute. ⁶² Practices such as MVRDV, Diller Scofidio + Renfro or Morphosis engage images and various media in their work and can be argued as provocative of architectural debates.” (Rodes, 2021: 669).	Architectural communication Architectural discourse Cultural critique: Critical debate Cultural critique: Provocative practices Image representation: Image bias Urban identity: Multifaceted relationships
Y61P24	1:24	“By analyzing architecture in the work of the previously mentioned practices or OMA, it is possible to identify productive relationships between contemporary architecture, image and media, and architecture in a multi-disciplinary and inter-disciplinary space of critical, social, political and global practice. This further enhances the argument on the complexity of the relationships between architecture and image, and the need for additional research into these.” (Rodes, 2021: 669).	Critical analysis Interdisciplinary Need for further research

Ek 3'ün devamı

Y62P1	1:1	“(1979-1988)Elena Martinez-Millana a b *, Andres Canovas Alcaraz a Abstract Rem Koolhaas/OMA carried out the study for De Koepel prison throughout a decade (1979-1988). However, only its initial stages (1979-1980) were disclosed and have been investigated. The hypothesis presented in this article suggests that Koolhaas implemented his—then— recent thesis present in Delirious New York (1978) on "life in the metropolis" and the "Culture of Congestion" in the conception and design of this project. Thus, this article has the aim of examining —by means of the documents compelling the entire period of the study— how the project suggested transforming the domesticity of De Koepel prison into a "social condenser" of the contemporary metropolis. By doing so, it makes it possible to consider the role of this project within the first decade of Koolhaas' career as an architect (1978-1989), and to establish that Delirious New York is, in fact, the theory on which it was based on when first conceived. This project anticipated the strategy and the methodology he implemented, at a later time, in other projects, offering a different perspective. On this occasion, this diagrammatic investigation took place in Bentham's Panopticon; reason why, he was then able to develop the reflections on heterotopias and prisons carried out by Foucault.” (Martinez-Millana & Canovas Alcaraz, 2022: 31).	Architectural theory Cultural analysis Design Influence: Influence of theorists Historical context Prison architecture: Prison design
Y62P2	1:2	“1. Introduction Midway through the year 1980, Rem Koolhaas/Office for Metropolitan Architecture revealed their project for the renovation and the new construction of the Huis van Bewaring (detention centre), in the unique Strafgevangenis (penal prison), popularly-known as the Koepelgevangenis (dome prison), located in the city of Arnhem, in the Netherlands (Fig. 1). The initial report —containing the study and the project for its intervention— was carried out from April 1979 —the moment when the authority in charge of the commission, the Rijksgebouwendienst or RGD (Government Buildings Agency), commissioned the project— until March when Rem Koolhaas/OMA presented it (Koolhaas, 1980a). This version of the project was exhibited at the Biennale di Venezia that took place in 1980 (Koolhaas, OMA, 1980), and was immediately published in many architecture magazines, such as Lotus International, AMC, Artforum, Wonen TA BK, among others (Koolhaas, 1981a, 1981b, 1981c, 1982). However, after that, it was rarely disseminated. The project was defined, even until today, by the version that was made public in 1980, despite its development continuing for long after that. This is so, largely because Koolhaas/OMA left proof of it in the largest volume compiling his work, S, M, L, XL (1995).” (Martinez-Millana & Canovas Alcaraz, 2022: 32).	Architecture Cultural significance Historical context Project development

Ek 3'ün devamı

Y62P3	1:3	“On this occasion, he included some documents relating to the proposal dating 1980, and the text, written in asserted that "after two years of heated discussion (...) the Project was put on hold, indefinitely" (Koolhaas, 1995a). In light of this statement, there would not have been the slightest doubt about it having been the end of that project.” (Martinez-Millana & Canovas Alcaraz, 2022: 32).	Decision-making Historical context Project management
Y62P4	1:4	“1.1. The complete study by Koolhaas/OMA for De Koepel prison This research arises in response to the inconsistencies and the changes in dates concerning the period of the study of the Koepelgevangenis, both by Rem Koolhaas/OMA as well as by other authors. It is Koolhaas himself who provides clues which lead to the suspicion —with reason— that, the development of the study and the project itself were elaborated throughout a longer period of time. For example, in an interview carried out by Patrice Goulet in 1985, published in Architecture d’Aujourd’hui, Koolhaas explained that the RGD had consulted him again, and that he had just finished redoing the project, "now I'm sure about building it and that makes me really happy" (Goulet, 1985).¹ In relevant monographs on the full works by Koolhaas/OMA this is also noted; an example of these being, the one by Jaques Lucan, and the one by de Roberto Gargiani (Lucan, 1991a; Gargiani, 2008). However, it must be said, that they specify different dates, the first one being 1978—1988, and the second one being 1979-1985. The point is that the development and the result of the study —the final project for the Koepelgevangenis— was scarcely published (Bosma, 1986), as was the case of his proposal for the specific renovation of the cells (Rodermond, 1986). This omission continues in the more recent studies which approach this first decade of Koolhaas/OMA’s work.” (Martinez-Millana & Canovas Alcaraz, 2022: 32).	Historical analysis Inconsistencies: Research inconsistency Project development
Y62P5	1:5	“In this article, it is proven that Koolhaas/OMA carried out the study for the renovation and the extension of the Koepelgevangenis throughout a decade (1979—1988). This has only been possible to prove thanks to archival research, to which it was necessary to resort to after coming across several inconsistencies, some of which already aforementioned. Recently, Joost Meuwissen contributed with a short article on the project by Koolhaas/OMA for the Koepelgevangenis in Arnhem, titled "Self Portrait of a Society. Panopticon Prison, Arnhem" (2015). However, this article is partial —as so are some others which have been published later— since it only takes into consideration what was initially disclosed. In this article, Meuwissen noted —for the first time— that, differently to what happens in the case of other of Koolhaas’ works, this project —despite it being very "well-known"— has barely been studied nor discussed. He pointed this out and referred to the cause of it, arguing that "the report (of the study) was so hermetic and apodictic that it was barely open for discussion” (Meuwissen, 2015). In contrast of the assessment carried out by Meuwissen, this research suggests that what really seems to have limited the discussion is lack of knowledge, since, the content of the entire development of the study remained restricted and undisclosed to third parties.” (Martinez-Millana & Canovas Alcaraz, 2022: 32).	Access limitations: Restricted knowledge Archival research Esoteric communication: Hermetic discourse Inconsistencies: Inconsistencies Research limitations

Ek 3'ün devamı

Y62P6	1:6	“That is why this investigation has had the aim of studying the project beyond its initial period, to try to clarify what happened afterwards and suggest if, in fact, this project can be of interest to the scientific community, within the field of architecture.” (Martinez-Millana & Canovas Alcaraz, 2022: 32).	Architectural relevance: Scientific relevance Project evaluation Research purpose
Y62P7	1:7	“1.2. De Koepel prison as a "social condenser” The hypothesis of this research suggests that this commission was a paradigmatic opportunity for Rem Koolhaas to apply his —then— recent thesis present in Delirious New York. A Retroactive Manifesto for Manhattan on "Life in the Metropolis” and the "Culture of Congestion” (Koolhaas, 1977, 1978c),³ In Delirious New York, Koolhaas identified the Downtown Athletic Club skyscraper in New York as a "constructivist social condenser” and he reinterpreted this concept in the heart of the capitalist society. The definition of Koolhaas’ "social condenser” stems from Delirious New York. However, it is worth mentioning that even from his academic period at the Architectural Association School, he already showed a special interest in the subject —the most notable example is his project Exodus, or The Voluntary Prisoners of Architecture (1972), where according to Koolhaas himself, that building was a social condenser. Hence, the reason why this investigation examines whether or not Koolhaas conceived the project for De Koepel as a "social condenser”.” (Martinez-Millana & Canovas Alcaraz, 2022: 32-33).	Architectural theory Cultural commentary Prison architecture: Social condenser Social dynamics Urban studies
Y62P8	1:8	“The project for De Koepel is one of the first projects of what is acknowledged as being Koolhaas’ "first decade as an architect” (1978—1989), and the first one he developed during this period without his associate in OMA Eliza Zenghelis. In "OMA. The First Decade (1978—1989)” (2015), Christophe Van Gerrewey and Veronique Patteeuw explained the importance of "the first decade” in the existence of Rem Koolhaas/OMA (1978—1989), where "the ideas and concepts became a spatial and material reality, albeit not as numerous as Koolhaas had hoped” (Van Gerrewey and Patteeuw, 2015). This research suggests examining in depth the project for De Koepel to delve —from its specificity— into the knowledge of the theoretical discourse and practical implementation which he developed during this period. What other nuances does the interpretation of the "social condenser” suggest in such a different context as is the one of a Panopticon prison? As it has been proven, Koolhaas became interested in the studies carried out by Robin Evans on prisons. He used his article on the Panopticon prison, "Bentham’s Panopticon. An Incident in the Social History of Architecture” (1971), particularly, when developing the project for De Koepel (Evans, 1971, 1975, 1982).” (Martinez-Millana & Canovas Alcaraz, 2022: 33).	Architectural history Contextual influences: Influence of studies Practical implementation Spatial analysis Theoretical discourse

Ek 3'ün devamı

Y62P9	1:9	“This research suggests that this project is a case study of a very unique kind since it is, not only one of the few pure Panoptic prisons ever to be built in the world, but also very few renowned contemporary architects like Koolhaas have become interested in the topic (Fig. 3). Hence, the consideration of it being an interesting contribution within the field of architecture.” (Martinez-Millana & Canovas Alcaraz, 2022: 33-34).	Architectural relevance: Interest in contemporary architecture Architectural significance Unique case study
Y62P10	1:10	“2. Materials and methods This research has aimed to explore the specific hypothesis which has been outlined in the introduction. To that aim, it has suggested analysing the Project for De Koepel prison and thus, to examine how Koolhaas was able to transfer his theoretical discourse from that moment to its conception and design. A key part of the materials and the methods which have been used have consisted of archival research, which has enabled to study -first-hand- the original unpublished documents or other less well-known related to the projects. More specifically, this archival research work consisted of the study of the documentation preserved in the collection belonging to the Study Centre of the Het Nieuwe Instituut (The New Institute) (Koolhaas, OMA, 1979—1988), as well as those documents provided by the Rijksvastgoedbedrijf or RVB (Central Government Real Estate Agency), formerly known as the Rijksgebouwendienst or RGD (Government Buildings Agency), Ministerie van Binnenlandse Zaken en Koninkrijksrelaties (Ministry of the Interior and Kingdom Relations) (Koolhaas, 1980a). Another key part of the materials and methods, has been the use of drawings as a tool to study these documents, descriptive reports and graphic documentation. From the beginning of this research, the plans, the sketches and diagrams as well as those drawings which have been of use to develop the analysis and explain it in a better way, were redrawn, and have been included in the article.” (Martinez-Millana & Canovas Alcaraz, 2022: 34).	Archival research Document analysis Qualitative analysis Research methodology Visual representation

Ek 3'ün devamı

Y62P11	1:11	“The analysis of the project has been structured into three parts. In the first one, the initial study (1979—1980) is addressed, in the second, the later study (1981—1988), and in the third, the comparison between the initial proposal and the final one is established (Fig. 4). In the first part, the complete original report for De Koepel, carried out by Rem Koolhaas/OMA between 1979 and 1980, has been analysed. In this report, there is a large amount of information regarding the initial proposal; of special interest, has been the overview of the study and all of the unpublished graphic material. Among these, there are explanatory diagrams, as well as plan views, sections and elevations, which ended up defining the proposal, along with many perspectives. With the analysis of this complete initial report, the aim has been to acquire deeper knowledge of the proposal beyond the documents which had already been disseminated by Koolhaas/OMA. Moreover, in this part is where the relationship between Koolhaas’ theoretical discourse present in Delirious New York (1978) —which was published a year prior to when he would begin to work on the project for De Koepel— and the project itself, starts to be studied. Koolhaas reflected this relationship, since, this book was not only the culmination of a historic research on the American metropolis, but a document which also served as the theoretical basis for him to develop his career as a project architect.” (Martinez-Millana & Canovas Alcaraz, 2022: 34).	Analysis Project evaluation Theoretical framework
Y62P12	1:12	“In the second part of the research, the later development of the Koepelgevangenissen has been analysed, the one which took place between the years 1981 and 1988. This second part of the study has been divided, potentially, into two phases. The first one comprises the period that goes from 1981 until 1985, and, it could be said, that it is the one which this investigation has set its focus on particularly, the continuation of the study as such. To approach this period, on the one hand, it is the documents that put forward the strategy of intervention and the organization of the programme of the project which have been analysed. On the other hand, the variants of the original project have also been analysed. The second phase comprises the period that goes from 1985 until 1988, and it is the one where the focus has been set on the final result of the report. To approach this period, it is the documents of the alternative project which have been analysed. The aim has been to get a deeper understanding of the design process leading to this last proposal which responds in a more accurate way to the requirements by the RGD. Bearing it all in mind, an evaluation has been done of what the strategy and design method carried out for the project during this specific period were, and a series of comments have been made with regard to the role and the importance of diagrams in the work of Koolhaas/OMA.” (Martinez-Millana & Canovas Alcaraz, 2022: 34).	Architectural strategy Design process Document analysis Evaluation Methodological approach Project analysis: Historical overview Project development Research analysis

Ek 3'ün devamı

Y62P13	1:13	“In the third part of the investigation, a comparison has been made between the initial proposal and the final one. This way, the main discussion has been regarding to up to what extent the alternative proposal was a continuity of the original one, and what one reveals about the other, by means of the diagrams of the report and the changes carried out in the project. With it, it has been possible to prove why for Koolhaas/OMA, it is the version of the initial project the one which forever defined it, since in the final version, the strategy found itself conditioned, diminished, and the design differs significantly from the one which had been developed throughout the study. Secondly, it has also been possible to consider the role of this project in the first decade of Koolhaas/OMA "as an architect" since the conception of this project as a "social condenser" had already been anticipated and offered a different perspective regarding its definition -which would later be forever established with the project for Parc de la Villette (1982). In this way, lastly, the discussion is established with regard to the interpretation Koolhaas made of the concept of a "social condenser" and how from its application on this specific project he was able to develop the reflections of Foucault on heterotopias and prisons.” (Martinez-Millana & Canovas Alcaraz, 2022: 34).	Architectural Influence Comparison Conceptual Framework Project analysis: Project Analysis Project analysis: Theoretical Discussion
Y62P14	1:14	“Bearing all this in mind, by means of this analysis, it has been possible to prove the hypothesis put forward from the beginning, and, moreover, to show why this project is of great interest to give greater visibility to the "paradoxes" inherent to domesticity.” (Martinez-Millana & Canovas Alcaraz, 2022: 34).	Home: Domesticity Inconsistencies: Paradoxes Project analysis: Hypothesis validation Project significance
Y62P15	1:15	“3. The unknown documents of the initial study for the Koepelgevangenis (1979—1980) This section focusses its attention on the initial report of the study for several reasons. The first reason being how little this project has been investigated in comparison to others by Rem Koolhaas/OMA, as it has recently been pointed out by other authors, "Arnhem would become one of OMA's best-known but least discussed designs" (Meuwissen, 2015). The second reason, is the partial dissemination which the author himself would carry out of the study and the proposal as a whole, including this first period that he himself had established as being the final one (Fig. 5). Adding on to what Joost Meuwissen argued with regard to the possible causes which could justify the lack of study and discussion, by claiming its "hermetic and apodictic" nature, it could be said that, what truly seems to have limited the discussion is, in fact, the mere lack of knowledge. Among other issues, the access of third parties to its content was restricted. It also evidences the lesser interest that seems to arise, among learned scholars, when it comes to the field of penitentiary architecture, even when the author is a renowned architect who gives access to his documentation.” (Martinez-Millana & Canovas Alcaraz, 2022: 34-36).	Access limitations: Restricted access Architectural discourse Knowledge gaps Lack of interest

Ek 3'ün devamı

Y62P16	1:16	“Another —no less significant— issue, is that this is the first project that Rem Koolhaas carried out in OMA without Elia Zenghelis, since, as he mentioned himself, "Elia was teaching at Princeton then, and I asked Stefano de Martino, another student at the AA School, to work with me" (Goulet, 1985).⁴ Thus, the hypothesis suggested in this article which links it with his own theoretical discourse.” (Martinez-Millana & Canovas Alcaraz, 2022: 36).	Collaboration Design Influence: Influence of Mentorship
Y62P17	1:17	“The original report contains, as the title itself suggests, the "Study to determine if, overall, the current Huis van Bewaring 'De Koepel' in Arnhem can be used for a period of 50 years, bearing in mind the current knowledge on accommodating prisoners” (Koolhaas, 1980a). This report is compelled by a 17-pages long description and a 44-pages long booklet with graphic documentation. By going over the first period (1979—1980), it is possible to check which parts were disclosed and which were not. It is also possible to verify which were the most complete versions of this study to be published first, and up until today. It is worth mentioning two publications in particular: with regard to the graphic documentation, the AMC magazine (1981) and, with regard to the text, the one of De Architect (1986) (Koolhaas, 1981a, 1986). They both feature a good sample of the initial report. The first one stands out because of the plans and perspectives that defined the specific project, and the other because it contains the more extensive explanation of the proposal, even if it is only in Dutch. The in-depth revision of these documents makes it possible to identify and put forward those matters that have passed unnoticed.” (Martinez-Millana & Canovas Alcaraz, 2022: 36).	Historical perspective Project analysis: Analysis of documents Research methodology
Y62P18	1:18	“3.1. The other diagrams of the initial report for the Rijksgebouwendienst or RGD The diagrams presented in the initial report summarize the strategy of the proposal, which aims to update the domesticity of the Koepelgevangenissen on the basis of the "two key principles" which defined it from its origin, in accordance with new penitentiary policies. In Koolhaas' words, "in less than a century, the two key principles on which the existence of De Koepel seemed to be based on —central surveillance and solitary confinement— have been contested or inverted 180° due to cultural changes” (Koolhaas, 1980a).⁶ Among these first diagrams, it is important to mention the one which evidences the problem existing in terms of "congestion" within the premises of the prison, since it introduces a new extensive and complex programme of collective facilities. This way he proves why it is convenient to bury the volume of the new construction under De Koepel, as a sort of "podium of modernity", opposing this to the other possibility, which implies it occupying the entire available space in the open air around De Koepel.⁷ The other diagram worth highlighting shows the general strategy of the intervention.” (Martinez-Millana & Canovas Alcaraz, 2022: 36-37).	Architecture Cultural shifts Design strategy Policy change Prison reform

Ek 3'ün devamı

Y62P19	1:19	“The explanation given in the first report for the RGD contrasts with that given in other texts also written by Koolhaas in 1980 with regard to this project, and which place it in line with his theoretical developments. The text "Our 'New Sobriety'" is key. It was first published in the Biennale di Venezia "The Presence of the Past" (1980), and also, in other exhibitions such as the one in the Stedelijk Museum, in Amsterdam (1980), and the one at the AA School, in London (1981) (Koolhaas, OMA, 1980; Koolhaas, 1980e, 1981d). These exhibitions of his project convey valuable information in order to study them, and, as Van Gerrewey noted in "Outreach Extensions" (2019), these are "a forgotten part of his production" (Van Gerrewey, 2019b). In this case, the text was recovered by Jaques Lucan, who published the entire document in the volume he compiled in Rem Koolhaas. OMA. Architecture 1970—1990 (1991), being the first of the selection of works (Koolhaas, 1991).¹⁰ A quote from Raymond Hood — "the most theoretical of New York's architects"— writes the following heading: "The plan is of primary importance, because on the floor are performed all the activities of the human occupants ...". In the words of Koolhaas, Hood's functionalism "imagines and establishes on the 'floor' (= the surface of the earth) patterns of human activity in unprecedented juxtapositions and catalytic combinations" (Koolhaas, OMA, 1980, 1991)." (Martinez-Millana & Canovas Alcaraz, 2022: 38).	Architectural critique Complexity in design Historical context Theoretical analysis
Y62P20	1:20	“3.2. New York/De Koepel: the project in light of "Delirious New York” Koolhaas also reflected the relationship between his theoretical discourse and the project for the Koepelgevangenis on other occasions. It is worth mentioning his presentation "Een ontwerp voor de gevangenis te Arnhem" (A design for the prison in Arnhem), which he delivered in the postdoctoral seminar Lessen in architectuur (Lessons on architecture) at the TU Delft, and which was published in the Syllabus van de leergang (Course programme) of 1980 (Koolhaas, 1980b). Recently, many authors have underlined its importance since it passed unnoticed until the coordinator of the seminar, Joost Meuwissen, pointed out its existence in "Self Portrait of a Society" (Meuwissen, 2015). Since then, other authors have followed this trace and have placed value on it when analysing the initial period of the project (1979—1980), see "Domesticity 'Behind Bars'" (Martinez-Millana and Canovas Alcaraz, 2020). This article includes the graphic documents Koolhaas used to illustrate the conception of the proposal, three drawings titled "De architectuur van het sociale" (The architecture of society): "The metropolis" shows the section and the plan view of the Downtown Athletic Club of New York; "The Panopticon" shows the implementation of the principle by Jeremy Bentham in several prisons in the nineteenth century; and the proposal, "Rem Koolhaas prison renovation in Arnhem (1980)" (Koolhaas, 1980c)." (Martinez-Millana & Canovas Alcaraz, 2022: 38).	Architectural analysis Historical context Theoretical discourse

Ek 3'ün devamı

Y62P21	1:21	“Hence, Meuwissen’s statement in his article when he asserted that “the prison in Arnhem is such a skyscraper”, since, in fact, Koolhaas, at that moment then, based his theoretical discourse on his theory present in Delirious New York (Meuwissen, 2015). Therefore, it seems reasonable to ask oneself up to what extent he actually implements it in the project for the Koepelgevangenis.” (Martinez-Millana & Canovas Alcaraz, 2022: 38).	Critical analysis Theoretical application
Y62P22	1:22	“At the beginning of the 1980’s decade, it was inevitable to establish a relationship between the projects by Koolhaas/OMA and the book that had made him famous, Delirious New York (1978). For instance, Patrice Goulet when presenting the proposals for the international competition for Parc de La Villette in the magazine L’Architecture d’Aujourd’hui (1983), said that “we must reread the book”, “the theory on which he based his design for the project for Amsterdam Noord (1981—1988) and then for Parc de La Villette (1982)”. (Goulet, 1983a, 1983b).¹¹ Several years later, also in AA (1985), the interview where Goulet asked Koolhaas on the matter, was published. He replied that, when he finished Delirious New York, he decided not to become obsessed with it. In Koolhaas’ words, “to forget about it, trying not to devote my time to proving by means of my projects, the rightness of the theory that they defended” (Goulet, 1985).¹² In any case, this captured the attention of several authors who became interested in analysing it. For example, Jacques Lucan studied the consequences of Delirious New York in the first projects by Koolhaas/OMA in his article “The Architect of Modern Life” (1991). As Lucan himself said, this thesis is “a sufficiently seductive thesis to obliterate those that accompany it” (Lucan, 1991b).” (Martinez-Millana & Canovas Alcaraz, 2022: 38).	Architectural critique Historical context Influence of literature Theoretical analysis
Y62P23	1:23	“Koolhaas stated that “Manhattan’s architecture is a paradigm for the exploitation of congestion”, and by means of this example, asserted that “this book is a blueprint for a ‘Culture of Congestion’” (Koolhaas, 1978a). In essence, the main thesis of the book is based on the understanding that “The Culture of Congestion is the culture of the 20th century” and the paradigmatic example of it was developed in New York by the “theorists of skyscrapers” (Koolhaas, 1978b).” (Martinez-Millana & Canovas Alcaraz, 2022: 38).	Architecture Cultural analysis Modernity Urban theory

Ek 3'ün devamı

Y62P24	1:24	“4. The continuity of the study (1981—1985) To be able to analyse the documents of the later development of the study (1981—1985), those regarding the initial report are crucial, especially the 44-page booklet containing the graphic documentation "Voorlopig ontwerp (1979—1980)" (Provisional project) (Koolhaas, OMA, 1979—1988).¹³ In broad strokes, the documents belonging to the first period can be grouped into those documents which show the global strategy and its more specific parts, and those which represent the specific design of the project. However, it is also worth noting that some of them remain outside this distinction and are a hybrid between diagrams and plans or perspectives. The documents belonging to the second period can also be analysed in two phases according to this differentiation, since the reports of the first phase consist of diagrams, while those of the second phase, are studies on the different variants, that is, the possible alternatives to the original project. Therefore, in this section, the attention is focussed on studying how these reports deepen in the understanding of the proposal, based on the initial one, and they show part of the process towards a new project which responds, in a more adequate way, to the requirements of the RGD. The relevant question here seems to be what those later reports of the study about the strategy and the design methods of the project unveil.” (Martinez-Millana & Canovas Alcaraz, 2022: 39).	Design process Document analysis Project development Research methodology
Y62P25	1:25	“To address this matter, it is necessary to introduce some references on the development and the key role of diagrams in the work by Koolhaas/OMA, since this project is a part of that process, especially at the beginning of this period (1981—1985).” (Martinez-Millana & Canovas Alcaraz, 2022: 39).	Architectural relevance: Referencing Contextual relevance Project development

Ek 3'ün devamı

Y62P26	1:26	“The diagram had a relatively great presence within the architectural discussions throughout the 1990’s decade, which were the result of the reception of those ideas put forward by Michel Foucault, and Gilles Deleuze and Felix Guattari, as Pauline Lefebvre would note (Foucault, 1975; Deleuze and Guattari, 1980; Lefebvre 2017). That is the reason why, at the end of that decade, many were the publications where diagrams became the main theme, entire issues of magazines were dedicated to this topic, including magazines such as ANY, OASE, y DAIDALOS, and also monographs like Diagram Diaries by Peter Eisenman (Bos and Van Berkel, 1998, 1999; Bijlsma et al., 1998; Confurius, 2000; Eisenman, 1999; Allen, 1999). With regard to Koolhaas/OMA’s work, Jennifer Sigler explained that, for them, a diagram was the “minimal drawing used to express a concept” (Sigler, 1995). Wouter Deen and Udo Garritzmann would then add that its significance did not end there, “more than being just a handy visual formula that encapsulates the concept of a design, diagrams are used from the outset to generate concepts”. That meaning, that a diagram is “an instrument in the design process”: the studies of the programme, the volume, the densities and the typologies are presented in an abstract way in “variants and models”, without them directly resulting in a specific design, and, therefore, in that sense, have a “diagrammatic character” (Deen and Garritzmann, 1998). More specifically, Robert E.” (Martinez-Millana & Canovas Alcaraz, 2022: 39).	Conceptual frameworks Design Influence: Influence of theorists Design Influence: Role of diagrams in design Historical context
Y62P27	1:27	“Somol explicitly alluded to the project for the Koepelgevangenissen in the prologue of Diagram Diaries (1999); since, as this prison had been built originally in line with the principles set out by Jeremy Bentham in 1787, they had had the chance of directly to engage the panopticon diagram in the study, “not since Piranesi have prisons provided such an opportunity for extreme architectural speculation” (Somol, 1999). Short after, along with Sarah Whiting, he alluded once again to Koolhaas/OMA’s diagrammatic work and referred to it as “projective”, this time, with the example of the section of the Downtown Athletic Club (Somol and Whiting, 2002).” (Martinez-Millana & Canovas Alcaraz, 2022: 39-40).	Architectural theory Critical analysis Historical reference

Ek 3'ün devamı

Y62P28	1:28	“4.1. Additional studies on the Koepelgevangenissen (1981-1982) The report "Inventarisatie Architectonische Kwaliteit" (Inventory on architectural quality) picks up the continuation of the study about the Koepelgevangenissen in 1981. In this report, Koolhaas/OMA aims to provide a deeper analysis of all the buildings, reason why he examines the programme and the architectural quality of all of them one by one. To that aim, the existing premises are divided into parts; their "functional" qualities are evaluated —ensuring they "work well and meet the needs their users"—and so are their architectural ones—in a way that "they are of such architectural and/or historical value that their demolition would lead to a clear cultural impoverishment" (Koolhaas, OMA, 1979-1988).¹⁴ This way, he justifies why he decides to preserve certain buildings belonging to the original complex dating 1886, and to demolish others "improvised in an emergency and chaotic extensions", without, however, modifying what had been suggested in the report from 1980 (Koolhaas, 1980a). The continuation of this analysis can be followed up with another report dating 1982, "Programma van eisen voor een Huis van Bewaring" (Programme bearing the requirements for a detention centre)." (Martinez-Millana & Canovas Alcaraz, 2022: 40).	Architectural analysis Cultural preservation Functional evaluation Historical significance
Y62P29	1:29	“It is also worth mentioning another report dating from 1982, focussed on how to carry out an intervention in the rings containing the cells of the building of the De Koepel, "Analyse 'ringen'" (Analysis of the rings) (Koolhaas, OMA, 1979-1988).¹⁶ In line with the initial report, this one presents a series of diagrams on the "solitary confinement" taking place in the dome, one of the two principles the prison's entire existence was based on in 1886. In the words of Koolhaas/OMA, "even if the De Koepel was able to resist the abolition of the Panopticon principle, and in some way, it even promoted it by means of its configuration; the abolition of solitary confinement is much more problematic" (Koolhaas, 1980a).¹⁷ * Among these diagrams, some show the possible extension of the surface area of the rings of the dome; for example, by means of introducing new ones in the inside or the outside, or even connecting a series of interior or exterior satellites. Other diagrams develop the possibilities of grouping the cells in relation to this extension. De Koepel has a total of slightly trapezoidal cells with a surface area of 10.40 square metres, 52 on each of its four floors. It is organized in three different levels, named—in typically penitentiary terms— departments, pavilions and sections." (Martinez-Millana & Canovas Alcaraz, 2022: 40).	Architectural analysis Historical context Intervention strategies Prison architecture: Prison design Prison architecture: Solitary confinement

Ek 3'ün devamı

Y62P30	1:30	“5. The final result of the study: the final project (1985-1988) In 1985, the RGD showed interest once again in the project that Koolhaas/OMA had developed for the Koepelgevangenis, this was because they were in need of more cells and there, there were many that were empty. According to what Koolhaas explained, the bad reception of the 1980's project by the RGD was due to the fact that they found "pride" in the success of the construction of "new prisons", and the idea of spending money on restoring this "terrible building" seemed heinous to them. Therefore, if in 1980 it seemed "too soon", in 1985 those responsible were different to the ones back then and the times had changed, so that is why they "found it all very logical and beautiful" (Goulet, 1985).²² The development of the project continued and everything suggested that they would be able to carry it out; during this period he had Michael Guyer as a collaborator (1985-1988) in OMA, instead of Stefano de Martino (1979-1980). Due to this renewed interest of the RGD in the project, in an interview in 1985, Koolhaas explained in greater depth details regarding the beginning of the commission for the Koepelgevangenis; this new start gave sense to it.” (Martinez-Millana & Canovas Alcaraz, 2022: 42).	Change in perception Collaboration Contextual influences: Contextual history Project development
Y62P31	1:31	“As Koolhaas explained, before he was informed, he already knew by the press, that the person responsible at the time wanted the architect who was commissioned the project "to fail miserably" (Goulet, 1985).²³ That looking back was not casual; this commission arrived at a crucial moment in time. In 1980, soon after receiving that commission, Koolhaas opened the office of OMA in Rotterdam, and received other commissions such as, for example, the Boompjes dwellings in Rotterdam and the IJ-Plein in Amsterdam.” (Martinez-Millana & Canovas Alcaraz, 2022: 42).	Historical context Professional development Project analysis: Project commission dynamics

Ek 3'ün devamı

Y62P32	1:32	“In this later period of the project, Koolhaas once again reminisced the impression that 1979 commission had caused him, and how it rapidly caught his interest once he visited De Koepel. Just by taking a look at the description he did of that experience, is enough to understand the initial hypothesis of the project he was proposing. Koolhaas stated, "It is 100 years old and its 'formula' has already been inverted, the surveillance post had been transformed into a cafeteria for the guards who had to protect themselves —by using curtains— from the eyes of the prisoners who could move almost freely around the walkways!" (Goulet, 1985).²⁴The project they put forward in 1985 and that can be found in the report "Voorlopige ontwerp: Verdere ontwikkellin van het variant A" (Preliminary design: Later development of variant A),²⁵ was based on that same experience (Koolhaas, OMA, 1979—1988). Moreover, the strategy and the method that had been developed made it possible for the project to introduce the changes with regard to the programme which had been required by the RGD without it altering its general concept. Between the initial project (1980) and variant A (1985) there is a significant change which is introduced as it has formerly been mentioned; it can be synthesized by the change from there being two streets to there being only one.” (Martinez-Millana & Canovas Alcaraz, 2022: 42-43).	Architectural analysis Design methodology Historical context Project analysis: Project evolution
Y62P33	1:33	“The grid for Koolhaas was a "manifesto", "because of its semantic and technical character with regard to its design", as Hans Van Dijk explain just after Delirious New York was published (Van Dijk, 1978).²⁶ Koolhaas had reasons to fear that "ambitious projects" like the one for De Koepel were left on "paper", and that only those which had "simpler programmes", would be the ones that were actually developed, in such a way, that these would be "the only visible thing by OMA" (Goulet, 1985; Van Gerrewey, 2017).²⁷" (Martinez-Millana & Canovas Alcaraz, 2022: 43).	Project analysis: Concern about implementation Project analysis: Critique of design processes Theoretical perspective

Ek 3'ün devamı

Y62P34	1:34	“5.1. The final project for the Koepelgevangenis (1985—1988) Coinciding with the centenary of the inauguration of the Koepelgevangenis (1886—1986) the final project was published in the magazine De Architect together with an article by Koos Bosma, titled "Van individuele dressuur naar collectief tijdverdrijf: renovatie van de Koepel in Arnhem" (From individual tame to collective leisure: renovation of De Koepel in Arnhem). This was the only analysis on this version of the project, and it is worth noting that it is carried out without taking into account the development of the study by Koolhaas and the relationship with its theoretical and practical elaboration. According to Bosma, the RGD had "buried" Koolhaas' project "for cost-related reasons", and in 1985, it retrieved its validity because it contained a "metaphor" which served as a "model" for the renovation of almost all the existing prisons. In the words of Bosma, the "metaphor which did not become explicit" consisted of the "construction of De Koepel as an overheated Vesuvius which undoes all the redundancies": all the "functions" except for the cellular one, were "thrown" there, comparing the new buried podium to the city of Pompeii (Bosma, 1986).²⁸ It is worth noting that the metaphor that Koolhaas did present explicitly, as it has been proven, both in the documents for the RGD and those for general dissemination, is very different to that interpretation of it.” (Martinez-Millana & Canovas Alcaraz, 2022: 43).	Analysis Historical context Metaphor Project evaluation
Y62P35	1:35	“In any case, in this article, Bosma gave a very positive feedback on the "final" project, and critical on the "initial" one. For Bosma, substituting the "cross-shaped axial system" of the axes of the initial project by a "rotary system" enabled "greater flexibility", since "in 50 years maximum, there will be a new eruption" (Bosma, 1986)²⁹ * * * (Fig. 10).” (Martinez-Millana & Canovas Alcaraz, 2022: 43).	Adaptation Change Feedback Project evaluation

Ek 3'ün devamı

Y62P36	1:36	“Moreover, during this period, Koolhaas/OMA drafted a proposal for a "standard cell" for the three Koepelgevangenissen, in Arnhem, Breda, Haarlem, and other existing prisons in Amsterdam, Utrecht and Den Bosch. On this occasion, it was not an exclusive commission any more, but a closed competition to which he had been invited by the RGD along with other architects who were already involved in the renovations of these prisons, and who, therefore, were already familiar with the complicated penitentiary system. The RGD gave great importance to the increase in efficiency and the decrease in the personnel needed for these existing prisons, and that is why the suggestion for the new design included the incorporation of sanitary facilities within the cells. As Janny Rodermond would point out in her article on the five proposals presented on the occasion of the competition, these "had a minimal budget to respond to the contradictory requirements". On the one hand, "the right of the prisoner to privacy in his cell", and, on the other hand, "the requirements with regard to control and visibility" (Rodermond, 1986). Within the cell, a series of activities had to be able to be carried out, they had to be able to: eat, take care of their bodies, sleep, study, rest, talk to prison personnel, work, clean and do some maintenance. Koolhaas/OMA's proposal left the small space of the prison intact, giving the prisoner a greater range of possibilities use-wise.” (Martinez-Millana & Canovas Alcaraz, 2022: 43-44).	Architectural relevance: Spatial utilization Efficiency Incarceration rights: Prisoner rights Inconsistencies: Contradictory requirements Prison architecture (2) Privacy Project analysis: Design proposal Visibility
Y62P37	1:37	“5.2. De Koepel/La Villette: towards a "new definition of the culture of congestion” The theoretical discourse in Delirious New York (1978) had an effect on the study and the project for the Koepelgevangenissen. However, it ended up being far less well-known than other projects also belonging to those first ones by Koolhaas/OMA. Once having outlined its development, it is worth making a special mention to another proposal of that period, to which an allusion has been made in some of the previous sections, that is the one for Parc de La Villette in Paris (1982). The analysis of the project for the prison of De Koepel clearly shows that, even with such different conditioning elements to the project, this one anticipated issues which would arise in the conception of the project of La Villette with a greater repercussion. As it was presented in 1982, the project for La Villette was conceived "more as a strategy than as a design". The proposal consisted of "a 'method' that combines architectural specificity with programmatic indeterminacy", in such a way that it made possible that "any shift, modification, replacement, or substitution" was "to occur without damaging the initial hypothesis" (Koolhaas, OMA, 1983, 1991c; 1995c).30'31'32 The relationship between La Villette and Delirious New York was explained by Koolhaas some years later in "Eloge du terrain vague" (1985).” (Martinez-Millana & Canovas Alcaraz, 2022: 44).	Architectural theory Cultural impact Design strategy Project analysis (2)

Ek 3'ün devamı

Y62P38	1:38	"In this text, he established a formal analogy between the plans of the section for the Downtown Athletic Club, "the essence of Delirious New York" —"a turbulent stacking of metropolitan life in ever-changing configurations"— and the parallel strip of the plan for La Villette —"in this analogy, the bands across the site were like the floors of the tower, each program different and autonomous, but modified and 'polluted' by the proximity of the others" (Koolhaas, OMA, 1985; 1991c; 1995b),33,34 (Fig. 12)." (Martinez-Millana & Canovas Alcaraz, 2022: 44).	Analogy Complexity Interconnectedness
Y62P39	1:39	"Nonetheless, the implementation of the thesis of Delirious New York would follow a different path and would lead to a different result in the project for La Villette. According to Koolhaas, "where he has been able to truly embody a new definition for the culture of congestion" (Goulet, 1985).35That is why Jacques Lucan, in "The Architect of Modern Life" (1991), established it as a "landmark" in the development of his works as a whole, "the proper moment to manifest its ideas with force." (Lucan, 1991b). The project for Parc de La Villette, as Koolhaas explained in "Eloge du terrain vague" (1985), could be, potentially, more radical than the section for the Downtown Athletic Club, were one could find "the essence" of Delirious New York. This was due to the fact that in La Villette, "the three-dimensional aspect" had been reduced almost entirely, proposing instead "a pure program, unfettered by any constraints" (Koolhaas, OMA, 1985; 1991; 1995b).36 * * According to Koolhaas, just as how he described the Downtown Athletic Club for the first time in "'Life in the Metropolis' or 'The Culture of Congestion'" (1977), "All the latent potential of the skyscraper as a type is exploited in a masterpiece of the Culture of Congestion, a Constructivist Social Condenser materialised in Manhattan" (...) "conquered, floor by floor, by higher forms of social intercourse" (Koolhaas, 1977)." (Martinez-Millana & Canovas Alcaraz, 2022: 44).	Architectural theory Cultural analysis Influence of context Project development
Y62P40	1:40	"6. De Koepel prison as a "social condenser" As it has been proven, Koolhaas had already introduced the relationship between the theoretical discourse present in Delirious New York and the project for De Koepel before La Villette and "Eloge tu terrain vague" (1985), a first proof of this was in "Our 'New Sobriety'" (1980). Here, Koolhaas presented two projects which developed an extension for historic buildings, the one for De Koepel, in Arnhem, and the Dutch Parliament, in Deen Haag (1978), both very different to the "terrain vague"—that is, a "wave, vacant, vague" ground— 39 of La Villette, in Paris (Koolhaas, OMA, 1980; Sola-Morales, 1995). Recently, Jacques Lucan, has underlined the importance of this text in "Système du diagramme (Rem Koolhaas)" (2015), arguing that it was, in fact, "a programme for the coming years", where Koolhaas specified what "programmatic imagination"40 * actually was. Koolhaas described here OMA's line of action as a "preservation and revision" of the tradition of functionalism, the one exemplified by Leonidov, Melnikov and Hood, among others, and in his words, "that was a campaign of territorial conquest for the programmatic imagination so that architecture could intervene directly in the formulation of the contents of a culture based on the givens of density, technology and definitive social instability" (Koolhaas, OMA, 1980; Koolhaas 1991)." (Martinez-Millana & Canovas Alcaraz, 2022: 45).	Architectural relevance: Programmatic imagination Architectural theory Cultural analysis Historical context Social dynamics

Ek 3'ün devamı

Y62P41	1:41	“According to Koolhaas, "culture" will be at the mercy of a cruel Procrustean arsenal —Procrustes was a robber and an innkeeper who made his victims fit his bed by stretching or lopping them. In the "new" historicist and typological architectures "will censure certain 'modern' activities with the excuse that there is no room for them, while other programs will be revived artificially simply because they fit the forms and types that have been resurrected" (Koolhaas, OMA, 1980).” (Martinez-Millana & Canovas Alcaraz, 2022: 45).	Architecture discourse Cultural critique Historical analysis
Y62P42	1:42	“In the project for De Koepel, Koolhaas did not suggest creating a current and soon-to-be-obsolete vision of penitentiary architecture. As Robert E. Somol would point out in "Dummy Text, or The Diagrammatic Basis of Contemporary Architecture" (1999), what he suggested was "to stage various diagrams of power". Thus, it was not only a question of the appropriation of the diagram of the Panopticon as a "new organizational system" but generally "to understand (and configure) society as a plastic entity, susceptible to multiple (virtual) diagrams and possibilities for arrangement" (Somol, 1999). In this sense, as Robert E. Somol would note along with Sarah Whiting in "Notes around the Doppler Effect and Other Moods of Modernism" (2002), Koolhaas' reference to the section of the Downtown Athletic Club or the "cartoon-theorem" from Life magazine, "alternatively enlists a vision of architecture as contributing to the production and projection of new forms of collectivity" (Somol and Whiting, 2002). Moreover, as Somol and Whiting argued, the "skyscraper-machine" allows to "project" —infinitely upwards— "virtual worlds within the world", and in this way, is an extension of the reflections by Michel Foucault on heterotopias and prisons. Deleuze asserts, in his analysis on the book by Foucault, Surveiller et Punir.” (Martinez-Millana & Canovas Alcaraz, 2022: 45-46).	Architectural theory Contextual influences: Social configurations Influence of philosophy Power structures
Y62P43	1:43	“By means of that "definition", Koolhaas/OMA not only dissociated it from the Soviet Avant-garde, but he proclaimed himself his "creator" together with Zenghelis, and not due to lack of knowledge, Koolhaas had shown special interest on the subject for over three decades (Koolhaas, OMA-AMO, 2004). ⁴³ For instance, the investigation he carried out along with Gerrit Oorthuyus of the TU Delft, from which the article, "Ivan Leonidov's Dom Narkomtjazzprom, Moscow" (Koolhaas, Oorthuys, 1974), transcended, is not negligible. As is not either, the trip they made prior to that to Moscow (1968), where, among other buildings, he visited the "dom-kommuna" (communal house) Narkomfin de Moisei Ginzburg, which he understood as a "diagram of emancipation" (Koolhaas, 2004). ⁴⁴ It is worth noting that this "new definition" has received a lot of criticism among specialized authors on the subject, such as, for example, Michat Murawski, who recently considered it an "appropriation" (Murawski, 2017). Even if this work is included within an investigation whose aim is "formulating a re-definition of the 'social condenser', deployable in the twenty-first century (...) to the design and use of the built environment itself" (Murawski and Rendell, 2017). With the "new definition", in the case of La Villette, Koolhaas/OMA proved that a "park" is not a "programmatic non-entity", and that it could sustain a programme with superior ease than the "city" (Koolhaas, OMA-AMO, 2004). ⁴⁵ ” (Martinez-Millana & Canovas Alcaraz, 2022: 47).	Architectural discourse Architectural relevance: Intellectual appropriation Critical analysis Historical context

Ek 3'ün devamı

Y62P44	1:44	“Thus, it is possible to infer what were the arguments Joost Meuwissen had in order to be able to outline his nondeveloped hypothesis of the project De Koepel, which was introduced at the beginning when explaining the hypothesis of this investigation. According to Meuwissen, "had the programme been uncomplicated, the design could have brought about the paradigm shift in architecture that was established a few years later by the 'horizontal skyscraper' for Parc de la Villette in Paris". As he explained, "a programme of requirements is always too much for the available space". Therefore, in any of the projects, De Koepel or La Villette, "leave the space out, as a category, and the programme can be realised" (Meuwissen, 2015). In the analysis that has here been carried out on the project for De Koepel, it has been possible to prove that, in this project, Koolhaas developed his interpretation of the concept of "social condenser", and that it anticipated, from its own uniqueness, that "new definition". For Koolhaas, the building of De Koepel had the transformation capacity of a "social condenser", and it can be said, beyond the "Club" version he described in the Downtown Athletic Club (Koolhaas, 1978c; Fernandez, 2014). In this case, since it was a prison, and a heterotopia —according to Foucault— it could be said that in this version of the "dom-kommuna" (communal house), these residents were an enclosed community of prisoners (Foucault, 1984).” (Martinez-Millana & Canovas Alcaraz, 2022: 47-48).	Architectural theory Community context Project analysis: Hypothesis development Social dynamics Spatial analysis
Y62P45	1:45	“As he described in Delirious New York, "the Grid" —"or any other subdivision of the metropolitan territory into maximum increments of control"— describes an archipelago of 'Cities within Cities.'” The project for De Koepel can be understood as one of those cities, "a skyscraper", and, as he said in "The City of the Captive Globe" (1972), "the more each 'island' celebrates different values, the more the unity of the archipelago as system is reinforced"46 (Fig. 13).” (Martinez-Millana & Canovas Alcaraz, 2022: 48).	Architectural analysis Interconnectedness Urban theory

Ek 3'ün devamı

Y62P46	1:46	“7. Conclusions The project for the renovation and the extension of De Koepel prison is a very well-known project. However, it has been barely studied or discussed and, to those who have analysed it previously, it has gone undetected that it was only partially disclosed. This research stems from a series of inconsistencies and signs which seemed to indicate that what was really disseminated was only the initial phase of the project. Therefore, this investigation has aimed to broaden the knowledge on this project. By means of archival research, it has been possible to prove that the project was carried out by Koolhaas/OMA throughout a decade (1979—1988). Thus, the focus of this analysis has been set on the full development of this project. The hypothesis that has been developed, was put forward bearing in mind that it is one of the first projects of what is considered as Koolhaas’ “first decade as an architect” (1978—1989), and that it was the first one he developed during this period, without his OMA associate, Elia Zenghelis. That is the reason why what has been examined is up to what extent he applied his —then— recent thesis regarding “life in the Metropolis” and the “culture of Congestion”, present in Delirious New York (1978) to this project.” (Martinez-Millana & Canovas Alcaraz, 2022: 48-50).	Architectural analysis Archival research Historical context Research methodology Theoretical framework
Y62P47	1:47	“Firstly, it has been the initial stages of the development of the study (1979—1980) which have been analysed. This has enabled to prove two key aspects. On the one hand, the conception of the project beyond the already-published documentation, which operates on the basis of the “two principles” on which De Koepel is based on: central surveillance and solitary confinement. On the other hand, the connection that Koolhaas explicitly made between this project and his own theoretical basis, more specifically, with his “new definition” of the concept of a “social condenser”, exemplified in the Downtown Athletic Club. For example, one of the key points regarding the conception of the project is that, just like Hood “imagines and establishes on the ‘floor’ (= the surface of the earth) patterns of human activity in unprecedented juxtapositions and catalytic combinations”, in De Koepel, as Koolhaas would underline, with no intervention whatsoever, prisoners could move around “almost freely” and the surveillance point had been turned into a cafeteria. Thus, it could be said that De Koepel had also been conquered “floor by floor”, just as the Downtown Athletic Club, “by higher forms of social intercourse”.” (Martinez-Millana & Canovas Alcaraz, 2022: 50).	Architectural analysis Contextual influences: Human activity patterns Project development Theoretical framework

Ek 3'ün devamı

Y62P48	1:48	“Secondly, by means of the analysis of the period right after the study (1981—1985), it has been possible to prove how the successive reports, delve into the development of the initial proposal, as well as into the development of the variants of the projects which were able to include the changes required by the RGD without them altering the transformation of the general concept of the building. In this part of the analysis of the development of the project has underlines relevant issues such as the importance of the diagram in the entire process. At the beginning of the study, it was mainly used as a drawing to explain the concept of the proposal. However, immediately after, diagrams became instruments throughout the entire design process of the project. The simpler initial diagrams, such as those relating to the studies of the different volumes, led to other more complex ones like those programmatic ones, density-related ones, etc. Later, in the end, these were used to carry out the development of a series of variants, from which, later, with some new —unforeseen— variation, the final project arose.” (Martinez-Millana & Canovas Alcaraz, 2022: 50).	Design Influence: Use of diagrams Design process Project development
Y62P49	1:49	“Thirdly, it has been possible to analyse the final proposal belonging to the last period, as well as the proposal that he carried out, specifically, for the renovation of the cells (1985—1988). The final project responded more accurately to the requirements by the RGD, since it grouped and considerably reduced the initial programme, however, in such a way, that the concept of the proposal was seriously diminished. Thus, it can be understood, largely, why for Koolhaas/OMA, the version of the initial project was the one that would forever define it. Throughout this investigation, it has been possible to prove that his theoretical discourse did have its effect on this project, and that the conception and the design of it as a "social condenser" happened before Koolhaas/OMA implemented it on other of their first projects, much more well-known for this, such as Parc de La Villette (1982). Despite the fact that the project for De Koepel remained forever "on paper", its uniqueness and the reason why it is so interesting lies, precisely, in how he translated the thesis he had elaborated into a different specific architectural reality.” (Martinez-Millana & Canovas Alcaraz, 2022: 50).	Architectural innovation Project analysis: Analysis of design Project evaluation Theoretical discourse

Ek 3'ün devamı

Y62P50	1:50	“To conclude, it is worth outlining the limitations and possible future lines of research linked to this investigation. Koolhaas proved that the domesticity of De Koepel prison or the Panopticon prison, the emblem of Foucault's "disciplinary society", had already undergone a transformation without an intervention actually taking place due to a new way of inhabiting it. The proposal he put forward gave continuity to that change and transformed it into a "social condenser", making the Panopticon prison more inhabitable. Today, due to the pandemic, the fact that we have had to remain trapped in our homes has made us inhabit them in a different way, they have been both a haven and a prison. Among other things, this has been determined by the characteristics of the house itself: the dimensions, the heights, if it has a balcony or a terrace, if it opens towards a street or if it entirely opens inwards, if it has a large inner patio or a tiny one which barely lets any daylight in. Hence, it would be interesting to continue this research broadening its limits, establishing this very unique case study with other projects, such as others developed by Koolhaas during this period and which are not prisons, comparing their theses and designs when addressing the subject of the "social condenser".” (Martinez-Millana & Canovas Alcaraz, 2022: 50).	Contextual influences: Environmental impact on behavior Future research directions Home: Inhabitation Research limitations Social architecture
Y63P1	1:1	“Rem Koolhaas' latest exhibition at Guggenheim New York Museum, Countryside: The future in 2020, is thought-provoking about his graphic evolution in this important channel for architects like him and the relationship with the preterit ones. There are architects with a predominantly graphic discourse, others with a totally theoretical one and then, there are those who, like the Dutchman, need to merge words and images in a continuous explanation of everything they do. In their case, the discourse is the strategic and graphic resources are the tactics. OMA and AMO's exhibitions are a powerful architectural communication channel. Considering textuality criterion, the Koolhaas' discourse based on exhibitions which he has taken part in or curated, is discussed in this text. In this discourse, recurrences and contexts that makes cohesion throughout his trajectory can be observed. The exhibition as an enabling vehicle for the words and the images comes to incorporate, as the last of his resources, the architecture that houses the exhibition as part of the discourse.” (Rodriguez Garcia & Trachana, 2022: 362).	Architectural communication Exhibition analysis Visual coherence: Cohesion in discourse Visual coherence: Visual discourse

Ek 3'ün devamı

Y63P2	1:2	“In 2020 Rem Koolhaas and AMO in collaboration with several universities launch Countryside: The Future at the Guggenheim Museum in New York. It was a symbolic return to the place where more than 40 years ago, in 1978, he began his career with the exhibition The sparkling Metropolis. Again, the content of the exhibition is linked to his origins and once again he speculates about the future. As usual, Koolhaas places a hot topic on the agenda: the countryside, the “ignored realm” (Koolhaas 2020, p. 2) and again demonstrates his interest in the exhibition channel as a tactic to transmit his discourse. The return to the place where he had begun his narrative on the American metropolis as “the ontology of modernity” is now where to explain how the phenomenon of modernization has affected the rural territory.” (Rodriguez Garcia & Trachana, 2022: 362).	Art and culture Exhibition Legacy Modernization Societal Speculation: Rural studies
Y63P3	1:3	“Koolhaas seeks the discursive solidity in the changing ‘liquid times’. The narrative has been his project strategy from the first theoretical projects throughout his career. A discourse is a communicative event that is based in “textuality standards” (Beaugrande and Dressler 1997) that the architect handles very well: linguistic standards of cohesion and coherence, psycholinguistic rules of situationality and intertextuality, and computational or informativeness ones. Koolhaas’ exhibitions are accomplished with these communicative principles that confer efficiency, effectiveness, and appropriateness to the discourses he develops. In particular there are cohesion and coherence among them, and these discursive qualities are due to his work as a journalist and film director before becoming an architect. Cinematographic techniques of montage with which he experiments, as demonstrates by filmmakers such as Eisenstein (1898-1948), operate a creative process on the spectator’s perception by assembling and giving narrative continuity to independent fragments that are interwoven in the experience.” (Rodriguez Garcia & Trachana, 2022: 362-363).	Communication Creative processes Influence of background Narrative construction Visual coherence: Cohesion and coherence

Ek 3'ün devamı

Y63P4	1:4	“Through editing of images (and words) as a transversal recourse in the different formats and specially in the exhibition one, the communicator’s intentions are always directed to the interior from the exterior, “what rules is the interior: the knots that are tied and untied inside people” (Bresson 2016, p. 53). That is what moves-sets in motion. His discourse intertextuality is presented as a montage where modernity arguments, history and his own biography are assembled. A coherent stylistic evolution is observed on the different stages of his trajectory. There is cohesion and coherence about his references and self-references despite the heterogeneity of the topics which he discourses on and their representations. And there is no contradiction between an awareness of the tradition, which is manipulated, evoked, recreated and the yearning for originality (Aparicio Maydeu 2013, p. 156) since experimentalism runs through all his work. His profile is more that of an intellectual and researcher who makes his discourse about architecture. In it architecture is related to everything. Always attentive to the most audacious criticism coming from the journalism or the sociology as well as from the art, or the cinema and sci-fi, architecture is for him an interdisciplinary work. In a somewhat nihilist spirit, his first utopian projects, in the 70s, related what was observed and experienced to speculation on the transformation of society. According to Rorty (1979, p.” (Rodriguez Garcia & Trachana, 2022: 363).	Critical analysis Experimentalism Interdisciplinary approach Modernity Philosophical concepts: Nihilism Self-referentiality Societal Speculation: Speculation on society Visual coherence: Cohesion and coherence
Y63P5	1:5	“The story of each exhibition and its message are closely related by the montage. As Burcaw (1975, p. 129) pointed out, “an exhibition is both showing and telling”. In the journey through the most significant exhibitions that mark milestones in koolhaasian discourse, an intertextuality is established with the manifestos of the Modern Movement. As a critic of modernity and mythomaniac, Koolhaas focuses on the great exhibitions of Modernity for their communicative power, which were decisive in turning New York into the cradle of narratives in the mid-20th century, when World War II polarized the avant-garde discourse between Paris and Manhattan. Captained by Breton and Dali the first exhibitions of surrealism, the Exposition Internationale du Surrealisme (1938) and First Papers of Surrealism (1942) gave way to the tendencies that have been consecrated or labelled in the USA (Marchan Fiz 1988, p. 15). Koolhaas makes constant reference to the avant-garde and particularly to the surrealism. The exhibition space connects the historical context, the text and subtexts recovered basically from avant-gardists such as Lissitzky or Duchamp or even Wright, who tried to exhibit a Usonian house in the courtyard of MoMA in 1940. In Countryside (2021), the exhibition’s space has been colonized alluding the avant-gardist and in Fundamentals (2014), by Le Corbusier’s domino house (1914) (Fig. 1) or in Elements.” (Rodriguez Garcia & Trachana, 2022: 363).	Artistic Influence: Avant-garde Influence Artistic Influence: Exhibition Analysis Critique of Modernity Historical Context Intertextuality

Ek 3'ün devamı

Y63P6	1:6	“The exhibitions hybridize word and image, the extremes of the same semiotic process that are signs with the same capacity to carry meanings (Desgoutte 2003, p. 119). Mitchell (2009), in Image Theory, recalls Rorty (1979, p. 263), for whom society took a series of ‘turns’ that are reflected in philosophy. “The ancient and medieval philosophy deals with ‘things’, the philosophy of the seventeenth to nineteenth centuries with ‘ideas’ (...) and the contemporary one with ‘words’”. With the appearance of the television set, a new turn, the ‘pictorial’, displaces the modern mode of thought towards visual paradigms “that overwhelm any possibility of discursive control” (Mitchell 2009, p. 17), being the representations of the present time, the most heterogeneous. Koolhaas strategically merges the functions of the word and the image in a ‘semiotic turn’, so that ‘sign systems’, formed by ‘conventions’ of ‘textuality’ and ‘discourse’ enter into a contextual game that allow him to establish “oscillating, complex and contradictory relationships” (Venturi [1966]1978, p. 36) always in tension. Architecture is related to everything and in certain projects it acquires a salvific category.” (Rodriguez Garcia & Trachana, 2022: 364).	Complex relationships Cultural criticism Interdisciplinary approaches Visual coherence: Semiotic theory Visual culture
Y63P7	1:7	“The (Berlin) wall, for example, as an architectural narrative or Exodus and other utopian projects, at the beginning of his career, marked a discursive style on radicalism and provocation and, sometimes, sarcasm and irony to fix ideas and to continue with the experimentalism in the best style of the 20th century avant-garde and its contradictions and radicalisms. A continuous experimentalism always places him in the innovation (of the discourse) as a commitment to the interpretation of latent realities.” (Rodriguez Garcia & Trachana, 2022: 364).	Discourse analysis Experimentalism Innovation Radicalism

Ek 3'ün devamı

Y63P8	1:8	“2 Intertextuality. Surrealism and Pictoricism Koolhaas settled in Manhattan thanks to a Stedman scholarship and Ungers (19262007) introduced him to the IAUS (Institute for Architecture and Urban Studies), where he met with Eisenman, who connected him with the MoMA and Guggenheim. His first exhibition, The Sparkling Metropolis (1978) at the New York Guggenheim, was dedicated to OMA's theoretical-critical projects such as City of Captive Globe or The Pool (chosen to illustrate the exhibition poster), in which the Vriesendorp and Zenghelis' paintings works as illustrations of Delirious New York (1978) had an iconic capacity that fixed the koolhaasian text in the imaginary. Iconism is not understood here according to Pierce's triadic configuration: representamen-object-interpreter but as in Morris' Foundations of the Theory of Signs (1946) and Eco's Absent Structure (1986, p. 170). These are representations open to multiple meanings. Each of these iconic surrealistic images possesses the storytelling capacity that weaves deliriant New York. Vriesendorp's illustrations (Fig. 2), influenced by the Dutch surrealist painter Melle Oldeboerrigter (Fig. 2) as a critical medium coupled with verbal discourse, mediatize Koolhaas' textuality, and enhance his discourse. These kinds of images are recovered in Countryside thanks to the inclusion of Nierman, Navarro and Hunziker 's Wet Gods drawings (2020) (Fig. 2).” (Rodriguez Garcia & Trachana, 2022: 364-365).	Intertextuality Surrealism Theoretical frameworks Visual culture
Y63P9	1:9	“These drawings of “eroticized gods”, similar in visual code to reproductive organs, recall the surrealist erotica of the Dutch painter and Vriesendorp's sketches, which show the American Towers in erotic (and praying) positions and interacting with the Statue of Liberty, and which gave rise to some of those that illustrated Delirious.” (Rodriguez Garcia & Trachana, 2022: 365).	Artistic expression Eroticism Surrealism

Ek 3'ün devamı

Y63P10	1:10	“After gaining notoriety in Europe, OMA participated in the 1980 Venice Biennale under the title The Presence of the Past, which according to Frampton (1998, p. 309) announced “the emergence of the postmodern movement on a global scale”. Participants were encouraged to make facades for a ‘street’, La Strada Novissima. If the ‘drawing’ is a medium in which all the elements are defined, OMA, following the attitude of Dalinian surrealism, constructs images as precepts that involve the viewer. OMA’s translucent, flat, malleable, and blue facade is linked in an iconic way to the first stage of the koolhaasian trajectory known as Manhattanism. The ambiguous fabric both suggests and veils, at the same time, the activities behind it. It is a dissonant and subversive note in the eclectic universe of the postmodern scene and a visual protest.” (Rodriguez Garcia & Trachana, 2022: 365).	Architecture Artistic expression Postmodernism Symbolism Viewer engagement
Y63P11	1:11	“The canvas goes against to the façade that returns with the stylistically abusive postmodernism (Fig. 3). In opposition to its mannerist and whimsical styles that condemn architecture to artificially resurrect forms and types, OMA’s proposal is a refusal to the conformism and the stagnation in the references of the past that mutilates any critical and contemporary attitude “Discourses should not be copied but evolved”. “In the ‘new’ historicist and typological architectures, the culture was mutilated (...) in the cruel procrustean arsenal” (Koolhaas 1981). Koolhaas’ attitude, which continues the discourse of Modernity in a critical way, refers to the mood of Mies (1886-1969) or Kahn (1901-1974) who were “engaged in the deconstruction of the historical legacy and the reassembling of its precepts and components based on the technological capacity of the time” (Frampton 1998, p. 309).” (Rodriguez Garcia & Trachana, 2022: 366).	Architecture discourse Art criticism Artistic Influence: Critique of historical legacy Postmodernism

Ek 3'ün devamı

Y63P12	1:12	“The 1988 MoMA’s exhibition, Deconstructivism Architecture, featured OMA’s architectural activity in this decade. The exhibition had international repercussions and was “a catalyst for a series of events that were occurring (...) in the 1980s, with two geographical points of reflection and debate: London and New York” (Esteban Medina 2003, p. 19). According to the organizers, each of the offices that exhibited their projects had its own credo, but there were links with derridian philosophy and Russian constructivism. The drawing, of a characteristic iconicity had the prominence of the graphic legacy of the Russian constructivists that Hadid, OMA and the deconstructivists were following. It was an analytical drawing with a fragmentary construction. OMA’s drawings are now strictly architectural rendering. Precise delineated plans are combined with axonometric perspectives (Fig. 4), where the colors used are the characteristics in this period of the office by the hands of Zenghelis and Vriesendorp. The iconicity of a “trend”, the deconstructivism, that was not yet a movement, as Wigley and Johnson (1988, p. 7) pointed out, was searched. The dialectic or ‘multi-stable’ images, as Mitchell (2009, p. 48) stated, had the main function of “illustrating the coexistence of opposing or simply different readings in a single image”. In each message there were “continuous interrelations and superpositions” (Eco 1986, p. 123).” (Rodriguez Garcia & Trachana, 2022: 366).	Art and Architecture Artistic Influence: Influence of Philosophy Philosophical concepts: Deconstructivism Postmodernism Visual coherence: Visual Communication
Y63P13	1:13	“But the deconstructivism references to the constructivism would diminish as the message became increasingly ambiguous and self-reflective. The MoMA exhibition announced a trend whose impact was as intense as it was fleeting.” (Rodriguez Garcia & Trachana, 2022: 366-367).	Ambiguity Complexity Self-reflection
Y63P14	1:14	“3 Question of Strategy. Photoperiodism and Reflexivity Content, at the miesian Neue Nationalgalerie in Berlin, in 2003, was an exhibition that constituted another leap in his trajectory. A revolution in OMA was an internal renewal by the establishment of AMO, an interdisciplinary office that deals with research, conception, communication strategies, and transfer of the office’s whole production to society. Whether as a writer or due to his multidisciplinary background, Koolhaas during long time is claiming for architecture to open to other disciplines. This enunciation made by predecessors such as Van Eyck (1918-1999) or Van Doesbourg (1924) is now being carried out. Whether an exhibition, a publication, or an interview, it has a strategy. “A building was no longer an issue of architecture, but of a strategy, that insight triggered the birth of AMO” (Koolhaas 2004, p. 118). AMO takes command of the continuous management of the reflexive discourse. The art of management is a form of reflection-in-action, as Schön (1983, p. 75) argued.” (Rodriguez Garcia & Trachana, 2022: 367).	Innovation Interdisciplinary approach Reflexivity Strategic thinking

Ek 3'ün devamı

Y63P15	1:15	“OMA’s ideas about the new city were exposed in Content. Once again, there were dialectical images that required epistemic perceptions even though they could be read with a non-epistemic glance due to their iconic character quickly associated to the signifier. Designers such as &&&, Simon Brown, John Link, helped to make the aesthetic transition from pictorial to photojournalism, recovering a certain aesthetic used in Casa Palestra (1986). The narrative speculation still stays on in the split pointed out by Adorno (1970) and earlier by Jung (1875-1961) and Klages (18721956) between image and sign. This is an aesthetic antagonism between imago and reality of historical content. Cohesion comes from the images that generate an ‘imaginary’. “There is no image without the imaginary; its reality is in its historical content” (Adorno 2004, pp. 156-157). The intertextuality with the 20th century Avantgardes persists generating images charged with provocation and manifesto. The discourse is speculative with the reflexive base of a researcher, “role distinct from, and usually considered superior to, that of the professional” (Schön 1983, p. 26).” (Rodriguez Garcia & Trachana, 2022: 367-368).	Artistic Influence: Historical content Intertextuality Philosophical concepts: Aesthetic theory Societal Speculation: Speculative discourse Visual coherence: Imaginary
Y63P16	1:16	“The projects exhibited when compared to this purist steel and glass room are ‘visualized’ as a pile of pieces that look like garbage, paper cutting, plastic and models, all surrounded by walls full of texts and images; an instantaneous visualization of ideas from the study about urban societies of speed and consumption that come out of this laboratory of ideas that is AMO. The tactical incorporation of content into the container weaves the narrative idea of the exhibition. The word Content has an open, multiple meaning. Screen-printed as an advertisement and façade, emulating drips of paint on the Miesian glass wall, it shows this change of position. Koolhaas says “maximum of program and minimum of architecture”. It is an image with ‘multistability’ as Mitchell (2009, p. 49) would say, which finds analogy to the revolutionary act referred to the graffiti Sous le paves, la plage that appeared on a Paris facade in May ‘68 (Fig. 5) and offers contradiction to the refined form of the gallery exterior with the content of the interior: an occupation run over by diagonals and zigzags, which organize the routes and a demarcation of the exhibit objects.” (Rodriguez Garcia & Trachana, 2022: 368).	Contradiction Exhibition design Narrative construction Societal Speculation: Multistability Societal Speculation: Urban societies Visual representation

Ek 3'ün devamı

Y63P17	1:17	“The diagonal (another of his intertextual resource) appears as “the most elemental and effective means of obtaining a continuous tension” (Arnheim 2006, p. 429), wounding the ordered steel grid, visible on the ceiling plane. This coheres it with the Manhattan grid and its ‘soft’ meanings, alluding to the Paranoiac-critical method used since Delirious. The dialogue between that timeless and abstract container “determined by historical precedents (...) linked to Schinkel and the nineteenth-century engineering of steel and glass” (Frampton 1998, p. 310), versus a content that responds to “a product of the moment, inspired by the incessant fluctuations of a society in the early twenty-first century” (Koolhaas 2004, p. 16), locks the textuality of both progressive discourses as responses to their historical moment.” (Rodriguez Garcia & Trachana, 2022: 368).	Abstract concepts Historical Context Intertextuality Tension in design
Y63P18	1:18	“Fundamentals (2014), the beginning of his discursive return, makes cohesion with the 1984 Biennial and the 2014 one. Both give a turn on the trend. If in 1984 he opposed the contemporary tendency with an alternative speculative argument, in this one he dissents from the current ideas that forget the source of the stories. He now refers to Semper (1803-1879) and his archaeological search for the <i>ursprungliche Gebilde</i> (the original models) which operate in the cultural architectural discourse, but from a different perspective than the usual one, that changes the relationship between objects and context: the ‘estrangement’. The elements, exposed to random contexts, shape their forms; as happens with the donkey Balthazar in Bresson’s <i>Au hasar</i>, Balthazar (1966), in which the ‘object’ suffers different plots. Are ‘Bunuelian objects’ that evidence a surrealist discourse by “inverting the functional sense of the most diverse instruments and (...) to be able to transfer them to a deliberately inadequate space and to create not only an estrangement (...) but also the emergence of a ‘different’ reality in a strictly poetic order” (Buache 1976, p. 193). Surrealism invades with more force than ever since Delirious... showing hundreds of windows hanging from the walls and a technical ceiling that shows how hides a dome (Fig. 6). ‘Soft’ Dalinian objects, that bend and hide as in the façade of the central pavilion, are ideograms that hybridize architecture and information.” (Rodriguez Garcia & Trachana, 2022: 369).	Artistic interpretation Contextual analysis Cultural discourse Spatial awareness: Object and space relationship Surrealism

Ek 3'ün devamı

Y63P19	1:19	“This fusion (a Gesamtkunstwerk or total artwork) narratively coheres the discourses like a Cadavre Exquis. Fundamentals seeks to slow down to reflect. It establishes in architecture what Bresson (1901-1999) explores in the aphoristic Notes on the Cinematograph (1975), where he establishes the elements that make the cinema. Koolhaas seems to emulate this reflection from the architectural side, claiming a biennial “about architecture, not architects (.), which should focus on histories. on the inevitable elements of all architecture used by any architect, anywhere, anytime” (Koolhaas 2014). This story reconstructs the discourse of modernity that, as Koolhaas argues, is “the fact that these elements change from one another, independently, according to different cycles, economies and for different reasons, which turns each building into a complex collage of what is archaic and current” (Koolhaas 2014).” (Rodriguez Garcia & Trachana, 2022: 369).	Architecture discourse Collage Interdisciplinary approach Modernity Reflection
Y63P20	1:20	“This way back has its climax in Couttryside: The future (2020). The Dutchman evolves the Venturi and Scott Brown “communicative surface” by bringing it inside (it is no longer a ‘decorated shed’). Koolhaas’ concept fuses the content of the exhibition with the ideas of Wright in a narrative. It is not the first time that he connects his discourse with that of this Proto-media Architect. In “Imagining Nothingness” (1997, p. 202), he refers to Broadacre City and the Guggenheim to lash out at postmodern contextualisms. His aesthetic recovers plasticity in the images (Fig. 7) in which his discursive signifiers remain interspersed with references and self-references. The closing of the narrative arc is noticed in the use of Millet’s work that connect with his early works such as Exodus or with Lacan and Dali’s paranoid Delirium (Fig. 8). “The reality of the external world is used as an illustration and proof to serve the reality of our mind” (Dali cited by Koolhaas 2004, p. 238). The connections lead to placing a Deutz-Fahr tractor at the entrance of the cosmopolitan Guggenheim, which, in addition to the surreal image of the scenography establishes the connection between the ‘Wright-tractor’ with the ‘Mies-car’ alluding the Weissenhof housing estate, at the Stuttgart Exhibition in 1927. Surrealism and progress that runs through the paper (Fig. 9) and that, as always, generates ‘suspense’, that is, state of uncertainty and anxiety, while waiting for its next step.” (Rodriguez Garcia & Trachana, 2022: 370).	Anxiety Artistic interpretation Intertextuality Narrative structure Surrealism Suspense Uncertainty

Ek 3'ün devamı

Y63P21	1:21	“4 Conclusions The Koolhaasian discourse through the exhibitions as a channel for disseminating a background of research, reflection, and strategy that it possesses, shows an evolution in its graphic representations, going from his first symbolic projects pictorialism to a photojournalistic style, but not before revisiting the expressive form of constructivist drawing. His hybrid discourse through the fusion of images and words in order to create narratives of iconic and critical capacity shows cohesion, coherence, and intertextuality, as it is built in a deep dialectic with modernity which he shares his exacerbated communicative will and the same channels for its disclosure. Discursive ‘recurrences’ to references and self-references coalesce in a closed circuit that ends up making yet another reading of modernity revealing now how the modernization of the countryside has gone in parallel with that of the city. As for Habermas, Adorno, and other intellectuals, for Koolhaas modernity is an unfinished process. That is why the utopias of modernity, manifestos and programs are reissued over and over again. The continuity of the modern project, its evolution and criticism in Countryside: the future, constitutes an investigation into the urgent environmental, political, and socioeconomic transformations in non-urban areas. Koolhaas is exploring new lands of the world in transformation, constructing narratives as a method and instrument of the project.” (Rodriguez Garcia & Trachana, 2022: 371).	Artistic evolution Environmental issues Intertextuality Modernity Socioeconomic transformation
Y63P22	1:22	“The architectural project for him constitutes a speculation about the future that is constellated in images that are always surprising.” (Rodriguez Garcia & Trachana, 2022: 371).	Creativity Speculation Vision

Ek 3'ün devamı

Y64P1	1:1	“Abstract The penultimate chapter of Rem Koolhaas' Delirious New York (1978) begins with: 'In the mid-thirties both Salvador Dali and Le Corbusier - they hate each other - visit New York for the first time'. Koolhaas inventively rewrites Dali's 'paranoid critical method', then announces in the part 'Combat' that Le Corbusier is diagnosed paranoid, followed in 'Otherwordliness', by the claim that architecture is inevitably the result of paranoid critical activity, and concrete is described as the method's purest embodiment. Anyone familiar with Dali's writings would recognise Koolhaas' choice of Le Corbusier as an opponent. In the 1920s, Dali wrote admiringly of Le Corbusier, but in the 1950s Dali wrote about Le Corbusier so critically that by the 60s it turned comically vicious. Dali advocated light, soft, and curved buildings, and found Le Corbusier's concrete architecture horribly heavy, materially and metaphorically. When Koolhaas introduces the antagonism between Dali and Le Corbusier in Delirious New York, no mention is made of Dali's remarks about concrete. Instead, concrete is Koolhaas' choice as the exemplar of the paranoid critical method. Dali wrote about his surrealist creative process — the paranoiac-critical method — in the 1930s, amid two theories of paranoia: constructionalist and anti-constructionalist. Dali, along with Jacques Lacan, was resolutely anti-constructionalist.” (Weir, 2022: 398).	Architectural theory Artistic criticism Creative process Historical context Paranoia
Y64P2	1:2	“Neither of these terms has any currency in contemporary theories of paranoia, but Surrealism valued the myths of the mad artist and these two theories of paranoia had artistic practices associated with them. By avoiding Dali's disdain for Le Corbusier's concrete architecture, Koolhaas' theory for an architectural surrealism of paranoid critical activity extends Dali's anti-constructionalist method into a distinctly new architectural surrealism.” (Weir, 2022: 398).	Artistic expression Paranoia Surrealism Theoretical frameworks

Ek 3'ün devamı

Y64P3	1:3	“Introduction By the mid-1970s, when Rem Koolhaas was preparing Delirious New York, the once lustrous surrealist movement was fading. Most of the original Parisian surrealist group had died. Salvador Dali, younger than most of the surrealists, was an ageing celebrity amusing himself by dictating rather gossipy books and confusing earnest interviewers, but most of his creative energy was spent on the completion of his museum in Catalonia. In 1978, an important revival in anglophone Surrealism scholarship occurred: London's Hayward Gallery opened a retrospective 'Dada and Surrealism Reviewed', Architectural Design (AD) published a special issue 'Surrealism and Architecture', and Koolhaas' Delirious New York was published.¹ Near the end of Delirious New York is a long chapter where Dali is contrasted with Le Corbusier, during which Koolhaas writes that architecture is 'inevitably' the result of paranoid critical activity.² Dali's paranoiac-critical method and Koolhaas' paranoid critical method (paranoiac is substituted with paranoid in Koolhaas' revision) are related but subtly different theories. With this adapted method, Koolhaas announced the possibility of a truly surreal architecture, though perhaps at the cost of Surrealism's dissolution into all architecture.” (Weir, 2022: 398-399).	Architectural theory Art history Cultural critique Influence of Surrealism
Y64P4	1:4	“Dali developed the paranoiac-critical method during his time with the original Parisian surrealist group, more than four decades before Delirious New York and almost no analytical texts had then been written on the subject.³ Dali developed his theory of the paranoiac-critical method in the context of changing ideas about paranoia. Aligned with the young Jacques Lacan, Dali promoted anti-constitutionalist and anti-constructionalist paranoia against constitutionalist and constructionalist paranoia. His paranoiac-critical method was built upon precisely the anti-constructionalist interpretation.” (Weir, 2022: 399).	Art theory Psychological concepts Surrealism
Y64P5	1:5	“What we find in Delirious New York is Koolhaas' hybrid constructionalist and anti-constructionalist paranoid critical method. By binding Dali's anti-constructionalist method with the constructionalist one, I argue that Koolhaas bends the meaning of Dali's paranoiac-critical method to validate Le Corbusier's concrete architecture — an architecture that Dak unambiguously detested. This allows Koolhaas to open the possibility of an architectural surrealism unburdened by Surrealism's early attachment to automatism, but by doing this he dissolves any clear distinction between surreal architecture and regular architecture.” (Weir, 2022: 399).	Architectural criticism Methodology Surrealism

Ek 3'ün devamı

Y64P6	1:6	“Few secondary authors have attempted to explain what Koolhaas did with Dali's theories in Delirious New York, and none have analysed the validity of his claims. A review of the citations found in the secondary literature reveals that only three conference papers use references beyond those found in AD's 'Surrealism and Architecture' and Delirious New York.⁴ A broader reading of the background material reveals that Koolhaas was far more knowledgeable on Dali's ideas than his references indicated, and that he was as loose and subversive in his interpretation of Dali's ideas as he was with Delirious New York's other motifs. Where other authors merely repeated the two author's formulas and referenced them back to Surrealism's broader agenda, this essay dives into the nuance of Dali's theories and his tense history with Le Corbusier, revealing what Koolhaas knowingly left out of Delirious New York.” (Weir, 2022: 399).	Critical analysis Interpretation Intertextuality Knowledge Nuance
Y64P7	1:7	“Before appraising the key art and architectural works associated with these specific theories of paranoia, let us begin with the terms — constitutionalist and anti-constructionalist. It is doubtful that Koolhaas knew of the constructionalism versus anti-constructionalism debate in psychology. No known secondary authors on either Surrealism or architecture have examined this debate. Koolhaas is known to celebrate Russian Constructivism — 'The Story of the Pool' that concludes Delirious New York is one example — but neither is this, as far as I am aware, related to the debate.⁵ Today, neither terms, constructionalist nor constitutionalist, are used in contemporary accounts of paranoia. In fact, the meaning of the word 'paranoia' has changed so much that, when reflecting on the course of the twentieth century, Kenneth S. Kendler recently wrote in Schizophrenia Bulletin, the 'criteria for paranoia/ delusional disorder do not well reflect the symptoms and signs frequently reported by historical experts'.⁶” (Weir, 2022: 399-400).	Conceptual Analysis Historical context Psychology: Psychological Terminology Theoretical Framework

Ek 3'ün devamı

Y64P8	1:8	“The leading theorist of paranoia in the surrealist's time, and across much of the twentieth century, was German psychologist Emil Kreaplin. When Kreaplin began his work on paranoia, the term was used for an extraordinarily broad range of illnesses; indeed, half of admissions in German mental hospitals at the end of the nineteenth century were for paranoia.⁷ In 1899, Kraepelin introduced the diagnostic category of 'dementia praecox', which was relabelled in 1908 by Eugen Beuler as 'schizophrenia', covering many cases previously labelled as paranoia.⁸ Kraepelin narrowed the criteria of paranoia to a 'gradual development of a stable progressive system of delusions, without marked mental deterioration, clouding of consciousness, or disorder of thought, will, or conduct'.⁹ These symptoms of paranoiac delusions, like the symptoms of schizophrenia, were thought to originate from some form of physical degeneracy. This was the constitutionalist approach to paranoia: a weakened physical constitution manifesting 'feeble-mindedness'.¹⁰”	Diagnostic criteria Historical context Paranoia Psychology: Psychopathology Schizophrenia
Y64P9	1:9	“This constitutionalist interpretation was questioned directly in the introduction of Lacan's doctoral thesis. He asked: is paranoia 'a constitutional anomaly or a reactive deformation?'¹¹ From the perspective of an anti-constitutionalist, Lacan defined paranoia 'as "a mode of reaction" rather than as a developmental anomaly or an organic process'.¹² Anti-constitutionalist paranoia emerges in response to an environment. More tellingly, Lacan's interest was not in the symptoms of paranoia, but that it affected 'elementary phenomena' and 'personal meaning'.¹³ Since paranoia affects elementary phenomena and their cathection, it is part of one's personality; there is a paranoiac structure to the ego, and logical analysis itself is a form of 'guided paranoia'.¹⁴ Paranoia is thereby understood not necessarily as a pathology, but a fundamental aspect of consciousness, an 'associative engine' constructing the appearance of reality.¹⁵ For Dali this would lead to ontological speculations about reality and the simulacra generated through paranoiac delirium, but the topic of the ontology and ontography of Surrealism is adjacent to the present essay, and aside from some remarks later, we will stay focused on how the two theories of paranoia lead to two kinds of paranoiac-critical methods in arts and architectures.” (Weir, 2022: 400).	Art and architecture Consciousness Paranoia Philosophical inquiry Theoretical Framework

Ek 3'ün devamı

Y64P10	1:10	“In summary, the distinction between the constitutionalist and anti-constitutionalist interpretations only corresponds to whether or not there is an organic physical cause; and the distinction between the constructionalist and anti-constructionalist positions corresponds to the pervasiveness of the paranoia throughout the psyche, whether or not it is unconscious. This second definition will be expanded recursively as the essay progresses. While the constitutionalists understood paranoia as arising organically from the body, they saw paranoid ideations as being constructed more or less consciously. Like the paranoid with persecution mania misreading indifferent signs as threateningly foreboding, their conclusions are nonetheless assembled logically from the available evidence. The anti-constitutionalist saw paranoia arising as a reaction to an environment, and paranoid ideations are constructed unconsciously and consciously.” (Weir, 2022: 400-401).	Paranoia Theoretical Frameworks (2): Theoretical distinctions Unconscious processes: Conscious vs. unconscious processes
Y64P11	1:11	“Although here I am writing about psychopathological constructs, we can grasp an aspect of Dali's surrealist art by rereading the previous sentence substituting paranoia with 'paranoid art'. The whereabouts of paranoid ideation within the psyche was thereby an important distinction for its validity as a surrealist method: what is the difference between allowing unconscious images to emerge, and fabricating the appearance of the unconscious? Although verging towards misleading over-simplification, the difference between conscious and unconscious paranoid association can be understood with a pair of examples. Imagine seeing a footprint, and then, after considering this evidence, arriving at the conclusion that someone is following you. Now instead imagine a situation where the qualities and the object fused together unconsciously, so they appear together at the moment of perception, like seeing a red bird. You do not first see a bird, and then reason that it is red. This binding of qualities to objects, to an anti-constructionalist, is done unconsciously.” (Weir, 2022: 401).	Art analysis Paranoia Psychology: Psychopathological constructs Surrealism Unconscious processes: Unconscious processes
Y64P12	1:12	“These two interpretations of paranoia took two artistic forms in Dali's work, exemplified in the next parts 'Freud's vulture' and 'Gestalt's assemblages', which together are assembled into the paranoid-critical method. Finally, we will return to Koolhaas' tales of Dali and Le Corbusier in Delirious New York and his presentation of architecture as inevitably a product of a paranoid critical method.” (Weir, 2022: 401).	Architecture Artistic interpretation Critical theory Paranoia

Ek 3'ün devamı

Y64P13	1:13	“Freud's vulture Freud left a brilliantly flawed record of art interpretation. His book-length essay, Leonardo da Vinci: A Psychosexual Study of an Infantile Reminiscence (1910), interprets Leonardo's art within a psychoanalytic context. However, deep flaws in the research underpinning the interpretation, aligned with some coincidence, turned the interpretation from a story about an artist's childhood unconsciously affecting his later work to an example of a phenomenon that Dali understood as an anti-constructionalist paranoid delirium. Freud's analysis of Leonardo was grounded in a single anecdote. In the volumes of texts left by Leonardo, there is one childhood reminiscence. As Freud retold it, a vulture landed on the side of the infant Leonardo's cradle and pushed its tail into his mouth.¹⁶ Here Freud applied his nascent theory of sexuality developed with Isidor Sadger, who was also influential, but later discredited.¹⁷ Freud interpreted Leonardo's childhood memory as a phantasy symbolically depicting two desires. Noting that the Italian word for tail is slang for penis, Freud saw passive homosexuality in Leonardo's phantasy. Then noting that the ancient Egyptian symbol of the vulture represented the mother, Freud saw a refiguring of breastfeeding and a desire for the mother.” (Weir, 2022: 401).	Art interpretation Childhood memories Media critique: Flawed research Psychoanalysis Sexuality Symbolism
Y64P14	1:14	“A few years after the publication of Freud's essay, Swiss psychoanalyst Oskar Pfister saw an image of a vulture in the blue drapery in Leonardo's painting, The Virgin and Child with Saint Anne (c. 1501-1519).¹⁸ This sighting both confirmed the validity of Freud's interpretation, and announced the discovery of double images in Leonardo's pictorial work. Freud included Pfister's discovery in his essay's second edition. A decade later, as Surrealism was beginning to gather momentum, soon-to-be Director of London's Victoria and Albert Museum, Sir Eric Maclagan, published a reply to Freud's conclusions.¹⁹ Leonardo's handwritten 'nibbio' had been translated into Freud's German edition as 'vulture', but it should have been 'kite', a raptor like a small hawk, nothing like a vulture, and certainly not the symbolic bird of Egyptian mythology.” (Weir, 2022: 402).	Art interpretation Historical context Psychoanalysis Symbolism

Ek 3'ün devamı

Y64P15	1:15	“Freud constructed the associations that Pfister perceived; the persuasive power of Freud's idea generated the conditions in which the discovery could be made. Even though MacLagan's research dismantled most of Freud's interpretation, the vulture is still visible in the painting today. The object of the vulture has an extraordinary status, demonstrating the creative power of interpretation, and proving that by aligning some coincidences, interpreters can materially manifest what they anticipate perceiving. The artistic phenomenon of the vulture was of great importance to Dali, and he referred to it years later when defining his paranoiac-critical method in the context of Dali's revision of Gestalt theories of surrealist art. Here we see Pfister's unconscious loaded up by his conscious, primed to perceive a certain way, and the unconscious paranoiac mechanism finding a match for its pattern.” (Weir, 2022: 402).	Art and perception Creative techniques: Paranoiac-critical method Creativity Interpretation Unconscious processes: Influence of unconscious
Y64P16	1:16	“Gestalt's constructions Dali joined Breton's Paris surrealist group in 1929 almost a decade after it began. In 1928 Dali was two years out of art school and experimenting with surrealist practices through the lens of Hans Prinzhorn's Gestalt theories of art from Artistry of the Mentally Ill: A Contribution to the Psychology and Psychopathology of Configuration (1922), where 'configuration' is a translation of the German 'Gestaltung'. Dali here was accepting the lead of the surrealists who had taken an immediate interest in Prinzhorn's book.20” (Weir, 2022: 402).	Artistic expression (2): Artistic influences Psychology: Psychological theories Surrealism
Y64P17	1:17	“Prinzhorn's Gestalt psychology described the mind as possessing unconscious organising mechanisms, and examined two specific cognitive processes: the recognition of groups and the recognition of whole objects from fragments. Gestalt theory described five principles: similarity, continuation, closure, proximity, and figure-ground relationships, which strongly influenced the recognition of objects. These principles operate in the service of six unconscious desires: the urge to play, to interpret, to ornament, to order, to imitate, and the urge for symbolic significance. As one manifestation of the urge to play, Prinzhorn described doodling as an automatic process combined with active interpretation.” (Weir, 2022: 402).	Art and psychology: Gestalt psychology Cognitive processes Creativity Self-identity: Symbolic significance Unconscious processes: Unconscious mechanisms

Ek 3'ün devamı

Y64P18	1:18	“There is a psychological urge whereby 'every shape, no matter how undefined and unobjective, demands interpretation' [...] Only the individual stroke springs from a blind impulse, while the integration of the separate parts is guided by their author, no matter how inattentive he may be.²¹ Dali's early surrealist paintings such as Honey is Sweeter than Blood (1927) and Little Ashes (1928) used Prinzhorn's unconscious process of doodling in painting with the accumulation of isolated brushstrokes.²² These paintings were constructed in two distinct stages.²³ First, a brusquely painted landscape consisting mostly of sky is completed. Next, onto this landscape, many fine brush marks are added, bearing the appearance of improvisation. In various places the brush marks these resemble hairs, thin clouds, or clumps of dirt. Where they are painted in small 'v' shapes they resemble caricatured insects and birds. Where they are grouped together they resemble tree branches, veins, or other organic forms. As groups of strokes accumulate in small areas, the unconscious, demanding interpretation, organises them into known patterns and they appear as apparitions of faces, hands, rotting birds, donkeys, plants, breasts, and genitals.²⁴ With this Gestalt approach, Dali was able to build up pictorial representation while foregrounding visual signs of the automatism already accepted by the surrealist group.” (Weir, 2022: 402-403).	Art interpretation Artistic expression Artistic expression (2): Automatism Creativity Gestalt theory Surrealism Unconscious processes: Unconscious processes
Y64P19	1:19	“To attain his mature surrealist modality, Dali had to reexamine his technique in light of contemporary theories of paranoia.” (Weir, 2022: 403).	Artistic development Unconscious processes: Influence of contemporary theories
Y64P20	1:20	“Constructionalist and anti-constructionalist paranoia Today's popular understanding of paranoia is not dissimilar from the one held in the 1920s. Based on early observations, Jacques Lacan wrote, paranoia's symptoms 'clinically manifest themselves through persecution mania'.²⁵ Yet actual persecution is only one of many possible manifestations of the paranoid associations. Like the Gestalt processes, paranoia is an ordering mechanism that associates cognitive phenomenon. When describing paranoia, Dali repeatedly referred to a kind of 'delirium of interpretative association involving a systematic structure'.²⁶ A paranoid person is overwhelmed by assemblages of associations. What persecution mania and the other forms of paranoia have in common is that the paranoid sees signs of their obsessive belief in reality. Dali further describes:” (Weir, 2022: 403).	Paranoia Psychology: Cognitive associations Psychology: Obsessive beliefs Theoretical Frameworks (2): Interpretative frameworks

Ek 3'ün devamı

Y64P21	1:21	“Paranoia uses the external world in order to assert its dominating idea, and has the disturbing characteristic of making others accept this idea's reality. The reality of the external world is used for illustration and proof, and so comes to serve the reality of the mind. ²⁷ ” (Weir, 2022: 403).	Cognitive processes Paranoia Reality distortion
Y64P22	1:22	“Everyone uses the external world, more or less, to justify their ideas, but when paranoia is considered unhealthy, it is a misdirected and exaggerated aspect of a normal psychological function. To easily imagine one's ordinary paranoid capacity in constructionalist and anti-constructionalist manners, consider again the contrasting examples. The Gestalt process of doodling playfully describes an improvised beginning that is increasingly regulated by the demands of formal and symbolic association. This is constructionalist paranoia which describes the assembly of ideas around an obsession. From this perspective, we might say that a paranoid person slowly builds up an idea or progressively talks themselves into the validity of their ideas. On the other side of the argument is Dali, adamantly anti-constructionalist and admiring of Lacan's work precisely because he too was anti-constructionalist. ²⁸ The key example of an anti-constructionalist paranoid object is Freud's vulture, wherein all the accumulated associations are unconscious or preconscious. The vulture Pfister found in Leonardo's image acted as paranoid proof of Freud's vulture theory.” (Weir, 2022: 403-404).	Cognitive processes Constructionism Paranoia Psychology: Psychological functions Psychology: Symbolic association
Y64P23	1:23	“When Breton defined Surrealism, unlike most other art movements or styles, he defined it by its method of '[p]ure psychic automatism, by which it is intended to express [...] the real process of thought'. ³³ Since Surrealism was established in the context of automatic methods, it allowed sufficient freedom for the spoken word transcribed into poetry, semi-blind drawing like the Exquisite Corpse, found-objects, and collage. However, the complex process of crafting resemblance in oil painting, especially when the physical endurance of the finished painting is of concern, requires a large degree of reasoned premeditation and conscious control. Complex crafts like academic oil painting, and by extension we can include architecture, could not be automatised. Resemblance in oil painting seemed beyond the reach of Breton's early conceptions of the surrealist method. Christian Zervos recognised this problem in 1928, the year Dali first seriously explored surrealist painting, in his article on Surrealism in Cahiers d'Art, when he identified that without conscious craftsmanship, resemblance altogether would be lost.” (Weir, 2022: 404).	Creative techniques: Artistic methods Critique of Surrealism Unconscious processes: Conscious control

Ek 3'ün devamı

Y64P24	1:24	“Dali's paranoia critical method proposed to pass this methodological barrier by asserting the primacy of Freud's vulture. Instead of the Gestalt model which relied on conspicuously improvised brushstrokes to indicate automatic painterly mark making, Dali argued that artist's role was simply to see objects like the vulture, ideally be the first person to see it, then craft a representation to share with others. The surrealist activity occurs at the moment of perception,” (Weir, 2022: 404).	Artistic process Creativity Psychoanalysis Surrealism
Y64P25	1:25	“The 'spontaneity' that gives rise to Freud's vulture entrains a question as to whether or not all images are constructed in this unconscious manner. As Dali developed his theory of the paranoiac-critical method from 1930 to 1935, he gently changed his view. In 1930, he questioned the issue and stated that 'doubts are raised in our minds regarding the question of whether the images of reality itself are not merely products of our own paranoiac capacity'.³⁷ This anticipated the consequences of asserting that all perception was paranoiac (with the sentence Koolhaas and Mau used as the definition of 'systematise' in S, M, L, XL): 'I believe that the moment is at hand when by a paranoid and active advance of the mind it will be possible to systematize confusion and thus help to discredit completely the world of reality'.³⁸ Finally in 1935, Dali committed to the principle, writing that: "'paranoiac phenomenon" (delirium of systematic interpretation) is consubstantial with the human phenomenon of sight'.³⁹ Here Dali is using sight as a central specific example of Lacan's earlier assertion that paranoia influences 'elementary phenomena' including 'personal meaning'.⁴⁰ With this move, Dali brought together found and laboriously fabricated objects into the domain of surrealist objects.⁴¹ This is the point where Koolhaas separates his theory from Dali's.” (Weir, 2022: 405).	Art and psychology: Art Theory Paranoia Perception Surrealism
Y64P26	1:26	“Koolhaas describes the method as 'tourism', making the method 'a tourism of sanity into the realm of paranoia',⁴² reiterating Breton's later claim that Dali was both actor and spectator of paranoia.⁴³ While for Koolhaas and Breton paranoia could be simulated, and the paranoiac experience could be arranged like a tourist holiday, for Dali it was an inescapable phenomenon.” (Weir, 2022: 405).	Art and perception Art and psychology: Simulation Paranoia

Ek 3'ün devamı

Y64P27	1:27	“Paranoiac ontographies Following the anti-constructionalist logic, paranoiac ideation leads to questions of ontology, including Lacan's idiosyncratic work on ontology, and the ontography of art.⁴⁴ As Dali wrote, Freud's vulture was the 'epistemological and philosophical cornerstone' of paranoiac painting, notably not 'the psychological cornerstone' because the realisation of our perpetual immersion into paranoiac delirium shifts the discourse around paranoia from psychological theory and creative methodology to ontology, that is, into fundamental statements about reality. Andre Breton and George Bataille, the two surrealists who were most explicit about their ontological beliefs, adhered to the ontological tradition of idealism best understood as Kantian anti-realism.⁴⁵ Dali, at the beginning of his surrealist work also appeared to promote an anti-realist ontology, and we can see this clearly expressed in the aim that Koolhaas quoted, 'to discredit completely the world of reality'.⁴⁶ Dali's ontological position however was not anti-realist but infra-realist; paranoiac delirium is thereby a veiling layer over a deeper, withdrawn reality.⁴⁷ Hence Dali separates reality into two distinct domains: the reality of the external world, and the reality of the mind.⁴⁸ Koolhaas' ontological position is not completely clear.” (Weir, 2022: 405-406).	Art and psychology: Art and Psychology Ontology Paranoia Surrealism
Y64P28	1:28	“He appears to hold an anti-realist ontology when he writes that 'the world can be reshuffled like a pack of cards whose original sequence is a disappointment'.⁴⁹ Yet he later described the urban architectural project City of the Captive Globe (1972) as a project to 'invent, destroy and restore the world of phenomenal reality'.⁵⁰ Whether or not Koolhaas intends phenomenal reality to be understood as reality as a whole is unclear, but unlikely, hence the guess of infra-realism.” (Weir, 2022: 406).	Ontology Philosophical perspective Reality perception

Ek 3'ün devamı

Y64P29	1:29	“Dali's ontological pairing of the reality of the external world with the reality of the mind loosely corresponded to Freud's pairing of the pleasure principle with the reality principle, and thereby included a therapeutic aspect, and an ambition to work towards aligning the reality of the mind with the reality of the world by refining the contents of the super-ego.⁵¹ Many of Dali's surrealist objects from the 1930s he referred to as masochistic phantoms corresponding to the formative period of his super-ego.⁵² Eventually, as he became cured of his phobias, these masochistic phantoms 'disappeared] almost completely'.⁵³ Dali's later work, from the 1940s onwards, was then less concerned with the curative aspect and even less with the discrediting of reality: 'Enough of trying to cure; one must sublimate! Enough of disintegration; one must integrate, integrate, integrate!'⁵⁴ It was not the early surrealist Dali, who was obsessed with masochistic phantoms during the slow formation of his superego, that objected to Le Corbusier's concrete architecture, but the later Dali who was concerned with an active synthesis of the reality of the mind with the reality of the world.” (Weir, 2022: 406).	Creative techniques: Sublimation Creative techniques: Therapeutic aspect Integration Psychology: Phobias Self-identity: Super-ego Surrealism
Y64P30	1:30	“Le Corbusier and Dali Le Corbusier was aware of Surrealism from the movement's infancy. In 1924 and 1925, Andre Breton's La Revolution surrealiste [Surrealist Revolution] and Le Corbusier's L'Esprit nouveau were rival journals arguing different moralities and different aesthetics.⁵⁵ Dali, Breton, and Le Corbusier all attended the premiere of Man Ray's La Mysteres du chateau de De, and Dali and Luis Bunuel's Un Chien Andalou, on 6 June 1929.⁵⁶ If Le Corbusier had any affiliative affection for Surrealism, he later seems to have collectively regarded them with sympathetic disdain. When Le Corbusier wrote about surrealist art for their flagship publication, Minoature, he described the art of his mentally ill cousin, Louis Sutter, who was institutionalised against his will.⁵⁷ More acute however are Le Corbusier' remarks comparing Surrealism to Cubism, and by extension his own Purism, a year later:” (Weir, 2022: 406).	Art movements Cultural commentary Historical analysis
Y64P31	1:31	“Cubism is the discernment of new times. Health, strength, optimism, creation [...] Surrealism is a noble, elegant, artistic funereal institution [characterised by] sensitive souls, lacking in solidity.⁵⁸” (Weir, 2022: 406).	Artistic expression Philosophy of art

Ek 3'ün devamı

Y64P32	1:32	“Overwrought with exhaustion and anguish, they were ghosts, or soon to be, as the smoky remains of a burnt out fire.” (Weir, 2022: 407).	Emotional distress Imagery Metaphor
Y64P33	1:33	“The evening of the film premiere marked the perigee of their orbits, and thereafter Dali maintained a hostile silence. Between 1927 and 1928, Dali wrote several essays admiring Le Corbusier including the aforementioned Yellow Manifesto. ⁵⁹ But when Dali discovered Surrealism he wrote that the 'new limits' of painting lay in 'the opposite pole' from Purism and, thereafter, remained silent for thirty years. After a brief skirmish in the mid-1950s over Antoni Gaudi, Dali returned to the subject of Le Corbusier in full force in 1967, immediately after the seventy-seven-year-old Le Corbusier drowned while swimming in the waters in front of his Mediterranean home. ⁶⁰ Perhaps especially since Le Corbusier had remarked, '[h]ow nice it would be to die swimming towards the sun', Le Corbusier's drowning produced in Dali something of a nervous, agitated excitement. ⁶¹ Almost immediately afterwards he accepted a commission to write an Open Letter for an esteemed Parisian publisher, Albin Michel, which Dali turned into a meditation on his contempt for Le Corbusier, initiating a sadistic line of criticism that Dali would repeat for years.” (Weir, 2022: 407).	Artistic competition: Artistic rivalry Contempt Criticism Silence Transformation
Y64P34	1:34	“Dali sharpest invectives against Le Corbusier's concrete appeared in three books produced in quick succession, Open Letter to Salvador Dali dated 1968, Conversations with Dali from 1969, and Dali by Dali from 1970. In Conversations with Dali, a series of interviews with Alain Bosquet, Dali said, 'Le Corbusier was a pitiable creature working in reinforced concrete [...] [His] heaviness and the heaviness of the concrete deserve one another'. ⁶² Such sinister outbursts are without equal in Dali's oeuvre. Through the 1950s and 60s, each of Dali's exhibitions, books, and public appearances received wide media coverage in America and Europe. Open Letter to Salvador Dali and Conversations with Dali were met with silence. A single British Art journal printed a joint review of the books' French editions without mentioning Le Corbusier. ⁶³ It is possible that what appears to readers as sadistic fantasy and caustic gloating was a comedic strain that time and distance have stripped of its endearing poignancy. Dali often referred to himself as a comedian, ⁶⁴ consciously separating his public comic persona from his private self. ⁶⁵ Regardless, then and now, the humour is difficult to appreciate. The string of theoretical associations Dali was making here is indeed obscure.” (Weir, 2022: 407).	Artistic expression Humor: Comedic elements Media critique: Critique of others Media critique: Media reception Self-identity: Public persona vs. private self

Ek 3'ün devamı

Y64P35	1:35	“My interpretation of these outbursts is that Le Corbusier's death brought the prospect of his own death foremost to Dali's mind, and he was concerned thereby with his own legacy and the prospect of artistic immortality, which Dali associated with white shells, transparency and weightlessness. ⁶⁶ In full reaction against the frightening heaviness of concrete, Dali contrasted Buckminster Fuller's enormous Cloud Nine project (1960), geodesic spheres nearly a mile in diameter, which float in the atmosphere.” (Weir, 2022: 407).	Artistic expression (2): Artistic legacy Contrast Mortality
Y64P36	1:36	“Le Corbusier had drowned by the weight of the reinforced concrete [...] Bags of reinforced concrete which, henceforth may never be carried up on to the moon [...] the only ones to reach her will be those ultralight dentitional structures, soon to be antigravitational, made by Fuller, the ones that can be wafted there by the slightest of human breaths. ⁶⁷ ” (Weir, 2022: 407).	Architecture Creativity Innovation
Y64P37	1:37	“In the years immediately after Le Corbusier died, while he was writing all these remarks, Dali was planning his own museum and looking seriously at the significance of architectural form. From the beginning of the project the central room of the museum was to be roofed by a geodesic dome. Dali asked Fuller to design it, who prevaricated, the project then was given to Emilio Perez Pinero, about whom Fuller remarked approvingly, 'you have Pinero who does things that I do not know how he does them'. ⁶⁸ Pinero died tragically in 1972 while driving the treacherous mountain road between Dali's seaside home and the museum, and Dali responded by writing an obscure new book, Ten Recipes for Immortality (1973). ⁶⁹ ” (Weir, 2022: 408).	Artistic collaboration Creativity Loss and grief Project development

Ek 3'ün devamı

Y64P38	1:38	“When preparing Delirious New York, Koolhaas knew of Dali's disdain for Le Corbusier's concrete, Dali's growing focus on immortality, and the tragic death of Pinero. Although Koolhaas did not mention Dali's vitriol in Delirious New York, he had read the sources. Koolhaas cited Conversations with Dali in Delirious New York, and Open Letter to Salvador Dali in his talk at the Architecture Association.⁷⁰ Koolhaas' silence over Dali's hatred for Le Corbusier's concrete architecture is notable, considering Koolhaas' analogy of concrete as the perfect embodiment of the paranoid critical method. A partial explanation for Koolhaas' choice of concrete can be found in a quick, almost joking aside that Koolhaas made in the same talk at the Architecture Association about Dali's most memorable architectural painting from the 1930s, Millet's Architectonic ‘Angelus.’” (Weir, 2022: 408).	Architectural discourse Artistic criticism Cultural influences Historical context
Y64P39	1:39	“Jean-Francois Millet's painting The Angelus (1859) was a subject of long fascination for Dali. He painted dozens of variations and wrote a book-length interpretation.⁷¹ Dali interpreted Millet's painting of a twilit farming couple praying in the fields as an archetypal image of sexual sado-masochism. Koolhaas had a long interest in Dali's interpretation of this painting. Koolhaas used Dali's variations of The Angelus in 'Exodus' (1972), his final diploma project at the Architectural Association, designed with Elia Zenghelis, Madelon Vriesendorp and Zoe Zenghelis, and later published at the beginning of S, M, L, XL.⁷² In both Delirious New York and in S, M, L, XL, Koolhaas quoted Dali's autobiographical comment of encountering the skyscrapers of New York as giant figures from Millet's Angelus:” (Weir, 2022: 408).	Art interpretation Artistic competition: Influence of artists Creativity in art Cultural references
Y64P40	1:40	“Desire: Each evening the skyscrapers of New York assume anthropomorphic shapes of multiple gigantic Millet's Angeluses [...] motionless, and ready to perform the sexual act and devour one another.⁷³ Dali's most compelling variation of Millet's Angelus is arguably his 1933 painting, Millet's Architectonic ‘Angelus’, in which the two figures are presented as simplified, almost abstract forms, as giant white sculptures. The scene is largely realistic, but the material these sculptures are made from is not in any way obvious. It appears to be perhaps an impossible object, built from an unspecified material we might call 'painter's plastic'. Madelon Vriesendorp drew her own variation of Millet's Architectonic ‘Angelus’ as one of the nineteen towers in OMA's speculative urban design project City of the Captive Globe, included in the appendix of Delirious New York.⁷⁴” (Weir, 2022: 408).	Abstract representation Anthropomorphism Art interpretation Speculative design

Ek 3'ün devamı

Y64P41	1:41	“In Millet's Architectonic 'Angelus', the female figure holds a spike at the male figure's throat, producing an arrangement where a male sexual advance would guarantee death. This places the pair into a sado-masochistic arrangement of a sadistic woman and a masochistic male. Indeed, this is exactly the adjective Dali used about Le Corbusier: masochistic.⁷⁵ Although this word may be pejorative, Dali was not critical on the grounds of masochism. In his 1942 autobiography Dali explained masochism as a valuable strategy in art: 'everyone underestimated the unconscious masochistic buyer who was avidly looking for the object capable of making him suffer in the most indefinite and least obvious way';⁷⁶ in the 1970s, Dali proudly announced that he was 'every day more and more masochistic'.⁷⁷ Millet's Architectonic 'Angelus' presents an emotionally tense moment, expressed in pure concrete, and in this aspect took aim at a very similar architectural ambition as Le Corbusier. In his talk at the Architectural Association, Koolhaas offered an interpretation that Millet's Architectonic 'Angelus' may be a phantom portrait of Le Corbusier. Accordingly, it would benefit, Koolhaas intimates, from an alternate title, conciliatory and provocative, The Apotheosis of Le Corbusier.⁷⁸” (Weir, 2022: 409).	Artistic interpretation Emotional tension Masochism Power dynamics
Y64P42	1:42	“Surrealist architecture before Delirious New York Returning to the core of the definition of the paranoid-critical method, to these 'objectifications of delirious associations', it is the delirium doing the surrealist work, and its techniques of objectification appear to be methodologically free.⁷⁹ Breton inferred this when writing in 1936 that the method 'has immediately shown itself capable of being applied with equal success to painting, poetry, the cinema, to the construction of typical surrealist objects, to fashions, to sculpture and even if necessary, to all manner of exegesis'.⁸⁰ How can one explain architecture's absence from this list? I suggest that it belongs in both 'surrealist objects' and the last bundling of 'all manner of exegesis', but Breton had not imagined architecture would possess the expressive freedom and technical virtuosity it would possess a century later. Producing surreal objects through obsessive accumulation had already been accepted by Breton in architectural form of Ferdinand Cheval's Palais Ideal (1879-1924), where decades of accumulated bricks and stones were piled into complex groves of columns, sculptures, and enclosures, and Kurt Schwitters' Merzbau (1927-1943) where accumulations of fragmentary timber and metal panels formed complex interiors.⁸¹ Such work looks to us more normal than they would have then, when Le Corbusier's early houses were the most innovative contemporary turn.” (Weir, 2022: 409).	Architecture and design Artistic expression Creativity Historical context Influence of Surrealism

Ek 3'ün devamı

Y64P43	1:43	“Dali's general strategy for surpassing the constraints of automatism was anti- constructionalism. Nonetheless, his first major proposition for surrealist architecture referred to neither its method of production nor its relation to paranoia, but instead, Freudian psychodynamics. In 'On the Terrifying and Edible Beauty of Art Nouveau Architecture', Dali claimed that Art Nouveau's ornamental and decorative details — precisely the details stripped from Le Corbusier's modern houses — served for the accommodation of repressed desires, for the "functioning of desires" — desires, moreover, that are the most shady, discredited and shameful'.⁸² Le Corbusier, Dali claimed, was disgusted by Art Nouveau precisely because it provoked repressed 'primal hunger'.⁸³ Modernism's excoriation of ornamentation was an attempt to remove anything that provoked desire, and all of Le Corbusier's rhetoric about admiring engineers' machines, and critiques of the backwardness of architects, served to intellectualise and rationalise fear of these repressed desires.” (Weir, 2022: 409-410).	Artistic expression Modernism vs. Postmodernism Psychoanalysis Unconscious processes: Repressed desires
Y64P44	1:44	“Given Dali's critique of architectural modernism and theorisation of an anti- constructionalist method for painting, it is disappointing that there is little architectural work to illustrate these ideas. Dali's own architectural projects are almost all interior design projects and renovations, joining and collaging existing objects together. The Dream of Venus pavilion (1939) for the 'New York World's Fair', which Koolhaas briefly discusses, too is mostly a sculptural collage, but its value in Dali's oeuvre is contestable since it is one of very few projects Dali repudiated upon completion. The only wholly new freestanding architectural project that Dali designed, and was content with the realisation, is the little known Crisalida pavilion (1958).⁸⁴ Designed for the American Medical Association's annual convention, the small pavilion belongs to Dali's late work concentrating on integration rather than celebrating masochistic phantoms, and was explicitly aimed to spatialise the therapeutic effect of alleviating anxiety.⁸⁵ The pavilion was constructed from 'thirteen wooden ribs criss-crossed with steel lattice' with one hundred and sixteen coloured lights attached to the structure.⁸⁶ This frame was wrapped, inside and out, with translucent white parachute silk leaving a wide cavity between the skins.⁸⁷ Equipped with twenty-four air blowers to inflate the cavity, the building breathed, inhaling for five seconds and exhaling for fifteen.” (Weir, 2022: 410).	Architectural critique Art and psychology: Therapeutic architecture Collage Creative process Historical context Integration

Ek 3'ün devamı

Y64P45	1:45	“However, although this extraordinary temporary building might have provided an exceptional example of surreal architecture, it is too little known to have had any impact. Being relatively unknown, it is unlikely that Koolhaas knew of it while preparing Delirious New York. In the 1970s, the known aspects of architectural surrealism were constructionist assemblies of fragments obsessively piled into masses or collaged together, and innumerable beguiling details without a rational, cohering agenda.” (Weir, 2022: 410).	Architectural critique Historical context Surrealism
Y64P46	1:46	“By the 1970s, Dali's application of the paranoiac-critical method had changed. The work of the 1930s was focussed on themes of parental and sexual anxiety, developing the lexicon of Freud, and philosophical issues of concealment under the influence of Heraclitus. Here the paranoiac-critical method opened up a personal lexicon of trauma that was somewhat resolved. Dali described himself in the years as suffering from a 'psychical depression'. ⁸⁸ By the 1940s, the depression appears to have resolved, the masochistic phantoms disappeared, and Dali increasingly described himself as happy, and his interest in Freud waned. The change can be marked by the painting used on the cover of his autobiography, <i>Soft Self Portrait with Grilled Bacon</i> (1941), which depicts not the depths of the person but the thin surface as the fluid mask that conceals. From here Dali's character was calved into two distinct portions, and one part became the Dali known to the world as a fictional character, a comedian and entertainer. The interest in concealment that was philosophical in the 1930s became, by the late 1940s, less philosophical and more practical and theatrical. 'I always behave like an actor [...] it is a methodological vice'. ⁸⁹ While Breton's claim that Dali was both actor and spectator in paranoia was debatable in the 1930s, it was certainly true by the 1970s.” (Weir, 2022: 410-411).	Art and psychology: Art and Psychology Self-identity: Identity performance Self-identity: Paranoia and concealment Self-identity: Transformation of self Unconscious processes: Influence of Freudian concepts
Y64P47	1:47	“In these latter decades, with Freudian associations behind him, Dali's work was concerned with physics and immortality, blending seemingly scattershot branches of association based on sketchy ideas and inaccurate facts. As Elliott King has written of Dali's late method, Dali would often 'wholly misunderstand a scientific concept and then, even upon realising it, deliberately build upon his "error"'. ⁹⁰ This is the evolved version of the paranoiac-critical method that Dali was actively using when Koolhaas was writing Delirious New York, not oriented to the discovery of Freudian phantoms but pointing in many directions, including directly at architecture.” (Weir, 2022: 411).	Artistic interpretation Innovation Misunderstanding Psychology: Association

Ek 3'ün devamı

Y64P48	1:48	“Dali in Delirious New York By the mid-1970s, when Koolhaas was writing Delirious New York, Surrealism was at an ebb, yet beginning to rise. Then, paranoia meant a few things. Paranoia had always been colloquially understood as persecution mania, but it held a more nuanced meaning for the surrealists. Constitutionalism was abandoned when paranoia was no longer understood as originating from physical degeneration, and instead, understood as a mode of reaction. Constructional-ism was abandoned when it was understood that paranoiac ideation occurs unconsciously and effects fundamental phenomena including vision. Ultimately, paranoiac association is understood as a psychological mechanism running consciously and unconsciously. The dualism that opens up at the extreme ends of the conscious-unconscious spectra explains the capacity for people to have multiple motivations, some conscious and others unconscious. A recurring theme in surrealist art is the unconscious, the awareness of an influential absence, presented through irony, veils, or shadows.” (Weir, 2022: 411).	Consciousness Paranoia Psychology: Psychological mechanisms Surrealism Unconscious processes: Multiple motivations Unconscious processes: Unconsciousness
Y64P49	1:49	“Conflicting intentions is a narrative motif of Delirious New York. Again and again Koolhaas points us to the tensions between declared and concealed intentions, to people being fundamentally unaware of themselves, and, by association, buildings that are unaware of themselves. This is evident in two adjacent concepts, the schism and the lobotomy. The schism is the social and functional disconnection between the stories of tall buildings. Occupants on one floor of a tall building are oblivious to what occurs on the floors above and below them; independent within the buildings, each storey is effectively unconscious of the others.⁹¹ Next is the lobotomy, the 'dissociation between inside and outside', which meant that the exterior of the building is its own entity, unconstrained by any obligation to represent the building's interior, its purpose, or its structure.⁹² Whatever large buildings visually say about their identities, they misrepresent themselves and conceal their interiors. Buildings with schisms and lobotomies are either unaware of themselves or concealing themselves. By imagining that a tall building has a secret that it is hiding, the building becomes animated with our expectation, and becomes, whether by illusion or actuality, a little more alive. Like Dali architecturalising the people in Millet's Angelus, Koolhaas arrives at the same object from the inverse theoretical direction: anthropomorphising architecture.” (Weir, 2022: 411-412).	Anthropomorphism Concealment Humor: Narrative motif Self-awareness Social disconnection

Ek 3'ün devamı

Y64P50	1:50	“In the penultimate chapter of Delirious New York, when Koolhaas introduces surrealist Dali and modernist architect Le Corbusier, a reader might by now expect some form of ironic reversal: a rational surrealist and a paranoid rationalist. Koolhaas first teases: 'Le Corbusier's persona and method of operation show many parallels with Dali's'.⁹³ Then, reversing Le Corbusier's claim that Surrealism bears signs of illness and Purism bears signs of health, Koolhaas diagnoses Dali as 'a sane and rational mind that has insinuated himself into the process of paranoia',⁹⁴ and identifies 'involuntary signs of a truly paranoid streak in [Le Corbusier's] character',⁹⁵ and more sharply in his talk at the Architecture Association, 'Le Corbusier was a clinically paranoid person who tries to pretend that he is rational'.⁹⁶” (Weir, 2022: 412).	Art analysis Character analysis Irony
Y64P51	1:51	“What is meant by paranoid here? This is not persecution mania. Paranoid here means a systematised delirium of interpretation, coupled with the energy to draw the alternate reality towards existence. A paranoid, in short, is someone passionately, systematically delusional. Having prepared his reader to conceptualise buildings with human psychological characteristics, Koolhaas gives his own definition:” (Weir, 2022: 412).	Cognitive distortion Psychology: Psychological interpretation Self-identity: Delusion
Y64P52	1:52	“3. While Koolhaas' description is largely consistent with Dali's, it goes further. In his first point, Koolhaas aptly conveys the extent to which paranoia permeates the personality to the level of elementary phenomena. Whether or not the method requires, as Koolhaas has it, a 'synthetic reproduction' of a paranoid's way of seeing, rather than an actual instance of a paranoid's sight, brings up the fraught relationship between artistic authenticity and post-modern irony, which the reader can explore in Roger Rothman's essay 'Dali's inauthenticity'.⁹⁸” (Weir, 2022: 412).	Artistic expression (2): Artistic authenticity Artistic expression (2): Post-modern irony Media critique: Analysis of perception

Ek 3'ün devamı

Y64P53	1:53	“The second part of Koolhaas' definition begins with a clear articulation of process. Though the paranoiac-critical method is a method of producing (irrational) knowledge, it is only evident as objectified knowledge. Koolhaas explains that the delirious speculations reach 'the density of fact', which in Dalinian language I would reframe as delirious speculations resembling the simulacra. Dali's recognition of a resemblance to the simulacra points to a surrealist quality outside Koolhaas' brief rendering in Delirious New York — the intersection of the psychological with the ontographic and the mythic, like the intersection of time and memory in The Persistence of Memory, are core thematic values in Dali's art.” (Weir, 2022: 412-413).	Artistic interpretation Methodology Psychology: Memory and time Psychology: Psychological analysis Surrealism
Y64P54	1:54	“Proceeding from the position that paranoiac artists make surrealist art because of how they see, not because of a particular set of techniques, and being well aware of Dali's disdain for concrete architecture — though not mentioning it in Delirious New York — Koolhaas uses concrete construction, 'Le Corbusier's favourite method of objectification', as the exemplar of paranoid critical activity.” (Weir, 2022: 413).	Architecture Art analysis Critical theory Paranoia
Y64P55	1:55	“[T]he phantom conjectural structure or so-called shuttering is erected — the initial delusion [...] [and afterwards, the concrete has] a horribly undeniable reality even after the signs of madness — the shuttering — have been removed.⁹⁹ It is, to my understanding, an admirably accurate analogy. Having dispelled the last remaining barrier to a surrealist architecture made of concrete, namely Dali's vociferous objections, and having already described the architecture of New York as 'the pursuit of irrational ends by entirely rational means',¹⁰⁰ Koolhaas could then assert what is arguably the core of the manifesto, that '[architecture is inevitably a form of PC [paranoid critical] activity'.¹⁰¹” (Weir, 2022: 413).	Architecture Critical theory Surrealism

Ek 3'ün devamı

Y64P56	1:56	“Looking at Koolhaas 'apparently radical statement that architecture is inevitably the result of paranoiac critical activity', it is not, as it first appears, a statement of the surreality of architecture, but a remark about the generality and broad applicability of the method. It also reminds us that the method alone is not enough to validate surrealist activity. Irony, unconsciousness, concealment, a more or less subtly sinister affect emerging from the suggestion of ulterior motives, and a dreamy otherness — often embodied by unusually strong juxtapositions — are Surrealism's recognisable motifs. A loose coalition of qualities allows new surrealisms in art and architecture to emerge with endless variation.” (Weir, 2022: 413).	Creativity Critical analysis Interpretation Surrealism
Y64P57	1:57	“Breton's preference for constructionalist paranoia allowed for the paranoiac to assemble objects automatically and encounter ready-mades on their derives, but the laborious premeditated project of oil painting or architecture did not seem within reach of the revelatory, improvisational, mediumistic operations of Breton's ideas of surreal activity. This limited the scope too much for architecture, but was the necessary foundation for later creative freedoms to take flight. The revolutionary politics, ethos, and mythos that distinguished Breton's Parisian surrealist group were washed out at the level of generality in Dali's method, but then recaptured by Koolhaas, kicking open the door to the living tradition of Surrealism, and endlessly framing and reframing Surrealism's Dionysian revelations. Dali, Lacan, and Koolhaas preferred the anti-constructionalist interpretation of paranoia because it explained both the intimated existence of a paranoiac associative engine and why paranoiacs would encounter unusual things. The compromise is that a self-declared paranoiac could infer that anything they did would be surreal; hence, when responding to criticism that his new work was not surreal, Dali would reply 'I am [S]urrealism'.¹⁰² The cost of accepting paranoia as a personality structure was that it dissolved the boundaries separating Surrealism from anything that any self-declared surrealist might call it, or might declare that it is not.” (Weir, 2022: 413).	Artistic expression Creativity Paranoia Surrealism

Ek 3'ün devamı

Y64P58	1:58	“The austere minimalism that Le Corbusier advocated in the 1920s and 30s was aesthetically antithetical to the surrealist's preference for lush, ornamented decor, notwithstanding that Le Corbusier himself was known for increasingly surreal behaviour, not least breaking into Eileen Grey's house and painting abstract people on the walls.¹⁰³ The surrealists rejoiced in the revelation of the unconscious, which for Le Corbusier was private. Yet as Dali demonstrated with Art Nouveau, non-surreal architecture can be made surreal through exegesis. And this is no doubt something Koolhaas contributed to with his story about a paranoid Le Corbusier. The heaviness of the 1950s and 60s Brutalism that Dali objected to is very different to the soaring concrete ribs of Santiago Calatrava's Lyon airport terminal or soft folds of Zaha Hadid's Baku Heydar Aliyev cultural centre. It seems unlikely Dali would throw the same critiques at these examples of modern concrete architecture.” (Weir, 2022: 414).	Architecture analysis Artistic philosophy Contrast Influence Surrealism
Y64P59	1:59	“Drawing concrete into the orbit of surrealist architecture, Koolhaas gives readers 'a tourism of sanity into the realm of paranoia'.¹⁰⁴ Koolhaas' paranoid criticism and Dali's paranoiac-critical method are subtly different theories, though in many ways the hybrid of constructionalist and anti-constructionalist methods, and an evolutionary step for Surrealism to grow out from under the wings of the twentieth-century preferences, into a more expansive and adaptable mode of creative production, ready to speculate about our paranoiacally surreal future.” (Weir, 2022: 414).	Art criticism Creativity Paranoia Surrealism
Y64P60	1:60	“74. Vriesendorp said the other soft buildings illustrating Delirious New York, clearly reminiscent of Dali, were not made for Koolhaas' book, but for her own project and included only during the publishing stage. Koolhaas explained that when the first image, <i>Apres l'Amour</i>, was painted, the text had not yet been written. The text and imagery were 'parallel narrative[s]', both critically formalising the paranoiac framework developed in conversation. See <i>The World of Madelon Vriesendorp: Paintings, Postcards, Objects, Games</i>, ed. by Shumon Basar and Stephan Truby (London: AA Publications, 2008), pp. 42, 264.” (Weir, 2022: 418).	Artistic collaboration Formal analysis Narrative development

Ek 3'ün devamı

Y65P1	1:1	“Hanyang University, Department of Architecture, Seoul, Korea ABSTRACT This article focuses on the potential of void as a design instrument on different levels. The goal is to present a conscious void design strategy with void as the driving design element. To achieve this, void as a term and design technique was broadly analyzed. Reaching from its definition, interpretation, perception, and typology to a case study analysis, the focuses is on four projects each from Ungers and Koolhaas. Three topics were synthesized from this analysis concerning the manifestation of the void, its characteristics, and finally its usage as a design strategy. First, it was identified that void can be perceived and interpreted differently, manifesting itself in various ways, such as a one-, two-, or three-dimensional object. Second, the characteristics of void can be termed as programmatic flexibility and incompleteness: the possibility of void to contain multiple programs and to establish relationships with its program to its surroundings. Third, two design strategies were derived: “collaging solid figures” and “collaging void figures.” The first generates void indirectly by collaging solids, whereby the void is generated in between, and the latter generates void directly by collaging the void itself.” (Thuer & Nam, 2023: 3338).	Architectural design Case study Conceptual analysis Design strategy Innovation in design Interpretation: Perception and interpretation Programmatic flexibility
Y65P2	1:2	“Despite their harsh critique of the modern city (for example, see Koetter and Rowe's comments on Le Corbusier's project St. Die in Collage City pp. 58-62), Rowe and Koetter (1978) propose “that neither object nor space fixation are, in themselves, any longer representative of valuable attitudes” (Rowe and Koetter 1978, 83). Although Rowe and Koetter mention that a focus on space characterizes the modern city and a focus on the object the traditional city, both situations should be somehow transcended and not further emulated so that spaces and objects can be in an equal debate, which leads to a new type of condition: “a type of solid-void dialectic which might allow for the joint existence of the overtly planned and the genuinely unplanned, of the set-piece and the accident, of the public and the private, of the state and the individual” (Rowe and Koetter 1978, 83).” (Thuer & Nam, 2023: 3338).	Cultural dynamics: Tradition vs Modernity Dialectics Sustainability Focus: Social Critique Urban Design
Y65P3	1:3	“Regarding the call of Rowe and Koetter not to solely focus on the object or the space but rather to have a balance between them, such a shift can also be identified in research, where many recent studies have started to focus more on space itself. This phenomenon can be seen especially in urban planning and design, where studies conceptualize space in terms of urban sustainability and urban regeneration projects.” (Thuer & Nam, 2023: 3338).	Sustainability Sustainability Focus: Research focus shift Urban planning Urban regeneration

Ek 3'ün devamı

Y65P4	1:4	“Correia Guedes, Pinheiro, and Manuel Alves (2009) analyzed various projects in Portugal in terms of their sustainability, reaching from buildings to urban designs. Their research illustrates that beside using technical aspects to create urban sustainability, space, mostly linked to a type of green strategy, is also frequently used to create said sustainability, which can be seen in projects like Parque des Nagoes (revitalizing a former industrial area to a park), or in the project Vilamoura in Algrave (a residential and resort community, where a new management strategy was applied to better integrate Vilamoura into the natural surroundings). Both projects primarily make use of space to create urban sustainability in connection with nature. In this respect, it can be said that space acts as a void that is charged with natural elements, meaning that the above-mentioned approaches can be seen as a type of void design strategy.” (Thuer & Nam, 2023: 3338-3339).	Environmental Integration Sustainability Sustainability Focus: Green Strategy Urban Design
Y65P5	1:5	“Besides said study, there has been much recent research that has focused on the topic of urban sustainability by using space connected to a type of green strategy to tackle issues within this field, which can basically be seen as a type of void design approach. Specific research topics surrounding urban sustainability were, for example, the investigation of green infrastructure networks to create sustainable urban sprawl (Zhang et al. 2022); the establishment of a planning model for sustainable development that combines urban density and green spaces (Sanches, Lemes de Oliveira, and Celani 2021); and the examination of sky gardens in terms of general urban sustainability (Li, Du, and Sezer 2022). These examples are illustrative to a certain extent of a research trend where space in an urban environment is connected and deployed as a type of green strategy to tackle urban sustainability issues. Thus, the investigation of space in design is of the utmost importance, as it can not only help to create more sustainable cities and urban environments, as well as redesign and enhance existing ones, but even more so function as a design tool in its original state, the void.” (Thuer & Nam, 2023: 3339).	Research trends Spatial design: Design and space Sustainability Focus: Green Strategy Urban sustainability

Ek 3'ün devamı

Y65P6	1:6	“In this light, with Rowe and Koetter's call to focus not only on the object but also on space, as well as the usage of space to create urban sustainability by means of incorporating green strategies, there is a huge, hidden potential to design with the actual original state of a space, the void (void becomes space when it is, for example, filled with information). This approach is still unusual and scarce as a design strategy in architecture. Thus, this article seeks to establish a design strategy that consciously focuses on void as the main driving design element. Such a strategy can be applied to any building level to create voids (e.g., single family houses, apartment buildings, and urban planning). However, the future and primary application of the strategy is focused on its usage in urban planning and design to foster urban sustainability.” (Thuer & Nam, 2023: 3339).	Architectural discourse Design strategy Urban sustainability
Y65P7	1:7	“Overall, this article is structured in three main parts (definition and theory, case study analysis and comparison, and synthesis), followed by the conclusion. First, in Section 2, a broad analysis of void will be done, showcasing its different meanings and usages. Here, the aim is to build a solid theoretical foundation, whereby the term itself will be examined first, followed by a reading and interpreting of void. Next, in Section 3, which builds the main part of this research, a case study analysis and comparison will be carried out. First, the different typologies of void will be established, followed by the actual case study analysis and comparison comprising four pivotal projects each from Rem Koolhaas and O. M. Ungers as well as one project each from Steven Holl and Ryue Nishizawa. This section is divided into two parts: "Research on Void" and "Projects on Void." Next, Section 4 forms the outcome of this research, whereby the gathered information from the case study analysis will be condensed and synthesized. This section focuses on three main topics: the manifestation of void, its characteristics (benefits), and its specific usage as a conscious design instrument. Lastly, the conclusion will reflect on this research, including its outcome, limitations, and future research possibilities.” (Thuer & Nam, 2023: 3339).	Case study Design analysis Qualitative analysis Research structure Synthesis Theoretical framework

Ek 3'ün devamı

Y65P8	1:8	“2. Definition and theory of void In this section, void as a term will be examined in two parts. First, it will be defined based on its definition in the dictionary and its specific usage in architecture. Second, the question of how void can be read and interpreted based on the book Collage City, the Beaux- Arts, and the works of Louis Kahn and Rem Koolhaas will be investigated, including other terms that can be associated with void such as poche and space.” (Thuer & Nam, 2023: 3339).	Architecture Conceptual analysis Terminology
Y65P9	1:9	“As a side note: in contrast to the void stands the solid, presented in the introduction by the example of the figure - ground plan from Rowe and Koetter. The solid can be viewed as the counterpart of the void, whose traits can be basically described as the opposite (inverse) to the void's traits. For solid and void this means, for example, black - white (representation color), discontinuous - continuous (property), closed - open (boundary), figure - ground (shape), and object - space (type), respectively. However, as this research focuses on the void, its counterpart, the solid, will not be further analyzed. However, for understanding later on in this study, it will be still important to briefly take a look at the solid and how it can be distinguished from the void.” (Thuer & Nam, 2023: 3339).	Conceptual analysis Contrast Theoretical framework
Y65P10	1:10	“2.1.1. Definition in dictionary The term "void" has a multitude of meanings and can thus be used in a wide variety of contexts. To better understand the usage of the word void in an architectural context, and especially its meaning and usage in this research, it is necessary to first examine the term itself in the following three parts: adjective, substantive, and verb.” (Thuer & Nam, 2023: 3339).	Conceptual analysis (2): Conceptual clarification Interpretation: Lexical analysis

Ek 3'ün devamı

Y65P11	1:11	“Although the Oxford Dictionary does not specifically denote them to architecture, these definitions for the word void (adj.) can be used in such an environment with some of them used more than others. However, all of them share a similar meaning, which can be defined as giving information about a certain condition: their status of being unoccupied. As defined by the Oxford Dictionary (Simpson et al. 1991, 732) above, these definitions include, for example, unoccupied places by creatures, buildings or structures, or by visible content mostly used in relation to spaces or places. Hence, the adjective void can be summarized as describing the state of something being "unoccupied by physical matter."” (Thuer & Nam, 2023: 3340).	Architecture and design Conceptual analysis Interpretation: Definition and terminology
Y65P12	1:12	“This means, from an architectural point of view, that the condition of being unoccupied can not only be related to physical matter, but also to invisible matter such as various types of information, emotions, feelings, or meanings. This further means that a space can not only be empty of physical matter (e.g., people), but also of information, like having no dedicated usage or program for it, to be defined as a void.” (Thuer & Nam, 2023: 3340).	Abstract thinking Conceptualization Emotional resonance
Y65P13	1:13	“This initial analysis of the term void in the three different parts (adj., sub. & v.) shows the versatile usage and meaning of the term in general and specifically in architecture. Generally speaking, the essential usage and meaning of void in architecture, regardless of the analyzed parts, is to primarily describe a certain condition that is related to the state of being unoccupied by physical and/or immaterial matter.” (Thuer & Nam, 2023: 3340).	Architecture Conceptual analysis Terminology
Y65P14	1:14	“The void's representation in the facade can be found in the earlier days of architecture, e.g., the renaissance, where elevation drawings show facade openings (windows or doors) as black areas (Figure 1). These black areas basically describe an emptiness in the facade and therefore can be referred to as representing void.” (Thuer & Nam, 2023: 3340).	Architectural symbolism Historical context Void concept: Representation of emptiness

Ek 3'ün devamı

Y65P15	1:15	“The representation of void in floor plan drawings is mostly applicable to computer drawings (technical drawings). Here, it must be said that there is no official way of representing void in these drawings; however, in practice, two main representation types can be found that are frequently used. In the first one, void is illustrated by a solid (when the void is on the floor) or dotted (when the void is on the ceiling) crossed lines, similar looking to an "X", that are drawn over a certain area. In the second one, void is represented by a polygonal, black filled shape, similar looking to a shadow, that is drawn inside a rectangular shape (Figure 2).” (Thuer & Nam, 2023: 3340).	Interpretation: Technical representation Symbolism Visual design
Y65P16	1:16	“In addition, the representation of void in plans can also be linked to architectural terms such as poche (cf. section 2.2.2.), which is primarily used in floor plans or, a bit less common, in sections. The meaning of the term refers to the built mass of a building, which is basically regarded as the solid, whereby the other parts of the plan (individual rooms), which can also be called "non-poche," are regarded as the void. The representation of poche and non-poche in a plan follows Rowe and Koetter's display methodology, which uses black for the solid (poche) and white for the void (non- poche).” (Thuer & Nam, 2023: 3341).	Architectural design (2): Architectural terminology Conceptual understanding Representation Visual communication
Y65P17	1:17	“Summarized, the representation of void in plans does not have to follow strict guidelines, meaning that its display methodology is mostly based on the architect's own preference. Nonetheless, it can be said that amongst architects there is a certain "unwritten rule" of mostly black for solid and white for void, like Rowe and Koetter's representation method in Collage City. By taking a look at Koolhaas and Ungers' specific representation of void, based on the analyzed projects, it can be seen that both of them use a different mode of representation. However, first, it has to be said that in most of their projects, the void is not in its original state anymore but has been rather "translated" into an architectural space by defining the void either through a boundary or charging it with certain information (e.g., the program). In this regard, the representation of void in their plans is mostly related to a space, which in its bare form can be regarded as the void.” (Thuer & Nam, 2023: 3341).	Architectural representation Conceptual analysis Design methodology Interpretation: Unwritten rules

Ek 3'ün devamı

Y65P18	1:18	“When looking at Ungers and Koolhaas' plans, it can be said that Koolhaas uses in general a more "conceptual" approach to indicate solid and void. He mostly makes use of the color white for the void and black for the solid (e.g., Tres Grande Bibliothèques), similar to Rowe and Koetter's representation methodology, which makes the plans somewhat simple to understand, even without a prior analysis. In contrast, Ungers' plans are more "practical," meaning they are mostly not representing the void differently from the other content of the plan. Therefore, his plans often need an analysis to make the void visible (e.g., Neue Stadt in Köln).” (Thuer & Nam, 2023: 3341).	Analysis Comparison Design methodology
Y65P19	1:19	“In this light, the representation methodology in this research with the color white for the void and black for the solid was chosen as it is not only simple to read due to its contrast, but also because of its status as an unwritten convention among architects, which are the target audience of this study and thus already familiar with this color scheme. In addition, it is also the authors' own preferred style of representing solid and void because of the readability of diagrams and plans.” (Thuer & Nam, 2023: 3341).	Methodology Personal preference Target audience Visual representation
Y65P20	1:20	“2.2. Reading and interpreting void 2.2.1. Void (and solid) in collage city Before entering the realm of void and defining its typology, there needs to be an investigation on how to read void. This will be done by defining some key terms based on the work Collage City. In their analysis, Rowe and Koetter (1978) distinguish between the traditional and modern city. They use the terms solid, or object, to refer to built context, like buildings whereas void, or space, is referred to as unbuilt. These terms are then used to analyze so-called figure - ground plans, whereby they regard figure as a solid/object, and ground as void/space. Finally, this leads to four contrasting pairs that are important in Rowe and Koetter's work in the context of reading void: traditional city vs. modern city, solid vs. void, object vs. space, and figure vs. ground. But how can void now be read?” (Thuer & Nam, 2023: 3341).	Conceptual analysis Theoretical framework Urban Studies

Ek 3'ün devamı

Y65P21	1:21	“The most common way to read void, as mentioned above, is through a figure - ground plan analysis, like Rowe and Koetter (1978) undertake in Collage City, where a figure (black in color) is referred to as a solid or object, and the ground (white in color) as a void or space. However, Rowe and Koetter defined a second type of reading void in Collage City when they compare the traditional and modern city: "the one [modern] is almost all white, the other [traditional] almost all black; the one an accumulation of solids in largely unmanipulated void, the other an accumulation of voids in largely unmanipulated solid; and, in both cases, the fundamental ground promotes an entirely different category of figure - in the one [modern] object, in the other [traditional] space" (Rowe and Koetter 1978, 62).” (Thuer & Nam, 2023: 3342).	Conceptual analysis Conceptual analysis (2): Contrast comparison Theoretical framework Urban Design
Y65P22	1:22	“more perceivable than the solid, the void actually becomes the object and can also be regarded as the figure in this scenario (Figures 3 and 4). Thus, the void has an inherent ambiguity to be read as a figure (solid/ object) or ground (void/space), which is ultimately determined by the graphical perceptibility of solid and void in the figure - ground plan assembly.” (Thuer & Nam, 2023: 3342).	Conceptual ambiguity Interpretation: Visual interpretation Perception
Y65P23	1:23	“2.2.2. Void, space, and poche: from beaux-arts to Kahn to Koolhaas Rowe and Koetter, as shown in the previous chapter, have a very distinctive notion of reading and defining the term void (and solid). In addition to their conception, there are two other important terms worth mentioning, namely space and poche, which are closely related to void, but clearly distinct. In the following section, the focus is on the connection of space and poche to void as well as how to read and interpret these terms, which will be illustrated based on Louis Kahn and Rem Koolhaas' conception-two architects well known for using these terms. Therefore, it will not only be shown how space and poche are connected and related to each other, but also how the two architects' notion of reading and interpreting void, as well as space and poche, slightly differs. This illustrates the idea that the perception of void is very subjective and varies from person to person. The investigation in the following part is based on Jacques Lucan's (2012 book Composition Non-Composition: Architecture and Theory in the Nineteenth and Twentieth Centuries. Subsequently, Louis Kahn's perception will be analyzed first, followed by Rem Koolhaas' perception.” (Thuer & Nam, 2023: 3342).	Architectural theory Comparison Interpretation (2) Subjectivity

Ek 3'ün devamı

Y65P24	1:24	“2.2.2. 1. Kahn: from poche to space. Louis Kahn's notion of perceiving space, and thus how it is formed, is very clear. According to Lucan (2012, for Kahn, an architectural space is not only defined when one sees the space and understands how it was produced, but further needs its own natural light. It is further mentioned that due to Kahn's former Beaux-Arts training, he was in particular mindful of light. Regarding space, Kahn states that "'space' . . . 'is not a space unless you can see the evidence of how it was made. Then I like to call that a room'" (as cited in Lucan 2012, 490). He further continues saying that "'I do not believe that any room is worthy to be called a room itself in artificial light'" (as cited in Lucan 2012, 490). Regarding the latter statement, Lucan concludes that room and space are equivalent to each other, whereby the room needs natural light too.” (Thuer & Nam, 2023: 3342).	Architectural theory Nature integration: Natural light Perception of space Program characteristics: Influence of training
Y65P25	1:25	“Similar to Kahn's distinctive notion of space is his notion of poche. As described by Lucan (2012, Kahn used the notion of poche from his Beaux-Arts training to describe the differences among spaces serving and spaces served. According to Lucan, Kahn's notion of poche is symbolized by his idea of the hollow column that he created, which he, for example, uses at the Trenton Bath House. In this regard, Kahn describes the connection of the Trenton Bath House's poche to the one of old buildings as "'four walls enclosing space'" (as cited in Lucan 2012, p. 497-498) to "'spaces within the structural supports'" (as cited in Lucan 2012, 498), respectively. In reference to old buildings (Figure 5), Lucan points out the Scottish castle which, according to him, Kahn was fascinated by, whereby Lucan finally poses the question: "Could not the Scottish castle in itself then be seen as a hollow column" (Lucan 2012, 498)?" (Thuer & Nam, 2023: 3342-3343).	Architectural concepts Historical references Program characteristics: Influence of training
Y65P26	1:26	“The analysis above shows Louis Kahn's distinctive notion of architectural space and how it is formed. This notion is based on two primary conditions: the perception of a space's creation and the source of natural light. If these two requirements are met, an architectural space is formed for Kahn. In addition, Kahn calls such spaces that meet these two conditions "a room" whereas Jacques Lucan terms this phenomenon the equality between space and room. Kahn's conception of architectural space is therefore related to a so-called closed system (e.g., rooms) and does not take into account open, floating spaces without boundaries. This conception of space can also be seen from Kahn's notion of poche (normally referring to solid parts like thick walls in floor plans) at the Trenton Bath House, where he describes poche as an enclosed space. The examples above clearly show how Kahn perceives and defines architectural spaces and poche in his work, which in turn reveals how he perceives void: the absence of physical matter. Thus, his notion of void can be characterized as containing an absence of physical but not immaterial matter (e.g., light or functions), which is limited by a physical boundary.” (Thuer & Nam, 2023: 3343-3344).	Architectural theory Boundaries Design principles Nature integration: Natural light Spatial design: Space perception Void concept: Void

Ek 3'ün devamı

Y65P27	1:27	“2.2.2.2. Koolhaas: from poche to void. Rem Koolhaas' notions of poche and space show some similarities, but also differences with Kahn's notion. Regarding poche, Lucan (2012 links Koolhaas' project City of Offices in Frankfurt to poche where Koolhaas, in one of his hypotheses, basically inverts built and unbuilt contexts so that the buildings are like holes in a big mass (poche), which Koolhaas finally coins as Swiss Cheese (Figure 6). Moreover, he further connects this to Kahn's work: "holes [the buildings] bringing light to the hollow columns inside the poche—as in Kahn's work" (Lucan 2012, 557). However, as further mentioned, Koolhaas did not use the term poche himself for this project but for the Y2K House, which Koolhaas presented during a lecture in Antwerp on the 25th of June in 1999.” (Thuer & Nam, 2023: 3344).	Architectural theory Conceptual comparison Design analysis
Y65P28	1:28	“Lucan (2012 describes the Y2K House as consisting of three major design stages: first, the arrangement of secondary elements (e.g., bedrooms, kitchen) around a so-called void "tunnel" (living room); second, the creation of a serving layer (secondary elements); third, the excavation of the secondary elements and the void tunnel from a mass. With the last stage, it is stated that Koolhaas said he basically worked the first time with poche: " we eventually came up with the notion that it could be a solid element with indentations and excavations"" (as cited in Lucan 2012, 558). However, in comparison to Kahn's use of poche, it is mentioned that Koolhaas used it "in accordance with topological modalities different, if not opposite, of Kahn's" (Lucan 2012, 558). Besides this, Lucan points out that Koolhaas usage of void in the project Y2K House "offered another interpretation of the principles" (Lucan 2012, 558) that he utilized prior in his project Bibliotheque Nationale de France, and which - the ones of the Y2K House—he developed further for the project Casa da Musica. By doing so with the latter, "he left behind the Kahnian idea of space that, in order to be considered as such, should show what it is made of" (Lucan 2012, 559).” (Thuer & Nam, 2023: 3344).	Architectural analysis Architectural design (2): Design stages Comparative analysis Theoretical frameworks

Ek 3'ün devamı

Y65P29	1:29	“From the two projects, it can be seen that Koolhaas, as stated by Lucan, uses poche differently in comparison to Kahn. Although both architects use poche to create a bounded space in the end, there is one main difference: Koolhaas uses the technique of poche in a more literal way (subtraction of mass), for example, in the projects City of Offices and Y2K House, compared to Kahn, who uses it in a more figurative way (reference to old buildings), for example, in the project Trenton Bath House with the hollow columns to create his "enclosed space by four walls." However, both architects' notion of poche in the end can be referred to as a bounded space inside a mass (solid) whereas the major difference between Koolhaas and Kahn is their notion of mass forming the bounded space (literal vs. figurative, respectively). In addition, the "different void principles," as mentioned by Lucan, that Koolhaas pursued at the Y2K House can be described as an evolution of Koolhaas' design technique from designing with poche, which Koolhaas said he did at the Y2K House, to designing with void, as Lucan mentioned, which further shows that designing with poche and designing with void are basically connected to one another.” (Thuer & Nam, 2023: 3344).	Architectural analysis Architectural design (2): Design techniques Comparison
Y65P30	1:30	“Overall, it can be said that Koolhaas' notion of poche, space, and void are all intertwined, although Koolhaas clearly distinguishes between those terms with a specific use case for each of them. In comparison, Kahn's conception of poche and space is more separated as he distinguishes more clearly between these terms.” (Thuer & Nam, 2023: 3344).	Architectural design (2): Architectural terminology Conceptual distinction Theoretical comparison
Y65P31	1:31	“2.2.2.3. Characteristics of poche, space, and void. The analysis in this subchapter not only revealed Kahn and Koolhaas' different notions regarding poche, space, and void, but also the terms' characteristics and nuances, which can be seen in their usage in the projects. Summed up, their traits can be defined as follows: First, poche is referred to as a mass (solid form) that creates a space inside its boundaries (bounded space) such as in the Scottish Castle. Second, space is defined through a boundary and characterized by being filled with some sort of physical (e.g., an object) or immaterial matter (e.g., a designated use) like Kahn's hollow columns in the Trenton Bath House that serve a clear purpose (e.g., usage as toilets). Third, void can be defined as containing some sort of missing information, either physical (e.g., an object or a boundary) or immaterial matter (e.g., a designated use), which can be seen from Lucan's description of the Y2K House's void tunnel (stage one) that contains a designated use (living room) but is not yet bounded (missing information). Lastly, all terms are to some degree linked to each other, meaning that, for example, void subtracted from a mass creates poche that leads to the creation of a bounded space.” (Thuer & Nam, 2023: 3344).	Architectural theory Conceptual analysis Spatial Design (2)

Ek 3'ün devamı

Y65P32	1:32	“3. Project analysis and comparison This section builds the main part of the research and is divided into three subsections. In the first subsection, the different typologies of void generation will be shown. The second subsection will analyze two projects each from Ungers and Koolhaas regarding research on void. The third subsection will extend the analysis by adding two tangible projects outside the sphere of research from each architect, including a project each from Steven Holl and Ryue Nishizawa. The goal is to identify and extract the project's void design strategies as well as to illustrate how the two protagonists perceive void differently and make use of this term in architecture-one abstract and almost philosophical, the other rather pragmatic but visionary.” (Thuer & Nam, 2023: 3344-3345).	Architectural analysis Comparison Research methodology Void concept: Void design strategies
Y65P33	1:33	“The above-mentioned taxonomy was derived from the project analysis with the main categories indicating how the void was generated and the subcategories if the generated void has a high priority in the respective design, similar to the primary elements of an architectural composition. The specific parameters that were considered to create the classification of "void is important or not" are related to two criteria: (1) the creation of the void and (2) the void's integration. The main driving questions for these two criteria were as follows: (1) Was the generated void consciously created or is it just a side product? and (2) Is the void an integral part of the project and its design process that otherwise would not function? These two questions build the foundation for the void's categorization into important or not, indicating if the void has a high priority and is therefore a fundamental part of a project.” (Thuer & Nam, 2023: 3345).	Analysis Classification Conceptual Framework Design Process
Y65P34	1:34	“The creation of solid as figure (indirect void generation) is used by Ungers in his project, The City in the City, which is described as follows: "the concept of the city in the city, which proceeds from a collage of different urban entities [solid], will be completed antithetically by the space [void] in between the urban islands [solid]" (Ungers 2013, 106). This method of space generation, where solid forms are collaged together and form the space in between, illustrates the approach of indirect void generation with the void seen as ground. In this regard, it can be said that the space was consciously created, as mentioned above in Ungers' statement, as a contrasting element, antithetically to the solids. In addition, the space, described by Ungers (2013, 106), contains important programmatic elements and contributes to the metaphor of the archipelago (concept), meaning that the project would not work without it as the space is an essential part of the concept. Therefore, the space generated as ground can be subcategorized as being "important" due to having a high priority in the project.” (Thuer & Nam, 2023: 3345).	Conceptual analysis Spatial theory Urban Design

Ek 3'ün devamı

Y65P35	1:35	“The generation of void as figure (direct void generation) is used by Koolhaas in the project Melun-Senart. The design approach that was used at Melun- Senart is described as follows: "we began to analyze by reverse logic: Instead of starting the competition by saying 'this is what we want to do,' we defined very carefully what we did not want to do; we asked not 'where to build?' but 'where not to build? How to abstain from architecture?' Instead of projecting onto the landscape, we deducted from it, hoping that we could invent a reverse argument" (Koolhaas 1998, 977). This design method illustrates the direct use of void as figure to generate the voids in the project. By directly designing with the void itself, as mentioned by the author, it becomes obvious that the void was consciously created. In addition, the void is a crucial part of the project, as stated by Koolhaas (p. 983), defining the solids (islands) that are also directly affected by the voids in terms of their program and architectural definition, meaning that the project would not work without the voids. Thus, the voids generated as figure can be subcategorized as being "important" due to having a high priority in the project.” (Thuer & Nam, 2023: 3345).	Architectural design Conceptual Framework Design methodology Project analysis Void concept: Importance of voids Void concept: Void as figure
Y65P36	1:36	“The two examples mentioned above show one way, how to generate void under each of the two main categories (the generation of solid as figure; the generation of void as figure), where the void as ground/ figure is further subcategorized as "important." In addition, there are two more subcategories where void is "not important" and can basically be regarded as just a side product of the generation process. As the main focus of this research is set on void, these two subcategories are not the main target of investigation and will not be further considered here.” (Thuer & Nam, 2023: 3345-3346).	Categorization Program characteristics: Focus on specific research area Theoretical framework
Y65P37	1:37	“Lastly, the generated void in the aforementioned typology can manifest itself in various ways, but it can always be categorized into two types regarding its form: continuous and discontinuous. What follows are some examples from the subsequently analyzed projects with their different void and space forms to showcase these two types. First, a continuous void can take all different types of forms and manifest itself, for example, as "bands" or a "line" as in Koolhaas' projects Melun-Senart or The Berlin Wall, respectively, or as a massive "free-form" as in Ungers' project The City in the City. Second, a discontinuous void can take on the same forms as continuous voids but differs in that the void is not one piece, but consists of multiple ones, manifesting itself, for example, as "bubbles" as in Koolhaas' Tres Grande Bibliotheque or as "blobs" or "free-forms" as in Holl's theory of Porosity.” (Thuer & Nam, 2023: 3346).	Architectural theory Classification Conceptual analysis

Ek 3'ün devamı

Y65P38	1:38	“3.2. Research on Void This section is structured in two main parts and will focus on the analysis of two projects each from Ungers and Koolhaas on void research. The aim is to examine the architect's specific notion of perceiving void and to understand how Ungers and Koolhaas are using void as a design element in their projects. In the first part, Ungers' projects The City in the City and the Cornell Summer School Projects will be analyzed, followed by the second part with Koolhaas' projects Berlin: A Green Archipelago and The Berlin Wall.” (Thuer & Nam, 2023: 3346).	Architectural analysis Design elements Research focus
Y65P39	1:39	“The above-mentioned projects from Ungers were chosen based on their novelty in terms of design approach and theoretical thinking about architecture, as well as their importance in architectural theory, especially of The City in the City. Moreover, the previously mentioned project is related to one of the summer schools, which further emphasizes the importance of this project as a theoretical work as it basically has its background coming from academia. In this regard, Koolhaas' project Berlin: A Green Archipelago was selected because it is also related to the above-mentioned project with him being a major contributor. Lastly, the consideration to select The Berlin Wall for analysis was because this project, to some extent, relates to the others too, with all of them being geographically connected to the city of Berlin. Furthermore, it can be said that The Berlin Wall shapes Koolhaas' perception of the city and thus his subsequent writing for Ungers' Berlin project, creating an even more tight relationship between all of these projects.” (Thuer & Nam, 2023: 3346).	Academic influence Architectural theory Design approach Interconnectedness
Y65P40	1:40	“According to Ungers (2013, pp. 94-96), the project is an urban model for Berlin with the concept of the city as a city-archipelago, which is composed of individual urban islands called urban entities, in an antithetical way. These urban entities, as mentioned by the author, have their own identity, which consists of "history, social structure, and environmental characteristics" (p. 94). As further described by Ungers, said concept, basically an antithesis to the time's prevalent planning theory where the city was regarded as a whole, is tailored to the society that has "different demands, desires, and conceptions" (p.96).” (Thuer & Nam, 2023: 3346).	Conceptual frameworks Historical context Identity Nature integration: Environmental characteristics Social structure Urban planning

Ek 3'ün devamı

Y65P41	1:41	“Furthermore, the author states that it includes the rejection of predetermined models in favor of the city's identity, meaning that the concept forms a sophisticated and multilayered urbanity that also allows multiple ideologies to coexist (Figures 8 and 9).” (Thuer & Nam, 2023: 3346).	Complexity Diversity Pluralism: Ideological coexistence
Y65P42	1:42	“As mentioned earlier by Ovaska and Marot (2013, 106), the archipelago itself is composed of the collage of so-called urban entities (urban islands) and the space that lies in between them. The author also states that the space, previously former city areas, should be transformed "into natural zones and pastures" (p. 106), which separate the urban islands from one another "by strips of nature and green" (p. 106). According to Ungers, this concept finally creates the image of the green archipelago and the project's framework.” (Thuer & Nam, 2023: 3346-3347).	Environmental design Nature integration: Nature integration Urban planning
Y65P43	1:43	“Ungers (2013, pp. 106-107) further describes the "strips of nature and green" (p. 106), also called "green-belts" (p. 106), that are composed of a multitude of different typologies, ranging "from suburban zones to parks and woodland to urban areas put to agricultural use (allotment gardens)" (p. 106), whereby these suburbs could absorb current districts while having distinctive densities. Moreover, the author states that the greenbelt should integrate "the infrastructure of the modern technological age" (p. 106) such as "an extended motorway network linking the urban islands to one another, . . . supermarkets, drive-in cinemas, drive-in banks, and similar automobile-related services, as well as . . . typologies that rely not on space but on mobility" (p. 106). Furthermore, he adds that "the greenbelts should also be used to 'park' temporary mobile facilities" (pp. 106-107), which would foster "the emergence of a new type of city dwellers whose main interest is the employment of leisure time . . . living in tent-houses and mobile units" (p. 107). Lastly, the author emphasizes that all this - the contrast between city (culture) and nature - has to be designed, meaning that this concept is completely artificial. However, it is further said that it would enhance the city experience instead of reducing it.” (Thuer & Nam, 2023: 3347).	Artificial environments Cultural dynamics: Leisure and lifestyle Modern infrastructure Nature integration: Nature integration Sustainability Urban planning

Ek 3'ün devamı

Y65P44	1:44	“The City in the City is a project that quintessentially illustrates a unique void design approach on an urban level. The project uses the metaphor of the archipelago, which is composed of the islands (city) and the greenbelt (nature) in between - the latter can also be called the "sea" or "ocean" to further emphasize 2013) metaphor above. In terms of solid and void, the islands function as the solid whereas the ocean (greenbelt) in between takes on the character of the void. The solid and void can further be described, and distinguished, by their density. In this case, the solid is characterized by a densely built city environment whereas the void is directly the opposite and characterizes itself through an environment with extremely low density or, in some cases, one that is even unbuilt (pure nature).” (Thuer & Nam, 2023: 3347).	Density Metaphor Urban Design Void concept: Solid and void concepts
Y65P45	1:45	“Lastly, the composition of the archipelago was described by Ovaska and Marot (2013 as a collage of the urban islands (city), complemented by the ocean (greenbelt) in between. From this approach, a design strategy can be derived that focuses on the void as an actual design element - similar to the one in Ungers' project Neue Stadt in Koln—that can be proposed as follows: first, the focus is set on the generation of solids that are set into relation to one another, defining the void zone in between them, whereby afterwards events can be designated to the respective parts (solid and void) that will complement each other to form one ensemble.” (Thuer & Nam, 2023: 3347).	Design strategy Spatial relationships Urban Design
Y65P46	1:46	“3.2.I.2. Cornell summer school projects. The following part further examines how Ungers perceives and interprets void by analyzing three summer schools and their related projects that he taught at Cornell University. The summer school examples can basically be seen as a small working series where Ungers deals with the topic of void in different settings, thus reflecting his perception of void. As mentioned before, the prior analyzed project The City in the City emerged around the second summer school, which not only gives some cues about what topics Ungers has worked with at that time, but also, to a certain extent, what his conception of void (and solid) is.” (Thuer & Nam, 2023: 3347).	Academic analysis Conceptual frameworks Educational experience

Ek 3'ün devamı

Y65P47	1:47	“The Urban Block: Solid. According to Marot (2013, pp. 37-38), Ungers carried out the first summer school in 1976 at Cornell University under the topic of Manhattan and The Urban Block (Figure 10). The author explains that the aim of the summer school's topic of the urban block was to work on urban morphology, with the focus set on exploring its potential. Characteristic for the urban block in Manhattan is, according to the author, that its structure is not "determining the city's urban context (as in Barcelona), it is to a large extent determined by this context" (p. 38); specifically, "The relationship of housing to urban design in Manhattan . . . is a backward one, the housing forced to conform to the rigid street and ownership pattern" (as cited in Marot 2013, 38). In addition, Marot emphasizes that, through the student's analysis of the various types of urban blocks, it became clear that the blocks work more or less independently of each other, despite being side by side, meaning that they function on their own, which allows them to be freely assembled.” (Thuer & Nam, 2023: 3348).	Architectural design (2): Urban morphology Contextual analysis Urban Design
Y65P48	1:48	“The Urban Villa: Solid and Void. According to Marot (2013, pp. 38-39), Ungers offered a second summer school in 1977, whereby this time the session was carried out in Berlin under the topic of The Urban Villa (Figure 11). The author states that the urban villa's typology is a combination of the countryside and the city that has the potential to work as a model, merging the benefits of apartment buildings and single family houses. In addition, he adds that various types of villas can already be found all over Berlin. The author further emphasizes that, for Ungers, the urban villa is a type of organism that "synthesizes the gene of urbanity, a microcity, a 'city within the city'" (p. 39). This new typology, according to Marot, helps to resist the disbanding of the city into suburbs, making it instead better in absorbing them, and thus it can be regarded as a model, object, and instrument, which establishes a novel relationship between countryside and city.” (Thuer & Nam, 2023: 3348).	Architecture City planning Sustainability Urban development
Y65P49	1:49	“The Urban Garden: Void. Lastly, according to Marot (2013, pp. 42-43), Ungers carried out his last summer school in 1978 under the topic of The Urban Garden (Figure 12) with the project location in Sudliche Friedrichstadt (Germany). As mentioned by the author, the project's approach was to regard villas as islands whereas the gardens in between them would act as an ocean. This strategy would basically create, according to Marot, "one 'city within the city'" (p. 43), which was possibly deployed by Ungers due to the lack of the realization potential on an entire city level.” (Thuer & Nam, 2023: 3348).	Architectural design (2): City design Architectural strategy Urban planning

Ek 3'ün devamı

Y65P50	1:50	“The Summer School Projects and Void. Regarding the topic of void, the three summer schools that Ungers taught between 1976 and 1978 give a clue about Ungers' perception of void, especially in terms of its importance for his work like The City in the City. In the first summer school (urban block), it can be seen that this session mainly focused on the solid (block), whereby the grid in between builds the actual void zone. The second summer school (urban villa) can be categorized as a type of hybrid session, where the void is basically regarded as the countryside. In this scenario, the space already plays a much more important role beside the solid form of the urban villa. During the last summer school (urban garden), Ungers finally focused on the space in between (the actual void zone) and made it the main theme of the session. From Marot's (2013) project description above, it can be seen that the summer school of the urban garden is related to Ungers' project The City in the City where, for example, the garden in between the urban villas is described as the ocean, like the "greenbelt" was in The City in the City.” (Thuer & Nam, 2023: 3348-3349).	Architectural influence Space utilization Urban Studies Void concept: Concept of void
Y65P51	1:51	“Overall, the three summer schools that Ungers taught at Cornell University illustrate his shift of focus (Figure 13) from solid (block) to void (garden), which means that his perception of void as being an important urban factor evolved drastically over time. In the first of the three summer schools, The Urban Block, it can be observed that for Ungers void did not play a vital role in urbanism by focusing more on the solid. However, in the last summer school, The Urban Garden, void became a defining factor in Ungers urbanism where the garden, regarded as the void, plays an integral role in the project. Thus, it can not only be said from the summer schools that void became an important factor for Ungers at that time, but also that Ungers' notion of void is linked to events (immaterial matter) that take place inside the void like, for example, the garden in his third summer school that could be seen, and used, as a placeholder for various activities.” (Thuer & Nam, 2023: 3349).	Conceptual development Environmental interaction Evolution of ideas Urbanism
Y65P52	1:52	“3.2.2. Rem Koolhaas 3.2.2. T. Berlin: A green archipelago - space in between. In the book, The City in the City. Berlin: A Green Archipelago (CitC) by Hertweck and Marot (2013, 11), Sebastien Marot lays out the important contribution of Rem Koolhaas to the project The City in the City, whereby he (2013, p. 37) entitles him as the "Ghostwriter" for various projects of Ungers. As mentioned by Marot, the initial draft of the project was done by Koolhaas for Ungers around June or July in 1977 (Hertweck and Marot 2013, 11). Besides this initial draft of the project, there were other versions as Marot mentions; however, none of these were published until the finalized one.” (Thuer & Nam, 2023: 3349).	Academic contribution Collaboration Historical context Influence

Ek 3'ün devamı

Y65P53	1:53	“3.2.3. During an interview called "Ghostwriting" between Koolhaas, Marot, and Hertweck (2013, pp. 131-143) that was published in CitC, Koolhaas, in the part entitled "manifesto" which explicitly talks about the project during the course of the interview, provides more insight into the thinking behind the emergence of The City in the City's manifesto. In the Interview, Marot explains that Koolhaas' initial draft "already contains the fundamental ideas" (p. 137) of the project, whereby this draft later on got corrected, and also extended, multiple times. The interview further reveals the importance of void, not only for Koolhaas himself as an interest, but also for the project in general, when Hertweck says to Koolhaas: "My hypothesis is that you were more interested in the in-between spaces, and Ungers more interested in the islands, in the minicities" (p. 136), whereby Koolhaas replied that "Mathias [Ungers] was also very much interested in the inbetween And of course he was also interested in form So I think he was able to appreciate the inbetween as much as I was" (p. 136). Koolhaas' interest in the "in-between," or the void, can also be seen from Koolhaas' title of the initial project's draft, which was revealed by Marot as "'Berlin: A Green Archipelago'" (p. 137), whereby later "'The City in the City' on top of the existing one" (p. 137) was added, including a subtitle.” (Thuer & Nam, 2023: 3349-3350).	Collaboration Conceptual Framework Interviews Project development Thematic analysis
Y65P54	1:54	“As illustrated above, the influence of Koolhaas on the project The City in the City is crucial. His initial draft, as mentioned by Marot, already basically contained the concept of the project. Although this draft later got changed because it already included the major concept of the project, it can be said that Koolhaas' perception of void is thus similar to Ungers' but exhibits one major difference, namely Koolhaas' particular interest in the "in-between space." Ungers was interested in that as well, but also in form, as was revealed during the course of the interview. Ungers' interest in form should not surprise, as the project was earlier categorized in this research under the typology of "indirect void generation," with the approach of "the generation of void through the generation of solid as a figure." In addition, Koolhaas' particular interest in the "inbetween space" can subsequently be observed from the other projects analyzed in this study.” (Thuer & Nam, 2023: 3350).	Architecture Comparison Conceptual analysis (2): Influence of theory Conceptual development

Ek 3'ün devamı

Y65P55	1:55	“Lastly, in terms of void, by taking into account that The City in the City's initial draft was from Koolhaas and basically already contained the major concept of the project, Koolhaas' notion of void and usage as a design instrument can thus be expressed by means of the "in-between space"— assuming it is the "greenbelt"—as abstract and manifold. The reason for this is that the "greenbelt" itself, as presented earlier, is a rather conceptual zone that can be described as containing hardly any physical matter but rather the immaterial, such as events that can take place for a limited amount of time.” (Thuer & Nam, 2023: 3350).	Abstract thinking Conceptualization Design thinking
Y65P56	1:56	“3.2.2.2. The Berlin Wall as architecture: linear void. The idea of The Berlin Wall as Architecture is another example that illustrates how Koolhaas personally perceives and uses void in an architectural context that shows the versatility and interpretational range of the term, but also how extremely subjective the notion of void can be.” (Thuer & Nam, 2023: 3351).	Architecture Interpretation (2) Subjectivity
Y65P57	1:57	“In the book S, M, L, XL by Koolhaas (1998, pp. 215— 233), the project of the Berlin Wall is presented under the title "Field Trip," where Koolhaas visited Berlin in the early 70s as part of his architectural studies at the AA in London with the task to document an architectural piece. If someone thinks about the Berlin Wall as an architectural object (Figure 14), at first glance, it does not seem to look like one, but Koolhaas' position is different: "maybe after the ruins of Pompeii, Herculaneum, and the Roman Forum, it [the Berlin Wall] was the most purely beautiful remnant of an urban condition, breathtaking in its persistent doubleness" (p. 222). As illustrated by this statement, from Koolhaas' perception, the Berlin Wall is clearly an urban element and thus an architectural object. Koolhaas further describes the wall's traits having "radically different meanings, spectacles, interpretations, realities" (p. 222). This statement from Koolhaas shows the transgression of the wall from an at first glance simple object without real meaning or traits, to an actual identifiable architectural (urban) object with a certain meaning. What further comes along with architectural objects is that they are mostly associated with a type of program that indicates their usage and shows their purpose.” (Thuer & Nam, 2023: 3351).	Architectural perception Interpretation: Transgression of meaning Meaning-making Spatial design: Urban elements

Ek 3'ün devamı

Y65P58	1:58	“By taking Koolhaas' statements into consideration that the wall is an architectural object but has no program, the wall can be interpreted and described as a type of void, where the program causes a sort of vacancy or emptiness that leads to an unoccupied state (cf. Section 2.1.1.). In this regard, the wall as a whole functions as a void that is condensed and compressed to its bare minimum, manifesting itself just as a physical form (line). This early analysis illustrates that Koolhaas treats and perceives the wall as a sort of void, although he did not directly mention void in his statements.” (Thuer & Nam, 2023: 3351).	Architectural concepts Interpretation (2) Theoretical analysis
Y65P59	1:59	“In S, M, L, XL, Koolhaas (1998, pp. 215-233) further states that the wall does not really have a connection between its form and its meaning. However, he states that the wall is clearly about communication, semantic maybe, but its meaning changed almost daily, sometimes by the hour. It was affected more by events and decisions thousands of miles away than by its physical manifestation. Its significance as a 'wall'—as an object - was marginal; its impact was utterly independent of its appearance. Apparently, the lightest of objects could be randomly coupled with the heaviest of meanings through brute force, willpower (p. 227).” (Thuer & Nam, 2023: 3351).	Communication Contextual significance Interpretation (2) Symbolism
Y65P60	1:60	“This statement implies that from Koolhaas' perception, the actual form of an object, in this case of the wall, is not from importance, but rather its intrinsic meaning, which he says is made far away, probably referring to the decisions that were made by the time's prevalent powers (e.g., the U.S. or USSR) that were controlling the wall. In addition, Koolhaas mentions that the wall manifests itself not through its solid, object like form, which for him is almost dematerialized, but rather something different: "in narrowly architectural terms, the wall was not an object but an erasure, a freshly created absence" (p. 228). This phenomenon describes Koolhaas further as "a first demonstration of the capacity of the void - of nothingness - to 'function' with more efficiency, subtlety, and flexibility than any object you could imagine in its place" (p. 228). Moreover, he adds that in architecture, absence is always superior to presence.” (Thuer & Nam, 2023: 3351-3352).	Architectural theory Concept of absence Cultural dynamics: Meaning versus form Philosophical perspective

Ek 3'ün devamı

Y65P61	1:61	“Summarized, it can be said that from Koolhaas' perception, the Berlin Wall is in its deeper sense an embodiment of void, filled with various meanings that give the wall its true character, whereby its actual form is not from importance. This shows, that Koolhaas perceives and interprets void in a very abstract, almost philosophical way, which is clearly not the case, if someone would think about void in relation to architecture.” (Thuer & Nam, 2023: 3352).	Abstract thinking Meaning-making Philosophical interpretation
Y65P62	1:62	“The main reason for choosing the above-mentioned projects for this part, in contrast to Section 3.2, was to have four completely different projects regarding scale and functions that are otherwise not related at all, but whose plans or concepts showed that they rely heavily on the design strategy of solid and void, even without a prior analysis. The goal of this strategy was to create the best possible outcome in terms of analyzing the void as a design instrument due to the projects' diverse nature. However, to illustrate that the used approaches show a relationship to other designs, the projects of Nishizawa and Holl were supplemented, as mentioned above, showcasing that the analyzed design strategies were not only used by Ungers and Koolhaas but also by other architects.” (Thuer & Nam, 2023: 3352).	Analysis Architectural concepts Design strategy Diversity
Y65P63	1:63	“3.3.1. O. M. Ungers .3.1.1. Neue Stadt in Koln: incompleteness. According to an article in the Swiss magazine called Das Werk: Architektur und Kunst [The Oeuvre: Architecture and Art] by Ungers (1963, 281), the project Neue Stadt in Koln is a competition design done by Ungers in Cologne, Germany. Characteristic for the building are its floor plans (Figure 16), which Ungers describes as consisting of "negative spaces" and "positive spaces." As he further describes, the tower shaped volumes (positive spaces) contain the economy rooms and bedrooms, whereby the living rooms (negative spaces) are formed in between the positive volumes, creating a direct spatial relationship to them (Figure 17). Finally, as mentioned by Ungers, the building is created as a whole by the arrangement of the floor plans. In addition, he states that the floor plan arrangement further allows multiple building heights, between two and eight stories, whereby the building rhythmically rises in height.” (Thuer & Nam, 2023: 3352).	Architectural design Incompleteness Project description Spatial relationship

Ek 3'ün devamı

Y65P64	1:64	“From Ungers' project description, it is thus possible to subsequently derive a design approach for his floor plans that shows the connection of his design approach to the one of solid and void, which can be described as "the creation of negative space through positive spaces." Said approach illustrates that Ungers' creation of negative space is basically equal to the process described earlier of generating void indirectly (cf. Section 3.1.), meaning that the negative space acts as the void and the positive space as the solid, so when referring subsequently to positive and negative space, these terms can be changed to solid and void, respectively. The reason Ungers uses the term "space" instead of solid and void is probably because these zones already contain a final purpose (event). By seeing Ungers' design approach now from the perspective of solid and void, it can be simply described as "the generation of void by means of solids," whereby the void is formed in between the solids. If the void afterwards gets filled with an event, negative space is created. In addition, important to note is Ungers' concept of "direct spatial relationship," which the created negative space has to the surrounding positive spaces.” (Thuer & Nam, 2023: 3352).	Architectural theory Conceptual analysis Nature integration: Positive space Negative space Spatial Design (2)
Y65P65	1:65	“This relationship emphasizes that the created negative space in between the solid bodies is not just something arbitrarily generated without meaning, but rather a precisely planned one that complements, and gets complemented by, the surrounding events that take place in the positive spaces.” (Thuer & Nam, 2023: 3352).	Complexity Meaning-making
Y65P66	1:66	“Moreover, these two types of spaces distinguish themselves not only in terms of how they are created, but also in terms of the events' characteristics that take place in those spaces. The events in the positive spaces (e.g., kitchen, bedrooms, toilets, and storage) are rather static and unchanging whereas the events in the negative spaces (living room) are active and continuously changing. This means that, in the living room, different events can take place during the day as "living" incorporates many types of activities. The negative spaces can thus be described as a type of "container" filled with the top-level function of living. This characterization of the negative space as a container is further fostered by interaction, which Ungers stated in his project description, of said space to the surrounding, positive spaces.” (Thuer & Nam, 2023: 3352).	Cultural dynamics: Static vs. active dynamics Functionality Interaction Program characteristics: Event characteristics Spatial design: Space differentiation

Ek 3'ün devamı

Y65P67	1:67	“By subsequently analyzing the floor plans a bit more in detail (Figure 18), especially regarding solid and void, it is possible to derive a specific design strategy that consciously focuses on the void (negative space) while designing to create similar designs to the one of Ungers. To achieve this, first, the figure and ground version of the floor plans will be deconstructed. In the figure and ground plan, it is clearly visible that four solid body forms each define a void zone in between. In this setting, it seems like the solids are attracted by this void zone, which appears to have a gravitational force that binds the solids together and lets them float around it. By inverting the figure and ground plan and focusing on the inside (Ungers' negative space), a continuous void form becomes visible, which functions as the connector to the surrounding rooms. The void form is basically composed of two different elements, which can be defined as primary and secondary elements. The first elements can be considered as the main voids, consisting of the living rooms and the staircase in the middle, while the latter ones can be considered as the complementary voids that comprise the corridors and multiuse spaces for working or living.” (Thuer & Nam, 2023: 3352-3353).	Design strategy Figure-ground relationship Negative space Spatial analysis
Y65P68	1:68	“With the above presented space analysis and the deconstruction of the figure and ground plan, it is now finally possible to derive a design strategy that consciously creates such in between void zones. This strategy will be done by inverting the deconstructed plan, so the starting design element is the void, whereby afterwards the events will be assigned to the respective zones (solid and void). To create the negative spaces (living rooms) in the project Neue Stadt in Köln, the starting point would be to first define the void zone, which can be done by collaging solid forms around an imaginary void area, in such a manner that the composition of the generated solids and voids will create the design (floor plan). By then assigning static events to the solid forms and active ones to the void, the positive and negative spaces, respectively, of Ungers' design are created by means of a solid and void design approach that consciously focuses on the void as a design element.” (Thuer & Nam, 2023: 3354).	Architectural design Design strategy Space analysis Void concept: Void and solid

Ek 3'ün devamı

Y65P69	1:69	“Another project that uses a similar approach in designing with void, compared to the strategy Ungers used in Neue Stadt in Koln, stems from the architecture collective SANAA. To illustrate the similarities, the focus of this article will subsequently be set on Ryue Nishizawa, one of the founders of SANAA, and his project Moriyama House, where it will not only be shown how similar Nishizawa's approach is to the one of Ungers, but also how he perceives and uses void in design.” (Thuer & Nam, 2023: 3354).	Architectural analysis Comparative analysis Design strategy
Y65P70	1:70	“Sejima and Nishizawa (2007) describe the concept of the Moriyama House as being based on the surrounding residential area, which is formed by an urban block. According to them, the characteristics of this urban block are rows consisting of houses and apartments that are mostly two to three stories high and closely spaced together. They further mention that in order to not disrupt the context with one big volume, the approach was to divide the building into several, independent houses: "Our idea was that by doing so this area's urban pattern made of repeated sequence of small buildings and voids might be maintained, and each household might be provided with a tiny garden. Because the group of independent buildings has no common structure as a whole, size and shape of each building can be designed separately" (Sejima and Nishizawa 2007, 158). This idea, according to the authors, has led to a multitude of different houses on the site (Figure 19) with a variety of exterior spaces in between such as alleyways or gardens (Figure 20) that should resemble the typical Tokyo living space, a floating space from inside to outside.” (Thuer & Nam, 2023: 3354-3355).	Architecture Cohesion Contextualism Spatial relationships Urban Design Variety
Y65P71	1:71	“As illustrated above, the perception of void for Nishizawa is basically connected to the aspects of culture (identity, lifestyle, and context). This means that the void at the Moriyama House manifests itself physically as a continuous structure, consisting of gardens and alleyways that are reflecting, described by Sejima and Nishizawa (2007 as the typical space of Tokyo, which is basically a filled space with various cultural aspects. Moreover, the void can further be characterized as an extending element to individual buildings, which was also described above as a floating space, meaning that the void is in addition a very flexible element where various events (activities) can take place.” (Thuer & Nam, 2023: 3355).	Architecture Cultural identity Flexibility in design Spatial perception

Ek 3'ün devamı

Y65P72	1:72	“Coming back to Ungers: as illustrated above, the project Moriyama House deals with similar design strategies as Ungers' project Neue Stadt in Koln, which can be seen in particular in two examples. First, both architects' design approach can be described as using the technique of "indirect void generation" where solid forms generate void zones in between them, which are then filled with certain events, creating an architectural space. Second, Ungers and Nishizawa connect the events from the voids with those of the solids, describing this phenomenon either as a "relationship" (Ungers) or a "floating space" (Sejima and Nishizawa). These two examples illustrate that the overarching design strategy and usage of solid and void in both projects is very similar, although the projects use a slightly different solid: room (Ungers) vs. building (Sejima and Nishizawa), and void: inside (Ungers) vs. outside space (Sejima and Nishizawa) typology.” (Thuer & Nam, 2023: 3355).	Architectural analysis Comparative analysis Design strategy
Y65P73	1:73	“3.3. 1.2. Supreme court in Berlin: identity. The Supreme Court in Berlin, Germany, was a competition project, which was done by O. M. Ungers, together with S. Ungers and L. Kiss, between 1978 and 1979 (Ungers and Neumeyer 1991, 248). Ungers (1983, pp. 50-54) describes the base of the project as using the idea of the "forum" as an expression of the "highest- level" urbanity. He further states that the design consists of three unique building complexes (Figure 21): a residential development comprising four different building typologies, the supreme court, and the Turkish consulate. In this plan, every complex exhibits a distinctive architectural design and planning concept that is tailored to its usage. The residential development, as mentioned by Ungers, consists of four equal blocks, each comprising a distinctive identity which was applied by means of a specific theme that every complex exhibits such as the buildings' design around either a "crossroad," "square," "inside road," or "garden," the latter is composed of several smaller buildings. According to Ungers, the supreme court's building concept consists of a balance between built and unbuilt volume, whereby the Turkish consulate's concept makes use of "open space" like an "object," which is cut out of a singular volume to create spatial diversity.” (Thuer & Nam, 2023: 3355-3356).	Architecture Identity Spatial design: Spatial diversity Urban Design

Ek 3'ün devamı

Y65P74	1:74	“The concept of the forum as an expression of high- level urbanity, which Ungers has used as the basis for the project, represents an interesting approach in terms of designing with solid and void. Although Ungers does not mention these terms directly, the "forum approach," regarding solid and void, was used by Rowe and Koetter (1978) in Collage City for discussion. They state that "in terms of figure-ground, the debate which is here postulated between solid and void is a debate between two models and, succinctly, these may be typified as acropolis and forum [emphasis in original]" (Rowe and Koetter 1978, 83). As stated by Rowe and Koetter, the typology of the forum plays an important role in the discussion revolving around solid and void. Thus, Ungers' design idea using the forum not only symbolizes his notion about void, but also shows how he uses void as a design instrument. This notion and specific usage of void can be seen in the project on two levels: first, the individual buildings, and second, the urban plan's composition.” (Thuer & Nam, 2023: 3356).	Architectural design (2): Architectural Typology Design Concepts Theoretical framework Urban planning
Y65P75	1:75	“On the building level, Ungers uses the void to create distinctive building types, which he referred to in his project description as concepts. For example, the four identities ("crossroad," "square," "inside road," and "garden"), which the individual buildings of the residential development exhibit, are basically all created by means of void, whereby the void divides the building volume ("crossroad" and "inside road") or arranges it ("square" and "garden") on the plot to create the different identities. The same can be seen from the concept of the supreme court, whose building volume is arranged around a large void (square), and especially from the Turkish consulate's concept where Ungers himself says that the concept uses the open space as an object to deduct matter from a solid volume.” (Thuer & Nam, 2023: 3356).	Architectural concepts Spatial Design (2) Void concept: Void in architecture
Y65P76	1:76	“On an urban level, considering the composition of buildings, the actual idea of the forum can be seen, which Ungers initially mentioned, illustrating his usage of void in the project. The composition of the buildings (solids) that are placed on the site basically defines three urban spaces (voids), analogous to the characteristics of the forum where several buildings define and frame urban spaces (cf. Collage City p. 85). This means that Ungers uses solids (buildings) to define and frame void zones (squares), whereby the usage of solid and void in this sense creates the symbol of the forum and conveys its idea as an underlying concept of the project.” (Thuer & Nam, 2023: 3356-3357).	Architectural theory Conceptual analysis Spatial composition Urban Design Void concept: Void and solid

Ek 3'ün devamı

Y65P77	1:77	“Overall, when viewing and analyzing it from the perspective of solid and void, the project shows that the void is crucial for Ungers' individual building concepts, as well as the overarching idea of the forum. Ungers' specific notion of void in this project can thus be described as an element that creates various and unique situations (places), or using Ungers' own words that he used to describe the different building concepts: it creates spatial diversity and specific identities.” (Thuer & Nam, 2023: 3357).	Architectural analysis Conceptual understanding Spatial design: Spatial diversity
Y65P78	1:78	“3.3.2. Rem Koolhaas 3.3.2.I. Melun-Senart: planar void. S, M, L, XL, by Koolhaas (1998, pp. 972-977), gives an overview of the project Ville Nouvelle Melun-Senart, including Koolhaas' thinking, whereby it is stated that the design is a competition project from 1987 for a new city in Melun- Senart, France. The pursued design approach, as described by Koolhaas, is rather unusual, which is "a discourse on what should not happen at Melun-Senart than on what should" (p. 974). He further mentions that the design strategy used for the project was an analysis in reverse, which basically defines what not to do, instead of what to do: "we asked not 'where to build?' but 'where not to build? How to abstain from architecture?'" (p. 977). According to him, to pursue this strategy, they first took an inventory of the place's present and future conditions, which consists of old villages, a highway, farmland, the newly planned campus, and two big forests with a magnificent landscape in between. As further stated, by deduction from the landscape, they created a shape like a "Chinese figure of void spaces" (p. 977) that should be protected from the city and its pollution, whereby the rest of the site is handed over to the chaos of the city (Figure 22). In addition, in the book Content by Koolhaas, McGetrick, and OMA-AMO (2004, 74), Melun-Senart is entitled the "Strategy of the Void I" (p.” (Thuer & Nam, 2023: 3357).	Architectural design (2): Design Strategy Architectural theory Innovation Spatial design: Environmental Considerations Urban planning

Ek 3'ün devamı

Y65P79	1:79	“3.3.2.II. The urban design for the new city of Melun-Senart, according to the project description by Koolhaas (1998, pp. 981-983), consists of two components: bands and islands. He states that the bands, also called linear voids, form a Chinese figure and are mostly empty. As further stated, the bands comprise elements such as historic fragments, original landscape, or headquarters and supermarkets (the latter two along the highway). Furthermore, he mentions that there are other bands down the TGV (train) line (city protection from noise), bands along the forests (acting as facades), one band for the new university campus, and many other bands that spread the program over the site, finally creating a formless city.” (Thuer & Nam, 2023: 3357).	Architectural design (2): Architectural components City planning Spatial organization Urban Design
Y65P80	1:80	“The project Melun-Senart by Koolhaas uniquely illustrates how to design with void on an urban level. His approach, using a reverse design strategy to define where not to build (defining the voids), can basically be described as using the method of "direct void generation" (cf. Section 3.1)—a type of void collage technique where the voids generated in this process are later assembled, in this case to the Chinese figure - or as the "strategy of void one," like Koolhaas calls it in Content. The uniqueness of this approach can also be seen when comparing Melun-Senart, for example, to Ungers' approach in The City in the City, which uses the direct opposite design strategy of "indirect void generation" to create void, meaning that Koolhaas starts his design by focusing on the void (bands) in contrast to Ungers who starts with the solids (islands) to create the void (ocean) in between. In addition, the design approaches pursued in these projects lead to a different perception and reading of the void: void as figure (Melun-Senart) and void as ground (The City in the City).” (Thuer & Nam, 2023: 3357-3358).	Architectural design (2): Design Strategy Comparison Urban Design Void concept: Void Concept

Ek 3'ün devamı

Y65P81	1:81	“3.3.2.2. Tres Grande Bibliotheque (TGB): void as object. In S, M, L, XL (Koolhaas 1998, pp. 602-661), the project Tres Grande Bibliotheque (TGB), also entitled "Strategy of the Void," is described as a competition design that was done in 1989 in Paris (France). According to Koolhaas, the main program consists of five distinctive libraries-one library for catalogs, one for new acquisitions, one for scientific research, and one for references and a cinematheque - with a total of 250,000 m2 of planned space of which 75% was needed to be storage space (Figure 25). As further mentioned, the design strategy pursued was to view the library as one "solid block of information" (p. 616) from which "the major public spaces are defined as absences of building, voids carved out of the information solid" (p. 616), where these voids are connected by nine elevator-cores (Figure 26). In addition, in Content (Koolhaas, McGetrick, and OMA-AMO, 2004, p. 77), this design approach is also called the "patent for 'Strategy of the Void II'" (p. 77) that uses the "method for defining a building through manipulating absences of building" (p. 77) (Figure 27).” (Thuer & Nam, 2023: 3358-3360).	Architectural design Information architecture Void concept: Concept of void
Y65P82	1:82	“The TGB illustrates once more the design concept of collaging void ("direct void generation") with the focus set on the actual void rather than the solid, but this time on a smaller scale, namely of a building. As described above, the strategy that Koolhaas pursued to generate the voids in the library was by carving them out - subtracting, deducting, inscribing, or whatever term - from a solid mass (library volume). This design process by defining the voids first exhibits some similarities to the one of Melun-Senart (cf. Section 3.3.2.I.). However, it also has its differences, which is probably why Koolhaas named the TGB in Content as the strategy of the void two rather than strategy of the void one as in Melun-Senart. One major difference that can be identified is the interaction of the voids and the events that take place there regarding their relationship to the surrounding solids.” (Thuer & Nam, 2023: 3360).	Architectural analysis Design Concepts Interpretation: Creative strategies

Ek 3'ün devamı

Y65P83	1:83	“In the project Melun-Senart, as earlier mentioned by Koolhaas (1998, 983), the connection of the islands' (solids) boundaries with the bands (voids) leads to a change in their characteristics. This means that the voids directly interact with the solids and are thus also, to some degree, responsible for the latter's development. For example, assuming that one of the proposed voids of Melun-Senart consists of historical elements (e.g., monuments or cultural heritages) that are a major tourist attraction, the city island's border beside this void will therefore be naturally affected by the voids' properties and the entire island could develop itself, starting from the border, in a direction to take advantage of the void. Thus, the island can become a hotspot for tourists that is indirectly shaped in this direction by the void and its properties.” (Thuer & Nam, 2023: 3360).	Cultural heritage Interconnection Tourism Urban development
Y65P84	1:84	“In contrast, the TGB's voids do not show such a concept of influence of the adjacent solids, or "coloring" as described at Melun-Senart. For example, assume that one of the voids is assigned with the event to function as a reading room. In this case, the adjacent space used for book storage (solid) around the reading room (void) does not get directly influenced by the reading room in terms of its program but rather the reading room gets influenced by the book storage. This means that the program taking place in the void probably has something to do with "books" (e.g., reading room, study room). Nonetheless, the solid and void still have a relationship and complement each other in terms of spatiality - similar to Ungers' mentioned spatial relationship of the negative and positive spaces in Neue Stadt in Köln—and program. However, the void does not affect the solid to alter its properties (program) as in Melun-Senart, but rather the other way around.” (Thuer & Nam, 2023: 3360).	Design Concepts Influence Program characteristics: Program interaction Spatial relationships
Y65P85	1:85	“However, in coming back and focusing on the approach of using void directly as a design element, Koolhaas is not alone in pursuing such a strategy. Another architect that uses a similar void design strategy to the one Koolhaas pursued in Tres Grande Bibliotheque is Steven Holl with his theory of Porosity. To show the similarities of Koolhaas and Holl's approaches, Holl's theory of Porosity will be analyzed. It will not only be shown how Holl perceives void but also how he uses void as a design element in his theory to directly see the similarities to Koolhaas.” (Thuer & Nam, 2023: 3360).	Architectural analysis Architectural design (2): Design Elements Comparative analysis

Ek 3'ün devamı

Y65P86	1:86	“In the book Parallax, Holl (2006b explores the relationship between architecture, science, and perception using several projects for analysis. One of Parallax's chapters is called Porosity, which marks a type of start of a theoretical frame that Holl developed on a train trip in 1984. Holl describes his experience as follows: "The train trip had a turning point - the 'spiral tunnel,' a famous construction through a large mountain. Its spiral space echoed the change in my thinking from the typological to the topological" (Holl 2006b, 302). However, this early idea of Porosity as a theoretical frame should just be a starting point: "for example, what if one aspect of a site - porosity—becomes a concept? Porosity can be a new type of being" (Holl 2006b, 305).” (Thuer & Nam, 2023: 3360).	Architectural perception Conceptual analysis (2): Conceptual framing Theoretical development
Y65P87	1:87	“These two statements basically show how the theory of Porosity emerged. At first, Porosity started as a theoretical frame (typology to topology), which Holl later imagines transforming into a concept for his design. Therefore, if Porosity is a concept, Porosity— which is in its sense an assemblage of voids perforating a solid form - can basically be seen as an analogy to solid and void.” (Thuer & Nam, 2023: 3360-3361).	Analogy Concept development Theoretical framework
Y65P88	1:88	“As described above with the example of Urban Porosity at MIT, it can be seen that Holl's concept (theory) of Porosity functions like a solid and void approach. The Porosity that Holl claimed can basically be perceived as the unfilled, or empty void which will be filled later with physical or immaterial matter such as views, the moving public, air-flow, or sunlight. This illustrates that void plays an important role in Holl's project and that Porosity is another approach, among many, how to perceive and use void in architecture.” (Thuer & Nam, 2023: 3362).	Architectural theory Functionality Perception Void concept: Void

Ek 3'ün devamı

Y65P89	1:89	“Moreover, Holl's usage of Porosity as a void design instrument at MIT clearly shows some similarities to Koolhaas' pursued design strategy at TGB, which can be primarily seen in three circumstances: the void's creation, its program, and its interaction. First, it can be said that Porosity at MIT is basically created by establishing voids in a volume, which is similar to Koolhaas' technique of subtracting voids from a volume at TGB. Second, the created Porosity, as described by Holl, is defined (filled) by various types of events, either physical or immaterial ones, that finally create a space - as in Koolhaas' approach. Third, events that take place in Porosity's voids can be described as complementing and/or interacting with other spaces around them; the same applies to TGB. Overall, these three circumstances illustrate that Holl's approach of Porosity as a void design instrument at MIT is indeed very similar to Koolhaas' one at TGB. Thus, it can be concluded that their notion of void is also similar.” (Thuer & Nam, 2023: 3362).	Architectural analysis Conceptual analysis (2): Conceptual similarity Design comparison
Y65P90	1:90	“4. Synthesis The various analyses on void in this research have shown its diverse usage, not only regarding the terms' meaning, but also in its wide range of interpretation, perception, and application in architecture. At the start of this work, the theoretical aspects of void were first presented, followed by the main part afterwards, which focused on project analysis and a comparison between Ungers and Koolhaas. This illustrated their different techniques and approaches that they have pursued to create their architectural designs.” (Thuer & Nam, 2023: 3362).	Architectural design Comparison Interpretation (2) Theoretical analysis
Y65P91	1:91	“At the beginning of the project analysis, the void was first categorized into "direct void generation" and "indirect void generation," followed by the actual analysis, whereby the projects Neue Stadt in Koln and The City in the City highlighted the approach of "indirect void generation," which is pursued by arranging solid forms in relation to each other to generate the void in between whereas the projects Melun-Senart and Tres Grande Bibliotheque illustrate the approach of "direct void generation" by using the void directly, where the leftover areas form the solid.” (Thuer & Nam, 2023: 3362).	Analysis Conceptualization Project Evaluation

Ek 3'ün devamı

Y65P92	1:92	“For example, The Berlin Wall operates as a separating element and can be considered as a line void due to its uniform type of event that runs through its entire profile, which can be condensed to just a one-dimensional line. In contrast, The City in the City's void (ocean/greenbelt) is considered a plane that operates in two-dimensions, acting as a separator of the islands (solids) and is further used to inhabit certain programs (temporary). Similar to this is Melun-Senart, whose bands (voids) separate the city islands (solids) and also contain certain programs. Lastly, Tres Grande Bibliotheque's voids can be considered as an object that operates three-dimensionally due to their object-like usage, which Koolhaas described as being "carved out of a solid." This usage of void as object is also similar to the one Ungers described at the Supreme Court in Berlin with his concept for the Turkish consulate, where he used the open space (void) as an object to deduct it from a volume (solid).” (Thuer & Nam, 2023: 3362-3363).	Architectural design (2): Architectural terminology Conceptual analysis Spatial theory
Y65P93	1:93	“4.2. The Characteristics of Void 4.2.1. Programmatic Flexibility The first characteristic is related to the void's program and can be summarized as "flexibility." In all projects, the void functions to some extent as a type of container to operate as a flexible space - a metaphor of being able to incorporate multiple events. Moreover, the events allocated to this container are also flexible, for example: the "living room" in Neue Stadt in Koln, which can be used for various activities and events such as reading a book, playing with friends, or meeting family members; the "natural zones" in The City in the City and Melun-Senart, which can be used for multiple public activities or events such as doing sports, visiting natural heritages, or watching a movie in a cinema; or the "public spaces" in Tres Grande Bibliotheque, which can be used for reading books, meeting friends, or doing homework. In contrast to these flexible spaces are the various static events that are assigned to the solid forms.” (Thuer & Nam, 2023: 3363).	Multifunctionality Programmatic flexibility Spatial design: Spatial utilization
Y65P94	1:94	“This illustrates that all the voids do not just incorporate one fixed event that lets them act as a space, but rather allow multiple events to take place in them. Said phenomenon of flexibility also coincides, as a metaphor, with Ungers' idea of mobility described in The City in the City to park temporary facilities in the green belt, such as mobile units and tent-houses.” (Thuer & Nam, 2023: 3363).	Complexity Flexibility Metaphor Mobility

Ek 3'ün devamı

Y65P95	1:95	“4.2.2. Programmatic incompleteness The second characteristic is also related to the voids' program and can be called "incompleteness." However, it must be said that incompleteness here is solely related to the program (events) and not to the shape of the void because the shape of the void like, for example, in the projects Neue Stadt in Koln and The City in the City, could also be considered as incomplete (no precisely defined boundary) whereas in Tres Grande Bibliotheque or Melun-Senart the voids should be considered as completed (a precisely defined boundary).” (Thuer & Nam, 2023: 3363).	Programmatic analysis Theoretical concepts Void concept: Incomplete structures
Y65P96	1:96	“At first, incompleteness sounds like a downside of void; however, it is not. All analyzed voids can be defined as so-called "open zones" that to some extent interact with the solid forms around them. This means that the voids are not a closed system with one end purpose, but rather an open one that creates a relationship and complements the activities that are taking place in the surrounding solid forms, and vice versa. This incompleteness and complementation can be seen in, for example, the "living room" in Neue Stadt in Koln that can be used for various activities such as relaxing, socializing, and pursuing one's hobbies, which complements the defined activities (bedrooms, kitchen, and bathrooms) that occur around it; the "natural zones" in The City in the City and Melun-Senart that can be used for entertainment, recreation, or cultural purposes, which complement the busy city life (solid form); and the "public spaces" in Tres Grande Bibliotheque that can be used for learning, socializing, or to upskill oneself, which complement the storage space around them.” (Thuer & Nam, 2023: 3363).	Complexity Functionality Interconnectedness Space and environment
Y65P97	1:97	“In all these different cases, the events that take place in the voids are also incomplete, and so are the events in the solids, meaning that they rely on and complement each other as well as create a relationship between one another. This further means that the solids and the voids are equally important and do not work without each other in those projects. This phenomenon coincides with the initial stated claim in this study from Rowe and Koetter (Collage City) to treat the object and the space equally, and not to favor one over the other. Moreover, said phenomenon matches with Ungers' described "direct spatial relationship" of the negative space (void) to the surrounding positive spaces (solids) in Neue Stadt in Koln, suggesting that this relation is not solely related to spatiality, but also to program.” (Thuer & Nam, 2023: 3363-3364).	Interdependence Spatial design: Spatial Relationships Theoretical framework

Ek 3'ün devamı

Y65P98	1:98	“To use such a strategy as a design approach, it is important to first establish some program, in particular the fixed, static events for the solid forms that can be, for example, individual rooms (e.g., bedroom, working room, kitchen), whole buildings, or even entire city parts that are regarded as one singular "event." These events will then be collaged together in space, symbolizing the solids. By arranging these solids in space, the void is generated in between, which complements and enhances the solids through its flexible usage of events that can take place in it. Created spaces through this process could be, for example, the living space in a building, a public patio in an apartment building, a rooftop garden, or public spaces such as multi-use spaces, parks, recreational areas, nature zones, historic places, or others.” (Thuer & Nam, 2023: 3364).	Design strategy Environmental design Interactivity Public spaces Spatial arrangement
Y65P99	1:99	“4.3.2. Void generation strategy II: Collaging void figures The second design strategy derived from the analysis uses a subtractive approach to create void, which can be called "collaging void figures" (Figure 31). Void typologies created with this approach generate the void directly by using the void itself. This technique was used, for example, by Rem Koolhaas in the projects Melun-Senart and Tres Grande Bibliotheque.” (Thuer & Nam, 2023: 3364).	Architectural analysis Conceptual analysis (2): Collaging technique Design strategy Void concept: Void generation
Y65P100	1:100	“To use this strategy for design, a space or volume (e.g., a place or building, respectively) must first be established and assigned with an overall fixed, static event that takes place in that location (e.g., a working space), which will be considered as the solid. By collaging void areas into the solid (e.g., the working space) and subtracting them from it, the void zones are directly generated, which will then be assigned with an event that is taking place in them. For example, this could be a public room in the working space that can be used for meetings, socializing, or just taking a quick break. Spaces generated through this process (public room) not only complement the solid form (working space) around by interacting with it, but also enhance it through the possibility to be used flexibly by the various events that can take place in that space.” (Thuer & Nam, 2023: 3364).	Design strategy Interactivity Spatial Design (2) Spatial design: Flexibility in use

Ek 3'ün devamı

Y65P101	1:101	“5. Conclusion The two void design strategies "collaging solid figures" and "collaging void figures" have demonstrated that void can be used as a conscious design instrument to create some interesting and unique designs, whereby the void's characteristics of being a flexible element (flexibility) in terms of program, its creation of relationships (incompleteness) through the program (events) to its surroundings, and its manifestation in different forms (line, plane, or object), contribute to this uniqueness of design. Moreover, the design strategies have the potential to be applied on various building levels and thus can be used in different situations. This illustrates that designing with void is overall a highly customizable design approach that can be used at any stage in the design process.” (Thuer & Nam, 2023: 3364).	Architectural design (2): Application in architecture Customization Design strategy Flexibility
Y65P102	1:102	“Nevertheless, the study has three major limitations. The first limitation is the scope of the architects. The study focuses primarily on two architects (Ungers and Koolhaas), but there are, of course, more architects that use void as a design element. However, including more would expand the scope too much for one study and prevent detailed analysis of individual projects. To mitigate this limitation to some degree, a brief investigation of two additional architects' (Holl and Nishizawa's) perception and use of void was presented by analyzing an additional project each. The second limitation is the scope of the projects. To generalize design with void, the analysis of eight projects (ten including Holl and Nishizawa) is certainly limited. However, projects were selected that were on different scales (e.g., buildings, monuments, urban plans) and in different stages of design (e.g., built, unbuilt, theoretical), in an attempt to provide a wide variety of projects to make a generalizable statement about designing with void. The third limitation is the focus on floor plan analysis. It is obvious that the focus on just analyzing the floor plans limits the research; however, this decision was made in favor of thoroughly analyzing them. In addition, the analysis of other plans, such as sections, with the same detail as the floor plans, would be beyond the scope of this research.” (Thuer & Nam, 2023: 3364-3365).	Architectural design Limitations of study Qualitative analysis Sustainability Focus: Scope of research

Ek 3'ün devamı

Y65P103	1:103	“Lastly, future research about designing with void could not only tackle the limitations described above by analyzing more architects, projects, and a wider variety of plans (e.g. sections), but also be more specific in terms of the void design approaches' prospective application. For example, at the beginning of this research, various studies in terms of urban sustainability were presented, which had already used a type of void design approach (mostly as natural zones) to tackle issues within this area. As shown by the two design strategies, designing with void is extremely flexible and has some unique advantages that can be used to tackle issues and challenges regarding urban sustainability. Therefore, another possibility for future research, beside expanding the scope of this study in general, would be to analyze void design projects specifically connected to urban sustainability, examine their design strategies, and compare them to this study to see if there are any similarities or differences, or to test the examined design strategies from this research in the real world to see if these strategies could foster sustainability in our cities by trying to tackle problems and challenges within this field.” (Thuer & Nam, 2023: 3365).	Design strategies Flexibility in design Future research directions Research implications Urban sustainability
Y66P1	1:1	“Abstract This paper explores the networks of thoughts behind words by reading architectural texts in the context of linguistics. Using a corpus-based model, our main interest is what the collocational data contribute at an architectural level. The notion of “collocation identification in architecture” was drawn from an analysis of the use of the data for Rem Koolhaas. The data for this study were collected from Rem Koolhaas's articles from 1977-2014. An analysis of Koolhaas's ideas about architecture and urban planning was conducted using the AntConc 3.4.4.0 corpus analysis toolkit. The corpus-based model reduced selected articles to words and lexical bundles using the corpus analysis toolkit. This paper explores Koolhaas's thoughts on understanding architecture and the metaphors he uses by analyzing articles using the corpus-based analysis model. The discourse codes in the texts of Koolhaas are examined. A corpus-based model proposal tested on architectural texts has the potential to create new areas of knowledge for architectural discourse. Deciphering the texts and analyzing the codes contribute to the development of new models.” (Yazıcı & Durmuş Öztürk, 2023: 222).	Architectural discourse Knowledge creation Linguistic analysis: Corpus analysis Linguistic analysis: Linguistics Text analysis: Metaphor analysis

Ek 3'ün devamı

Y66P2	1:2	“Keywords Architecture, Urban design, Discourse, Rem Koolhaas, Corpus-based model 1. Introduction Architecture as an intellectual field of knowledge that feeds on linguistics. This study brings a new approach to existing ideas for theoretical studies. Language influences architecture and becomes a connection point for understanding it.” (Yazıcı & Durmuş Öztürk, 2023: 222).	Interdisciplinarity Language and Communication Theoretical Framework
Y66P3	1:3	“The instrument of linguistics is language (Saussure, 2001). Language is a means of communication that is shaped by human experiences, differs in each community, and separates meaning into content and audio units (Martinet, 1998). Chomsky (1957: 13) defines language as “a set of (finite or infinite) sentences, each of which is finite in length and formed in a finite set of members.” According to Vardar (2007), language is a system of signs that belongs to a certain community. Regarding language and thought, Vendryes (2001) considers language to be not a casual helper but an indispensable partner of thought. Language allows dimensions of thought to be reached while also allowing thought to develop.” (Yazıcı & Durmuş Öztürk, 2023: 222-223).	Human experience Language and communication (2): Language and thought Language and communication (2): Language as communication Linguistic theory
Y66P4	1:4	“Corpus linguistics treats an entire set of texts prepared for a specific purpose according to various criteria; linguistic material represents a language or any characteristic of a language (Sinclair, 1991). Corpus is “a sufficiently large body of the language to be explored” (Leech, 1991: 8). Since language is a system, an innate possibility, the frequency of words is considered the emergence of probability in grammar. Corpus linguistics contributes to many fields of research as it enables researchers to obtain concrete inferences by evaluating linguistic data (McEnery et al., 2019; Nartey and Mwinlaaru, 2019; Durán-Muñoz, 2019; Huntley et al., 2018; Motschenbacher, 2016). According to Halliday (1978), linguistic, social, cultural, and ideological relationships between texts, words, and contexts in corpus linguistics are created by combining texts. Sometimes writers may not know all the meanings of the words they use. Therefore, corpus-based analysis is used to reveal the implicit meaning of discourse and investigate the sub-meanings of produced discourse (Hardt-Mautner, 1995; Morley and Bayley, 2009; Partington, 2003; Stubbs, 2001).” (Yazıcı & Durmuş Öztürk, 2023: 223).	Discourse analysis Linguistic analysis: Corpus linguistics Linguistic analysis: Linguistic analysis Research methodologies Symbolism: Implicit meaning

Ek 3'ün devamı

Y66P5	1:5	“Texts are semantic units of a language (Halliday and Hasan, 1976). Language is not only a formal and semantic formation but also a syntactic formation formed by words as it acts on texts. Collocation, a linguistic approach, can be defined as creating a repository of information that allows the reader to establish an endless network of relationships where the relationship between texts and words is presented at a linguistic level. Discourse is a system of expressions that make up “an object” or a “language used in action” (Parker, 1992; Blommaert, 2005; Barker and Galasinski, 2001). Understanding discourse means understanding text/speech in context (Van Dijk, 2008: 3). Discourse refers to the essence of a communicative person’s thoughts and perspectives in verbal form. It is the linguistic practice that establishes the rules and procedures for the creation of objects and speakers (Shapiro, 1992; Graaf, 2001). It ensures the creation of social identities and relations. Changes in discourse modify the social world (Jørgensen and Phillips, 2002).” (Yazıcı & Durmuş Öztürk, 2023: 223).	Communication Contextual understanding Discourse analysis Linguistic theory Social identity
Y66P6	1:6	“All of the lexical relationships depending on the texts that reveal clues about architectural discourse can be considered as an output of collocation (Yazıcı and Durmus Ozturk, 2017). Various corpus analysis toolkits are designed to allow readers to easily examine texts using the collocation method. They enable the objective and safe detection of language patterns as they contain many of the words and lexical bundles that constitute texts (Reppen and Simpson, 2002). In addition to the numerical and objective information obtained, the positions and frequency of words allow the reader to produce meaning by revealing (Durmus Ozturk and Yazıcı, 2017).” (Yazıcı & Durmuş Öztürk, 2023: 223).	Language connections: Collocation Language connections: Meaning production Language structures: Language patterns Linguistic analysis: Corpus analysis
Y66P7	1:7	“The analysis of Koolhaas’s ideas about architecture and urban design with linguistic elements (words and phrases) and semantic references ensures that the architect’s background thoughts are visible. It contributes to the architectural agenda by creating new discussion environments for architects, artists, politicians, architecture students, and other theoreticians (Yazıcı, 2019). In this context, the textual material for this paper consists of written articles by Rem Koolhaas, a designer, academician, theoretician, and sophisticated architect who proposes innovations on how to design urban areas. Koolhaas, unlike the contemporary writers of his time, is deemed worthy of investigation on a textual level due to his effective discourses from a perspective that embraces globalization and capitalism.” (Yazıcı & Durmuş Öztürk, 2023: 223).	Analysis Architectural discourse Capitalism Globalization Innovation

Ek 3'ün devamı

Y66P8	1:8	“This article explores the networks of thoughts behind the words by ensuring that architectural texts are read in the context of linguistics. An analysis of Koolhaas’s ideas about architecture and urban design is conducted using an AntConc 3.4.4.0 corpus analysis toolkit. AntConc 3.4.4.0 has been deemed appropriate as it can objectively detect language patterns that contain many words and lexical bundles that constitute texts, ensuring valid findings. Thus, Koolhaas’s discourses have taken on a new dimension with a corpus-based analysis model on the axis of the architect-discourse relationship. This new dimension is an example of a rereading study examined through Koolhaas’s articles on the relationship between architecture and linguistics.” (Yazıcı & Durmuş Öztürk, 2023: 223).	Academic analysis Linguistic analysis: Linguistic analysis Methodological approach Textual interpretation
Y66P9	1:9	“Since the 1960s, linguistics has evolved toward an understanding of architecture and reintroduced concepts such as “message, language, expression, representation” in architecture; the influence of a theoretical approach that has shaped disciplines such as literature and philosophy has become dominant in architecture. The idea that architecture is a language and produces discourse is more dominant as the disciplines of architecture and linguistics consist of a code system and produce meaning with the discourse represented.” (Yazıcı & Durmuş Öztürk, 2023: 223).	Interdisciplinary influences Language and communication (2): Language and communication in design Theoretical frameworks
Y66P10	1:10	“The linguistic theory of Ferdinand de Saussure is one of the most important developments that occurred in the 19th century. In “Course in General Linguistics,” Saussure (2001) developed an approach that radically changed the understanding of language. The linguistic method and theory he created indicate that language is a system of signs. According to Saussure, writing and language are treated as two separate systems of signs. However, writing is a language that exists only to represent spoken language; the oral tradition exists completely independently of the written tradition. Since a discourse analysis that is distant from linguistics subjects and concepts would be incomplete, the relationship between linguistics and discourse is seen as crucial in the creation of the relationship between the author/producer and the context of the text (Uz Sönmez et al., 2009).” (Yazıcı & Durmuş Öztürk, 2023: 223-224).	Communication theories Discourse analysis Language and communication (2): Language systems Linguistic theory

Ek 3'ün devamı

Y66P11	1:11	“In linguistics, discourse is defined as either “language over sentence” (Stubbs, 1983: 1) or “language in sentence use” (Brown and Yule, 1983: 1; Baker, 2006). According to Burr (1995), discourse is categorized to combine a certain version of several events, such as meaning, metaphor, representation, image, story, expression, etc. Foucault formulates language as discourse (Hall et al., 1992: 291), and the purpose of which is to produce knowledge (Mitchell and Iglesias, 2020: 187). According to Foucault (1972: 49), discourse can also be defined as “applications that systematically format spoken objects.” It establishes its own boundaries, divisions, transformations, and forms of temporality (Foucault, 1972; Jørgensen and Phillips, 2002). Discourse is also characterized by the way it combines various concepts and how certain concepts are associated with a central role. In the conceptual analysis of discourse, one observes how concepts exist side by side and how concepts imported from other discourse formations are transformed again (Fairclough, 2004; Ifversen, 2003).” (Yazıcı & Durmuş Öztürk, 2023: 224).	Conceptual framework Discourse analysis Knowledge production Language use
Y66P12	1:12	“Architecture is a discourse with symbolic references—where there is no symbol, there is no architecture. For this reason, the multi-layered relationship between concepts, symbols, and forms becomes a tool of architecture. Architecture works through language; the architectural object is easily displaced and even subject to a wider audience. If architecture is considered a means of communication, architecture forms all social and religious nature as a communicative form and symbol. This paper explores the relationship between architecture and linguistics and between words, meaning, language, and discourse. These relationships also become important points that will contribute to architectural theory. Architects are often discussed and defined through their actions/designs. However, it is possible to identify architects through discourse. In this context, this study uses the collocation method of linguistics as a means of understanding and interpreting an architect through words.” (Yazıcı & Durmuş Öztürk, 2023: 224).	Architectural theory Communication Discourse analysis Linguistic analysis: Linguistics Symbolism (2)

Ek 3'ün devamı

Y66P13	1:13	“3. Materials and Methods This paper explores the networks of thoughts behind words by analyzing Koolhaas’s articles using a corpus-based model and reading architectural texts in the context of linguistics. A corpus is created in the context of architecture; frequency of words is investigated through collocation, concordance, and clusters. This section has three subsections: collocation identification, data collection, and data analysis. Collocation identification describes the method of corpus linguistics used in corpus-based studies. In the data collection section, Koolhaas’s articles constituting the corpus of this paper are identified. In the data analysis section, the corpus created from Koolhaas’s articles is analyzed and a corpus-based model is proposed for the discipline of architecture.” (Yazıcı & Durmuş Öztürk, 2023: 224).	Architectural discourse Data analysis Linguistic analysis: Corpus linguistics Research methodology
Y66P14	1:14	“3.1. Collocation Identification Collocation can render reliable and fast results in studies of texts, sentences, words, grammar, and discourse; it is an alternative method for the evaluation of literary materials (Widdowson, 2007; Sinclair, 1987). The collocations associated with a word are important for meaning (Firth, 1957; Gyllstad, 2007; Clear, 1993; Yazıcı and Durmus Ozturk, 2017). Collocation plays an important role in linguistics studies regarding the intimate relationship between the words in a language and the state of revealing the unions and reappearances of words in their contexts (Sinclair, 1987; Cruse, 1986: 40; Benson, 1990; Smadja, 1993: 143).” (Yazıcı & Durmuş Öztürk, 2023: 224).	Language connections: Collocation Linguistic analysis: Linguistics Text analysis: Text analysis
Y66P15	1:15	“Context as a language element occurs as a result of the association of a word with other words at the sentence or text level (Önder, 2014). To understand the meaning of a word, it is necessary to examine its context. The link between elements in collocation is expressed as the relationship between a central word and its surrounding words (Seretan, 2011). Storing vocabulary in the mind with certain contexts illuminates how readers can easily make sense of and take advantage of sense in linked phrases. Otherwise stated, collocation is defined as a textual phenomenon and is considered an output of word relations in texts (Hoey, 1991).” (Yazıcı & Durmuş Öztürk, 2023: 224).	Language connections: Word association Language structures: Language elements Textual analysis Vocabulary development

Ek 3'ün devamı

Y66P16	1:16	“By moving the collocation of a word to the text level, linguists create a corpus to examine the use of words within a text. To investigate the words used by an author in a corpus, it is necessary to examine the frequency of use of both words and collocations. In this paper, architectural texts are reduced to words and lexical bundles using the corpus analysis toolkit. Through words and their collocations, the author’s purpose and the expression of their thoughts are objectively analyzed.” (Yazıcı & Durmuş Öztürk, 2023: 224).	Lexical analysis Linguistic analysis: Corpus linguistics Research methodology Text analysis: Text analysis
Y66P17	1:17	“3.2. Data Collection The data for this paper were collected from Koolhaas’s articles from 1977-2014 (Table 1). The articles were grouped into three categories: theoretical articles (TA), practical articles (PA), and theoretical and practical articles (TPA) (those combining both theory and practice).” (Yazıcı & Durmuş Öztürk, 2023: 224).	Categorization Data Collection Text analysis: Content Analysis
Y66P18	1:18	“3.3. Data Analysis The data analysis includes three steps: Material, Tool, and Analysis (Table 2). Articles by Koolhaas were analyzed in the material step; the word list, concordance, collocates, and clusters/n-grams tools of AntConc 3.4.4.0 were analyzed in the tool step; and the codes in articles were analyzed using the tools of AntConc 3.4.4.0 in the analysis step.” (Yazıcı & Durmuş Öztürk, 2023: 224).	Data analysis Methodology Research tools

Ek 3'ün devamı

Y66P19	1:19	“Koolhaas’s articles were analyzed in three different operations in the analysis (the third step of data analysis, as stated in Table 2). In the first operation, Koolhaas’s TA/PA/TPA corpus frequency tables were created using the “word list” tool of AntConc 3.4.4.0. The frequency table was then constituted by selecting 10 words in the corpus created from TPA. In the second operation, using the “collocates” tool of AntConc 3.4.4.0, the collocation of each word in the right and left contexts was determined for 10 words obtained in the previous stage. In the third operation, using the “clusters/n-grams” tool of AntConc 3.4.4.0, a table was created for the word clusters in the right and left contexts of each word in the frequency table of the words selected in the TPA corpus. Using the “concordance” tool of AntConc 3.4.4.0, contexts in which the words selected in the TPA corpus were included in the texts were identified. In line with these data, according to the frequency table of the corpus created from TPA, an evaluation was made by including quotations that illuminated the architect’s discourse.” (Yazıcı & Durmuş Öztürk, 2023: 224-225).	Data analysis Linguistic analysis: Corpus analysis Qualitative research methods Textual analysis
Y66P20	1:20	“This paper proposes a model for creating a corpus from the selected Koolhaas articles with AntConc 3.4.4.0 and establishes a dialogue between architecture and linguistics and examining architectural texts produced in the theoretical works of architecture. Through the readings, the implicit messages behind Koolhaas’s thoughts and figurative language were revealed at the levels of words and discourse, illuminating the meanings he ascribed to society and architecture. The corpus analysis toolkit provided an opportunity to analyze architecture based on the discourses of Koolhaas.” (Yazıcı & Durmuş Öztürk, 2023: 225-226).	Interdisciplinary approach Language and communication (2): Figurative language Linguistic analysis: Corpus analysis Textual analysis Theoretical Framework

Ek 3'ün devamı

Y66P21	1:21	“4.1. Frequency of the Most Used Words in Koolhaas’s Architecture and Urban Design Discourses To interpret the articles written between 1977 and 2014, a corpus was created in three different categories. These corpora were installed separately on AntConc 3.4.4.0. Using the “word list” tool of AntConc 3.4.4.0, the most commonly used words in these corpora were sorted by frequency and a frequency table was created (Table 3). According to the frequency table, the top three words in the TA corpus were “city,” “junkspace,” and “architecture.” The top three words in the PA corpus were “building,” “architecture,” and “form.” The top three words in the TPA corpus were “city,” “junkspace,” and “architecture” (Fig. 1). Since these words are high on the frequency table, they offer clues regarding the issues or problems on Koolhaas’s agenda between 1977 and 2014. For example, the use of 297 city words in the TA corpus indicates that the concept of the city was at the forefront of Koolhaas’s agenda and discourse between 1977 and 2014.” (Yazıcı & Durmuş Öztürk, 2023: 226).	Analytical methods Content analysis Quantitative analysis Thematic analysis
Y66P22	1:22	“The frequency data regarding the words in the TPA corpus provides a view that facilitates the expression of Koolhaas’s discourse codes. For example, the word “city” appeared 299 times and was the most commonly used word; this indicates that Koolhaas’s thoughts about cities and city issues constituted a significant part of his discourse. The word “junkspace” appeared 230 times, which reveals that Koolhaas introduced a new concept as a result of the modernism movement that began with globalization between 1977 and 2014. The word “architecture” appeared 162 times and supported references to the concepts of “city” and “junkspace” in architecture.” (Yazıcı & Durmuş Öztürk, 2023: 226).	Conceptual understanding Discourse analysis Thematic analysis
Y66P23	1:23	“The data analysis used the frequency table for the TPA corpus, which comprised articles 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19 (Table 4). Table 5 was created for 10 words from the TPA corpus that were sorted from highest to lowest frequency in Table 4. By selecting these words, the limitations of the study were determined.” (Yazıcı & Durmuş Öztürk, 2023: 226-228).	Data analysis Methodology Study limitations

Ek 3'ün devamı

Y66P24	1:24	“Collocations of “ junkspace ,” such as “ junkspace ,” “space,” “political,” and “world,” were at the top of the table. Junkspace , an important concept for Koolhaas, was closely associated with architecture and urban design (Table 8):” (Yazıcı & Durmuş Öztürk, 2023: 230).	Architectural impact: Architecture and urban design Linguistic analysis: Academic terminology Semantic connections: Conceptual association
Y66P25	1:25	“18 to revise a certain number of dogmas or theories of architecture and urbanism, and perhaps to re-examine the validity” (Yazıcı & Durmuş Öztürk, 2023: 230).	Critical thinking Reevaluation Theoretical exploration
Y66P26	1:26	“60 complete saturation of the world with shopping has repercussions for architecture. Even if we, for the most part, chastely abstain, the” (Yazıcı & Durmuş Öztürk, 2023: 230).	Architectural impact: Architecture Impact Consumerism
Y66P27	1:27	“Questioning the architecture and architects of Manhattan, Koolhaas ironically criticized the theatrical representation of architects who represented their buildings by wearing their own skyscrapers (Fig. 2):” (Yazıcı & Durmuş Öztürk, 2023: 230).	Architectural impact: Architecture Studies Critique Irony
Y66P28	1:28	““Do these architects know, by virtue of a carefully preserved pragmatic instinct, that the outrageous architecture of Manhattan is a substance that defies rational analysis and will explode in the face of every would-be objective observer? That it would be suicide to solve its problems? That its Solutions can only be found in ruthless extrapolations of its freakish history? That its issues can only be defined through ritual and incantation? It seems so, as these builders gather in the wings of the small stage (in silence so as not to disturb an ongoing modernistic performance of the Albertina Rasch Dancers) to prepare for the climax and raison d'être of this evening: becoming their own skyscrapers, they will perform the “Skyline of New York” ballet. For a few moments, they will be an ideal, living city.” (Koolhaas, 1998: 582).” (Yazıcı & Durmuş Öztürk, 2023: 230-231).	Art and performance Critical analysis Symbolism: Metaphorical expression Urban architecture

Ek 3'ün devamı

Y66P29	1:29	“78 ... Mankind is always going on about architecture. What if space started looking at mankind? Will Junkspace invade the body?” (Yazıcı & Durmuş Öztürk, 2023: 230).	Existential inquiry Human experience Philosophical questioning
Y66P30	1:30	“16 trivializing the heritage of all the nations of the world, Considering that protection of this heritage at the nation” (Yazıcı & Durmuş Öztürk, 2023: 231).	Architectural impact: Protection of heritage Cultural heritage
Y66P31	1:31	““Shopping” influences architects and architecture. An intense interest in shopping in architecture limits the imagination of architects. Koolhaas exemplified this concept by referring to architect Jon Jerde’s project “Universal CityWalk” (Fig. 3):” (Yazıcı & Durmuş Öztürk, 2023: 233).	Architectural impact: Architectural limitations Cultural influence: Influence of consumer culture
Y66P32	1:32	““Even if we, for the most part, chastely abstain, the aesthetics of shopping seem now to dictate the expectations on architects...One of the more famous projects of Jerde, Universal CityWalk at Universal City, is one of I those, at first sight, simulated urban conditions. I again devoted to shopping. I am personally involved I there as an architect of the Universal site, and I therefore have been forced to spend an entire I summer working in an office that was actually on I CityWalk. What is fascinating is the whole of I mankind passes through these streets, but, actually, I if you look at the street as shopping, there is almost I no shopping going on there...” (Koolhaas, 2001b: 39).” (Yazıcı & Durmuş Öztürk, 2023: 233).	Aesthetics Architecture Consumerism Personal involvement Urban design
Y66P33	1:33	“The words “city” and “uninhabited” were also collocations of the word “center;” these words were used in relation to each other. This is a sign of the desolation of urban centers, according to the article texts, and is supported by the following discourse.” (Yazıcı & Durmuş Öztürk, 2023: 233).	Architectural impact: Urban desolation Discourse analysis

Ek 3'ün devamı

Y66P34	1:34	““Dongguan had one big project: to take down the center and to build a new center in the north, on an enormous scale. It is a ghost town: an entire quarter which was supposed to be the future center is mostly uninhabited, except for one small part that is officially designated as the mistress quarter. Here the accumulated mistresses of Thai, Vietnamese, Indonesian and Philippine businessmen fill one of the super blocks, but otherwise the entire center is uninhabited.” (Koolhaas, 2001a: 325)” (Yazıcı & Durmuş Öztürk, 2023: 233).	Cultural dynamics Social issues Symbolism: Ghost town Urban development
Y66P35	1:35	“In summary, regarding collocations, the TPA corpus related to Koolhaas constitutes an output of lexical relationships that can be analyzed and allows for the establishment of a network of lexical relationships. The collocations of these words in the discourses of Koolhaas are important data regarding the cooperation between these words and their frequency of use. The objective results of the semantic relationships between the words in the frequency table constitute an important step in the expression of the messages in Koolhaas’s discourse for the next operation.” (Yazıcı & Durmuş Öztürk, 2023: 233).	Discourse analysis Lexical analysis Semantic connections: Semantic relationships
Y66P36	1:36	“The “clusters/n-grams” tool in AntConc 3.4.4.0 allows words to be evaluated in different contexts and groups. Cluster analyses of the use of the words in Table 5 within the TPA corpus were tabled using the “clusters/n-grams” tool of AntConc 3.4.4.0 (Table 8). According to the data in Table 6, each word was matched to high-frequency collocations (Table 7). Cluster analyses of the word pairs “city-generic,” “junkspace-space,” “architecture-bigness,” “building-architectural,” “world-heritage,” “shopping-center,” and “urban-metropolis” in the corpus were performed. The clusters demonstrated the sequential relationship between two or three words in the right and left contexts of the word, revealing semantic references to the word context.” (Yazıcı & Durmuş Öztürk, 2023: 233).	Data analysis Language connections: Word relationships Semantic connections: Contextual evaluation Semantic connections: Semantic references Tool usage

Ek 3'ün devamı

Y66P37	1:37	“1 shopping and finding 1 new modernities-shopping 1 shopping as temporary 1 safe environments, shopping” (Yazıcı & Durmuş Öztürk, 2023: 235).	Consumer behavior Modernity Semantic connections: Social spaces
Y66P38	1:38	“1 urban production 1 urban territory 1 urban bigness 1 metropolis creates loneliness” (Yazıcı & Durmuş Öztürk, 2023: 235).	Loneliness Social Isolation Urbanization
Y66P39	1:39	““The great originality of the Generic City is simply to abandon what doesn't work- what has outlived its use- to break up the blacktop of idealism with the jackhammers of realism and to accept whatever grows in its place. In that sense, the Generic City accommodates both the primordial and the futuristic-in fact, only these two. The Generic City is all that remains of what used to be the city. The Generic City is the post-city being prepared on the site of the ex-city.” (Koolhaas, 1995a: 1252).” (Yazıcı & Durmuş Öztürk, 2023: 236).	Change Originality Postmodernism Progress Urbanization
Y66P40	1:40	“Koolhaas (1995a) considered the unidentified vacant land in the city as the “nothingness of infinite potential” and “tabula rasa.” According to Koolhaas, the “generic city” is expanding thanks to “tabula rasa.” The “generic city” has no spatial problem; there is an occupation of an urban fabric that exists or does not exist when any expansion is needed. The relationship between “generic city” and “tabula rasa” can be observed in the following discourse:” (Yazıcı & Durmuş Öztürk, 2023: 236).	Conceptual framework Spatial Dynamics Urbanization

Ek 3'ün devamı

Y66P41	1:41	““All Generic Cities issue from the tabula rasa; if there was nothing, now they are there; if there was something, they have replaced it. They must, otherwise they would be historic... The Generic Cityscape is usually an amalgam of overly ordered sections- dating from near the beginning of its development, when “the power” was still undiluted-and increasingly free arrangements everywhere else.” (Koolhaas, 1995a: 1253).” (Yazıcı & Durmuş Öztürk, 2023: 236).	Cultural Commentary Historical Context Urban development
Y66P42	1:42	“The word “junkspace” appeared 230 times and the word “space” appeared 114 times in the TPA corpus. The cluster distributions of the word “junkspace” in the right and left contexts were examined and the words “space,” “represent,” “architecture,” and “history” were found. The word “space” was used together with the words “junkspace,” “expo,” “human,” “virtual,” “semantic,” “architectural,” and “contemporary” (Table 8). Koolhaas combined the functions of a shopping mall, airport, congress center, hotel, and art gallery and defined it as a “junkspace.” A “junkspace” is a new space that moves toward the surface of the planet; it is exemplified in the following discourse, where it is the product of modernization and refers to the formation of space as a new paradigm.” (Yazıcı & Durmuş Öztürk, 2023: 236).	Architecture discourse Conceptual analysis Modernization
Y66P43	1:43	““Shopping has introduced, de facto, a completely new paradigm about space. I’ve never talked openly about space before, so here it is. The beauty of airports, especially after each upgrade. Shopping centers, renovations, conversions, casinos, theme parks, public space. The built sediment of modernization is not modern architecture but junk space. This is what I’ve named this new experience of space, “junk space.” (Koolhaas, 2001b: 39).” (Yazıcı & Durmuş Öztürk, 2023: 236).	Architecture critique Cultural Commentary Modernization Space perception
Y66P44	1:44	“The following discourse reveals the relationship between the words “architecture” and “bigness” by mentioning the potential for attractiveness regarding the concept of “bigness,” it emphasizes that architecture can be isolated from the environment and it is influenced only through this concept.” (Yazıcı & Durmuş Öztürk, 2023: 236).	Conceptual relationship Environmental influence

Ek 3'ün devamı

Y66P45	1:45	“...the attraction of BIGNESS is its potential to reconstruct the whole, resurrect the real, reinvent the collective, reclaim maximum possibility. Only through BIGNESS can architecture dissociate itself from the exhausted ideological, and artistic movements of modernism and formalism to regain its instrumentality as vehicle of modernization.” (Koolhaas, 1994: 90).” (Yazıcı & Durmuş Öztürk, 2023: 236).	Architectural theory Collective identity Cultural critique Modernism
Y66P46	1:46	“According to Marx and Weber, “people of the metropolis are imprisoned in the cage” (Weber et al., 2000). Therefore, the nothingness inherent in the modernization of the metropolis is a symbolic bulldozer and evokes capitalist creative destruction. One of the reasons for the negative effects of the metropolis on people is metropolitan architecture. Koolhaas’s discourse on metropolitan life and architecture discusses the impact of buildings on metropolitan people.” (Yazıcı & Durmuş Öztürk, 2023: 237).	Architecture Capitalism Modernization Social impact Urbanization
Y66P47	1:47	““Exteriors and interiors of such structures belong to two different kinds of architectures. The first—external—is only concerned with the appearance of the building as a more or less serene sculptural object, while the interior is in a constant state of flux—of themes, programs, iconographies—in which the volatile metropolitan citizens, with their overstimulated nervous systems, combat the perpetual threat of ennui.” (Koolhaas, 1977: 328).” (Yazıcı & Durmuş Öztürk, 2023: 237).	Architecture Interior vs. Exterior Social Commentary Urban Experience
Y66P48	1:48	““In the 1950s when the prevailing ideology subscribed to the “pavilion” model of prisons whereby, supposedly for psychological reasons the inmates were divided into small groups this building was condemned and its demolition planned. Now, for a variety of reasons- its uniqueness as a purely theoretical building its undeniable architectural quality, the convenience of its existence—reinforced by the fact that the prison was surprisingly popular with its inmates who like the spaciousness of its vast interior—it was decided that perhaps it should survive.” (Koolhaas, 1981:41).” (Yazıcı & Durmuş Öztürk, 2023: 237).	Architectural analysis Historical Context Prison design Prison experience: Inmate experience

Ek 3'ün devamı

Y66P49	1:49	“While evaluating the relationship between heritage and architecture, Koolhaas emphasizes internationalization and seeks a global answer to the importance of the concept of heritage. Heritage must include improvements that require the simultaneous consideration of many resources of world countries:” (Yazıcı & Durmuş Öztürk, 2023: 238).	Cultural heritage Globalization Resource allocation
Y66P50	1:50	“The concept of “shopping” has started to stray from the path produced by the city. Shopping is surreptitiously becoming the way in which urban substance is generated (Lubow, 2000). Shopping infiltrates all kinds of buildings such as churches, educational institutions, and train stations like a hidden virus, invading every moment of life. In the excerpt below, the word “shopping” is associated with many activities:” (Yazıcı & Durmuş Öztürk, 2023: 238).	Consumerism Cultural critique Urban development
Y66P51	1:51	““At the point we are reaching now, we also find an interesting moment where the separate streaks of the department store, shopping mall, etc. are congealing into one diffuse, continuous, and hybridized experience, where shopping is associated with entertainment, airports, museums, and so on, absorbing almost all activities into a single whole.” (Koolhaas, 2001b: 36).” (Yazıcı & Durmuş Öztürk, 2023: 238).	Consumer culture Hybridization Interconnectedness
Y66P52	1:52	““Masterpiece has become a definitive sanction, a semantic space that saves the object from criticism, leaves its qualities unproven, its performance untested, its motives unquestioned. Masterpiece is no longer an inexplicable fluke, a roll of the dice, but a consistent typology: its mission to intimidate, most of its exterior surfaces bent, huge percentages of its square footage dysfunctional, its centrifugal components barely held together by the pull of the atrium, dreading the imminent arrival of forensic accounting ... The more indeterminate the city, the more specific its Junkspace ; all of Junkspace 's prototypes are urban—the Roman Forum, the Metropolis; it is only their reverse synergy that makes them suburban, simultaneously swollen and shrunk...” (Koolhaas, 2002:184).” (Yazıcı & Durmuş Öztürk, 2023: 238).	Critique of art Cultural Commentary Urban studies

Ek 3'ün devamı

Y66P53	1:53	“The analyses performed for each heading (4.1-4.2-4.3) were conducted in tandem using the tools offered by AntConc 3.4.4.0. Thus, the codes in the Koolhaas discourses were made visible. With the help of the numerical data presented by this corpus analysis toolkit, it was determined that Koolhaas’s discourse paved the way for the reintroduction of existing concepts and the formation of new concepts. In summary, the corpus-based model provided significant quality and quantity value for Koolhaas’s discourses.” (Yazıcı & Durmuş Öztürk, 2023: 238).	Concept development Data analysis Discourse analysis Linguistic analysis: Corpus analysis
Y66P54	1:54	“5. Conclusions and Recommendations The present study investigated Koolhaas’s architecture and urban design discourses in his articles published in various journals from 1977-2014. These articles addressed the discipline of architecture from different perspectives. The majority of these articles examined and criticized the environment in which architecture is located concerning globalization and modernization. The articles had characteristics of discourse that appeal to many disciplines such as architecture, urbanism, philosophy, and sociology.” (Yazıcı & Durmuş Öztürk, 2023: 238).	Critique Globalization Interdisciplinary approach Modernization
Y66P55	1:55	“If architecture is a textual representation, all kinds of textual research materials can become the subject of architecture. The subject of architectural texts and the expression of the open/implicit thoughts of their authors can be read using linguistic data. This study makes several theoretical, practical, and calculating frequency contributions directly to the field of corpus-based analysis. The method used in the research is an interesting mode of documentation that has rarely been done in architectural theory analysis.” (Yazıcı & Durmuş Öztürk, 2023: 238).	Cultural influence: Theoretical contribution Linguistic analysis: Corpus-based analysis Methodology Text analysis: Textual representation
Y66P56	1:56	“The corpus-based model suggested enables the reader to examine multiple texts simultaneously and observe the relationships between words and concepts, such as similarities or differences. To answer the research questions, the study used the AntConc 3.4.4.0 corpus analysis toolkit to examine the articles of Koolhaas and allow the modern user to understand them within the context of architecture and urban design and architecture discourses. By enhancing the accessibility to architectural discourse, it is expected that researchers will be able to gain further insights in to the field.” (Yazıcı & Durmuş Öztürk, 2023: 239).	Cultural influence: Interdisciplinary insights Linguistic analysis: Corpus analysis Research methodology

Ek 3'ün devamı

Y66P57	1:57	“The first research question addressed how the words inform the reader about Koolhaas and his architecture. According to Table 9, as a result of the corpus-based analysis, collocations and clusters of featured words revealed the prominent keywords in the TPA corpus and the concepts discussed in the discourses of Koolhaas. Koolhaas is an architect who reinvents, defines, and changes the agenda through new concepts by examining architecture from different perspectives and producing sensational discourses. When evaluated as a subject in his discourses, he sometimes acts as an architect, sometimes as an urban theorist, and sometimes as a copywriter who benefits from literary arts. At a time when it is impossible to deny cultural homogeneity and the sameness of places, Koolhaas has established critical discourses and new concepts. In his remarks about architecture, he did much more than explain his projects, addressing problems such as social identity and the functioning of modern societies. His provocative, cynical, and witty texts have changed the way he views cities, revisiting what architecture has built and how it can embody radical ideas about current issues. Koolhaas, in his critical and ironic discourses, employs figurative discourse language by using different disciplines to express his thoughts on any subject. In doing so, he deconstructs his work (both theoretical and practical) as a writer and as an architect.” (Yazıcı & Durmuş Öztürk, 2023: 239).	Architectural theory Critical discourse Cultural critique Innovative thinking Interdisciplinary approach
Y66P58	1:58	“The second research question addressed the relationship between the architect and his discourse, as demonstrated by the objective data. As researchers of datasets, we must show an awareness of and discuss issues in a linguistic model, particularly when studying architecture and urban design discourses. An analysis of Koolhaas’s discourse and collocations based on the sequences of words led to the disclosure of important data regarding the architect. For example, common words in the TA corpus were “city,” “junkspace,” “architecture,” “building,” and “urban.” The contexts of these words were examined and it was found that Koolhaas criticized architectural elements concerning the concept of urbanism as a result of globalization by referring to art forms such as painting, dance, and theater. In the PA corpus, the common words were “building,” “architecture,” “form,” and “competition.” These words indicate that the PA corpus is based on architectural projects and competition. Some words such as “provocation,” “chaotic,” “dangerous,” “communist,” and “revolutionary” were also included in this corpus, demonstrating criticisms of architecture and the architectural-political relationship concerning global issues. In the TPA corpus, the common words were “city,” “junkspace,” “architecture,” “space,” “generic,” “world,” “shopping,” “center,” and “urban.” This shows that Koolhaas’s discourse concerns architecture and urban design.” (Yazıcı & Durmuş Öztürk, 2023: 239).	Architectural criticism Architectural discourse Critique of urbanism Data analysis Globalization Linguistic analysis: Linguistic analysis

Ek 3'ün devamı

Y66P59	1:59	“The third research question addressed the connections between data, words, and contexts. The results suggest alternative readings and meanings in architecture and provide theoretical, practical, and calculating frequency contributions. The cluster tables of the selected words were evaluated using the frequency table of the TPA corpus; sequences of words and the codes they evoked were important and the relationships established between the words were revealed in a short and practical way; the selected words were defined by adjectives in different semantic openings and depths. In this context, according to the summary diagram of the six words featured in Koolhaas’s articles (city, junkspace, architecture, building, world, shopping, urban), the collocations and cluster distributions of these words are as follows (Table 19):” (Yazıcı & Durmuş Öztürk, 2023: 239).	Architectural discourse Data analysis Language connections: Word semantics Research methodology Theoretical implications
Y66P60	1:60	“metropolis urban - metropolis In conclusion, revisiting the texts with a corpus-based model provides quick and detailed solutions concerning architecture and urban design discourses. With the corpus-based model, Koolhaas’s thoughts on understanding architecture were presented through the articles examined to investigate the collocation method used in linguistics and the metaphors used over time. With a full understanding of discursal features, the corpus-based model will be able to reproduce architectural texts. Thus, deciphering the texts and analyzing the codes creates new areas of knowledge for architectural discourse and contributes theoretically to the development of new models.” (Yazıcı & Durmuş Öztürk, 2023: 239).	Architecture Discourse analysis Knowledge creation Linguistic analysis: Linguistics Urban design
Y67P1	1:1	“ABSTRACT This article deals with the topic of void as a design instrument and theory in architectural design, with a focus on Rem Koolhaas and his specific void design approach. The primary goal is to examine Koolhaas' perception and usage of void as a design element to continue his theory of the Strategy of the Void I and II by creating some novel design strategies similar to his. To achieve this, the topic of void was broadly analyzed, reaching from the analysis and interpretation of various writings and theoretical works to four pivotal void-projects from Koolhaas. As a result, a genealogy surrounding Koolhaas' Strategy of the Void I and II has emerged alongside four distinct design strategies which are named after their used void design action of (a) juxtaposition, (b) superposition, (c) cutting, and (d) excavating. Each of these strategies can be used to create a specific design outcome such as (a) an overarching concept, (b) a connection between entities (circulation), (c) architectural spaces, and (d) a contrast. Moreover, it was found that the former two strategies can be categorized as preceding and the latter two as proceeding void design strategies in relation to Koolhaas' original ones.” (Thuer & Nam, 2024: 1184).	Architectural analysis Architectural strategies Conceptual framework Design theory Innovation in design

Ek 3'ün devamı

Y67P2	1:2	“1. Introduction The usage of void as a design instrument in architectural design is rather unusual, with many architects focusing more on the built than the unbuilt matter. Hence, the usage of void as a design method is a relatively unexplored field compared to the use of its counterpart, the solid. This phenomenon does not only apply to architectural practices, but also to researches and theories regarding void as a design method - and basically the topic of void in general. In this regard, the investigation of the void as a design method has the potential to uncover new design approaches that can be flexibly used due to the void's unique design features.” (Thuer & Nam, 2024: 1184).	Architectural theory Innovative design Research gap
Y67P3	1:3	“An architect who often uses void in his designs, a kind of pioneer of void design, is Rem Koolhaas. Besides using void in his own designs to create unique buildings, Koolhaas also published a lot of theoretical writings surrounding the topic of void and its usage as a design method. This includes, for example, the manifesto S,M,L,XL (Koolhaas 1998b), where projects and writings such as the Tres Grande Bibliothèques (TGB), the Ville Nouvelle Melun-Senart, and The Berlin Wall are presented. Another publication from Koolhaas is the book called Content: Perverted Architecture (2004), where the well known Strategy of the Void I and II (SotV I+II) are presented. Especially the latter ones are a very interesting approach of Koolhaas to illustrate the usage of void as a design method, which he, however, did not continue so far, meaning that those two strategies remain the only ones published until today. Additionally, these two publications, among others, further show that Koolhaas investigated the topic of the void very early on in his career.” (Thuer & Nam, 2024: 1184).	Architectural design: Design methods Architectural theory Publications Rem Koolhaas Void design
Y67P4	1:4	“For example, one of his earliest investigations of the void was in 1971, when he researched the Berlin Wall for his studies at the AA in London, which he describes in S,M,L,XL (Koolhaas 1998b, 212-233) in the essay "Field Trip." There, he linked the wall to a type of void, describing it as "a freshly created absence" (p. 228). After that, in 1977, the topic of the void reappears in Koolhaas and Ungers' theory The City in the City. Berlin: A Green Archipelago (Ungers 2013) where the so-called "greenbelts" that float between the city islands can be seen as the void. Lastly, one year later, in 1978, Koolhaas picked up the topic of the void once again, but this time in his own manifesto, Delirious New York (Koolhaas 1994). Specifically, the chapter "The Frontier in the Sky" can be related to the void, where he elaborates on the skyscraper and describes it, for example, as creating urban indeterminacy or programmatic instability (pp. 82-109).” (Thuer & Nam, 2024: 1184).	Architecture Thematic analysis Urban studies Urban voids: Void concepts

Ek 3'ün devamı

Y67P5	1:5	“Based on these circumstances, the focus is set on the investigation of void as a design instrument and strategy, which is grounded on the works of Koolhaas and his void design approach. The main question is, how does Koolhaas perceive void as a design element and specifically makes use of it. Thereby, the main goal is to continue Koolhaas' theoretical work of the SotV I +II by establishing some new strategies. These strategies should not only contribute to the rather scarce research in terms of void design, but more so give directly some practical approaches that could also be used in other fields, such as urban design. To achieve this, a project analysis of four pivotal void-projects from Koolhaas is carried out that builds the foundation of this article.” (Thuer & Nam, 2024: 1184-1185).	Design analysis Practical application Research contribution Strategy development Theoretical investigation
Y67P6	1:6	“Overall, the study is structured in five main sections, beginning with Section 2 which revolves around the theory of void. In this section, the importance of void is first shown on the basis of Koolhaas' writing the "Typical Plan." Afterward, the focus is set on Koolhaas' void design approach that is illustrated based on the so-called genetic modification and the SotV I+II. The subsequent project analysis in Section 3 builds the main part of this research. There, four projects from Koolhaas - built and unbuilt ones - are analyzed in detail, which comprise the Parc de la Villette, the Agadir Hotel and Convention Center, the 2 Bibliothèques Jussieu, and the Seattle Central Library. Each of these projects is supplemented by an additional one that follows a similar design strategy. The following Section 4 synthesizes the outcome of the project and theory analysis in two parts. In the first part, a genealogy surrounding Koolhaas' SotV I+II is presented which not only includes his strategies, but also some inspirational projects as well as four new void design strategies-two preceding and two succeeding strategies in relation to Koolhaas' original ones. Moreover, a classification scheme for the succeeding strategies is proposed. In the second part of this section, the four new void design strategies are presented and explained in detail.” (Thuer & Nam, 2024: 1185).	Architectural design (2) Project analysis Research structure Urban voids: Void theory
Y67P7	1:7	“Lastly, Section 5 wraps up the paper by taking a look back on the most important findings, including some future research topics regarding void design as well as the limitations of the study.” (Thuer & Nam, 2024: 1185).	Future research Limitations Summary

Ek 3'ün devamı

Y67P8	1:8	“2. Theory of void 3. At the beginning of this section, Koolhaas' writing of the "Typical Plan" is analyzed to illustrate the impact and significance of the void as a design element. Although the "Typical Plan" normally does not refer to void it can be related to it, especially when viewing it in a larger context that includes other writings from Koolhaas such as "Imagine Nothingness," the "Generic City," and "Junkspace." The analysis shows that the void does not only affect the building itself, but more so that it has a direct impact on the city, which means its investigation is of great importance for urban planning, design, and the longevity of the city in general. Afterward, a closer look at Koolhaas' specific void design approach is taken, which is based on the investigation of two design strategies from him: the genetic modification and the SotV I+II.” (Thuer & Nam, 2024: 1185).	Architectural analysis Architectural design: Koolhaas' work Design theory Urban planning
Y67P9	1:9	“2.1. The importance of void: Koolhaas and the typical plan 3.1.1. The typical plan: its essence In S,M,L,XL, Koolhaas (1998b, 334-353) investigates the issue of the so-called typical plan. He defines such plans as "zero-degree architecture, architecture stripped of all traces of uniqueness and specificity" (p. 335), which he further relates to office buildings. However, the mentioned issues of this phenomenon can not only be related to office buildings but also to the design with void in modern architecture when analyzed and viewed from the perspective of solid and void, which is shown below.” (Thuer & Nam, 2024: 1185).	Analysis: Void analysis Architectural theory Modern architecture
Y67P10	1:10	“In the chapter surrounding the topic of the typical plan, Koolhaas asserts this phenomenon as an American invention, which was developed in "the late 19th century to the early 1970s . . . from the primitive loft type (ruthless creation of floor space through the sheer multiplication of a given site) via early masterpieces of smooth space" (p. 336). In this regard, buildings of smooth space such as the World Trade Center, the RCA Building, and the Exxon Building are mentioned. According to Koolhaas, the typical plan's intention was to create an "ideal accommodation for business" (p. 337). He continues that the program of business is "the most formless" (p. 337), which makes such buildings a representation of "totally abstract program" (p. 337) without the need of a specific architecture. Further, he characterizes this type of program with the sole function where the occupants only exist in. In his conclusion, this leads to that business can basically be applied to any type of architecture. This indeterminacy, as stated by Koolhaas, finally results in the generation of character for the typical plan.” (Thuer & Nam, 2024: 1185).	Architectural design: Cultural invention Architectural theory Business Advocacy: Business representation Indeterminacy

Ek 3'ün devamı

Y67P11	1:11	“In terms of the typical plan's characteristics, Koolhaas defines it as being "neutral, not anonymous" (p. 340), which has impure zones (e.g., restrooms, service stairs, pantries, etc.) and exalted zones (business). He further states that the former, which he also describes as being primitive, are basically just there to serve the latter ones to function. Afterward, Koolhaas mentions a first characteristic of the typical plan, which he describes as being a "relentlessly enabling, ennobling background" (p. 341). However, Koolhaas mentions two other characteristics that coin the typical plan, which are namely the "repetition" and "indeterminacy." According to him, these two characteristics lead to buildings that consist of one and the same floor, which are mostly undefined. Lastly, in terms of the plan's layout it is stated that the "Typical Plan is as empty as possible" (p. 344), which just consists of "a floor, a core, a perimeter, and a minimum of columns" (p. 344). In short, he describes this simplicity of the plan as being all "about exclusion, evacuation, non-event" (p. 344).” (Thuer & Nam, 2024: 1185-1186).	Architectural theory Functionality Indeterminacy Neutrality Simplicity
Y67P12	1:12	“Lastly, Koolhaas expands on the consequences of the typical plan's vacancy, which he identifies as leading to density. He further states that the typical plan started to change the urban environment through its immense accumulation - the emergence of skyscrapers. According to him, this has also led to a "downtown, defined by sheer quantity rather than as a specific formal configuration" (p. 345) with city centers that are not unique anymore. In addition, he describes this phenomenon as "a conceptual leap: an absence of content in quantities that overwhelm, or simply preempt, intellectual speculation" (p. 345).” (Thuer & Nam, 2024: 1186).	Architectural theory Change in environment Density Originality vs. Quantity: Quantity over quality Urbanization
Y67P13	1:13	“2.1.2. The typical plan and void: programmatic indeterminacy, junkspace, and the generic city At first glance, from Koolhaas description and from the plans, the typical plan seems empty; however, it is not. It basically contains invisible matter, the program, which is in this case related to business. Speaking of emptiness and program, Koolhaas (1998b, 199-203) came to a similar conclusion in his essay "Imagine Nothingness" after elaborating about different urban projects—e.g., the Central Park, The Manhattan Grid, Pompeii - that emptiness (the void) does not have to mean empty. He stated that "they all reveal that emptiness in the metropolis is not empty, that each void can be used for programs whose insertion into the existing texture is a procrustean effort leading to mutilation of both activity and texture" (p. 202). As seen from this statement, emptiness does not equal empty, which is surely the case in the typical plan. It further suggests that the emptiness (charged void) has some effects, which is also the case in the typical plan.” (Thuer & Nam, 2024: 1186).	Architectural critique Concept of emptiness Spatial ambiguity: Programmatic indeterminacy Urban theory

Ek 3'ün devamı

Y67P14	1:14	“Speaking of effect, the effect of the typical plan actually becomes clear when analyzing Koolhaas' description of it, meaning that its impact is not simply limited to the plan itself, but rather goes beyond its boundary and directly impacts the city. In particular its effect is, as mentioned by Koolhaas, to create city centers without any uniqueness due to the massive accumulation of buildings that consist of typical plans. Said phenomenon not only shows the effect of the typical plan, but also that there is a connection between a building's floor plan and its exterior - in this case the city. In this sense, the floor plan basically directly affects the city, which illustrates how big of an impact a floor plan can potentially have. Responsible for this are, of course, the repetition and indeterminacy of the typical plan, which Koolhaas has mentioned.” (Thuer & Nam, 2024: 1186).	Architectural design: Impact of Design Architecture Indeterminacy Repetition Urban planning
Y67P15	1:15	“By analyzing the typical plan in more detail regarding solid and void, including the information mentioned above, it can be said that the plan consists of three components (Figure 1): (1) the facade, which can be defined as the boundary; (2) the core, which can be defined as the solid; and most importantly (3) the so-called business space, which can be defined as the void. These components are very similar to the ones that Koolhaas identified; however, each of these elements serves a distinct purpose in the typical plan. For example, the facade (boundary) frames the floor plan and the void. Through this, it defines the building and its border. The core (solid), such as toilet, storage, stair, elevator, etc., is mostly inside the boundary (facade) or directly attached to it, which, as mentioned by Koolhaas, primarily exists to serve the business space (void). Lastly, the business space (void), or the program, is bounded by the facade (boundary) and pierced by the core (solid), which is the predominant element in this ensemble that functions as the main space.” (Thuer & Nam, 2024: 1187).	Architectural analysis Architectural design: Component distinction Functionality Spatial design

Ek 3'ün devamı

Y67P16	1:16	“As a result, it can be noted that Koolhaas' mentioned problems of programmatic indeterminacy that the business space produces can be attributed to the void, meaning that the void is basically responsible for creating the issues surrounding the typical plan. In this regard, it can further be said that the void's indeterminacy produces what Koolhaas (2002, 175-190) terms as so-called junkspace - a kind of useless space that is generated through different conditions. As Koolhaas says: "Junkspace can either be absolutely chaotic or frighteningly aseptic . . . overdetermined and indeterminate at the same time" (p. 179). As seen, junkspace for him is essentially space that lacks the middle- ground, meaning that it is either over or under defined - the latter which applies to the void in the typical plan.” (Thuer & Nam, 2024: 1187).	Architecture critique Conceptual analysis Critical thinking Indeterminacy Spatial theory
Y67P17	1:17	“In this sense, it can be said that if the typical plan produces junkspace and is directly responsible for the creation of Koolhaas' mentioned nonunique city centers, whose space is then basically also just junkspace, the typical plan is further a catalyst for the creation of so-called generic cities, which are essentially, according to Koolhaas (1998b, 1238-1267), standardized metropolises without any unique character. As seen, when the business space is regarded as void, it has not only a huge impact on the floor plan (creation of junkspace), but also on the urban environment (creation of generic cities). What this exactly means is investigated more in the following subchapter.” (Thuer & Nam, 2024: 1187).	Environmental impact Urban planning Urban voids: Generic cities Urban voids: Junkspace
Y67P18	1:18	“As mentioned above, the typical plan's consequences go way beyond the boundaries of the individual building and directly impact the city, which implies a connection between floor plan and city. This phenomenon essentially means that the floor plan functions as a portrayal of the city, or vice versa. A similar condition described Ungers (1963, 281) in his article to the project «Neue Stadt» in Köln, where he stated that the city is governed by the same formation laws as the individual house, the sum of which it is composed of. He added that the structure of the city is based on the structure of the house, just with different dimensions. In this light, the connection between floor plan and city would suggest that the urban planning issues which the typical plan generates - the nonunique city centers, junkspace, or generic cities - also need to be investigated on the scale of the individual buildings due to their direct impact onto the city. This further implies that the void which the typical plan generates is also connected to the city's void.” (Thuer & Nam, 2024: 1187).	Architecture Spatial analysis Systemic framework: Systemic relationships Urban planning

Ek 3'ün devamı

Y67P19	1:19	“Regarding architecture nowadays, this means that, for example, issues in urban planning and design should also be investigated on the scale of the individual building and their floor plans. Moreover, this also applies to theories surrounding the topic of solid and void that should address said phenomenon, meaning that, for example, the floor plan's impact onto the city needs to be incorporated in discussion like Rowe and Koetter's (1978) figure - ground theory in Collage City as well.” (Thuer & Nam, 2024: 1187).	Architectural design: Design impact Architectural theory Spatial relationships Urban planning
Y67P20	1:20	“2.1.4. Typical plan and void: synthesis The analysis above has shown that Koolhaas' theory regarding the typical plan can be directly linked to void, which is embodied in two elements, each with a specific characteristic.” (Thuer & Nam, 2024: 1187).	Conceptual linking Theoretical analysis
Y67P21	1:21	“The first element that can be linked to void is the business space. In the solid and void floor plan analysis of Figure 1 it was shown that the typical plan consists of three elements. In said analysis, the business space - essentially the program - functions as the void which exhibits the characteristic of programmatic indeterminacy that ultimately leads to so-called junkspace and generic cities.” (Thuer & Nam, 2024: 1187).	Architectural analysis Spatial ambiguity: Programmatic indeterminacy Urban studies Urban voids: Junkspace
Y67P22	1:22	“The second element that can be linked to void is the urban environment. It was mentioned by Koolhaas that the urban environment is coined by an immense amount of typical plans (skyscrapers) that lead to nonunique city centers without any precise formal configuration. Said urban environment, the city center's space, can also be seen as a void due to the connection of floor plan and city, which can here be defined as exhibiting the characteristic of "indeterminacy of formal configuration" - a trait that basically stems from the typical plan's programmatic indeterminacy. Speaking of connection, the suggested inherent connection between floor plan and city can finally be termed as "inside-out-effect." This term basically describes an element that comes from the floor plan - here the void - and is transferred onto the city (Figure 2). Thus, the floor plan essentially functions as a portrayal of the city, or vice versa.” (Thuer & Nam, 2024: 1187).	Architectural critique Indeterminacy Spatial theory Urban environment

Ek 3'ün devamı

Y67P23	1:23	“Lastly, the implications of the above-mentioned connection between floor plan and city are that theories, analyses, and design methods regarding solid and void can be examined on the building and urban level, meaning that gained knowledge from each scale can be subsequently applied to either one. Moreover, this connection allows to further investigate the topic of void, meaning that it is not only possible to learn more about the topic in general and the voids' characteristics, but more so that it is possible to create novel ideas regarding the design with void. In this case, the research about the void in design is particularly promising, as it has the potential to create flexible designs, such as buildings or urban environments, due to the void's special design features - the latter, which are shown in more detail in the project analysis (cf. Section 3).” (Thuer & Nam, 2024: 1188).	Conceptual integration: Connection of concepts Design innovation Knowledge application Research implications
Y67P24	1:24	“2.2. Koolhaas' void design approach This section investigates Koolhaas' void design approach, which is grounded on two different theories: the genetic modification and the SotV. Thereby, it is shown how Koolhaas perceives void and specifically makes use of it as a design instrument.” (Thuer & Nam, 2024: 1188).	Architectural design: Architectural approach Conceptual analysis Design theory
Y67P25	1:25	“To further investigate the hypothetical connection of program and void, as well as its potential use as a design strategy, this part takes a closer look at the so- called genetic modification of Koolhaas, which Lucan, (2012, 559-561) has investigated in his book Composition, Non-Composition: Architecture and Theory in the Nineteenth and Twentieth Centuries. Although Lucan studied this phenomenon more in relation to composition, the genetic modification offers an interesting approach in terms of void design in relation to program when viewed from a different perspective.” (Thuer & Nam, 2024: 1188).	Architectural theory Design strategy Theoretical exploration
Y67P26	1:26	“In the chapter "Process and Program Versus Composition - Rem Koolhaas," Lucan mentions Koolhaas' often used design method, which "had to do with the development of a program in which the introduction or modification of a parameter could steer a project in a new direction" (p. 559). In this regard, he presents the projects Seattle Library and the Bibliothèques de Jussieu - both projects are analyzed in detail in Section 3.4. and 3.3., respectively - which make use of such modifications in terms of their floors' superposition. As mentioned, this is done at the Seattle Library "by genetically modifying the superposition of floors in the typical American high-rise" (as cited in Lucan, p. 559) and at the Bibliothèques de Jussieu by the "modification of the parameters of superposition of a building's floors" (p. 559). Further, it is described that the modification at the Seattle Library leads to "one level never exactly superposed on the other" (p. 559), and at the Bibliothèques de Jussieu to the "introduction of general continuity in sloping planes" (p. 559). After the presentation of these genetic modification examples, Lucan concludes that "the genetic modification of which Koolhaas spoke assimilated the architectural project not to a composition, but rather to a series of operations following one after the other in accordance with a program" (p. 559).” (Thuer & Nam, 2024: 1188-1189).	Architectural analysis Architectural design: Design methods Conceptual integration: Program-based approach Project management: Project modification

Ek 3'ün devamı

Y67P27	1:27	“According to Lucan's conclusion, Koolhaas' genetic modification is essentially a design method that uses multiple operations which are directly linked to a program, such as the mentioned superposition of floors. In this sense, it can be said that the genetic modification is not only the superposition of floors, but also the superposition of program. Moreover, this means that if the program is regarded as void, like initially hypothesized, the genetic modification can essentially be defined as the superposition of void. This hypothetical connection between the program and void which is assumed here is further shown, and supported, in the project analysis later on in this article (cf. Section 3.3. and 3.4.).” (Thuer & Nam, 2024: 1189).	Design methodology Project management: Program analysis Theoretical framework
Y67P28	1:28	“Summarized, it can be said that Koolhaas uses the genetic modification - the modification of certain parameters in correlation with the program - as a type of void design strategy, which is in the case of the Seattle Library and the Bibliothèques de Jussieu the superposition of floors that is linked to the program. This strategy not only shows the diversity of Koolhaas' design approach, but also the void's diverse field of application. However, beside the genetic modification, there are other void design strategies from Koolhaas such as the SotV I+II, which are much more straightforward and that do not need a prior analysis to be revealed. To further show the diversity of void design and to give another perspective of Koolhaas' void design methods, these two strategies are subsequently analyzed.” (Thuer & Nam, 2024: 1189).	Architectural strategies Design analysis Diversity in design
Y67P29	1:29	“In general, the void design patents illustrate the projects' specific idea of void design, which means that they essentially show how Koolhaas perceives and uses void as a design instrument in his design process. Besides this, the patents make clear how important of a design factor void can be due to its diverse usage in the design process, allowing to create some unique designs with it. For example, the patent SotV I - entitled as planning - describes the pursued void design strategy at Ville Nouvelle Melun-Senart as the "method for planning city through manipulation of the unbuilt and the left out" (p. 74). In contrast, the patent SotV II - entitled as building - describes the pursued void design strategy at TGB as the "method for defining a building through manipulating absences of building" (p. 77).” (Thuer & Nam, 2024: 1190).	Architectural innovation Creative process Design theory Spatial design

Ek 3'ün devamı

Y67P30	1:30	“As seen, both strategies target a completely different field of application, which means that Koolhaas' perception of void is extremely diverse. For example, at Melun-Senart, he uses the void as a design instrument in urban design, whereas at the TGB, he uses the void to design a building. These two different applications of the void show that he perceives void as a design instrument that can be used in various settings, which means that it is not bound to a particular field, such as building design or urban design, but rather can be used very flexible in multiple environments. Furthermore, the patents do not only show Koolhaas' design approach, but also indicate in a sense his attempt to start a theoretical work which focuses on the usage of void as a design strategy. However, apart from these two strategies, Koolhaas did not publish any more of them to date. But, due to the strategies being termed as "one" and "two," they imply to be a part of a bigger whole, and therefore they can also be regarded as such. In this light, the present research builds upon these two strategies by viewing them as the beginning, and part, of a larger theoretical work in terms of void design whose primary goal is to show how to design with void, and which additionally gives insight into Koolhaas' specific design practice and perception of void.” (Thuer & Nam, 2024: 1190).	Architectural strategies Creativity Design theory Flexibility Perception Urban design
Y67P31	1:31	“To sum up, the SotV I+II patents can be regarded as a portrayal of Koolhaas' void design philosophy and technique, both of which can be described as being extremely diverse. Furthermore, these two strategies should not only be regarded as isolated objects about the design with void, but rather as a small part of a greater whole - a theory regarding void design - that has not been uncovered yet but which would allow to better understand Koolhaas' void design approach and the design with void in general.” (Thuer & Nam, 2024: 1190).	Complexity Design philosophy Innovation Theory development
Y67P32	1:32	“3. Project analysis This section analyzes four pivotal projects from Koolhaas regarding their void design approach. The goal is to work out the projects' specific void design methods which will serve as the basis for the new void design strategies. The analyzed projects are (a) the Parc de la Villette, (b) the Agadir Hotel and Convention Center, (c) the 2 Bibliothèques Jussieu, and (d) the Seattle Central Library. Each of these projects is supplemented by an additional project that uses a similar design technique: (a) the Ville Nouvelle Melun-Senart, (b) the TGB, (c) the McCormick Tribune Campus Center, and (d) the Zentrum für Kunst und Medientechnologie (ZKM).” (Thuer & Nam, 2024: 1190).	Architectural methods Design strategies Project analysis

Ek 3'ün devamı

Y67P33	1:33	“Regarding the project selection, the reason to select the four main projects for the analysis was due to their obvious connection to the design with void as well as their different design approaches. Besides these two criterions, the diversity of the projects was very important. The intention of selecting projects that have different characteristics was to be able to examine a lot of diverse information regarding void design, with the goal to create a solid foundation for the subsequent theory - the void design strategies - and to show the potential of void design in general. To achieve this, four parameters were taken into consideration from which at least one had to be different: the scale (buildings vs. urban designs), the design state (built vs. unbuilt), the design approach (focus on floor plan vs. section), and the function (e.g., park, library, office, etc.). According to these parameters, the projects were selected where each project has at least one parameter that is different compared to the other projects.” (Thuer & Nam, 2024: 1190).	Analysis (2) Criteria for evaluation Design strategies Diversity Project management: Project selection
Y67P34	1:34	“Lastly, the reason for selecting the supplementary projects was to back up the main projects' examined void design approach, meaning that their void design approach should match, or be at least close to, the one of the main project. However, it was again crucial that at least one of the above-mentioned parameters had to be different. In addition to that, it was important to include the original SotV I+II - the Ville Nouvelle Melun-Senart and the TGB - because they basically are the catalyst for this theoretical work and therefore an important part that should be included.” (Thuer & Nam, 2024: 1190).	Originality vs. Quantity: Importance of original works Project management: Project alignment Theoretical framework
Y67P35	1:35	“In the initial hypothesis, Koolhaas states that the project site was too small to inhabit all the required program to design a park. To take this observation and other factors into account, he mentioned that the proposal was to create a design "that combines architectural specificity with programmatic indeterminacy" (p. 921). The core of this proposal, according to Koolhaas, is to gain the most out of the implantation of activities on the site while still providing a so-called "stable aesthetic experience" (p. 921). Further, it is mentioned that the proposal's programmatic indeterminacy allows change, which does not harm the mentioned hypothesis. Lastly, he points out that important for the project is the question of how to set up "the most dynamic coexistence of activities x, y, and z" (p. 921) to create with their interference novel events which he also terms "social condenser" (p. 921). In addition, it is mentioned that this is achieved by the superimposition of the park's different layers.” (Thuer & Nam, 2024: 1190-1191).	Architectural design: Architectural specificity Architectural theory Social condenser Spatial ambiguity: Programmatic indeterminacy Systemic framework: Dynamic coexistence

Ek 3'ün devamı

Y67P36	1:36	“The first layer that Koolhaas describes are "The Strips." He describes that the first step was to subdivide the entire site into parallel bands (east-west), which inhabit the main program (e.g., 50% of the playgrounds, theme gardens, etc.). It is said that this procedure allows the distribution of the bands in either random or logical order without programmatic clustering. As further mentioned, the strips' standard width is 50 meters, which can even get further divided, so they can "facilitate change and replacement without disruption and to create fixed points for the infrastructure" (p. 923). In terms of program, it is said that nature is also considered as program. Lastly, Koolhaas mentions the similar experience of the project's layering to the one of a high-rise building's superimposed floors and their possibility to facilitate various events: "all contributing to a summation that is more than the accumulation of parts" (p. 923).” (Thuer & Nam, 2024: 1191).	Architecture Design concepts Infrastructure Programmatic considerations Systemic framework: Layering
Y67P37	1:37	“The second layer that Koolhaas describes is called "Point Grids, or Confetti." It is said that this layer consists of smaller programmatic elements (e.g., 50% of the playgrounds, kiosks, picnic areas, etc.), which are distributed across the site as point grids according to their preferable density by a mathematical formula.” (Thuer & Nam, 2024: 1191).	Spatial theory Systemic framework: Programmatic elements Urban design
Y67P38	1:38	“The third layer, according to Koolhaas, is called "Access and Circulation," which consists primarily of two elements: "the promenade" and "the boulevard." As he mentions, the boulevard runs in north-south direction across the site, which crosses every band and connects several architectural complexes. In addition, it is said that the boulevard also contains all the 24-hour program elements. In contrast, according to Koolhaas, the promenade is the boulevard's complementary element, which "is generated through the identification and subsequent demarcation - in the form of plazas - of certain significant cross sections through the bands" (p. 927). In addition, he calls these plazas "sites within the site" (p. 927), which contain further programmatic elements such as chess tables, small amphitheatres, tribunes, etc.” (Thuer & Nam, 2024: 1191).	Architectural analysis Systemic framework: Programmatic elements Urban design

Ek 3'ün devamı

Y67P39	1:39	“Lastly, Koolhaas mentions the so-called "Final Layer," which "is a composition of the major elements - added and found - that are unique or too large to be located according to mathematical rules or to a system" (p. 929). It is said that these elements are intermediate-sized, which comprise, for example, the Rotonde des Veterinaires, the Science Museum, or the Ariane. In addition, it is mentioned that the whole composition consists of several architectural elements like, for example, a music zone or reception square with baths.” (Thuer & Nam, 2024: 1191).	Architectural design: Architectural elements Complexity Design concepts
Y67P40	1:40	“Overall, the project illustrates an interesting approach of how to design with void. When it comes down to solid and void, the primary void design element in the project can basically be defined as the first layers' bands/strips that run across the whole site of la Villette (Figure 4A-C). Characteristic for them, as mentioned by Koolhaas, is that they are filled with various types of programs as well as exhibiting the programmatic indeterminacy that was made in his initial hypothesis, which means that the program can change later on. In this regard, the voids (bands) basically function as a flexible vessel for the programmatic elements that are distributed onto the bands and which can therefore be seen as the solids in this configuration (Figure 4D).” (Thuer & Nam, 2024: 1191).	Architectural design: Architectural Concept Design analysis Flexibility Spatial ambiguity: Programmatic Indeterminacy
Y67P41	1:41	“In terms of void design technique, to create the bands (voids), Koolhaas has described that the site of la Villette was subdivided. This means, that the site functions as a kind of boundary where the subdivision is performed to create the individual bands, so the method to create the voids can actually be defined as the usage of the design action called "subdivision." In contrast, the positioning of the voids closely next to each other indicates the pursued design approach (strategy), which can be defined as the "juxtaposition" of voids.” (Thuer & Nam, 2024: 1191).	Architectural strategy Design principles Void design

Ek 3'ün devamı

Y67P42	1:42	“A similar design approach of juxtaposing voids can be seen from Koolhaas' project Ville Nouvelle Melun- Senart. The project, as described by Koolhaas (1998b, 972-989), consists of two primary elements, the so- called "bands" and "islands." As mentioned, the bands, also termed as "linear voids," form together a "Chinese figure," whereby the islands "are the counterforms of the surrounding voids" (p. 983). Moreover, in Content, by Koolhaas, McGetrick, and OMA-AMO (2004, 74), the project Melun-Senart is termed as "Strategy of the Void I" (cf. Section 2.2.2. for patent), which uses the "method for planning city through manipulation of the unbuilt and the left out" (p. 74).” (Thuer & Nam, 2024: 1191).	Architectural design (2) Conceptual analysis Juxtaposition Urban planning
Y67P43	1:43	“When it comes down to void design, Melun-Senart and la Villette's design approaches are quite similar. For example, in both projects, the voids are described as bands with only the solids - islands versus programmatic elements - being different. Moreover, the voids in both projects can be characterized as being juxtaposed on a given site, or playing field, whose borders essentially function as a boundary where the voids are generated within. Specifically, this means that at Melun-Senart, the bands are juxtaposed in such a manner that they form a figure (Chinese figure) which partly covers the site, whereas at la Villette, the bands are juxtaposed in such a way that they basically form a void-carpet which covers the entire site. As seen from these two examples, both projects use the design technique of juxtaposing voids similarly. However, one key difference between the projects exists: the method of how the voids are generated.” (Thuer & Nam, 2024: 1191-1192).	Architectural analysis Design comparison Juxtaposition
Y67P44	1:44	“At Melun-Senart, the method to create the voids was described by Koolhaas as: "instead of projecting onto the landscape, we deducted from it . . . through this process of elimination, we arrived at an almost Chinese figure of void spaces that we could protect from contamination by the city" (p 977). This means that the used method to create the voids can be described as "deducting" certain valuable areas from the landscape. In contrast, la Villette uses the prior mentioned method of "subdivision" to create the voids. Thus, it can be said that the void generation method can be different (deduction vs. subdivision) while the design technique, in this case the juxtaposition of voids, is still the same.” (Thuer & Nam, 2024: 1192).	Architectural methods Design comparison Juxtaposition Spatial analysis

Ek 3'ün devamı

Y67P45	1:45	“According to Koolhaas, the building's concept is based on "a single block sliced horizontally in two parts" (p. 382), whereby "the irregular plane of the cut is exposed by separating the two halves, creating an enormous covered plaza on the beach" (p. 382) where the prior mentioned axes go through (Figure 6). The building's upper part, according to the author, contains a hotel, which consists of several apartments. It is also said that each of them has a private patio. In contrast, the building's lower part contains various programs of the convention center (e.g. conference rooms, auditoriums, etc.), which "form artificial dunes, a seamless continuation of the surroundings" (p. 382). As further described, "a similar relief [to the dunes] floats on the ceiling of the portico" (p. 382), which is directly underneath the hotel. In this relief, Koolhaas mentions that there are various special programs (e.g., a nightclub and pool) and the royal chamber.” (Thuer & Nam, 2024: 1193).	Architectural design (2) Project management: Building layout Spatial dynamics: Functional spaces Spatial organization
Y67P46	1:46	“Koolhaas' project description makes clear how important the void is for the building, especially when taking a closer look at its concept. In terms of void design strategy, four possible ways can be identified to create such a design, which are based on the interpretation of the solid and void section plans (Figure 7) as well as Koolhaas' project description.” (Thuer & Nam, 2024: 1193).	Architectural analysis Conceptual integration: Conceptual interpretation Design strategy
Y67P47	1:47	“In the project description, it was mentioned that a solid (building) is cut into two halves whose surfaces are exposed by taking the halves apart. By doing so, this process creates a covered plaza in between. In this regard, it can be defined that the first strategy to create the void (covered plaza) is to make a single cut horizontally through a solid and then separate both halves (Figure 8). However, from the section plans, it can be seen that the upper and lower part of the solid (building) does not fit together. This means that somehow more matter has been removed from the solid, or added, which suggests that there is another method in play. Speaking of method, this leads to the second design strategy, which is based on the first one (Figure 9). Instead of just cutting once through a solid, two cuts are performed to cut out mass from the solid. This means that after the cut is performed, the solid part between both halves is removed, which creates the void. This void can then be expanded further by separating both halves from each other. As a result, the upper and lower solids have a different wavy surface, similar to the earlier shown section plans in Figure 7.” (Thuer & Nam, 2024: 1194).	Design strategy Methodology Spatial analysis

Ek 3'ün devamı

Y67P48	1:48	“Considering Koolhaas' description and the section plans, the third void design strategy matches the most with the plans and the author's description. However, strategy two and four basically lead to the same result, whereby it can be said that strategy four is probably the most simple one that creates Koolhaas' design, although this method does not exactly match with his description. Coming back to strategy two, from the two techniques (cutting and excavating) that were presented in the strategy, it can be said that the excavation method is the primary void generation method, which is responsible for creating the project's distinctive wavy surface which Koolhaas also described as dunes. Therefore, the pursued void design strategy at the convention center can be defined as the excavation of matter from a solid to generate a void.” (Thuer & Nam, 2024: 1194-1195).	Analysis (2) Architectural interpretation Critical thinking Design strategy
Y67P49	1:49	“Speaking of excavation and void, the TGB from Koolhaas is another project which makes use of the excavation technique to create void. In S,M,L,XL, by Koolhaas (1998b, 602-661), the TGB is entitled "Strategy of the Void." Characteristic for the design, as mentioned by Koolhaas, is that the library is regarded "as a solid block of information" (p. 616) with voids that are "carved out of the information solid" (p. 616). Furthermore, regarding the reading rooms, he mentions: "The TGB is a cube. It is solid storage with the reading rooms - voids—excavated where efficient" (p. 628). In addition to this, in Content, by Koolhaas, McGetrick, and OMA-AMO (2004, 77), the TGB is termed as "Strategy of the Void II" (cf. Section 2.2.2. for patent), which uses the "method for defining a building through manipulating absences of building" (p. 77).” (Thuer & Nam, 2024: 1195).	Architectural analysis Design concepts Spatial ambiguity: Void and space utilization
Y67P50	1:50	“From the description above, it becomes clear that the convention center and the TGB's void design approaches are very similar, which can best be defined as the excavation of solid mass to create voids. However, while both projects use the same design strategy to create voids, the application of the design strategy slightly differs.” (Thuer & Nam, 2024: 1195).	Comparison Design analysis

Ek 3'ün devamı

Y67P51	1:51	“3.3. 2 Bibliothèques Jussieu According to Koolhaas (1998b, 1303-1344), the project 2 Bibliothèques Jussieu is a competition design from 1993, which was done in Paris, France. The author states that the aim of the project was to insert a new core at the Jussieu University campus, as well as "resuscitate the significance of Albert's original project" (p. 1307). He further mentions the flaws of Albert's project, in particular the parvis, which he describes "as residue, a mere slice of void sandwiched between socle and building" (p. 1309), which was originally intended to function as a social space. Besides the parvis being "windy, cold, empty" (p. 1308), Koolhaas also mentions that it does not work because "Jussieu is a three-dimensional network, not a building" (p. 1308). Hence, the design strategy for the project that Koolhaas pursued was as follows: "to reassert its credibility [parvis], we imagine its surface as pliable, a social magic carpet; we fold it to generate density, then form a 'stacking' of platforms; minimal enclosure makes it a building - the culmination of the Jussieu network" (pp. 1310-1312; Figure 12). It is said that this has led to the generation of concentration by using the same substance. Next, Koolhaas talks more about the libraries itself, which are both superimposed with the science library on the lower, and the humanity library on the higher levels.” (Thuer & Nam, 2024: 1196).	Architectural analysis Critique Design strategy Historical context
Y67P52	1:52	“In addition to this, he refers to the parvis between the libraries, which runs from outside into the complex and functions as the so-called "accueil" (p. 1316). He further describes the parvis' surfaces as "a vertical, intensified landscape" (p. 1316), which are "urbanized": the specific elements of the libraries are reimplanted in the new public realm like buildings in a city" (pp. 1316-1317).” (Thuer & Nam, 2024: 1196).	Architecture analysis Spatial design Urban environment

Ek 3'ün devamı

Y67P53	1:53	“As further mentioned by Koolhaas, characteristic for the building is that "sections of each level are manipulated to touch those above and below" (pp. - 1318-1321), which leads to that "all the planes are connected by a single trajectory, a warped interior boulevard [basically the parvis] that exposes and relates all programmatic elements" (p. 1320-1323; Figure 13). In addition, it said that the planes function almost like a street, which create "a system of supra-programmatic 'urban' elements in the interior: plazas, parks, monumental staircases, cafes, shops" (p. 1326). Lastly, Koolhaas expands on the durability of the settlements (program) and the building's structure, which he compares to the city. He describes that the public domain and the path are durable like the city, whereby the infills (library elements) are comparable to individual architectures, from which he concludes that "in this structure, program can change continuously, without affecting architectural character" (p. 1329; Figure 14).” (Thuer & Nam, 2024: 1196-1197).	Architectural design: Architectural flexibility Architectural theory Durability Systemic framework: Programmatic elements Urban design
Y67P54	1:54	“The project at Jussieu illustrates an interesting design approach, which essentially uses void as the main design element. As described by Koolhaas, the library's concept is based on Albert's parvis, which is used conceptually as a pliable carpet. By folding the parvis in conjunction with the mentioned stacking of platforms, which are generated from the parvis, the building is finally created. At this point, the void comes into play: Koolhaas has described the parvis as a "slice of void," which he, as described above, has used as a basis to create the building. This concept essentially leads to a building which, as a whole, can be considered as a void in itself in the urban setting of the Jussieu Campus, which fills the vacancy of the original parvis' malfunction as a social space. Nonetheless, inside the building, there is a specific element that causes the building to function like this and therefore can be considered as the "true" void element in the project, which is namely the trajectory - an important element of the building that Koolhaas described as a boulevard which connects all the program.” (Thuer & Nam, 2024: 1197).	Architectural design: Design Concept Architecture Spatial design Urban Space

Ek 3'ün devamı

Y67P55	1:55	“As mentioned by Koolhaas, the trajectory connects the individual floors together, which means that this element basically functions as the core of the building. By taking a closer look at the plans, in particular the "rotated-section" which is an assembly of multiple sections throughout the entire building that form together one continuous section, the extent and importance of the core becomes visible (Figure 15A). From the plan, it can be seen that the core is one continuous element, which starts at the bottom of the building and ends at the top of it. By isolating the core, this phenomenon becomes even more obvious (Figure 15B-C). Furthermore, the isolation makes the core's variability in height and incline clearly visible, which is basically responsible for creating multiple scenarios and atmospheres for the visitors walking on this path, or as Koolhaas describes it: "The visitor becomes a Baudelairean flaneur, inspecting and being seduced by a world of books and information - by the urban scenario" (pp. 1322-1325). In essence, this shows that the core can be regarded as the true void element in the building, which functions as the condensed concept (parvis). In contrast to this void element, the rest of the building can be regarded as the solid (Figure 15D).” (Thuer & Nam, 2024: 1197-1199).	Architectural analysis Metaphor usage Spatial dynamics: Spatial variability Systemic framework: Core concept Visitor experience
Y67P56	1:56	“Besides the core, there is another element that can be regarded as the void, which Koolhaas brought up when he talked about the durability of the building: the library elements. He mentioned that the public domain and the path (core) are durable like the city, which stand in contrast to the library elements that resemble individual architectures. To this, he added that the building's program can change. This statement of Koolhaas basically implies that the program in itself can be regarded as a type of void element that is implanted into the building and used as a void design element due to its possibility to change - similar to the genetic modification approach, where the program basically functions as the void (cf. Section 2.2.1.).” (Thuer & Nam, 2024: 1199).	Architectural theory Change Design elements Void concept

Ek 3'ün devamı

Y67P57	1:57	“Overall, the analysis has shown that the core can primarily be seen as the void element in this project, which is a crucial part of the building due to its function (circulation) to fill the building with life. Regarding the void design approach to create such a concept, Koolhaas' used technique to create the void at the library, as Figure 15D suggests, can be defined as cutting through a solid. This means that the building volume is embodied as the solid and the core as the void (circulation) that gets generated by a cut through the solid.” (Thuer & Nam, 2024: 1199).	Architectural analysis Architectural design: Design Concept Spatial ambiguity: Void in Design
Y67P58	1:58	“A similar void design approach of cutting through a solid to generate voids can be seen from another project of Koolhaas, namely the McCormick Tribune Campus Center at the Illinois Institute of Technology. The project, according to Koolhaas (2006, 336-377), consists of a "dense mosaic" of programmatic elements where the student's existing paths, which lead from one side of the campus to the other, "are organized through the Campus Center, to differentiate the multiplicity of activities into streets, plazas and urban islands" (p. 338).” (Thuer & Nam, 2024: 1199).	Architectural design: Architectural approach Conceptual integration: Reference to theory Design analysis
Y67P59	1:59	“In terms of void design approach, it can be said that the campus center makes use of the cutting method which can clearly be seen from the floor plan, especially when looking at it from the perspective of solid and void (Figure 16). By looking at the plan, several lines of various thicknesses can be noticed which run through a mass, evoking the perception of cutting it apart. In this case, the lines (paths) function as the voids, whereas the mass (building) functions as the solid. Said observations support the fact that the pursued design approach to generate the paths (voids) at the campus center can be defined as the cutting method, which is used to cut through the building (solid) to generate the paths (voids). As it can be seen, said approach is similar to the prior presented project 2 Bibliothèques Jussieu, where the cut through the building (solid) generated the core (void).” (Thuer & Nam, 2024: 1199).	Architectural principles Design analysis Spatial perception

Ek 3'ün devamı

Y67P60	1:60	“Lastly, there is one key difference to mention between the two projects, which is the field of application in plan where the cutting method is used. In the project 2 Bibliothèques Jussieu, the cut is performed in the section, whereas at the campus center, the cut is performed in the floor plan. Nonetheless, the created void functions similarly in both projects, namely as a circulation element that fills the building with life. This means, that the cutting method is not solely bound to the floor plan or the section, but rather can be applied in either plan to achieve the same result.” (Thuer & Nam, 2024: 1199-1200).	Analysis: Functional analysis Comparison Conceptual integration: Application of concepts
Y67P61	1:61	“3.4. Seattle Central Library According to Koolhaas (2007, 62-117), the project Seattle Central Library is located in Washington (USA) and was built from 1999 to 2004. As mentioned by the author, the building consists of so-called programmatic clusters, which are divided into five stability clusters and four instability clusters (Figure 17). Characteristic for the building, as described, are its platforms - each is one of the five programmatic clusters - and the spaces between them (Figure 18). As further mentioned, the "size, flexibility, circulation, palette, structure, and MEP" (p. 72) of each platform is different, so each can fulfill a distinctive function. Moreover, it is said that "the spaces in between the platforms function as trading floors" (p. 72), which are used "for work, interaction, and play" (p. 72). In short, Koolhaas describes the concept of the Seattle Central Library as "genetically modifying the superposition of floors in the typical American high rise" (p. 72), which leads to that the building is simultaneously iconic, contextual (different reaction of each side to its surroundings), and sensitive (form allows high amounts of daylight or gives shade).” (Thuer & Nam, 2024: 1200).	Architecture Contextual Awareness Design Functionality Innovation
Y67P62	1:62	“The library's concept is probably the most important part of the project, which is responsible for its unique organization. Interesting is that the concept is essentially based on a solid and void design approach, which can directly be seen from the concept plans in Figure 17. By taking a closer look at these plans, the prior mentioned five stability clusters (platforms) can be seen as the solid elements, whereas the remaining four instability clusters between them can be seen as the voids. In this regard, the design strategy to create the building concept can be described as the alternating superposition of the programmatic stability clusters (solids) with the programmatic instability clusters (voids) on top of each other. This leads to that the pursued void design strategy at the Seattle Central Library can be defined as the alternating superposition of solids and voids on top of each other to create a contrast with the voids.” (Thuer & Nam, 2024: 1200).	Conceptual framework Contrast Design analysis Spatial dynamics: Stability and instability

Ek 3'ün devamı

Y67P63	1:63	“Another project from Koolhaas that uses a similar void design approach is the ZKM. According to Koolhaas (1998b, 686-761), the ZKM is located in Karlsruhe (Germany) and was built between 1989 and 1992. Characteristic for the building is, as mentioned by the author, that all the program is located in a single container which consists of various facilities, such as a contemporary art museum, a media art museum, a media library, a lecture hall, etc. As further described, the strategy to incorporate all program in a single container was to create different circumstances, such as provoking tension, generating density, organizing in-betweens, and so on.” (Thuer & Nam, 2024: 1200).	Architecture Design approach Spatial organization
Y67P64	1:64	“Characteristic for the inside, as described by Koolhaas, is the superimposition of the program in a so-called "single stack" - essentially the building's core - which is structured in a sequence that "corresponds to a transition from production/research to display, from artificial to 'natural,' from private to public" (p. 695). In addition to this, he mentions the characteristic building structure, which consists of seven vierendeel beams, each with a depth of six meters, that span between the core's walls (from east to west). It is further said that these are "creating an alternation between floors completely free of structure . . . and floors of inhabited structure that are 'marked' by the different vierendeels, which oscillate between structural support and architectural definer, utility and aesthetics, necessity and decor" (p. 695). As a last characteristic, Koolhaas mentions that the core - he also calls it "deep core" - is enclosed by four zones, which all exhibit a different function.” (Thuer & Nam, 2024: 1200-1201).	Architectural description Structural analysis Theory application
Y67P65	1:65	“At the ZKM, the pursued strategy of superposition seems not as obvious as in the previous project of the Seattle Central Library. However, to reveal the design strategy, the solid and void elements have to be defined first, which are basically the floors that contain vierendeel beams (solids) and the floors that do not contain vierendeel beams (voids). This definition of solid and void elements is not only based on Koolhaas' project description, but also supported in the writing called "Last Apples" in S,M,L,XL, by Koolhaas (1998b, 662-685), where it is described that "the vierendeels, either through their absence or their presence, become the major instruments that characterize the interior" (p. 675). The statement basically implies that the vierendeels create a contrast in the interior based on their existence (presence vs. absence), similar to what Koolhaas mentioned in his project description (Figure 19). Thus, said contrast can be linked to solid and void, like mentioned above, with the solid elements as the floors where the vierendeel beams are present, and the void elements where the vierendeel beams are absent. In this regard, it can be said that the void design strategy of superposition at ZKM is basically the alternate piling of floors with and without vierendeel beams.” (Thuer & Nam, 2024: 1201).	Architectural strategy Contrast Design analysis Theoretical framework

Ek 3'ün devamı

Y67P66	1:66	“Overall, the void design strategy of superposition is in both projects very similar, namely the alternate piling of solids and voids on top of each other. In addition to this, said strategy is in both projects connected to the building's floors, which are used as the solid and void elements. However, the elements that define the floors as solids and voids are different. At the Seattle Central Library, the program (stability vs. instability) was essentially the defining element that characterizes the floors as solids and voids, whereas at the ZKM, the vierendeel structure (presence vs. absence) was the defining element. Thus, the void design strategy of superposition can be summarized as the creation of a contrast, which can manifest itself very differently like, for example, as contrasting programs (stability vs. instability), or a different load bearing structure that shapes the interior (presence vs. absence).” (Thuer & Nam, 2024: 1201).	Architectural analysis Contrast Design strategy Systemic framework: Structural elements
Y67P67	1:67	“4. Synthesis This section synthesizes the gathered information from the project analysis in three main parts. In the first part, a genealogy for the SotV is presented, which is structured in three different tiers. Objects that are included in the genealogy are Koolhaas' original SotV I+II, two inspirational projects, and four new void design strategies. Afterward, part two and part three will take a closer look at the four new void design strategies, with each of them presenting two strategies based on their categorization in the genealogy.” (Thuer & Nam, 2024: 1202).	Analysis (2) Categorization Project management: Project Overview Synthesis
Y67P68	1:68	“4.1. The genealogy of the strategy of the void During the various analyses, it became clear that Koolhaas' SotV I+II have to be based on some kind of idea that dates back prior to their establishment. This discovery was particularly reinforced during the project analysis, where two of the projects have shown that their used void design method - in connection with other theories - actually has a strong relationship to Koolhaas' first SotV, which means that their design strategy can basically be seen as a predecessor to Koolhaas' strategy.” (Thuer & Nam, 2024: 1202).	Concept development Conceptual integration: Theoretical connection Historical analysis

Ek 3'ün devamı

Y67P69	1:69	“In this light, the hypothesis is made that the inspiration and initial idea for the SotV I+II dates back long before their actual establishment, meaning that they originate from some of Koolhaas' earlier projects and observations which he made as an architect and student. Under this premise, a genealogy for the SotV was created, which can be seen in Figure 20.” (Thuer & Nam, 2024: 1202).	Architectural analysis Historical context Project management: Influence of past work
Y67P70	1:70	“The genealogy shows in which observations Koolhaas probably found inspiration to develop prototype projects (cf. Section 4.2.1.) that deal with the topic of void design, and which of these may have served him as a basis to develop his idea of the first SotV. Besides this, the genealogy further shows how the SotV can possibly be expanded through some additional strategies - termed as succeeding strategies - that are based on Koolhaas' original ones (cf. Section 4.2.2.). Speaking of the succeeding strategies, the genealogy further proposes a classification scheme for these strategies, which fits them among Koolhaas' original ones. The benefits of this classification system are that the strategies can easily be distinguished from one another and that it shows their origin, which means that it illustrates their relation to Koolhaas' original SotV.” (Thuer & Nam, 2024: 1202).	Architectural design: Design development Classification Inspiration Strategy formulation
Y67P71	1:71	“Lastly, the genealogy itself is based on three tiers; however, the tiers can easily be expanded, for example, to incorporate even more strategies.” (Thuer & Nam, 2024: 1202).	Adaptability Flexibility
Y67P72	1:72	“One of the strategies that can be seen as a predecessor to the first SotV is based on the Parc de la Villette (1982) whose void design method of juxtaposition is also related to the concept of the band like Melun-Senart. In this regard, it can be hypothesized that the idea for the Parc de la Villette's concept of juxtaposing bands is based on two earlier projects that Koolhaas has encountered, namely the Berlin Wall and the skyscraper. This means that the idea of the band actually stems from the Berlin Wall, which can basically be seen as a type of band or, according to Thuer and Nam's (2023) research, as a one-dimensional line void. Moreover, it can be said that the idea of juxtaposition stems from the skyscraper which uses a similar concept, namely the superposition of floors in the section - when rotating the section 90 degrees it is like a juxtaposition. Finally, their combination - the juxtaposition of bands (voids) in the floor plan - essentially describes the underlying concept of the Parc de la Villette, and therefore it can be said that both phenomena (projects) served Koolhaas as an inspirational source for la Villette.” (Thuer & Nam, 2024: 1202).	Architectural concepts Conceptual integration: Influence and inspiration Historical reference Theoretical analysis

Ek 3'ün devamı

Y67P73	1:73	“Moreover, the void design strategy that is deployed at the Seattle Central Library (19992004) can also be seen as a kind of predecessor to the first SotV. Although being built much later, it can be said that the project essentially uses the same idea of the Berlin Wall (band) and the skyscraper (superposition) to superpose bands (voids and solids) in the section as a design method. This phenomenon can further be seen from Lucan's (Lucan 2012) statement that was earlier mentioned, where he describes that the library is "genetically modifying the superposition of floors in the typical American high-rise" (as cited in Lucan, p. 559), resulting in that "one level never exactly superposed on the other" (p. 559). In this regard, the library can be defined as a type of predecessor to the first SotV; however, not a direct one, because it is built later, but an indirect one due to dealing with similar topics (band and superposition).” (Thuer & Nam, 2024: 1202-1203).	Architectural comparison Design analysis Historical reference
Y67P74	1:74	“As seen, the classification system is very flexible, which means that its flexibility not only allows the system to incorporate more void design strategies into it but also allows it, at the same time, to create and maintain a coherent whole. In this regard, the system, in combination with the genealogy, basically lays ground for a design theory about void design - the beginning of a void design compendium - on which can be built upon. Furthermore, it shows practically how it is possible to continue Koolhaas' original SotV.” (Thuer & Nam, 2024: 1204).	Design theory Flexibility Innovation
Y67P75	1:75	“The presentation of the strategies is supplemented by several drawings. These drawings graphically illustrate the synthesized information which were gathered from the various analyses. Specifically, this means that all four strategies include information that are divided into two parts: (1) design approach and (2) characteristics. The first part includes information about the name of the used design action and its outcome. The second part includes information about its field of application (e.g. one-, two-, or three-dimensional), its application in plan (e.g. section, floor plan, elevation, etc.), and some more specific information that are different for each strategy. In addition, the two preceding strategies include further information concerning the impact of their inspirational sources onto their void design approach.” (Thuer & Nam, 2024: 1204).	Analytical framework Conceptual integration: Information synthesis Design strategies Visual aids
Y67P76	1:76	“All this information is finally condensed into four void design patents in Appendices A to D - similar to the ones from Koolhaas - that make it possible to see at one glance the specific characteristics of the strategies and how they work. As a result, potential designers that want to use these strategies can easily refer to these patents for their design purposes, meaning they function as a kind of design assistance. Or, if someone wants to learn more about the history of the SotV I+II, they can specifically refer to the preceding patents. However, all four strategies must be seen as a further development of Koolhaas' SotV, which means that they are more detailed than Koolhaas' original ones, making them precisely usable in specific scenarios based on someone's design intent.” (Thuer & Nam, 2024: 1204).	Design innovation Project management: User assistance Reference materials Strategy development

Ek 3'ün devamı

Y67P77	1:77	“Speaking of design, the strategies must be regarded as so-called universal strategies, which means that they do not only create the analyzed designs, but rather create completely new ones - they are only based on the analyzed projects and their void design approach. This further means that the strategies should also be used, as mentioned at the beginning of this article, in other areas, such as urban design, to make use of the void's special design features.” (Thuer & Nam, 2024: 1204).	Conceptual integration: Cross-disciplinary application Innovation Systemic framework: Universal strategies
Y67P78	1:78	“Lastly, the strategies' naming scheme is based on the specific void design action (verb) that each of them uses. This makes them not only clearly distinguishable from one another but also directly tells the strategies' intended design purpose. Thus, the scheme makes it easy and intuitive to choose one strategy. However, to distinguish between the preceding and succeeding strategies, their naming schemes slightly differ - like their patents. In particular, this means that the former uses the void design action in the infinitive verb form, while the latter uses the gerund.” (Thuer & Nam, 2024: 1204).	Clarity Design strategy Distinction Intuition
Y67P79	1:79	“4.2.1. The predecessors 4.2.1.1. Juxtaposition [prototype]. The first preceding void design strategy - see Appendix A for patent - is primarily based on the project Parc de la Villette, but also its inspiring projects the Berlin Wall (idea of band) and the skyscraper (idea of juxtaposition). In addition, its successor Melun-Senart, the first SotV, functions also as a kind of basis for it. The void design method with which this strategy is dealing revolves around the juxtaposition of voids (bands). This design technique was essentially used at la Villette, and to some extent at Melun-Senart, in order to create a completely new whole that works as some kind of underlying concept (hypothesis) - the primary goal of this technique (Figure 21).” (Thuer & Nam, 2024: 1204).	Architecture Conceptualization Design strategy Juxtaposition
Y67P80	1:80	“Speaking of void creation, the voids at la Villette were basically created by subdividing the site (Figure 22), whereas the voids at Melun-Senart were created through deduction (Figure 23). This means that the number of generated voids through these creation processes can vastly differ. Hence, the number of voids that are needed to use the strategy of juxtaposition can be defined as being "variable;" however, there is actually a minimum amount of voids required to perform the technique, which is two (Figure 24).” (Thuer & Nam, 2024: 1205-1206).	Design strategy Juxtaposition Spatial analysis

Ek 3'ün devamı

Y67P81	1:81	“4.2. 1.2. Superposition [prototype]. The second, indirect, preceding void design strategy - see Appendix B for patent - is primarily based on the project Seattle Central Library and its inspiring projects the Berlin Wall (idea of band) and the skyscraper (idea of superposition), but also to some degree on the ZKM. The void design method with which this strategy is dealing revolves around the superposition of voids (and solids). This design technique was essentially used at the library and the ZKM to alternately superpose voids and solids on top of each other, which leads to the creation of a contrast between the two elements (Figure 27).” (Thuer & Nam, 2024: 1206).	Architecture Conceptual integration: Superposition Contrast Design strategy Void design
Y67P82	1:82	“Characteristic for the library and the ZKM was that both of them have used this method in the section, which means that its primary field of application in plan can be defined as being in the section. However, the technique can hypothetically also be used in elevation and in a 3D space (e.g., a 3D-model) due to the similar functionality of the technique in these two perspectives as in the section (Figure 31). In this regard, the method's field of application can be defined as being either bound to a 2D or 3D space that lies, in relation to a coordinate system, on the XY, YZ, or XYZ axis (Figure 30).” (Thuer & Nam, 2024: 1206).	Methodology Technical analysis
Y67P83	1:83	“The projects further show that the type of contrast that the superposition generates can be embodied in multiple ways, such as the load bearing structure, program, atmosphere, room height, or lighting - in other words, in various architectural concepts (Figure 28). Thus, the type of contrast that the technique of superposition generates varies. Speaking of contrast types, the projects further show that the shape of the voids, and solids, in which the contrasts are embodied have basically no fixed form, which means that their shape can be defined as being "variable." Lastly, to create a contrast (e.g., one of the previous mentioned), the superposition of the voids and solids has to be, as initially mentioned, alternating, which basically describes the type of superposition that this method uses (Figure 29).” (Thuer & Nam, 2024: 1206).	Architecture Conceptual integration: Superposition Contrast Design concepts Variability
Y67P84	1:84	“Characteristic for both projects was that they have used the design method either in section or floor plan, which basically describes the method's field of application in plan (Figure 36). This further means that its field of application can be defined as being limited to a 2D space that lies, in relation to a coordinate system, on the XY, YZ, or XZ axis (Figure 35). By taking a closer look at the cut itself and how it was performed, it can be identified that in the projects the cut was performed, more or less, in a straight line. This means that the path can be defined as being linear. Regarding the cutting line's width, both projects have shown that the line's width can greatly differ, meaning that the cutting line can adopt multiple thicknesses (Figure 33). For example, when the cutting line is applied onto a solid to cut it, the line can have a thickness that ranges from thin, which does not erase a lot of matter, to thick, which erases a substantial amount of matter. This illustrates that the dimensions of the void is dependent on the cutting width (Figure 34).” (Thuer & Nam, 2024: 1207).	Design analysis Methodology Spatial relationships

Ek 3'ün devamı

Y67P85	1:85	“4.2.2.2. Excavating. The fourth, and last, void design strategy - see Appendix D for patent - is based on the projects Palm Bay Seafront Hotel and Convention Center and the TGB. The void design method with which this strategy is dealing revolves around the excavation of mass, from a solid, to generate voids. This design technique was essentially used in both projects to create sheltered spaces inside a solid, whose organic shapes resemble in a way the shape of a cave. In this regard, the goal of this technique can be defined as the creation of architectural spaces through the excavation of mass from a solid form (Figure 37).” (Thuer & Nam, 2024: 1207-1208).	Architectural innovation Design strategy Spatial dynamics: Spatial creation Void design
Y67P86	1:86	“Both projects have applied this design method in section, floor plan, or a combination of both, which means that it can be defined that the design technique can be applied in section and floor plan. However, it can also be said that the method can be applied in elevation due to its similarity to the section. Moreover, it must be noted that the method can not only be used in a 2D space, but also in a three-dimensional (3D) space like, for example, Koolhaas did with the physical void model at TGB (Figure 41). The difference between the usage of the design technique in a 2D space compared to a 3D space is that in the former, the method creates first a 2D void that has to be translated later into a 3D void to create an actual architectural space, whereas in the latter, the method directly creates an architectural space (3D void), meaning that its application in a 2D space is rather abstract. In this regard, the method's field of application can be defined as being bound to a 2D or 3D space that lies, in relation to a coordinate system, on the XY, YZ, XZ, or XYZ axis (Figure 40).” (Thuer & Nam, 2024: 1208).	Architectural analysis Design methodology Spatial dynamics: 2D and 3D applications
Y67P87	1:87	“Regarding the created voids, two types of voids can be determined from the projects: continuous and discontinuous voids. Moreover, it can be identified that the dimension of these voids varies greatly, which means that their shape can range from geometric to organic with sizes that range from small to large. Thus, the shape and size of the voids created through this method can be defined as being "variable." Besides this, two positions can be identified from the projects where the excavation process is started: first, by removing mass from outside the solid, and second, by removing mass directly from the inside of the solid. Therefore, it can be defined that the starting position of the excavation can either be from outside or inside a solid mass (Figure 38). Lastly, the projects illustrate that the excavation depth can also differ (Figure 39). This means that the excavation depth can be defined as being either superficial, like at the convention center, or more deep, like at the TGB.” (Thuer & Nam, 2024: 1208).	Conceptual analysis Methodology Spatial dynamics: Spatial dimensions Variability

Ek 3'ün devamı

Y67P88	1:88	“5. Conclusion The goal of this research was to take a closer look at the topic of void design; in particular, its potential as a design tool. This was done by proposing some novel void design strategies on the basis of Koolhaas' original SotV I+II. As a result, four design strategies have emerged-two preceding and two succeeding strategies to Koolhaas' SotV I+II - including a genealogy that hypothesizes the history and future of the SotV, which basically lays the groundwork for the creation of a larger theoretical work about void design that continues Koolhaas' original SotV I+II. Moreover, the study has shown through the various project and theory analyses how Koolhaas' perceives void how he uses the void as a design technique. As a result, it can be said that both his perception of the void and his usage of it as a design technique are extremely diverse.” (Thuer & Nam, 2024: 1210).	Design analysis Innovative strategies Theoretical framework
Y67P89	1:89	“The project analysis and the subsequent created void design strategies (patents) have specifically revealed that the void can be used as an extremely flexible design element and that it is possible with them to create a multitude of diverse architectural designs - even on different scales (e.g., buildings or urban designs). For example, the method of cutting could be used, like Koolhaas did at the McCormick Tribune Campus Center, to create a circulation space in a building for the users; however, on a larger scale, such as during the massing phase in urban design, the method could be used to create circulation spaces for pedestrians and vehicles. Speaking of urban design, the method also has the potential to propose solutions for urban development. This means, for example, that an area can be regarded as a solid form, and by cutting through it, an infrastructure network (circulation for pedestrians and vehicles) can be generated. The leftover parts in between the network function in this case as "building masses" on which the cutting method can be used again, but this time to generate different building typologies. These specific examples of the cutting method show, what potential the different void design strategies can have in architecture and how versatile they can be used as a tool to create unique architectures and design solutions.” (Thuer & Nam, 2024: 1210).	Architectural design: Creative Problem Solving Architectural Innovation Design strategies Flexibility Urban design
Y67P90	1:90	“Speaking of the design methods' versatility, future research about the void design methods could specifically target their different use cases and show, for example, through some real-world projects, how these methods could be applied to generate said unique architectures and design solutions. Moreover, future research could also analyze other projects from Koolhaas - or from other architects to get a more diverse view on the topic of void design - to uncover more void design strategies, expand this theory, and get an even better understanding of Koolhaas' specific use of void in architecture as well as the use of void in general.” (Thuer & Nam, 2024: 1212).	Architectural design: Design methods Architecture analysis Case studies Future research Versatility

Ek 3'ün devamı

Y67P91	1:91	“Lastly, the limitations of this research primarily concerns two things. First, the study is limited to one architect. Second, the number of projects that were used for the analysis is limited to two for each design strategy (one primary and one secondary project). The reason to focus on just one architect was to thoroughly analyze and examine the architect's specific void design approach; otherwise, the analysis of more architects in such detail would have gone far beyond the scope of the research. Speaking of the research scope, the limited amount of projects is also primarily due to its scope, which otherwise would have been far too large when analyzing more projects in such detail. However, the goal for the analysis was to always include at least one supplementary project to the main one. By doing so, it was not only possible to expand the scope to some degree, but also to get a different point of view on the analyzed information from the main project.” (Thuer & Nam, 2024: 1212-1213).	Focused analysis Methodological considerations Research limitations Scope of research
Y68P1	1:1	“Turkan Ceylan Unal Bafturk, Ş.Tulin Gorgulu & Senem Kaymaz ABSTRACT Inspired by zero degree writing, this article questions inherited meanings carried through social practices in architecture. To do this, it overlaps Roland Barthes's narrative codes with narratives of elements of floor and wall from Rem Koolhaas's book entitled Elements of Architecture. The aim of the research carried out in the article is to reach an assessment regarding zero degree cycles of inherited meanings of architecture in the narratives of two mentioned elements in Koolhaas's book. Methodologically, adapting Barthes's 5 narrative codes to deconstruct the floor and wall narratives in the relevant book builds a bridge that enables to achieve “inherited meanings of architecture" revealed by social productivity. As a result of the methodology, 26 productive terms which can be interpreted as inherited meanings of architecture are revealed. Productive terms open up architectural meanings to interpretation by mediating their conveys through social production and by turning into a living inheritance. The use of Roland Barthes' narrative codes in the deconstruction of an architectural text leads the article to an assessment of zero degree cycle of social productivity and reveals that architectural meaning is carried through social participation.” (Ünal Baştürk vd., 2024: 1).	Architecture Cultural framework: Cultural inheritance Meaning construction Narrative analysis Social practices
Y68P2	1:2	“This article attempts to interpret hereditary meanings of architecture proceeding at zero degree by drawing inspiration from neutral writing. Rather than searching fictional and holistic meaning, it offers a study of how meaning remain inherited within social practices through architecture. For this purpose, it overlaps zero degree concept with two chosen micro-narratives in Rem Koolhaas's book entitled Elements of Architecture using Roland Barthes's narrative codes.” (Ünal Baştürk vd., 2024: 1).	Architectural analysis Cultural interpretation Narrative analysis

Ek 3'ün devamı

Y68P3	1:3	“The philosopher Roland Barthes, in his book entitled Writing Degree Zero, writes about zero degree of interpretation as a neutral writing freed from pressure of fiction and style. At zero degree writing, by criticizing author's fictional language he creates an utopia of writing that reconciles voice of reader with voice of author (Barthes, Lavers, and Smith 1967, 1977). Barthes questions author's authority and argues that author must be aware of reader's creativity and social participation (Barthes 1977; Hill 2003). While holistic meaning of text is in author's fiction, analysis of text gives opportunity to examine social meanings and patterns hidden in text (Aktulum 2004; Barthes and Coverdale 2009).” (Ünal Baştürk vd., 2024: 1).	Engagement: Author's authority Engagement: Reader's creativity Social dynamics: Social meaning Text analysis
Y68P4	1:4	“Barthes's narrative codes explaining the concept of “degree zero”, which are discussed in his book entitled S/Z, are paradigms that demonstrate how nested words in a narrative are linked along vertical axis. These codes are categorized as “action code”, “hermeneutic code”, “semantic code”, “cultural code”, and “symbolic code”. By means of codes, text ceases to be merely author's voice in its semantic progression and captures social participation and productivity. In S/Z Barthes (1974) has entirely analyzed Balzac's book entitled Sarrasine published in 1830. He has developed two tools to carry deconstruction, which he referred to as “lexia” and “code”. A lexia is a part of text that can be from a few words to several sentences long and can be analyzed as “a unit of meaning”. Codes, whose names are mentioned above, are the categories into which lexias are divided. Barthes, at the end of the deconstruction, has segmented the entire text of Sarrasine into 561 lexias, in other words, 561 units of meaning, by means of these 5 codes (Tohar, Asaf, and Shahrar 2007). While explaining each unit of meaning, Barthes (1974) also captures productive essences associated with code and expresses them with words or phrases. These words or phrases are named “productive terms” in this article since they indicate productive essence. These codes, the units of meaning and the productive terms place meaning within a zero degree cycle of constant reproduction and reveals essence of production.” (Ünal Baştürk vd., 2024: 1-2).	Cultural framework: Cultural codes Deconstruction Meaning production Narrative analysis Textual analysis

Ek 3'ün devamı

Y68P5	1:5	“Rem Koolhaas's book Elements of Architecture, published in 2018, focuses on social functioning of 15 different architectural elements by delving into their micro-narratives. Since the elements are examined in depth throughout the book, Koolhaas describes the stories in the book related to the elements as "micronarratives". The book discusses the micro-narratives of architectural elements in different social sections and demonstrates how they are interpreted in different social dimensions in their historical evolutions (Koolhaas 2018). Each element transforms architectural system into a narrative pattern by entering into different semantic cycles created by society (Koolhaas, Harvard, and Trüby 2018). Based on the assumption that the micro-narratives in the book are, as Koolhaas claims, semantic cycles created by society, the book can be seen as a bridge for exploring inherited meanings of architecture embedded in the elements. The efficiency of the interpretation to be put forward by deconstruction in this article will bring us closer to the claim of the book and make it possible to comment on the progress of zero degree cycle in the micro-narratives in the book.” (Ünal Baştürk vd., 2024: 2).	Architectural dynamics: Architectural semantics Deconstruction Interpretation Narrative analysis Religious symbolism: Historical evolution Social dimensions
Y68P6	1:6	“The 15 elements examined in separated sections in the book are "Floor", "Wall", "Ceiling", "Roof", "Door", "Stair", "Toilet", "Window", "Facade", "Balcony", "Corridor", "Fireplace", "Ramp", "Escalator" and "Elevator". This article studies two of the 15 elements discussed in the book, and these are chosen as "Floor" and "Wall". The reason for choosing these two elements is that they are prioritized in Koolhaas's book as two fundamental elements that are the most used as heritage in architecture and participate in social production the most. "Floor" section is located between pages 1-87, while "Wall" section is located between pages 88-205 of the book. In 205 pages of Koolhaas's 2528-page whole book, it is explained how meanings of these two elements diversified in time.” (Ünal Baştürk vd., 2024: 2).	Architectural dynamics: Elements of design Architecture analysis Heritage Social dynamics: Social production

Ek 3'ün devamı

Y68P7	1:7	“1.2. Objective and importance of research Methodizing Barthes's concept of "degree zero" and 5 narrative codes, the article aims at reaching an assessment of hereditary meanings of architecture in the micro-floor and micro-wall narratives. In pursuit of this aim, productive terms revealed by deconstructing from the selected micro-narratives through methodology adapted from Barthes are crucial in terms of revealing social participation in conveying meanings of architecture and making them inheritance. The importance of Barthes's methodology in terms of architecture lies in his attempt to reformulate author and reader by involving them in the process of creating meaning. Barthes's methodology proposes an understanding in architecture being aware of social creativity (Hill 2003), and besides, it links architectural meanings to social and cultural environments (Crysler 2003). In this respect, Barthes's methodology also mediates an assessment of inheritance accumulated by social participation and collective experiences, which the article aims at reaching. Considering that heritage is not just physical artefacts but a living social energy intertwined with traditional legacies and communities (Selim and Farhan 2024), it is possible to say that what keeps architectural heritage alive is social participation itself.” (Ünal Baştürk vd., 2024: 2).	Architectural dynamics: Architectural meaning Cultural analysis Cultural framework: Heritage and inheritance Research methodology Social participation
Y68P8	1:8	“What constitutes the importance and urgency of the issue discussed in the article is our responsibility towards the above-mentioned inheritance, its continuity and its convey to future generations. One should be aware that what conveys meaning to future generations by inheriting it should be social participation rather than individual and dominant authorities (Selim and Farhan 2024). Barthes's methodology enables awareness of dynamic nature of inheritance accumulated through social participation in architecture. Understanding this dynamic nature can be considered as an act of resistance against cultural extinction and can reveal an intellectual approach that adopts mechanism of cultural resistance. It can also make it possible to build continuous collective productivity by proposing imagining of a pluralistic and inclusive society (Younus, Al-Hinkawi, and Lafta 2023). Considering dynamism in the accumulation and transfer of architectural heritage depending on speed and intensity of change of time and events, semiotic studies are flexible and convenient enough to analyze this dynamism. Semiotic methods enable seeing architecture as a fabric of signs governed by codes produced by community (Broadbent 1994; Geoffrey 1980 cited by Suprapti and Iskandar 2020). A number of semiotic studies have been conducted on different fields of architecture.” (Ünal Baştürk vd., 2024: 2).	Collective identity Cultural framework: Cultural inheritance Cultural resistance Engagement: Dynamism Social participation Symbolic interpretation: Semiotic analysis

Ek 3'ün devamı

Y68P9	1:9	“This article analyzes the most fundamental meanings inherited by architecture through Barthes's 5 narrative codes, and reveals how they are conveyed through architecture.” (Ünal Baştürk vd., 2024: 2).	Architecture Narrative analysis Theory
Y68P10	1:10	“1.3. Scope of research The article proceeds in 4 sections entitled "Introduction", "Research Method", "Research Result and Discussion" and "Conclusion and Recommendations". The section entitled "Research Method" includes functioning of Barthes's 5 narrative codes beside deconstruction steps of microfloor and micro-wall narratives. In the section entitled "Research Result and Discussion" micro-narratives of floor and wall are segmented into their units of meanings with 5 codes and the productive terms revealed from the deconstruction by Barthes's codes are discussed. It must be mentioned that since to deconstruct the entire pages of the book is not practical, some pages from the book have been selected to achieve the above-mentioned aim. The pages selected from the "Floor" section to be deconstructed are between the pages 4-7 of the book, where the introduction of the chapter entitled "Negotiating Between Gravity and the Upright Body" is located. The page selected from the "Wall" section to be deconstructed is the 91st page where the introduction of the chapter entitled "Wall".” (Ünal Baştürk vd., 2024: 3).	Literature review Narrative analysis Research methodology
Y68P11	1:11	“Koolhaas (2018), who believes that each of architectural element carries long chains of DNA from the beginning of time on and that these interact with our contemporary evaluation, sheds light on inherited meanings of architecture in his book. By adapting Barthes's methodology, which offers opportunity to examine 5 different social dimensions (by codes), to deconstruct the floor and wall narratives in Koolhaas's book sections will built a bridge that will enable the article to achieve its aim, that is, "inherited meanings of architecture" that have been revealed by social productivity in time and are available for re-evaluation and production. In order to reveal a discourse demonstrating social productivity of the elements of floor and wall, this article methodically works with units of meaning developed from the concept of "lexia" in Barthes's book. As a result of the deconstruction of the above-mentioned pages in the book, 32 units of meaning and 26 different productive terms will emerge through Barthes's 5 codes. The revealing of these productive terms by benefiting from 5 codes, as the result of the article, will contribute to reveal the inherited meanings of these architectural elements. Based on the acknowledge that architectural meanings become permanent and inherited over time provided that they are produced through social participation, revealing social reproducibility in Koolhaas's narratives will enable us to discover inherited meanings of architecture.” (Ünal Baştürk vd., 2024: 3).	Architectural theory Cultural framework: Cultural inheritance Deconstruction Meaning construction Qualitative analysis Social dimensions

Ek 3'ün devamı

Y68P12	1:12	“Research method 2.1. Functioning of 5 narrative codes According to Barthes, semantic power of a narrative does not come solely from voice of author; narrative consists of pattern of different voices constantly changing direction, interweaving, or being interrupted by meaning. The 5 narrative codes that Barthes defines as the voice of empiric (action code), the voice of truth (hermeneutic code), the voice of person (semantic code), the voice of science (cultural code), and the voice of symbol (symbolic code) are paradigms that allow narratives to be approached from diverse perspectives. The first of these codes, the action code, is the voice of experiment that allows narrative to be seen as a story and a sequence of actions (ACT is the abbreviation of this code during the deconstruction in the article.). The hermeneutic code is the voice of truth that continues mystery and enigma in narrative (HER is the abbreviation of this code.). The semantic code is the voice of the characters that reflects their psychology (SEM is the abbreviation of this code.). The cultural code is the voice of science and refers to sorts of knowledge (CUL is the abbreviation of this code.). The symbolic code is the voice of symbol that includes contradictions in it and that are subject to multiple interpretations on a metaphorical level (Barthes and Miller 1974) (SYM is the abbreviation of this code.).” (Ünal Baştürk vd., 2024: 3).	Cultural framework: Cultural codes Diverse perspectives Narrative analysis Symbolic interpretation: Symbolic interpretation
Y68P13	1:13	“If any narrative is approached through the operation of these 5 codes, productive realm where different meanings overlap appears. In this article traces of signifiers in the micro-floor and micro-wall narratives have been followed through Barthes's codes, and signifiers have been segmented into units of meaning.” (Ünal Baştürk vd., 2024: 3).	Analysis Meaning-making Narrative Theoretical Framework
Y68P14	1:14	“2.2. Deconstruction steps of micro-floor and micro-wall narratives The narratives of the floor and wall in the selected pages of the book are deconstructed to reveal their productive terms at different semantic levels. In the process of deconstruction, units of meaning are determined according to their integrity of meaning and numbered according to their sequence in the text. In addition, both visual and textual signifiers in the text are accepted as unit of meaning and examined since they demonstrate the functioning of the text together. After unit of meaning is found, code corresponding content of unit of meaning is designated. One of the 5 codes must explain every single units of meaning. Finally, through this code, productive term within unit of meaning is specified. The sample shown in Figure 1 will help to follow the deconstruction in the article.” (Ünal Baştürk vd., 2024: 3).	Deconstruction Meaning-making Semantic analysis Text analysis

Ek 3'ün devamı

Y68P15	1:15	“Textual interpretation, borrowed from Barthes's methodology above, is a model that opens reading to experimentation. The steps in the article, respectively determining units of meaning, matching with codes and specifying productive terms, may carry risks of being limited to subjective interpretations.” (Ünal Baştürk vd., 2024: 3).	Interpretation Methodology Subjectivity
Y68P16	1:16	“It should be taken into account that the interpretation in the article is made to point out plurality and efficiency of social productivity, with the acceptance that it may remain subjective and experimental. The three steps of deconstruction, which may also be done in other ways, are, as Barthes (2009) stated, “an effort to move from monophonic to polyphonic composition”” (Ünal Baştürk vd., 2024: 4).	Interpretation Social Constructivism Theoretical Framework
Y68P17	1:17	“The first unit of meaning in the text is a visual signifier (see Figure 2). The cultural code works here. Prayer rug refers to common memory as religious iconography. The symbols on the prayer rug point to Mecca. It orients to Mecca in common memories. It has a semantic level conveyed ideas to Islamic culture and religion. In this unit of meaning the productive term is determined as "Iconography". (CUL: Iconography)” (Ünal Baştürk vd., 2024: 4).	Cultural framework: Cultural codes Memory and community: Common memory Religious symbolism: Religious iconography Symbolism
Y68P18	1:18	“Unit of Meaning (2): The floor is the customary technology for negotiating between gravity and the upright body. Every step is magnetized to its surface. It is the architectural element that is almost always touching the body. Floors can fall away or out from under, but they are usually there, idling beneath us. (Easterling 2018, 4)” (Ünal Baştürk vd., 2024: 4).	Architecture Embodiment Physical environment
Y68P19	1:19	“This unit of meaning place itself under the action code. Gravity is the force which causes things to drop to floor, on the other hand floor has power to make them upright. It make bodies stand by its magnetic properties. Body becomes an instrument of movement on floor. Floor saves track of the upright body's movement. Body transforms floor into an event scene. Under this unit of meaning "Body" is determined as productive term. (ACT: Body)” (Ünal Baştürk vd., 2024: 4-5).	Agency Embodiment Interaction Movement

Ek 3'ün devamı

Y68P20	1:20	“This unit of meaning refers to common connotations of floor. Floor is assumed as the earliest limiting point, a point of commencement. A starting point commences something or act as a basis for this thing. This point reveals common knowledge. Starting point of common knowledge is floor. This unit of meaning can be enrolled under the cultural code which contains elements of common knowledge. "Starting point" placed in the unit of meaning is determined as productive term. (CUL: Starting point)” (Ünal Baştürk vd., 2024: 5).	Common knowledge Cultural framework: Cultural code Foundation: Starting point
Y68P21	1:21	“Unit of Meaning (4): Occasionally, it has been a place to display elaborate patterns and graphic story telling, or a surface reflecting mathematical fascinations like tessellation. (Easterling 2018, 4)” (Ünal Baştürk vd., 2024: 5).	Creativity Symbolic interpretation: Mathematical Interest
Y68P22	1:22	“In this unit of meaning floor is characterized by exactness or precision of mathematics. Our thoughts tend to concentrate on its fascination. It can relate reasoning, numbers, patterns, and sequences, also represents abstract symbols and their relationships. There is a full agreement on its precision and its efficient function. This unit of meaning can be categorized under the cultural code with "Mathematical fascination" as productive term. (CUL: Mathematical fascination)” (Ünal Baştürk vd., 2024: 5).	Abstract reasoning Cultural framework: Cultural code Precision Symbolic interpretation: Mathematical fascination
Y68P23	1:23	“The emphasis on the fact that floor is defined, in this unit of meaning, through the ages by common technical knowledge is a harbinger of the cultural code.” (Ünal Baştürk vd., 2024: 5).	Cultural knowledge Technical language
Y68P24	1:24	“Floor can act as response to a question. It answers the question by its architectural technique. Architectural technique enables user participation by making floor habitable and useful. In this unit of meaning the productive term is determined as "Architectural technic". (CUL: Architectural technic)” (Ünal Baştürk vd., 2024: 5).	Architectural dynamics: Architectural technique Engagement: User participation

Ek 3'ün devamı

Y68P25	1:25	“This unit of meaning continues to convey the common knowledge of the cultural code. Technology is interpreted as a tool for spreading cultural practices. It applies scientific advances to benefit culture's practices to make them usual and familiar. In this unit of meaning the productive term is determined as "Technology". (CUL: Technology)” (Ünal Baştürk vd., 2024: 5).	Cultural interpretation Cultural practices Engagement: Scientific advances Technology as a tool
Y68P26	1:26	“Andy Warhol's dance diagram in this unit of meaning indicates the action code (see Figure 3). It conveys that movements of dancing body penetrates into floor. Floor guides a motion or an action. It is the place to seek traces of pleasure. "Body" is determined as productive term of this unit of meaning. (ACT: Body)” (Ünal Baştürk vd., 2024: 5).	Action Desires: Pleasure Foundation: Body Production
Y68P27	1:27	“This unit of meaning contains an enigma within it because rules of the game played in floor may not formally articulated or understood. Floor creates rules of the game -even if not understood- that designates the participation of individuals. Here works the duality of the hermeneutic code. "Rule of game" is determined as productive term of this unit of meaning. (HER: Rule of game)” (Ünal Baştürk vd., 2024: 5-6).	Cultural framework: Rules and norms Duality Hermeneutics Participation
Y68P28	1:28	“Unit of Meaning (9): A contemplation of architectural elements does not assemble an encyclopedia or reinforce a canon. It does the opposite. A prolonged look at each elements presents puzzles about cultural habituation - something like architectural why-stories that defamiliarize, even upset, conventions. (Easterling 2018, 5)” (Ünal Baştürk vd., 2024: 6).	Critical analysis Cultural framework: Cultural habituation Defamiliarization
Y68P29	1:29	“This unit of meaning implies that detailed analysis of architectural elements triggers puzzles and increases mystery. Mystery increases tension, unfamiliarity, confusion and uncertainty on floor, and triggers necessities to explore why behind itself. In this unit of meaning the hermeneutic code presents puzzles in order to make the reader involve into the text. "Puzzle" in this unit of meaning is determined as productive term. (HER: Puzzle)” (Ünal Baştürk vd., 2024: 6).	Analysis Engagement (2) Exploration Mystery Tension Uncertainty

Ek 3'ün devamı

Y68P30	1:30	“The symbolic code in this unit of meaning invites the reader into the text with opposition and polyvalence within it. "Fatal error" - which is determined as productive term - demonstrates versatility of floor on a metaphorical level. Architectural element has a power capable of constituting a set of cultural habits and, on the other hand, can cause fatal consequences like rooting them out. (SYM: Fatal error)” (Ünal Baştürk vd., 2024: 6).	Complexity: Polyvalence Cultural framework: Cultural Habits Metaphor Opposition Symbolism
Y68P31	1:31	“Forks in the road or sidelined territories expressed in this unit of meaning operates the mystery of the hermeneutic code. As much delving deeper about floor, unexplored or neglected narratives about it throughout history are revealed. The question of what these neglected sidelines are is left ambiguous and the reader is thus brought back into the text. The essence of the unit of meaning here, that is productive term, is "forks in road". (HER: Forks in road)” (Ünal Baştürk vd., 2024: 6).	Ambiguity Hermeneutics Narrative exploration
Y68P32	1:32	“In this unit of meaning the cultural code progresses by emphasizing common value transmitted from the mosaic floor of Saint Mark's Basilica (see Figure 4). Common value is revealed through a religious iconography. As the productive term is chosen "Iconography". (CUL: Iconography)” (Ünal Baştürk vd., 2024: 6).	Cultural symbols Religious symbolism: Iconography
Y68P33	1:33	“The implicative connotative level of the semantic code is at work in this unit of meaning. The fact that floor is not subjected to scrutiny and bombast implies that it is still a primitive architectural element. Moreover, primitiveness of horizontal floor is emphasized by stating that vertical surfaces are a more powerful tool used in visualizing culture. The productive term in this unit of meaning is agreed on as "Primitiveness". (SEM: Primitiveness)” (Ünal Baştürk vd., 2024: 6).	Conceptual analysis Cultural framework: Cultural visualization Symbolic interpretation: Semantic interpretation
Y68P34	1:34	“Unit of Meaning (14): The modern mind, elevating the human from cruder instincts, can keep afloat a number of immaterial constructs, but the heavy inevitabilities that it can no longer suspend must fall to the floor. (Easterling 2018, 6)” (Ünal Baştürk vd., 2024: 6).	Cognitive complexity Philosophical reflection

Ek 3'ün devamı

Y68P35	1:35	“The connotative level of the semantic code is at work in this unit of meaning. Gravity is connotated by the expression "must fall" in the sentence. Gravity is such a universal force always directing downward (to floor) that modern mind cannot challenge with it. The productive term is determined as "Gravity" in this unit of meaning. (SEM: Gravity)” (Ünal Baştürk vd., 2024: 6).	Conceptual understanding Language use Symbolic meaning
Y68P36	1:36	“Unit of Meaning (15): Because the floor has often been regarded as an inert supporting player to the vertical, it has been, in a sense, free or wild. It is a reservoir of more primal or potent desires. It is also the untutored surface that escapes the dominant logics of a modern man. (Easterling 2018, 6)” (Ünal Baştürk vd., 2024: 6-7).	Desires: Primal desires Metaphor Modernity
Y68P37	1:37	“The connotation of the semantic code operates in this unit of meaning. Floor might not be trained (since it is an untutored surface) even by dominance of modern mind. With its wildness floor evokes repository of primal desires. "Primal desire" is the productive term of this unit of meaning. (SEM: Primal desire)” (Ünal Baştürk vd., 2024: 7).	Conceptual exploration Desires: Primal urges Semantic analysis
Y68P38	1:38	“There is a transition, in this unit of meaning, to the cultural code indicating common knowledge. Floor may work as a software telling what to do, in the meantime it conveys thoughts or feelings (since it is expressive). The productive term in this unit of meaning is designated "Technology". (CUL: Technology)” (Ünal Baştürk vd., 2024: 7).	Common knowledge Cultural framework: Cultural code Technology
Y68P39	1:39	“The opposition of the symbolic code operates in this unit of meaning. Opposition created by non-modern man tends to search out the unexamined side of floor against normative principles. This negative statement allows the reader to question not-yet discovered aspects that are not in the totality of meaning. "Non-modern man" is determined as productive term in this unit of meaning. (SYM: Non-modern man)” (Ünal Baştürk vd., 2024: 7).	Abstract reasoning Critical thinking Theoretical analysis

Ek 3'ün devamı

Y68P40	1:40	“Unit of Meaning (18): 1963-8, Emptiness: plan of the Neue Nationalgalerie, Berlin, by Mies van der Rohe. As well as typical architectural details of the plan, like walls (just four of them, made of glass) and columns, (also just four major ones), Mies decides to draw the pattern of the floor itself, without which the emptiness of the drawing might be unreadable as a plan of occupiable space. The floor grid consists of 3,136 tiles, forming a surface that extends beyond the glass walls, claiming the area under the extended roof as floor too. (Easterling 2018, 7)” (Ünal Baştürk vd., 2024: 7).	Architecture Design elements Space perception Visual representation
Y68P41	1:41	“The polyvalence of the symbolic code starts in this unit of meaning (see Figure 5). "Emptiness" is caught as productive term. Mies Van Der Rohe makes free space on floor defined by drawing a tile grid on it. Grid exceeds even interior space in plan as seen. This brings a definition to trace of roof as well. If he would not draw this tile grid, emptiness in floor would not be able to read as an occupiable space, according to him. Coexistence of emptiness and void gives plan multivalence. (SYM: Emptiness)” (Ünal Baştürk vd., 2024: 7).	Coexistence Complexity: Multivalence Interpretation Symbolic interpretation: Symbolic code
Y68P42	1:42	“3.2. Deconstruction of micro-wall narrative in the chapter entitled "Wall" (page 91 in the book) Unit of meaning (19): The meaning of the wall is just as diverse as the uses of vertical surface can be, but there are at least two essential functions: providing structure and dividing space. The two can be separated, and thus the category of "wall" divides into two: the bearing wall, separating roof from ground; and the partition wall, organizing movement within the resulting container. The former, it would seem, is as stable as the human need for shelter; the latter as changeable as our forms of sociability. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 7).	Functionalism Sociability Structural analysis Symbolism
Y68P43	1:43	“This unit of meaning categorizes elementary meanings of wall regarding its divisive ability. By initiating a sequence of events, from "separation of roof from floor" to "organizations of movement on floor", it emphasizes wall's relation to movements of user. Therefore, the action code operates in this unit of meaning with productive term of "Division". (ACT: Division)” (Ünal Baştürk vd., 2024: 7).	Action Division Symbolism

Ek 3'ün devamı

Y68P44	1:44	“Unit of meaning (20): If we follow Gottfried Semper's hypothesis, which type of wall came first is somewhat counterintuitive. Semper declared the archetype of the wall as the hanging fabric of the tent or temporary pavilion. The solid walls - of mud, stone, wood, brick - that came to supplement these temporary barriers arrived only later, Semper argued, to make permanent the achievement of the temporary wall, which was to define community via a symbolic membrane. The social and symbolic is seen as primary, suggesting a wall that is as dynamic as the humans that it is meant to contain. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 7).	Architectural dynamics: Conceptualization of walls Architectural dynamics: Temporary vs. permanent structures Memory and community: Community definition Symbolism
Y68P45	1:45	“In this unit of meaning, based on Gottfried Semper's archetype of the wall, an antithesis is put forward and the symbolic code is operated. Fame of temporary wall produced with tentative materials such as hanging fabric or tent is grounded to social and symbolic meanings that it brings out to society. This unit of meaning causes wall to earn polyvalence. "Temporary barrier" is chosen as productive term. (SYM: Temporary barrier)” (Ünal Baştürk vd., 2024: 7-8).	Complexity: Polyvalence Social dynamics: Social meanings Symbolism
Y68P46	1:46	“Unit of meaning (21): The key place given to decoration in Islamic architecture, where it suggests an infinitely expansive pattern that both defines the structure and exceeds it, may suggest something like this sensibility. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 8).	Aesthetic appreciation Cultural symbolism
Y68P47	1:47	“In this unit of meaning, it is emphasized that a decorative pattern on the wall both defines the wall's structure and may exceed the wall due to its expanding appearance. There is a reference to unlimited faith by means of pattern in Islamic architecture. Iconography in Islamic architecture operates the cultural code by referring to a common memory. The productive term in this unit of meaning is determined as "Iconography". (CUL: Iconography)” (Ünal Baştürk vd., 2024: 8).	Architecture Cultural representation Patterns Symbolism

Ek 3'ün devamı

Y68P48	1:48	“This unit of meaning is operated with the polyvalence of the symbolic code. Shoji in Japanese Architecture is a translucent and sliding wall-as-partition consisting of a wooden frame covered in rice paper. When slid and opened it opens interior space outside. It dynamically functions in both usage. The productive term is agreed on as "Dynamic function". (SYM: Dynamic function)” (Ünal Baştürk vd., 2024: 8).	Architectural elements Symbolic interpretation: Dynamic interaction Symbolic representation
Y68P49	1:49	“In this unit of meaning, the implying connotation level of the semantic code is operated. -As distinct from the Japanese Architecture- power and wealth played a role in the being monumental and permanence of the wall in Europe. "Wealth" is decided as productive term in this unit of meaning. (SEM: Wealth)” (Ünal Baştürk vd., 2024: 8).	Architecture Cultural analysis Desires: Wealth
Y68P50	1:50	“Unit of meaning (24): Seen in time-lapse, the history of the world's architectural plans would be the history of changing forms of civilization, as new segmentation of space is demanded by new forms of society. The single-room house or collective hall, with occupants huddled in common space (probably around a central fireplace), gives way to ever more complex configurations of boxes within boxes. Increasing standards of modesty and individualism demand new walls around new bedrooms; new family norms even divide off the nursery. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 8).	Architectural dynamics: Architectural change Cultural norms Individualism Social dynamics: Social evolution
Y68P51	1:51	“In this unit of meaning the event pattern of the action code is in operation. When the history of world architectural plans is examined, it can be seen that social requests alters wall's ability to be a divider, and eventually bring it on a complex configurations.” (Ünal Baştürk vd., 2024: 8).	Architectural evolution Complexity (2) Social influence
Y68P52	1:52	“Divisiveness of wall is a result of social movement. The productive term in this unit of meaning is determined as "Division". (ACT: Division)” (Ünal Baştürk vd., 2024: 8).	Division Social movement

Ek 3'ün devamı

Y68P53	1:53	“Unit of meaning (25): At the same time, more egalitarian sensibilities, as well as the scarcity of space in growing cities, press back, breaking down walls: while the parlor emerges in Victorian society as a new formal space for entertaining, by the 1920s, it is absorbed into the less formal, multi-use living room, a mutation of the Victorian "stairhall". (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 8).	Cultural evolution Social change Space utilization
Y68P54	1:54	“This unit of meanings signals the action code. It is exemplified here that wall is not only exposed to political and economic influences, but also influenced by social sensibilities. "Parlor" as a formal space for entertainment transforms in time into a less formal "living room" by means of social changing of usage of walls in space. Egalitarian movements of Victorian society lead to openness of entertainment space. "Openness" is chosen as productive term in this unit of meaning. (ACT: Openness)” (Ünal Baştürk vd., 2024: 8).	Historical context Openness Social dynamics: Egalitarian movements Social influences Symbolic interpretation: Space transformation
Y68P55	1:55	“Unit of meaning (26): "All that is solid melts into air", Marx and Engels wrote in 1848, observing the mutations brought on by capitalism. Almost 70 years later, Franz Kafka writes in "The Great Wall of China": "Human nature, essentially changeable, as unstable as the dust, can endure no restraint; if it binds itself it soon begins to tear madly at its bonds, until it rends everything asunder, the wall, the bonds, and its very self." Kafka's parable about the Great Wall looked back to the most spectacular effort of a fantasized "Oriental despotism" to suggest an allegory for the anxieties of the modernizing present, with its inscrutable forces reordering space and time.” (Ünal Baştürk vd., 2024: 8).	Anxiety Change and transformation Historical perspective Societal critique
Y68P56	1:56	“In this unit of meaning, wall and destruction form an antithesis. The idea of a solid architectural wall disintegrates and evolves into multiple flimsy and complex walls. Human beings, on the other hand, may display destructive qualities within confines of wall. The opposition of the symbolic code brings border and destruction together. The productive term here is "Destruction". (SYM: Destruction)” (Ünal Baştürk vd., 2024: 8).	Destruction Duality Opposition Symbolism

Ek 3'ün devamı

Y68P57	1:57	“Unit of meaning (27): But even an absence of walls can be an operation of power. The structured interior has given way to the open plan, inspired by another imagined East - the Japanese pavilion glimpsed by Frank Lloyd Wright at the World's Columbian Exhibition of 1893, in Chicago. A simplified simulation, that exhibit was, in fact, more ostentatiously open than any real Japanese house: the partitions were removed to allow easy inspection of the space by the Western viewer. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 8).	Architectural analysis Cultural representation Power dynamics
Y68P58	1:58	“The connotation in semantic code is operated in this unit of meaning. In Japanese Pavilion at the World's Columbian Exhibition, Frank Lloyd Wright exhibits the idea of open plan by being removed partitions with a more ostentatious representation than any traditional Japanese house. The productive term is determined as "Open plan" in this unit of meaning. (SEM: Open plan)” (Ünal Baştürk vd., 2024: 9).	Cultural representation Semantic analysis Thematic analysis
Y68P59	1:59	“Unit of meaning (28): The demands of Chicago's frontier construction would also yield up the ultralight gypsum fireproof panel, the precondition to build at the new scales and depths demanded by the 20th century's big buildings. With the advance of technology, the wall, no matter how temporary or flimsy, becomes more and more permeated with wiring and plumbing, insulation and acoustic engineering, even as outwardly it becomes devoid of decoration, bare, even transparent. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 9).	Architectural dynamics: Structural engineering Technology and innovation Urban development
Y68P60	1:60	“Cross-sectional change of wall is indirectly associated with social movements in this unit of meaning. Wall, which becomes lighter and more transparent, commences to incorporate technological developments related to acoustics and insulation. This unit of meaning is enrolled under the action code with productive term "Changing in section". (ACT: Changing in section)” (Ünal Baştürk vd., 2024: 9).	Change dynamics Social movements Technological development

Ek 3'ün devamı

Y68P61	1:61	“The movement pattern of the action code progresses in this unit of meaning. Frantic desires of society to reconfiguration triggers wall's transformation. "Reconfiguration" is agreed on as productive term. (ACT: Reconfiguration)” (Ünal Baştürk vd., 2024: 9).	Productivity Societal influence Transformation
Y68P62	1:62	“Unit of meaning (30): At last it is in the office where the dream of the solid wall as modular accessory emerges and then runs aground. During the libidinal 1960s the United States' high-tech capitalism yields up the ultimate device of light-weight enclosure: the office cubicle. Like many epoch-making design innovations, this one is conjured up by a progressive vision. Openness was not a virtue but an economic necessity for the office workers of the early 20th century, who toiled in intellectual spaces configured like cavernous factories. For these clerks and secretaries, openness signalled a lack of individuality; managers were lucky to have their own offices, their own walls. The cubicle claimed dignified private space for employees within the open sea of productivity. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 9).	Design innovation Historical context Individuality Work environment
Y68P63	1:63	“This unit of meaning progresses narrative with the action code. Openness in space legitimized as an economic necessity contains a lack of individuality as well in it. Therefore light-weight enclosure cabins begin to be generated. "Openness" is revealed as productive term. (ACT: Openness)” (Ünal Baştürk vd., 2024: 9). (Ünal Baştürk vd., 2024: 9).	Desires: Economic necessity Individuality Openness Productivity
Y68P64	1:64	“Unit of meaning (31): Today, forgetting the cubicle's origins as an ennobling device and hating what it has become, the open plan office is back as the fig leaf of progressive corporate culture, though studies show that employees once again miss their privacy and maybe even want a few solid walls back in the picture. (Koolhaas, Harvard, and Trüby 2018, 91)” (Ünal Baştürk vd., 2024: 9).	Architectural dynamics: Change in workplace design Corporate culture Cultural framework: Occupational health Privacy Work environment

Ek 3'ün devamı

Y68P65	1:65	“The connotation level of the semantic code operates in this unit of meaning. It is implied that walls in open plan offices are a sign of privacy. As productive term is determined "Privacy". (SEM: Privacy)” (Ünal Baştürk vd., 2024: 9).	Memory and community: Semantic code Privacy Productivity
Y68P66	1:66	“As seen in the analysis of the fluctuated history of the wall, on the one hand it rises for permanence, and on the other hand it descends for transience and flexibility. To go up and down integrates the opposition and multivalence of the symbolic code into the text. "Go up and down" is chosen as productive term of this unit of meaning. (SYM: Go up and down)” (Ünal Baştürk vd., 2024: 9).	Complexity: Multivalence Opposition Symbolism
Y68P67	1:67	“3.3. Productive terms at zero degree in micro-narratives, and inherited meanings of architecture Barthes's methodology has enabled the discovery of the productive terms embedded in the selected texts. These terms are assumed to make social participation visible. The selected texts have focused on the narratives of architectural elements that operate through social cycles, as Koolhaas claims. The productive terms discovered are crucial to the article in the sense that they have potential to represent inherited meanings of architecture, and are explained respectively in Table 1 below.” (Ünal Baştürk vd., 2024: 9).	Academic analysis Architectural dynamics: Architectural narratives Methodology Social participation

Ek 3'ün devamı

Y68P68	1:68	“The action code, according to Barthes (1974), is the voice of empiricism that allows any narrative to be seen as a sequence of experimental actions. For this reason, meanings that motivate actions have been decomposed in the selected texts while deconstructing. Body, Division, Openness, Changing in section and Reconfiguration are the productive terms having been demonstrated through this code. Body is a productive term that initiates movement and activates events in the space. Division is a productive term that describes division of wall according to forms of socialization. Openness is a productive term that refers to removal of wall in houses and offices as a result of reflection of egalitarian movements. Changing in section is a productive term that advances the narrative by demonstrating how social movements bring about cross-sectional changes. Reconfiguration is a productive term that indicates usage of wall partitions that stimulates society's desire to reconstruct. These productive terms gathered under the action code express the relationship between architectural elements and social movements. They can be evaluated as inherited meanings of architecture produced by social movements embedded in the micronarratives.” (Ünal Baştürk vd., 2024: 9-10).	Architecture Deconstruction Engagement: Empiricism Narrative analysis Social movements
Y68P69	1:69	“Under the hermeneutic code which is described by Barthes (1974) as the voice of truth that continues mystery and enigma in narrative, Rule of game, Puzzle, Forks in road as productive terms pose riddles that involve the reader into production of architectural element's meaning. While deconstructing, it has been questioned whether any mystery or riddle was expressed in the narratives; they were detected in the floor narratives, but not in the wall narratives. Rule of game is a productive term that questions freedom of daily life and normative rules of floor. Puzzle is a productive term that adds the reader to the narrative by activating a gaze that turns floor into a puzzle. Forks in road is a productive term that keeps alive the question that there will be always undiscovered meanings and crossroads throughout history. Mysteries and riddles in the hermeneutic code provide social participation with their interrogative aspects. The productive terms gathered under this code can be considered as hereditary meanings formed by inquisitive aspect of society.” (Ünal Baştürk vd., 2024: 10).	Architectural dynamics: Architectural meaning Engagement: Inquisitive aspect Memory and community: Hermeneutic code Narrative engagement Religious symbolism: Mystery and enigma Social participation

Ek 3'ün devamı

Y68P70	1:70	“The semantic code is evaluated by Barthes (1974) as the voice of person that reflects the characters and their psychology in any text. While deconstructing in this code, it has been questioned dominant individual connotations in the narratives; and Primitiveness, Gravity, Primal desire, Wealth, Open plan and Privacy are found as the productive terms that indicate psychology of characters, and imply connotations of architectural elements. The productive term of Primitiveness inherits primitive use that is not subject to ostentation. Gravity is a productive term that implies natural power confronting modern mind. Primal desire is a productive term that describes use of floor that keeps primitive desires of individuals alive. The productive term of Wealth refers that permanence of wall turns into a display of wealth. Open plan is a productive term inherited from Japanese tradition, evoking freedom in plan. The productive term of Privacy shows transformation of walls into privacy indicators in open plan offices. These productive terms captured by tracing individual meanings under the semantic code can be counted as inherited meanings embedded in the micro-narratives.” (Ünal Baştürk vd., 2024: 10).	Architectural dynamics: Architectural psychology Narrative analysis Psychological analysis Symbolic interpretation: Character psychology Symbolic interpretation: Connotations
Y68P71	1:71	“The cultural code is the voice of science and refers to sorts of knowledge according to Barthes (1974). Under this code Iconography, Starting point, Mathematical fascination, Architectural technic and Technology as the productive terms have gathered from the texts. Under the cultural code expressions used in establishment of the relationship between cultural authorities and social thinking have been questioned in the selected texts. Iconography points to common knowledge by demonstrating religious symbols in the micro-narratives. Starting point is the productive term that refers origin point of common knowledge which has been inherited from the beginning of time to today through floor. The productive term of Mathematical fascination implies a heritage embedded in floor from the past on through common reasoning, numbers, patterns and sequences. The productive term of Architectural technic has come from past to present by emphasizing common technical knowledge. Technology is a productive term that encompasses scientific developments within cultural practices in the selected architectural elements. It is possible to evaluate these productive terms revealed in the cultural code as hereditary meanings produced by common knowledge embedded in the micro-narratives.” (Ünal Baştürk vd., 2024: 10-11).	Cultural framework: Cultural authority Heritage Knowledge production Social constructs Symbolism

Ek 3'ün devamı

Y68P72	1:72	“The symbolic code is described by Barthes (1974) as the voice of symbol that includes contradictions in it and that are subject to multiple interpretations on a metaphorical level. Under this code, Fatal error, Non-modern man, Emptiness, Temporary barrier, Dynamic function, Destruction and Go up and down are the productive terms that indicate contrasts and polyvalence in the micro-narratives. Under the symbolic code, expressions showing neutrality along with binary oppositions and polyvalence in the text are collected. Fatal error is a productive term that enables objective evaluation of floor narratives with the emphasis on fatal consequences occurred in cultural habits. The productive term of Non-modern man is a neutral productive term that brings into question unexamined aspect of floor against normative principles. The productive term of Emptiness refers to transformation of emptiness on floor into an occupiable space in Mies Van Der Rohe's plan drawing. The productive term of Temporary barrier, which is inherited from Gottfried Semper's wall archetype, emphasizes temporality of wall that gains polyvalence with social and symbolic meanings. The productive term of Dynamic function emphasizes that use of sliding, semi-translucent glass inherited from Japanese architecture brings dynamism to life. Destruction as a productive term adds a point of view showing that destructive qualities can be displayed within boundaries of wall.” (Ünal Baştürk vd., 2024: 11).	Complexity: Binary oppositions Complexity: Polyvalence Contradictions Cultural analysis Symbolic interpretation: Symbolic code
Y68P73	1:73	“The productive term of Go up and down adds an polyvalent perspective to wall by emphasizing its fluctuating history. The productive terms gathered in this code enable the reader to evaluate the text impartially thanks to the polyvalence and contradictions in them.” (Ünal Baştürk vd., 2024: 11).	Complexity (2) Critical thinking Multiple perspectives
Y68P74	1:74	“4. Conclusion and recommendations The research in the article includes, on the one hand, a motivation regarding to reach hereditary meanings of architecture, and on the other hand, another questioning about whether these meanings operate in a zero degree cycle. The methodology that brings both motivations to life is Barthes's 5 narrative codes. With the assumption that the 5 codes used in Barthes's methodology will lead us to inherited meanings of architecture embedded in the texts selected from Rem Koolhaas's book "Elements of Architecture", it has been questioned whether the architectural elements in which these meanings are embedded operate within zero degree cycle, that is, within social productivity. In the text where micro-floor narratives were examined, it has been realized that the 5 codes operated together, that there was zero degree social productivity cycle, and that other voices were woven in addition to author's voice. In the text selected from the micro-wall narratives, it was observed that there was no hermeneutic code, but the other four codes operated together. This situation can be interpreted as the selected text not being able to entirely open up to social productivity and the questioning side of the wall being missing. On the other hand, the layers of meaning of the productive terms revealed through the other four codes could be interpreted through the social production of the wall.” (Ünal Baştürk vd., 2024: 11).	Intertextuality Methodology Narrative analysis Social dynamics: Social productivity Symbolic interpretation: Layered meanings

Ek 3'ün devamı

Y68P75	1:75	“Interpreting Koolhaas's micro-narratives through the way that Barthes follows has also been an opportunity to evaluate together two above-mentioned motivations that led to the emergence of the article. The inherited meanings of architecture become permanent with social productivity and are carried as inheritance over time. The inherited meanings of architecture embedded in the floor and wall narratives in the texts were revealed by the productive terms in this article. The resulting 26 different productive terms are inherited for architecture and are still questionable today. Rather than being personal and holistic, these meanings are codes that extend from past to present, are continuous, and allow for reproducibility by being transformed by social practices. They form a huge range, from prehistoric times to metropolitan cities. For architecture tired of superficial forms, zero degree interpretation enables a return to heritage codes adapted to social language (Zevi 1978). The attempt to decipher the inherited meanings of architecture embedded in the selected texts based on zero degree interpretation and 5 narrative codes has also proven the efficiency of the interpretation that can be extracted from any text examining origins of architecture.” (Ünal Baştürk vd., 2024: 11).	Architecture Cultural framework: Cultural inheritance Interpretation Narratives Social practices
Y68P76	1:76	“Deconstructing other sections or other architectural elements in Rem Koolhaas's book, or retrying the process carried out in this article by other researchers, may multiply the hereditary meanings of architecture, and these meanings may reach a level that can be reinterpreted in contemporary world.” (Ünal Baştürk vd., 2024: 11).	Contemporary relevance Interdisciplinary analysis Interpretation
Y68P77	1:77	“Barthes's methodology has been effective in interpreting inherited meanings of architecture that are aimed to be reached in the article. His concept of "degree zero", by questioning singular and fictional meaning created by author's authority, directs the article to meanings interpreted and conveyed through social participation. In his works, Barthes demonstrates signs as phenomena whose meanings are constantly carried within a social performance area, that is, he never places them in fixed shelters. In this research made in the field of architecture the use of this methodology, which is effective in the field of literature and semiotics, has revealed that creativity is not a concept handled by merely architect, and that social participation and productivity are effective in creating and conveying architectural meaning. Positioned at the intersection of architectural semiotics, architectural elements and architectural heritage, this research has revealed a unique perspective that combines these issues. In order to implement the article's findings and sustain their impacts, it is important to engage with these three study groups. The findings of the article draw attention to architects' role in implementation of inherited meanings of architecture.” (Ünal Baştürk vd., 2024: 11-12).	Architectural dynamics: Architectural meaning Collaboration Creativity Interpretation Semiotics Social participation

Ek 3'ün devamı

Y68P78	1:78	“Considering that inherited meanings are in intense relations with today's life and that social reproducibility is too intense to fall under architect's authority, inherited meanings guide architects to reach architectural meanings that are spontaneously produced and carried by society. In the article, these meanings are discussed in a way that can be interpreted and maintained in future. Thus, meaning as inheritance reaches the potential of being carried to future rather than merely coming from past. This strengthens our responsibility to convey embodied inheritance to future generations.” (Ünal Baştürk vd., 2024: 12).	Architectural dynamics: Architectural meaning Cultural framework: Cultural inheritance Future orientation Social responsibility
Y68P79	1:79	“It is seen that studies dealing with Barthes's semiotic approach in architecture mostly focus on cultural and symbolic connotations through structures. This research, unlike others, has discussed the narratives of micro-floor and micro-wall within Barthes's approach, and it has pointed out that meaning is conveyed through social productivity on these two architectural elements. When it is realized that architectural meaning evolves and is carried in the examined floor and wall narratives, global, holistic and standard understandings in architecture can be transformed into more fragmented, local and individual ones. The fact that inherited meanings are open to transformation through social experience and participation may encourage formation of new understandings in architecture. Despite the difficulty of evaluating the concept of social participation because it is speculative, contingent and situational, Barthes's 5 narrative codes have made possible a classification in which this evaluation can be made.” (Ünal Baştürk vd., 2024: 12).	Architecture Cultural analysis Narrative Semiotics Social participation Transformation

Ek 3'ün devamı

Y69P1	1:1	“Junhyuk Kim and Sung-Taeg Nam ABSTRACT This study analyzes Rem Koolhaas's Exodus as an intermediation that synthesizes the Berlin Wall's concept of disjunction and the Manhattan Grid's subdivisional structure. By examining primary sources - including Koolhaas's references, publications, and later architectural works - and Exodus's original collages and drawings, this study brings drawing back to the core of research, highlighting how these two paradigms manifest uniquely within Exodus. Findings reveal that Exodus incorporates the Berlin Wall's disjunction, generating programmatic voids through conceptual walls rather than physical boundaries. Simultaneously, the Manhattan grid's influence is evident in Exodus's structured grid, which organizes independent programmatic voids akin to Manhattan's subdivisions. Exodus further mirrors skyscraper, where disjunction and subdivision compressively embody the grid logic of Manhattan. By analyzing how Exodus parallels both the Berlin Wall and Manhattan Grid, this study underscores Koolhaas's treatment of architectural walls and grids for their psychological and symbolic, rather than merely physical, impacts. This analysis positions Exodus as a foundational experiment, synthesizing the Berlin Wall and Manhattan Grid into a framework that prefigures Koolhaas's later architectural concepts, including Parc de La Villette.” (Kim & Nam, 2024: 1).	Architecture analysis Comparative analysis Program adaptation: Intermediation Psychological impact Symbolism
Y69P2	1:2	“1. Introduction Rem Koolhaas is known to have struggled with drawing since he was a student at the AA School. After nearly being expelled from school for his poor drawing skills, he turned to collage as his preferred method of expression (Blanch 2020, 254). Collage, "a technique for joining heterogeneous materials" (Taylor 2006, 8), has elements cut from various sources such as newspapers, paintings, and movies. Collages were not original creations, but rather new combinations created by carefully selecting elements from something that already existed. In other words, collages were created from what already existed.” (Kim & Nam, 2024: 1).	Artistic expression Creativity Innovation: Innovative techniques Struggle

Ek 3'ün devamı

Y69P3	1:3	“His interest in what already existed did not stop with collage but deepened his thinking through indepth research. In particular, he has done intensive research on the Berlin and Manhattan. His study, The Berlin Wall as Architecture (1971) was a study of discovering new spatial concepts through the events surrounding the Berlin Wall. His study of Manhattan, with the Manhattan Grid as its key element and the characteristic phenomena of Manhattan it allowed, led to the publication of the book Delirious New York.” (Kim & Nam, 2024: 1).	Creativity Intellectual curiosity Research Urban studies: Place-based study
Y69P4	1:4	“Exodus was an entry in the competition called The City as Meaningful Environment organized by the Italian magazine Casabella and was conceived in collaboration with AA School professor Elia Zenghelis, his wife Zoe Zenghelis, and Koolhaas's girlfriend Madelon Vriesendorp. This was a competition in which all students and professors at the AA school participated to propose a utopian city, and it also served as Koolhaas's graduation project (Vriesendorp 2008, 36). Beginning by dividing chaotic London into two giant walls, Exodus established the space created between them as an utopia of hedonistic collectivism. Londoners were invited to voluntarily relocate to this space, where they will lead a new life.” (Kim & Nam, 2024: 1).	Architectural innovation Creative collaboration Utopian concepts
Y69P5	1:5	“Just as Koolhaas was interested in what already existed, Exodus contains multiple references, such as two figures from Jean-François Millet's painting L'Angelus (1859) 1, Fritz Lang's film Metropolis (1927) 2 and Rene Daalder's3 film De Blanke Slavin (1969) (Gargiani 2008, 6; Matussek and Kronsbein 2006). What is most notable, however, is that the Exodus collage includes elements of Berlin and Manhattan that Koolhaas studied around the same time as Exodus: a photo of the Berlin Wall and Empire State Building, a symbol of Manhattan. Given Koolhaas's interest at the time, it is reasonable to assume that the Manhattan Grid would have played a major role in Exodus, not to mention the Berlin Wall, which is directly embedded in it.” (Kim & Nam, 2024: 1-2).	Architectural analysis Artistic influence Cultural references

Ek 3'ün devamı

Y69P6	1:6	“To do so, it is necessary to verify that the phenomena Koolhaas found in the Berlin Wall and the Manhattan Grid are replicated in Exodus, which would indicate that they were intentionally chosen rather than accidentally inserted. So far, only the types of elements in Exodus' collage that are immediately recognized have been studied. For example, Roberto Gargiani's book specifies the provenance of the elements mentioned above in the collages (Gargiani 2008, 5-7). In addition, Ferran Blanch's article mentions simple drawings that reflect the vast amount of thought and writing in Koolhaas's student works: The Surface (1971), The Berlin Wall as Architecture and Exodus (Blanch 2020, 254-257). More recently, a study by Helena Doudova in her book mentions two unofficial Exodus collages and elements within them (Doudova 2024, 52-76). However, no research has yet been done on the intentions of the inserted elements and their impact on Exodus. Although the images of Exodus were created by Madelon in place of Koolhaas, who was not skilled at drawing, Koolhaas orchestrated all of them (Vriesendorp 2024, 49:36). He personally decided the type and size of every element inserted into the collages, with Madelon acting as his hand. Everything found in the collages was intentional.” (Kim & Nam, 2024: 2).	Architecture critique Artistic collaboration Innovation: Collage analysis Intentionality
Y69P7	1:7	“Therefore, the goal of this study is not only to discover the intentions behind the inclusion of the Berlin Wall in Exodus and analyze how it influences Exodus but also to discover the Manhattan Grid that structures Exodus and to understand the reasons for its insertion and the role it plays. In other words, to analyze Exodus from the perspective of intermediation, where the Berlin Wall and the Manhattan Grid are fused into one work. Accordingly, this study will first determine if the features of the Berlin Wall and the Manhattan Grid that Koolhaas focused on in each of his independent studies are also found in Exodus, and if the consequences they caused are equally embodied in it. This will prove that Exodus is not an independent project, but a work that is closely related to the Berlin Wall and the Manhattan Grid. Finally, this study does not stop at Exodus but analyzes Koolhaas's expanded concepts and thoughts by comparing the Berlin Wall and the Manhattan Grid revealed in Koolhaas's later work, Parc de La Villette (1982), to those in Exodus.” (Kim & Nam, 2024: 2).	Comparative study Influence analysis: Analysis of influences Program adaptation: Intermediation Research objectives

Ek 3'ün devamı

Y69P8	1:8	“The study is organized into five main sections. The sections are organized in the chronological order in which Koolhaas conducted his research. In detail, section 2 introduces the concept of programmatic void by looking at the Berlin Wall independently of Koolhaas's analysis. Section 3 identifies the programmatic voids found in Exodus through the collages and Koolhaas's comments on the Berlin Wall. It also identifies the application of the grid by discovering Exodus is a gridded architecture assembled with the Berlin Wall. Section 4 explores the Berlin Wall and the grid found in the Exodus collage and analyzes how the grid of Exodus and the Manhattan Grid are the related elements. In section 5, Manhattan and its skyscrapers are analyzed in terms of the grid, confirming that the phenomena caused by the Exodus grid are the same as those caused by the Manhattan Grid. Finally, in section 6, by examining the Berlin Wall and Manhattan Grid recreated in Koolhaas's later work, Parc de La Villette, it is possible to recognize the significance of Exodus as the first project in which both elements were applied.” (Kim & Nam, 2024: 2).	Historical analysis Program adaptation: Analytical exploration Research structure Systemic resistance: Thematic connections
Y69P9	1:9	“2. Berlin Wall: void and program Koolhaas chose the Berlin Wall under the influence of Superstudio's research on long walls, with which he had a close relationship as a student. A year before Exodus, Koolhaas further observed and analyzed the Berlin Wall in a study called The Berlin Wall as Architecture.” (Kim & Nam, 2024: 2).	Analysis Influence Urban studies: Architectural research
Y69P10	1:10	“At the time, Superstudio was proposing a long-awaited utopia called Continuous Monument (1969), in which they strived to regain the full power of architecture, suggesting that the white line of the desert is clearer than the dolmens, pyramids, and shaped cities built by man and that "rediscovered architecture" such as the Great Wall, Hadrian's Wall, and highways, are the only alternative for the future (Superstudio 1969, 44). They also argued that a clear architecture, such as a single line, was the starting point of the Continuous Monument, which eliminates existing architecture and appears uniformly and that this is a "moderate utopia" (Superstudio 1969, 44). Thus, they expressed great antipathy towards the existing architecture in society and took as a basic premise the complete elimination of existing architecture in favor of an egalitarian society (Lang and Menking 2003, 167).⁴ However, the death of architecture had paradoxically given rise to new situations and events (Lucan 2012, 461).⁵ Koolhaas's fascination with Superstudio's architecture was evident in his letter to them in 1970, in which he proposed a meeting and stated that he was impressed by their "easy architecture" (Chiappone-Piriou 2020, 20). As such, Superstudio found new possibilities in the long-awaited architecture that broke with the existing context. As Koolhaas continued to interact with them, they inevitably shared common interests.” (Kim & Nam, 2024: 2-3).	Architecture critique Innovation in design Innovation: Collaboration and influence Systemic resistance: Antipathy towards existing systems Utopian vision

Ek 3'ün devamı

Y69P11	1:11	“2.1. The creation of void by disjunction Visiting Germany in 1971, Koolhaas discovered an unexpected side of the Berlin Wall: the wall that separated the two countries in an extreme way was actually setting the city "free" (Koolhaas and Mau 1995, 219). The numerous attempts to overcome the wall, the frantic digging of underground tunnels, and the despair and despondency of those who failed, were a stark illustration of the power of architecture and its unfortunate consequences. The unpleasant effects of architecture are so closely tied to the architecture itself (Koolhaas and Mau 1995, 226).⁶ In other words, the disjunctive Berlin Wall caused the negative aspects of what was happening around it.” (Kim & Nam, 2024: 3).	Architectural impact: Architecture and its consequences Architectural impact: Social impact of structures Isolation: Disjunction Power dynamics
Y69P12	1:12	“The results of the wall's division, enclosure, imprisonment, and exclusion were its own nature. Koolhaas analyzes how they defined its performance and paradoxically proved its efficiency (Koolhaas and Mau 1995, 226).⁷ The liberating potential of architecture that Koolhaas had dreamed of as a student evaporated in front of the wall, and he suggests that disjunction can be used as a key strategy in all architecture (Koolhaas and Mau 1995, 226).⁸ This was a turning point in his architectural thought.” (Kim & Nam, 2024: 3).	Architectural analysis Isolation: Disjunction Liberation Turning points
Y69P13	1:13	“Koolhaas found that the disjunctive Berlin Wall created new spaces. The wall existed not as an object, but as an architectural structure that served to erase its surroundings. Different kinds of events, behaviors, and effects were being facilitated in the erased area. Koolhaas defined this space as a "void", an empty space of "nothingness" that would win the contest against any existential presence. This was Koolhaas's first description of the capabilities of the void, a space that functioned more efficiently, flexibly, and subtly than any imaginable object (Koolhaas and Mau 1995, 226-228).⁹” (Kim & Nam, 2024: 3).	Architectural theory Concept of void Spatial analysis
Y69P14	1:14	“For Koolhaas, the Berlin Wall was not a material object, but an immaterial concept. He focused on the "absence" created by the wall, which cut off the surrounding context, rather than the wall itself (Koolhaas and Mau 1995, 228).¹⁰ The disjunction creates a new space of nothingness.” (Kim & Nam, 2024: 3).	Absence Conceptual analysis Spatial theory

Ek 3'ün devamı

Y69P15	1:15	“2.2. The programmatic void First mentioned in 1971 in a study of the Berlin Wall, the void would later be referred to again in earnest in the text "Imagining Nothingness" (1985). He emphasized the power of the void by accompanying a photograph of war-torn Berlin with the caption "Where there is nothing, everything is possible. Where there is architecture, nothing (else) is possible". As implied by his words, the void was operating on the premise of a space where everything is possible. According to him, the void space did not remain empty but was being used as a space for a program that cut off existing activities and organizations (Koolhaas-OMA 1985, 38). Voids were filled with programs so that they became programmatic voids.” (Kim & Nam, 2024: 3).	Conceptual analysis Philosophical reflection Space and environment
Y69P16	1:16	“Examples of programmatic voids can also be found on the Berlin Wall. The fact that the voids created on both sides of the wall increased the frequency of escape despite the increasing distance between East and West Berlin due to the widening of the Berlin Wall demonstrated the efficiency and acceptability of voids (Koolhaas and Mau 1995, 225). Checkpoint Charlie,¹¹ where the wall was briefly broken and a roadway connecting the two countries ran through it, served as a void, and Koolhaas noted the novelty of the escape attempts that took place there (MacGregor 2019, 175-185; Koolhaas and Mau 1995, 225).¹² The voids created along the Berlin Wall were capable of accommodating a wide range of behaviors and events.” (Kim & Nam, 2024: 3).	Architecture and design Historical context Social behavior Spatial theory
Y69P17	1:17	“The void accommodates all programs. Koolhaas emphasized the accommodating power of the void in his essay "Typical Plan" (1993), which deals with the plans of skyscrapers built in New York City between 1902 and 1972. Each skyscraper's plan, like that of the Berlin Wall, was based on the idea of exclusion and evacuation, being cut off from the outside by an envelope. It was also an "absence", "as empty as possible" with only the bare minimum of elements (core, floor, envelope, columns) so that any program could fit into this void. Koolhaas argued that this void is the ideal accommodation for "business", or programs, and recognized it as a premise in which various activities can occur. In other words, the void in the "Typical Plan" was a "condition" rather than a physical "place" (Koolhaas and Mau 1995, 334-335, 337). Thus, the void created by the cut-off was filled with programs and was highly receptive to any event.” (Kim & Nam, 2024: 4).	Architectural philosophy Conceptual frameworks Existential void: Void as a condition Isolation: Exclusion and evacuation Program adaptation: Program accommodation

Ek 3'ün devamı

Y69P18	1:18	“3. Application of the Berlin Wall to exodus In 1988, Koolhaas recalled the OMA in the 70s, writing that Superstudio was imagining architectural stories which implied a vast enlargement of the territory of the architectural imagination and that Exodus was a response to their naivety and was based on a study of the Berlin Wall (Koolhaas 1988, 16). The high similarity of the form of Exodus to the Continuous Monument and the presence of the long wall support the fact that Exodus has its roots in Superstudio and the Berlin Wall. In other words, the Berlin Wall was a fundamental element and starting point for Exodus. Therefore, the disjunctive nature of the Berlin Wall and its void were being replicated in Exodus.” (Kim & Nam, 2024: 4).	Architectural history Influence of context Thematic analysis
Y69P19	1:19	“3.1. The disjunctive wall and void in exodus The walls in Exodus preemptively separated the interior space from the outside world. The two massive walls made London and the world inside "completely inaccessible" (Koolhaas and Mau 1995, 5). The disconnection created the same patterns of division, enclosure, and imprisonment found in the Berlin Wall. Outside, there was only despair, and those left behind tried to escape to the inside of the wall, longing for it. A utopia never experienced in the real world was created as a result of the disjunction.”(Kim & Nam, 2024: 4).	Disconnection Isolation (2) Isolation: Enclosure Isolation: Imprisonment Utopia
Y69P20	1:20	“A wall that completely cuts off the outer and inner space created a void. As depicted in collage "The Tip of the Strip" (Figure 2), where the existing city and the wall collide, the remaining city center was eventually defeated and removed by the wall (Koolhaas and Mau 1995, 11).¹³ The contrast between the dense architecture of London and the empty space between the two walls clearly emphasized the creation of a void. The wall maintained the integrity of the space inside Exodus, creating a void, which is the prerequisite to accommodate the new utopia.” (Kim & Nam, 2024: 4).	Contrast Isolation (2) Spatial dynamics Utopia

Ek 3'ün devamı

Y69P21	1:21	“Therefore, the interior space was primarily emptied. In the collage "The Strip" (Figure 1), the "Ceremonial Square" was represented in black with nothing built on it, unlike the other cells. The interior of the "Ceremonial Square" was represented in the collage "Training the New Arrivals" (Figure 4), which served as a place of protection and acclimatization for the newly arrived prisoners. Koolhaas described the square as "completely empty" and noted that it will house a conceptual Olympics that combines mental and physical exercises (Koolhaas and Mau 1995, 9). That is, the void implied that it will accommodate programs rather than remain empty.” (Kim & Nam, 2024: 4-5).	Architecture Conceptual representation Existential void: Void and meaning Space design
Y69P22	1:22	“3.2. The juxtaposition of programmatic voids The program of void was not definitive but constantly revised. The main concern of citizens founding the collage "Reception Area" (Figure 5) was only the present and future of the Strip: they constantly proposed architectural refinements, extensions, and strategies, which were relayed to "The Tip of the Strip" (Koolhaas and Mau 1995, 11).¹⁴ The expanding strip was constantly being modified based on this information. The programs of Exodus were an indeterminate means to an end, a way to realize a utopia.” (Kim & Nam, 2024: 5).	Collective action Urban planning Utopian vision
Y69P23	1:23	“The range of programs created was wide. "The Park of the Four Elements" was a heterogeneous program that creates artificial deserts, oases, and pyramids in the city. On the contrary, "Temporary Housing" in the collage "The Strip (Aerial Perspective)", a place to help new citizens settle in, was the most natural-looking program, as it retained the existing architecture and urban form of downtown London. The image "The Square of the Arts" (Figure 6) also featured the reconstruction of traditional temple architecture, an existing world heritage building, in a void where everything has been removed. As such, the void embraced a wide range of programs and architecture.” (Kim & Nam, 2024: 5).	Creativity Cultural heritage Diversity in design Urban planning

Ek 3'ün devamı

Y69P24	1:24	“Each of Exodus' programs had a different concept. For example, "The Park of the Four Elements" which offered a psychedelic experience; "The Square of the Arts", which showed the creation, evolution, and display of objects; "The Baths" (Figure 7), which was a stage for indulgence and voyeurism; and "The Institute of Biological Transactions" (Figure 8), which enabled contemplation of death, were all unique programs that were unrelated to each other. After experiencing these programs step by step, citizens emerged as people who have broken away from their existing ideas and lives. The unrelated programs were operating independently with a single purpose. The programs did not physically intermingle, only the order in which those who entered the wall must go through them. Exodus juxtaposed a variety of programmatic voids.” (Kim & Nam, 2024: 5-6).	Diversity Experience Independence Transformation
Y69P25	1:25	“In addition to the program, small utopias for individuals within the program were juxtaposed. For example, the collage "The Allotments" (Figure 9), a place for residents to relax and enjoy their freedom, provided a place where no news or media is allowed. This private space was isolated and juxtaposed with a collection of identical spaces for other people (Koolhaas and Mau 1995, 19).¹⁵ The same goes for the collage "The Baths", which owned its own utopias of pleasure. Here, where men and women expressed their desires and indulge the other without outside interference, the independent spaces used by men and women were juxtaposed through countless cells (Koolhaas and Mau 1995, 13).¹⁶ Exodus made voids coexist without conflict.” (Kim & Nam, 2024: 6).	Freedom Isolation (2) Juxtaposition Pleasure Social spaces Utopian concepts
Y69P26	1:26	“3.3. Exodus: conceptual walls organized as a grid The reason Exodus was able to have various programs was because each program was divided into clear boundaries. Unlike the Berlin Wall, where various events occurred but there were no clear areas, in Exodus, in addition to the two walls, the borderlines perpendicular to them divided the strip into several square compartments. Although the borderlines functioned as imaginary lines in the collage with no real shape, their effect was the same as the two walls, creating an absolute disconnection. This was because Koolhaas did not subordinate the aspect of disjunction to the material dimension.” (Kim & Nam, 2024: 6).	Conceptual boundaries Disconnection Spatial organization

Ek 3'ün devamı

Y69P27	1:27	“Although the wall across London was the most monumental apparatus of all, Koolhaas did not refer to any objective information such as its physical dimensions, location, or height. Instead, he focused on the immaterial effects of architecture, noting that the psychological and symbolic effects of the wall were far more powerful than its physical appearance (Koolhaas and Mau 1995, 5). For him, the physical form of the wall was not important.” (Kim & Nam, 2024: 6).	Immateriality: Focus on immateriality Psychological impact Symbolic interpretation
Y69P28	1:28	“This was the same perspective from which he analyzed the Berlin Wall. He described the Berlin Wall, stating that "its significance as a 'wall' - as an object - was marginal; its impact was utterly independent of its appearance" (Koolhaas and Mau 1995, 227).” (Kim & Nam, 2024: 7).	Critical analysis Historical perspective
Y69P29	1:29	“Furthermore, Exodus' description of the initial appearance of the wall as "Originally no more than some pathetic strings of barbed wire abruptly dropped on the imaginary line of the border" and one phase of the Berlin Wall as "An invisible line on a map to a solid line of soldiers (that made it manifest), to barbed wire dropped on the line, to the first cementing of blocks" suggested that the power of both walls did not come from their physical form (Koolhaas and Mau 1995, 5, 226-227). In other words, Koolhaas perceived the Berlin Wall and Exodus Wall as conceptual walls that created a disconnect beyond the physical dimension.” (Kim & Nam, 2024: 7).	Conceptual Framework Immateriality: Physical vs. Abstract Social Division Symbolism
Y69P30	1:30	“From this perspective, the borderlines dividing the program can be equally perceived as the Berlin Wall. In other words, Koolhaas interpreted the Berlin Wall as the disjunction itself, and thus the Berlin Wall was not a material wall but a conceptual wall with an indeterminate form. Koolhaas then utilized these conceptual walls to build two massive walls and another perpendicular to them. As a result, Exodus has distinct areas between each void, allowing for the juxtaposition of different programs. The combination of perpendicularly related walls gives Exodus a form of grid17 in itself. The regular repetition of the same squares created by the intersection of the walls made Exodus a giant grid in its own right.” (Kim & Nam, 2024: 7).	Architectural analysis Juxtaposition Spatial organization Systemic resistance: Conceptual barriers

Ek 3'ün devamı

Y69P31	1:31	“The gridded arrangement of conceptual walls reappeared not only in Exodus but also in Koolhaas's later work. In Exposition Universelle (1982), a plan for the 1989 Paris Expo (Figure 10), Koolhaas distributed the land in a square grid. The blocks created by the grid were assigned to each country participating in the exposition, and within a block, the participating countries could do "whatever they wanted" (Koolhaas and Mau 1995, 943). However, the grid lines, simply represented as lines on a plan, were walls. In Koolhaas's sketches and interior images, the boundaries between blocks were drawn as real walls (Figure 10 above). The walls that divided the areas were actual. In addition, the wall was also perceived as a Berlin Wall because of the insertion of a device (Figure 10 above) that resembles the steel observation deck found in the Berlin Wall of the collage "Training the New Arrivals". The grid of the Paris Expo was actually a conceptual wall organized in a grid.” (Kim & Nam, 2024: 7).	Architectural features Conceptual boundaries Cultural symbolism Spatial organization
Y69P32	1:32	“Thus, for Koolhaas, the Berlin Wall was a conceptual wall that went beyond the material dimension and could have great power, even if it was sometimes insignificant in form. Exodus was an architecture that combines a conceptual wall with a grid system, which is why the Berlin Wall and the grid were frequently found in the Exodus' final collages.” (Kim & Nam, 2024: 7).	Architecture Conceptualization Symbolism
Y69P33	1:33	“4. Berlin Wall and grid in the exodus' collage 4.1. Representation of the Berlin Wall in a collage As a project based on the Berlin Wall, the Exodus collage was intimately connected to it. First, "Prologue" (Figure 11) is a collection of 11 photographs, all of which are related to the Berlin Wall. The "Prologue" contains photographs of various events that occurred around the Berlin Wall, such as people constructing the wall, soldiers traveling in military vehicles, soldiers winding barbed wire, people getting married across the wall, people crossing the barbed wire as well as photograph named Escape Through the Window (1961) by Horst Siegmann. The photographs in the "Prologue" also reappear in the collage "Reception Area". The insertion of the people from "Prologue" into the "Reception Area", which depicts Londoners voluntarily entering and being welcomed inside the wall, draws a close connection between Exodus and the Berlin Wall. In particular, the choice of a man constructing the Berlin Wall in "Prologue" as the wall constructor in "Reception Area" conveys that the simplified representation of the wall is still the Berlin Wall.” (Kim & Nam, 2024: 7).	Artistic interpretation Design representation: Historical representation Visual analysis

Ek 3'ün devamı

Y69P34	1:34	“Two collages describing the interior of Exodus, "Exhausted Fugitives Led to Reception (Figure 12)" and "Training the New Arrivals", include photographs of the Berlin Wall. The wall in Exodus is sometimes substituted for the Berlin Wall. In the collages "The Baths" and "The Allotments" (Figure 13), the wall is depicted as a painting, making it difficult to immediately identify it as the Berlin Wall. However, both walls contain military outposts. In particular, the inset military outposts in "The Baths" and "The Allotments" are similar in form to those of the Berlin Wall in The City of the Captive Globe (1972) (Figure 14, Berlin Wall in the lower right corner). Based on the formal similarities and Koolhaas's interest in the Berlin Wall at the time, it can be argued that the walls in Exodus depict the Berlin Wall.” (Kim & Nam, 2024: 8).	Art analysis Historical context Symbolism Visual representation
Y69P35	1:35	“4.2. The grid in a collage and its connection to Manhattan Suggesting Exodus as a grid itself, juxtaposing various voids, Koolhaas also made frequent use of grids in the Exodus collages. First, Superstudio's grid is inserted at the bottom of the collages "The Baths" and "The Allotments" (Gargiani 2008, 12). As Exodus was based on the work of Superstudio, the grid of Superstudio is shown as it is, showing the connection.” (Kim & Nam, 2024: 8).	Artistic expression Cultural reference Intertextuality
Y69P36	1:36	“A basic square grid is also found in many of the images. As mentioned in the previous example of juxtaposing small utopias, the plan of "The Allotments" is also divided into a square grid. The roof of "The Central Area" (Figure 15) and the interior of "The Institute of Biological Transactions" also depict a square grid. In addition, grids can be found on the floor of the interior spaces of the plan "The Square of the Arts" and "The Tip of the Strip". In particular, the grid in "The Square of the Arts" is treated with such importance that it is the only area where exhibits can exist outside of the three buildings (Koolhaas and Mau 1995, 13).¹⁸ Furthermore, the way the new grid organizes itself in the void first and foremost on the plan "The Tip of the Strip" suggests that the grid is the dominant element of Exodus.” (Kim & Nam, 2024: 8-9).	Architectural analysis Design representation: Geometric representation Spatial organization

Ek 3'ün devamı

Y69P37	1:37	“Other grid systems besides the square grid also appear. In the collage "Reception Area", white lines emerge on the floor inside the wall. They are different from the usual square grid, but they are repeated regularly with a certain spacing and orientation. Given that they are only drawn on the inside of the wall and serve to both differentiate and emphasize the interior area, it is sufficient to understand them as part of the same grid system. The parallel lines also fall within the scope of a grid, given the dictionary meaning of grid.¹⁹ This grid is also evident on the floor of the collage "Training the New Arrivals". The void of Exodus, where the prisoners are running around in rows, is depicted in black, as if everything has disappeared, but there is a grid of white lines.” (Kim & Nam, 2024: 9).	Art interpretation Symbolism Systemic resistance: Spatial differentiation Visual analysis
Y69P38	1:38	“Koolhaas's interest in the grid did not end with Exodus. Rather, Exodus was the beginning of the grid and a springboard for his research into Manhattan. This is evident from Koolhaas's actions immediately after the Exodus project was completed. First, in July and August of 1972, he led a seminar titled "Berlin Wall. Casabella Entry" during the International Institute of Design Summer Session 1972, hosted by Alvin Boyarsky at the AA School in the UK. This summer event included several "Manhattan Workshops" that explored urban issues and potential in Manhattan, and Koolhaas held a conference on Exodus in this session (Gargiani 2008, 13). Based on this, Koolhaas and Madelon received a scholarship in September of the same year and moved from the UK to Ithaca, New York, at Cornell University, where they stayed until moving to Manhattan in 1973. Here, they attended classes with Oswald Mathias Ungers, with whom they would later collaborate on many projects. During their time in Ithaca, they produced many drawings and architectural works, almost all of which were related to New York Manhattan. In particular, Koolhaas began working on the text and images for The City of the Captive Globe, which placed different ideologies in each block with the Manhattan Grid as the central element (Vriesendorp 2008, 36, 43). Madelon also produced many drawings and collages related to Manhattan.” (Kim & Nam, 2024: 9).	Artistic expression Collaboration Professional development Urban studies: Urban research

Ek 3'ün devamı

Y69P39	1:39	“Notably, Manhattan Angelus - a collaborative drawing with Teri and Hubert Damisch, who they met in Ithaca - anthropomorphized the Empire State Building and the Chrysler Building in homage to Millet's Angelus. This drawing is reminiscent of Angelus in the Exodus collage "The Allotments." According to Madelon, while most of the works were completed after they moved to Manhattan, the work began in Ithaca (49, 133-134). In other words, Koolhaas's primary focus immediately after Exodus was Manhattan. Although Exodus predates Koolhaas's work on Manhattan, it cannot be said that his interest in Manhattan did not influence Exodus. The repeated appearance of the Empire State Building, an icon of Manhattan, in the Exodus collages "Training the New Arrivals" and "Exhausted Fugitives Led to Reception" suggests that even while working on Exodus, Koolhaas had a significant interest in Manhattan.20” (Kim & Nam, 2024: 9).	Artistic Influence Collaboration Creative Process Iconography Systemic resistance: Geographical Context
Y69P40	1:40	“5. Manhattan on a grid Inspired by Robert Venturi, Denise Scott Brown, and Steven Izenour's book Learning from Las Vegas (1972), which examines the architecture and city of Las Vegas, Koolhaas began to observe New York as it is. This, along with many other studies and works on Manhattan from 1972 to 1978, led to his book Delirious New York, which analyzes the various elements that make up Manhattan.” (Kim & Nam, 2024: 9-10).	Historical context Influence of architecture Urban studies (2)
Y69P41	1:41	“5.1. The grid as the fundamental premise of Manhattan as presented in the city of the captive globe In his analysis of Manhattan, Koolhaas first noted the division of Manhattan's land using a grid. In 1811, the island of Manhattan was divided into 12 north-south Avenues and 155 east-west Streets, totaling 2,028 blocks. Koolhaas, in Delirious New York, describes the creation of the Manhattan Grid as "the most courageous act of prediction in Western civilization: the land it divides, unoccupied; the population it describes, conjectural; the buildings it locates, phantoms; the activities it frames, nonexistent" (Koolhaas 1994, 18). This act of dividing land, determining population, settling architecture, and prescribing nonexistent activity remains a fundamental premise of Manhattan that is still valid today. The grid functioned as a device to complete the ideal city dreamed up by the European avant-gardes of the time (Stierli 2018, 230).21” (Kim & Nam, 2024: 10).	Architectural theory Cultural critique Historical analysis Urban planning

Ek 3'ün devamı

Y69P42	1:42	“The power of the grid was immense, and it was the underlying principle that governed the entirety of Manhattan. By distributing all neighborhoods into equal blocks, ignoring any constraints, the Manhattan Grid struck a balance between ordering an otherwise chaotic metropolis and making it fluid. The territory of a single block was the maximum area that a single piece of architecture could influence, and each architectural ideology was free to be realized within the boundaries of the block (Koolhaas 1994, 20). Manhattan became a collection of episodes, each pursuing its own ideology through the grid. The grid was a key element of Manhattan's existence, a device that housed a variety of idealized cities.” (Kim & Nam, 2024: 10).	Architecture Ideology Urban planning Urban studies: City structure
Y69P43	1:43	“Upon discovering the Manhattan Grid, Koolhaas soon released The City of the Captive Globe, which describes his ideas and concepts for Manhattan Grid. The blocks created by the grid were home to various buildings. Each block contained an ideological work, including Superstudio's Architectural Histograms, Le Corbusier's Plan Voisin, and Salvador Daif's Architectural Angelus, all of which come together to form a collective whole (Eisenschmidt 2019, 126). The blocks were filled with elements that represented different movements of thought, such as Futurism, Constructivism, Expressionism, Surrealism, and others, but at the time they were declared, they could never be reconciled with other movements and had to sacrifice their opposites in order to establish themselves. The Manhattan Grid allowed them to coexist, and The City of the Captive Globe was a representation of Manhattan.” (Kim & Nam, 2024: 10).	Architecture and urbanism Collective identity Ideological diversity

Ek 3'ün devamı

Y69P44	1:44	“The grid was, however, not the only element that allowed this to happen to Manhattan. Just as Koolhaas did not focus on the physical form of the Berlin Wall, but rather on its disjunction, he recognized that anything with the same properties as a grid is the same grid. In the explanatory text of The City of the Captive Globe, Koolhaas analyzed the grid or any other "subdivision" that divides Manhattan as turning Manhattan into a City within Cities (Koolhaas 1977, 331).²² In other words, Koolhaas's focus was not on the general form of the grid, but on the characteristics of the subdivisions that divide the land. Therefore, the scope of a grid was inclusive, not limited to form. If certain element possesses the characteristics of a subdivision, it can be considered to be fulfilling the role of a grid.” (Kim & Nam, 2024: 10).	Conceptual Framework Spatial analysis Urban Theory
Y69P45	1:45	“In The City of the Captive Globe, incompatible ideologies were able to exist in a single scene not just because of the form of the grid, but because the land was subdivided, giving them the right to expand infinitely within each block without affecting each other (Koolhaas 1977, 331).²³ The division was so thorough that "the more each 'island' celebrates different values, the more the unity of the archipelago system is reinforced" (Koolhaas 1977, 332). Therefore, based on Koolhaas's analysis of the grid, it is possible to conclude that Exodus' grid has the same properties as the Manhattan Grid. The grid of Exodus, with its uniform division of space between walls, allowed programmatic voids to coexist independently without friction. Furthermore, the grid that provides the undisturbed individual utopia in the collage "The Baths" and "The Allotments" was also based on the Manhattan Grid. The grid that organizes and controls Exodus had its roots in the Manhattan Grid.” (Kim & Nam, 2024: 10).	Ideological conflict Independence Social constructs Spatial organization Urban planning

Ek 3'ün devamı

Y69P46	1:46	“Additionally, an extreme example of subdivision is the irregular division of the site in Koolhaas's later work Ville Nouvelle Melun Senart (1987). In this urban planning project, Koolhaas first delineated linear voids; the resulting intersection of curved voids resembles the shape of Chinese characters, with no discernible direction or regularity (Figure 16 above). Next, he inverted the voids and the rest of the pieces, focusing on the counterforms of the linear voids. The counterforms, which were like fragmented islands cut off from each other by the voids, had completely different shapes, sizes, and locations (Figure 16 bottom). Nevertheless, Koolhaas recognized the potential of these independent islands: each had a fluid capacity to accommodate individual architecture, ideologies, and styles, which could develop independently. He even noted that "each island's maximum autonomy ultimately reinforces the coherence of the whole", which was exactly what the grid of The City of the Captive Globe results in (Koolhaas and Mau 1995, 983). The subdivision of the Ville Nouvelle Melun Senart by linear voids was, from Koolhaas's point of view, a subdivision by grids.” (Kim & Nam, 2024: 10-11).	Architectural theory Design Independence Innovation (2) Urban planning
Y69P47	1:47	“Therefore, the Manhattan Grid should be judged not by its form, but by its essence: the presence or absence of subdivisions. In other words, it can be assumed that Koolhaas was experimenting with grids in Exodus in close relation to the grids he discovered in his simultaneous Manhattan research. The grid that organized and dominated Exodus was the Manhattan Grid.” (Kim & Nam, 2024: 11).	Architectural theory Influence of design Urban analysis
Y69P48	1:48	“5.3. The gridded subdivision of the downtown athletic club and its comparison with exodus Based on the Manhattan Grid, each block was freely filled in. Over time, the blocks began to be filled with skyscrapers that stretched vertically to meet the needs of the rapidly growing population, starting with the Globe Tower in Coney Island. The Globe Tower compressed the amusement parks that were spread throughout Coney Island into a single block (Koolhaas 1994, 73).²⁴ Instead of one large space, the tower's interior was divided into stations with programs every 50 ft. Each station, or floor, was occupied by a program, such as a rooftop garden, sports facilities, circus, restaurant, hotel, and more. The Globe Tower was a microcosm of Manhattan, a place where disparate elements coexisted, and a prototype for the skyscrapers that would fill the city.” (Kim & Nam, 2024: 11).	Architectural impact: Socio-cultural impact Architectural innovation Urban development Urban planning

Ek 3'ün devamı

Y69P49	1:49	“After Globe Tower, Koolhaas turned his attention to the Downtown Athletic Club, a modern Manhattan skyscraper. Built in 1931, the 38-story Downtown Athletic Club occupied an entire block in the Manhattan Grid, cutting it off from its surrounding context. The skyscraper had become so massive that its envelope was no longer an honest representation of its interior (Koolhaas 1994, 100).²⁵ The envelope separated the interior of the skyscraper from the outside world, creating a world of its own.” (Kim & Nam, 2024: 11).	Architectural analysis Architectural impact: Contrast between interior and exterior Isolation (2)
Y69P50	1:50	“The resulting skyscraper's interior was divided into multiple levels, or platforms. Repeating floor plates in cross-section (Figure 21) cut the vast interior space off from the floors above and below, allowing each floor to function independently (Koolhaas 1994, 105).²⁶ From the lobby on the ground floor, the building was divided into a billiard room on the third floor, a squash and handball court on the fourth, an indoor golf course on the seventh, a gymnasium on the ninth, a pharmacy, massage room, and barber shop on the tenth, and a swimming pool on the twelfth (Koolhaas 1994, 157). From the 13th to the 17th floors, there were spaces for dining and relaxation, such as a lounge, kitchen, and indoor rooftop garden. Then, after completing their physical training on the lower floors, men could ascend to the rooms on floors 20th to 38th, where they could meet and spend time with women. The platforms did not physically fuse together. This was due to the skyscraper's grid system. Just as Koolhaas recognized the grid as an element that subdivides space, the repeating floor plates seen in the cross-section of the skyscraper could be recognized as a grid system.” (Kim & Nam, 2024: 11-12).	Architecture Design Program adaptation: Functional differentiation Spatial organization
Y69P51	1:51	“Each floor of the skyscraper was a void. Just as the disjunctive Berlin Wall created a void, the skyscraper's disjunctive envelope and floor plates created a void on each floor. It was a space where anything was possible without outside interference. The Downtown Athletic Club's void accommodated the various sports programs mentioned above, especially the interior of the gymnasium on the tenth floor, which contained scenes that would be difficult to see in the real world. The image (Figure 17) of men eating "oysters" while "naked" and wearing "boxing gloves" was a clear representation of what is possible in void. Notably, the void allowed for a wide range of programs, from a swimming pool on the twelfth floor with an artificial night view of Wall Street to a natural indoor golf course on the seventh floor with a river running through it as well as real trees and grass (Koolhaas 1994, 155).²⁷ The juxtaposition of voids through the grid was also found in the skyscraper.” (Kim & Nam, 2024: 12).	Imagination Juxtaposition Possibility Space design

Ek 3'ün devamı

Y69P52	1:52	“The Downtown Athletic Club was an architecture of disjunction and subdivision. The envelope and floor plates that create the void on each floor could be recognized as conceptual walls in that they had a disjunctive quality. The repeated floor plates were reasonable to be considered a grid system in that they subdivided the interior space. Therefore, Downtown Athletic Club can be analyzed as the same subject as Exodus (Figure 21). The two giant walls of Exodus played the same role as the envelope of Downtown Athletic Club, and the borderlines of the program in Exodus were interchangeable with the floor plates. The individual voids they create were filled with programs. The various programmatic voids were juxtaposed in a grid system that organizes both buildings. In other words, they are essentially the same.” (Kim & Nam, 2024: 12).	Architectural analysis Comparison Conceptualization Structural design
Y69P53	1:53	“6. Reproducing exodus: wall and grid in the pare de La Villette The Berlin Wall and Manhattan Grid found in the Exodus did not just disappear but reappeared in Koolhaas's later work, Parc de La Villette. The walls and grids in Parc de La Villette played the same role as they did in Exodus.” (Kim & Nam, 2024: 12).	Architectural analysis Cultural symbolism Isolation: Reoccurrence
Y69P54	1:54	“6.1. Parc de La Villette with a grid of conceptual walls In Parc de La Villette, Koolhaas's strategy was to overlap the various elements that make up the park - plantings, paths, amenities, and buildings - independently. The first of these was the division of the park into parallel strips of 50 m wide that dominated the entire site (Koolhaas and Mau 1995, 923).²⁸ Each strip contained a different type of garden, planting, and program (Figure 18). One strip is not influenced by the other and operates independently. As such, each strip is absolutely isolated (Figure 19). The strip boundaries were not tangible in the model, existing only in the drawings and sketches, but they were still influential in that they make the strips disjointed. In fact, Koolhaas's early sketches of the Parc de La Villette showed a real physical wall (Figure 20). The actual wall was acting as a strip line. In Parc de La Villette, Koolhaas was not focusing on the physical form of the wall, but on its disjunction. The strip line was a conceptual wall, meaning that the strips in Parc de La Villette were the spaces enclosed by the wall.” (Kim & Nam, 2024: 12-13).	Architecture Conceptual thinking Spatial design

Ek 3'ün devamı

Y69P55	1:55	“A void was created in the space enclosed by the disconnecting wall. Within this context, the voids serve as vessels, each accommodating distinct programs that remain adaptable and subject to change (Thuer and Nam 2024, 1191). In fact, Koolhaas made it clear that the Parc de La Villette was a void. Koolhaas explained that the strips that make up the park and the pure program were able to "preserve" a space of "nothingness" with the potential for any action, noting that the site was originally a void (Koolhaas-OMA 1985, 46).²⁹ In other words, the site of the Parc de La Villette, before it was proposed as a park, was a pure empty space enclosed by the outline of the site. The strips that have since been laid out in its place were the voids that kept it that way.” (Kim & Nam, 2024: 13).	Adaptability Design representation: Conceptual space Transformation Void theory
Y69P56	1:56	“At the same time, the strip lines as conceptual walls were regularly subdividing the Parc de La Villette. Although not in the form of a square grid, the strips of the Parc de La Villette were able to be perceived as a grid, given that Koolhaas perceived the elements that subdivide the site as the same grid. Thus, the different types of programs described earlier could be juxtaposed independently. Furthermore, on top of the strip's grid, a layer of facilities was further superimposed as a dot grid. The park was divided into a square grid and the points of intersection of the lines were where the stores, kiosks, vending machines, etc., were placed. The later additions of walkways, roads, and buildings were also located and sized according to this grid of points, proving that the Parc de La Villette was dominated by the grid (Gargiani 2008, 104). The grid allowed all the elements that make up the park to coexist independently.” (Kim & Nam, 2024: 13).	Architectural analysis Conceptual frameworks Spatial organization
Y69P57	1:57	“6.2. Exodus and Parc de La Villette Koolhaas did not consider the Parc de La Villette with its walls and grid to be an unique result; he closely associated the design with the skyscraper. In the original presentation panel for the Parc de La Villette, he juxtaposed the park's plan with a cross-section of the Downtown Athletic Club, reportedly equating the two architectures. In "Elegy for the Vacant Lot," Koolhaas made it clear that "if the essence of Delirious New York was the section of the Downtown Athletic Club (. . .) La Villette could be more radical by suppressing the three-dimensional aspect almost completely and proposing pure program instead, unfettered by any containment" (Koolhaas and Mau 1995, 937). This statement underscores that the plan of the Parc de La Villette was a radical proposal that developed from the Downtown Athletic Club through the suppression of all three-dimensional elements and a pure, uncontaminated program. Furthermore, Koolhaas's equation of the skyscraper with the Parc de La Villette was evident in the fact that in 1985, he finished his description in the magazine L'Architecture d'aujourd'hui by including only a section of the Downtown Athletic Club in the Parc de La Villette part (Koolhaas-OMA 1985, 46). The Parc de La Villette was the laying down of the skyscraper.” (Kim & Nam, 2024: 13-14).	Architectural analysis Design comparison Systemic resistance: Radical proposals Theoretical frameworks

Ek 3'ün devamı

Y69P58	1:58	“The Downtown Athletic Club and the Parc de La Villette each had independent interior spaces organized by the envelope and site outline, with small voids created by the floor plates and strip lines. In other words, they were composed of disjunctive conceptual walls. In addition, they both had a grid system that thoroughly divided the entire interior space. The difference in orientation between the vertical skyscraper and the horizontal park was not a significant consideration for Koolhaas. Instead, Koolhaas focused on the essential nature of both architectures, the creation of voids by conceptual walls and their gridded arrangement, and as a result, the two objects became identical.” (Kim & Nam, 2024: 14).	Architectural analysis Conceptual design Spatial organization
Y69P59	1:59	“Just as Exodus already owned the idea of the skyscraper, the basis of the Parc de La Villette could also be Exodus (Figure 21). The walls experimented with in Exodus and the juxtaposition of the void through the grid were to be replicated in the Parc de La Villette. Despite the differences in the form and timing of the two proposals, the essential elements that make up the project were identical. Exodus, which was almost contemporaneous with his Berlin Wall and Manhattan studies, was his first experimental application of the Berlin Wall and Manhattan Grid he found in those two subjects. Over time, Koolhaas strengthened his thinking on the subject, eventually recreating Exodus in Parc de La Villette. The Berlin Wall and Manhattan Grid continued to be key elements in Koolhaas's architectural career to this day, rather than ending at the Parc de La Villette. Instead of just being Koolhaas's graduation project, Exodus should be seen as a significant first step in his architecture.” (Kim & Nam, 2024: 14).	Architectural significance Evolution of ideas Influence analysis: Influence of prior work
Y69P60	1:60	“7. Conclusion The purpose of this study was to reveal how the Berlin Wall and Manhattan Grid serve as foundational elements in Exodus, each contributing unique conceptual functions rather than physical forms. Specifically, Koolhaas's interpretation of the Berlin Wall centers on disjunction, creating programmatic voids rather than merely dividing space. In Exodus, this approach is replicated through two walls that sever the interior from London, generating a void that could house a variety of programs. These walls act as conceptual substitutes for the Berlin Wall. Unlike the Berlin Wall, however, Exodus contains clear boundaries dividing each voided zone, which can also be understood as extensions of the Berlin Wall's disjunctive quality. This emphasis on disjunction reflects Koolhaas's focus on the Berlin Wall as a conceptual tool rather than a purely physical barrier.” (Kim & Nam, 2024: 14-15).	Conceptual analysis Spatial interpretation Thematic exploration

Ek 3'ün devamı

Y69P61	1:61	“The significance of the Berlin Wall's disjunction and the Manhattan Grid's pervasive structure are evident in Exodus's final collage, warranting further exploration. The frequent use of photographs and depictions of the Berlin Wall reinforces its importance, while the grid organizes both the form and internal program of Exodus, suggesting a deliberate connection to the Manhattan Grid, which Koolhaas was studying closely at the time. Shortly after Exodus, Koolhaas presented the Berlin Wall of Exodus at a Manhattan workshop, and his move to Ithaca led to various Manhattan- related projects, particularly his work on The City of the Captive Globe, which utilized the Manhattan Grid. These actions further strengthened the relationship between Exodus and Manhattan. The presence of Manhattan icons, such as the Empire State Building in Exodus collages, further suggests that Koolhaas's growing interest in Manhattan's grid and culture informed the conceptual framework of Exodus from its inception. These actions further strengthened the relationship between Exodus and Manhattan, showing a reciprocal influence between the two projects that evolved without clear boundaries, continuously informing one another.” (Kim & Nam, 2024: 15).	Art and architecture Cultural influence Historical context Interconnectedness
Y69P62	1:62	“Koolhaas's fascination with the Manhattan Grid is well documented, particularly in The City of the Captive Globe, which emphasizes the grid's potential to support diverse ideologies in close proximity. However, Koolhaas's focus extends beyond the grid's form to its capacity for subdivision, allowing distinct programmatic zones within the urban fabric. Just as he focused on the disjunctive quality of the Berlin Wall rather than its physical form, he centers on the essence of subdivision in the Manhattan Grid rather than its form. This idea is further reflected in projects like Ville Nouvelle Melun Senart, where fragmented subdivisions echo the Manhattan Grid's organizing logic. Even in the Downtown Athletic Club, Koolhaas saw the skyscraper as a compressed manifestation of the grid, structuring programmatic voids across multiple floors. Exodus and the Downtown Athletic Club thus share a strikingly similar grid-based structure and use of disjunctive spaces.” (Kim & Nam, 2024: 15).	Architectural analysis Spatial organization Systemic resistance: Ideological proximity Urban studies: Programmatic zones Urban Theory

Ek 3'ün devamı

Y69P63	1:63	“The conceptual tools in Exodus - the Berlin Wall's disjunction and the Manhattan Grid's subdivisions - became recurring motifs in Koolhaas's work. Notably, Parc de La Villette shares an essential similarity with the Downtown Athletic Club, a relationship well- known in architectural discourse. In Parc de La Villette, strip lines function as conceptual walls, generating voids arranged on a grid, much like Exodus. Thus, the spatial organization of Parc de La Villette reflects not only the Downtown Athletic Club but was already prefigured in Exodus. Both projects use gridded structures to organize diverse, programmatic voids within disjunctive frameworks. As such, Exodus represents not only a student project but also a foundational experiment that would shape Koolhaas's architectural philosophy, with the Berlin Wall and Manhattan Grid as persistent and influential concepts.” (Kim & Nam, 2024: 15).	Architectural analysis Conceptual frameworks Influence analysis: Comparative design study Influence of historical context
Y69P64	1:64	“2Metropolis was a film that interested Koolhaas so much that it is reflected in the name of the group he formed with Vriesendorp, Elia and Zoe Zenghelis, Dr. Caligari Cabinet of Metropolitan Architecture.” (Kim & Nam, 2024: 2).	Collaboration Influence of Media
Y69P65	1:65	“4“If design is merely an inducement to consume, then we must reject design; if architecture is merely the codifying of the bourgeois models of ownership and society, then we must reject architecture; if architecture and town planning is merely the formalization of present unjust social divisions, then we must reject town planning and its cities... until all design activities are aimed towards meeting primary needs. Until then, design must disappear. We can live without architecture ... ”” (Kim & Nam, 2024: 3).	Critique of consumerism Design representation: Redefinition of design Social justice
Y69P66	1:66	“5“A staging of architecture's demise in favor of the production of situation and events.” 6“And it was inevitable to realize that all these expressions (...) were finally all too applicable to architecture itself. The Berlin Wall was a very graphic demonstration of the power of architecture and some of its unpleasant consequences”.” (Kim & Nam, 2024: 3).	Critique of architecture Impact of architecture Power dynamics
Y69P67	1:67	“8“(…) the essential strategies of any architecture?”. 9“For me, it was a first demonstration of the capacity of the void-of nothingness-to 'function' with more efficiency, subtlety, and flexibility than any object you could imagine in its place. It was a warning that-in architecture-absence would always win in a contest with presence”.” (Kim & Nam, 2024: 3).	Architectural critique Concept of absence Philosophical reflection

Ek 3'ün devamı

Y69P68	1:68	“10“(…) the wall was not an object but an erasure, a freshly created absence". "There were constant escape attempts at Checkpoint Charlie, including jumping over barbed wire to take advantage of lapses in surveillance and driving cars to cross the border.” (Kim & Nam, 2024: 3).	Escape Historical context Metaphor Resistance
Y69P69	1:69	“13“In a continuous confrontation with the old city, existing structures are destroyed by the new architecture (...)” (Kim & Nam, 2024: 4).	Change Conflict Urban development
Y69P70	1:70	“14"The sole concerns of the participants are the present and the future of the Strip: they propose architectural refinements, extensions, strategies. (...) A model of the Strip, continuously modified through incoming information from the Reception Area, conveys strategies, plans, and instructions".” (Kim & Nam, 2024: 5).	Adaptability Collaboration Future-oriented Innovation (2)
Y69P71	1:71	“16"The two Long walls of the building consist of an infinite number of cells of various sizes to which individuals, couples, or groups can retire. These cells are equipped to encourage indulgence and to facilitate the realization of fantasies and social inventions; they invite all forms of interaction and exchange".” (Kim & Nam, 2024: 6).	Creativity Fantasy Isolation (2) Social interaction
Y69P72	1:72	“21 "In Koolhaas's terms, Manhattan by the 1920s had achieved, 'unconsciously' and seemingly without the aid of a mastermind, what the European avant-gardes were still only dreaming of: it had become metropolis of the twentieth century".” (Kim & Nam, 2024: 10).	Historical perspective Urban development Urban studies: Cultural achievement
Y69P73	1:73	“22"The grid - or any other subdivision of the metropolitan territory into maximum increments of control - describe an archipelago of 'Cities within Cities.'".” (Kim & Nam, 2024: 10).	Social Structure Urbanism

Ek 3'ün devamı

Y69P74	1:74	“23"From these solid blocks of granite, each philosophy has the right to expand indefinitely toward to heaven".” (Kim & Nam, 2024: 10).	Metaphor Philosophical reflection
Y69P75	1:75	“27"On the 12th floor a swimming pool (...) the pool is illuminated only by its underwater lighting system (...) suspended between the electric scintillation of the Wall Street towers and the stars reflected in the Hudson. Of all the floor, the interior golf course - on the seventh - (...) a narrow river that surfs across the rectangle, green grass, trees, a bridge, all real (...)".” (Kim & Nam, 2024: 12).	Contrast Imagery Urban studies: Description of environment
Y69P76	1:76	“29 "it was one of those nothingness of still infinite potential that in this case could be preserved since its program could not be expressed in form, a program that insisted on its own instability".” (Kim & Nam, 2024: 13).	Abstract thought Existential reflection

Ek 4. Corpus sıklık tablosundaki sözcüklerin çeyreklik değerleri (Quartile değeri)

Frekans	Sözcük	Yüzdelik	Yüzdelik_X100	Çeyreklik
2620	koolhaas	0,008343338	0,834333791	Q4
1922	architecture	0,006120571	0,612057079	Q4
1273	city	0,004053843	0,405384319	Q4
1040	project	0,003311859	0,331185932	Q4
933	design	0,00297112	0,297111995	Q4
917	space	0,002920168	0,292016827	Q4
909	void	0,002894692	0,289469243	Q4
895	building	0,00285011	0,285010971	Q4
872	architectural	0,002776867	0,277686666	Q4
729	oma	0,002321486	0,232148601	Q4
691	urban	0,002200476	0,220047576	Q4
630	rem	0,002006222	0,200622247	Q4
601	architects	0,001913873	0,191387255	Q4
558	form	0,00177694	0,177693991	Q4
485	wall	0,001544473	0,154447286	Q4
422	world	0,001343851	0,134385061	Q4
398	figure	0,001267423	0,126742309	Q4
380	plan	0,001210102	0,121010244	Q4
371	ideas	0,001181442	0,118144212	Q4
323	elements	0,001028587	0,102858708	Q4
321	critical	0,001022218	0,102221812	Q4
321	concept	0,001022218	0,102221812	Q4
295	floors	0,000939422	0,093942163	Q4
294	ungers	0,000936237	0,093623715	Q4
292	public	0,000929868	0,092986819	Q4
275	dali	0,000875732	0,087573203	Q4
267	modern	0,000850256	0,085025619	Q4
264	solid	0,000840703	0,084070275	Q4
257	theory	0,000818411	0,081841139	Q4
245	place	0,000780198	0,078019763	Q4
234	structure	0,000745168	0,074516835	Q4
227	program	0,000722877	0,072287699	Q4
226	cultural	0,000719693	0,071969251	Q4
224	order	0,000713324	0,071332355	Q4
224	house	0,000713324	0,071332355	Q4
220	relationship	0,000700586	0,070058563	Q4
220	contexts	0,000700586	0,070058563	Q4
216	history	0,000687848	0,068784771	Q4
210	culture	0,000668741	0,066874082	Q4
204	contemporary	0,000649634	0,064963394	Q4

Ek 4'ün devamı

202	exhibition	0,000643265	0,064326498	Q4
201	corbusier	0,000640081	0,06400805	Q4
196	delirious	0,000624158	0,06241581	Q4
192	library	0,00061142	0,061142018	Q4
190	spatial	0,000605051	0,060505122	Q4
190	center	0,000605051	0,060505122	Q4
190	exodus	0,000605051	0,060505122	Q4
189	discourse	0,000601867	0,060186674	Q4
187	manhattan	0,000595498	0,059549778	Q4
181	areas	0,000576391	0,05763909	Q4
173	society	0,000550915	0,055091506	Q4
171	museum	0,000544546	0,05445461	Q4
169	built	0,000538177	0,053817714	Q4
168	political	0,000534993	0,053499266	Q4
166	office	0,000528624	0,05286237	Q4
165	practice	0,000525439	0,052543922	Q4
164	drawing	0,000522255	0,052225474	Q4
163	construction	0,00051907	0,051907026	Q4
161	site	0,000512701	0,05127013	Q4
160	competition	0,000509517	0,050951682	Q4
160	future	0,000509517	0,050951682	Q4
158	function	0,000503148	0,050314786	Q4
157	sense	0,000499963	0,049996338	Q4
152	content	0,000484041	0,048404098	Q4
151	development	0,000480856	0,04808565	Q4
147	skyscraper	0,000468119	0,046811858	Q4
141	manifesto	0,000449012	0,04490117	Q4
140	park	0,000445827	0,044582722	Q4
138	junkspace	0,000439458	0,043945826	Q4
136	narrative	0,000433089	0,04330893	Q4
136	generic	0,000433089	0,04330893	Q4
135	china	0,000429905	0,042990482	Q4
135	movement	0,000429905	0,042990482	Q4
134	paris	0,00042672	0,042672034	Q4
133	environment	0,000423536	0,042353586	Q4
131	language	0,000417167	0,04171669	Q4
131	room	0,000417167	0,04171669	Q4
129	shopping	0,000410798	0,041079794	Q4
127	bigness	0,000404429	0,040442897	Q4
122	dutch	0,000388507	0,038850657	Q4
122	metropolitan	0,000388507	0,038850657	Q4

Ek 4'ün devamı

120	Landscape	0,000382138	0,038213761	Q4
120	collage	0,000382138	0,038213761	Q4
119	urbanism	0,000378953	0,037895313	Q4
118	planning	0,000375769	0,037576865	Q4
118	representation	0,000375769	0,037576865	Q4
113	central	0,000359846	0,035984625	Q4
113	villette	0,000359846	0,035984625	Q4
112	hall	0,000356662	0,035666177	Q4
111	media	0,000353477	0,035347729	Q3
111	economic	0,000353477	0,035347729	Q3
109	historical	0,000347108	0,034710833	Q3
104	material	0,000331186	0,033118593	Q3
101	metropolis	0,000321632	0,032163249	Q3
100	diagram	0,000318448	0,031844801	Q3
100	identity	0,000318448	0,031844801	Q3
99	singapore	0,000315264	0,031526353	Q3
97	street	0,000308895	0,030889457	Q3
96	village	0,00030571	0,030571009	Q3
95	chinese	0,000302526	0,030252561	Q3
95	theoretical	0,000302526	0,030252561	Q3
95	technology	0,000302526	0,030252561	Q3
93	traditional	0,000296157	0,029615665	Q3
93	surrealism	0,000296157	0,029615665	Q3
93	designed	0,000296157	0,029615665	Q3
93	island	0,000296157	0,029615665	Q3
90	tower	0,000286603	0,028660321	Q3
89	collection	0,000283419	0,028341873	Q3
87	emptiness	0,00027705	0,027704977	Q3
87	perception	0,00027705	0,027704977	Q3
86	characteristic	0,000273865	0,027386529	Q3
85	big	0,000270681	0,027068081	Q3
84	mass	0,000267496	0,026749633	Q3
83	visual	0,000264312	0,026431185	Q3
83	technique	0,000264312	0,026431185	Q3
82	centre	0,000261127	0,026112737	Q3
81	surrealist	0,000257943	0,025794289	Q3
81	critique	0,000257943	0,025794289	Q3
80	modernism	0,000254758	0,025475841	Q3
79	story	0,000251574	0,025157393	Q3
78	global	0,000248389	0,024838945	Q3
76	modernity	0,00024202	0,024202049	Q3

Ek 4'ün devamı

76	surface	0,00024202	0,024202049	Q3
75	natural	0,000238836	0,023883601	Q3
75	square	0,000238836	0,023883601	Q3
75	aesthetic	0,000238836	0,023883601	Q3
75	aesthetics	0,000238836	0,023883601	Q3
74	rotterdam	0,000235652	0,023565153	Q3
74	science	0,000235652	0,023565153	Q3
74	map	0,000235652	0,023565153	Q3
73	country	0,000232467	0,023246705	Q3
71	housing	0,000226098	0,022609809	Q3
70	netherlands	0,000222914	0,022291361	Q3
69	facade	0,000219729	0,021972913	Q3
69	american	0,000219729	0,021972913	Q3
69	paranoiac	0,000219729	0,021972913	Q3
69	boundaries	0,000219729	0,021972913	Q3
69	boundary	0,000219729	0,021972913	Q3
68	panopticon	0,000216545	0,021654465	Q3
66	trade	0,000210176	0,021017569	Q3
66	conceptual	0,000210176	0,021017569	Q3
66	barthes	0,000210176	0,021017569	Q3
66	foucault	0,000210176	0,021017569	Q3
65	koepel	0,000206991	0,020699121	Q3
65	salvador	0,000206991	0,020699121	Q3
65	criticism	0,000206991	0,020699121	Q3
65	situation	0,000206991	0,020699121	Q3
64	zenghelis	0,000203807	0,020380673	Q3
64	typology	0,000203807	0,020380673	Q3
64	utopia	0,000203807	0,020380673	Q3
63	seattle	0,000200622	0,020062225	Q3
63	composition	0,000200622	0,020062225	Q3
63	european	0,000200622	0,020062225	Q3
62	rural	0,000197438	0,019743777	Q3
61	tradition	0,000194253	0,019425329	Q3
61	painting	0,000194253	0,019425329	Q3
60	siza	0,000191069	0,019106881	Q3
60	guggenheim	0,000191069	0,019106881	Q3
60	character	0,000191069	0,019106881	Q3
59	archipelago	0,000187884	0,018788433	Q3
59	body	0,000187884	0,018788433	Q3
58	oxford	0,0001847	0,018469985	Q3
57	cctv	0,000181515	0,018151537	Q3

Ek 4'ün devamı

56	heritage	0,000178331	0,017833089	Q3
55	regionalism	0,000175146	0,017514641	Q3
55	glass	0,000175146	0,017514641	Q3
54	tschumi	0,000171962	0,017196193	Q3
54	build	0,000171962	0,017196193	Q3
53	roof	0,000168777	0,016877745	Q3
53	europe	0,000168777	0,016877745	Q3
52	arnhem	0,000165593	0,016559297	Q3
52	symbolic	0,000165593	0,016559297	Q3
52	prisoners	0,000165593	0,016559297	Q3
51	modernist	0,000162408	0,016240849	Q3
51	harvard	0,000162408	0,016240849	Q3
51	vriesendorp	0,000162408	0,016240849	Q3
51	land	0,000162408	0,016240849	Q3
50	frampton	0,000159224	0,015922401	Q3
50	bibliotheque	0,000159224	0,015922401	Q3
49	consumption	0,00015604	0,015603953	Q2
49	conception	0,00015604	0,015603953	Q2
49	designer	0,00015604	0,015603953	Q2
48	artists	0,000152855	0,015285505	Q2
48	population	0,000152855	0,015285505	Q2
47	memory	0,000149671	0,014967057	Q2
47	garden	0,000149671	0,014967057	Q2
47	modernization	0,000149671	0,014967057	Q2
47	studio	0,000149671	0,014967057	Q2
47	window	0,000149671	0,014967057	Q2
46	phenomenon	0,000146486	0,014648609	Q2
46	designing	0,000146486	0,014648609	Q2
45	paranoid	0,000143302	0,014330161	Q2
45	juxtaposition	0,000143302	0,014330161	Q2
44	data	0,000140117	0,014011713	Q2
44	madrid	0,000140117	0,014011713	Q2
44	mies	0,000140117	0,014011713	Q2
44	transformation	0,000140117	0,014011713	Q2
44	town	0,000140117	0,014011713	Q2
43	globalization	0,000136933	0,013693265	Q2
43	kahn	0,000136933	0,013693265	Q2
43	downtown	0,000136933	0,013693265	Q2
43	metaphor	0,000136933	0,013693265	Q2
42	technical	0,000133748	0,013374816	Q2
42	france	0,000133748	0,013374816	Q2

Ek 4'ün devamı

42	ideology	0,000133748	0,013374816	Q2
42	gallery	0,000133748	0,013374816	Q2
42	detail	0,000133748	0,013374816	Q2
41	eisenman	0,000130564	0,013056368	Q2
41	historic	0,000130564	0,013056368	Q2
41	trompe	0,000130564	0,013056368	Q2
41	monument	0,000130564	0,013056368	Q2
40	steel	0,000127379	0,01273792	Q2
40	firm	0,000127379	0,01273792	Q2
39	french	0,000124195	0,012419472	Q2
39	utopian	0,000124195	0,012419472	Q2
39	theatre	0,000124195	0,012419472	Q2
39	campus	0,000124195	0,012419472	Q2
39	face	0,000124195	0,012419472	Q2
39	conversation	0,000124195	0,012419472	Q2
37	capital	0,000117826	0,011782576	Q2
37	villa	0,000117826	0,011782576	Q2
37	investigation	0,000117826	0,011782576	Q2
37	imagine	0,000117826	0,011782576	Q2
36	chicago	0,000114641	0,011464128	Q2
36	famous	0,000114641	0,011464128	Q2
36	athletic	0,000114641	0,011464128	Q2
35	layer	0,000111457	0,01114568	Q2
35	barcelona	0,000111457	0,01114568	Q2
35	biennale	0,000111457	0,01114568	Q2
35	holl	0,000111457	0,01114568	Q2
35	semantic	0,000111457	0,01114568	Q2
35	construct	0,000111457	0,01114568	Q2
34	fabric	0,000108272	0,010827232	Q2
34	virtual	0,000108272	0,010827232	Q2
34	elevator	0,000108272	0,010827232	Q2
33	constructionalist	0,000105088	0,010508784	Q2
33	basic	0,000105088	0,010508784	Q2
33	revolution	0,000105088	0,010508784	Q2
32	auditorium	0,000101903	0,010190336	Q2
32	circulation	0,000101903	0,010190336	Q2
32	beijing	0,000101903	0,010190336	Q2
32	philosophy	0,000101903	0,010190336	Q2
32	audience	0,000101903	0,010190336	Q2
32	location	0,000101903	0,010190336	Q2
32	citizens	0,000101903	0,010190336	Q2

Ek 4'ün devamı

32	historian	0,000101903	0,010190336	Q2
31	freud	9,87189E-05	0,009871888	Q2
31	vegas	9,87189E-05	0,009871888	Q2
31	settlements	9,87189E-05	0,009871888	Q2
31	energy	9,87189E-05	0,009871888	Q2
31	hotel	9,87189E-05	0,009871888	Q2
31	territory	9,87189E-05	0,009871888	Q2
30	ideological	9,55344E-05	0,00955344	Q2
30	residential	9,55344E-05	0,00955344	Q2
30	stedelijk	9,55344E-05	0,00955344	Q2
30	visitors	9,55344E-05	0,00955344	Q2
29	usa	9,23499E-05	0,009234992	Q2
29	venice	9,23499E-05	0,009234992	Q2
29	dimensional	9,23499E-05	0,009234992	Q2
29	flexibility	9,23499E-05	0,009234992	Q2
29	door	9,23499E-05	0,009234992	Q2
29	entrance	9,23499E-05	0,009234992	Q2
29	fascination	9,23499E-05	0,009234992	Q2
29	manifestation	9,23499E-05	0,009234992	Q2
28	amsterdam	8,91654E-05	0,008916544	Q1
28	countryside	8,91654E-05	0,008916544	Q1
28	functional	8,91654E-05	0,008916544	Q1
28	structural	8,91654E-05	0,008916544	Q1
28	urbanization	8,91654E-05	0,008916544	Q1
28	infrastructure	8,91654E-05	0,008916544	Q1
28	poetic	8,91654E-05	0,008916544	Q1
28	pavilion	8,91654E-05	0,008916544	Q1
28	mechanism	8,91654E-05	0,008916544	Q1
27	postmodern	8,5981E-05	0,008598096	Q1
27	financial	8,5981E-05	0,008598096	Q1
27	bilbao	8,5981E-05	0,008598096	Q1
27	crucial	8,5981E-05	0,008598096	Q1
27	renovation	8,5981E-05	0,008598096	Q1
26	america	8,27965E-05	0,008279648	Q1
26	flexible	8,27965E-05	0,008279648	Q1
26	jencks	8,27965E-05	0,008279648	Q1
26	panoptic	8,27965E-05	0,008279648	Q1
26	phenomena	8,27965E-05	0,008279648	Q1
26	theater	8,27965E-05	0,008279648	Q1
26	forum	8,27965E-05	0,008279648	Q1
26	modification	8,27965E-05	0,008279648	Q1

Ek 4'ün devamı

25	architectonic	7,9612E-05	0,0079612	Q1
25	iconic	7,9612E-05	0,0079612	Q1
25	architektur	7,9612E-05	0,0079612	Q1
25	capitalist	7,9612E-05	0,0079612	Q1
25	rhetorical	7,9612E-05	0,0079612	Q1
24	british	7,64275E-05	0,007642752	Q1
24	revolutionary	7,64275E-05	0,007642752	Q1
24	artificial	7,64275E-05	0,007642752	Q1
24	origin	7,64275E-05	0,007642752	Q1
23	japan	7,3243E-05	0,007324304	Q1
23	genealogy	7,3243E-05	0,007324304	Q1
23	maximum	7,3243E-05	0,007324304	Q1
22	regional	7,00586E-05	0,007005856	Q1
22	casabella	7,00586E-05	0,007005856	Q1
22	gravity	7,00586E-05	0,007005856	Q1
22	scientific	7,00586E-05	0,007005856	Q1
22	sustainability	7,00586E-05	0,007005856	Q1
22	urbanity	7,00586E-05	0,007005856	Q1
22	courtyard	7,00586E-05	0,007005856	Q1
22	airport	7,00586E-05	0,007005856	Q1
21	classical	6,68741E-05	0,006687408	Q1
21	deconstruction	6,68741E-05	0,006687408	Q1
21	excavation	6,68741E-05	0,006687408	Q1
21	megastructure	6,68741E-05	0,006687408	Q1
21	hill	6,68741E-05	0,006687408	Q1
21	ruins	6,68741E-05	0,006687408	Q1
20	ricoeur	6,36896E-05	0,00636896	Q1
20	earth	6,36896E-05	0,00636896	Q1
20	italian	6,36896E-05	0,00636896	Q1
20	japanese	6,36896E-05	0,00636896	Q1
20	leonardo	6,36896E-05	0,00636896	Q1
20	philosophical	6,36896E-05	0,00636896	Q1
20	platform	6,36896E-05	0,00636896	Q1
20	pool	6,36896E-05	0,00636896	Q1
19	liberation	6,05051E-05	0,006050512	Q1
19	gestalt	6,05051E-05	0,006050512	Q1
19	ironic	6,05051E-05	0,006050512	Q1
19	kunsthall	6,05051E-05	0,006050512	Q1
19	rossi	6,05051E-05	0,006050512	Q1
19	venturi	6,05051E-05	0,006050512	Q1
18	monumental	5,73206E-05	0,005732064	Q1

Ek 4'ün devamı

18	analogy	5,73206E-05	0,005732064	Q1
18	genetic	5,73206E-05	0,005732064	Q1
17	provocative	5,41362E-05	0,005413616	Q1
17	tafuri	5,41362E-05	0,005413616	Q1
17	zurich	5,41362E-05	0,005413616	Q1
16	climate	5,09517E-05	0,005095168	Q1
16	agricultural	5,09517E-05	0,005095168	Q1
16	australia	5,09517E-05	0,005095168	Q1
16	protection	5,09517E-05	0,005095168	Q1
16	unbuilt	5,09517E-05	0,005095168	Q1
15	civilisation	4,77672E-05	0,00477672	Q1
15	democratic	4,77672E-05	0,00477672	Q1
15	geometric	4,77672E-05	0,00477672	Q1
15	agriculture	4,77672E-05	0,00477672	Q1
15	euralille	4,77672E-05	0,00477672	Q1
15	innovation	4,77672E-05	0,00477672	Q1
15	koolhaasian	4,77672E-05	0,00477672	Q1
15	lille	4,77672E-05	0,00477672	Q1
15	pritzker	4,77672E-05	0,00477672	Q1
15	productivity	4,77672E-05	0,00477672	Q1
15	romania	4,77672E-05	0,00477672	Q1
15	tokyo	4,77672E-05	0,00477672	Q1
14	baudrillard	4,45827E-05	0,004458272	Q1
13	geometry	4,13982E-05	0,004139824	Q1
13	laboratory	4,13982E-05	0,004139824	Q1
13	opera	4,13982E-05	0,004139824	Q1
13	podium	4,13982E-05	0,004139824	Q1
13	postwar	4,13982E-05	0,004139824	Q1
12	environmental	3,82138E-05	0,003821376	Q1
12	gehry	3,82138E-05	0,003821376	Q1
11	colonialism	3,50293E-05	0,003502928	Q1
11	labour	3,50293E-05	0,003502928	Q1

Ek 5. ‘Form (biçim)’ sözcüğünün alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y2P6	Architecture Connectivity Design innovation: Multi-use development Public spaces Urban design
2	Y3P17	Architectural impact: Modern architecture Attractiveness: Client appeal Cultural adaptation Cultural influence (2): Vernacular forms
3	Y4P10	Architecture Authenticity: Self-indulgence Creativity Critical analysis: Poststructuralism Desire Existentialism Fantasy Freedom Inner life Personal growth
4	Y4P16	Creative expression: Literary devices Critical analysis: Stylistic analysis Critical analysis: Use of symbolism Critique of realism
5	Y4P42	Authenticity: Emergent practices Change in practice Complexity: Adaptation to chaos Complexity: Flexibility in design Cultural critique: Loss of traditional roles Professional identity Urban architecture: Architectural education
6	Y4P44	Creative expression: Sublime Critical analysis (2) Dark fascination: Melodrama Profits Romanticism Speculation

Ek 5'in devamı

7	Y4P49	Approval Cultural context Cultural critique: Critique of traditional values Urban architecture: Architectural philosophy Urban planning
8	Y4P50	Cultural integration Innovation Modernization Urban architecture: Architectural performance Urban architecture: Urban architecture
9	Y4P53	Authenticity: Loss of authenticity Cultural critique: Critique of modernity Existential concern Urbanization challenges
10	Y6P13	Collaboration Company Culture Work Environment
11	Y9P7	Architecture Design Innovation Project evaluation: Structural Analysis
12	Y9P8	Design Innovation Library Design: Spatial Organization Social Interaction Technology Integration
13	Y9P13	Architectural design Future challenges: Contextual influence Modernity Transparency: Transparency and opaqueness
14	Y8P13	Architecture Creativity: Quality vs. Quantity Innovation Urban design: Metropolitan condition
15	Y8P8	Innovation Research Urban design: Design intervention Urban development

Ek 5'in devamı

16	Y8P9	Architecture Creativity (2) Critical Analysis Innovation
17	Y8P10	Change and adaptation Creativity: Entrepreneurial thinking Innovation Problem-solving
18	Y15P8	Authenticity Consumerism Media Influence Urbanism
19	Y14P1	Architectural innovation Freedom critique: Illusion of freedom Social structures Spatial analysis
20	Y14P4	Freedom Innovation Interactions: Encounter Movement Social structures Spatial design: Architecture and Space Spatial design: Programmatic Design
21	Y14P8	Complexity Creativity Ideological perspectives
22	Y14P9	Architectural theory Complexity Field theory Sociospatial dynamics: Multiplicities Spatial analysis Systems thinking
23	Y14P10	Architecture Institutional influence Social organization Spatial analysis Structuralism

Ek 5'in devamı

24	Y14P21	Architectural design Learning environment Social interaction Spatial design: Campus design Spatial design: Metaphors in architecture
25	Y14P23	Accessibility Circulation Sociospatial dynamics: Functional organization Spatial analysis Spatial design: Building design
26	Y14P32	Family dynamics Gender roles Spatial design: Spatial structure
27	Y14P33	Architectural analysis Gender dynamics Hierarchy Innovation Social control
28	Y14P36	Freedom critique: Critique of practice Freedom critique: Illusions Innovation (2): Innovation vs. reality Power dynamics
29	Y11P8	Architectural discourse Architectural identity: Naming and identity Globalization effects Urban critique: Critique of urban development
30	Y16P3	Architectural design Artistic expression Critical analysis Questioning conventions
31	Y16P8	Aesthetic appreciation Architectural analysis Cultural context Nature symbolism: Nature symbolism
32	Y21P1	Architecture Cultural identity Modernization Political context Post-colonialism
33	Y21P3	Architecture Cultural identity Decolonization: Decolonisation Modernism Post-colonialism

Ek 5'in devamı

34	Y21P4	Architecture Critical theory Cultural identity Dialectical process Globalization Postmodernism
35	Y21P6	Architecture critique Decolonization: Regionalism Identity Modernism Negation Resistance
36	Y21P13	Colonialism Cultural heritage Decolonization: Struggle for liberation Identity
37	Y21P21	Citizenship Cultural identity Diversity Political dynamics: Critical regionalism Post-colonialism Urbanism
38	Y21P27	Cultural identity Historical perspective Modernism Multiculturalism Nationalism
39	Y21P37	Architectural evolution: Modernity vs tradition Cultural representation National identity Openness and transparency Symbolism (2): Architectural symbolism
40	Y21P38	Architectural theory Contextuality Cultural representation Modernism National identity
41	Y21P39	Architecture Critique of modernism Cultural identity Globalization Modernity National pride
42	Y21P43	Accessibility (2): Public accessibility Architectural evolution: Architectural history Cultural identity Decolonization (2) Urban development Urban renewal

Ek 5'in devamı

43	Y21P45	Architectural identity: Architecture and identity Architectural identity: Modernism vs. Regionalism Critical analysis (2) Cultural dialogue Postcolonial theory
44	Y21P46	Critical thinking Decolonization: Globalism Decolonization: Regionalism Self-awareness Self-reflexivity
45	Y20P3	Architectural theory Comparative analysis Innovative inquiry: Complexity in assessment Innovative inquiry: Influence of writings Professional identity
46	Y20P5	Architectural analysis Architectural analysis (2): Theory of architecture Historical context Innovative inquiry: Unconventional approach Symbolism
47	Y20P6	Architectural analysis (2): Limits of architecture Contradiction Critical reflection Exclusion: Separation and exclusion
48	Y20P8	Architectural criticism Architectural meaning: Form and meaning Exclusion: Power of absence Existentialism Innovative inquiry: Intellectual inquiry
49	Y20P9	Architectural theory Historical context Innovative inquiry: Influence of colleagues Teaching and education
50	Y20P12	Architectural theory Conceptual understanding: Conceptual transformation Focus shift Interpretation Urban aesthetics: Urban conditions
51	Y20P13	Contextual influences Professional background

Ek 5'in devamı

52	Y20P15	Architectural analysis (2): Analyzing architecture Artistic expression Complexity Contradiction
53	Y20P16	Architectural analysis (2): Social impact of architecture Architectural theory Comparative analysis Exploration Influence
54	Y20P18	Architectural analysis (2): Analysis of architecture Architectural analysis (2): Ephemeral architecture Architectural meaning: Architectural form Innovation in architecture Urban aesthetics: Urban conditions
55	Y20P20	Architectural analysis (2): Architecture as practice Architectural analysis (2): Autonomy in architecture Architectural analysis (2): Socially programmed architecture Conceptual understanding: Conceptual vs. physical reality Ideological conflict Influence of environment
56	Y20P21	Aesthetic experience Architectural criticism Change in perspective Form-function analysis: Form vs. function Modernity Urban aesthetics: Sensual and brutal aesthetics
57	Y20P23	Architectural analysis (2): Architectural agency Architectural analysis (2): Autonomy of art and architecture Architectural analysis (2): Moral considerations in architecture Political context
58	Y20P24	Cognition Creativity Imagination Innovative inquiry: Design Theory Metaphor Perception

Ek 5'in devamı

59	Y20P26	Complexity Conceptualization Interdisciplinary approach Visual communication
60	Y20P27	Architectural theory Cultural context Form-function analysis: Form and function Historical analysis Urban design
61	Y20P32	Architectural meaning: Architectural form Conceptual understanding: Visual metaphors Creative expression Intellectual exploration
62	Y20P33	Architecture discourse Conflict Creativity Cultural influence Innovation
63	Y20P34	Architectural theory Autonomy Collaboration Contradiction Metropolitan condition Social context
64	Y20P35	Architectural theory Contradiction Form-function analysis: Formal analysis Innovative inquiry: Design strategy Multiplicity
65	Y22P7	Architectural perspective: Architecture theory Critical analysis Judgment Oppression Urban studies
66	Y22P12	Challenging tradition: Absence of form Indeterminacy Liberation
67	Y22P13	Change over time Critique of theory Reality Concepts: Metaphor and equivalence Urban development
68	Y22P15	Critique of architecture Cultural commentary Public opinion Urban complexity: Bigness Urbanism

Ek 5'in devamı

69	Y22P16	Alienation Architectural perspective: Architecture's role Challenging tradition: Collectivity Historical influence: Modernization effects Social critique Urban issues
70	Y22P20	Architectural theory Cultural transformation Freedom Urban complexity: Conceptualization of space
71	Y26P6	Architectural critique: Aesthetic analysis Cultural critique Disorder: Eclecticism Intertextuality Theoretical framework
72	Y26P7	Authorship (2) Authorship: Editorial approach Collaboration: Collective production Disorder: Chaotic output Nuanced perspective
73	Y27P3	Artistic identity Critical scholarship: Critical approach Hybridization Influence of Others Visual communication
74	Y27P17	Data representation Interdisciplinary approach Quantitative analysis Visualization
75	Y27P24	Architecture Design Spatial Experience
76	Y27P25	Architectural representation Critical thinking Historical perspective Human experience Innovation Visual communication
77	Y28P11	Architectural discourse Decision-making process Political critique Public participation
78	Y28P28	Ambiguity Design evaluation: Critique of design Perception of art
79	Y29P1	Artistic interpretation Cultural critique Tradition vs. modernity

Ek 5'in devamı

80	Y29P9	Complexity: Philosophical implications Historical context Identity Modernity Space significance: Preservation vs. commodification Temporal perception
81	Y29P12	Impermanence Philosophical Reflection
82	Y29P13	Architectural theory Critique of modernity Environmental concerns Globalization Philosophical inquiry Societal critique
83	Y29P16	Architectural theory Critical Reflection Historical context Innovative approaches: Design Philosophy Innovative approaches: Radical Ideas
84	Y30P2	Architectural aesthetics: Cultural intersection Critical analysis: Criticality Globalization Political theory Post-Critical Theory: Post-criticality
85	Y30P3	Art and culture: Art and Architecture Capitalism Consumption Critical analysis: Criticality Critical analysis: Socio-political Analysis Cultural Dynamics: Chinese Culture Economic Context Post-Critical Theory: Post-criticality
86	Y30P8	Aesthetics Cultural appropriation Design theory Socio-political analysis
87	Y30P9	Art and culture: History of ideas Collectivism vs. Individualism Cross-cultural communication Cultural appropriation Intellectual property rights Social perception
88	Y30P11	Collectivism Consumer behavior Consumption (2): Luxury consumption Cultural influence Family dynamics Social norms

Ek 5'in devamı

89	Y30P12	Conformity Consumer behavior Consumption (2): Luxury consumption Cultural differences Materialism Social identity Social status
90	Y30P20	Comparative analysis Cultural critique Cultural Dynamics: Chinese Capitalism Market mechanisms Post-Critical Theory: Post-critical theory
91	Y30P25	Aesthetics Artistic practices: Artistic techniques Contrast Critical reflection Psychological impact Self-image
92	Y30P28	Artistic practices: Artistic replication Authenticity Cultural differences Originality: Flattery vs. imitation
93	Y30P30	Art and culture: Art and economics Capitalism Consumption (2): Consumer society Cultural critique Irony
94	Y30P32	Art and culture: Art and propaganda Censorship Critical analysis: Critical dissent Cultural commentary Power structures
95	Y30P34	Art interpretation Critical analysis: Transgression Critical theory Cultural critique Globalization Postmodernism
96	Y30P38	Architectural design Copyright issues Intellectual property Originality: Complexity of originality
97	Y31P7	Eclecticism Theoretical concepts: Conceptual distinction Theoretical concepts: Symbolic representation
98	Y31P19	Architectural theory Conceptual analysis Design principles

Ek 5'in devamı

99	Y31P26	Architectural theory Conceptualization Urban planning
100	Y31P27	Adaptability Community Involvement Decision-Making Hierarchy Theoretical Framework
101	Y31P33	Acknowledgment of limitations Communication challenges Strategic decision-making Theoretical reflection
102	Y31P35	Design inclusivity: Complexity of design Design inclusivity: Space evaluation Form and function
103	Y33P1	Architectural critique: Cultural Economics Architecture Art and Modernism: Abstraction Art and Modernism: Post-modernism Representation
104	Y33P2	Art and Modernism: Abstraction Creative process Design theory
105	Y33P3	Architectural critique: Theoretical Concepts Architecture Human Experience Perception
106	Y33P5	Architectural critique: Influence of architecture on society Art and Modernism: Representation in architecture Historical context Public perception
107	Y33P7	Adaptability: Flexible accumulation Architectural critique: Capital economics Architectural critique: Cultural economy Architectural critique: Social market economies Art and Modernism: Post-modernism Societal Crisis: Crisis of representation
108	Y33P8	Architectural critique: Symbolic equity Art and Modernism: Modernism vs. post-modernism Capitalism critique Societal Crisis: Crisis of representation

Ek 5'in devamı

109	Y33P11	Architectural Theory Art and Modernism: Process-oriented Design Collaboration Creativity Modernity Technological Influence
110	Y33P12	Architectural critique: Critique of sources Art and Modernism: Architecture in communication Interpretation of meaning
111	Y33P13	Architectural critique: Architectural inquiry Exploration Representation
112	Y33P15	Ambiguity Art and Modernism: Uncanny Complexity Contradiction Crisis
113	Y33P18	Art and Modernism: Abstraction Art and Modernism: Art and reality Art and Modernism: Artistic modes Art and Modernism: Artistic practice Historical context Imagination Societal change: Social transition
114	Y33P22	Architectural critique: Rational versus free concepts Architectural critique: Theoretical influences Interpretation Societal change: Material versus immaterial Spatial understanding: Spatial arrangement Spatial understanding: Spatial concepts
115	Y35P17	Categorization: Classification Systems Contradiction Innovation (2) Spatial Organization Theoretical Framework
116	Y35P29	Art and creativity Interdisciplinary approach Philosophical analysis Surrealism
117	Y35P35	Complexity Intertextuality Philosophical concepts
118	Y35P36	Architectural themes: Architectural commentary Design collaboration: Research and design relationship Innovation: Impact of digital media Media transformation: Transition in practices

Ek 5'in devamı

119	Y36P3	Architectural theory Creative exploration: Creativity in Art Creative exploration: Narrative Techniques Urban Experience
120	Y36P10	Audience engagement Digital design ethics: Digital culture Interdisciplinary Media representation
121	Y36P11	Critical theory Digital design ethics: Memory and technology Digital Design: Digital influence Interdisciplinary connections Surrealism
122	Y36P13	Consumer culture Digital media Information overload Media flexibility: Shopping behavior
123	Y36P19	Architectural discourse: Architectural concept Creative exploration: Intellectual achievement Digital design ethics: Design and text relationship Multimedia: Multimedia Surveillance
124	Y36P21	Critical analysis Imagination Intimacy Perception Spatial awareness
125	Y36P24	Architectural discourse: Architecture as commodity Critique of power: Public sphere Critique of power: Self-governance Cultural analysis Visual culture
126	Y36P25	Architectural theory Contemporary relevance Critical analysis Historical interpretation Power Dynamics
127	Y36P26	Architectural design Architectural discourse: Recuperation of history Collective engagement: Collective facilities Historical context Interactivity Metaphor Spatial analysis

Ek 5'in devamı

128	Y36P27	Architectural criticism Historical analysis Modernism
129	Y36P34	Architectural theory Innovation Media flexibility: Programmatic flexibility
130	Y36P37	Collective experience Historical analysis Power Dynamics Subversion
131	Y36P40	Creative exploration: Lack of Individuality Dehumanization Discipline Surveillance
132	Y36P41	Architecture and society Collective consciousness Consumer culture Critique of power: Illusion of democracy Critique of power: Voices and representation Power Dynamics
133	Y37P1	Architecture and Design Conceptual Framework Critical Analysis Historical Context Interdisciplinary Analysis Perception theories: Perception Theory Science Fiction: Science Fiction Elements
134	Y37P8	Architectural evaluation Comparative analysis Political implications
135	Y37P11	Architectural experience: Architecture and art Cognitive Engagement: Conceptual design Collective understanding: Multiplicity of meanings Interconnectedness Urban environment
136	Y37P13	Abstract concepts Imagination Potentiality
137	Y37P24	Architectural theory Community formation Identity creation Political unity
138	Y37P28	Ambiguity Architectural experience: Spatial relationships Architectural theory Collective understanding: Collective form Science Fiction: Megastructure Urban design

Ek 5'in devamı

139	Y37P37	Controversy Critique of art Cultural sensitivity Public response
140	Y38P1	Architectural critique Critique of capitalism Irony Presence and absence: Absence as presence Transformation Urban development
141	Y38P4	Artistic influence Idea coherence: Continuity of ideas Innovation Legacy Urban resilience: Urban social reality
142	Y38P22	Absence Interpretation Transformation
143	Y38P23	Absence Architectural critique (2): Monumentality Identity Presence Presence and absence: Virtual reality
144	Y38P24	Architectural critique (2): Monumentality Architectural critique (2): Skyscrapers Architectural theory Presence and absence: Presence and absence Presence and absence: Space and void
145	Y39P11	Architectural innovation Cultural influences Design diversity: Diversity in design Urban theories: Urban planning theories
146	Y39P25	Cultural reflection Urban development: Landscape imagination Urban development: Urban policy Urban theories: Spatial form
147	Y40P3	Architectural Influence: Architectural Criticism Influence Theoretical Perspectives
148	Y40P4	Academic analysis Architectural theory Historical context Influence of figures Interdisciplinary connections Manifesto understanding: Manifesto interpretation

Ek 5'in devamı

149	Y40P13	Critical analysis Evidence Manifesto Urbanism
150	Y40P18	Communication Historical context Intentions
151	Y40P19	Critical analysis Innovation and Tradition: Importance of history Theoretical perspective
152	Y40P23	Complexity Contextual Analysis Interpretation
153	Y40P33	Educational Exclusivity: Class and Exclusivity Innovation and Tradition: Innovation vs Tradition Market Trends
154	Y40P38	Architectural Influence: Influence of past architecture Architectural theory Historical context
155	Y40P48	Creative transformation: Reality distortion Creative transformation: Self-creation Duality Imagination Transformation
156	Y41P7	Architecture Decline: Flux and change Urban decay Urban theory
157	Y41P9	Architecture Decline: Decay Decline: Entropy Perception Urbanism
158	Y41P14	Architectural Narrative: Design vs. reality Influence of upbringing Urban experience
159	Y41P22	Aesthetic appreciation Architecture Cultural significance Flexibility Modernism Ritual Urban sociology

Ek 5'in devamı

160	Y41P24	Architectural critique Architectural Perspectives: Philosophy of architecture Artistic influence: Counter-culture Social consequences
161	Y41P40	Adaptability Architectural critique Restructuring Sustainability Urban development (2)
162	Y42P4	Integration Urban design Urban planning Urban vitality: Nature in urban settings
163	Y42P6	Adaptability Architecture Complexity Public space Uncertainty Urban Theory
164	Y42P8	Cultural significance Innovation Modern architecture Urban design
165	Y42P19	Flexibility Landscape architecture Resilience Sustainability Urban development
166	Y42P21	Analytical thinking Architectural theory Complexity Urban design Urban vitality: Future development
167	Y43P6	Art and architecture Avant-garde Cultural reference Historical context Ideology Utopia vs. Reality: Utopia
168	Y43P7	Abstraction Architectural creativity: Critical design Artistic expression Cultural values Utopia vs. Reality: Modern society Utopia vs. Reality: Utopia
169	Y43P18	Architectural creativity: Design implications Architectural significance Community dynamics Social commentary Utopian ideals

Ek 5'in devamı

170	Y43P21	Idealization Social perception
171	Y43P23	Architecture Art discourse: Geometric Patterns Boundary exploration: Heterotopia Boundary exploration: Reality vs. Non-reality Idealism Utopianism
172	Y43P27	Art discourse: Disciplinary tools Critical analysis Interpretation
173	Y43P28	Architectural discourse Hermeneutics Historical context Innovation Theoretical analysis
174	Y44P1	Architecture Contextual awareness: Influence of Environment Cultural nuances: Cultural Meaning Transnationalism Urban Studies
175	Y44P7	Architectural discourse Influence of context Transatlantic exchange: Academic exchange Transatlantic exchange: Transatlantic dialogue Urban planning
176	Y44P13	Academic critique Critical analysis Cultural influences: Ideological discourse
177	Y44P17	Architectural theory Contextualism Critique of modernism Individualism Postmodernism Urban planning
178	Y44P18	Architectural theory Contextual awareness: Individuation Critique of modernism Historical context Social engineering
179	Y44P20	Architectural significance Contextual awareness: Gestalt theory Contextual awareness: Human perception Holistic approach Idealism
180	Y44P21	Design innovation Modernity Spatial awareness Urban development

Ek 5'in devamı

181	Y44P27	Abstract concepts Complexity in understanding Exploration of ideas Urban perception
182	Y46P3	Community dynamics Comparison Social exclusion Social inclusion Urbanization
183	Y46P14	Contradiction Cultural memory Globalization Neoliberalism Rural-Urban Dynamics: Rural-Urban Dynamics Urbanization
184	Y46P20	Agricultural practices Environmental awareness Social justice Sustainability
185	Y46P23	Critical theory: Rationality vs. romance Cultural critique: Critique of idealization Nostalgia Urban-rural divide
186	Y46P27	Community dynamics (2): Community design Critical theory: Alternative architecture Critique of Modernity Environmental consciousness Historical analysis Innovative thinking Rural-Urban Dynamics: Rural settlement Rural-Urban Dynamics: Vernacular architecture
187	Y51P2	Analogy Complexity of concepts
188	Y51P12	Concept development Creative process Problem-solving
189	Y51P31	Diversity: Programmatic opportunities Integration Structural design Theatrical architecture: Architectural rhetoric
190	Y51P37	Artistic expression Rhetorical influence: Intrigue and fascination Structure: Function and form Syntactic analysis
191	Y51P38	Literary analysis Poetic expression Structure: Inversion Structure: Parallelism Syntactic devices: Syntactic structure

Ek 5'in devamı

192	Y51P39	Architecture Innovation Perspective shift
193	Y51P47	Architectural analysis Contradiction
194	Y51P60	Instability Theatrical architecture: Life in the Metropolis Unpredictability
195	Y48P107	Economic factors Migration Social change: European Union influence
196	Y49P13	Historical narrative Identity construction Public perception
197	Y50P8	Creative expression: Art and Media Cultural Influence
198	Y50P11	Authority Power dynamics Silencing
199	Y50P19	Identity Identity (2): Self Modern society Paranoia Rationalism Reality distortion: Psychological concepts Surrealism
200	Y50P21	Architecture Modernism Paranoia Philosophical concepts Symbolism
201	Y50P22	Desire Irony Metaphor Reality Surrealism
202	Y52P5	Architectural evolution Design challenges (2) Functionalism Individualism Spatial boundaries: Corner plots Urban planning Urbanization
203	Y52P10	Architecture Globalization Technology Urban design: Environmental Factors Urbanization

Ek 5'in devamı

204	Y52P21	Architectural criticism Contrasting viewpoints Cultural Context: Cultural specificity Globalization Modernism
205	Y52P23	Architectural theory Cultural Context: Openness to the unknown Cultural Context: Universality vs. locality Cultural engagement Design Challenges: Creative autonomy Problem-solving
206	Y53P8	Contemporary capitalism: Technology in society Continuity and change Cultural change Urban transformation (2) Urban transformation: Metaphors in urbanism
207	Y54P1	Architectural innovation Contemporary design Historical context Spatial experience
208	Y54P3	Architectural perception Cultural influence Historical context Spatial dynamics
209	Y55P12	Architectural Theory Conceptual analysis Creative strategies: Rhetorical devices Emptiness: Emptiness and void Philosophical implications Urban space: Redefinition of space
210	Y55P33	Design innovation Environmental interaction Spatial organization
211	Y55P35	Abstract thought Complexity Conceptualization
212	Y55P55	Architecture and design Perception of space Symbolism Urban experience
213	Y55P60	Architectural analysis Design principles: Design inspiration Project reference
214	Y56P17	Architecture Exhibition critique: Curatorial decision Reconstruction
215	Y56P23	Conflict Critique of architecture Cultural theory

Ek 5'in devamı

216	Y56P25	Artistic success: Innovative outreach Exhibition critique: Exhibition strategy Interdisciplinary approach Public engagement
217	Y56P28	Architecture discourse Community dynamics Cultural critique Historical analysis
218	Y57P10	Architecture Creativity Historical impact: Event Ideation Political implications Transformation
219	Y57P27	Architectural discourse Architectural influence: Knowledge in architecture Historical significance Integration of experiences Perspective shifts: Shifts in perspective
220	Y58P30	Art interpretation Critical analysis Historical context
221	Y60P9	Architectural critique: Judging and evaluation Architectural innovation Comfort Critique of contemporary architecture Design dynamics: Cultural response
222	Y60P17	Architectural critique: Opportunities in constraints Cultural reflection Design concepts Design dynamics: Static vs. dynamic Innovation
223	Y60P22	Architectural critique: Global perspective in architecture Architectural discourse Collective knowledge: Collaborative knowledge production Design dynamics: Influence of competition on design
224	Y61P10	Architectural identity Celebrity influence Cultural critique (2) Cultural critique: Popular culture Ideological conflict
225	Y62P39	Architectural theory Cultural analysis Influence of context Project development

Ek 5'in devamı

226	Y62P41	Architecture discourse Cultural critique Historical analysis
227	Y62P42	Architectural theory Contextual influences: Social configurations Influence of philosophy Power structures
228	Y62P47	Architectural analysis Contextual influences: Human activity patterns Project development Theoretical framework
229	Y63P11	Architecture discourse Art criticism Artistic Influence: Critique of historical legacy Postmodernism
230	Y63P14	Innovation Interdisciplinary approach Reflexivity Strategic thinking
231	Y63P16	Contradiction Exhibition design Narrative construction Societal Speculation: Multistability Societal Speculation: Urban societies Visual representation
232	Y63P21	Artistic evolution Environmental issues Intertextuality Modernity Socioeconomic transformation
233	Y64P8	Diagnostic criteria Historical context Paranoia Psychology: Psychopathology Schizophrenia
234	Y64P9	Art and architecture Consciousness Paranoia Philosophical inquiry Theoretical Framework
235	Y64P12	Architecture Artistic interpretation Critical theory Paranoia
236	Y64P20	Paranoia Psychology: Cognitive associations Psychology: Obsessive beliefs Theoretical Frameworks (2): Interpretative frameworks

Ek 5'in devamı

237	Y64P42	Architecture and design Artistic expression Creativity Historical context Influence of Surrealism
238	Y64P50	Art analysis Character analysis Irony
239	Y64P55	Architecture Critical theory Surrealism
240	Y65P7	Case study Design analysis Qualitative analysis Research structure Synthesis Theoretical framework
241	Y65P17	Architectural representation Conceptual analysis Design methodology Interpretation: Unwritten rules
242	Y65P34	Conceptual analysis Spatial theory Urban Design
243	Y65P37	Architectural theory Classification Conceptual analysis
244	Y65P41	Complexity Diversity Pluralism: Ideological coexistence
245	Y65P45	Design strategy Spatial relationships Urban Design
246	Y65P50	Architectural influence Space utilization Urban Studies Void concept: Concept of void
247	Y65P53	Collaboration Conceptual Framework Interviews Project development Thematic analysis
248	Y65P54	Architecture Comparison Conceptual analysis (2): Influence of theory Conceptual development
249	Y65P58	Architectural concepts Interpretation (2) Theoretical analysis

Ek 5'in devamı

250	Y65P59	Communication Contextual significance Interpretation (2) Symbolism
251	Y65P60	Architectural theory Concept of absence Cultural dynamics: Meaning versus form Philosophical perspective
252	Y65P61	Abstract thinking Meaning-making Philosophical interpretation
253	Y65P67	Design strategy Figure-ground relationship Negative space Spatial analysis
254	Y65P68	Architectural design Design strategy Space analysis Void concept: Void and solid
255	Y65P72	Architectural analysis Comparative analysis Design strategy
256	Y65P79	Architectural design (2): Architectural components City planning Spatial organization Urban Design
257	Y65P87	Analogy Concept development Theoretical framework
258	Y65P91	Analysis Conceptualization Project Evaluation
259	Y65P96	Complexity Functionality Interconnectedness Space and environment
260	Y65P98	Design strategy Environmental design Interactivity Public spaces Spatial arrangement
261	Y65P100	Design strategy Interactivity Spatial Design (2) Spatial design: Flexibility in use
262	Y65P101	Architectural design (2): Application in architecture Customization Design strategy Flexibility

Ek 5'in devamı

263	Y66P11	Conceptual framework Discourse analysis Knowledge production Language use
264	Y66P12	Architectural theory Communication Discourse analysis Linguistic analysis: Linguistics Symbolism (2)
265	Y66P58	Architectural criticism Architectural discourse Critique of urbanism Data analysis Globalization Linguistic analysis: Linguistic analysis
266	Y68P42	Functionalism Sociability Structural analysis Symbolism
267	Y68P50	Architectural dynamics: Architectural change Cultural norms Individualism Social dynamics: Social evolution
268	Y68P56	Destruction Duality Opposition Symbolism
269	Y68P68	Architecture Deconstruction Engagement: Empiricism Narrative analysis Social movements
270	Y68P75	Architecture Cultural framework: Cultural inheritance Interpretation Narratives Social practices
271	Y67P38	Architectural analysis Systemic framework: Programmatic elements Urban design
272	Y67P42	Architectural design (2) Conceptual analysis Juxtaposition Urban planning
273	Y67P43	Architectural analysis Design comparison Juxtaposition

Ek 5'in devamı

274	Y67P51	Architectural analysis Critique Design strategy Historical context
275	Y67P55	Architectural analysis Metaphor usage Spatial dynamics: Spatial variability Systemic framework: Core concept Visitor experience
276	Y67P85	Architectural innovation Design strategy Spatial dynamics: Spatial creation Void design
277	Y69P18	Architectural history Influence of context Thematic analysis
278	Y69P23	Creativity Cultural heritage Diversity in design Urban planning
279	Y69P27	Immateriality: Focus on immateriality Psychological impact Symbolic interpretation
280	Y69P29	Conceptual Framework Immateriality: Physical vs. Abstract Social Division Symbolism
281	Y69P30	Architectural analysis Juxtaposition Spatial organization Systemic resistance: Conceptual barriers
282	Y69P34	Art analysis Historical context Symbolism Visual representation
283	Y69P43	Architecture and urbanism Collective identity Ideological diversity
284	Y69P44	Conceptual Framework Spatial analysis Urban Theory
285	Y69P45	Ideological conflict Independence Social constructs Spatial organization Urban planning
286	Y69P54	Architecture Conceptual thinking Spatial design

Ek 5'in devamı

287	Y69P56	Architectural analysis Conceptual frameworks Spatial organization
288	Y69P59	Architectural significance Evolution of ideas Influence analysis: Influence of prior work
289	Y69P61	Art and architecture Cultural influence Historical context Interconnectedness
290	Y69P62	Architectural analysis Spatial organization Systemic resistance: Ideological proximity Urban studies: Programmatic zones Urban Theory
291	Y69P71	Creativity Fantasy Isolation (2) Social interaction

Ek 6. ‘Delirious (cılın)’ sözcüğünün alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y3P20	Architectural impact: Architectural imagination Complexity Conflict resolution Cultural identity Historical context Urban development
2	Y4P3	Complexity (2) Creativity Journalism Literary analysis Perception
3	Y4P10	Architecture Authenticity: Self-indulgence Creativity Critical analysis: Poststructuralism Desire Existentialism Fantasy Freedom Inner life Personal growth
4	Y4P13	Architecture Complexity: Commercialism Complexity: Nature vs. artificiality Cultural critique (2) Materialism Myth-making Urbanization
5	Y4P14	Anonymity Cultural critique: Critique of design concepts Isolation Social interaction Urban architecture: Mixed-use development Urban environment
6	Y4P45	Authenticity: Resistance to bias Critical analysis (2) Critical analysis: Polemical discourse Cultural perspectives Urban studies
7	Y4P46	Complexity: Freedom vs. security Cultural differences Government authority Modernization Social stability Urban architecture: Urban renewal

Ek 6'nın devamı

8	Y4P49	Approval Cultural context Cultural critique: Critique of traditional values Urban architecture: Architectural philosophy Urban planning
9	Y9P7	Architecture Design Innovation Project evaluation: Structural Analysis
10	Y8P13	Architecture Creativity: Quality vs. Quantity Innovation Urban design: Metropolitan condition
11	Y15P16	Authenticity (2): Admiration of authenticity Cultural critique Perception of authority Values critique: Contradiction in values
12	Y12P1	Cultural Juxtaposition: Embracing Conflict Innovative Thinking Urban Design
13	Y20P12	Architectural theory Conceptual understanding: Conceptual transformation Focus shift Interpretation Urban aesthetics: Urban conditions
14	Y20P16	Architectural analysis (2): Social impact of architecture Architectural theory Comparative analysis Exploration Influence
15	Y20P18	Architectural analysis (2): Analysis of architecture Architectural analysis (2): Ephemeral architecture Architectural meaning: Architectural form Innovation in architecture Urban aesthetics: Urban conditions
16	Y20P22	Ambivalence Complexity Cultural Critique Innovation Modernity
17	Y20P30	Architectural theory Conceptual understanding: Conceptual integration Contradiction Multiplicity

Ek 6'nın devamı

18	Y20P32	Architectural meaning: Architectural form Conceptual understanding: Visual metaphors Creative expression Intellectual exploration
19	Y20P39	Innovation Innovative inquiry: Experimental approach Redefinition Urban aesthetics: Urban condition
20	Y23P8	Creativity Cultural analysis Historical context
21	Y26P4	Ambivalence Authorship: Authors and authorship Authorship: Intellectual biography Collaboration: Self-construction
22	Y26P5	Architectural criticism Architectural critique: Ethics in architecture Political implications
23	Y28P3	Cultural critique: Critique of Local Scene Cultural critique: International Perspective Cultural Influence
24	Y28P5	Architectural theory Critical analysis Cultural critique: Positive reception Historical context
25	Y28P18	Cultural critique: Critique of received ideas Cultural critique: Negative reception Influence: Professional discontent
26	Y28P27	Architectural Design Comparative Analysis Creativity Symbolism
27	Y31P10	Architectural Critique Historical context Theoretical concepts: Theoretical Analysis
28	Y32P6	Comparison Information overload Research analysis: Analysis of research
29	Y35P10	Architectural themes: Interest in objects Categorization (2) Categorization: Taxonomical order Memory Metaphor Personal experience
30	Y35P19	Complexity Interdisciplinary approach Narrative complexity: Media variety

Ek 6'nın devamı

31	Y35P36	Architectural themes: Architectural commentary Design collaboration: Research and design relationship Innovation: Impact of digital media Media transformation: Transition in practices
32	Y35P37	Architectural theory Conceptual analysis Integration
33	Y36P3	Architectural theory Creative exploration: Creativity in Art Creative exploration: Narrative Techniques Urban Experience
34	Y36P23	Architectural analysis Creative exploration: Contrasting concepts Creative exploration: Geometric forms Critique of power: Influence of theories Spatial organization
35	Y37P16	Architectural theory Innovative thinking Technology impact
36	Y37P30	Cultural Reflection Literary analysis: Influence of Art and Literature Sublimity: Sense of Wonder
37	Y38P4	Artistic influence Idea coherence: Continuity of ideas Innovation Legacy Urban resilience: Urban social reality
38	Y38P8	Architectural theory Historical analysis Innovation
39	Y39P12	Architectural innovation Historical context Thematic evaluation: Programmatic analysis Urban design
40	Y40P1	Comparative analysis Influence Innovation and Tradition: Contemporary reinterpretation Innovation and Tradition: Media and technology Manifesto
41	Y40P12	Innovation Literature analysis: Literature Analysis Transformation
42	Y40P21	Cultural influence Historical context Theoretical framework

Ek 6'nın devamı

43	Y40P23	Complexity Contextual Analysis Interpretation
44	Y42P6	Adaptability Architecture Complexity Public space Uncertainty Urban Theory
45	Y44P1	Architecture Contextual awareness: Influence of Environment Cultural nuances: Cultural Meaning Transnationalism Urban Studies
46	Y44P4	Architectural design Cultural differences Historical perspective Influential figures Urban planning
47	Y44P11	Architectural history Cultural influence Innovation Symbolism Urban design (2)
48	Y44P16	Contextual awareness: Design perspective Contextual awareness: Place character Historical context Transatlantic exchange: Influence of migration Urban planning
49	Y44P17	Architectural theory Contextualism Critique of modernism Individualism Postmodernism Urban planning
50	Y44P18	Architectural theory Contextual awareness: Individuation Critique of modernism Historical context Social engineering
51	Y44P25	Architectural analysis Contextual awareness: Design-oriented perspective Metropolitan condition Urban design: Urban experimentation Urban design: Urban strategy
52	Y51P28	Architectural theory Impact of technology Urban development

Ek 6'nın devamı

53	Y51P60	Instability Theatrical architecture: Life in the Metropolis Unpredictability
54	Y51P61	Architectural theory Diversity: Programmatic diversity Urban design
55	Y49P16	Career development Collaboration Influence of mentors Innovation in architecture Innovative education: Educational experiences
56	Y53P1	Architecture Cultural Influence Historical Context Modernity Urbanism
57	Y53P3	Architectural theory Concept explanation Critical analysis
58	Y53P4	Aesthetic engagement: Radical reflection Contemporary capitalism: History of modernity Revolutionary ideas Role of the architect Urban transformation: Redefining relationships
59	Y53P6	Architecture Cultural influences Urbanization
60	Y53P7	Architecture Capitalism Metaphor Technological advancement Urbanization
61	Y53P15	Contemporary capitalism: Contemporary society Identity Superficiality Urban transformation: Change and Renewal Urbanism
62	Y53P19	Architecture Cultural critique Globalization Post-modernism
63	Y53P22	Agency Architecture Public space Social interaction Urbanism

Ek 6'nın devamı

64	Y53P24	Aesthetic engagement: Spectacle Aesthetic Experience Contemporary capitalism: Dematerialization Cultural critique Technology Urban Context: Metropolitan Condition Urbanism
65	Y56P2	Architecture theory Cultural significance Exhibition critique: Exhibition analysis
66	Y56P3	Architectural significance Artistic success: Artistic achievement Cultural commentary Exhibition critique: Exhibition analysis Influence of mentors Modern architecture critique
67	Y59P27	Architectural discourse Architectural exploration: Relationship between drawing and writing Creativity Emergence Historical context
68	Y60P14	Architectural critique: Anonymity and authorship Architectural critique: Critique of architectural norms Innovation in design Social issues in architecture User-centered design
69	Y62P1	Architectural theory Cultural analysis Design Influence: Influence of theorists Historical context Prison architecture: Prison design
70	Y62P7	Architectural theory Cultural commentary Prison architecture: Social condenser Social dynamics Urban studies
71	Y62P11	Analysis Project evaluation Theoretical framework
72	Y62P20	Architectural analysis Historical context Theoretical discourse
73	Y62P21	Critical analysis Theoretical application
74	Y62P22	Architectural critique Historical context Influence of literature Theoretical analysis

Ek 6'nın devamı

75	Y62P33	Project analysis: Concern about implementation Project analysis: Critique of design processes Theoretical perspective
76	Y62P37	Architectural theory Cultural impact Design strategy Project analysis (2)
77	Y62P38	Analogy Complexity Interconnectedness
78	Y62P39	Architectural theory Cultural analysis Influence of context Project development
79	Y63P40	Architectural relevance: Programmatic imagination Architectural theory Cultural analysis Historical context Social dynamics
80	Y62P45	Architectural analysis Interconnectedness Urban theory
81	Y62P46	Architectural analysis Archival research Historical context Research methodology Theoretical framework
82	Y63P8	Intertextuality Surrealism Theoretical frameworks Visual culture
83	Y63P9	Artistic expression Eroticism Surrealism
84	Y63P17	Abstract concepts Historical Context Intertextuality Tension in design
85	Y63P18	Artistic interpretation Contextual analysis Cultural discourse Spatial awareness: Object and space relationship Surrealism

Ek 6'nın devamı

86	Y64P1	Architectural theory Artistic criticism Creative process Historical context Paranoia
87	Y64P3	Architectural theory Art history Cultural critique Influence of Surrealism
88	Y64P4	Art theory Psychological concepts Surrealism
89	Y64P5	Architectural criticism Methodology Surrealism
90	Y64P6	Critical analysis Interpretation Intertextuality Knowledge Nuance
91	Y64P7	Conceptual Analysis Historical context Psychology: Psychological Terminology Theoretical Framework
92	Y64P12	Architecture Artistic interpretation Critical theory Paranoia
93	Y64P38	Architectural discourse Artistic criticism Cultural influences Historical context
94	Y64P39	Art interpretation Artistic competition: Influence of artists Creativity in art Cultural references
95	Y64P40	Abstract representation Anthropomorphism Art interpretation Speculative design
96	Y64P42	Architecture and design Artistic expression Creativity Historical context Influence of Surrealism
97	Y64P45	Architectural critique Historical context Surrealism

Ek 6'nın devamı

98	Y64P47	Artistic interpretation Innovation Misunderstanding Psychology: Association
99	Y64P48	Consciousness Paranoia Psychology: Psychological mechanisms Surrealism Unconscious processes: Multiple motivations Unconscious processes: Unconsciousness
100	Y64P49	Anthropomorphism Concealment Humor: Narrative motif Self-awareness Social disconnection
101	Y64P50	Art analysis Character analysis Irony
102	Y64P53	Artistic interpretation Methodology Psychology: Memory and time Psychology: Psychological analysis Surrealism
103	Y64P54	Architecture Art analysis Critical theory Paranoia
104	Y64P60	Artistic collaboration Formal analysis Narrative development
105	Y67P4	Architecture Thematic analysis Urban studies Urban voids: Void concepts
106	Y69P3	Creativity Intellectual curiosity Research Urban studies: Place-based study
107	Y69P40	Historical context Influence of architecture Urban studies (2)
108	Y69P41	Architectural theory Cultural critique Historical analysis Urban planning
109	Y69P57	Architectural analysis Design comparison Systemic resistance: Radical proposals Theoretical frameworks

Ek 7. 'Junkspace (atık mekân)' sözcüğünün alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y8P6	Art and architecture Cultural critique Urban design: Contemporary urbanism
2	Y8P9	Architecture Creativity (2) Critical Analysis Innovation
3	Y15P11	Critique of elitism Misinterpretation Social critique: Analysis of text
4	Y15P12	Environmental concerns Political commentary Values critique: Critique of consumerism
5	Y15P14	Cultural Commentary Social critique: Critique of modern society Work-life balance
6	Y15P16	Authenticity (2): Admiration of authenticity Cultural critique Perception of authority Values critique: Contradiction in values
7	Y15P23	Critique of modernity Environmental concerns Professional ethics Social responsibility
8	Y29P6	Complexity: Collage Cultural analysis Space significance: Corporate space Space significance: Generic space Urbanity
9	Y29P8	Cultural concepts Historical context Identity Linguistic significance: Language and meaning Metaphor
10	Y29P13	Architectural theory Critique of modernity Environmental concerns Globalization Philosophical inquiry Societal critique
11	Y29P14	Complexity: Reality principle Contradiction Cultural critique Otherness Societal issues

Ek 7'nin devamı

12	Y29P15	Crisis of identity Existential themes Space significance: Cultural significance of spaces Survival
13	Y32P14	Audience Engagement Cultural critique: Arts and Culture Empowerment Postmodernism: Postmodern Thought
14	Y32P5	Historical context Information overload Interdisciplinary research
15	Y41P10	Architectural critique Artistic influence: Influence of art movements Critical analysis Decline: Decadence Thematic exploration Urbanism
16	Y49P20	Art and design Cultural impact Global influence Innovation
17	Y49P21	Architectural Identity: Duality in interpretation Critical analysis Heroism critique: Non-judgmental observation Intellectual curiosity
18	Y53P3	Architectural theory Concept explanation Critical analysis
19	Y53P5	Architectural theory Contemporary relevance Critical thinking
20	Y53P6	Architecture Cultural influences Urbanization
21	Y53P10	Architecture Consumerism Modernity Transience
22	Y53P11	Critique of modern architecture Urban transformation: Commercialization of architecture Urban transformation: Technological influence on design
23	Y53P12	Abstract concepts Complexity Critique of modernity Disorder

Ek 7'nin devamı

24	Y53P13	Chaos Contemporary capitalism: Economic processes Safety concerns: Feelings of safety Urban environment
25	Y53P14	Creative process Critical analysis Practical challenges Transition
26	Y53P15	Contemporary capitalism: Contemporary society Identity Superficiality Urban transformation: Change and Renewal Urbanism
27	Y53P18	Cynicism Renovation Safety concerns: Metaphor of death Self-destruction Urban decline
28	Y53P23	Aesthetic engagement: Aesthetic critique Aesthetic engagement: Communication impact Technological influence Urban landscape Urban transformation: Boundary and space
29	Y61P7	Architectural identity Cultural critique: Criticism of consumerism Cultural critique: Critique of contemporary culture Globalization Neoliberalism
30	Y66P21	Analytical methods Content analysis Quantitative analysis Thematic analysis
31	Y66P22	Conceptual understanding Discourse analysis Thematic analysis
32	Y66P24	Architectural impact: Architecture and urban design Linguistic analysis: Academic terminology Semantic connections: Conceptual association
33	Y66P29	Existential inquiry Human experience Philosophical questioning

Ek 7'nin devamı

34	Y66P36	Data analysis Language connections: Word relationships Semantic connections: Contextual evaluation Semantic connections: Semantic references Tool usage
35	Y66P42	Architecture discourse Conceptual analysis Modernization
36	Y66P52	Critique of art Cultural Commentary Urban studies
37	Y66P58	Architectural criticism Architectural discourse Critique of urbanism Data analysis Globalization Linguistic analysis: Linguistic analysis
38	Y66P59	Architectural discourse Data analysis Language connections: Word semantics Research methodology Theoretical implications
39	Y67P8	Architectural analysis Architectural design: Koolhaas' work Design theory Urban planning
40	Y67P13	Architectural critique Concept of emptiness Spatial ambiguity: Programmatic indeterminacy Urban theory
41	Y67P16	Architecture critique Conceptual analysis Critical thinking Indeterminacy Spatial theory
42	Y67P17	Environmental impact Urban planning Urban voids: Generic cities Urban voids: Junkspace
43	Y67P18	Architecture Spatial analysis Systemic framework: Systemic relationships Urban planning
44	Y67P21	Architectural analysis Spatial ambiguity: Programmatic indeterminacy Urban studies Urban voids: Junkspace

Ek 8. ‘Generic (jenerik)’ sözcüğünün alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y3P1	Architecture Cultural identity Emotional response
2	Y3P8	Architectural impact: History and memory Cultural influence (2): Generic culture Identity loss Regret Urbanization
3	Y3P16	Architectural impact: Architectural impact Cultural influence User experience
4	Y3P20	Architectural impact: Architectural imagination Complexity Conflict resolution Cultural identity Historical context Urban development
5	Y4P1	Artistic expression Creativity Critique Fantasy Perception
6	Y4P3	Complexity (2) Creativity Journalism Literary analysis Perception
7	Y4P17	Authenticity: Abstract reasoning Critical analysis (2) Critical analysis: Logical fallacies Cultural critique: Globalization critique Urban architecture: Architecture critique
8	Y4P18	Complexity: Characterlessness Cultural critique: Critique of architecture Engagement Freedom Indeterminacy Oppression
9	Y4P21	Authenticity: Absence of individual experiences Authenticity: Detachment from daily life Authenticity: Impersonal perspective Complexity: Generic representation of people Cultural critique: Critique of urbanization

Ek 8'in devamı

10	Y4P31	Complexity (2) Complexity: Richness of interpretation Contradiction Duality
11	Y4P33	Authenticity: Authenticity vs. artificiality Cultural critique (2) Social observation Urban architecture: Urban identity
12	Y4P34	Contradiction Critical analysis: Critique of identity Emotional disconnection Urban architecture: Concept of the Generic City Urban architecture: Urban criticism
13	Y4P35	Critical analysis (2) Cultural commentary Irony Urban studies Wit
14	Y4P38	Authenticity: Influence and agency Complexity: Diversity and chaos Critical thinking Urban architecture: Urban design discourse
15	Y4P39	Architectural critique Cultural commentary Sarcasm Subjectivity Urban architecture: Interest in city
16	Y4P58	Critique Cynicism Sarcasm
17	Y8P6	Art and architecture Cultural critique Urban design: Contemporary urbanism
18	Y11P10	Architectural identity: Architecture as art Critique of optimism Globalization Pessimism
19	Y11P14	Architectural design City planning Standardization Urban theory
20	Y20P2	Architecture Historical context Influence Mentorship
21	Y29P6	Complexity: Collage Cultural analysis Space significance: Corporate space Space significance: Generic space Urbanity

Ek 8'in devamı

22	Y29P8	Cultural concepts Historical context Identity Linguistic significance: Language and meaning Metaphor
23	Y29P9	Complexity: Philosophical implications Historical context Identity Modernity Space significance: Preservation vs. commodification Temporal perception
24	Y29P13	Architectural theory Critique of modernity Environmental concerns Globalization Philosophical inquiry Societal critique
25	Y31P4	Architecture theory Conceptual analysis Theoretical frameworks
26	Y31P9	Architectural theory Conceptualization Diversity: Generic design
27	Y36P5	Architectural theory Consumption Critique Discipline Intertextuality
28	Y38P10	Architecture Competition Cultural symbolism Urban identity
29	Y39P17	Cultural representation Environmental impact Industrialization Mixed-use development Urbanization
30	Y41P36	Ambiguity Artistic representation Duality Identity Isolation Surrealism Urbanization
31	Y43P2	Generic design Urban architecture Utopia vs. Reality: Spectacular buildings

Ek 8'in devamı

32	Y43P5	Architectural creativity: Architecture definition Art discourse: Artistic value Consensus Cultural relevance
33	Y43P24	Architecture theory Art discourse: Disciplinary concepts Cultural values Media Representation: Political contexts
34	Y48P79	Artistic expression: Art evaluation Narrative critique: Critique of presentation Narrative exploration: Generic impressions
35	Y52P1	Architecture Boundary Design Challenges: Design Method Spatial boundaries: Public/Private Spatial integration: Material Expression Spatial Organization Tradition vs. Modernity Urban design: Contemporary City
36	Y52P10	Architecture Globalization Technology Urban design: Environmental Factors Urbanization
37	Y52P11	Architectural theory Identity Modernity Public space Urbanization
38	Y52P12	Architecture Cultural Context: Contextual Challenges Cultural Identity Modernity
39	Y52P21	Architectural criticism Contrasting viewpoints Cultural Context: Cultural specificity Globalization Modernism
40	Y53P5	Architectural theory Contemporary relevance Critical thinking
41	Y53P6	Architecture Cultural influences Urbanization
42	Y53P10	Architecture Consumerism Modernity Transience

Ek 8'in devamı

43	Y53P14	Creative process Critical analysis Practical challenges Transition
44	Y53P15	Contemporary capitalism: Contemporary society Identity Superficiality Urban transformation: Change and Renewal Urbanism
45	Y53P16	Capitalism Irony Social stratification Urbanization
46	Y53P17	Climate control Mobility Modern architecture Transience Urban environment
47	Y53P18	Cynicism Renovation Safety concerns: Metaphor of death Self-destruction Urban decline
48	Y53P19	Architecture Cultural critique Globalization Post-modernism
49	Y53P24	Aesthetic engagement: Spectacle Aesthetic Experience Contemporary capitalism: Dematerialization Cultural critique Technology Urban Context: Metropolitan Condition Urbanism
50	Y56P25	Artistic success: Innovative outreach Exhibition critique: Exhibition strategy Interdisciplinary approach Public engagement
51	Y61P7	Architectural identity Cultural critique: Criticism of consumerism Cultural critique: Critique of contemporary culture Globalization Neoliberalism
52	Y66P36	Data analysis Language connections: Word relationships Semantic connections: Contextual evaluation Semantic connections: Semantic references Tool usage

Ek 8'in devamı

53	Y66P39	Change Originality Postmodernism Progress Urbanization
54	Y66P40	Conceptual framework Spatial Dynamics Urbanization
55	Y66P41	Cultural Commentary Historical Context Urban development
56	Y66P58	Architectural criticism Architectural discourse Critique of urbanism Data analysis Globalization Linguistic analysis: Linguistic analysis
57	Y67P8	Architectural analysis Architectural design: Koolhaas' work Design theory Urban planning
58	Y67P13	Architectural critique Concept of emptiness Spatial ambiguity: Programmatic indeterminacy Urban theory
59	Y67P17	Environmental impact Urban planning Urban voids: Generic cities Urban voids: Junkspace
60	Y67P18	Architecture Spatial analysis Systemic framework: Systemic relationships Urban planning
61	Y67P21	Architectural analysis Spatial ambiguity: Programmatic indeterminacy Urban studies Urban voids: Junkspace

Ek 9. 'Bigness (büyüklük)' sözcüğünün alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y3P9	Architectural impact: Architectural theory Aspirations Creativity Globalization Tradition vs. Modernity: Critique of profession
2	Y4P3	Complexity (2) Creativity Journalism Literary analysis Perception
3	Y4P14	Anonymity Cultural critique: Critique of design concepts Isolation Social interaction Urban architecture: Mixed-use development Urban environment
4	Y4P17	Authenticity: Abstract reasoning Critical analysis (2) Critical analysis: Logical fallacies Cultural critique: Globalization critique Urban architecture: Architecture critique
5	Y4P20	Authenticity: Bigness vs. intimacy Consumer preferences Cultural critique: Critique of modern architecture Market demand Urban architecture: Economic influence on architecture Urban development
6	Y4P21	Authenticity: Absence of individual experiences Authenticity: Detachment from daily life Authenticity: Impersonal perspective Complexity: Generic representation of people Cultural critique: Critique of urbanization
7	Y4P23	Ambivalence Authenticity: Impersonality Authenticity: Individuality vs. Collectivism Critical analysis: Critique of Humanism Critical analysis: Feminist Critique Existentialism Power Dynamics

Ek 9'un devamı

8	Y4P26	Complexity: Longing for simplicity Cultural critique: Critique of modernity Cultural critique: Rejection of high-/low-culture distinction Dark fascination: Tension between innocence and experience Desire for authenticity Nostalgia
9	Y4P36	Postmodernism Satire Urban architecture: Architecture critique Urban development
10	Y4P59	Abstract thinking Urban architecture: Perspective on urban dynamics
11	Y8P4	Critique of modern architecture Discipline evolution: Limitations of traditional practices External influence: Dependency on external factors
12	Y11P14	Architectural design City planning Standardization Urban theory
13	Y20P12	Architectural theory Conceptual understanding: Conceptual transformation Focus shift Interpretation Urban aesthetics: Urban conditions
14	Y20P39	Innovation Innovative inquiry: Experimental approach Redefinition Urban aesthetics: Urban condition
15	Y22P1	Challenging tradition: Regressive tendencies Critique of modernism Historical context Urban theory
16	Y22P2	Challenging tradition: Critique of tradition Contemporary architecture Modernism Reality Concepts: Contextualism Urban theory
17	Y22P3	Challenging tradition: Impressionistic approach Critique of methodology Historical influence: Influence on profession Urban transformation

Ek 9'un devamı

18	Y22P14	Architectural theory Challenging tradition: Artistic manipulation Critical analysis Public opinion Urban development
19	Y22P15	Critique of architecture Cultural commentary Public opinion Urban complexity: Bigness Urbanism
20	Y22P16	Alienation Architectural perspective: Architecture's role Challenging tradition: Collectivity Historical influence: Modernization effects Social critique Urban issues
21	Y22P17	Contextualization Critique of modernism Urban theory
22	Y22P18	Challenging tradition: Ideological examination Critical analysis Historical perspective Societal critique Urban complexity: Complexity of context
23	Y22P19	Growth and development Historical analysis Public health Urban complexity: Complexity in urban issues Urban planning
24	Y22P20	Architectural theory Cultural transformation Freedom Urban complexity: Conceptualization of space
25	Y22P22	Innovation Isolation Reality Concepts: Alternative reality Reality Concepts: Nature and the environment Reality Concepts: Virtuality Urban architecture
26	Y22P23	Architectural criticism Community Exclusion Social disparity
27	Y22P24	Reality Concepts: Nature vs. Artificiality Resistance to Authority Urban complexity: Revolutionary Spaces Urbanization

Ek 9'un devamı

28	Y22P25	Contemporary urbanism Idealization Spatial dynamics Urban complexity: Metropolis Urban complexity: Urbanization critique
29	Y22P27	Aesthetics Authenticity Critique of theory Historical context Historical influence: Moral implications Social context Urban development
30	Y22P28	Consumer culture Critique of modernity Exclusion Freedom Urban complexity: Urbanity
31	Y27P6	Aesthetic influence: Influence of surrealism Architectural exploration: Analysis and synthesis Artistic process Creativity Duality
32	Y35P4	Cultural commentary Interpretation Narrative complexity: Multiplicity of perspectives Theoretical discourse: Artistic criticism
33	Y35P22	Architectural themes: Evolution of ideas Contextuality Contradiction Theoretical frameworks
34	Y35P23	Complexity Contextuality Critique of Authority Theoretical discourse: Literary Interpretation
35	Y36P23	Architectural analysis Creative exploration: Contrasting concepts Creative exploration: Geometric forms Critique of power: Influence of theories Spatial organization
36	Y37P1	Architecture and Design Conceptual Framework Critical Analysis Historical Context Interdisciplinary Analysis Perception theories: Perception Theory Science Fiction: Science Fiction Elements

Ek 9'un devamı

37	Y37P4	Architectural discourse Constructivism Innovation Interactivity Science Fiction: Science fiction references
38	Y37P5	Architectural critique Conceptual exploration Cultural interpretation Interdisciplinary Analysis Theoretical application
39	Y37P11	Architectural experience: Architecture and art Cognitive Engagement: Conceptual design Collective understanding: Multiplicity of meanings Interconnectedness Urban environment
40	Y37P15	Cognitive Engagement: Predictive tendencies Literary analysis: Genre analysis Science fiction (2) Technology
41	Y37P16	Architectural theory Innovative thinking Technology impact
42	Y37P17	Emotional impact Science Fiction: Science fiction themes Sublimity: Sense of Wonder Sublimity: Sublimity Theoretical analysis
43	Y55P38	Design principles: Empathy in architecture Emptiness: Concept of emptiness Public space Spatial dynamics
44	Y55P40	Architectural philosophy Design concepts Emptiness: Emptiness Materiality Structural contrast: Scale and proportion
45	Y66P36	Data analysis Language connections: Word relationships Semantic connections: Contextual evaluation Semantic connections: Semantic references Tool usage
46	Y66P38	Loneliness Social Isolation Urbanization
47	Y66P44	Conceptual relationship Environmental influence

Ek 10. ‘Metropolitan (metropol)’ sözcüğünün alıntı-kod ilişkisi

No	Yayın No (Y) Paragraf No (P)	Kodlama
1	Y2P2	Architecture City planning Urban development
2	Y6P2	Architecture Cultural impact Theater design: Influence of designers
3	Y9P3	Collaboration Competition Decision-making process
4	Y8P1	Creativity: Architectural significance Creativity: Artistic genius Recognition: Recognition and awards
5	Y8P13	Architecture Creativity: Quality vs. Quantity Innovation Urban design: Metropolitan condition
6	Y8P6	Art and architecture Cultural critique Urban design: Contemporary urbanism
7	Y14P4	Freedom Innovation Interactions: Encounter Movement Social structures Spatial design: Architecture and Space Spatial design: Programmatic Design
8	Y19P2	Affordable housing Architecture Community impact Urban development
9	Y20P30	Architectural theory Conceptual understanding: Conceptual integration Contradiction Multiplicity
10	Y20P33	Architecture discourse Conflict Creativity Cultural influence Innovation
11	Y20P34	Architectural theory Autonomy Collaboration Contradiction Metropolitan condition Social context

Ek 10'un devamı

12	Y20P35	Architectural theory Contradiction Form-function analysis: Formal analysis Innovative inquiry: Design strategy Multiplicity
13	Y22P5	Historical context Influence of mentors Urbanization
14	Y22P6	Architectural analysis Challenging tradition: Erasure and emptiness Urban complexity: Duality of desires Urban discourse
15	Y22P7	Architectural perspective: Architecture theory Critical analysis Judgment Oppression Urban studies
16	Y22P13	Change over time Critique of theory Reality Concepts: Metaphor and equivalence Urban development
17	Y22P18	Challenging tradition: Ideological examination Critical analysis Historical perspective Societal critique Urban complexity: Complexity of context
18	Y22P25	Contemporary urbanism Idealization Spatial dynamics Urban complexity: Metropolis Urban complexity: Urbanization critique
19	Y24P1	Collaboration Innovation Visionary thinking
20	Y26P2	Architecture Authorship (2) Celebrity influence: Celebrity culture Public perception
21	Y28P2	Architectural philosophy Cultural context Influence: Biographical influence Personal motivation
22	Y28P3	Cultural critique: Critique of Local Scene Cultural critique: International Perspective Cultural Influence
23	Y28P4	Architectural influence Cultural context Cultural critique: Critical reception Historical significance

Ek 10'un devamı

24	Y28P5	Architectural theory Critical analysis Cultural critique: Positive reception Historical context
25	Y28P6	Architectural theory Critical analysis Cultural commentary Historical context
26	Y28P16	Architectural criticism Cultural context Debate Historical perspective
27	Y28P31	Cultural critique: Critical reception Cultural critique: Globalization of Ideas Cultural Influence Disappointment Expectations
28	Y33P9	Architectural innovation Design process Historical context Research and development Restructuring Transformation
29	Y35P10	Architectural themes: Interest in objects Categorization (2) Categorization: Taxonomical order Memory Metaphor Personal experience
30	Y36P2	Architectural theory Collective identity Critical analysis Manifesto Spatial experience
31	Y37P4	Architectural discourse Constructivism Innovation Interactivity Science Fiction: Science fiction references
32	Y38P7	Architecture Cultural critique Globalization Symbolism Urbanization
33	Y38P10	Architecture Competition Cultural symbolism Urban identity
34	Y38P11	Art critique Cultural impact Symbolism

Ek 10'un devamı

35	Y38P14	Critique of capitalism Idea coherence: Creativity vs. constraints Symbolism Urban development Urban resilience: Architecture and power
36	Y39P1	Design criticism Historical context Urban development: Spatial development Urban planning
37	Y41P1	Architectural theory Decline: Depopulation Urban development: Metropolitan growth Urban development: Urban fragmentation Urban planning
38	Y41P6	Architectural design Collaboration Historic context Urban decay Urban theory
39	Y41P9	Architecture Decline: Decay Decline: Entropy Perception Urbanism
40	Y41P16	Architectural Narrative: Architecture as narrative Architectural Narrative: Emotional impact of design Influence of mentorship Interdisciplinary connections
41	Y41P27	Architecture and design Collectivism Social critique Utopianism
42	Y41P37	Architectural critique Artistic influence: Social desires Historical context Urban development: Counter-urbanism Urban theory
43	Y42P7	Disarray: Chaos and disorder Globalization Predictive analysis Urban vitality: Metropolitan lifestyles Urban vitality: Public space dynamics Urban vitality: Urban complexity Urban vitality: Urban vitality

Ek 10'un devamı

44	Y44P8	Curriculum innovation: Innovative curriculum Educational background Influential figures Transatlantic exchange: Transatlantic influences Urban design: Aesthetic strategies Urban design: Architectural principles
45	Y44P25	Architectural analysis Contextual awareness: Design-oriented perspective Metropolitan condition Urban design: Urban experimentation Urban design: Urban strategy
46	Y46P12	Economic development Globalization Infrastructure development Policy-making Urbanization
47	Y47P12	Cultural integration Economic activity Skepticism of global influence: Global integration Social integration
48	Y51P61	Architectural theory Diversity: Programmatic diversity Urban design
49	Y49P15	Architectural metaphor Influence Innovative education: Sociology Psychology Urban design
50	Y49P16	Career development Collaboration Influence of mentors Innovation in architecture Innovative education: Educational experiences
51	Y53P4	Aesthetic engagement: Radical reflection Contemporary capitalism: History of modernity Revolutionary ideas Role of the architect Urban transformation: Redefining relationships
52	Y53P9	Architecture Collective experience Modernity Social dynamics Urbanization

Ek 10'un devamı

53	Y53P14	Creative process Critical analysis Practical challenges Transition
54	Y53P18	Cynicism Renovation Safety concerns: Metaphor of death Self-destruction Urban decline
55	Y53P24	Aesthetic engagement: Spectacle Aesthetic Experience Contemporary capitalism: Dematerialization Cultural critique Technology Urban Context: Metropolitan Condition Urbanism
56	Y55P4	Architecture discourse Critical analysis Philosophical reflection
57	Y55P5	Architecture Philosophical concepts Theoretical analysis
58	Y55P12	Architectural Theory Conceptual analysis Creative strategies: Rhetorical devices Emptiness: Emptiness and void Philosophical implications Urban space: Redefinition of space
59	Y55P17	Architectural Theory Creative strategies: Imagination and creativity Philosophical inquiry
60	Y55P18	Architectural challenges Social transformation Structural contrast: Density and structure Urban complexity Urban space: City politics
61	Y55P59	Architectural Theory Design process Identity crisis: Metropolitan Identity Philosophical concepts Public space Spatial Analysis
62	Y56P1	Architectural discourse Artistic success: Medium-specificity Critical observation Cultural reflection Exhibition critique: Exhibition curation
63	Y56P2	Architecture theory Cultural significance Exhibition critique: Exhibition analysis

Ek 10'un devamı

64	Y56P24	Art and Design Cultural commentary Public spaces
65	Y56P43	Art and architecture Critique of architecture Exhibition design Historical context
66	Y58P1	Contextualization Critical discourse Textual analysis Theoretical frameworks: Architectural authorship
67	Y58P11	Description Interpretation Metaphor Visual imagery
68	Y58P20	Art critique Contextual analysis Interpretation
69	Y59P8	Complexity Innovation Theoretical framework Urban planning
70	Y59P25	Boundaries: Role separation Collaboration Creative Process Team dynamics
71	Y59P26	Collaboration Creative development: Development of ideas Creative development: Role of writing Influence of education Self-awareness: Recognition of strengths and weaknesses
72	Y61P1	Architectural identity Architecture and Image: Image-architecture relationships Critique of capitalism Media influence
73	Y61P2	Architecture and Image: Architecture and media Contemporary architecture Critique of architecture Cultural critique: Capital accumulation Image representation: Image and representation
74	Y62P2	Architecture Cultural significance Historical context Project development

Ek 10'un devamı

75	Y62P38	Analogy Complexity Interconnectedness
76	Y62P45	Architectural analysis Interconnectedness Urban theory
77	Y66P46	Architecture Capitalism Modernization Social impact Urbanization
78	Y66P47	Architecture Interior vs. Exterior Social Commentary Urban Experience
79	Y68P75	Architecture Cultural framework: Cultural inheritance Interpretation Narratives Social practices
80	Y69P64	Collaboration Influence of Media
81	Y69P73	Social Structure Urbanism

ÖZGEÇMİŞ

Melis YAZICI, ilk ve orta öğrenimini tamamladıktan sonra 2010'da Maltepe Orhangazi Lisesi'nden lise ikincisi olarak mezun oldu. 2011'de Karadeniz Teknik Üniversitesi Mimarlık Fakültesi Mimarlık Bölümü'nde başladığı üniversite öğrenimini 2015 yılında iyi bir derece ile tamamladı. Aynı yıl KTÜ Mimarlık Fakültesi Mimarlık Bölümü Bina Bilgisi Bilim Dalı'nda yüksek lisans eğitimi almaya hak kazandı ve 2019 yılında 'yüksek mimar' ünvanını aldı. 2017 yılında Artvin Çoruh Üniversitesi Sanat ve Tasarım Fakültesi Mimarlık Bölümü'ne araştırma görevlisi olarak atandı. Halen aynı kurumda araştırma görevlisi olarak çalışmaya devam etmektedir. TÜBİTAK tarafından desteklenen 'Yaşayan Kent İmgesinin Kentsel Anlatı Kodları İle Araştırılması (UNARCODE©)' isimli 2515 Uluslararası COST Projesi'nde araştırmacı olarak görev almaktadır. İngilizce bilmektedir.

- Yazıcı, M., & Durmuş Oztürk, S. (2023). An analysis of Rem Koolhaas's discourses on architecture and urban design using a corpus-based model. *Frontiers of Architectural Research*, 12(2), 222–241.
- Durmuş Öztürk, S., & Yazıcı, M. (2017). Yeni Akropol Müzesi için bir okuma önerisi. *Turkish Studies*, 12(35), 163–180.
- Yazıcı, M. (2023). Barthes narrative codes in literary narratives: The example of Italo Calvino. In *Proceedings of the 9th International Nalans Conference (NALANS 2023)*
- Yazıcı, M., & Durmuş Öztürk, S. (2023). A bibliometric analysis for publications about Rem Koolhaas (1991–2023). In *Proceedings of the 3rd International Civil Engineering & Architecture Conference (ICEARC'23)* (Vol. 2, ss. 93–105)
- Yazıcı, M., & Eminağaoğlu, Z. (2023). A monographic review on the architecture of David Alan Chipperfield. In *Proceedings of the 3rd International Civil Engineering & Architecture Conference (ICEARC'23)* (Vol. 2, ss. 106–128)
- Yazıcı, M., & Kırıcı, O. (2023). Language of Mosque – Cathedral of Córdoba in the context of Adrian Forty's Words and buildings. In *Proceedings of ARCHDESIGN'23: 10th International Online Architectural Design Conference* (ss. 133–143)
- Yazıcı, M., & Durmuş Öztürk, S. (2021). The other view of sustainability: Vele School in the context of sustainable behavior. In *Proceedings of the 7th International Congress Livable Environments & Architecture (LIVENARCH VII-2021): Other Architect/ure(s)* (ss. 880–895).

- Yazıcı, M., & Erem, N. Ö. (2020). Reading Libeskind's design ideas through Barthes's narrative codes: Jewish Museum Berlin. In *Proceedings of the XIV International Theory and History of Architecture Conference (ARCHTHEO'20)* (ss. 234-248)
- Yazıcı, M., & Durmuş Öztürk, S. (2017). Collocation reading in architectural texts: Words and codes. In *Proceedings of the XI Theory and History of Architecture Conference (ARCHTHEO'17)* (ss. 20-31)
- Durmuş Öztürk, S., & Yazıcı, M. (2017). An essay on the relationship between architecture and collocation: Linguistic text analysis. In *Proceedings of the LIVENARCH 5th International Congress* (ss. 51-67)
- Ulusal, WORKSHOP /Workshop yöneticiliği /, 22.05.2025-25.05.2025 Diyaloglar / Deneyimler / Yansımalar: 2025 Turizm Başkenti Erzurum İçin Anlatılar Atölyesi / *Trencadis'le Haritalamak: Erzurum Mozaik Anlatıları (TREMAP)*, Atatürk Üniversitesi Mimarlık Bölümü
- Ulusal, WORKSHOP /Workshop yöneticiliği /, 25.11.2022-27.11.2022, Kent-Bellek: Trabzon #Kayıp_izler Atölyesi / *Trabzon Kent Anlatılarında BellekKOD*, Karadeniz Teknik Üniversitesi Mimarlık Bölümü - Mimarlar Odası Trabzon Şubesi
- Uluslararası, WORKSHOP /Workshop /, 09.12.2021-11.12.2021, 8th Social ComQuant Workshop in Computational Social Sciences / *Data Analysis and Scientific Programming with Python* -, Online Workshop