

IN-BETWEEN SPACES: THE METU FACULTY OF ARCHITECTURE
BUILDING COMPLEX

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FATMA SERRA İNAN

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BUILDING COMPLEX**

submitted by **FATMA SERRA İNAN** in partial fulfillment of the requirements for
the degree of **Master of Architecture in Architecture Department, Middle East
Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Fatma Cânâ Bilsel
Head of Department, **Architecture**

Prof. Dr. Ayşen Savaş
Supervisor, **Architecture, METU**

Examining Committee Members:

Prof. Dr. Aydan Balamir
Architecture, METU

Prof. Dr. Ayşen Savaş
Architecture, METU

Assoc. Prof. Dr. Ela Alanyalı Aral
Architecture, METU

Assist. Prof. Dr. Pelin Yoncacı Arslan
Architecture, METU

Dr. Ersan Ocak
City and Regional Planning, TED University

Date: 16.07.2019

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Surname: Fatma Serra İnan

Signature:

ABSTRACT

IN-BETWEEN SPACES: THE METU FACULTY OF ARCHITECTURE BUILDING COMPLEX

İnan, Fatma Serra
Master of Architecture, Architecture
Supervisor: Prof. Dr. Ayşen Savaş

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In-between spaces are interpreted in multiple contexts, scales and considered both as a material and an immaterial space within the scope of this study. The extent of the research is limited to the METU Faculty of Architecture Building Complex; yet, the outputs of the work are beyond this restricted area. The concept of in-between spaces is re-defined with its potential to become a theoretical tool for the analysis of the existing and future architecture in relation to its discourse, object and various subjects. The tryptic method of Peter Eisenman, which aims to “blur” the architectural object and to carry it beyond the limits of traditional architecture, is adopted for the classification and the re-interpretation of in-between spaces. The representation medium is photography which has a further role as an analytical research tool. Through the effort of a concrete visualization of a rather abstract concept of in-between spaces, with the “realistic” tool of photography, the thesis itself also stands between materiality and immateriality.

Keywords: In-between Spaces, METU Faculty of Architecture Building, Deconstruction, Binary Oppositions, Architectural Photography

ÖZ

ARA-MEKÂNLAR: ODTÜ MİMARLIK FAKÜLTESİ BİNA KOMPLEKSİ

İnan, Fatma Serra
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Bu çalışmada ara-mekân kavramı hem fiziksel hem teorik bir mekân olarak ele alınarak farklı bağlam ve ölçeklerde tartışılmıştır. Konu ODTÜ Mimarlık Fakültesi Bina Kompleksi çerçevesinde sınırlandırılırken, çalışmanın çıktıları bu sınırlı alanın ötesindedir. Ara-mekân kavramı, var olan ve gelecekte var olabilecek mimarlığın söyleminin, nesnesinin ve çeşitli öznelerinin yorumlanmasında bir araç olarak kullanabilmek üzere yeniden tanımlanır. Peter Eisenman tarafından öne sürülen, mimarlık nesnesinin “bulanıklaşması” ile geleneksel mimarlık pratiğinin sınırlarının dışarı çıkmasını amaçlayan üç kademeli yöntem, ara-mekânların sınıflandırılmasında ve tekrar yorumlanmasında kullanılmıştır. Temsil ortamı olarak belirlenen fotoğraf aynı zamanda bir analitik araştırma aracı olarak rol oynar. Soyut bir kavram olan ara-mekânın, “gerçekçi” fotoğraf ortamında somut bir şekilde görselleştirilme çabası ile, tezin kendisi de fiziksel olan ve olmayan arasında bir yerde kalmaktadır.

Anahtar Kelimeler: Ara-Mekân, ODTÜ Mimarlık Fakültesi Binası, İkili Karşıtlıklar, Yapısöküm, Mimari Fotoğraf

To my parents and beloved sister Berra

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CHAPTER 1

INTRODUCTION

In this study, in-between spaces are discussed in multiple contexts, scales and considered both as a material and an immaterial space. While the subject is restricted to the specific case of METU Faculty of Architecture Building Complex, the aim is to re-define the concept of in-between space as an inquiry into the way of further interpretation of the existing and future architecture including its discursive and material production.

The word in-between is composed of two prepositions and it is hardly a term. Yet, it stands in the locus of the widely circulating thoughts that conflate around the basic idea of indeterminacy that emerged during the complex theoretical environment of the 1960s. Thus, it is introduced relatively recently to the contemporary architecture with a “popular” discourse, generated during that era.

The concept of in-between is adopted by many postmodernist, posthumanist and feminist discourses to overcome the restrictive boundaries of the structure of “binary oppositions” that dominate the Western knowledge.¹ In the work of contemporary philosophers like Derrida, Deleuze, Irigaray, Serres, Levinas, Kristeva, Lyotard, Nancy, derivatives of the in-between can be found as the core idea; yet with different titles like “difference”, “repetition”, “iteration” or the “interval”.² Among others, the approach of Jacques Derrida has been the most influential for architecture, especially with the theory of “Deconstruction”. In Mark Wigley’s terms, Derrida is “haunted” by

¹ Elizabeth Grosz, *Architecture from the Outside Essays on Virtual and Real Space* (London: MIT Press, 2001), 92-93.

² Henk Oosterling and Ewa Plonowska Ziarek eds., *Intermedialities Philosophy, Arts, Politics*, (Lanham, Maryland: Lexington Books, 2011), 2.
Grosz, *op.cit.*, 92.

architecture, thus he both utilized the concepts of architecture to express his theories and collaborated with architects to literally implement these concepts in the actual space of architecture.

Peter Eisenman is one of the prominent architects that can be counted as “Deconstructivist”. He has worked on the theory of “Conceptual Architecture” beginning with his PhD studies and dissertation (1963). Thus, with the foundation of Foundation of CASE (1964), Conference of Architects for the Study of Environment, and IAUS (1967), Institute for Architecture and Urban Studies, he formed an international network that constituted a foundation for the institutionalization of architectural theory and criticism in the U.S.³ Hence, both as a practicing architect and an architectural theoretician, his work holds a significance for understanding the intentions of Deconstruction in relation to architecture. Besides his personal revolutionary work, he also worked with Derrida in architectural projects and publications defining and architecturalizing the term “Deconstruction”.⁴ Eisenman states that, his work addresses the “interstitial space” which aims to go beyond the traditional practice of architecture via preserving the “between condition” of architecture even after its construction. Thus, he prioritizes the design process and re-organizes the whole composition of architecture in order to be able to preserve the built object in a continuous state of process. In his publications, Eisenman formulates certain methods for unbounding the traditional associations of architecture.

One of these methods is “blurring” which is defined as a “conceptual activity”. Since a literal blurring is not possible for the architectural element, what it does instead is to detach its relationships with function and meaning and displace its categories. “Blurring seeks to undermine the conceptual as well as the physical clarity of elements

³ Gülru Mutlu Tunca, "Doubling: "Italy, the New Domestic Landscape" as a Historical Project," PhD diss., Middle East Technical University, 2009, 3-10.

⁴ In the collaborative work of Eisenman and Derrida, invited for the design of a garden in the Parc de la Villette Project, which will be explained under the subtitle “4.3.4. Separatrix”.

such as figure and ground.”⁵ In order to be able to do that, Eisenman suggests the addition of a “third phase” into the design process which is traditionally formed in two phases. The first phase is concerned with what is required from the physical object, and includes the information related to the site, program and function. The second phase is related to the “interiority” and “anteriority” of architecture which are the position of the architectural element within the discipline of architecture and related to a given historical moment. According to Eisenman, these two phases defines the traditional practice of architecture. The “third phase”, on the other hand, is an additional layer to blur the impact of the first two phases. It is not related to the previous concepts, “arbitrary” to the discipline of architecture, yet “contingent” in a way that it can manipulate the previous phases. This third phase intervene into the links of the architectural elements to function and meaning. Thus, makes the object appear to be “out of focus”, via the superimposition of the three phases.⁶

While Eisenman uses this method for the creation of a “future architecture”, in this study, it is employed for the analysis, interpretation and “deconstruction” of an existing architectural object.

The object of research is the Middle East Technical University (METU), Faculty of Architecture building and its immediate context. The university is founded in 1956 and started campus education in 1963 with the completion of the construction of the Faculty of Architecture building. METU can be considered as a successful member of the campus universities emerged during the post-war era as a new urban model and a modern architectural heritage in not only national but also international context.⁷

Following the architectural competition (1961) won by the young architect couple, Altuğ and Behruz Çinici, the Faculty of Architecture building was constructed as the

⁵ Peter Eisenman, "Blurred Zones," in *Written into the Void: Selected Writings, 1990-2004* (New Haven: Yale University Press, 2007) 108-112.

⁶ *Ibid.*

⁷ Ayşen Savaş and Güven Arif Sargın, “ ‘A University Is a Society’: An Environmental History of the METU ‘campus’,” *Journal of Architecture*, 2016, 602-629.

first building of the recently founded University (1956). The design and the construction correspond to the early 1960s, just before the beginning of the critical turn in contemporary architectural theory.⁸ Thus, either considered as a coincidence or a result of the zeitgeist, regarding the specifically designed connection details, the importance attached to the “secondary” elements and almost “awkward” togethernesses, the architecture of the Faculty building goes beyond the formal structure of the International Style and presents a different case. As Ayşen Savaş states for the architecture of Çinicis, the building is rather an interpretation of Modern Architecture.⁹ The Faculty building stands in the middle of the plurality of modernist approaches, movements and discourses which is very much telling about its in-between position. It can be considered as standing between modernism and what is after it, in fact, it is extremely ahead, and a little behind of its time.¹⁰ In his commentary on the Faculty building, Kemal Aran claims that, the architecture of the Çinici is multifaceted and open to various and even opposite interpretations. It exceeds the purposes of its architects and creates an endless source of meaning.¹¹ In order to be able to look at the building from the perspective of different architectural “styles”/discourses, in this study, the in-between spaces are considered as a theoretical tool. Thus, during the study, the in-between spaces were discovered to be pregnant spaces which hold a great potential for upcoming adaptations, transformations and new formations.

After the introduction, the thesis continues with the second chapter which includes the introduction of the representation medium of photography in relation to its position in history for documentary and artistic purposes and its use in this study as an

⁸ Ayşen Savaş and Agnes Van Der Meij, eds., *Diamonds in Sahara: METU Lodgings Documented* (Ankara: Middle East Technical University, Faculty of Architecture, 2018). This point will be elaborated under the subtitle 3.3. Abstract/Immaterial/Theoretical In-between Spaces.

⁹ *Ibid.*

¹⁰ Ayşen Savaş - Biz Mimarlığı Behruz Çinici’nin Mimarlık Fakültesi’nde(n) Öğrendik, *Mimar.ist*, 2011, 43

¹¹ Kemal Aran, “Çinici Yapıtlarıyla Yüz Yüze Gelmek...” 12.09.2003, as cited in Behruz Çinici, Interview with Ali Cengizkan, 4 Ağustos 2005, *Betonart Sonbahar* 2005.

interpretation tool. Following these notes on the research process, in the third chapter, the interrogation of the concept of in-between spaces begin. The “opening” of the in-between spaces in the early 20th century is introduced, and the discussion is moved towards architecture. After this point, the thesis is structured according to the tryptic tool introduced by Eisenman (Table 1). The three main subjects of the thesis that are the position of the in-between spaces within the modern architectural discourse, METU Faculty of Architecture Building and the in-between spaces of the building, are chronologically distributed to three subtitles. The first two subtitles are related to the traditional practice of architecture as Eisenman defines. The first of these is the “concrete”/material/physical in-between spaces (3.2). Under this title, first the in-between spaces are searched in the context of Modern Architecture (3.2.1), which is followed by the description of the Faculty building with a Modernist viewpoint (3.2.2.). Then, the in-between spaces of the Faculty building are depicted, listed and explained based on their primary architectural functions which constitute the “first phase” (3.2.3.). The “abstract/immaterial/theoretical in-between spaces” (3.2.) corresponds to the “second phase”. It includes the study of in-between spaces in the architectural discourse of the 1960s (3.3.1.), works on the characteristics of the Faculty building that goes beyond the formal qualities of the Modern Architecture (3.3.2.); and continues with the in-between spaces which blur the division of “binary oppositions” within the Faculty building (3.3.3.).

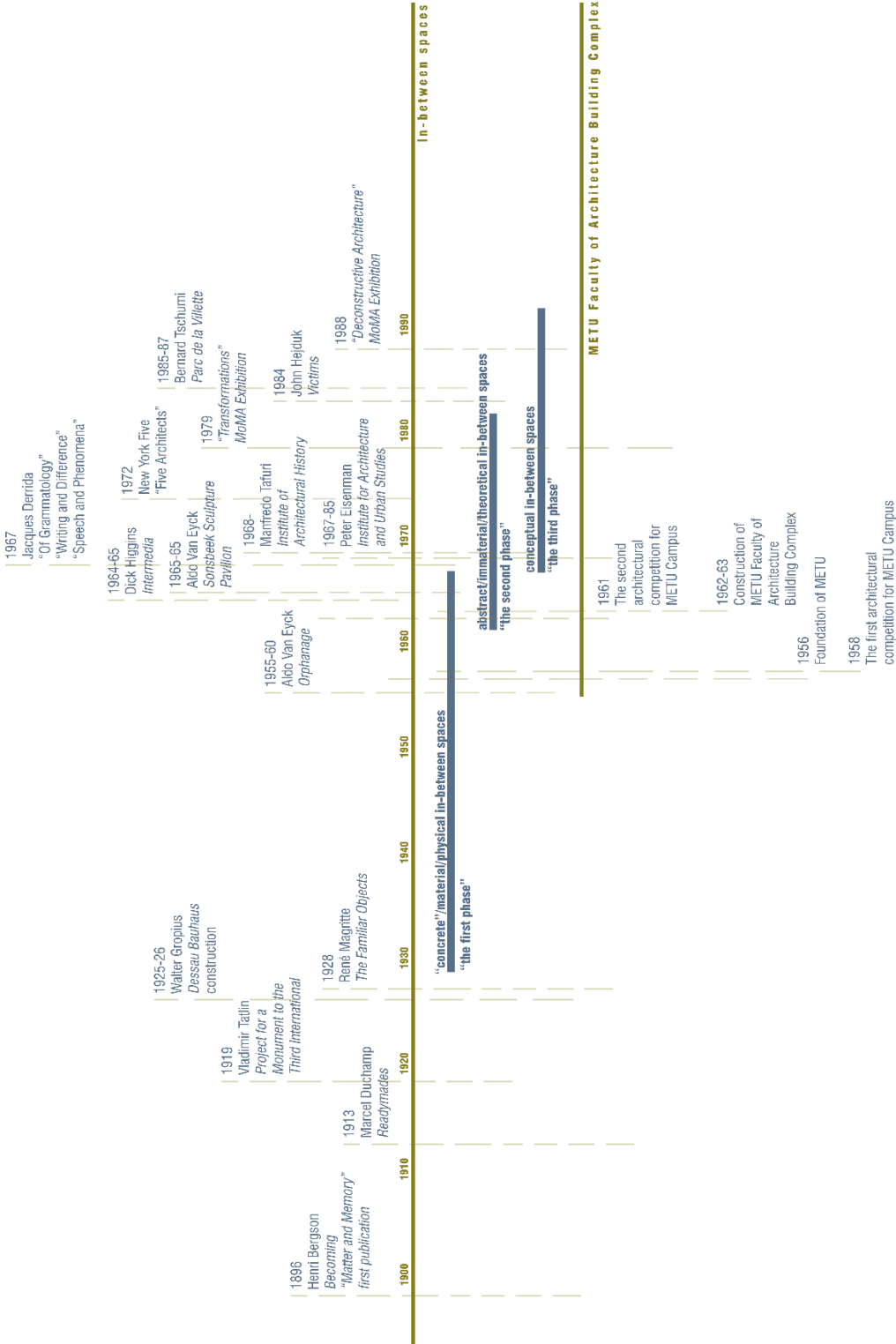
In the last chapter, “re-thinking the materiality of the in-between spaces”, the in-between spaces are discussed according to the theory of deconstruction (4.1) and the Faculty building is further interpreted within this context which goes beyond its construction time (4.2). Thus, corresponding to the “third phase” of the blurring process, a new layer of information is added to the in-between spaces of the building. As an arbitrary but contingent layer, the concepts of “spacing”, “borderline”, “margin”, and “separatrix”¹² are selected that are invented by Derrida with the title of

¹² The term “Separatrix” is introduced by Jeffrey Kipnis, architect and architectural critic, yet it follows the same logic of the other “undecidables”.

“undecidables”. They are from the context of “binary oppositions” but represent a “double figure” which undermine the system of oppositions from within. These are spatial concepts but belong to the space of the text within a page. Thus, this layer presents a certain level of arbitrariness which can be helpful to blur the first two layers of information while being translatable to architecture through the inherited spatiality. At the last part “conceptualizing the concrete in-between spaces”, these terms are introduced and transcoded to architecture to correlate with the actual space of architecture and to re-interpret the in-between spaces of the METU Faculty of Architecture Building.

It is not in the scope of this research to mark this building as belonging to one of the already existing styles and name it as modern/neo-modern/post-modern or deconstructivist. On the contrary, avoiding an existing nomenclature, it is aimed to reach to a rather neutral viewpoint that is not limited to a single movement. Likewise, the new set of terms, transcoded from the Derrida’s terminology, are not selected because of the theory of deconstruction but because it concretizes the slippery concept of in-between and the categorization fit into the actual space of architecture. Emphasizing the in-between condition of the building, it is aimed to “free” the object from given categories and titles.

Table 1: The structure of the thesis in relation to the context.



This study focuses on a research conducted during METU Getty - Keeping It Modern project. The project started in 2017, when METU Faculty of Architecture building was awarded by the Getty Foundation with the “Keeping It Modern” grant, which focuses on the conservation of the 20th century modern architectural heritage.

For the research group, it was clear from the beginning of the project that a conventional conservation plan would not be applicable in the case of METU Faculty of Architecture building. Considering the instable socio-political climate of the country and the critical position of university especially during the application and the beginning of the project (2017), as a realistic approach, the research focused on the conservation of the knowledge of the Faculty building prior to its material preservation. Thus, documentation was selected as the main tool of conservation, which was emphasized with the project motto "Conservation by Documentation". This documentation included the technical, architectural, social and the historical information about the building and referred both to the study of the existing documents of/on/about the building that are considered as the “Documentary Evidences”, and the production of new documents recoding the current physical condition of the building that is based on the collection of “Physical Evidences”. The documentation is conducted as an integrated part of the first, yet the most elaborate process of “Understanding the Place”.

Among the documentary evidences, technical drawings produced by the architects’ office were selected as the most significant materials that give accurate information on the architecture of the faculty building complex. Within the process of “Understanding the Place”, together with Savaş¹³, I was involved in the comparative reading of architectural drawings produced during the different stages of design and construction, which helped me to develop an insight about the intricacies of the architecture of the Faculty of Architecture building. At the end of this stage, a final set

¹³ Project manager and the head of the “Architectural Team”

of drawings were produced for the pilot area of the project¹⁴ to document the current state of the building which constituted a part of physical evidences.

The collection of physical evidences included the documentation of the current physical condition of the building and conducted via a series of recording methods. The building is observed in multiple scales with a variety of concerns in textual, visual, audial, filmographic and three-dimensional environments. It continued throughout the project process for more than a year, which in fact continues. The outputs were one low-resolution point cloud model of the main building, three high-resolution point cloud models of the pilot area and the annex buildings, the museum(library) and the amphitheater building (which were considered to be more vulnerable), a detailed Revit model of the main building, a number of physical models (mass models and conceptual models in different scales focusing on various characteristics of the building), nearly 15 short films depicting various spots and characteristics of the building, and more than 10.000 photographs.¹⁵

The photographic documentation was my personal role in the project. I was assigned to document the connection points, expansion joints and material changes, which transformed into a conceptual research and an interesting subject for this thesis was in a way “commissioned” from the very beginning. Although “in-between space” concept did not take a visible place in the final report of the project, the idea was

¹⁴ The pilot area was designated as the F Block, that is on the south part of the building, generally known by its nickname “*Göbektaşı*”.

¹⁵ The research project was conducted by Prof. Dr. Ayşen Savaş and Assoc. Prof. Dr. İpek Gürsel Dino. Research assistants Bengisu Derebaşı, Sezin Sarıca, Şahin Akın and I were involved in the organization and realization of various documentation processes. The high-resolution point cloud models were produced by Kemal Gülcen, from the Photogrammetry Laboratory of METU Department of Architecture and the Revit model is made by Şahin Akın, project assistant. The short films were made by Bengisu Derebaşı and the students within the scope of the course ARCH524 Architecture and Different Modes of Representation 2018-19 Fall. The physical models were also produced by the students. A selected extract from the output was exhibited first in Faculty Building, Archive IV: Representing Itself Exhibition, February 2019, and in Delft University within a larger context that also includes the METU Campus and Lodgings, May 2019. <http://kimproject.arch.metu.edu.tr/en>

present even before the start of the project and reflected both in the collected/produced material and in the report as a subtext.

CHAPTER 2

WITHIN THE FRAME: PHOTOGRAPH AS THE TOOL OF REPRESENTATION

2.1 Photograph as a Document

Photography's role as a document is prized, not in a naive sense, but in terms of its ability – under certain conditions, which are revocable – to document the specificity of the historical moment in which its aperture is opened.¹⁶

The word for the lens of the camera in optical engineering and in main European languages is “objective” – *objectif*, in French, *obiiettivo*, in Italian, *objectiv* in German – which comes from the Latin word *objectus*. This term is self-explanatory of the expectation/promise of or the respective objectivity of photograph. Processed within a mechanical device, it presents a direct relationship with the world and produces a “realistic” image. In comparison to painting or even the camera obscura, it is free of the subjective hand and the impenetrable drawing process of the human.¹⁷ In addition to its respective objectivity, it is very practical and fast which resulted with its rapid spread as a medium to collect and share visual data.

Architecture had been a loyal subject to the camera since the early times of its emergence. Because of the long exposure times of first cameras, there was a need for stable objects to be captured without disruptions, so, the architectural scene was selected as the subject.¹⁸ Thus, photography become the perfect tool for the

¹⁶ Esther Leslie, "Introduction to 'Small History of Photography'," in *On Photography*, Walter Benjamin (London: Reaktion Books, 2015), 54.

¹⁷ Esther Leslie, "Introduction: Walter Benjamin and the Birth of Photography", in *On Photography*, Walter Benjamin, 10.

¹⁸ Eve Blau, "Patterns of Fact: Photography and the Transformation of the Early Industrial City," In *Architecture and Its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture*, Eve Blau and Edward

documentation of architecture in the early 19th century, and the photographs were conceived as historical evidences representing architecture and become archival documents.

As stated by Eve Blau, the first major photographic project of documentation of architectural sites was the *Mission Héliographiques*, which was held by *Commission des Monuments Historiques* (founded in 1837), for the preservation of French architectural heritage. The main goal of the Commission was the documentation of the national monuments and the establishment of an inventory. The project started in 1951; and each photographer was assigned a particular territory. Since it was the first project, there were not any systematic approach. The selection of the monuments was idiosyncratic and there were no visual standards. Thus, Blau states that the function of documentation was unclear, and this was a rather experimental project.¹⁹

In the following 40 years, photography became an official tool for documentation and with the technical improvements in camera and print technologies, it became more and more widespread. The photographic survey projects are multiplied in European cities including Paris, London and Glasgow. As the practice expanded, the methods of the survey were developed, and the photographs were “standardized”. The commissioned area was photographed systematically. The photographs were mapped both spatially and temporally, thus they were displayed as a whole, in sequences that are carefully structured. Each photograph was in relation with the other images. There were even overlapping parts in some projects, which enabled the reconstruction of the entire environment. Moreover, certain vantage points were established. The architectural objects were photographed in frontal, lateral and oblique views from different distances and scales to show the general organization and the peculiar details in relation to the whole.²⁰ With the beginning of the civic improvements, the

Kaufman, (Montreal: Centre Canadien D'Architecture/Canadian Centre for Architecture, 1989), 36-57.

¹⁹ *Ibid.*, 39.

²⁰ *Ibid.*

photographic survey projects started to involve not only monumental architecture but also the hitherto unacknowledged places like the dense and over-populated central districts to serve as visual resources before their destruction. Thus, the main purpose of the photographs become the possibility to create “permanent records” that are “history in the service of the future”.²¹

[...][T]he photographic surveys thus did not record the present, but an aspect of the past, an aspect that at the time of recording had officially ceased to have real existence and therefore also to pose a threat.²²

Since then, the photographic survey had been an accepted conventional study that is still used as one of the major documentation methods in restoration programs. While the main objectives of the survey stayed the same, the technologies of photogrammetry developed excessively. Currently, it is commonly conducted through 3D scanning devices which are very practical and quick. The end-product is a point cloud with or without RGB data, which combines the visual and numeric information of the space automatically.

As in the projects cited above, the research of the Getty project was focused on the conservation of the knowledge of the Faculty of Architecture building, prior to its material preservation. Thus, as indicated in the introduction, the documentation of the building became a significant part of the project.²³ The selected documentation methods were very contemporary like 3D scanning, which was in fact, too quick that it left no time for the contemplation or the interpretation of the data. In addition, the retrieved data in the cloud format was not very user-friendly or open to external interventions and not visible enough for the researcher. Therefore, a photographic survey project, which was not very different from the traditional survey projects, was

²¹ *Ibid.*, 44.

²² *Ibid.*, 53.

²³ "Conservation Planning Approach," Keeping It Modern METU Project, November 1, 2018, accessed June 20, 2019, <http://kimproject.arch.metu.edu.tr/en/gallery/approach>.

also started for the “focus area”²⁴ of the project and carried out simultaneously to the process of 3D scanning.²⁵

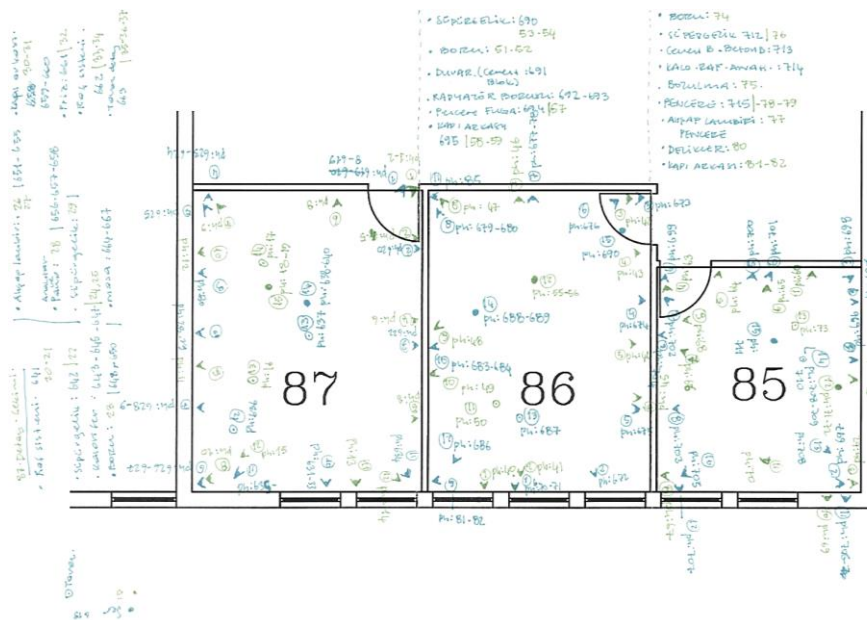


Figure 1: The plan showing the positions and angles of the cameras, during the survey of the rooms R85, R86 and R87, image utilized with the permission of the Getty Group.

The survey started with the presumption of the spaces in the form of simple boxes composed of six surfaces with an entrance on one of the four vertical surfaces. Each “room” was photographed separately. Within a room, each surface was photographed orthogonally and with oblique angles towards the corners. The sequence began from the first “surface” on the right from the entrance, consequently covered the four vertical surfaces, continued with the ceiling and floor surfaces, and ended with the

²⁴ The focus area was designated as the F Block, that is on the south part of the building, generally known by as the *Göbektaş*.

²⁵ This conventional technique that is often used in restoration programs was verified for this specific case of METU Faculty of Architecture Building with the consultancy of conservation specialist Dr. Özgün Özçakır.

detail photographs. These photographs were captured with overlaps to be able to follow the sequence. The positions and angles of the photographs were simultaneously recorded on the plan of that particular space.²⁶

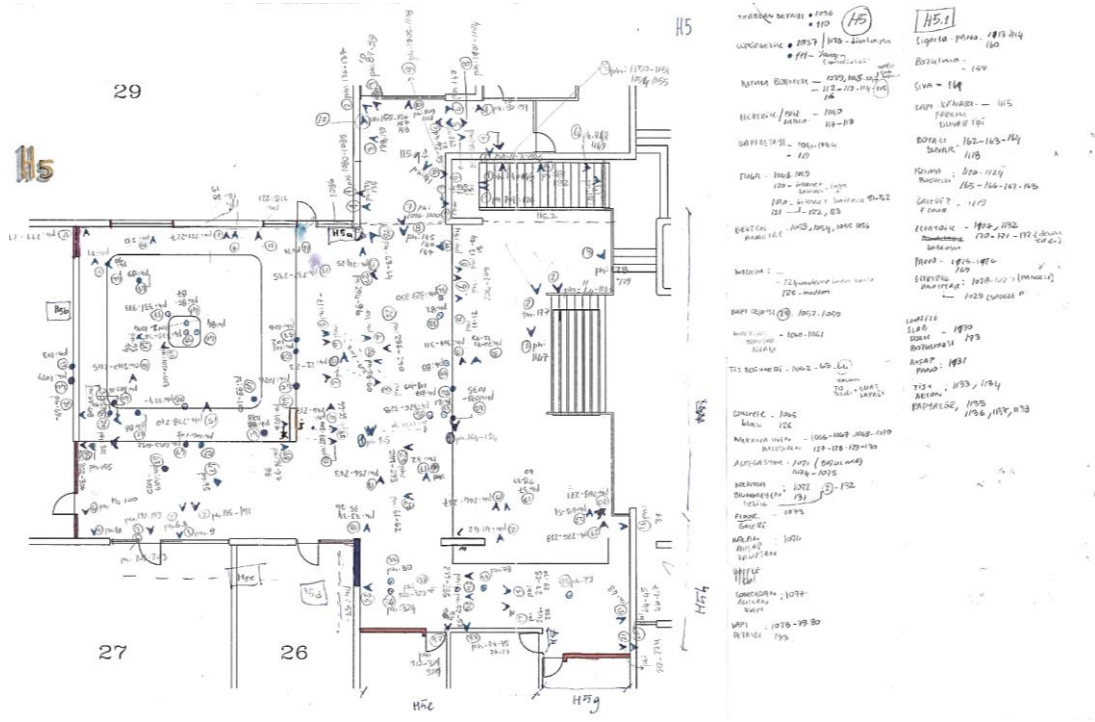


Figure 2: The plan showing the positions and angles of the cameras during the survey of the circulation area of F Block on the ground floor, designated as H5 in the survey, image utilized with the permission of the Getty Group.

During the survey, it is realized that, no matter how objective this survey method is, it still requires interpretation. This is most evident in the documentation of modern buildings where the space is created with the meticulous design of an “open-plan”.²⁷

²⁶ The survey process was held together with the photography technician of the Faculty, Özcan Karataş, and with the help in recording on the plans of research assistants of the project, Bengisu Derebaşı, Sezin Sarıca and Şahin Akın.

²⁷ This idea was emerged during the discussions with Ayşen Savaş and Dr. Özgün Özçakır in the process of the preparation of the Getty Project Report. For a more detailed discussion,

Certain spaces such as main halls and entrances are only partially defined with the physical existence of walls or any barrier for that matter. Thus, while the method applied without any problems in small spaces that are defined with four walls (Figure 1), the survey of continuously flowing circulation spaces, which is one of the major architectural elements of the building, was rather challenging (Figure 2).

Since the spaces are separated with physical barriers, there are no lines indicated in the plan drawing showing the exact position of the boundaries. That is to say, spaces depicted on the plan are separated from each other with invisible lines which are difficult to photograph. This challenge forced the research to concentrate in those areas/lines – which are also included in the definition of in-between spaces as proposed in this thesis – to be able to complete the survey. In the ground floor circulation area of the F block (H5), for example, there is an expansion joint which is, in fact, a compulsory division gap (Figure 3). Ordinarily, it would have defined the separation between the two parts of the circulation hall. However, in the Faculty building, this line is “blurred” by the slab of the stairs reaching over the expansion joint, and the placement of the “cornice” on the upper side of the invisible surface of the elevation. While the structure is divided, the spaces are integrated (Figure 3, 4).

Such peculiarities, which are the subject of following chapters, were noticed thanks to the process of photographic survey, which necessitates a close relationship between the photographer and the subject of photography.

please see: Ayşen Savaş, *METU Faculty of Architecture Building: An Early Critique of Modernism*, (in the publication process).

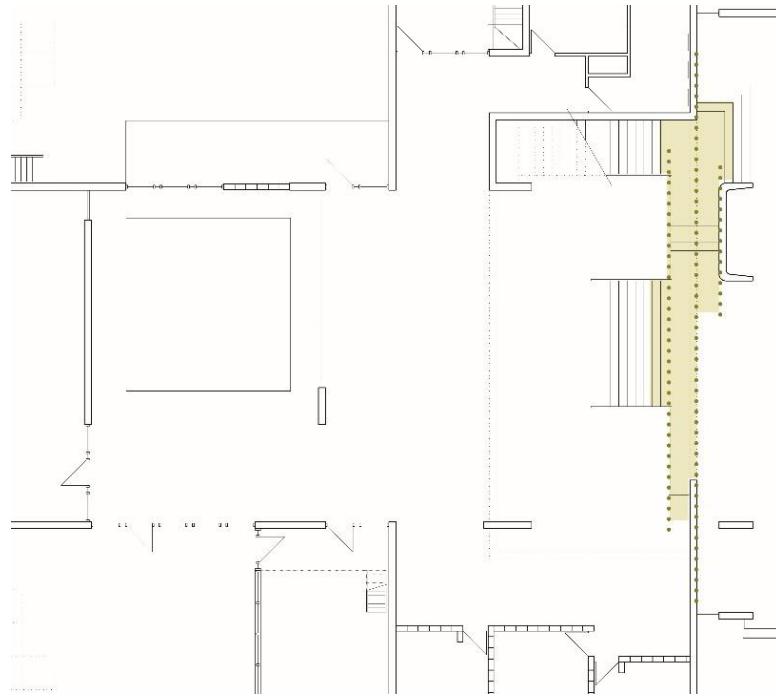


Figure 3: Plan of the survey area, from the left to right the boundary of the slab of the stairs, the place of the expansion joint and the axis of the u-shaped wall acting as a physical barrier blurring the boundaries of the interior space through tripling. The area between these lines is an in-between space that belongs to neither and both of the adjacent spaces.



Figure 4: Perspective towards the blurred line of the expansion joint, the stairs and cornice.

2.2 Photograph as More Than a Document

Although it had served and it is still serving as a practical tool for documentation, there is a certain level of subjectivity that is indispensable to the nature of photography. While the image is processed through a mechanical device, it is formed by the parameters of the camera that are regulated by and dependent on the photographer. Even in the traditional photographic survey projects, in which the photographs taken directly for the purpose of documentation, the eye of the photographer is effective. Thus, the later-on established vantage points or the designated visual characteristics do not make the images objective but only “standard” which devalues both the action of photography and its subject. Blau also classifies the photographic survey studies according to the personalities and backgrounds of the photographers and analyses each separately. While Charles Marville, photographing the streets of Old Paris (1856) prefers a pictorial structure; Thomas Annan’s work, depicting the spatial character of the historical center of Glasgow (1868-1871) represents the dense social content through blurred, ghost-like figures in the images. Both of their works are “artfully” composed and carry a significant aesthetic value (Figure 5,6). In fact, after Annan’s photographs were exhibited in 1877, there was a significant public demand to see the photographs and they were recast.²⁸

²⁸ Blau, *op. cit.*, 45.



Figure 5: Charles Marville, “*Quai de Bacharah*”, from *Bords du Rhin*, 1853.²⁹

Figure 6: Thomas Annan, *Old Vennel Off High Street*, 1868.³⁰

In contrast to the precision and desired reality of the documentary photography, the camera had been used as a rather experimental tool since the 1920s. Surrealists and European Avant-Garde artists – such as László Moholy-Nagy, Man Ray, Andreas Feininger, Max Ernst, and Edward Weston – manipulated the images coming out of the mechanical device with different techniques like collage, montage, photograms, multiple exposures and negative prints; thus, combined the images with graphics, paintings and typographical elements.³¹ Exploiting the possibilities of the medium, these artists carried photography away from being only a recorder of the “real image”.

²⁹ Retrieved from <http://www.getty.edu/art/collection/objects/38353/charles-marville-louis-desire-blanquart-evrard-quai-de-bacharah-french-about-1853/> on 05.05.2019, also depicted in Blau, *op. cit.*

³⁰ Retrieved from, https://www.moma.org/collection/works/50377?artist_id=190&locale=en&page=1&sov_referrer=artist on 05.05.2019, also depicted in Blau, *op. cit.*

³¹ Leslie, *op. cit.*, 11.

for a long time we had photographers who clad everything in twilight (imitators of Rembrandt in velvet cap, or all softening impressionist minds). today everything is brought out clearly.³²

In his essay, “Small History of Photography”, Benjamin quotes Sasha Stone’s description “a very dangerous territory” for “photography as art”. In fact, the main issue about accepting photography as art is not dependent on the discussion of its objectivity but its ambiguous “authenticity”, which caused the traditional “unique” condition of the art object to be shattered. Thus, Benjamin raises a different question to the relationship between art and photography:

Earlier much futile thought had been devoted to the question of whether photography is an art. The primary question - whether the very invention of photography had not transformed the entire nature of art - was not raised.³³

Although the previous art works were also reproducible, the original preserved its authenticity through its presence in time and space and its historic value. Yet, photography is designed to be reproduced, so, the first print has no specific authenticity.³⁴ This multiplicity of the art object allows its transportation. Therefore, on the contrary to the traditional art object, that required a visit to be seen, either in its own context (like a stucco embedded in a religious building) or in a specific one (like a museum space designed for art objects), because of its uniqueness, the reproduced art work does not need a visit to be seen. In other words, the way the artwork is perceived become abstracted from its context, which results with the loss of “aura” that is bounded with the closeness to the presence of the original artwork.³⁵ When the position of photography as art was undeniable, the traditional understanding of art was

³² Franz Roh, ‘Mechanism and Expression: The Essence and Value of Photography’, in, *foto-auge / oeil et photo / photo eye*, Franz Roh and Jan Tschichold (Stuttgart, 1929), as cited in Leslie *op.cit.* 13.

³³ Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations* (New York: Schocken Books, 1969), 54.

³⁴ *Ibid.*, 49-54.

³⁵ John Berger, *Ways of Seeing* (London: British Broadcasting Corporation, 2008), 101.

changed instead. Emancipated from its material condition, it became easier to exhibit and more and more reachable.³⁶

Although the photographs in this study are not taken with artistic purposes, the artistic nature of photography was not neglected and a certain aesthetic value was always a criterion.³⁷ In a dual comparison of a photograph being a document or an art object, they stand closer to documents. In fact, the photographs used in the study are neither documents nor artistic objects but belongs to a third type: a tool for interpretation.

2.3 Photograph as a Tool for Interpretation

I'm an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. I'm in constant movement. I approach and pull away from objects, I creep under them. I move alongside a running horse's mouth, I fall and rise with the falling and rising bodies. This is I, the machine, maneuvering in the chaotic movements, recording one movement after another in the most complex combinations.

Freed from the boundaries of time and space, I co-ordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you.³⁸

John Berger quotes Dziga Vertov, the Soviet film director, describing how the camera enabled a different "way of seeing". Through the lens, the camera depicts a particular frame and creates a strong boundary between what is inside and outside it. While the outside is blacked out, the inside is abstracted from its spatial context. Also, with its technical capabilities, the camera can freeze time at a particular moment, magnify or shrink an image, which allow us to see the objects differently. Walter Benjamin,

³⁶ Benjamin, *op.cit.*, 53.

³⁷ Each used image was reviewed by Prof. Dr. Ayşen Savaş in terms of its technical and compositional qualities. They were edited, re-produced or replaced according to the feedbacks.

³⁸ Dziga Vertov, as cited in Berger, *op.cit.*, 17.

explains this condition with the concept “optical unconscious”. According to him, the camera exposes the truth that is invisible to the naked eye. Since it isolates the moment from time and its spatial context, it provides a concentration in a detail or a certain part which is generally imperceptible.³⁹ Thus, looking through the camera, it is possible to interpret an object differently which transforms photography into a tool of interpretation.

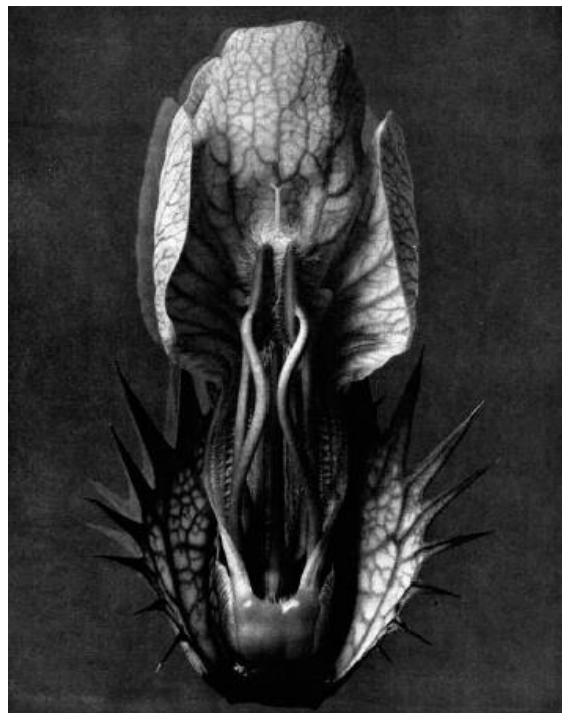


Figure 7: Karl Blossfeldt, Hogweed Blossom (1930).⁴⁰

Through the lens, Karl Blossfeldt discovers a new way of seeing the plants. The photographs of Blossfeldt, which presents a unique case, captured Benjamin's attention. Each image has an incredible precision that almost belongs to a scientific

³⁹ Walter Benjamin, "Small History of Photography," in *On Photography*, (London: Reaktion Books, 2015), 67.

⁴⁰ *Ibid.*

approach. He pictured only the botanical specimens, on blank backgrounds and from simple orthogonal views (Figure 7). Yet, the important point in his photography is the “magnification” which reveals the natural structure of the plants and exposes direct references of the “the primal forms of art”.⁴¹ In his photographs, “the nature becomes a second nature” corresponding to the concept of “optical unconsciousness”.⁴²

Jonathan Crary states that “[t]he loss of touch as a conceptual component of vision meant the unloosening of the eye from the network of referentiality incarnated in tactility and its subjective relation to perceived space.”⁴³ While this is true for the viewer of the photograph, the photographer needs to get in a close relationship with her object.

Cast as witness and chronicler, the photographer literally surveyed the area to be documented, by moving systematically from street to street, establishing connections, mapping spatial relationships, salvaging facts, collecting data. The individual images in the archive or survey set thus acquire an interdependence whereby the meaning of each is contingent upon its relationship to the other images that make up the set. And in each case it is the set as a whole that is the unit of representation.⁴⁴

Because of the required tactile relationship with the building, the photographic survey serves as a mediating tool between the building and the researcher. Yet, during this process, it is discovered that the conventional systematization of the photographic survey, for the sake of achieving a “scientificity” through the rejection of subjective adjectives and phrases, form a gap between the researcher and the tactile nature of the building. In fact, it is only one of the possible ways of looking at the object, which is only legitimate for being pre-selected, and limit the formulation of possible rather

⁴¹ Walter Benjamin, "New Things about Flowers," in *On Photography*, (London: Reaktion Books, 2015), 123-125.

⁴² Esther Leslie, "Introduction to 'New Things about Flowers'" in *On Photography*, Walter Benjamin (London: Reaktion Books, 2015), 120.

⁴³ Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, London: MIT Press, 1990).

⁴⁴ Blau, *op. cit.*, 53.

creative methods. Thus, with the purpose of a certain level of dedifferentiating, through the pre-established vantage points, it is distant from the needs of each specific object of survey and rather reductive to its significant peculiarities.

In this thesis study, the sequentially of the photographs that belonged to the photographic survey is broken. The images are abstracted to their elemental condition, taken apart from their original context; thus, placed in a different context in relation to the characteristics of their condition as “in-between spaces”. The notion of “in-between space” was selected as a theoretical tool based on the sensibility of the “connections” between the architectural elements from the urban to one-to-one scale in METU Campus and the Faculty of Architecture Building Complex. Thus, photography worked as a tool of interpretation to look at the very familiar and, in fact, accustomed object of Faculty building.

whenever this structure changes – whenever a sequence is altered or an image removed from its original context and placed in a new one – the significance of the image, and indeed of the representation as a whole, also changes.⁴⁵

In addition, photography, by definition, flattens its subject to transfer it from the three-dimensional environment to a two-dimensional plane. It erases the “space” and enables the invisible to be seen. In other words, erasing the object of representation, which is the space itself, it makes it visible through its representation.⁴⁶ The flatness, which is also augmented with the use of narrow angles of the lens in particular cases, allows a maximum objectivity, via almost diminishing the vantage point. Moreover, since the Faculty building is designed with the orthographic tools of technical drawings, this flatness is considered to be compatible with the existing design principles.

⁴⁵ Blau, *op. cit.*, 14.

⁴⁶ Ayşen Savaş, ARCH524 Architecture and Different Modes of Representation course Fall 2018, lecture notes.

CHAPTER 3

IN-BETWEEN SPACES OF METU FACULTY OF ARCHITECTURE BUILDING COMPLEX

3.1 The opening of an in-between space

“Binary opposition” is a structuralist term, which refers to two contrasting ideas such as white and black, big and small or presence and absence. As stated by Edward Soja, through the coupling of the concepts, binary oppositions form a complete and closed system that constitutes the basic structure of the traditional Western thought. The system divides the concepts, objects, acts and people into two, separates the self from the other, positive from negative, inside from outside, culture from nature and men from women. It works with the “either/or” logic and leaves no room to a “both/and” approach. In Soja’s terms, “[n]o mixture or combination is permitted”⁴⁷. What stands a little off the boundaries of one side is forced inside and what does not fit into either side of the established categories is outside the circle of the objects of interest. The non-fits are seen only as an anomaly, collected under the same category of the “third” and distanced with a further fear of the “opening”⁴⁸ which could cause threat to the current *status quo*.

There is no peaceful relationship, not only with the outside of the system, but also between the sides of the binary oppositions. The dualism does not work as a symbiotic or even as a balanced relationship. Generally, one of the terms suppresses the “other”. While the ‘one’ is being canonized, the other is marginalized.

⁴⁷ Edward W. Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-imagined Places* (Oxford: Blackwell Publishers, 1996), 5.

⁴⁸ Luce Irigaray "The Ecstasy of the Between-Us," in *Intermedialities Philosophy, Arts, Politics*, ed. Henk Oosterling and Ewa Plonowska Ziarek (Lanham, Maryland: Lexington Books, 2011), 45-56.

[...] [I]n a classical philosophical opposition we are not dealing with the peaceful coexistence of a *vis-à-vis*, but rather with a violent hierarchy. One of the two terms governs the other (axiologically, logically, etc.), or has the upper hand.⁴⁹

Luce Irigaray is a philosopher, linguist, political theorist and an active feminist. She argues that the system of binary oppositions does not only erase the knowledge of the 'third' but also reduces the knowledge of the second through the coupling of one term with the other. The second matters only in relation to the first. It does not have a definition of its own but it is only defined as the negative of the first. Irigaray underlines the opposition of Being and not-Being as ignoring the process of *Becoming*. This is, in fact, the erasure of "birth", which leads to the "oblivion of her" and strengthens the singularity of man. She names it as a "logical economy" which reduces the 'negative' and serves to hold the "opening" under control.⁵⁰ While she mainly refers to the opposition of the sexes and the erasure of woman as "the other", the same logic applies to different conditions of the dualist logic. In fact, woman becomes an emblem for the oppressed side of the opposition: "a token for all markers of difference"⁵¹. When the relationship between the signifier and the signified was proven to be arbitrary, the strong link between them was broken. Through the "fraction of the sign"⁵², as Hays calls it, one of the major binary oppositions was deleted. Thus, the binary oppositions become one of the main targets of feminist and postmodern discourses mainly in the 1960s. Yet, it is possible to mark the beginning of this "opening" of a space between the binary oppositions at the very beginning of the 20th century.

Elizabeth Grosz is a contemporary philosopher writing on architecture emphasizing and taking the advantage of her "outsider" position. She indicates that in-between is a recent concept which is only privileged during the last century and accepted as a "space" or "positivity" even later. She introduces Henri Bergson, the French philosopher, as the first modern thinker of the in-between. Starting with his first

⁴⁹ Jacques Derrida, *Positions*. Translated by Alan Bass. (Chicago: University of Chicago Press, 1981), 41.

⁵⁰ Irigaray *op.cit.*

⁵¹ Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Washington: Bay Press, 1983), 62.

⁵² K. Michael Hays, *Architecture Theory since 1968* (London: MIT Press, 2000), xi.

official publication of the book “Matter and Memory” in 1896, Bergson focuses on the concepts of “change”, “motion” and “evolution”. Rather than analyzing the relationships between fixed entities, he concentrates on “processes”. As Grosz explains, in his philosophy, “the in-between is the only space of movement, of development or becoming”.⁵³ Bergson was an influential thinker, the impacts of whose work can be found in the references of the following theoreticians like Heidegger, Habermas or post-structuralists like Deleuze and Derrida.

The term “intermedia” was introduced during the 1960s by Fluxus artist, Dick Higgins, which refers to the investigation of the materiality of the “*inter*” via the analysis of changing relationships between art, media and technology, which was directed towards the common change in the medium of art. Although the title emerged during the 1960s, the use of different media or multimedia was already present in the avant-garde art movements especially like Dada and Surrealism.⁵⁴ Furthermore, the *inter* was not only in the medium of art in these movements. Focusing on the main opposites that affected art the most like theory and practice, art and life, reality and appearance (Figure 9), artifact and the object of use (Figure 8), the surrealists tried to break the boundaries of these oppositions and worked on the opening of in-between spaces within the pre-established structure of art. Via the re-consideration and re-configuration of the relation of opposites, art became “a critical mirror”.

⁵³ Grosz, *op.cit.*, 92-93.

⁵⁴ Oosterling, Plonowska Ziarek *op.cit.*, 3-4.



Figure 8: Bicycle Wheel, the first of Marcel Duchamp's "Readymades", 1951, (third version, after lost original of 1913).⁵⁵

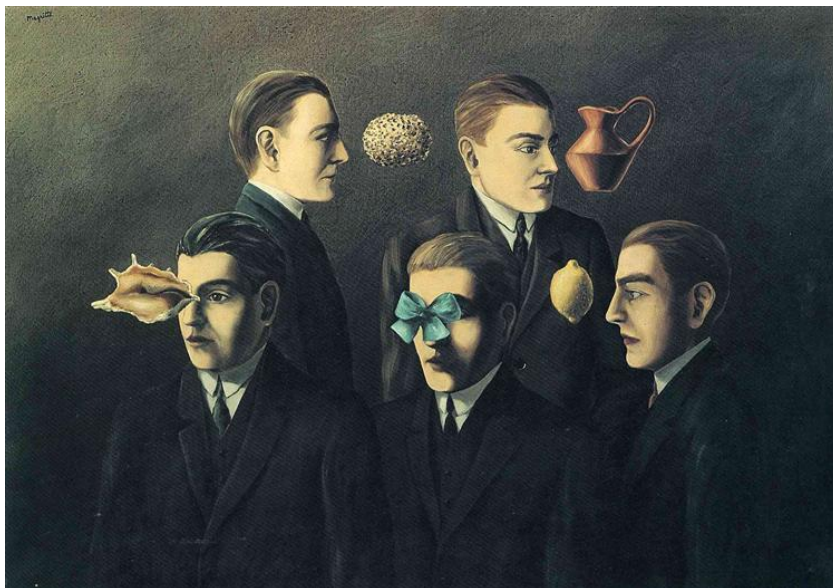


Figure 9: The Familiar Objects, René Magritte, 1928.⁵⁶

⁵⁵Retrieved from <https://www.moma.org/collection/works/81631>, on 29.06.2019.

⁵⁶Retrieved from <https://www.wikiart.org/en/rene-magritte/the-familiar-objects-1928>, on 29.06.2019.

These “attempts”, although labelled by Habermas as “non-sense experiments”, also defined by him as the “most extreme warfare” against rationalism.⁵⁷ Ignasi de Sola-Morales, architect and architectural theoretician, states that surrealism is “the most committed critical stance against the Modern Movement” and emphasizes its influence on the artists and architects of the 1960s.⁵⁸ The ideas of indeterminacy that are discussed in architectural discourses during the 1960s, was already present in these movements, almost 50 years earlier, beginning with the 1910s.

Simultaneously, another type of work that is although different than the European Avant-Garde, with a similar approach towards indeterminacy, and in a much closer relation to architecture was produced under the title of Russian Constructivism. Architecture, although accepted as a “high-art” and criticized, was perceived to be useful and fundamental for a desired social revolution because of its intertwined structure with the society. To create a revolutionary architecture, the rules of the composition were broken. “Instability” and “impurity” were provoked and achieved through several “formal strategies”. Hierarchy was rejected, pure forms were distorted or placed in conflicting positions; and the relation between the form and the structure was broken and re-configured to disturb each other.⁵⁹

These works, produced on paper, were never realized and remained “marginal”. They were only implemented on the physical world in art forms like theatre sets, street decorations or clothing design. The instability was never perceived as a structural possibility, so, when the work was to be constructed, the designs became simplified and rather structural. In the example of the design of Vesnin Brothers, the dynamism in the preliminary sketch was reduced to the wire structures in the final scheme (Figure 11, 12).

⁵⁷ Jürgen Habermas, "Modernity - An Incomplete Project Towards," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Washington: Bay Press, 1983), 3-15.

⁵⁸ Kate Nesbitt, *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 2008), 41.

⁵⁹ Philip Johnson and Mark Wigley, *Deconstructivist Architecture* (New York: Museum of Modern Art, 1988), 10-20.

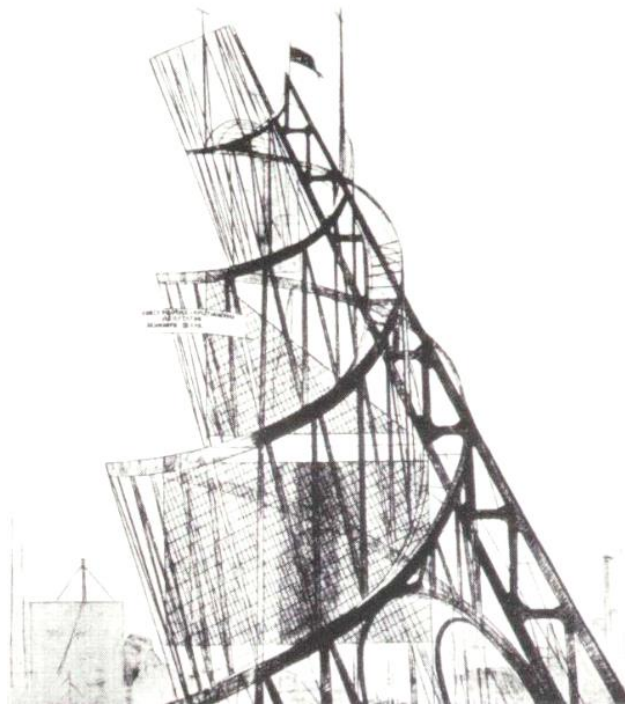


Figure 10: Vladimir Tatlin. Project for a Monument to the Third International, 1919.⁶⁰

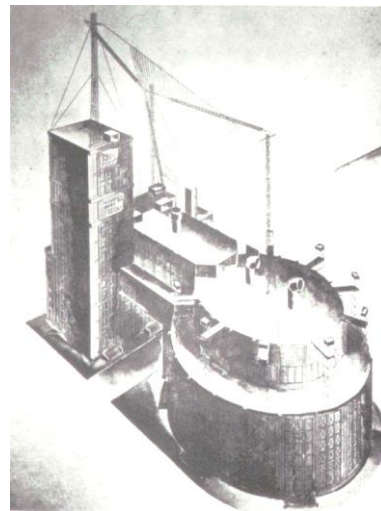


Figure 11: Vesnin Brothers, Project for a Place of Labor; preliminary sketch for competition design, 1922-23.⁶¹

Figure 12: Vesnin Brothers, the final scheme of the project, 1923.⁶²

⁶⁰ *Ibid.*

⁶¹ *Ibid.*

⁶² *Ibid.*

Russian Constructivism constituted a critical turning point where the architectural tradition was bent so radically that a fissure opened up through which certain disturbing architectural possibilities became visible.⁶³

Although the instability mostly remained on paper or almost ornamental for the practice of architecture, Russian Constructivism was the first to open up a new perspective for the reconsideration of stability in the physical environment of architecture. The formal strategies introduced by these works were later developed and transformed into methods for other architects whose main aim was to unsettle the traditional condition of architecture, namely the Deconstructivist⁶⁴ which will be explained in the fourth chapter.

3.2 “Concrete”/Material/Physical in-between spaces

3.2.1 In-between spaces in the Modern Movement

Modern Architecture is almost contemporaneous to the Avant-Garde art movements. However, in contrast to their core idea of indeterminacy, Modernism was found on a strong rationalist logic, with the need of corresponding the social needs emerged with industrialization and rapidly growing cities. It was necessary to be efficient, democratic and equal which forced the architecture to be “restrictive”. The figure/ground, solid/void oppositions constituted the ground of modern designs. The cartesian tool, grid, was an important instrument to organize spaces and it was accompanied with the idea of zoning which was based on division of the functions. Thus, with a total rejection of what is before it, Modernism reinforced the opposition of traditional vs. modern.

Yet, when compared to Classical architecture, what is before the Modern Movement, it is indisputable to say that it also reversed the hierarchical relationships of its own context.

⁶³ *Ibid.*

⁶⁴ *Ibid.*

In its well-intentioned but sometimes misguided concern to assimilate the technical and processal realities of the 20th century, architecture has adopted a language in which expression resides almost entirely in processal, secondary components, such as ramps, walkways, lifts, staircases, escalators, chimneys, ducts and garbage chutes. Nothing could be further from the language of Classical architecture, where such features were, invariably concealed behind the façade and where the main body of the building was free to express itself- a suppression of empirical fact that enabled architecture to symbolize the power of reason through the rationality of its own discourse.⁶⁵

Kenneth Frampton, in the introduction of his book, *Modern Architecture: A Critical History* (1980), refers to particular components that are considered “secondary” according to Classical architecture, yet prioritized in the Modern Movement. In this quotation, the “secondary components” are rendered as functional elements that serve the main living spaces. The “ramps, walkways, lifts, staircases, escalators, chimneys, ducts and garbage chutes” are in fact the in-between spaces gaining recognition and visibility. Thus, Frampton defines these components both as the “success” and as the “failure” of Modern Architecture, underlining an ambiguous condition which is typical to an in-between space.

In fact, the “formal tropes of modernism”⁶⁶ that mark the style of a building as “modernist”, also reveals the distinguished position of in-between spaces in Modern Architecture. Among the other tropes “transparency” and open plan (“free-flowing spaces”) are directly related to the physical in-between spaces.

Among other modernist architects, Aldo Van Eyck become prominent in this study for his use of the term “in-between” (and “intermediary” interchangeably) in the descriptions of his designs. Together with Team 10, he attached a greater importance to the “relationships” in comparison to the objects, what he called “the greater reality

⁶⁵ Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames and Hudson, 1980). 9-10.

⁶⁶ Sarah Williams Goldhagen, “Something to Talk About: Modernism, Discourse, Style,” *Journal of the Society of Architectural Historians*, June 2005, 144-67 <https://www.jstor.org/stable/25068142>

of the threshold”.⁶⁷ Thus, Van Eyck introduced the notion of “in-between realm” which corresponded to relationships between “man and man” and “man and thing”. Eyck considered this “in-between” in the physical sense and as the medium of this relation. He utilized “intermediary places” as a design tool that formulates the relationships within the design object, as connectors of the integral parts to the whole in different scales; and outside the object via its connection with the “human”.

Architecture should be conceived of as a configuration of intermediary places clearly defined. This does not imply continual transition or endless postponement with respect to place and occasion. On the contrary, it implies a break away from the contemporary concept (call it sickness) of spatial continuity and the tendency to erase every articulation between spaces, i.e., between outside and inside, between one space and another (between one reality and another). Instead the transition must be articulated by means of defined in-between places which induce simultaneous awareness of what is significant on either side. An in-between space in this sense provides the common ground where conflicting polarities can again become twin phenomena.⁶⁸

To support and construct the in-between/intermediary places⁶⁹, Van Eyck introduces the interrelated concept of “twin phenomenon”⁷⁰. The twin phenomenon corresponds to the binary oppositions, but which are perceived as the parts of a whole working in harmony. In order to unite the opposites, he establishes an in-between place where the both two poles are present, visible, penetrating into each other and functioning together. Van Eyck defines the design of the Orphanage project (1955-60) as “a configuration of intermediary places”, which serve the recognition of both sides (Figure 13, 14).

⁶⁷ It is also defined by Van Eyck as “The greater reality of the doorstep”, the term “doorstep” is introduced by the Smithsons, another member of Team 10, but re-interpreted by Van Eyck. Sarah Deyong, "An Architectural Theory of Relations Sigfried Giedion and Team X," *Journal of the Society of Architectural Historians*, June/July 2014, 226-247.

⁶⁸ Aldo van Eyck, as cited in: Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 2002), 82.

⁶⁹ In different texts, Aldo Van Eyck uses these terms interchangeably to define the same in-between spaces.

⁷⁰ Aldo Van Eyck, *Works* (Boston: Birkhauser, 1999), 11-14.

The walls envelop, interlock and open up consecutively. I tried to articulate the transition by means of defined in-between places which induce simultaneous awareness of what is significant on either side.⁷¹

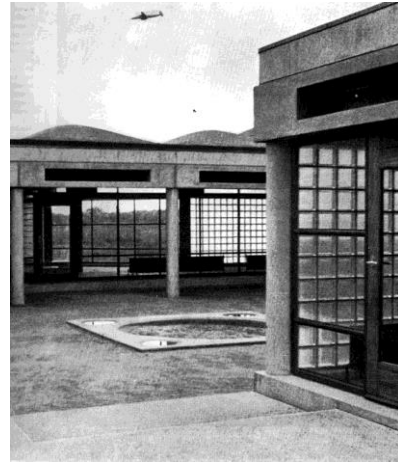
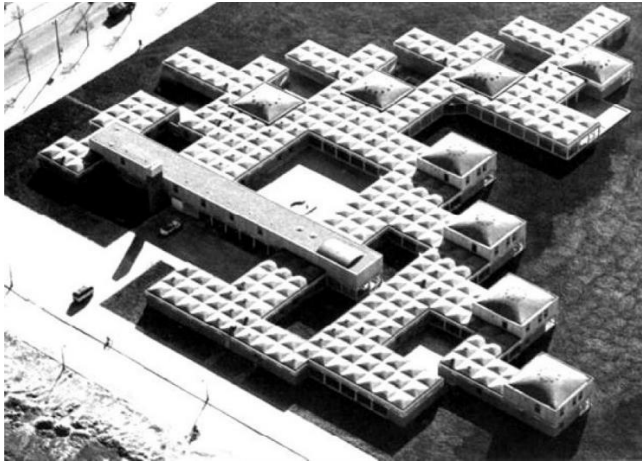


Figure 13: Aldo Van Eyck, Amsterdam Orphanage, aerial view.⁷²

Figure 14: Aldo Van Eyck, Amsterdam Orphanage, interior view.⁷³

In a later project, Sonsbeek Sculpture Pavilion in Arnheim (1965-66) (Figure 15), Van Eyck states that his design is based on the materialization of the togetherness of oppositions like art versus nature and grey-black versus silver.

The site is an old asphalt tennis court in an old park with tall trees around. In order to, as it were, 'isolate' the world of art from the world of nature (coax them into opposition through juxtaposition). The large circle's counterform is to be painted silver (new large aluminium pieces of sculpture by Shinkitchi Tajiri will be placed on it): the circle itself will be painted grey-black.⁷⁴

⁷¹ Deyong, *op.cit.*

⁷² Retrieved from <https://www.archdaily.com/151566/ad-classics-amsterdam-orphanage-aldo-van-eyck>, on 22.07.2019.

⁷³ Retrieved from <https://i.pinimg.com/originals/8c/9f/8c/8c9f8c70fab9acfc3424a25b90c09106.jpg>, on 22.07.2019

⁷⁴ Aldo Van Eyck, "Commencement Address," *Journal of Architectural Education*, Autumn 1981, 5-8.

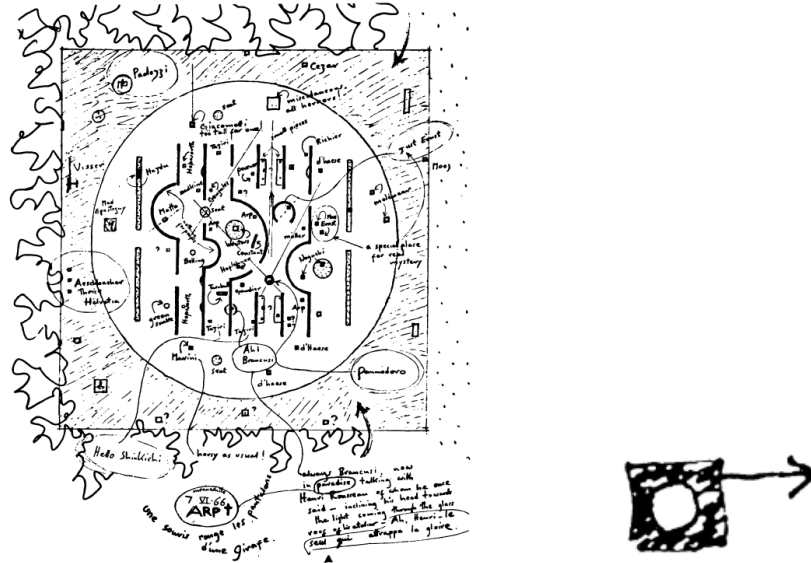


Figure 15: The diagram and the plan of the Sculpture Museum, Domus, March 1968⁷⁵

The term “counterform” refers to the complimentary forms – like the circle and square – that are utilized together to emphasize the existing of the opposition. This project through its form and Van Eyck’s explanation especially with the use of particular terms “coaxing” and “juxtaposition” indicates almost a Deconstructivist approach. Thus, while “juxtaposition” is a familiar term to the architectural discourse, “coaxing” is an interesting term that refers to a “gentle persuasion” with a mechanical secondary meaning corresponding to a piece for connecting cables.

3.2.2 The Modernist side: METU, Late of it’s time

METU was founded as a campus university following the principles of the Modern Movement. The selected site was a 4,500 hectares ground of Anatolian prairie, 5 kms away from the city center (accepted as the TBMM, the Grand National Assembly).⁷⁶

⁷⁵ *Ibid.*

⁷⁶ *METU Campus Planning Preliminary Report* (no date), Source: Salt Research Altuğ-Behrüz Çinici Archive.

This large site was an empty ground which would serve as a *tabula rasa* for the development of a model city and an “ideal” society.⁷⁷

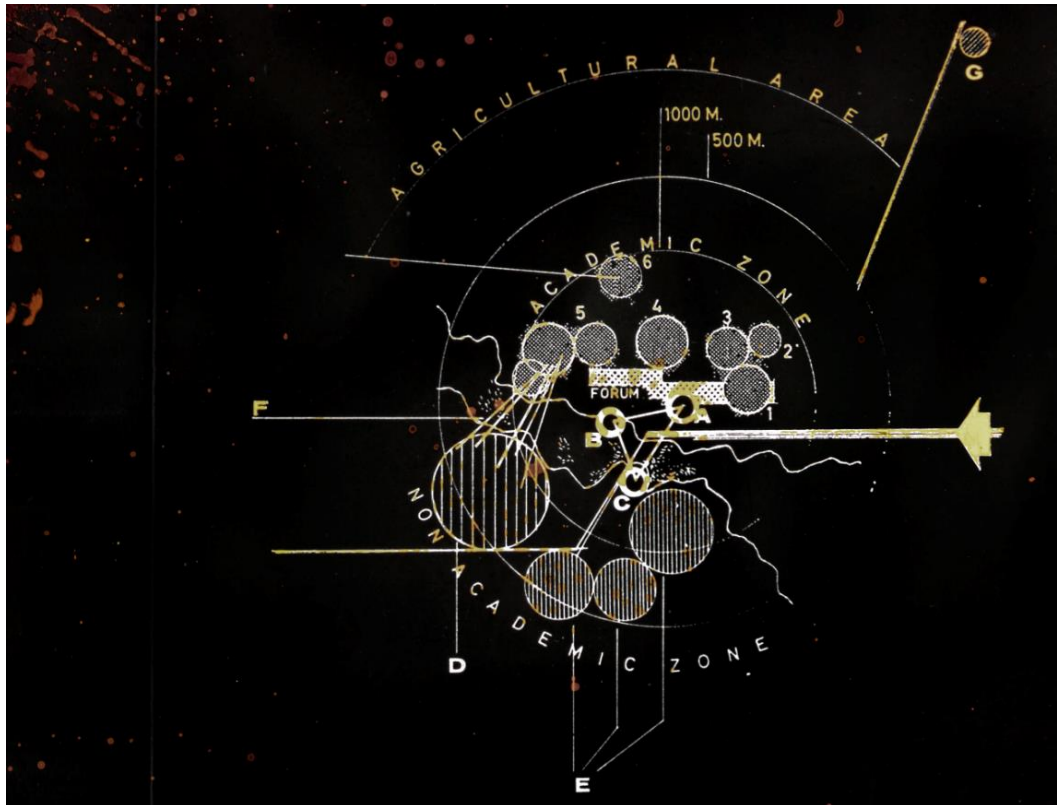


Figure 16: Diagram of the campus, prepared by Çinici Architects, the colors are edited by the author. Source: Salt Research, Altuğ-Behrüz Çinici Archives.

The selected design represented the same modernist principles. The Cartesian tool, grid, formed the general design of the campus, which performed in different scales and in three dimensions as a “lattice”⁷⁸. The campus is designed to be composed of three “zones” that are the academic zone, the center and the non-academic zone. These three zones are positioned around a central “forum” entitled later on by the habitants of the campus as the “alley” (Figure 16).

⁷⁷ Savaş, Sargın, *op.cit.*, 602-629.

⁷⁸ Rosalind Krauss, "Grids," *October* 9 (1979): , doi:10.2307/778321.

The “forum/alley” is spared for the pedestrian circulation, thus vehicular traffic is completely separated and constructed as a ring surrounding the zones and reaching the site through *cul-de-sacs*. In fact, Alley is the most important element of the campus design, referred as an “ecologic spine of the campus” and defined as “the main classroom of the university (*üniversitenin asıl büyük dersanesi*)” where a true learning would be experienced, by the architect, Behruz Çinici.⁷⁹

Furthermore, the style of the buildings corresponds to the formal aspects of the Modern Movement. Even in the harsh climate of Ankara, and in a limited context in terms of the technological capabilities, the construction was made with exposed materials, without any paint or claddings. Flat roofs, open plan, transparency and band windows were other design elements that marked the architectural style as “modern”.

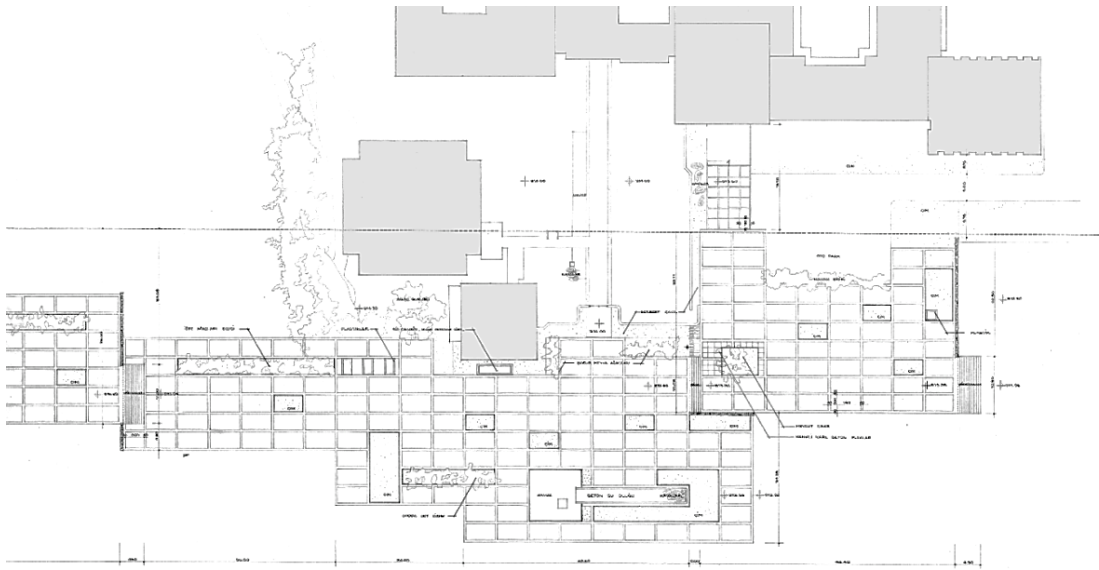


Figure 17: Drawing of the “alley” starting from the Faculty of Architecture Building, produced by the architects’ office. The buildings are highlighted by the author. Source: Salt Research, Altuğ-Behruz Çinici Archives.

⁷⁹ Tanyeli, Uğur. *Improvisation Mimarlıkta Doğaçlama ve Behruz Çinici* Ankara: Boyut Kitabevi, 1999, 8.

By Behruz Çinici, the Faculty of Architecture building was cited as the “most important piece of the spine (*omurganın en önemli halkası olan mimarlık okulu*)” (Figure 17).⁸⁰ The design of the building, which has unique architectural qualities not only within the campus but also in the country, followed the same modernist principles in a closer scale. The grid was made three dimensional and tangible throughout the building via a 1×1meter waffle slab structure. The pedestrian alley repeats in a closer scale in the form of a large circulation hall around which autonomous building units are articulated. This circulation hall is the main element of the open-plan design. It is formed with slabs in multiple levels through which the inner volume flows freely in three dimensions. The transparency is further supported with the large glazed surfaces both in the exterior and interior divisions and especially via the insertion of a series of open and closed courtyards.

It is the claim of this study that the in-between spaces are the primary design elements in the Faculty of Architecture building as in the case of the Alley. Similar to the project of the Orphanage by Van Eyck, in every scale, the connection between each two architectural element or space is unique and more prominent than the “main” architectural elements or the “served” spaces, which become the “other” and secondary.

3.2.3 “Concrete”/Material/Physical In-Between Spaces of METU Faculty of Architecture Building Complex

The in-between spaces depicted in this part are related to the first phase of architectural information indicated by Eisenman. As mentioned in the introduction, the first phase is formed with the parameters of the immediate knowledge of architecture that are the site, program and function which constitutes the basic requirements of a building.

In this part the familiar architectural elements are re-structured as in-between spaces and discussed in relation to their tectonic forms. The range of the terminology is

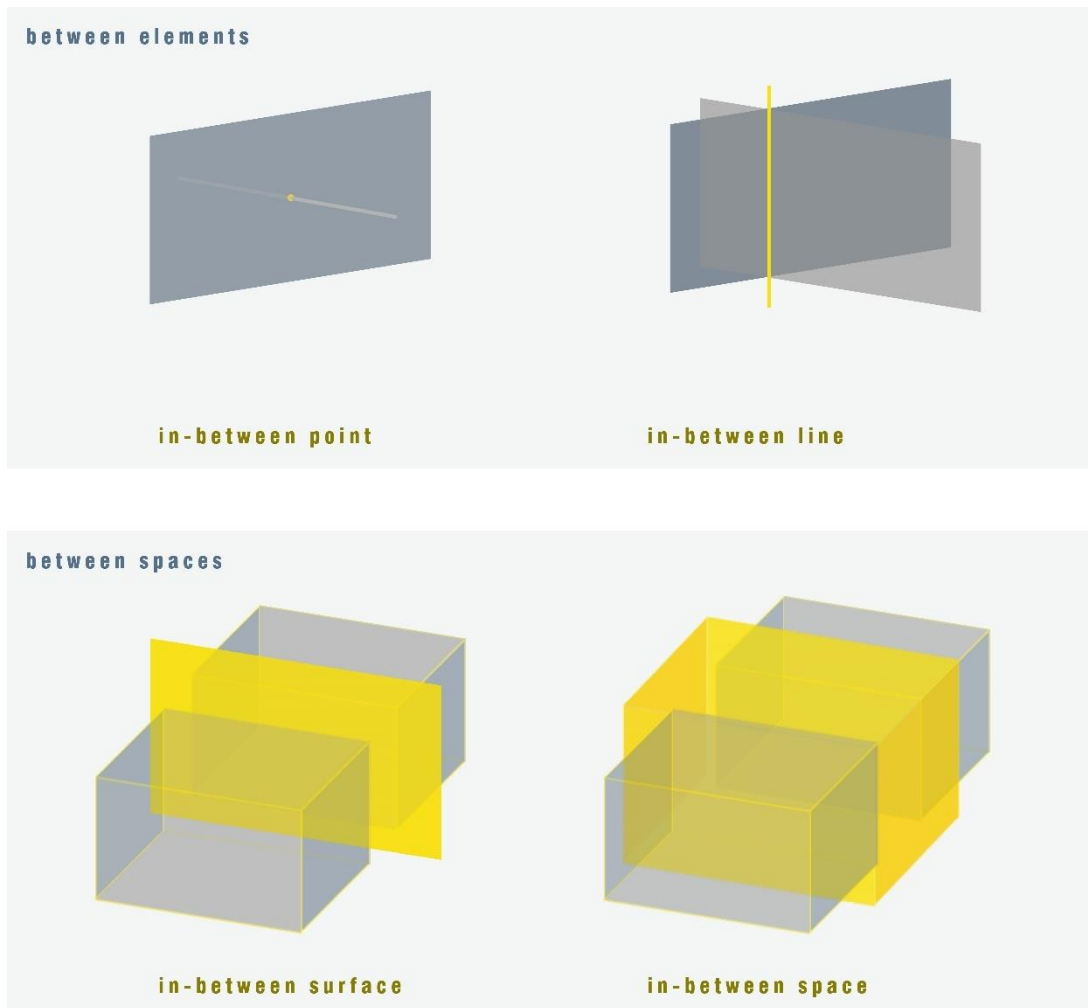
⁸⁰ *Ibid.*

defined with the architectural vocabulary present at the METU Faculty of Architecture Building Complex.

Based on the related information of the first phase, the basic attributes of an in-between element are designated as function, form, scale and solid/void conditions of the element; the character of the opposing sides, and the character of the relationship between these sides. While some of these attributes are interdependent on each other, some remain irrelevant. In fact, the aspects and behaviors are different in each category and they will be referred separately in the following parts.

The first attribute of the classification is based on the form of the in-between, as it is seen from the “optical eye” of the camera that is the interpretation tool of the study (Table 2). Although the format of the thesis requires a linear narration, the in-between spaces does not form a linear relationship with each other which generates multiple possibilities for their order. Therefore, the order represented here is not fixed but only one of the options.

Table 2: In-between spaces, based on the form of the intersecting area.



Before moving on to the collected in-between spaces from the Faculty of Architecture building, it should be stated that the spaces collected under this part present an interesting case to the subject of in-between spaces for having a particular terminology. Since the in-between has an unstable and ambiguous condition it is difficult to define. It cannot draw its own limits and does not have a “proper interiority”, or a specific identity which would be evident with an acquired “name”. Hence, it is rare to find a named in-betweenness. On the other hand, most of the in-between spaces collected under this subtitle has a very specific term which might show that not completely dissociated from its opposing sides, the in-between space can get ahead of them and act by itself. In these cases, the balance between the two sides are set. While preserving

their ambiguous conditions the spaces became prominent architectural elements and even prestigious spaces that start to enhance the aesthetic and architectural value of their environments. The case of a courtyard explains this condition. It is a void space that continuously oscillate between inside and outside, yet, it acts as an organizing element defining and blurring at the same time the privacy/publicity levels. It is a widespread design element as an organizational space in both East and West. Thus, Andrea Palladio in *Four Books on Architecture*, defines the courtyard as “one of the most important elements”.

Although such a recognition is not developed for most of the other in-between spaces collected in this part, each of these spaces are significant elements for the Faculty of Architecture building which enhances the architectural value through deliberate meticulous designs.

3.2.3.1 In-between Points and Lines

In-between points and lines are structural in-between spaces that connect and separate the architectural elements. Although appear in the form of a point or line, these are also spatial entities which occupy space between materials, and each exists within the details of the structure and requires a close-scale investigation from 1:1 to 1:50.

Whether the materials of the architectural elements are same, different or “other of the same”, is the primary attribute that forms the character of the in-between space. The in-between spaces are either ingrained, having intrinsic relationships; like a lap joint line that is in-between the parts of the same wall; or extrinsic like a joint connecting two different materials. The solid or void condition of this in-between space is the second attribute defining these spaces (Table 3).

Table 3: In-between spaces according to their forms, scales and the type of the relationship between the opposite sides.

form \ scale	in-between points		in-between lines	
	intrinsic	extrinsic	intrinsic	extrinsic
5:1			cement line	
			mold line	
1:1				
	tie rod hole		lap joint line	seam
1:5			corner	
		hinge		joint
1:10			skirting board gap	
1:20			niche	
1:50			dilatation	

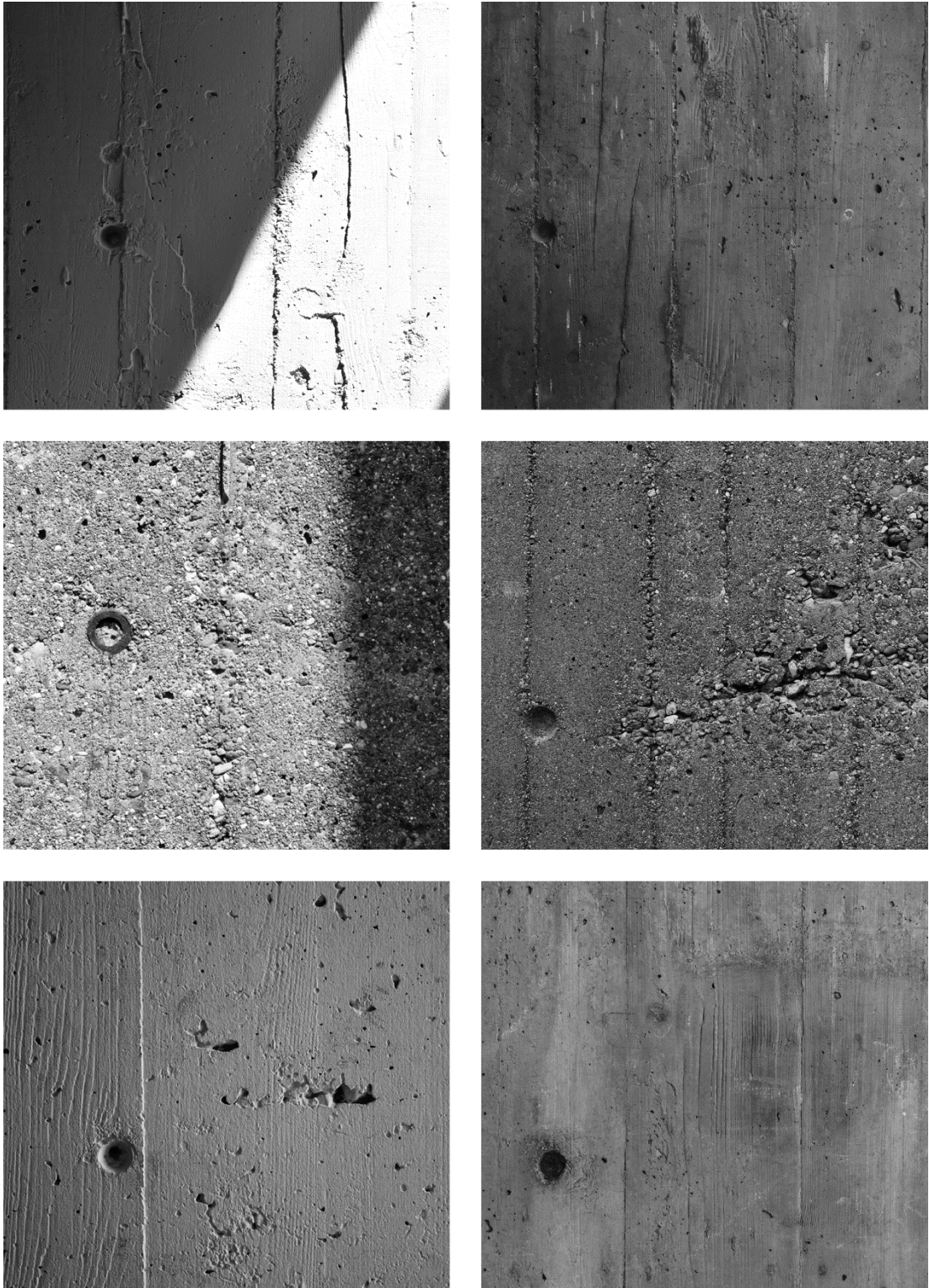


Figure 18: Tie rod holes captured from the Faculty of Architecture building.

The tie rod hole is a replacement of the tie rod, which is another in-between element that is used for holding the faces of a wall framework intact during the pouring of concrete. The tie rod establishes an extrinsic relationship between the framework and concrete with an additive structure. When the formwork is removed, the tie rod leaves a gap within the concrete walls which is called a tie rod hole. Since the wall was constructed with these holes inside, it is an ingrained in-between space. Thus, it is surrounded by the same wall forming an intrinsic composition. Being a reminiscent of the previous action of construction, tie rod hole also occupies a space in-between past and present.

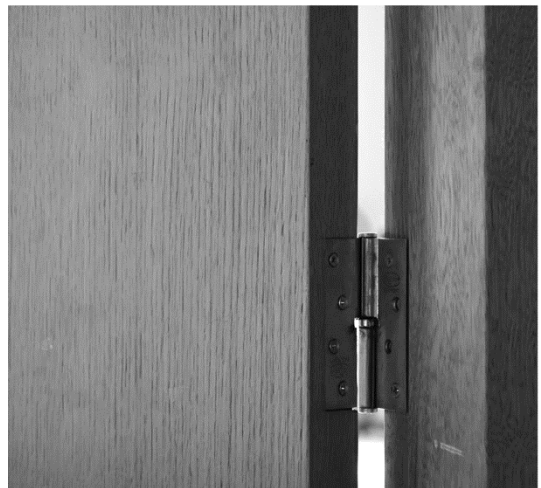


Figure 19: Selected hinges from the Faculty building.

Hinge is a dynamic element which connects a moving surface – an opening in the form of a window or door – to a stable building unit – a wall. It is a solid in-between space and with the additive composition of the different parts, a surface and an opening, it forms an extrinsic relationship.

The limited movement of this surface, the function of the respective opening and the level of transmission through this opening is determined by the hinge and temporary. Therefore, it presents a double in-between condition.

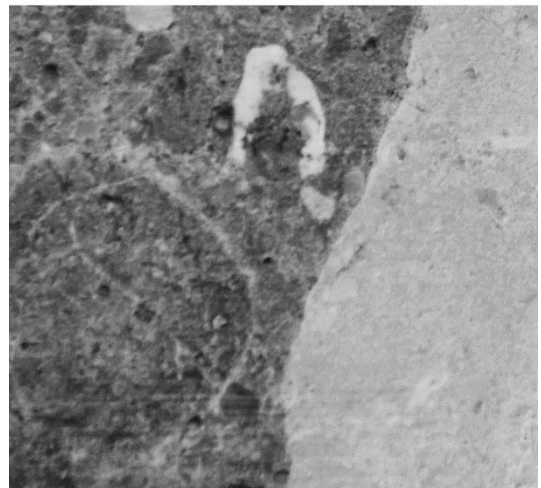
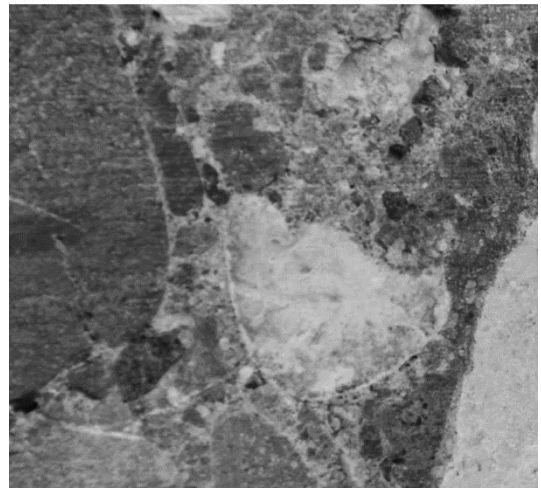
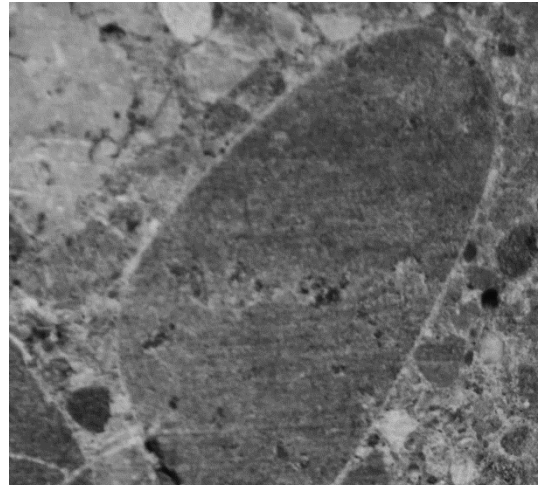


Figure 20: Close up photograph of the concrete sample taken from the foundation of the Faculty building for analytic purposes during the Getty Project.

The reinforced concrete structural elements of the Faculty building are cast in-situ with a precise workmanship. In order to achieve the best results, concrete mortars were experimented with different aggregate and water types and proportions before the construction of the building.⁸¹ The concrete sample taken from the foundation of the Faculty building almost acts like an evidence reflecting this precision.

In the close-up photograph of the concrete sample, it is visible that the natural stones almost fit into each other, leaving minimum space in-between. Occupying a very little space, the cement appears in the form of thin lines. With the freezing of concrete, the solid cement line forms a stable relation between the other solids of the aggregate. Thus, it is an ingrained yet extrinsic solid-solid-solid relationship.

⁸¹ Behruz Çinici, *Mimarlık Fakültesi İnşaatı Seyir Raporu* (METU Faculty of Architecture Construction Progress Report), no.3 (September 1962).

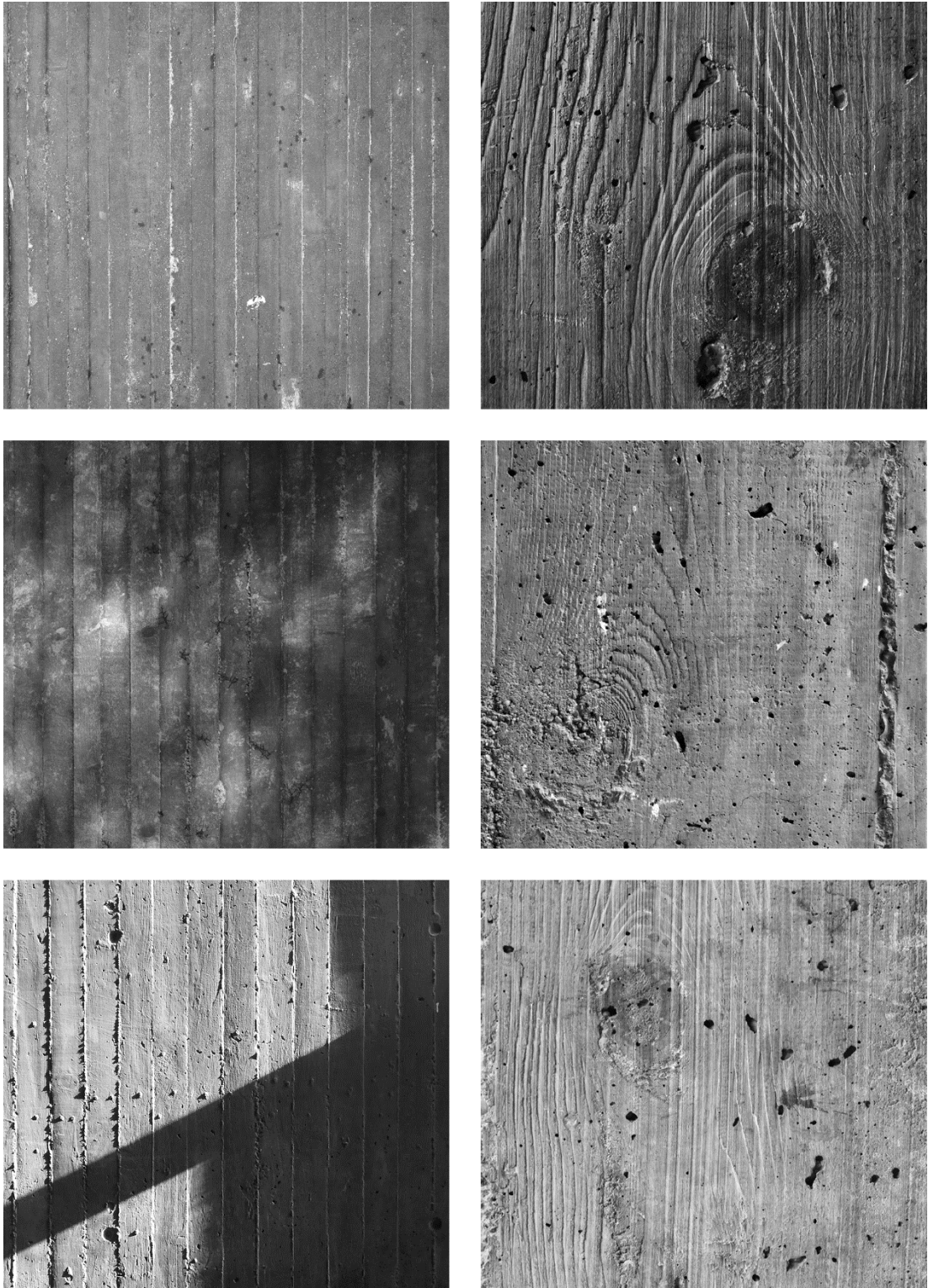


Figure 21: Close up photographs of the exposed concrete walls of Faculty building.

In the Faculty building, the wood pieces of the formworks were selected one-by-one according to their type, width, texture, and the place they would be used in.⁸²

The in-between spaces inside each wood piece, that is the authentic texture of the wood, and the spaces between each wood piece are ingrained on the exposed concrete surfaces of the building. The texture of the wood is still visible and give building a peculiar tactility.

⁸² This fact was discovered during discussions with Ayşen Savaş on the readings of construction reports and verified with the comparison to the building itself.

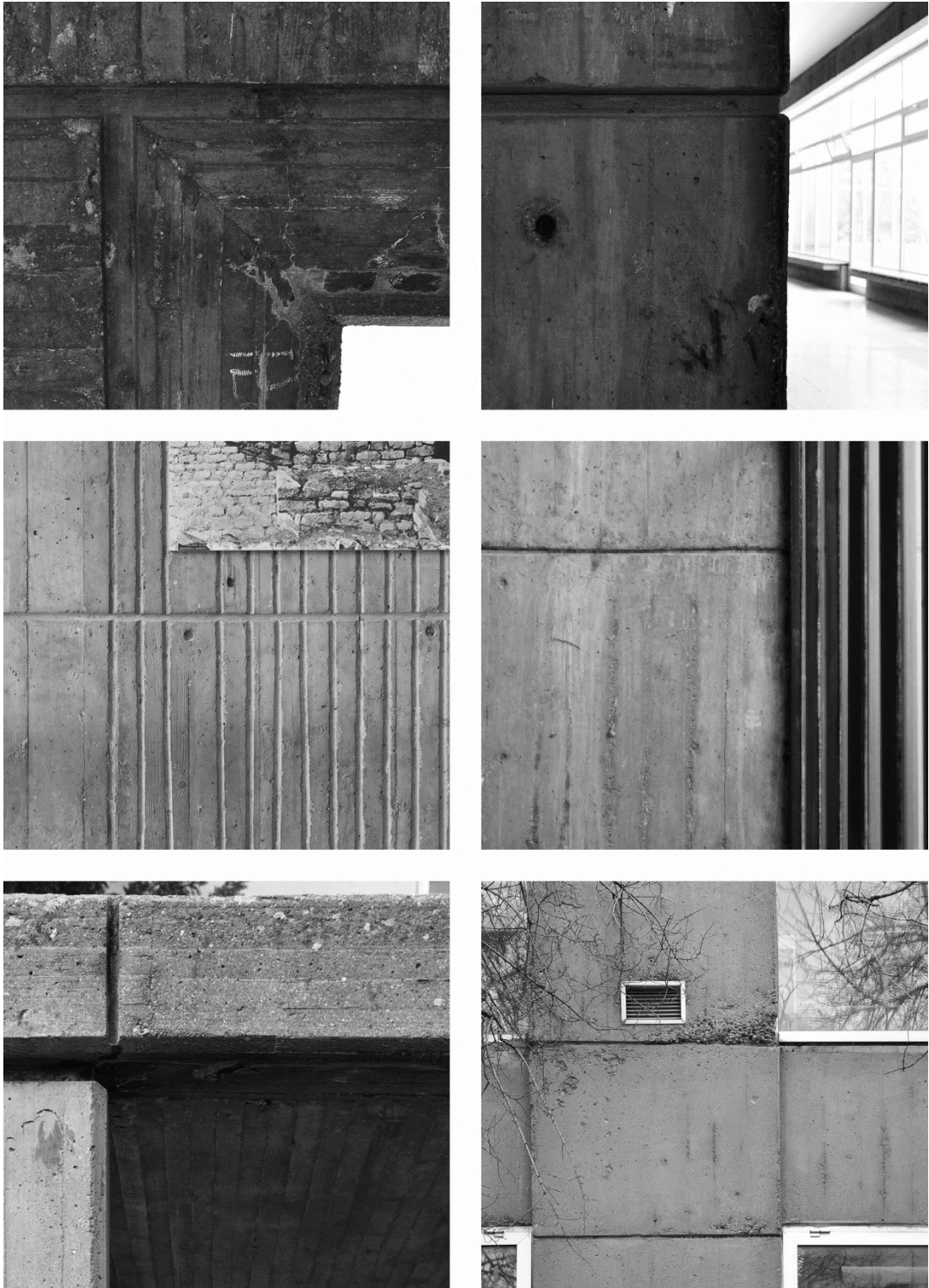


Figure 22: Structural and non-structural lap joint lines (*fuga*) from the Faculty building.

The lap joint (*fuga*) is a void in the form of a line and a structural necessity to control the contraction and prevent random cracking. In the Faculty building these lines are positioned in such a way that they almost draw the guidelines of architectural elements and their connections. Through these lines the slabs and walls are visible from the exterior. Moreover, in the Faculty building, the same void is also used without constructional purposes which destabilizes its conventional function.

These lines are ingrained in the concrete surfaces, establishing an intrinsic relationship between the parts of the same wall surfaces. On the other hand, some of the lines can also reflect the construction time of these wall parts, yet it requires a further investigation which exceeds the scope of this study.

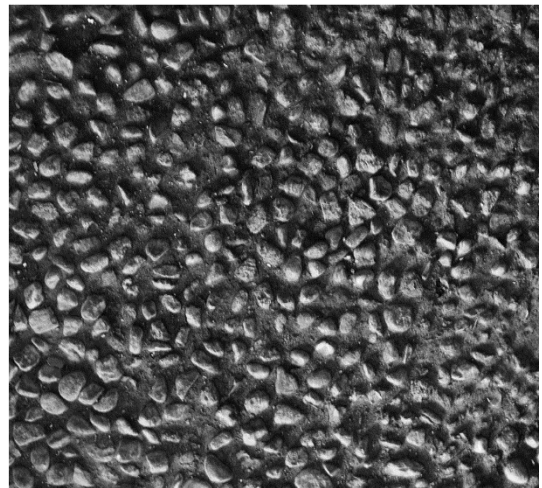
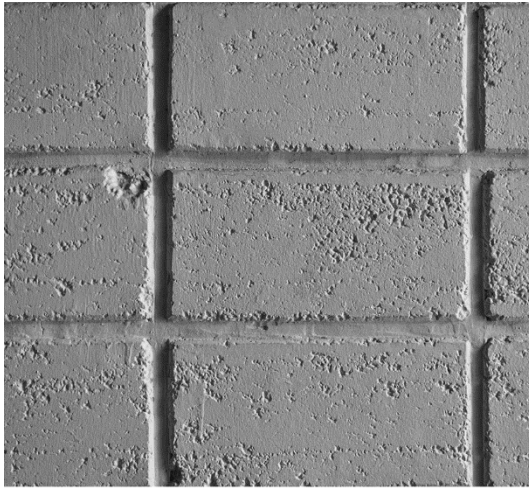


Figure 23: Various kinds of “seams (*derz*)” from the Faculty building.

Although “seam” has different theoretical connotations, in this study it is used to refer to the gaps between the fragmental construction materials (*derz*). It exists in the same scale of the lap joint line; thus, it is also a structural necessity. However, while the lap joint line is ingrained into the structure of concrete, seam works in an additive system and occupies a space between the elements of the same kind.

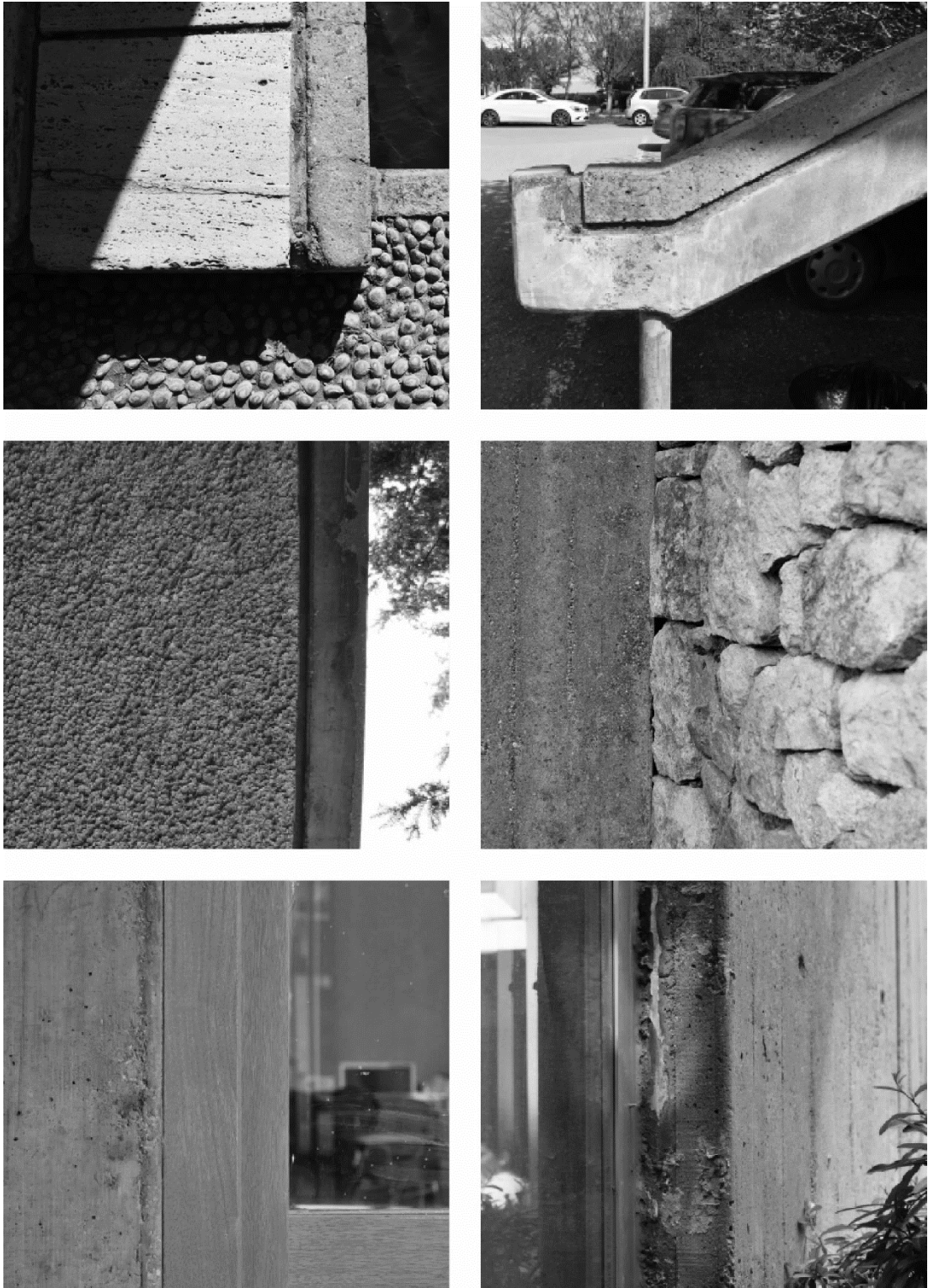


Figure 24: The connections of different materials from the Faculty building.

In this study, “joint” refers to the connection line between different materials. It is similar to the seam, but it is an in-between space with extrinsic relationships between two different materials.



Figure 25: Skirting board gaps from the Faculty building.

In the Faculty of Architecture building, there is an ingrained gap at the lowermost level of the walls which may have been left for the addition of a skirting board. Although it is again similar to the lap joint line, this gap is not necessary for the construction. On the other hand, regardless of the presence of this gap, there is a line that separates/connects the floor and wall. The skirting board gap is an in-between space that emphasizes this connection.

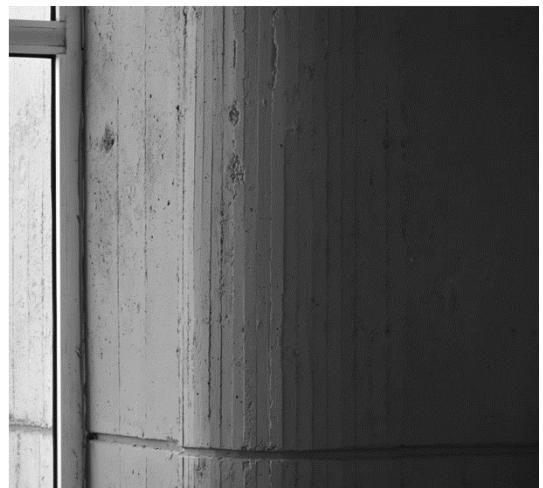
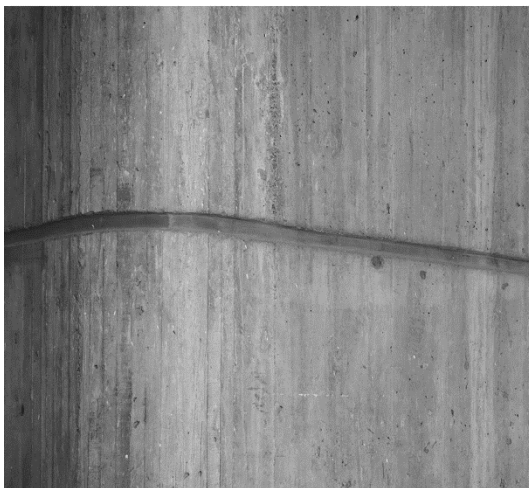
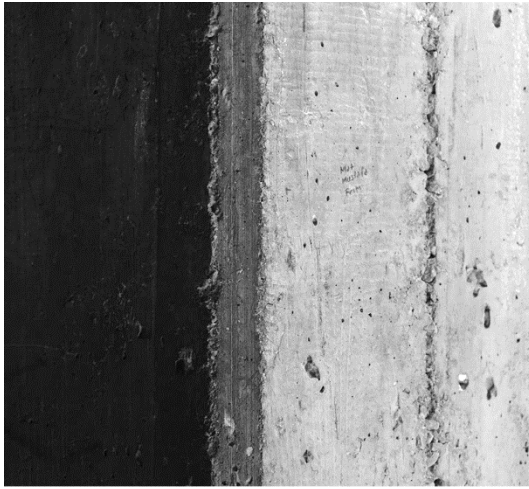


Figure 26: Perspectives towards the corners of architectural elements from the Faculty building.

Corner is an in-between element that marks the surface of an element continuing in different directions.

In the Faculty building the corners of exposed concrete elements, columns, shear walls and each beam of the waffle structure are chamfered with a certain angle.

Also, in a larger scale, the corners of the spaces are designed meticulously. The exposed concrete walls almost never touch each other with orthogonal angles. They either come together with the addition of a glazed surface in-between or take a curvilinear shape which creates U and L-shaped walls that stand out as a new architectural element.



Figure 27: Niche examples from the Faculty building.

Niche refer to a space that emerges with the recession in the wall surfaces; when it is recessed yet not enough to create an opening. This space is inhabitable but suitable for the placement of objects.

In Classical architecture, they are the accustomed locations of statues. In the Faculty building, on the other hand, the radiators and rainwater pipes are placed in these spaces. In fact, this is a good example for Frampton's argument on the "secondary components" which become prominent in Modern Architecture with their mechanical functions.

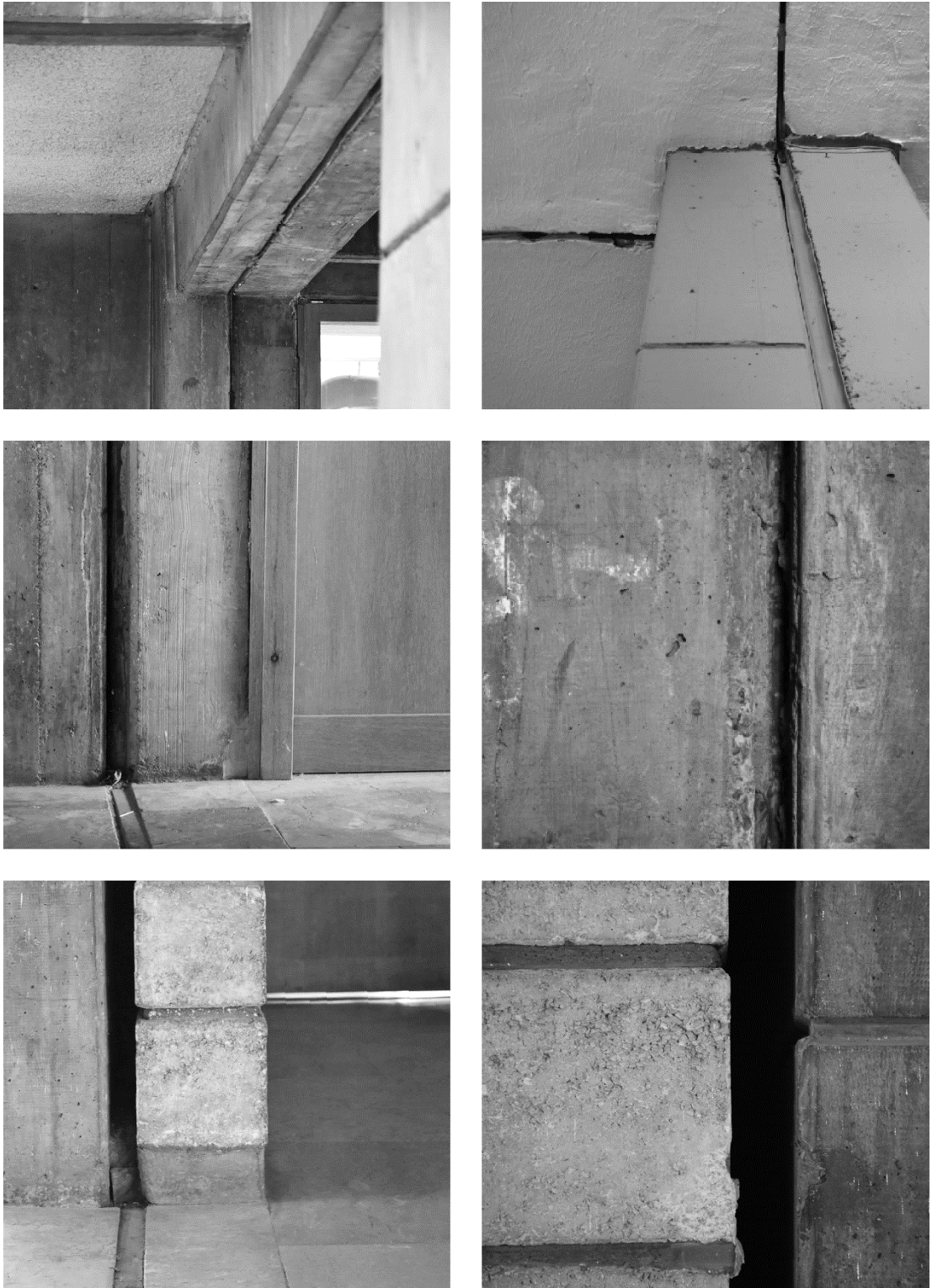


Figure 28: Visible lines of the expansion joints from the Faculty building.

Expansion joint is a structural necessity for buildings with a large ground surface area. Through a space that transpasses the structure, the expansion joint divides the structural system of the building into blocks to minimize the possible damage due to the expansion or shrinkage of the materials, settlement problems or seismic impacts. In the Faculty of Architecture building, there are 3-cm wide spaces that go through beams, columns, shear walls and divide the structural system.

These in-between spaces are “concrete” forms that represents the “fragmentation and re-composition of masses”⁸³. The building blocks are not only autonomous units, but also, they are the “parts of a larger whole”⁸⁴. Through their in-between character, these spaces function as seams in a larger scale, which connects the blocks of the same building. In the Faculty building, while the expansion joints divide the structural system, they do not define the boundaries of interior spaces. Thus, the line of division is blurred, as exemplified in the second chapter.

⁸³ *METU Campus Documented: Travelling Exhibition*, curated by Ayşen Savaş, May 8-10, 2019, TUDelft Faculty of Architecture, Delft.

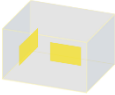
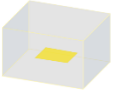


⁸⁴ Ibid.

3.2.3.2 In-between Surfaces

In-between surfaces are structural in-between spaces. They stand between the spaces which touch each other with an interaction area of a surface. Through its solid or void being, the in-between surface designates the relationship between two spaces through several layers of transparency. It can be either solid, creating neighboring/adjacent spaces; transparent, allowing a visual relationship; or empty like an empty façade or gallery opening and permit an actual passage between the spaces while defining each space separately.

In the abstract level, the in-between surfaces can be observed in similar scales and only differentiate from each other due to their horizontal/lateral/inclined positioning in the three-dimensional environment.

Table 4: In-between surfaces in relation to their scales, directions, and solid/void conditions.

scale	form		in-between surfaces	
	direction			
1:50		solid	wall	wall opening void elevation
			slab	slab opening
			stairs	
			u-shaped walls	
1:200				

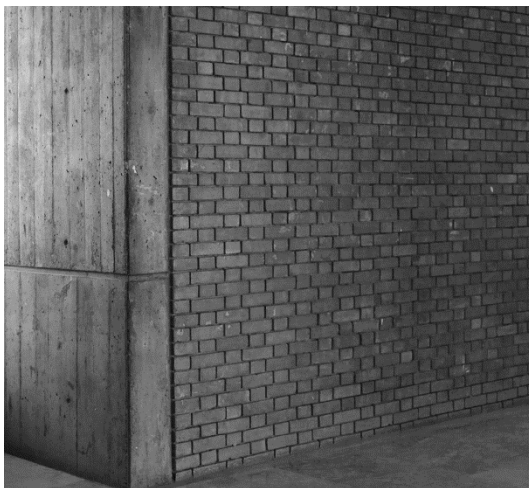
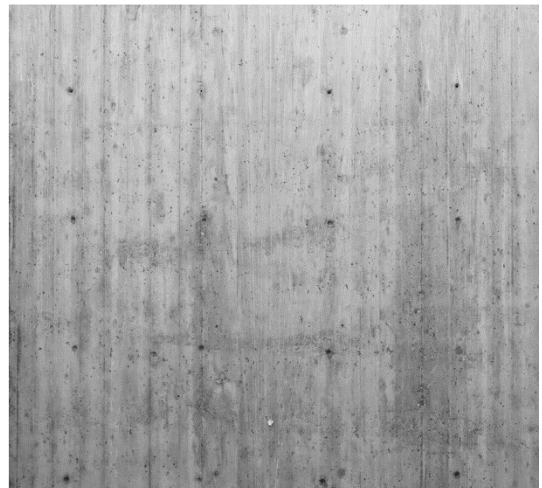
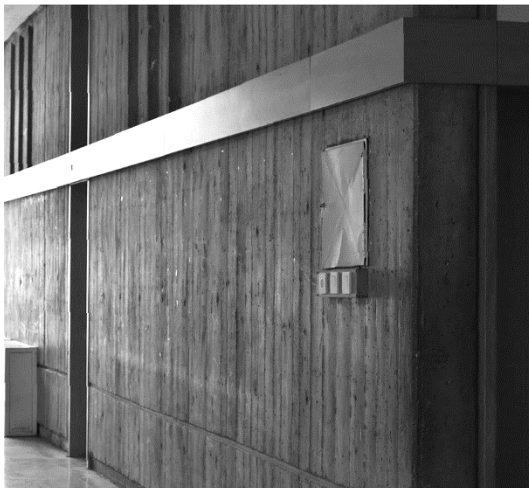


Figure 29: Photographs of wall surfaces from the Faculty building.

In the form of surfaces, the walls are solid in-between spaces which separate and connect two adjacent spaces.

The wall is the primary element that defines the inside/outside relationships in an architectural composition. The wall may act as an actual boundary, connecting the two spaces only through a relationship of adjacency or act as physical barrier inside a space and organize that space without a complete division. While in the first case it forms an extrinsic relationship, bringing together two spaces with different characters, in the second case it forms an intrinsic relationship, surrounded by the same volume.

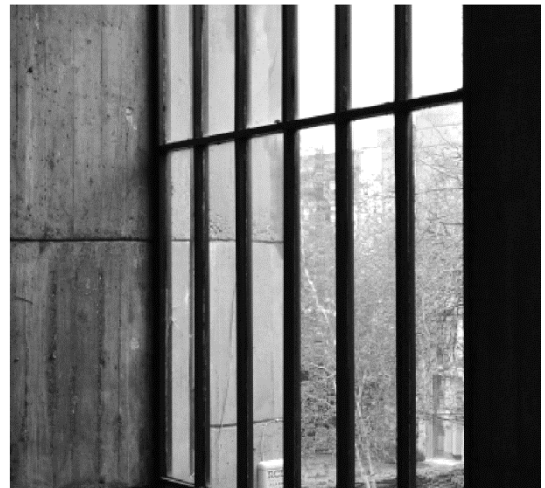


Figure 30: Wall openings in the form of glazed surfaces, windows and doors from the Faculty building.

Wall openings refer to glazed surfaces, windows and doors. These openings allow a visual transmissivity or a passage. Thus, they form extrinsic relationships between two different spaces with an emphasis on the “passage” between.

What is significant in the Faculty building is that both the interior and the exterior walls are designed with the same logic. In both, it is possible to find glazed surfaces, windows and walls. The only difference is the materials of the fenestrations. While on the exterior walls the fenestration made with rough black iron or aluminum, on the inside the glazing is separated with wooden elements whose order follows the structural elements of the building, mainly the waffle slab structure.

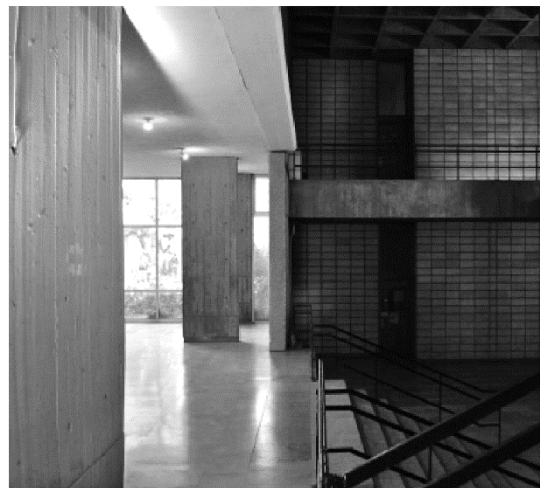
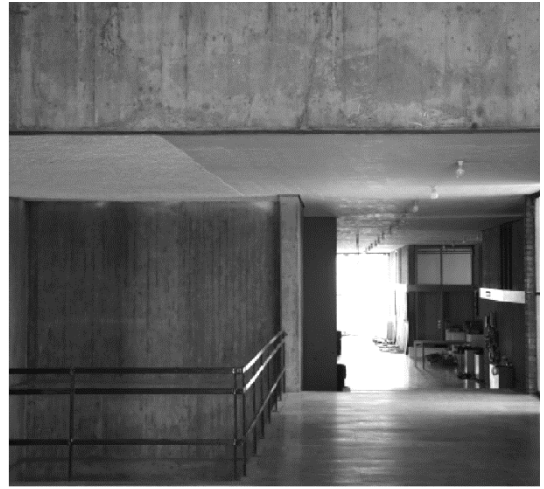


Figure 31: Perspectives towards the “void elevations” from the Faculty building.

The term “void elevation”⁸⁵ is an outcome of the Getty-Keeping It Modern Project, Photographic documentation phase and it is a specific case of the Faculty building.

It corresponds to the elevation which is positioned at the end of a building block, where the expansion joints pass. In fact, it is a wall opening that is not filled with another surface. Although it is a void, it is visible through the frame that is formed by the architectural elements around it, and observable as an element on its own.

⁸⁵ Getty Keeping It Modern METU Project Final Report 2019: “Research and Conservation Planning for the METU Faculty of Architecture Building by Altuğ-Behruz Çinici”, Faculty of Architecture, METU (unpublished).

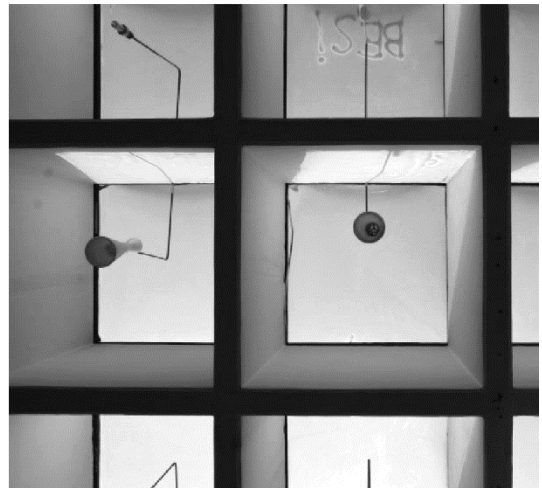


Figure 32: The slabs of the Faculty building from different perspectives.

The slabs and slab openings act exactly like wall and wall openings in horizontal position. They connect and separate the spaces in different levels.

In the Faculty building, the slabs structure is composed of a waffle system which enables large spans. Moreover, through the grid of the waffle structure, the building unit and the proportional relationships between the spaces are displayed.

Roofs and skylights are specialized conditions of slabs and slab openings. They are not between two interior spaces but designate the building's boundaries with the outside like exterior walls.

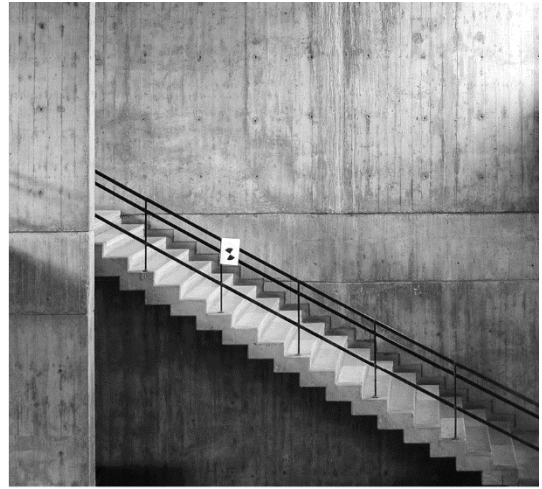


Figure 33: Stairs from the Faculty building.

Stair is an inclined surface connecting the two slabs. It functions both as a structural and a social in-between space as being also a part of the circulation path. Thus, it represents a double in-between condition.

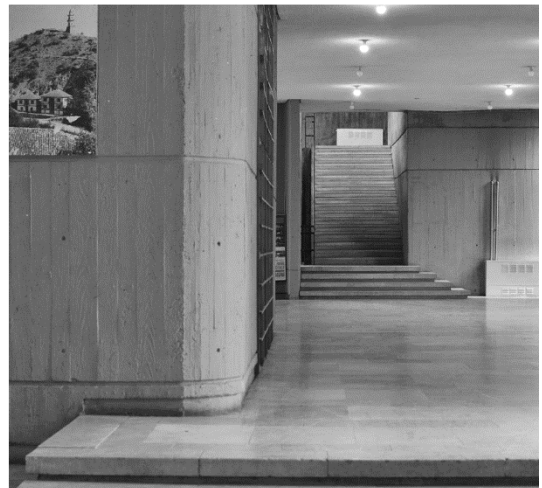


Figure 34: U and L-shaped walls in the Faculty building.

The U and L-shaped walls which are distinctive architectural elements for the Faculty building, render a specific condition since they combine two directions within a single element. These spaces are entitled as “u-shaped niches” by Behruz Çinici.⁸⁶ Thus, they define a secondary and rather static space within the large circulation areas and control the movement pattern.⁸⁷

⁸⁶ Behruz Çinici, Interview with Ali Cengizkan, 4 Ağustos 2005, Betonart Sonbahar 2005

⁸⁷ Getty Keeping It Modern METU Project Final Report 2019: “Research and Conservation Planning for the METU Faculty of Architecture Building by Altuğ-Behruz Çinici”, Faculty of Architecture, METU (unpublished).

3.2.3.3 In-between Spaces

Fundamentally, all spaces are surrounded by other spaces whether an exterior or interior space. Therefore, other parameters are needed to designate a space as an in-between space.

The spaces depicted under this part can be studied in 1:50 to 1:200 scales. They are habitable; thus, they have social functions. They are parts of the circulation route in different scales, so, they not only connect the spaces within an environment of three-dimensional abstraction but also loaded with the function of connection. They are in-between spaces for being bounded by the inevitable temporariness of “passing”.

Table 5: In-between spaces according to their scales and static/dynamic conditions. Gates and vehicular roads are out of the scope for this study, yet, indicated in this table to show the comparison between scales.

form \ scale	in-between spaces	
	static	dynamic
1:50	doorstep	circulation hall
	entrance	Alley
	gate	
1:5000		vehicular roads



Figure 35: Doorsteps from the Faculty of Architecture building.

“Doorstep” refers to the space that an interior door occupies between two spaces and within the thickness of a wall. It is a space that signifies the act of passing from one space to another.

In the Faculty of Architecture building, there is a distinct separation between the doors of public and private spaces, yet both types cut through the walls and create a space of their own. Especially in the staffrooms which requires a certain level of privacy, the wall surfaces make niche-like recessions and create an in-between space defining the entrance of each room.

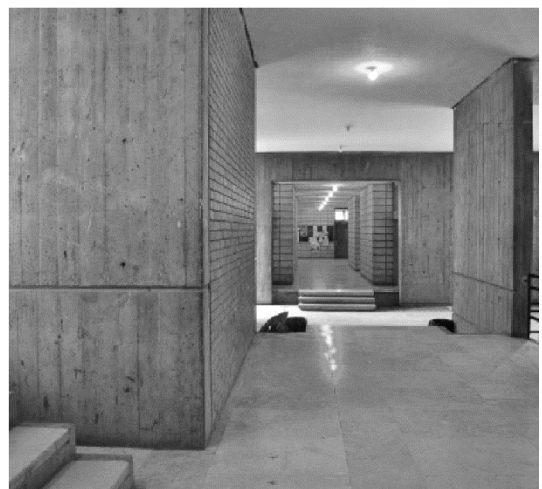


Figure 36: Circulation spaces of the Faculty building.

In the Faculty building, there is a large uninterrupted circulation hall that cover 50% of the total surface area.⁸⁸ It flows through different levels connecting the autonomous units and placing the vanishing points at a significant distance.

The larger parts of this hall act as interior squares where people gather. The circulation hall is not only used for passing but frequently transform to host a variety of temporary functions which also include the passers for being extremely accessible. The circulation hall acts as an Alley in a smaller scale.⁸⁹ Thus, Behruz Çinici's description of the alley, the main classroom of the university, is also true for the circulation hall.

In his interview with Ali Cengizkan, Behruz Çinici defines the ground part of the circulation hall as a large exhibition area:

Eser çıktığı ilk sıralarda, orta galeri boşluğunu görüp "büyük kayıp," diyenler oldu. Halbuki bu alttaki mekân 200m² sergi salonu. 200m² kapalı bir oda yapıp sekiz tane kapı da koyabilirdim, önünden de bir koridor geçerdi. Halbuki bu o kadar çok amaçlı bir yer ki, istersen pinpon oyna, sergi yap, kolokyumu yukarıdan izle, büyük maketler koy istediğin kadar orada teşhir et.⁸³

Behruz Çinici

⁸⁸ Getty Keeping It Modern METU Project Final Report 2019: "Research and Conservation Planning for the METU Faculty of Architecture Building by Altuğ-Behruz Çinici", Faculty of Architecture, METU (unpublished).

⁸⁹ *Ibid.*

⁹⁰ "When the work was emerged, some people saw the gallery hole at the middle and told that it was a 'big waste'. However, this space on the ground floor is a 200m² exhibition hall. I could have made an enclosed room of 200m² with eight doors and a corridor passing in front of it. However, this is a multifunctional space, where you can play ping-pong, make exhibitions, watch a colloquium from above, put up large models and display as much as you want". Translated by the author of the thesis.

Behruz Çinici, Interview with Ali Cengizkan, 4 Ağustos 2005, Betonart Sonbahar 2005.

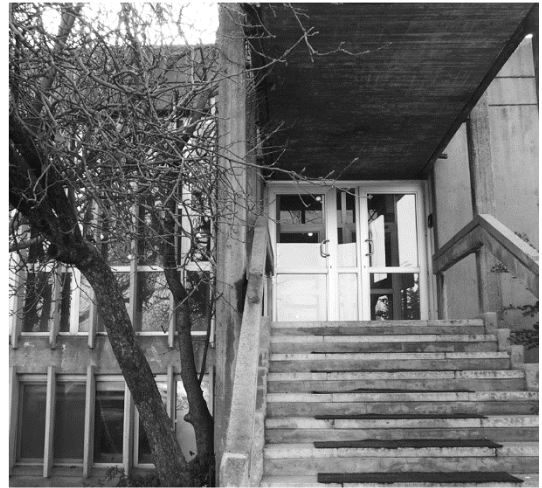


Figure 37: Entrances to the Faculty of Architecture building.

In his book, *Lessons for Students in Architecture*, Herman Hertzberger defines the entrances, the threshold, as the “in-between”. According to him, entrance is “the spatial condition for the meeting and dialogue between areas of different orders”.⁹¹ The entrances are “forms of in-between spaces” that “provide an opportunity for “accommodation between adjoining worlds”⁹²

Entrance differs from the doorstep for being a connector between an interior and exterior of a building. In fact, it is an indication of the acceptance of the division between the inside and outside. Thus, it acts as a filter determining the passage between these opposites. In the Faculty building, the entrances are the first chains of the complex circulation system. Like the doorsteps, each entrance has their specifically designed spaces. While the student entrance is defined with arcades that connects the building to its annex buildings – the museum (library) and the amphitheater-and to the Alley; the

entrance from the Dean’s Office Block is through a platform which is again connected to the Alley with floating stairs. The entrance from the parking area is uplifted with stairs for a direct connection with the upper floor and defined with a thin concrete eave. The entrance towards the west, namely the “Ottoman Door (*Han Kapısı*), is a completely different case. It is an “emigrant” architectural element, coming outside the practice of Modern Architecture, and juxtaposed into the exposed concrete wall surface. Since each of these entrances have particular designs, it is difficult to find an indicated hierarchical relationship in-between the spaces⁹¹, and the user group each entrance would serve.

Although the entrances cited above can be called as the “main” entrances with significant architectural designs, there are four other entrances that are no less successful in defining their own in-between spaces.

⁹¹ Herman Hertzberger, *Lessons for Students in Architecture* (Rotterdam: 010 Publishers, 2001), 32.

⁹² *Ibid.*, 35

⁹³ Savaş (2011) *op.cit.*



Figure 38: Perspectives towards the Alley from the METU Campus.

As indicated before, the pedestrian path, namely the “Alley” is one of the most significant architectural elements of the METU Campus. From the beginning it is designed not only as a transition area but also as a “Forum” which organizes both the architectural spaces and the future social events. What is said for the circulation hall of the Faculty building is exactly true for the Alley and vice versa, in a larger/smaller scale. Both of these spaces are perfect examples of a “pregnant space” that is awaiting to give birth to new conditions. Thus, the Alley presents a significant case for being an in-between space with a realized potential.

3.3 Abstract/Immaterial/Theoretical In-between Spaces

3.3.1 In-between spaces after the 60s

It does not seem particularly controversial to mark the beginning of contemporary architecture theory in “the sixties” (with all the changes in political theory and practice, the history of philosophy, the world economy, and general cultural production that the date connotes), for since then architecture, both built and projected, has notoriously been discussed and debated according to theoretical categories, from such blunt oppositions as “white” versus “gray” or “rationalist” versus “historicist” to more sophisticated and articulate -isms.⁹⁴

The book “Architecture Theory since 1968” had become one of the major sources defining the culture of architecture in the late twentieth century. Michael Hays, architectural historian and theoretician, starts to the introduction of this anthological book, with the sentences quoted above. While marking the starting point for the contemporary architecture theory to the 1960s, Hays outlines the concept of “oppositions” in relation to the transformation of the architectural discourse with an orientation of towards the theoretical categories.

Corresponding to the interdisciplinary nature of the theoretical environment of 1960s, the theoretical categories of architecture were extended towards other disciplines. Thus, the flow of information between different disciplines became a new method to produce knowledge in architectural theory.

New theoretical discourse is produced by the setting into active equivalence of two pre-existing codes, which thereby, in a kind of molecular ion exchange, become a new one. What must be understood is that the new code (or metacode) can in no way be considered a synthesis between the previous pair.... It is rather a question of linking two sets of terms in such a way that each can express and indeed interpret the other.⁹⁵

⁹⁴ Hays, *op.cit.*, x.

⁹⁵ Fredric Jameson, *Postmodernism, Or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 394–395. As cited in, Hays (1998), *op. cit.*

In this quotation, Hays refers to Frederic Jameson, literary theorist, for the definition of the concept of *transcoding*, which clearly exemplifies the interdisciplinarity of 1960s. Transcoding is the re-connection of the two previously separated sets of codes to work together to create a “new theoretical discourse”. In fact, via this connection, the theoretical spaces between different disciplines are re-discovered. Thus, Hays defines architectural theory as a “practice of mediation” which includes forming a relationship between the architectural work and its context. He calls it *transcoding* for the fact that the architectural work is addressed to have an “autonomous force” that can affect the context.

Accordingly, the origins of the ideas circulating around the concept of in-between in this era can also be found in other disciplines and the linguistic theory is one of the most influential paradigms.⁹⁶ With the transition from semiotics to structuralism, and to post-structuralism and deconstruction, the bound between signifier and the signified was broken. Thus, with the “fraction of the sign”⁹⁷, in Hays terms, not only the linguistic oppositions, but also many other opposites like hybrid/pure, distorted/straightforward, ambiguous/articulated, local/universal, architecture/ nature or modern/tradition⁹⁸ were extensively debated.

With the prioritization of theory, Modern Architecture was approached negatively for its insufficient theoretical background and started to be criticized harshly. This criticism covered several issues, but one of the main points was the perception that it was a subsequent of the *binary oppositions* which constituted the core of the Modernist discourse. As the binary oppositions were becoming the targets of discussion beginning with the end of the sixties, modern architecture was condemned for supporting the *status quo*.

In response, indeterminacy started to attract attention in architecture and adapted as a tool for challenging/opposing/fighting against the modern movement. The

⁹⁶ Nesbitt, *op.cit.*

⁹⁷ Hays, *op.cit.*

⁹⁸ Nesbitt, *op. cit.*

indeterminist approaches disseminated via two new architectural institutions (Institute for Architecture and Urban Studies (IAUS) (1967-85) led by Peter Eisenman, and Istituto Universitario di Architettura di Venezia (IAUV) Institute of Architectural History founded by Manfredo Tafuri (1968-)); publications such as the journals, *Oppositions*, *Perspecta*; books like *Complexity and Contradiction* by Robert Venturi (1966), *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier* (1972); and a series of exhibitions in MoMA that are “The Beaux Arts Exhibition” in 1975, “Transformations” exhibition in 1979 which was followed by the “Deconstructivist Architecture” exhibition in 1988.⁹⁹

In fact, while in the Modern Architecture the concrete/physical/material in-between spaces were recognized, with the late 1960s the abstract/immaterial/theoretical in-between spaces became prominent.

Although from different directions, all these scholars approached to a certain type of indeterminacy, ambivalence or ambiguity that generates an “in-between space” as it is called in this thesis.

According to two groups, the “whites” and the “grays”, which are also indicated by Hays in the quotation above, the way of the emphasis on indeterminacy differed. While the focus of the Grays was on the opposition of traditional/modern, the Whites namely the “New York Five”, searched for a different kind of in-betweenness that is specific to the case of architecture, whose work can be interpreted as the preliminary stages of “Deconstructivist” Architecture.

Anthony Vidler defines the “new architecture” that starts to emerge after the questioning of Modern Movement as a “third typology” which can be related to the approach of the “grays”. According to Vidler, the first two types refer to the models of primitive hut and production processes and both of them were found on rationalist

⁹⁹ Nesbitt, *op. cit.*, 22-23.

principles. Thus, he argues that this third typology is apart from them because it denies the positivist approach and the search for validation outside architecture.

Such an ‘ontology of the city’ is indeed radical. It denies all the social utopian and progressively positivist definitions of architecture for the last two hundred years.¹⁰⁰

For this third typology, the city and the existing architecture is the resource and the inventory of architectural elements. These elements are fragmented and re-composed to be able to reject their loaded social meanings. Refusing eclecticism, the existing architectural vocabulary is never used without a filter of modernist aesthetics and therefore it was also regarded as a “Modern Movement”.¹⁰¹

This approach brought together architectural elements from different contexts and styles and created a collage. Yet these juxtapositions brought together the binary oppositions only to a certain extent, since they were only composed together. The two sides were still visually, tectonically and symbolically separable from each other.

These scholars, mentioned above, did not refer to “in-between” as a primary concept but rather as an explanatory auxiliary word, with the only exception of an article written by John Hejduk, a previous member of the group: New York Five and from the side of the “Whites”. It was published in *Perspecta* in 1986, with the title of “The Space In-Between”. However, it is a very complex graphic text composed of fable-like narrations and illustrations of his “victims” project (1984) in Berlin (Figure 39) and does not contain any explanation of the term “space in-between”.¹⁰²

¹⁰⁰ *Ibid.*

¹⁰¹ Anthony Vidler, "The Third Typology," in *Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architecture 1973-1984* (Princeton, NJ: Princeton Architectural P., 1999), 14-16.

¹⁰² John Hejduk, "The Space In-Between," *Perspecta* 22 (1986), accessed February 18, 2019, <https://www.jstor.org/stable/1567094>.

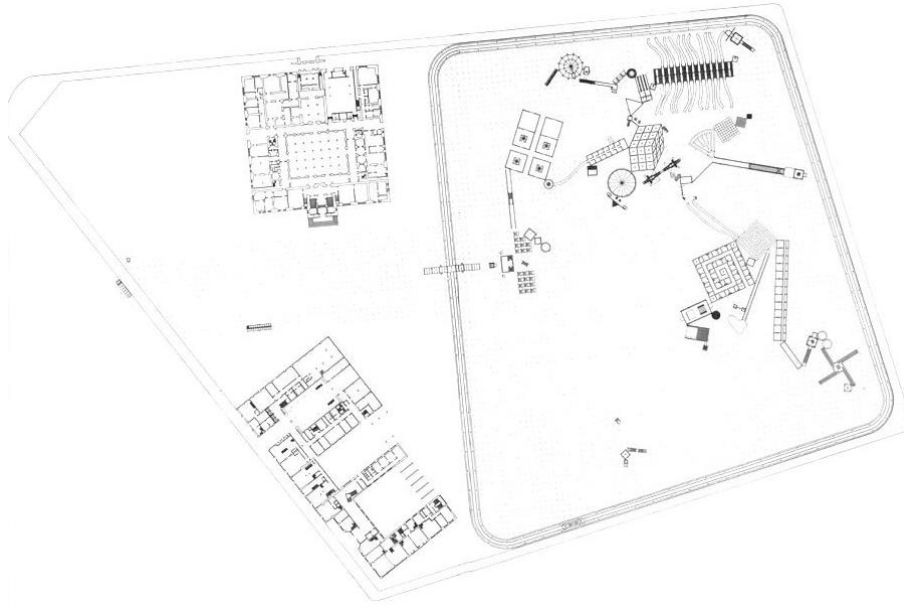


Figure 39: The plan of the Victims project, John Hejduk's entry for the 1984 Prinz-Albert-Palais competition for the construction of a memorial park in Berlin.¹⁰³

3.3.2 “The critique of Modernism”¹⁰⁴: METU, Before it's time

What makes the Faculty of Architecture building a good case for the study of the in-between, or in other words, what makes the concept of in-between a theoretical tool for the analysis of the faculty building, is not only its modernist characteristics. In fact, beyond the formal structure of 1930s International Style, the building is rather an interpretation of Modern Architecture.¹⁰⁵ Besides the specifically designed connection details, the Faculty building represents a togetherness of traditional and modern architectural elements which positions the building ahead its construction time.

Besides the concrete in-between spaces, the approach of the architects presents different kind of ‘juxtapositions’ that again happens in the actual space of architecture and can be seen in the Faculty building. Influences of other contemporary architects,

¹⁰³ *Ibid.*

¹⁰⁴ Ayşen Savaş, *METU Faculty of Architecture Building: An Early Critique of Modernism*, (in the publication process).

¹⁰⁵ *Ibid.*

like Alvar Aalto, Kenzo Tange or Carlo Scarpa can be discovered in a formalist research. These inspirations are not from a particular region or type of architecture but rather from “history in general”.¹⁰⁶ Singular architectural elements are taken apart from their original contexts and brought into a new one. The variety of these influences and their personally interpreted uses make it difficult to name the architectural style other than their own.¹⁰⁷

In this respect, Behruz Çinici defines himself as “*taksim yapan mimar*”. The phrase literally means “Improvisation”, the transitional notes between the parts of a song in classical Turkish music and it is the title of the book which encapsulates the architecture of Çinici. Suha Özkan, a well-known Turkish architect and architectural theoretician, interprets this approach as “deliberate improvisations” which create an amalgam that, in fact, makes the architect one of the first signifiers of the endpoint of modernist logic in the world.¹⁰⁸

3.3.3 In-between the binary oppositions

The spaces depicted under this subtitle follow the second phase of information indicated by Eisenman. They are not in-between spaces through their physicality but because they bring together the two sides of the binary oppositions, which have a strong place in the tradition of architecture. Via their spatial compositions, these spaces blur the distinct separation between the oppositions like inside/outside, public/private, traditional/modern, temporary/permanent; and also, dualities like art/architecture or nature/architecture.

¹⁰⁶ Suha Özkan, "Bireyselliği Vareden Doğaçlama," in *Improvisation Mimarlıkta Doğaçlama Ve Behruz Çinici.*, by Uğur Tanyeli (Ankara: Boyut Kitabevi, 1999).

¹⁰⁷ *Ibid.*

¹⁰⁸ *Ibid.*



Figure 40: Semi-open/semi-closed spaces from the Faculty of Architecture building: the entrance arcade, protrusion of the museum block, balconies on the west façade, courtyards and the areaway.

Shafts, areaways (*kuranglez*), courtyards, arcades and balconies are semi-open/semi-closed spaces oscillating between inside and outside. While shafts or areaways are compulsory for rather mechanical reasons and not defined with a social use; the other semi-open spaces, like courtyards and arcades are significant architectural spaces which can even be considered “monumental” regarding their positions in the architectural tradition. Thus, each inherit a significance for the building. Creating a transparency, these spaces organize and enhance the circulation system of the building, integrate the outdoor and indoor spaces and enable the free-flowing spaces to go beyond the physical borders of the Faculty building.

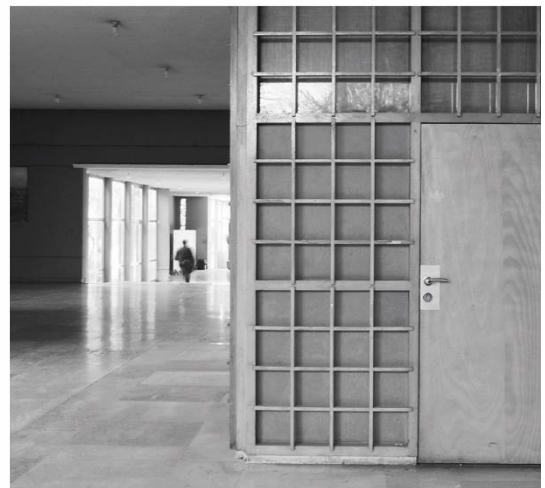


Figure 41: The in-between spaces where the publicity/privacy levels change.

Although the relationships between public and private spaces are correlated with open/close and inside/outside oppositions, it is not a one-to-one correspondence, since there can be different privacy/publicity requirements also between the interior spaces.

In the Faculty building, the changes of the privacy level are designed without interrupting the circulation hall. The spaces are defined along the courtyards, with the addition of level changes, the differentiation of the width and ceiling height of the circulation hall. Thus, the separation is further emphasized with the differentiation of the floor and wall surface materials and through transparency levels.



Figure 42: Traditional element, re-interpreted and placed in the Faculty building.

Although the Faculty building can be considered as belonging to the International Style; there are peculiar elements that are placed in the critical parts of the building. These elements are interpretations of architectural elements from the traditional architecture.

In the course of 60 years of the buildings lived time, these places acquired nicknames from the users of the building like *Kubbealtı* (“Under-the-Dome”), *Göbektaş* (“Tummystone”) or *Han Kapısı* (“Ottoman Door”). Although these nicknames refer to traditional architectural elements, they cannot be found in their original forms in the faculty building. There are no “domes” in the *Kubbealtı* but a concrete waffle slab with inclined inner surfaces or *Göbektaş* is cast out of exposed concrete instead of marble like in a traditional Turkish bath. Thus, without having the exact elements these spaces remind the characteristics of traditional spaces, which shows that they create a fusion between the opposition traditional vs. modern.¹⁰⁹

These spaces are “emigrant spaces” in which the architectural elements and the spaces are the travelling subjects positioned in-between their original and current contexts. Thus, the nicknames show that these spaces were embraced and internalized by the users of the Faculty.

¹⁰⁹ Getty Keeping It Modern METU Project Final Report 2019: “Research and Conservation Planning for the METU Faculty of Architecture Building by Altuğ-Behruz Çinici”, Faculty of Architecture, METU (unpublished).

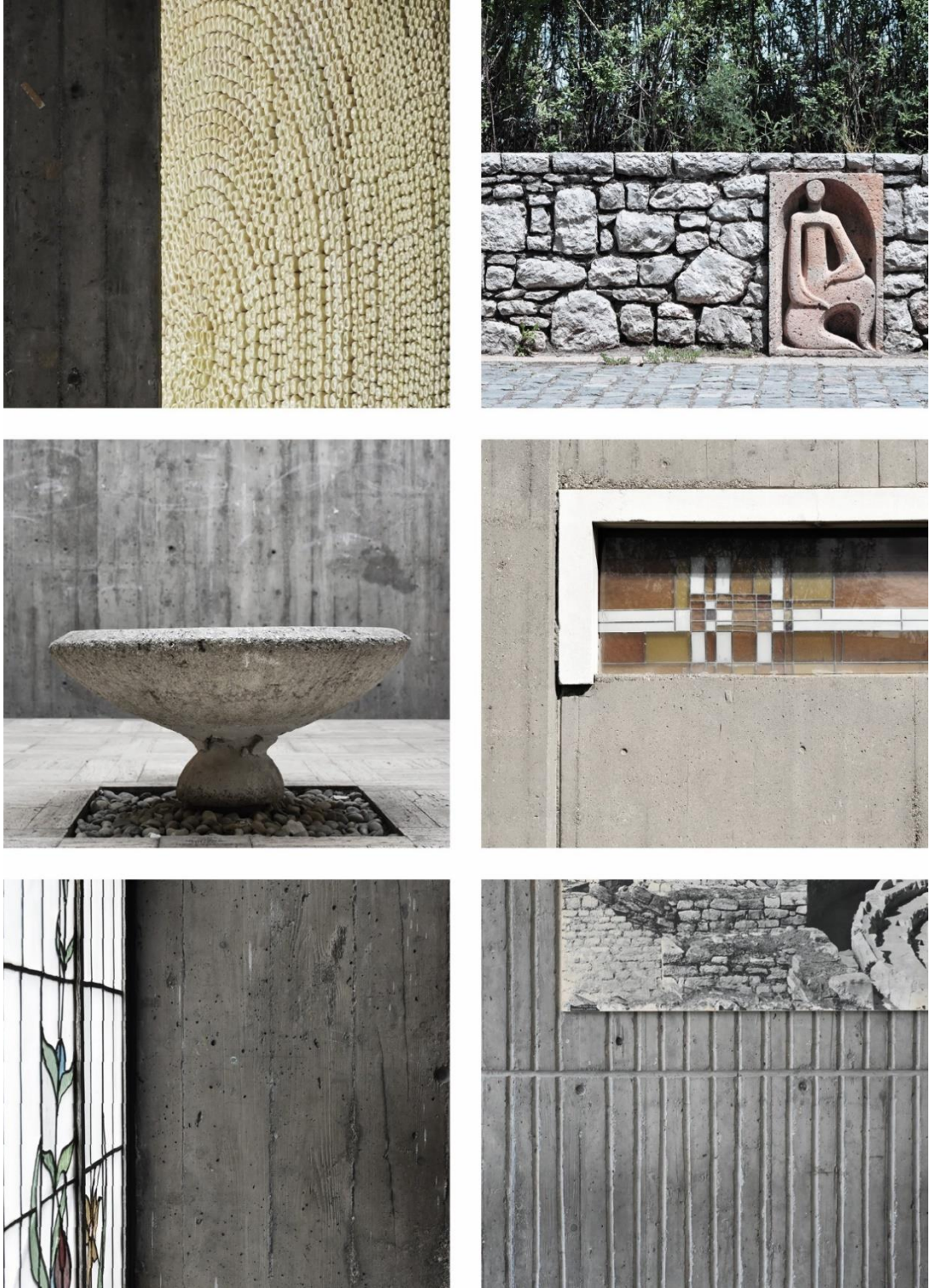


Figure 43: Artworks from the Faculty of Architecture Building, including the works of Gencay Kasapçı (on the top left) and Hakkı Atamulu (on the top right). “Göbektaşı” (on the middle left) is designed by the architects.

In the Faculty of Architecture building, there are artworks placed at particular locations. These works are ingrained within the building and blur the separation between art and architecture, marking the building itself as an artwork as well.

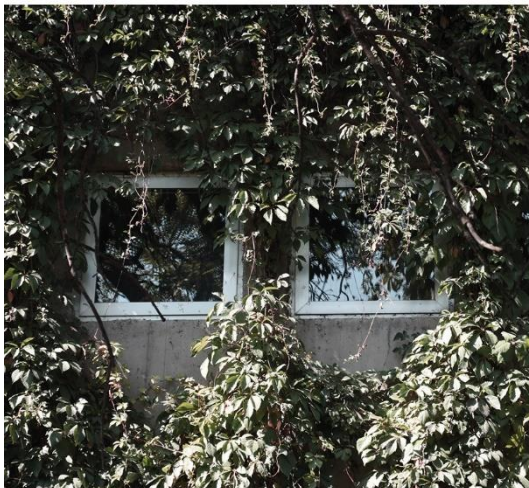


Figure 44: Nature and architecture diffusing into each other.

The Faculty of Architecture building was designed with a minimalist landscape design similar to a Japanese garden.¹¹⁰ However, throughout the years the growing plants have embraced the building forming a “natural” relationship between the opposing sides: nature and architecture.

¹¹⁰ “Middle East Technical University, Ankara”, in *Baumeister* vol. 62, no. 12 (December 1965), 1373-1375.

CHAPTER 4

RETHINKING THE MATERIALITY OF THE IN-BETWEEN SPACES

4.1 In-between spaces after the 80s

In the 1980s, architecture and the architectural discourse developed around the theory of Deconstruction; the most ambitious and substantial approach referring and utilizing the in-between spaces. It is first introduced by Jacques Derrida, the French philosopher known as the “architect of deconstruction”¹¹¹, with the publication of his first three books “Of Grammatology”, “Writing and Difference”, and “Speech and Phenomena and Other Essays on Husserl's Theory of Signs”. Although these books were published in 1967, they were not translated into English before 1973 and their major impact on architecture became visible in 1980s.

Deconstruction: action of deconstructing. Grammatical term. Disarranging the construction of words in a sentence. 'Of deconstruction, common way of saying construction', *Lemare, De la manière d'apprendre les langues*, ch.17, in **Cours de langue Latine**. *Deconstruire*: 1. To disassemble the parts of a whole. To deconstruct a machine to transport it elsewhere. 2. Grammatical term... To deconstruct verse, rendering it, by the suppression of meter, similar to prose. Absolutely. ('In the system of prenotional sentences, one also starts with translation and one of its advantages is never needing to deconstruct,' *Lemare, ibid.*) 3. *Se deconstruire* [to deconstruct itself] ... to lose its construction. 'Modern scholarship has shown us that in a region of the timeless East, a language reaching its own state of perfection is deconstructed [*s'est deconstruite*] and altered from within itself according to the single law of change, natural to the human mind,' *Villemain, *Preface du Dictionnaire de l'Academie**.¹¹²

Derrida quotes this definition is from *Littré*, the French dictionary, in his “Letter to a Japanese Friend”. Being one of the clearest texts of Derrida, this text reveals what

¹¹¹ Jeffrey Kipnis, “/Twisting the Separatrix/,” *Assemblage*, no. 14 (April 1991), 30.

¹¹² Jacques Derrida, “Letter to a Japanese Friend,” ed. Jonathan D., Culler, in *Deconstruction, Critical Concepts in Literary and Cultural Studies* (New York: Routledge, 2003), 1-7.

“deconstruction” is and what it is not. Since the main purpose of the text is the translation of the term “deconstruction” to Japanese, Derrida gives some “schematic and preliminary reflections” of this word. He narrates the process of finding the term “de-construction”, the reasons behind his choice of the term, its intended meanings and other connotations.

The term “deconstruction” is firstly used by Derrida in the book “*Of Grammatology*”. Since the dominant movement during that time was Structuralism, the term was deliberately chosen for its mechanical sense and being related to structures. Thus, to de-construct could be regarded both as a “structuralist” and an “anti-structuralist gesture” which fulfilled a desired level of ambiguity.¹¹³

Derrida states that deconstruction is not an epoch, a method, analysis or even an act or operation. It is only an event, which is at work either with or without exterior consciousness. The addition of the passive grammar “se”, in the dictionary definition is critical for unbounding this process from the exterior subjects. Deconstruction is at work for the recognition of the way the “ensemble” was constituted, its possible reconstructions, and the exposition of the internal flaws of structures, even the ones which seem “stable”. The similarity of “deconstruction” to “destruction” may lead to a misunderstanding, but, the theory of deconstruction does not imply a demolition. Although the prefix “de-” connotes a negative meaning, it has a closer meaning to “restoration”. Thus, structures are not to be destroyed but “to be undone, decomposed and desedimented”.¹¹⁴

Deconstruction is not demolition, or dissimulation. While it diagnoses certain structural problems within apparently stable structures, these flaws do not lead to the structures' collapse. On the contrary, deconstruction gains all its force by challenging the very values of harmony, unity, and stability, and proposing instead a different view of structure: the view that the flaws are intrinsic to the structure. They cannot be removed without destroying it; they are, indeed, structural.¹¹⁵

¹¹³ *Ibid.*

¹¹⁴ *Ibid.*

¹¹⁵ Johnson, Wigley, *op.cit.*, 10.

In the target of this “deconstruction” stands structures of all kinds, including linguistic, political, cultural and philosophical. Thus, the hierarchical structure of binary oppositions and its closed field are among the main opponents. To avoid the “neutralization” of them and “residing” in this closed field, Derrida uses deconstruction as a “general strategy”. He discovers a series of words/concepts, that are from within the context of binary oppositions, “resisting and disorganizing it, without ever constituting a third term”. These concepts are called as the “undecidables” by Derrida and they are accepted agents of binary oppositions, yet, they inherit a “double gesture” by nature, which contradicts with the structure of binary oppositions.

[...][T]he *pharmakon* is neither remedy nor poison, neither good nor evil, neither the inside nor the outside, neither speech nor writing; the *supplement* is neither a plus nor a minus, neither an outside nor the complement of an inside, neither accident nor essence, etc. ; the *hymen* is neither confusion nor distinction, neither identity nor difference, neither consummation nor virginity, neither the veil nor unveiling, neither the inside nor the outside, etc.; the *gram* is neither a signifier nor a signified, neither a sign nor a thing, neither a presence nor an absence, neither a position nor a negation, etc.; *spacing* is neither space nor time; the incision is neither the incised integrity of a beginning, or of a simple cutting into, nor simple secondarity. Neither/nor, that is, *simultaneously* either or; the mark is also the *marginal* limit, the *march*, etc.¹¹⁶

These terms mark the interval of this inversion.¹¹⁷ Via these terms, the internal structure can be recognized and the hierarchical relationship between the two sides can be inversed. Thus, in different writings, Derrida conceptualizes each to overcome the slippery ground of the in-between.

¹¹⁶ Jacques Derrida, *Positions*, trans. Alan Bass (Chicago: University of Chicago Press, 1981), 43.

¹¹⁷ *Ibid*, 41.

4.1.1 “Architecture of Deconstruction”¹¹⁸

Mark Wigley uncovers the architectural and spatial terminology that is obscurely present in Derrida’s works. In the book, *Architecture of Deconstruction: Derrida’s Haunt*, Wigley explains the spatiality of the logic of binary oppositions of the Western tradition that is put forward in the works of Derrida and Heidegger. It is argued that the act of division, that is drawing the boundaries on one side creates an interiority/inside for the ones who are accepted “in”, leaving the rest automatically “outside”. Thus, the concept of binary oppositions, by definition, indicates a spatiality.¹¹⁹

Scaling up into the line of division opens a space between the two oppositions. Derrida indicates that this “spacing” is the “first word of any deconstruction”¹²⁰. Although the term corresponds to the textual space between two words, it is a spatial concept that emerges from a very concrete deconstruction of a page. Spacing is the in-between space that unfolds with the separation of two (or more) adjoint elements and it is the space that permits the examination of this joint.

Deconstruction can be regarded as “multiple oscillations between two poles”¹²¹. As opposed to the stable system of binary oppositions, it prioritizes the active interval which is in a constant dynamism. Although especially during the 1920s and 1960s the indeterministic approaches were slowly replacing the ideology of the positivist world, Deconstruction presented a different case for its spatial approach to the binary oppositions and the twofold relationship between architecture and the theory of Deconstruction.

Although architecture was not the target of the theory of Deconstruction, it was “haunted”¹²² by architecture for its being both “structural” and spatial. Thus, it uses both the terminology and methods of architecture to de-construct the objects of

¹¹⁸ The title of the book: Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, Mass.: MIT Press), 2010.

¹¹⁹ *Ibid.*, 173.

¹²⁰ Jacques Derrida, *On Touching - Jean-Luc Nancy* (Stanford, Calif: Stanford University Press), 2007, 181.

¹²¹ Richard Coyne, *Derrida for Architects* (Abingdon, Oxon: Routledge), 2011, 53.

¹²² Wigley (2010), *op. cit.*

analysis. Moreover, architecture was an exceptional case for deconstruction because of the fact that it inherits a natural stability. In fact, it formed a perfect medium for an “ultimate test”¹²³ for deconstruction.

Architecture is a major test for deconstruction precisely because it is a scene of the proper, a scene of stability unlike any other - physical, aesthetic, historic, economic, social, and political.¹²⁴

4.1.2 Deconstruction of Architecture

The influence of deconstruction on architecture was compiled and pronounced in the architectural exhibition that was opened in MoMA with the title “Deconstructivist Architecture” (1988), curated by Philip Johnson and Mark Wigley. The exhibition was composed of seven architectural projects by the prominent architects of the late 20th century – Frank Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha Hadid and Coop Himmelblau and Bernard Tschumi – that were constructed between the years 1978-87, which was also included in the exhibition catalogue.

These projects selected for the exhibition were not part of any movement, created or defined by a certain group. In fact, they were individual projects conflated under the same title of “deconstruction” for their common will to destabilize architecture, to deconstruct it with the tools of its own physical structure.¹²⁵ Although this seemed to be a reverse mission considering the permanence dependent nature of architecture, as in the case of theory of deconstruction, the main aim was not destruction but a revelation of the “intrinsic flaws” that are inevitably present in any structure.

As indicated in detail in the exhibition catalogue, it is possible to see the impact of the “open fissure” left by the movement of Russian Constructivism. The formal strategies that were already present in the works of architects such as Vladimir Tatlin or Vesnin Brothers, were also utilized in the displayed projects of the exhibition. Yet, in the exhibition catalogue Russian Constructivism was declared as a “failure for

¹²³ Coyne, *op.cit.*

¹²⁴ Kipnis, *op.cit.*

¹²⁵ Johnson, Wigley, *op. cit.*

architecture”, while “Deconstructivist architecture” was signified for extending these principles into the “actual space”¹²⁶ of architecture. This is why Deconstruction is exceptional for architecture. As Hays explains, it “fused the practice of architecture with the critique of architecture and replaced the functional object with a theoretical one”¹²⁷ Moreover, Deconstruction is exceptional for the concept of in-between space since the tool of this transformation was also the concepts of in-between spaces like “spacing”. In “Deconstructivist Architecture”, these concepts are tested in the architectural space, new types of in-between spaces were created, and the architectural object was repositioned to preserve its “between condition”¹²⁸.

4.1.3 Eisenman’s Deconstruction of Architecture

specifically my work addresses the space of difference between the exterior and the interior and the space of difference that is also within the interior. The terms that we use... for that space is the interstitial.¹²⁹

“Blurred Zones” is the title of the article written by Peter Eisenman and also the method of an architecture he tries to achieve, the architecture that goes beyond the traditional practice, the architecture of the “between condition”.¹³⁰ The term blurring is used in reference to Deleuze and Guattari’s notes on the shared line that defines the figure in a painting:

What concerns us here is an absolute proximity, a coprecision, a line that is shared contour of the field that functions as a background and the figure that functions as a form on a single plane. This is why there needs to be a certain blurriness of the contour between the background and the figure... The blur is obtained in two ways: by destroying the clarity of the figure with another clarity that by its very mechanical precision is opposed to the legibility of one over the other [two clarities

¹²⁶ Eisenman (2007), *op.cit.*, 108-112.

¹²⁷ K. Michael. Hays, *Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architecture 1973-1984*(Princeton, NJ: Princeton Architectural P., 1999).

¹²⁸ Peter Eisenman, "Peter Eisenman, House II, 1969," in 27. Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier (Oxford: Oxford University Press, 1975).

¹²⁹ As cited in, Andrew Benjamin, *Architectural Philosophy* (London: Atlone, 2000), 42.

¹³⁰ Eisenman (2007), *op.cit.*

equal a blur] and the other is a blurring that is obtained by a wiping, where the distinction between the two becomes blurred.¹³¹

In this quotation cited by Eisenman, Deleuze and Guattari explain the contour of the figure in a painting as an in-between element. It defines the figure and separate it from background, yet it belongs to both sides. What makes this condition possible is a “blurriness” that marks the passage from one to another. Since it belongs to both, there is an inevitable blurriness that is either achieved with a wiping of one side or the juxtaposition of the two, which is underlined by Eisenman in parenthesis as – “equals to a blur”. While Deleuze and Guattari refer to a literal blurring, Eisenman suggests a conceptual one, which can be the only possible way for architecture. Thus, he offers “blurring as a process” that is the blurring of the entire organization of the building. As indicated in the introduction, in order to be able to do that, Eisenman adds another, a third phase in addition to the two phases which define the traditional practice of architecture. The first phase, as stated before, bounded with the site, program and function, and constitute the reality of what is required from the building. It produces a textual material that presents an immediate knowledge. The second phase is about the “interiority and anteriority” of architecture, which refers to the meaning of architecture and produces another text that either related to the discipline of architecture or the history of architecture. Since it is impossible to produce an architecture regardless of these two phase, the function of the third phase is to blur them through the juxtaposition of two clarities as in the case of Deleuze and Guattari. The third phase is the introduction of a third text that is arbitrary (as much as it can be) to the traditional texts. The relation of this third text with the previous two, blurs the direct correspondence between the form, its function or its meaning.¹³²

When one looks at resultant forms, they no longer appear to be motivated by site, function, program, interiority or anteriority. Rather they appear to be “out of focus,” blurred by the superposition of the texts of function and site with other texts. It is difficult to tell if the resultant forms come about through functional requirements or from a

¹³¹ Deleuze and Guattari, *A Thousand Plateaus*, as cited in Peter Eisenman “Process of the Interstitial: Notes on Zaera-Polo’s Idea of the Machinic” in *Written into the Void: Selected Writings, 1990-2004* (New Haven: Yale University Press, 2007) 51-71.

¹³² Eisenman (2007), *op.cit.*, 112.

desire to produce meaning; neither seems to explain them. This produces what will be called a diagram, a blurred condition between form and content, between site and program, where signs no longer read as fully motivated.¹³³

Eisenman suggests the “becoming unmotivated” of these one-to-one relationships, which means a “process of *blurring* between the clarity of meaning and no meaning”¹³⁴, and makes the condition of the object of architecture blurred as an in-between state.

The superposition of the three phases not only places the architectural object in intermediary position conceptually, but also effects its physicality. The third arbitrary phase consciously brings an incompatibility that creates physical in-between spaces that are either in-habitable spaces or not matching with the site, program or function. These in-between spaces are the hints of the aim of transforming it to an object of question.

4.2 Outside Modernism: METU, Beyond it's time

Deconstruction takes place, it is an event that does not await deliberation, consciousness, or organization of a subject, or even of modernity. It deconstructs it-self. It can be deconstructed (*Ça se déconstruit*). The “it” is not here an impersonal thing that is opposed to some egological subjectivity. It is in deconstruction.¹³⁵

The design and construction of the Faculty building is noticeably before the publications of Derrida or the works of Eisenman. Thus, it would be an over-interpretation to claim that the faculty building was also designed and constructed with the purposes of unearthing the role of architecture, to break its bond with the tradition like in the case of Eisenman. Likewise, it would be a redundant effort to mark the Faculty of Architecture building as Deconstructivist. On the other hand, via its permanence and throughout its functional lifetime, the building becomes a part of the

¹³³ *Ibid.*

¹³⁴ *Ibid.*, 109.

¹³⁵ Jacques Derrida, "Letter to a Japanese Friend," ed. Jonathan D., Culler, in *Deconstruction, Critical Concepts in Literary and Cultural Studies* (New York: Routledge, 2003), 1-7.

new contexts and responds physically to be able to correspond to the contemporary needs. Thus, it exceeds the context of its design/construction times and cannot be analyzed limited to that single context.

Therefore, a further investigation of the Faculty of Architecture building is necessary, for which deconstruction serves as an appropriate tool because it does not need a deliberation. Since it is already “in deconstruction”, whether with or without recognition, it can be transported to a stage even earlier than its emergence. “It deconstructs itself”, and so does the METU Faculty of Architecture building.

In the Faculty building, there are specific methods for the connection between architectural elements which applies in all scales. As concretized in the third chapter in detail, whenever two elements are to come together, they are in fact distanced from each other with a space between them, an in-between space or a “spacing”. These in-between spaces carry the hints of constructional, functional, and architectural organization. Thus, they are never hidden but, on the contrary, displayed.

The architects were well-aware of the fact that the building was to serve as a faculty of architecture which Behruz Çinici declares as the most difficult task of design for an architect (along with the design of religious places)¹³⁶. Yet, it is unknown that if this display of structure was a deliberate choice for the Faculty building or a result of the architects’ design methodology. In either case, the building deconstructs itself, to show its internal structure to the students and teaches architecture. The students of architecture are educated “within and from the building itself”¹³⁷.

4.3 Conceptualizing the concrete in-between spaces

In order to be able to see and to reveal this deconstruction, in this part, the concrete in-between spaces are re-visited. This process is formed by the “concepts” of

¹³⁶ Behruz Çinici, " ‘ODTÜ Mimarlık Fakültesi Acaba Nasıl Bir Oluşum’: Behruz Çinici ile Bir Sohbet," interview by Ali Cengizkan, *Betonart*, Vol: 8, Fall 2005.

¹³⁷ Ayşen Savaş. “We have Learned Architecture from/at Behruz Çinici’s Faculty of Architecture Building” (Biz Mimarlığı Behruz Çinici’nin Mimarlık Fakültesi’nde(n) Öğrendik) *Mimar.ist*, Vol: 42, Winter 2011, 40-43.

deconstruction that are introduced by Derrida in his work, on the “the space of inscription”¹³⁸. As a system “outside” the traditional practice of architecture, this new phase corresponds to the third phase suggested by Eisenman. As stated by him and explained in the previous part, via this phase it is aimed to “blur” the traditional bounds between the object of architecture and its form, function, site or meaning.

In the readings of the philosophers, from Plato to Hegel, Saussure, Husserl, Rousseau and Lévi-Strauss, Derrida discovers a “subordination” of space. With an accredited superiority of speech, writing is defined only as the “space of inscription... the spatial distribution of signs”¹³⁹. As opposed to this understanding, Derrida argues that the writing is not “located in space” but in fact it is the writing what produces space. Thus, he continues to work on the materiality of writing. While reading the key texts and in the organization of his own writings, Derrida is concerned with the space of the text and the “strategic role of its architectonics”.¹⁴⁰ These architectonics not only refer to the traditional visible elements like the title, footnote, divisions, order or columns, but he also introduces the rather invisible blank spaces within and around the text that which are specified with the term “spacing” and organizes the main body of the text.¹⁴¹

While “spacing” is the core term signifying the spatiality of text, there are other terms that are also generated through the deconstruction of the textual space and occupies an in-between space within a page. These terms are the “borderline”, which indicates the presence of another text in the form of annotation at the footnotes; “margin”, which marks the outside of the text; and “separatrix”, which works as the main agent of a binary opposition. Wigley claims that, Derrida works on the “theorizing of space” even though it is done without mentioning architecture. Thus, these concepts, although belong to a different spatial milieu, applicable to the actual space of architecture. In the following part, these four terms will be explained and reflected on the actual space

¹³⁸ Wigley (2010), *op.cit.*, 74.

¹³⁹ Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 2016), 15. As cited by Wigley (2010), *op.cit.*, 68.

¹⁴⁰ Wigley (2010), *op.cit.*, 75.

¹⁴¹ *Ibid.*

of the METU Faculty of Architecture building, in order to be able to re-interpret the in-between spaces.

4.3.1 Spacing

“Spacing” is the literary space between the words in a text, yet, it refers to a large variety of different conditions and constitutes the core idea of deconstruction. Spacing is what is repressed by the institutions for the fact that it poses a threat to the system it organizes and disorganizes at the same time.¹⁴² Thus, through the prioritization of spacing, it can be possible to subvert the hierarchical relationships of the traditional systems.

The spacing is not only a static space between two things but also space-ing through the act of distancing. In Derrida’s terms, it is a “becoming space” which means that it is originally without space.¹⁴³ It is the interval, an in-between space which acts as the “index of an irreducible exterior”.¹⁴⁴

Spacing is that which produces both the sense that things are exterior to each other, that they are spaced out in some kind of space, and the sense that space is itself exterior to some other domain, that the spatial world is detached from one that is without space.¹⁴⁵

Eisenman states that for Derrida, spacing is “Chora”¹⁴⁶. Chora is an ancient Greek word for “space”, and it also refers to place, room, volume, or the suburban spaces.¹⁴⁷ Thus, it is the Platonic concept of in-between that appears in the text *Timaeus*, which is the first systematization of the universe¹⁴⁸ and Chora is the very first title given to

¹⁴² Wigley (2010), *op.cit.*, 73.

¹⁴³ *Ibid.*

¹⁴⁴ Louise Burchill, "Chapter 2 In-Between “Spacing” And the “Chôra” In Derrida: A Pre-Originary Medium?" in *Intermedialities: Philosophy, Arts, Politics*, (Lexington Books, 2011), 27.

¹⁴⁵ Wigley (2010), *op.cit.*, 70.

¹⁴⁶ Peter Eisenman, “Separate Tricks” in *Written into the Void: Selected Writings, 1990-2004* (New Haven: Yale University Press, 2007), 72-78.

¹⁴⁷ Gómez, *op.cit.*

¹⁴⁸ Alberto Pérez Gómez and Stephen Parcell, eds., *Chora. Intervals in the Philosophy of Architecture* (Montréal: McGill-Queens University Press, 2016), 1-35.

an in-between condition, before which it was only considered as a “third”.¹⁴⁹ Chora is a thirdspace between the material and immaterial or the sensible and intellectual worlds. It is the origin of the both universes, it gives birth to both the material and immaterial entities. It gives birth yet it remains “virgin” it is never changed.¹⁵⁰ Thus, it is almost a divine concept defined as the “receptacle of becoming” or “the nurse of all becoming and change”.

Derrida defines Chora as an “irreducible spacing”¹⁵¹. Like Chora spacing is defined not as a “concept” but something superior which would overcome “the regime of concepts” which only have fixed spaces.¹⁵² Thus, like Chora, spacing does not occupy a space in-between the pre-established entities but it is their originary medium.

Like the attempt of the architecturalization of Chora¹⁵³, spacing can be used to refer the existing architecture, to identify its internal structure.

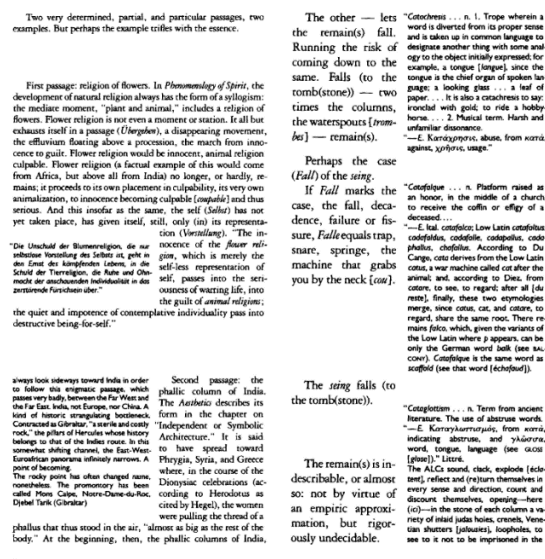


Figure 45: A page from the book “Glas”, where Derrida’s performative questioning and the employment of the space of inscription is the most visible.¹⁵⁴

¹⁴⁹ Burchill, *op.cit.*

¹⁵⁰ *Ibid.*

¹⁵¹ As cited in Burchill, *op.cit.*

¹⁵² *Ibid.*

¹⁵³ In the collaborative work of Eisenman and Derrida, invited for the design of a garden in the Parc de la Villette Project, which will be explained under the subtitle “Separatrix”.

¹⁵⁴ Jacques Derrida, *Glas* (Lincoln: University of Nebraska Press, 1986).

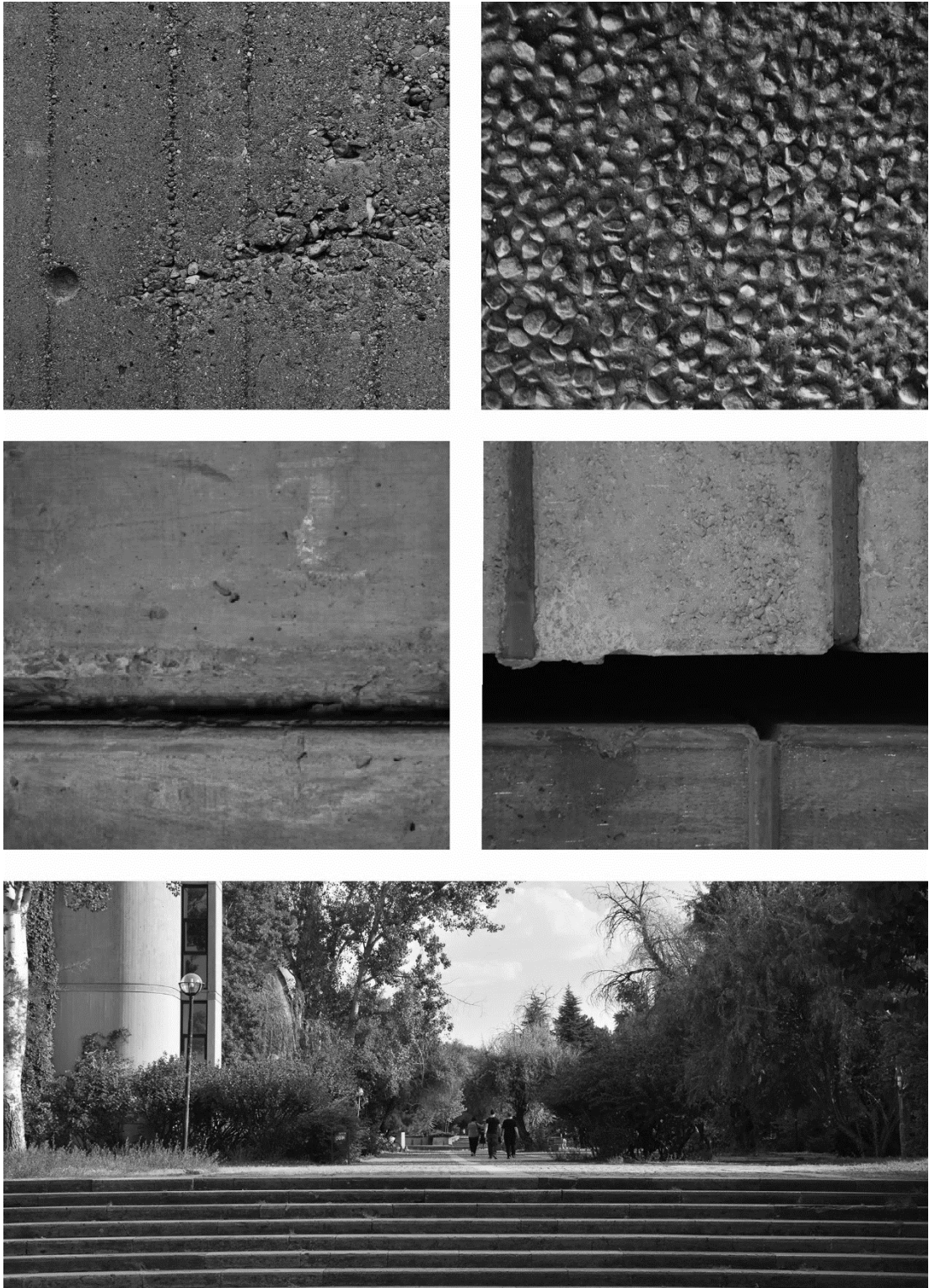


Figure 46: Tie rod hole, pebble-stone surfaces and perspectives towards the expansion joint from the Faculty building and view towards the alley.

Spacing is an umbrella term which can refer to all the in-between spaces for being an originary medium. However, there are particular cases which represents the spatial characteristics of spacing more clearly.

The site of the METU Campus, served as a *tabula rasa* for the development of the campus¹⁵⁵, outside the city center, located in the suburban which is, in fact, the enormous in-between space of distant city centers, it can be interpreted as Chora, serving as an originary spatial medium. Eisenman also underlines this similarity between the Chora and *tabula rasa*, underlining their different approaches to stability.¹⁵⁶

Alley, is an originary spacing which organized the development of the buildings of around it, although it occupies a space between them.

In a smaller scale, the autonomous building units are distanced from each other with the space-ing of a three-cm-wide gap of the expansion joint.

In further close-ups, a tie rod hole can be interpreted as a spacing between the two formworks; and the surface of the pebble-stones as an originary space that allows the placement of the stones.

¹⁵⁵ Savaş, Sargin, *op.cit.*

¹⁵² Eisenman (2007), *op.cit.*

4.3.2 Borderline

The concept of “borderline” appears most prominently in the text “Living On. Borderlines” by Derrida.¹⁵⁷ Published first in the U.S in 1979, it is considered as the official birth of Deconstruction in America, in relation to the “Yale school” which have adopted the philosophy of Derrida and Deconstruction.¹⁵⁸

It is originally written in French, yet, it is first published in English, *in* translation. The original text in French is printed only seven years later (in 1986) in the book “*Parages*”. This contradiction of the publication of the book is ironic, considering that the text is *on* the question of translation. The article is composed of two interrelated texts. While the first text starts with the title, “Living On”, another text starts immediately, in the form of an annotation, occupying the space of the footnote. Both of these two texts have the same subject of Derrida’s conceptions of translation. Thus, he emphasizes the two opposite poles of total translatability and total untranslatability. According to Derrida, in the case of the former, when the text is completely translatable, it disappears as a writing; and in the case of the later, the text dies immediately.¹⁵⁹

As Derrida explains these ideas, he performatively writes the text almost as an illustration. These two texts not only differ from each other by their writing style, and the places they occupy within the space of the page, but also represent different levels of translatability. While the first text appears to be written with a minimum translatability, the lower text aims at a maximum level of translatability.¹⁶⁰ It is a “performative” “*récit*”¹⁶¹ of translation, in which translation occurs within the same

¹⁵⁷ Jacques Derrida, “Living On. Borderlines.”, In *Deconstruction and Criticism* by Harold Bloom, Paul De Man, Jacques Derrida, Geoffrey H. Hartman, J. Hillis Miller (New York: Seabury Press, 1979) 75-176.

¹⁵⁸ Michael Thomas, *The Reception of Derrida: Translation and Transformation*, (New York, NY: Palgrave MacMillan, 2006).

¹⁵⁹ Derrida (1979), *op.cit.*

¹⁶⁰ Emmanuelle Ertel, “Derrida on Translation and His (Mis) Reception in America,” *Trahir*, September 2011.

¹⁶¹ Derrida (1979), *op.cit.*

language between the borderlines. These two texts are “superimposed” on each other, “accompanying it without accompanying it.”¹⁶²

The question of translatability is out of the scope for this study, yet what is significant here is the use of the concept of “borderline”. It refers to the very line placed just above the space of the footnote, acting as an agent to separate these two texts from each other. It is a linear element, ingrained within *a* text, separating it into two.

have every reason to suppose is a common context, although you have no absolute guarantee of it. If it is a sort of quotation, a sort of “mention,” as the theoreticians of “speech acts” feel justified in saying, we must understand the entire performance “in other words on living?” as having quotation marks around it. But once quotation marks demand to appear, they don’t know where to stop. Especially here, where they are not content merely to *surround* the performance “in other words on living?”: they divide it, rework its body and its insides, until it is distended, diverted, out of joint, then reset member by member, word by word, realigned in the most diverse configurations (like a garment spread out on a clothesline with clothespins). For example, several pairs of quotation marks may enclose one or two words: “living on” [“*survivre*”], “on” living [“*sur*” *vivre*], “on” “living,” on “living,” producing each time a different semantic and syntactic effect; I still have not exhausted the list, nor have I brought the hyphen into play. Translating (almost, in other words) the Latin *de*, the French *de*, or the English “of,” “on” immediately comes to contaminate what it translates with meanings that it imports in turn, those other meanings that rework “living on” or “surviving” (*super*, *hyper*, “over,” *über*, and even “above” and “beyond”). It would be superficial to attribute this contamination to contingency, contiguity, or contagion. At least, chance makes *sense* here, and that’s what interests me.

Be alert to these invisible quotation marks, even within a word: *survivre*, living on. Following the triumphal procession of an “on,” they trail more than one language behind them.

Forever unable to saturate a context, what reading will ever

spell *je*, “I” are also the last letters of these “texts,” their final paragraph [paraph], also “initials,” in his untranslatable signature. 24-31 December 1977. Here, economy, the law of the *skin* (house, room, tomb, crypt), the law of reserves, reserving, savings, saving; inversion, reversion, resolution of values (*balais*); also “securities,” “meanings”—or of the course of the sun—in the law of the *skin* (*Heimlichkeit/Unheimlichkeit*). That makes three languages I’m writing in, and this is to appear, sup-

master the “on” of living on? For we have not exhausted its ambiguity: each of the meanings we have listed above can be divided further (e.g., living on can mean a reprieve or an afterlife, “life after life” or life after death, more life or more than life, and better; the state of suspension in which it’s over—and over again, and you’ll never have done with that suspension itself) and the triumph of life can also triumph *over* life and reverse the procession of the genitive. I shall demonstrate shortly that this is not wordplay, not on your life. What tack shall we take [depuis quel bord; lit., “from what side,” “edge,” “border,” “shore” . . .] to translate the ambiguity of an in-other-words? I know, I am already in some sort of untranslatability. But I’ll wager that that will not stop the procession of one language into another, the massive movement of this procession, this *cortège*, over the border of another language, into the language of the other.

(In fact, the hymen or the alliance in the language of the other, this strange vow by which we are committed in a language that is not our mother tongue, is what I wish to speak of here. I wish to commit myself with this vow, following the coupled pretexts of *The Triumph of Life* and *L’arrêt de mort*. But thus far the commitment is my own; it is still necessary that you be committed, already, to translating it.)

And to go write-on-living? If that were possible, would the writer have to be dead already, or be living on? Is this an alternative?

Will it be possible for us to ask whoever asked the initial question, “But who’s talking about living?”, what inflection governs his or her question? By definition, the statement [énoncé] “But

posedly, in a fourth. A question to the translators, a translator’s note that I sign in advance: What is translation? Here, economy. To write in a *telegraphic* style, for the sake of economy. But also, *from afar*, in order to get down to what *é-loignement*, *Ent-fernung*, “dis-tance,” *mean* in writing and in the voice. Telegraphics and telephonics, that’s the theme. My desire to take charge of the Translator’s Note myself. Let them also read this band as a telegram or a film for developing (a film “to be

Figure 47: Pages from the article “Living On. Borderlines.”¹⁶³, the borderline highlighted by the author.

¹⁶² Gregory L. Ulmer, “The Object of Post-Criticism,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Washington: Bay Press, 1983), 62.

¹⁶³ Derrida, (1979), *op.cit.*

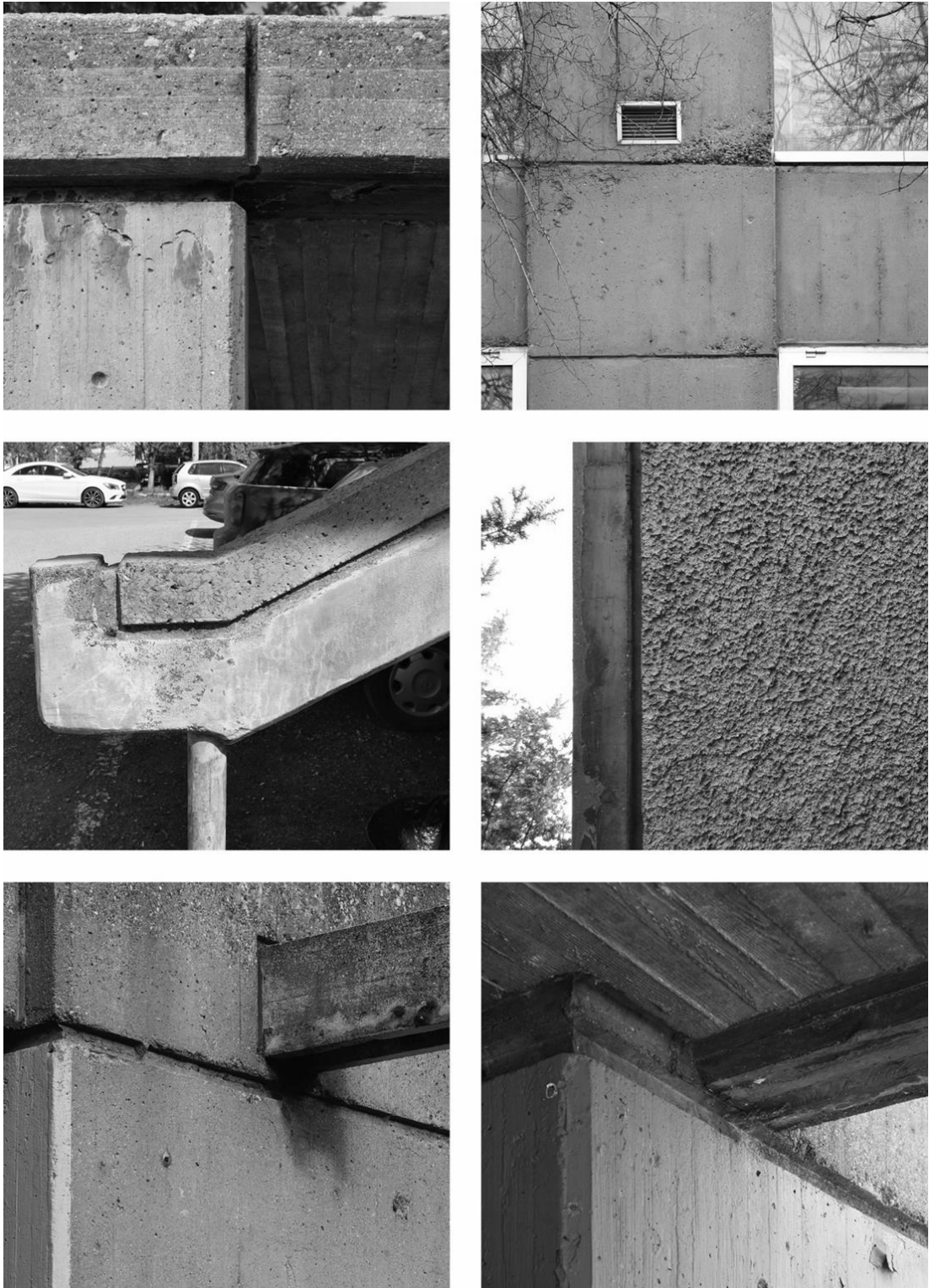


Figure 48: Connection details from the Faculty of Architecture building, where the two elements of a same material or derivative of the same material come together.

In the faculty of architecture, there are multiple uses of exposed concrete. The same material appears with different types of mortars, in different colors, forms and textures, composing different types of architectural elements some of which are cast in-situ, and some are pre-cast. Thus, the lap joint lines or joints which are ingrained within the concrete structure and occupy a space between its different forms can be interpreted as physical correspondences of a “borderline”.

4.3.3 Margin

Jacques Derrida explain the notion of “margin” mainly in the first article “*Tympan*” of his book “*Margins of Philosophy*”.¹⁶⁴ *Tympan* is a French word which refers to the membrane inside the ear that separates the outside from the inside.¹⁶⁵ It also refers to the part of the manual printing machine. In this text, Derrida interprets the *apparatus*, which physically create the space of the text, whose “essential function will be the regular calculation of the margin”. While the *tympan* is a wooden surface with a stretched cloth, where the sheets to be printed are placed on, “Frisket” is the piece which “prevent[s] the margins and spaces from being soiled”¹⁶⁶.

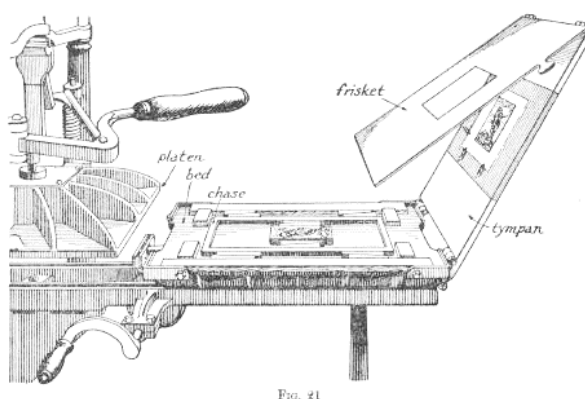


Figure 49: A manual printing device showing the tympan and frisket.¹⁶⁷

The article starts with the phrase “to tymphanize – philosophy” which refers to the French archaic French verb *tympaniser*, with the meaning of “criticize and ridicule publicly”.¹⁶⁸ Accordingly, the text interrogates the philosophical structure for being

¹⁶⁴ Jacques Derrida, “Tympan”, in *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1982), x-xxix.

¹⁶⁵ Maria-Daniella Dick and Julian Wolfreys, *The Derrida Wordbook* (Edinburgh: Edinburgh Univ. Press, 2013), 233.

¹⁶⁶ Derrida (1982), *op.cit.*

¹⁶⁷ Retrieved from, http://woodblock.com/encyclopedia/entries/011_04/press.html, on 30.06.2019

¹⁶⁸ Derrida (1982), *op.cit.*

closed and “limited”.¹⁶⁹ According to Derrida, the margin is the limit and the limit is what defines the exterior, the differentiation of the one from its other, that is in this case the other of philosophy. The margin is the limit of the philosophical text and what is beyond is, in fact, another text that is excluded from the interest of philosophy. Thus, the margin is the in-between space of these texts.¹⁷⁰

To traverse this logic of margin, Derrida again employs a different spatial organization in the text, like the previous texts mentioned in this study. There are two textual columns on one page which differs typographically and content-wise from each other. While Derrida’s main argument is located into the one on the left, the column on the right contains a long quotation of Michel Leiris’s autobiographical book, *Biffures* (1948). This thinner column on the right is, the margin of the other. Filled with text, it creates another margin, that is “a margin of a margin”. Constituting a “double membrane”, it blurs the line which separates the margin from the text.¹⁷¹

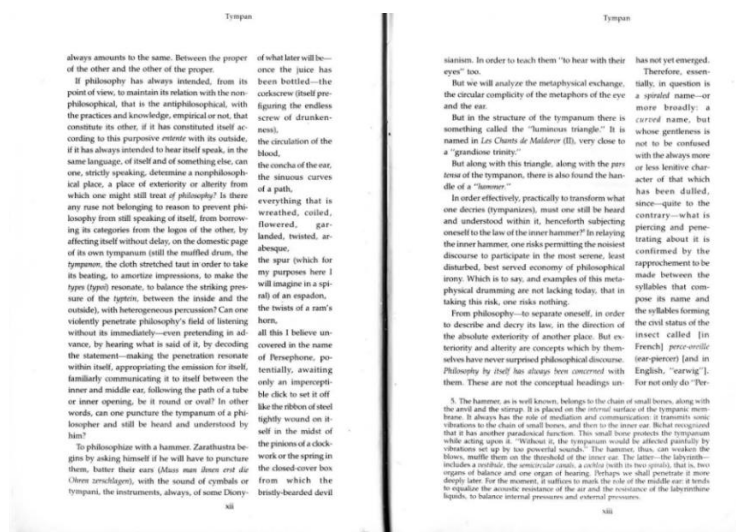


Figure 50: Pages from the article “Tympan”.¹⁷²

¹⁶⁹ Peggy Kamuf, ed., *A Derrida Reader: Between the Blinds* (New York: Columbia University Press, 1991), 146.

¹⁷⁰ Derrida (1982), *op.cit.*

¹⁷¹ *Ibid.*

¹⁷² *Ibid.*



Figure 51: Pebble-stone surfaces, skirting board gaps and the cornices, marking the margins of architectural elements.

In the Faculty building, a different surface treatment is introduced in specific locations. These are washed-concrete pebble-stone ground surfaces placed “inside” within the spaces defined by the U-shaped walls, where the vertical structural elements meet with the floor, around the platform of *Göbektaş*, and beneath/around the stairs. These surfaces mark the margins of architectural elements.¹⁷³

Along with the pebble-stone surfaces, the skirting board gaps, marking the edge of the walls; concrete treatments of the lateral surfaces of the staircases; and the “cornices” that marks the edge of “void elevations” can be considered as marginal spaces designating an in-between space for the passage between one element to another; thus, blurring the division line.

¹⁷³ Getty Keeping It Modern METU Project Final Report 2019: “Research and Conservation Planning for the METU Faculty of Architecture Building by Altuğ-Behruz Çinici”, Faculty of Architecture, METU (unpublished).

4.3.4 Separatrix

Separatrix is another grammatical symbol that is introduced by Jeffrey Kipnis, who is an architectural critic, theoretician and one of the editors of the book “Chora L Works”, written by Jacques Derrida and Peter Eisenman. The book documents the “collaborative” design process that was initiated with the invite of Bernard Tschumi for the design of one of the gardens in the Parc de la Villette Project.¹⁷⁴ Kipnis was also a part of the discussions during this collaborative work, that are included in the book under the title, “Transcript”.



Figure 52: A page from the book “Chora L Works”. In the book the play with the space of inscription is at its peak. The plan of the project is punctured into the pages of the book, intervening not only the literal but also the physical space of the text.¹⁷⁵

¹⁷⁴ Peter Eisenman and Jacques Derrida, *Chora L Works: Jacques Derrida and Peter Eisenman*, ed. Jeffrey Kipnis and Thomas Leeser (New York: Monacelli Press, 1997).

¹⁷⁵ *Ibid.*

Kipnis's article, "Twisting the Separatrix", is also included in the book. This title is, in fact, his re-definition of deconstruction which puts the emphasis on the separatrix.¹⁷⁶

The separatrix is the /, aka solidus, virgule, slash, slant, diagonal, and, in French, ligne, barre oblique, trait. It marks among its many punctuations: ratios and fractions (2/3), simultaneity (president/commander-in-chief), choice (and/or), opposition (nonserious/serious, inside/outside), and all other manner of structured relationships (signifier/signified, ornament/structure).¹⁷⁷

He defines separatrix as the "incision of decision". It is the cut that organizes, manages the structures and preserves them "in line".¹⁷⁸ It is the solid line that exist between the binary oppositions and the agent of an actual division. It permits no transmission between the two sides but only a relationship of adjacency. Thus, the aim of deconstruction is to destabilize the separatrix, to distort and "twist" it to display the already existing connection of the two terms that the separatrix seem to place apart.¹⁷⁹

¹⁷⁶ Kipnis, *op.cit.*

¹⁷⁷ *Ibid.*

¹⁷⁸ *Ibid.*

¹⁷⁹ *Ibid.*

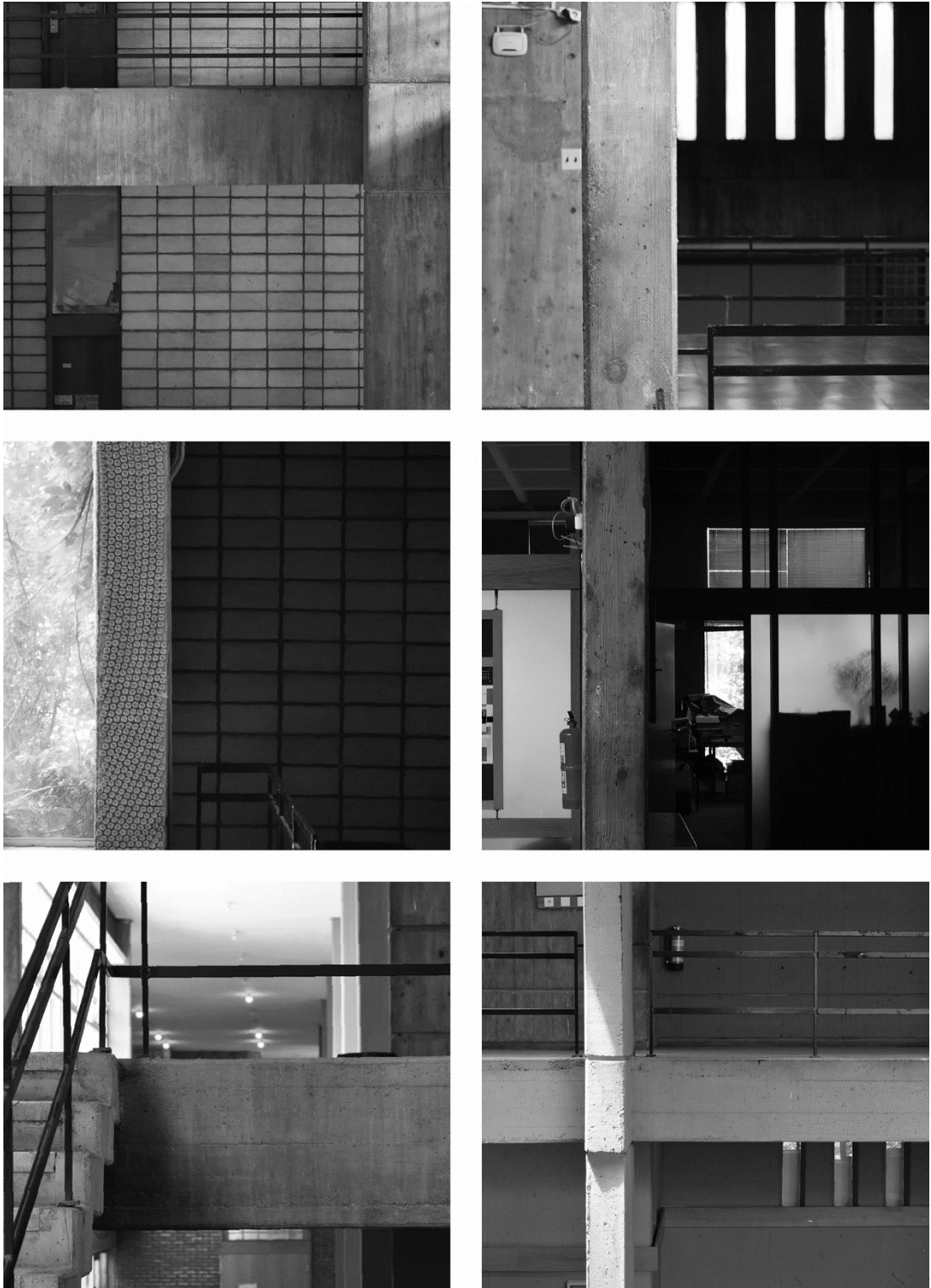


Figure 53 Walls and surfaces captured from the section view, constituting a line separating the spaces.

The walls and slabs are the surfaces that are solid physical entities which divides the spaces. From the abstraction level of a section, these surfaces appear as lines between the spaces working as separatrixes.

In the Faculty of Architecture building, on the other hand, these surfaces do not surround and enclose the spaces. They do not cause a total separation, but rather act as physical barriers defining spaces without forming an actual boundary. In the photographs, the surfaces can be seen in linear forms separating the spaces on its two sides. In fact, the discontinuity of these structures is what enables the capture of their views in section.

CHAPTER 5

CONCLUSION

The in-betweenness is a fundamental and inevitable condition. Depending on the viewpoint, it is possible to define any object as existing between two or more other things. Yet, the rather invisible parts are commonly suppressed by others which shapes the condition as being constituted of an opposition and a covert “in-between”. Standing between the oppositions, in-betweenness remains as an unstable and ambiguous condition that is difficult to define. Since it can never be exactly defined within its own limits, it never possesses a “proper interiority”. As a result, it is always prone to an “irreducible exteriority” and an “irreducible alterity”. Thus, it is often perceived as a “negative” condition. Since it poses a threat to the existing systems, it is often not desired and further suppressed by institutions. On the other hand, the in-betweenness inherits a genetic productive force and holds great potential to allow liberation from pre-established constraints. Thus, it is defined as “which facilitates, allows into being, all identities, all matter, all substance”¹⁸⁰ by Grosz, and as “the primordial milieu in which differentiation in general is produced”¹⁸¹ by Derrida.

With the theory of deconstruction and through a series of concepts that are entitled “undecidables”, Derrida utilizes this great potential of the in-between to invert the existing relationships, de-construct structures and expose their internal flaws. Aware of the difficulty of the mission of subverting the existing systems, he works on the same core idea over and over again, approaching it from various directions and via a multiplicity of agents. Because of this repeating task, however, it is criticized harshly as a “sameness” that was stated to be “a result of staring into the void far too long”¹⁸².

¹⁸⁰ Grosz, *op.cit.*

¹⁸¹ As cited by Burchill, *op.cit.*

¹⁸² Charles Jencks, *What Is Post-modernism?* (London: Academy Ed., 1989), 131.

This criticism regarded deconstruction and the other prominent indeterminist theories of the post-modern era as an “extremist relativism”, which precludes any critic, interpretation or act, and thus meant the breakdown of critical judgement.¹⁸³ In fact, the in-between, when dignified, establishes a system that is too permissive in response to the restrictive structure of the system of binary oppositions, thus, forms another binary opposition.

The in-between, formed by juxtapositions and experiments, formed by realignments or new arrangements, threatens to open itself up as new, to facilitate transformations in the identities that constitute it. One could say that the in-between is the locus of futurity, movement, speed; it is thoroughly spatial and temporal, the very essence of space and time and their intrication. And thus inimical to the project of architecture as a whole.¹⁸⁴

The traditional architecture, as a symbol of permanence and stability stands as an opponent to in-betweenness and “the project of intermediality”¹⁸⁵. Indeed, in the conventional architectural practices, the in-between spaces are not considered as significant parts of the design processes but appear as unplanned leftover parts of the design. Because of this exclusion, the in-between spaces become the failure points of architecture and transforms the idea of the in-between spaces into something “inimical” to architecture. Consequently, a better architecture can only be reached through an inverse design process which takes the in-between spaces as the starting point. Thus, it is the claim of this study that the success of the architecture of the Çinici architects in the Faculty of Architecture building is the result of the prioritization of the in-between spaces during the design process. The Alley, circulation halls, courtyards, entrances, connection and mold details can be cited among many other elements which were the primary design elements that stand out as in-between spaces. While occupying a space between other elements, these in-between spaces become

¹⁸³ Fred Koetter, "Beyond the Movement: Notes on the In-between," *The Harvard Architectural Review*, 1980.

¹⁸⁴ Grosz *op.cit.*

¹⁸⁵ Henk Oosterling and Ewa Plonowska Ziarek eds., *Intermedialities Philosophy, Arts, Politics*, (Lanham, Maryland: Lexington Books, 2011), 3.

objects by themselves and imbue other spaces with architectural and aesthetic value. Moreover, the in-between spaces of the Faculty building and the METU Campus gain identities that are visible in their acquired “names” like Alley or *Göbektaşı*, which is a result of being internalized by the habitants. In such spaces, the condition of the in-between acts as a “noun” by itself, rather than an adjective signifying another element.



Figure 54: Waffle slab structure of the METU Faculty of Architecture building

What is also spectacular about the Faculty building is the balance that the architects establish between the too restrictive systems of modernism and the too permissive systems of post-modernism. The approach of the architects almost stabilizes in-between spaces, but, without limiting their transformational conditions. This understanding of the in-betweenness is the most evident in the waffle slab structure which is, in fact, a concrete form of the cartesian tool, grid,. Yet, the structure of this grid is organized in such a way that it “blurs” all the division lines. At each connection

line between the ribs, the slab and the main beams, the corners are chamfered, and the lateral surfaces are inclined. The line of the grid, which is the signifier of the categories, in other words, the “separatrix”, is repetitively multiplied, creating an in-between space and transforming the traditional waffle slab structure into a continuous “folded”¹⁸⁶ surface.

To reveal the potential of architectural in-between spaces, this study, first investigates the place of in-between space in the discourse of architecture. Since the major aim is to understand the potentials and particularities of the in-between spaces of the METU Faculty of Architecture Building Complex, the particular contexts to be investigated are selected according to their relatability with the Faculty building. Within the contexts of Modern, “post-modern”, and Deconstructivist architecture, the concept of the in-between spaces, the position of the Faculty building in that particular context, and the in-between spaces of the building in relation to the definitions of each context are studied. The in-between spaces were structured based on the tryptic tool, introduced by Eisenman. According to the first two phase which are founded on the traditional knowledge of architecture, the in-between spaces are examined first in relation to their site, program and function and secondly within the discipline of architecture and the architectural historiography. For the third phase, whose aim is to “blur” the impact of the first two phases, the Derridean terminology of the textual space is transcoded to architecture as an arbitrary but contingent layer. Through this layer, the in-between spaces of the Faculty building are re-viewed to understand their conceptual capabilities. Thus, the in-between spaces of the Faculty building are discovered to be able to expose the construction processes, as in the case of “concrete in-between spaces”; act against the previously founded oppositional structures, as in

¹⁸⁶ Eisenman also refers to Gilles Deleuze’s idea of the “Fold” which is interpreted as another method to create space with “a new relationship between vertical and horizontal, figure and ground, inside and out – all structures articulated by traditional vision”. Peter Eisenman, “Architecture After the Age of Printing,” in *The Digital Turn in Architecture 1992-2012*, ed. Mario Carpo (Hoboken: Wiley, 2013), 19.

the case of “abstract in-between spaces” and transform into a theoretical tool as in the case of the “conceptual in-between spaces”.

The in-between spaces of these three phases are made visible through the representation medium of photography, which in fact, has a further role in the study as an analytical research tool. The photograph has the capacity to act as an intermediary tool to “read” and textualize architecture – particularly black and white photography for Modern Architecture. Thus, the combinatory study of textual and photographic materials can be considered as an attempt to re-integrate photography into architecture as a methodology.

By nature, photography “frames” a particular view. It excludes the context and reveal only the elemental condition of what is inside the frame as a fragment. In this study, the Faculty building is framed both literally and metaphorically and taken apart from its context. A holistic view of the building is deliberately eliminated, and the building is represented only through its fragments which are the in-between spaces. The variety of in-between space definitions from the discipline of architecture are excluded from the scope for the fact that each refers to a different in-between condition and neither has a similar approach with the in-between space definition of this thesis.¹⁸⁷ Hence, the concept of “in-between space” is introduced as an overarching term to prevent a random concentration on one of these concepts. Another excluded point is a political

¹⁸⁷ “Heterotopia” (Michel Foucault, 1996), “Fold” (Gilles Deleuze, 1992), “Architectural Parallax” (Slavoj Zizek, 2006), “Thirdspace” (Edward Soja), “Interstitial Spaces” (Peter Eisenman, 2007), “Terrain Vagues” (Ignasi de Sola Morales, 1995), “Dead Zones” (Gil Doron, 2000), “Parafunctional Space” (Nikos Papastergiadis, 2002), “Superfluous Landscapes” (Tom Nielsen, 2002), “Margin” (Kenny Cupers and Markus Miessen, 2002), “Voids” (Helen Armstrong, 2006), “Urban Interstices” (Stéphane Tonnelloat, 2008), “Loose Space” (Karen A. Franck and Quentin Stevens, 2006), “Informal Space” (Pamela Shaw, 2009), “Urban Cracks” (Elly van Eeghem, 2013), “Urban Divide” (David Gibson, 2004), “Freespace” (Yvonne Farrell and Shelley McNamara, 2018).

The list is derived from the thesis:

Senem Yıldırım, "Urban Parasites: Re-Appropriation of Interstitial Spaces in Architecture Through the Act of Graffiti," supvr. Aydan Balamir (Master's thesis, Middle East Technical University, 2013, unpublished).

It is enlarged by the author and it's further expansions are also possible.

reading of the building. With a different photographic selection from the Faculty archives, it would be possible to interpret the in-betweenness regarding to the political condition of the building within the framework of political and urban history especially in reference to the 68' generation, which remains as a further research topic.



Figure 55: The propagation of the infrastructure and social activities in the in-between spaces of METU Faculty of Architecture Building Complex.

In the Faculty of Architecture Building Complex, the in-between spaces are continuously transforming. The in-between spaces of small scale are mostly habited by the growth of infrastructure while the larger in-between spaces are transformed through a multiplicity of different social events.

To conclude, as Grosz states, the in-between spaces are the openings towards the future, in other words, the “locus of futurity”¹⁸⁸. In fact, the in-between spaces are “pregnant spaces”, which like Chora, are awaiting to give birth to be the location of new formations.

¹⁸⁸ Grosz. *op.cit.*

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