DESIGNOGRAPHY OF ARCHITECTURE

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ABSTRACT

DESIGNOGRAPHY OF ARCHITECTURE

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Practice of architecture requires the performance of different kind of activities for the production of an architectural work. Architectural production is achieved through two major processes which are design and construction. Each involves activities peculiar to it. Conceptualizing and drawing are two examples of activities embedded in the design process. Generally, there is a time interval between design and construction, in that what is created is not realized immediately. Although there are time intervals between each process and each activity, they must somehow be related. The conventional view of architecture relates them with the aid of analogies or knowledge from socio-political framework. However, these methods divert architecture from questioning issues of the discipline itself.

This thesis claims that architecture should be liberated from narratives that are used to relate design, built work and users. Moreover, it suggests that each activity takes shape not through reference to analogies or representations, but through acts at the instant of production. This thesis discusses the acts involved in design process. It claims that design requires

the design of its acts as well. For that, it offers ideas about the identification and operation of acts in design with reference to certain works of architecture. The investigation concerning how acts are organized opens up a new area of research in the architectural discipline: a research concerning *designography* in architecture.

Keywords: Architectural design, dependency, act of design, designography, representation, non-narrative, object-based design, work-based design.

ÖZ

MİMARLIKTA DİZAYNOGRAFİ

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Mimarlık pratiği, üretim için çeşitli aktivitelerin uygulanmasını gerektirir. Mimari üretim başlıca iki süreç doğrultusunda gerçekleşir. Bunlar, tasarım ve inşaat süreçleridir. Her bir sürece ait farklı aktiviteler bulunmaktadır. Tasarım sürecindeki aktivitelere örnek olarak konsept oluşturma ve çizim verilebilir. Genel olarak, tasarım ve inşaat süreçleri arasında zaman aralığı bulunmaktadır. Yaratılan şey hemen gerçekleştirilemez. Mimarlıktaki her bir süreç ve her bir aktivite arasında zaman aralığı bulunmasına rağmen, bir şekilde ilişkilendirilmeleri gerekir. Mimarlıktaki geleneksel yaklaşımda bu ilişkiler analojiler veya sosyo-politik araştırmalara ait bilgiler aracılığıyla gerçekleşir. Bu metodlar mimarlığı, disipline ait konuları sorgulamaktan uzaklaştırır.

Bu tez mimarlığın anlatıdan kurtarılmasını önerir. Bununla birlikte, her bir aktivitenin analoji ve temsiliyet doğrultusunda değil, üretim sırasında gerçekleştirilen eylemler doğrultusunda oluştuğunu savunur. Bu tez tasarım sürecini oluşturan eylemleri tartışır. Tasarım üretimini yönlendiren eylemlerin de tasarlanması gerektirdiğini savunur. Tasarımda eylemlerin tanımlanması

ve uygulanması için, mimarlık alanındaki bazı uygulamaları örnekleyerek fikirler önerir. Eylemlerin organize edilmesine dair inceleme mimarlık disiplinine yeni bir araştırma alanı açar: mimarlıkta *dizaynografi* üzerine bir araştırma alanı.

Anahtar kelimeler: Mimari tasarım, bağımlılık, tasarım eylemi, dizaynografi, temsiliyet, anlatısız mimarlık, nesne-temelli tasarım, iş-temelli tasarım.

To My Father Etem Yazgan

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There may be an undiscovered way of thinking belonging to the architectural moment, to design, to creation.

Jacques Derrida

PROLOGUE

The whole research is for finding freedoms for the productions of architectural design[1]

This thesis aims at opening up a new field of inquiry in the discipline of architecture through investigating the internal conditions of architectural design production. Architectural design is a process consisting of manifold activities, phases and "events". These constituents are mostly regulated by something other than their inner nature. User requests, sociology, politics, psychology, iconography, analogies, symbols, narratives and building forms are most common regulators. Architecture refers to these issues because of the assumption that design is a "transitional stage "[2] leading to the production of a built work. Architectural design refers to user requests because of the consideration that design takes shape for the built form and building takes shape for its users. It refers to a socio-political framework in order to capture how building users behave or communicate with each other. It refers to analogies to give value and meaning to the built work other than its inner nature.

Accordingly, concepts, sketches, drawings, and models etc. are assumed as tools helping to contemplate the future condition of building. They deal with the gap between creation and realization in that way. Creation is thought as

[1] John Rajchman, 2000, *Constructions,* Cambridge, Massachusetts and London: the MIT Press, p. 44.

[2] Mark Wigley, 2001, in *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* C. De Zegher & Mark Wigley (eds.), Cambridge, Massachusetts, London and England: The MIT Press, p. 32.

an activity that comes into being for realization; rather than as an activity that reveals the realm in which design is “opened up by itself”. Every process belonging to architectural practice has its own context of production. Design process is also a work with its own products and possibilities. Thus, knowledge of design comes from the possibilities that are revealed in the process of production.

The identification of design work as representation of things other than its own mode of being causes the formation of a ‘dependent architectural design culture’. This thesis discusses that developing a field of research in which architectural modes of production are investigated and identified liberates design from ‘dependent culture’ and improves architectural knowledge related with design practice. Due to suppressions which slow down or shift the improvement of design knowledge, architectural design remains as an area of research which is not deeply investigated.[3] This thesis suggests a field of research in architectural design that is based on analyzing the ways in which acts or events operate in a design process. The investigation of not only how acts operate, but also how acts come together in a design opens up a new field of inquiry. The ways in which acts combine in a design process entails designing. The configuration of design acts can be achieved with the aid of ‘conceptual tools’, which themselves indicate an act as well: repetition, mapping, cutting etc. In the cinema industry, cinematography, the art or process of making a film[4], is defined in terms of diverse acts, such as, coding, defocus, segmentation, conversion, pre-visualization etc.[5] Actions are organized during the film making process with the aid of these acts. Similarly, architectural design involves the organization of acts before the organization of forthcoming condition of a building. Creation takes place at the moment of design, not in the future.

[3] Lily Chi, 2001, “Design as Research” in *Journal of Architectural Education*, p. 250.
[4] See the website of Meriam-Webster Dictonary at http:// www.m-w.com/netdict.htm
[5] For the acts making up of cinematography, refer to the web site http://www.gregssandbox.com/gtech/elecinema/elcineglossary.htm

This thesis proposes to develop design knowledge from the actions of design practice. Architectural critic Uğur Tanyeli makes the following statement regarding import: “A field that owns others’ production so easily cannot have an enough consciousness at least about the limits of its own content”.[6] This thesis claims that architects should be conscious of the actions affecting the production of design work. However, this statement does not imply that architecture should not communicate with other disciplines or it should negate other forms of knowledge and should be an autonomous discipline. Rather, this thesis aims to focus on the activity of making, since it is the way in which knowledge develops. Accordingly, the development of new forms of knowledge enhances interaction with other disciplines, because it offers alternative means to share ideas.

Design process is constituted from many phases. Each phase is evaluating by some decisions and manipulations. This thesis takes these manipulations and relations configured between phases of architectural design production and in extend between the design production, building and its experiences by users.

Design process comes into being by means of its acts of practice. Like cinematography, design develops through actions. Whereas cinematography is the art and process of making film, design is the art and process of making design. The investigation concerning how acts are organized opens up a new area of research in the architectural discipline: a research concerning *designography* in architecture. Hence, by using this knowledge which is yet to be developed, this thesis claims that architect becomes a *designographer*.

[6] “Başkalarının ürettiklerini böylesine fütursuzca sahiplenen bir alanın, en azından kendi içeriğinin sınırları konusundaki bilinci yeterli olamaz”. Tanyeli, 1999, p. 38. (Trans. by author.)

CHAPTER 1

THE DEPENDENT ARCHITECTURAL DESIGN CULTURE

> "The gap between drawings and buildings, and the very source of this dilemma, has been both created and emptied by the Cartesian neutrality of space, across which meaning is supposed to be seamlessly conveyed and with which ultimate control attains a heightened (even if false) power."[7]

1.1. Concept-Experience Disparity and Dependency on Knowledge from Other Disciplines

The gap that is mentioned by Pia-Ednie Brown points out that production of an architectural work requires processes that employ diverse activities, such as conceptualizing, drawing or those during constructing. We may include the post-occupancy evaluation: the activity of experiencing architectural space by the user. The activities of conceptualizing and drawing are related with the design process, which are performed by the architect. Conceptualizing is what is ascribed on built space and its use through design. The activities of building construction and building use require the involvement of different actors, thus they are not solely under the charge of the architect. Since architectural design cannot turn into a built form immediately, there is a time interval between design production and building construction processes. Thus, architecture diverges from other disciplines related with art due to this lack of immediacy between creation and realization, which is stated by Pia

[7] Pia Ednie Brown, January 2000, "The Texture of Diagrams", in *Daidalos*, Vol. 74, p. 75.

Ednie-Brown as follows: “Unlike the painter who directly makes the painting, the architect is removed from the making of the building...”[8] Since architectural spaces cannot turn into built form immediately, the architect envisages them in another medium before it is realized. Although what is envisioned and conceptualized is never identical with what is built, the architect works to be “as close to the original abstraction as he/she could possibly be”.[9] The architect tries to generate the entire building before it is built and represents through various means (i.e. drawing) the “abstract concepts to be materialized”.[10] However, after the building is realized, the overall built form and its multiple experiences may not be same as what it may have been in architect’s mind. Therefore, there is not only disparity in the time intervals between each phase of the architectural process, but also disparity in the reality of the architectural space in each phase. The disparity of experiences is described by Bernard Tschumi as follows:

> You are inside an enclosed space with equal height and width. Do your eyes instruct you about the cube merely by noticing it without giving any additional interpretation? No. You don’t really see the cube. You may see a corner or a side or the ceiling, but never all defining surfaces at the same time. You touch a wall, you hear an echo. But how do you relate all these perceptions to one single object? Is it through an operation of reason?[11]

There is a difference between the building as a design construct and the physical experience of a building as perceived by the user. Architecture can be compared with painting in respect to different phases of the production processes. Accordingly, although architecture and painting have differences in terms of time lapse between the phases of creation and realization, both deal with the difference between the object of creation and the object of reality in diverse respects, in that “the painter starts with the real world and works towards abstraction, but the architect starts with the abstract world and

[8] Ibid., p. 77.
[9] John Hedjuk in Stan Allen, 1995, “Painting and Architecture: Conditional Abstractions”, in *Journal of Philosophy and the Visual Arts,* p. 60.
[10] Ibid., p. 61.
[11] Bernard Tschumi, 1997, *Architecture and Disjunction*, Cambridge and Massachussets: The MIT Press, pp. 40-41.

works towards the real world".[12] Furthermore, the architect also not only envisions space in its physical reality, but also tries to foresee user patterns of living in the building before realization. As Jeffrey Kipnis informs us,

> Architectural design has been grounded on the –difficult- objectification of an indirect relationship, which has found significance in the objectification of uncertain futures and in the idea of idealization of the occupants.[13]

However, there are also differences regarding users' experience of space in architect's imagination and users' experience of space in reality. Indeed, how space will be experienced is unlikely to be identified by the architect before user activities takes place in this space. Regarding the situation, architectural design is achieved by estimating user experience in the spaces to be realized. Tschumi indicates that the architect's future estimation of both the physical and experiential reality in space implies his/her need for order and control.[14] According to him, bodies' experience of space is indeed unpredictable in that it has a power to disrupt this order:

> Architecture implies violence. Entering a building violates the balance of precisely ordered geometry. Body disturbs the purity of order. Architecture, then; is only an organism engaged in constant intercourse with its users whose bodies rush against the carefully established rules of architectural thought[15].

Simply, as Vidler states, space is ready to be filled with new contents at any moment.[16] Any architectural space gains a new meaning distinct from the architect's construct, through the events that take place in it. The following paragraph is an example about how a space has significance for its user as stated in the words of the hero in Paul Auster's book *Moon Palace*:

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[12] John Hedjuk, 1995, p. 60.
[13] Jeffrey Kipnis, 1992, "Forms of Irrationality", in *Strategies of Architectural Thinking*, ed. J. Whiteman, Cambridge and Massachusetts: The MIT Press, p. 153.
[14] Tschumi, 1997, p. 44.
[15] Bernard Tschumi., 1981, *The Manhattan* Transcripts, London: Academy Editions, p. 44.
[16] Anthony Vidler, 1988, "The Pleasure of the Architect", in *Architecture and Urbanism,* Vol. 216, p. 18.

> At first I was anxious, I was afraid of living alone, but later I recognized something that made me get used to live and settle in the house…I realized that it was the board of the Chinese restaurant located at the edge of the street…Moon Palace…I haven't experienced an immediate and absolute thing like this one before. A naked and depressing room transformed into a place in which mysterious and undesirable events intersect.[17]

Hence, the lived experience of architectural space in reality is different from what is envisaged in the design process. The architect considers that his/her proposition will be experienced in reality. He/she forms direct correspondence between the concept as an imaginative construction and the experience, although these are different issues indeed. He/she conceptualizes "the existence of non-existing subjects"[18] in design. Tschumi informs us that this creates a "paradox" in the architectural discipline.[19] In his article entitled "Questions of Space: The Pyramid and the Labyrinth or the Architectural Paradox", Tschumi applies George Bataille's notions of "pyramid" and "labyrinth" that appeared in his book *L'Experience Interieur* to explain his ideas concerning the disparity between architectural design and architectural experience. Tschumi depicts "pyramid" as a concept which the architect constructs during design phase. Moreover, according to him, "labyrinth" is a metaphor for experience of users in architectural space, though an architect can estimate the ways in which one can walk through the labyrinth in his/her mind. During the time of estimation, the labyrinth is an ideal construct for an architect. At that time interval, labyrinth turns into a pyramidal construction, although it is a labyrinth in reality. Hence, the one who is inside the labyrinth experiences spaces slightly different from what the architect envisages in his/her mind. Hence, "there is no necessary cause-and-effect relationship between the "concept of space" (the pyramid) and the "experience of space" (the labyrinth)".[20]

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[17] Paul Auster, 1990, *Moon Palace*, New York: Penguin Books, p. 40.
[18] Anthony Vidler, 1994, *The Architectural Uncanny*, 3rd ed., Cambridge and Massachusetts: The MIT Press, p. 182.
[19] Bernard Tschumi, 1975, "Questions of Space: The Pyramid and the Labyrinth or the Architectural Paradox", in *Studio,* Vol. 86, p. 139.
[20] Ibid., p. 140.

The processes of design and construction are related with the act of making a building. Moreover, there are processes regarding the act of using the building, the act of experiencing architectural space. The architect tries to relate the activities of making and using by envisioning the patterns of living that will take place in the building. He/she portrays life experience through his/her design. However, the architect's endeavor to relate the processes of making and using the building is highly problematic, because these two acts are not directly related in reality. They are different activities. Conceptualizing architectural space is not identical with experiencing it. One activity is space making in design, the other is space experience in built form. Their relation is only a construct in the architect's mind. What is thought to be related is in fact unrelated. This condition, as Tschumi mentions, creates a paradox in architecture.

Indeed, the architect must consider the future users of his/her design. Hence, he/she develops a relationship between the concept and the experience of architectural space through design. He/she makes up a "pyramid" for this association. Accordingly, Peter Eisenman emphasizes that pyramid construction is a challenging act: "It is difficult for a philosopher to talk about architecture (as I discovered when working with Jacques Derrida), and it is certainly difficult for an architect to philosophize and psychologize".[21] Indeed, both philosophizing and psychologizing are tools for relating mental activities and social practice. Philosophizing is necessary for organizing the mind for every input related to architecture, psychologizing is necessary for considering users' experience in architecture.

How do architects conceptualize user's experience of space in their designs? They refer to the traditional notion of architecture, which is, as Eisenman informs us, being "concerned with external phenomena: politics, social conditions, cultural values and the like" [22]. Architects are not only concerned

[21] Peter Eisenman, 2001, "Making the Cut", in *Anytime*, Cynthia Davidson (ed.), New York: Anyone Corporation, p. 261.
[22] Peter Eisenman, *Diagram Diaries,* London: Thames & Hudson, p. 37.

with external phenomena, but also with knowledge from research and studies made on them. In other words, architects usually develop their ideas about user experience by considering the disciplinary knowledge of sociology, psychology, politics and other forms of cultural knowledge. Eisenman criticizes that approach to architecture which considers design as a representation of socio-political conditions, since, according to him, that renders architecture prevent analyzing issues that make up its "interiority"[23] which he defines as "a process that intends to open architecture to its own discourse, to its own rhetoric and thus to potential tropes which are latent within it"[24]. He suggests that architecture can manifest itself, manifest its own interiority.[25] Moreover, according to Zeynep Mennan, involvement of architecture with other disciplines is the reflection of a general tendency to develop an interdisciplinary platform for production of knowledge.[26] However, architects widen the boundaries of architecture by finding other fields of interest without questioning architecture's own premises.[27]

Interiority of architecture denotes a practice of producing knowledge not through an interdisciplinary platform, but through a basis of architecture's own disciplinary field. Moreover, "interiority" does not indicate that architecture should not be interdisciplinary or should develop a closed autonomous zone in which external knowledge is negated.[28] Indeed, opening

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[23] According to Eisenman, in addition to a program of functions, structure, enclosure, and site, the condition of architecture's interiority must somehow be able to be read in the physical object. The diagram is one potential means to articulate architecture's interiority, its sign and its being as a singular characteristic of architecture. A diagram is not a plan, nor is it a static entity. Rather it is conceived of as a series of energies which draw upon the interiority and anteriority of architecture as a potential for generating new configurations. He also claims that diagram concerns the possibility that architecture can manifest itself. Diagram is a part of the process that intends to open architecture to its own discourse, to its own rhetoric. Ibid. p. 38.

[24] Ibid. p. 38

[25] Ibid. p. 38

[26] Zeynep Mennan, October 1999, "Geri-Dönüşümlü Bir Tema: Mimarlığın 'Asal' Sorunu", in *Mimarlık,* Vol.289, pp.36-37.

[27] Many symposiums are organized in order to widen the disciplines boundaries. One of them is the 20th EAAE Conference called "Four faces – The Dynamics of Architectural Knowledge" in Stockholm Helsinki. The conference's subjects are: *architecture and human sciences, architecture and natural sciences, architecture and social sciences, architecture and the arts*. http://www.fourfaces.info

[28] Tschumi criticizes the endeavors to develop an architectural autonomy in his article "The Burrow in the Earth" as follows: "At the center of the story is the unyielding relation between idea and reality, between the attempt to construct a rational world – a "burrow"- and an

up to external influences is prerequisite for development. Furthermore, involvement with other disciplines through interdisciplinary action does not imply that architectural discipline should be governed by "external phenomena", such as socio-political framework or cultural conventions.

To be interdisciplinary denotes not only being concerned with other disciplines, but also making architecture the concern of other disciplines as well. This condition rarely takes place in architecture. For example, Christopher Alexander's ideas in his book entitled *The Pattern Language* are applied in computer sciences.[29] His arrival at the method, on the other hand, is through set theory from mathematics. They are used in Object Oriented Programming, and continue to inspire innovative techniques that go beyond it. Theoretical structures that Alexander defined in the book are applied as a method of linking objects of computer programs in a co-operative and sequential manner. Moreover, Alexander's identification of Pattern Language as a concept is acknowledged in many computer science journals and symposiums. It is considered as an issue marking "the beginning of a new era in software industry." There is a yearly conference called **"**Pattern Languages of Programming" (PLoP). Christopher Alexander was invited to give the keynote address at the 1996 "Object Oriented Programming Conference" OOPSLA. According to Dr. Nikos A. Salingaros, Christopher Alexander perhaps has a greater impact on computer science than on architecture. To sum up, this example is to illustrate that architecture should not only import ideas from other disciplines but also export architectural

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outside world shaped by complex or irrational forces. 'Kafka's architect' feels threatened by an outside world full of dangers and surprises and begins to build, a burrow where he will be undisputed master..." Tschumi relates this passage to the autonomy of architecture, and states that by the early 20th century, the architect had realized that in order to be perfect, his burrow should be truly autonomous, closed on itself, altogether freed from the reality, a rational burrow independent of destructive forces. Unfortunately, the other face of the story begins to appear: "…soon the labyrinthine construct does not suffice. Anxiety returns. The sole master of manifold passages and rooms is fascinated by the very world he fears. Will he venture outside? This pleasurable inner earth does not fit to vital aspects; life in the burrow depends on the life in the outside. The once modern inventions of his mind now seem mere fantasies or impoverished manifestoes. Questions of appropriateness and decorum begin to fill his mind, even though the very things he once excluded. The doubts over the validity of his burrow-functional, modern, post-modern that one besieged him become certainties: his burrow will be destroyed". Tschumi, B., 1980.

[29] Nikos A. Salingaros, in http://www.math.utsa.edu/sphere/salingar/Chris.text.html

knowledge. To be interdisciplinary does not refer to a one-way communication. It does not indicate borrowing of ideas, but exchange of ideas. The straightforward import of ideas causes the dissolution of boundaries. Consequently, the discipline loses its identity and thus its interiority represses.

1.2. Signifier-Signified Disparity and Dependency on Narrative Construction

> "At the moment the story enters, the boredom comes upon you" [30]

What are the tools for an architect in relating the design concept with the building and with multiple experiences of users in the built spaces? Eisenman informs us that analogies and metaphors are traditional means for relating the architectural design concept with the building and users experiences:

> In the traditional design process, the architect takes this primal abstract idea of, say, a column, and transforms it into another form of motivated system, one that is artificial and results from an external relationship of the column to some other recognizable form (the body, a tree, etc.). This external condition is introduced because of a desire on the part of the subject to have architecture be meaningful and to communicate-in other words, to produce a conventional or artificial set of signifier from an abstract idea…Thus, when architects design, they take objects which are initially internally motivated and attempt to turn them into an artificial set of signifiers, a communicating language, as some form of external motivation."[31]

[30] David Sylvester, 1980, *Interviews with Francis Bacon 1962-1979.* London and New York, p.81

[31] Eisenman, 1999, p. 211.

With the help of socio-political studies or using his/her own experience, the architect develops a "narrative"[32] for directing or estimating user experience in design. Narrative here means any symbolic, metaphoric, inferential, predictive, literal relation or signification constructed and attributed in the phase of design by architect on the object and future use of the space. For example, architect Daniel Libeskind in his *Imperial War Museum North* project attributes some narratives on his design and building (Fig. 1).

> The building is a constellation composed of three interlocking shards. The Earth Shard forms the generous and flexible museum space. It signifies the open, earthly realm of conflict and war. The Air Shard with its projected images, observatory and education spaces, serves as a dramatic entry into the Museum. The Water Shard forms the platform for viewing the Canal with its restaurant, cafe, deck and performance space. These three shards together: Earth, Air and Water concretise Twentieth century conflicts which has never taken place on an abstract piece of paper, but has been fought on dramatic terrain by the infantry, in the skies by the airforce and battled with ships in the sea.

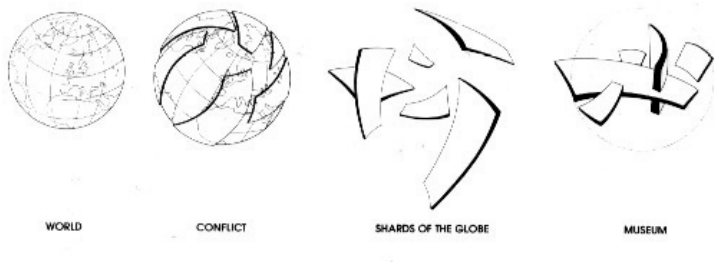

Figure 1: *Imperial War Museum Conceptual Diagram*, Daniel Libeskind.
(SOURCE: *El Croquis*, 1998, Vol. 91.p. 152)

Libeskind's refering to a part of his building as "the Earth Shard", that according to him, signifies the open, earthly realm of conflict and war, is a narrative. If the idea accepting that each user gives his/her meaning to built space, then one can argue that narration on object is dependent on the users interpretations not the architect. As a result architects literal and prescriptive

[32] "Narrative" means "the representation in art of an event or story". See Meriam Webster dictionary at http://www.m-w.com

interpretations on objects become artificial. Therefore, why such narratives are used as the manipulators of the design ideas? How can the formal configuration of three roof plaques represent Twentieth century conflicts? A building or a space in a building is free from preconceived representation. The correlation of three forms with twentieth centuries' conflicts is only an artificial narration. The use of such narratives does not help for the improvement of architectural design culture.

Figure 2: *Imperial War Museum North*, Daniel Libeskind.
(SOURCE: http://www.daniel-libeskind.com/projects/pro.html?ID=34#more)

Like Libeskind, architects refer to analogies and signifiers to render the constructive elements of design more "meaningful". It can be claimed that "analogy" is a type of "narration" in that the architect develops a story on a certain element of a building. Then the drawing becomes "a narrative and often literal representation of a building or its parts"[33]. Thus, the architect not only refers to socio-political conditions in his/her design, but also refers to an idea of signification. What the architect thinks as an indicator of a building element does not in fact indicate what the element is; "the column is not a

[33] Peter Eisenman, 1984, "The End of the Classical: The End of the Beginning, the End of the End", in *Architectural Theory since 1968,* Michael Hays (ed.), Princeton Architectural Press, p.120.

tree". Therefore, there is not one-to-one correspondence between the design and the built form and the multiple experiences of built space in reality.

Another design initial that is conceptualized in the phase of design through the use of narrations is the user needs and experiences. It can be said that this is an inherent condition of architecture. Paradoxically, what is thought and envisioned regarding patterns of living might not be identical with what is experienced in reality. The architect refers to external phenomena and other disciplines' knowledge to propose spaces for future lives that will take place in the building. However, Kipnis clearly emphasizes the lack of one to one relationship between the envisioned, narrated and experienced space. He gives the example of the use of theory as an instrumental tool between the design and the building.

> No architectural design has ever actualized the content of any theory as second order application. Architectural design is not and has never been a case of applied philosophy, applied science or applied art, applied social or political theory etc.[34]

Conceptualizing becomes a process of narrative developing activity, rather than an activity related to interiority of designing. The activities of design process proceed with socio-political frame of work and analogies, rather than involvement with architecture's own "interiority".

The painter Francis Bacon criticizes use of narratives in creative acts, because, according to him, "the story being told between one figure and another cancels out the possibilities of what can be done with paint on its own".[35] (Fig.3)

[34] Kipnis, 1992, p. 158.
[35] Alison Sinclair, 1993, *Francis Bacon: His Life and Violent Times*, New York: Crawn Publishers, p. 202.

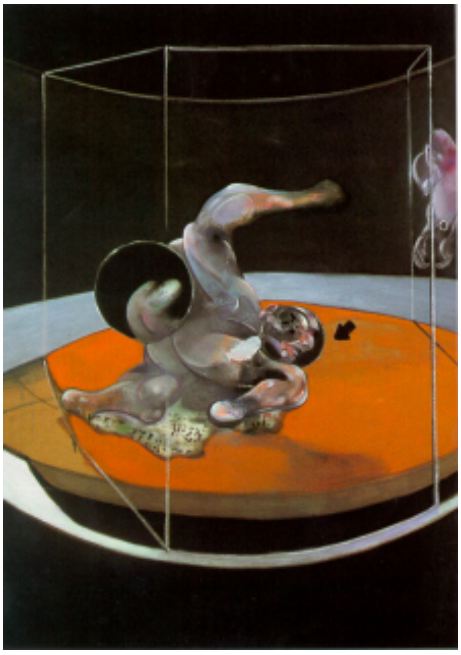

Figure 3. *Figure in Movement*, 1976, Francis Bacon.
(SOURCE: Christophe Domino, 1996, *Francis Bacon: Taking Reality by Surprise*, London: Thames and Hudson, p. 88.)

Indeed, Bacon's distorted figures are often misrepresented as the emblems of sorrow and pain.[36] However, Bacon rejected these comments seeking out a "meaning" other than what his figures depict. According to Bacon, his paintings depict no more than creatures that "emerge from the action of painting".[37] Hence, Bacon, by not interpreting "the object of design as a signifier", released himself from falling into the trap regarding "the impossible objectifications over the signified"[38]. The philosopher Gilles Deleuze interprets Bacon's involvement with painting as follows:

[36] Such example occurred in the famous film "Last Tango in Paris" of the director Bernardo Bertollucci, where in some scenes Francis Bacon's paintings appear. In the film, Bertollucci characterized the actor Marlon Brando's sorrowful face by considering Bacon's human figures, in that he developed a literal allegory between Bacon and his film.
[37] Christopher Domino, 1996, *Francis Bacon, 'Taking Reality by Surprise*, London: Thames and Hudson, p. 96.
[38] Sinclair, 1993, p. 20.

> It is like the emergence of another world. For these marks or brush strokes are irrational, involuntary, accidental, free and random. They are nonrepresentative, nonillustrative, and nonnarrative. No longer are they significative or signifying: they are asignifying features...[39]

His portraits indicate the "process of transformation and distortion"[40], rather than stories or illustrations. The asignifying nonnarrative features are the outcome of brush strokes that are emerged from the action of painting. Although they may suggest representative images in the perceiver's own interpretation, nonrepresentation comes from Bacon's understanding of painting. The canvas offers a potential plane for revealing, creating, manipulating, orienting components of a painting. His acts are not oriented for a purpose of representation or illustration.

Correspondingly, the use of narrations represses architects' potential inquiry on architecture's own discourse. The architect's search for an impetus from other disciplines, or from other objects of signification blocks the access to the "interiority" of architecture. This attitude eliminates 'the possibilities of what can be done with architecture on its own'. How can architectural design be released form narrations, so that it opens itself up to the possibilities of its own "interiority"? An example is the *Swiss Pavilion*, which was designed by the architect Peter Zumthor for Hannover Expo of 2000 (Fig.4).

Although it is situated in a context to inform the visitors about the country for which it was produced, Zumthor emphasizes that "this architecture has nothing whatever to do with Switzerland". His intention is "doing something for the visitors".[41] Indeed, Zumthor's idea is to create a resting place for visitors rather than representing Switzerland with the building. The building is constructed through stacking blocks of wood.

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[39] Gilles Deleuze cited in Pia-Ednie Brown, 2000, p. 79.
[40] Ibid. 79.
[41] Peter Zumthor, 2000, *Swiss Sound Box,* R. Hönig (ed.), Basel, Boston, Berlin: Birkhauser, p. 30.

Figure 4: One of the inner courtyards in the *Swiss Pavilion of Expo 2000*, Peter Zumthor. (SOURCE: *Domus*, August 2000, Vol. 828.p. 27)

Like Bacon, Zumthor's work is also misinterpretated as the emblem for sound boxes of Switzerland. However, Zumthor insistently points out that his work does not resemble anything related with Switzerland, except for the possibility that the activity of construction itself could produce sounds.[42]

1.3. "Work-being" versus "Object-being": Drawing – Building Disparity

> The modern identification of design as problem solving, rooted in the effort to claim for architecture the self-evidence assumed for engineering art, perpetuates the ambiguity by privileging the idea of a finite, object-oriented process.[43]

Architectural design is rarely understood and researched as the representation of itself. But, what is the meaning of architectural design that represents itself? The idea of "representing itself" may indicate the act of

[42] Peter Zumthor, July-August 2000, "Klangkörper Schweiz: the Swiss pavilion at the Hanover Expo 2000", Interview by G. Uhlig,, in *Domus*, Vol 828, Milano, pp.24-31.
[43] Lily Chi, 2001, p. 250.

referring to architectural production processes. In other words, drawings and buildings, as products of architectural practice, represent each other. As design cannot turn into a building immediately, the architect develops a relationship between drawing and building through design. However, the building visualized in the medium of drawing will not be identical with the building realized in terms of appearance and experience. Despite this condition, Sebnem Yalinay mentions that, "architects actually operate on the end of the line while pretending that they are on the building end".[44]

Yalinay criticizes architects' ignorance that every object produced in the processes of making an architectural work has its own field of production. Likewise Elizabeth Diller mentions, "…drawing and building were parallel manifestations of architecture, in no particular order. Each had distinct attributes that were missing from the other".[45] Yalinay claims that lines of drawings should be liberated from the architect's "will to represent a tectonic reality" for the "coming into being" of architecture.[46] Hence, "lines and buildings may bring each other into presence only when they are released into an independent relation"[47]. She investigates drawings and built works of the architect Daniel Libeskind in this respect. She emphasizes that Libeskind, through his drawings "Micromegas: the Architecture of End Space" and "Chamber Works: Architectural Mediations on Themes from Heraclitus",

> ...inquires into what '*not representing*' architectural drawing *is*. These drawings operate in and for the reality of line without pretending to represent tectonic reality. These drawings search for the possibility of architectural drawing only as a presentation of itself.[48]

[44] Sebnem Yalinay, 1999, *Lines and Architectural Thinking: An Inquiry into the Nature of Architectural (Re)presentation,* Doctoral Thesis, Ankara: Department of Architecture, Middle East Technical University, p. 5.
[45] Elizabeth Diller, 2001, p. 131.
[46] Yalinay, 1999, p.17.
[47] Yalinay, 1999, p. 12.
[48] Ibid, pp. 6-7.

Yalinay seeks whether Libeskind's built works, like his drawings are done to represent themselves, their own being. She analyzes *Berlin Jewish Museum* respectively. According to her, this building stands as a constructed line, which is a condition different from what he aimed in his drawings. Libeskind, in his Museum, thought the building to be the representation of the drawing. Hence, "Libeskind's architecture can be claimed to be a sort of *architecture of* lines"[49]

The effort to relate lines with buildings through narration is the result of the desire to render the medium of creation subordinate to the medium of end product. There is a time interval between creation and realization. Rather than investigating the potentials of the activity that is latent at the work of design, the architect is involved in how the future will be shaped in the building. That is why, what is considered is the building itself and the experience in that future building; not the inner nature of the activity that is accomplished at the moment of production.

The total design activity can be denominated as a work. While the different steps and activities of that work are related, they can also be distinguished from each other. Dealing with the object suggests its own possibility; it suggests its own object-being. In other words, built space and buildings suggest diverse potentials while experiencing by the users. These potentials may not be prescribed from the phase of design. In a design process, the work also suggests its own work-being while experiencing by the architect(s). Work-being of architectural design processes is revealed by the activities that make up such work. They are somehow related but not constituted each other. While built space has its own process of production –by the users' experiences- space in design has its own process of production -by the architects' experiences-. The experience of object as a building can be distinguished from the experience of design as an activity.

[49] Ibid., p. 13.

Indeed, what architect considers in the process of design is the object-like character of the building, rather than the work-like character of the design. The point can be clarified in the definition and function of a work of design. If work of design is considered as a possibility within itself than work can be distinguished from object. In other words, work's own possibilities can be separated from the future estimated object. For Martin Heidegger "The thingly reality of the work leads not from thing to work but from work to thing".[50] This claim suggests concentrating on the work itself before the thing. Since the architect has to anticipate the future of space, estimations may subordinate the possibilities that are revealed and configured in the actuality of the work. The present condition of the activity may suggest a totally different orientation for the evaluation of the design. Thinking may be derived from the work and the activity itself instead of the object. Object may be considered as an element that present multiple possibilities for a work design. The reverse ignores the fact that designing, constructing and experiencing are different activities constituting architectural practice, and each has its own "interiority", its own being. The endeavor to relate every activity of architectural practice through literal, narrative and conceptual representation causes architecture to be "the activity of representation". Architecture is not the discipline of representing users, signifiers, drawings or buildings. However, architecture can be considered as 'a discipline in which every activity belonging to it, such as, conceptualizing, drawing, making, experiencing are related with each other not through narration and representation but solely through actions. These activities act as mediators between the phases of the design process.

An investigation through architectural design acts' own "work-being", may help the development of architectural knowledge. Heidegger, in his essay *The Origin of Work of Art*, poses the question, "Where does a work belong?" In the framework of the thesis Heidegger's answers will not be discussed, but possible answers for the architectural design will be inquired.

[50] Ibid.16.

Where does a work of architectural design belong? Contemplation on action at the instant of production indicates the acceptance of the fact that there are time intervals between each process, and that architecture is not the practice relating diverse activities and phases of design by narratives. Nor it is the practice of foreseeing future as to what it will be. The important point is that when the act of anticipating future dominates the design process, the possibilities of what can be done with architectural design activity on its own are repressed. Work-being of design is brought forth by the activity and duration of activity. So, it can be claimed that design work is a happening and occurring. This thesis suggests that a work of architectural design belongs to the activities that make up such work and to the actualities which can only be conveyed in the work. According to Heidegger, involvement with 'work-being' brings forward the "actual" in creation:

> Letting the work be a work we call the *preserving of the work.* It is only for such preserving that the work yields itself in its createdness as '*actual'*, i.e. present in the manner of a work. Preserving the work means: standing within the openness of beings that happens in the work. This *standing-within* of preservation however is a knowing"[51].

Architecture is a process consisting of activities, which have their own "work-being". From the design activity to the construction and the use of space there are many activities regarding architecture. This thesis discusses what "work-being" denotes regarding the design process in architecture.

The relationship between activity, work, and actuality can be clarified with the help of Bacon's approach. Some critics state that Bacon's human figures have violent features and that is because of his intention to represent harsh realities of life, such as war.[52] However, Bacon denounces his paintings to be descriptive and insists that his only aim is bringing forward the violence within

[51] Ibid, pp. 66-67.
[52] Christophe Domino interprets Bacon's figures as the depictions of harshness which is embedded in the reality of life. See Domino, 1996, *Francis Bacon: Taking Reality by Surprise*, London: Thames and Hudson.

the activity of painting, not violence within the war.[53] (Fig. 5) As artist David Hockney mentions:

> It is nothing to do with the violence of war. It is to do with an attempt to remake the violence of reality itself. And the violence of reality is not only the simple violence meant when you say that a rose or something is violent, but it is the violence also of the *suggestions within the image itself* which can only be conveyed through paint.[54]

Figure 5: *Triptych-Studies of the Human Body*, 1970, Francis Bacon.
(SOURCE: Christophe Domino, 1996, *Francis Bacon: Taking Reality by Surprise*, London: Thames and Hudson, p. 72.)

The activity makes up the content of the painting. According to Bacon, painting is neither an abstraction nor a representation, but an action. The object of painting takes shape through the act of making the painting. Painting belongs to the instant of making. Creation occurs or emerges from the actuality of activity which is a function of manipulations, decisions and even

[53] David Hockney, 1993, p. 185.
[54] Ibid. p.185.

accidents in the process. (Fig. 6) Bacon describes the process in his work as follows:

> At the moment I would like to do a portrait of someone I know, but I haven't the faintest idea of how to go about it. That's always my problem. I always think that I won't know how to do it, then along comes that encounter between my work and the act of painting, the accidents of painting, and then the picture emerges.[55]

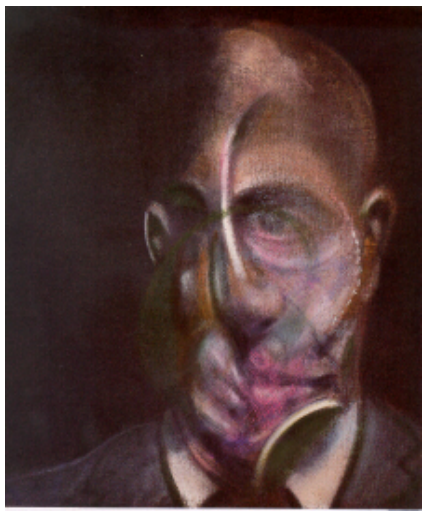

Figure 6: *Portrait of Michel Leiris*, 1976, Francis Bacon.
(SOURCE: John Russell, 1996, *Francis* Bacon, London: Thames and Hudson, p. 170)

Bacon proposes to liberate painting from narratives, metaphors, analogies and to concentrate on the act of painting. The following chapter discusses the ways to liberate design from its dependency on other fields of knowledge, narratives and representations by exemplifying architectural works and concentrate on the potentials of the act of design.

[55] Francis Bacon in Michel Archimbaud, 1993*, Francis Bacon: In conversation with Michel Archimbaud,* New York: Phaidon Press, p. 88.

CHAPTER 2

ACT-BASED DESIGN

2.1. Design as Combination of Experience, Representation and Production

> The architecture of tomorrow will be a means of modifying present conceptions of time and space. It will be a means of *knowledge* and a *means of action.* [56]

Architectural programs are to determine how the spaces will function in the future. However, in reality, these spaces may function independently from what are pre-determined in the design phase. "Everyday" experience of space may differ from its design. According to Tschumi, in reality, spatial experience is the combination of manifold acts, or using his term, "events".[57] Events are unpredictable, since they are instantaneous. They challenge the function attributed to the architectural space in the programs. A hotel bedroom might be used as a place of suicide, rather than as one of sleeping. According to the philosopher Jacques Derrida, the term "…event shared roots with invention, the invention of new states and different situations."[58] To

[56] I. Chtcheglov, *Situationist International Anthology*, 1981, p.4.
[57] Tschumi,B. 1993, p.19.
[58] Jacques Derrida cited in John Rajchman, 1991, *Philosophical Events,* New York: Columbia University Press, p. 155.

invent is to come up with a new idea and produce something original. It thus involves novelty and surprise.[59]

Tschumi indicates that spatial experience occurs through events. Similarly, design experience occurs through 'events' of design processes. Thus, architectural design is an experience having processes and activities, which is determined by acts or 'events' at the instant of production. These acts or 'events' constitute the "interiority" of architectural design and since the manipulation of the design between different phases is through acts, they lead to "the invention of new states and different situations" in designing. Architects usually design by estimating the future condition of what they are creating. Focusing on the built form or "object-being" of design conceals the work achieved at the instant of production, in other words, the "work-being" of design. The attempt of this thesis is to investigate the work-being of design. "Events" of Tschumi challenge architectural program requirements concerning space use. "Events" of design on the other hand, challenge narratives or representations that are asserted on design as estimations of the users experiences in future built spaces.

The outcome of dependency on other disciplines, narrative construction, and object-based thinking is the formation of a 'dependent architectural design culture'. However, instead of being linked with the end product through narratives, this thesis proposes to focus on the moment and the act of production. What kind of an act can be defined for architectural design which will not be an act of representation? In order to answer such a question one needs to shift his/her way of thinking from the object based narrational thinking to the act based, non-narrational thinking.

[59] As a subversive subject, the concept of "event" has a wide range of references, from Situationist International, Lefebvre, Foucault, Derrida, Deleuze, Artaud, Kiesler, performance artists, etc. to Tschumi. The shred idea is that "event" is interpreted as a '*turning point',* a snapping point, not an origin or an end, but as a changing experience (from one state to another, from one action to another).

Act-based thinking questions the process of design. In act-based thinking the manipulation and guiding between the design phases are not based on representative-narrative relations but on acts such as removing, reducing, disassemble, insert, juxtapose, superimpose, untie, accumulate, rearrange, unify, add, rotate, locating, distancing, connecting, etc. To concentrate on an act of design means to focus on the actuality of design-work.

Figure 7. A scene from Tokyo Space Dance Group performance
(SOURCE: http://spacedance.sitego.to)

Representation can be a function of activity in a design process. An example from modern dance can be illuminating. Tokyo Space Dance is a group formed by various artists such as dancers, architects, designers, engineers, musicians, and researchers.[60] (Fig.7) In their work, representation and direct action are combined instantaneously. In one of the performances, the artist moves -or dances- slowly in a double sided elastic curtain. The movements give shape to the curtain. In other words the surface of the elastic curtain presents (not represent) the shape – within the limits of the material properties of the curtain- revealed through the movement of the artist's body in space. Ordinary moves become extraordinary through the help of a

[60] The details can be obtained at http://spacedance.sitego.to

mediator. The movement creates space. The movement also becomes the representation of itself. “Tokyo Space Dance” group performance unites experience and representation within the time interval and space of production, thus liberates them from prescribed narrations.

2.2. Design as Combination of ‘Temporary Wholes’

This thesis emphasizes that it is necessary to ‘open up architectural design to its own discourse’. It can be achieved through analysis of acts or events that occur during architectural design thinking processes. Obviously, design work does not come into being at an instant. It is like a living system. It has phases of evolution. Every phase also harbors knowledge about the preceding design phase. Moreover, like living systems, evolution of phases does not follow a linear progressive path. Concerning living organism, an unexpected occurrence, may disrupt its possible evolutionary path and lead to a different form of development. The same issue may occur in the design process as well. For instance, a change of user’s request or a new idea may force the architect leave the standing phase and direct the design through formations having a different configuration than the previous phase. The design taking shape before the user’s request is not identical with the one developed after the new configuration. However, the previous design phase still harbors various potentials to be finalized as an end product. The new configuration carries information about the previous phase, while at the same time disrupting this phase. It brings forward a new order in the design process. Each phase has its own temporary unity; a ‘temporary whole’, which is ready for new configurations. For example, in the architect Frank Gehry’s “Lewis Residence Project” at each phase design gains new direction and suggests a different solution. (Fig.8) They are temporary constructs and temporary wholes. Furthermore, every phase carries information about the totality of the design process.

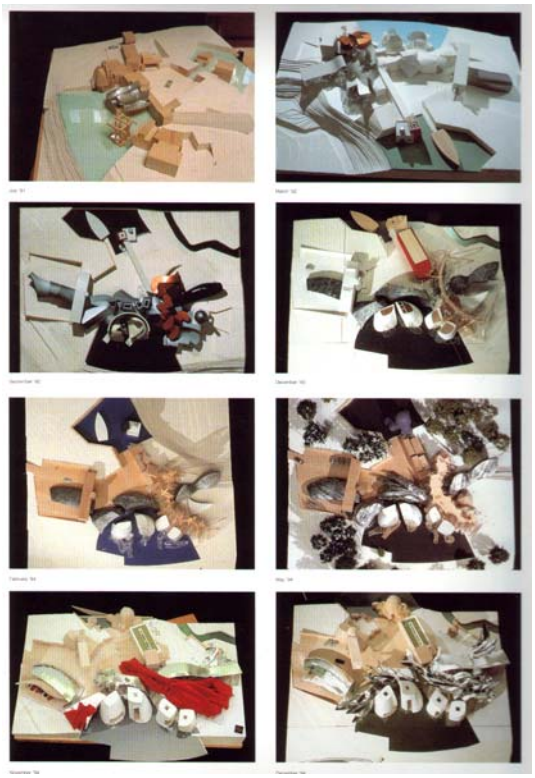

Figure. 8. The architect Frank Gehry's evolution of design through models for *Lewis Residence* project.
(SOURCE: *El Croquis*, VOL. 74/75. p. 222)

The organization of components such as program in a design with regard to concepts is generated by the acts or 'events' in a design phase. Though two basic activities of conceptualizing and drawing determine the design process, there are manifold acts or events which take place in each design phase. What are the acts or events in the phases of design process? Eisenman, though his intention is not identifying acts or events in a design phase, gives us clues about what they are in his book *Diagram Diaries*: extrusion, twisting, extension, interweaving, displacement, disassembling, repetition, shear, morphing, interference, intersection, projection, tracing, marking, mapping etc. He calls these acts 'Formal and Conceptual Tools'. He has organized them in a table (Fig. 9) which, according to him, helps concept formation and formal configuration in architectural design. These acts can be operational in design process. An exemplary list of acts from construction industry may also help to give an idea about the use of acts as operational tools. (Fig.10)

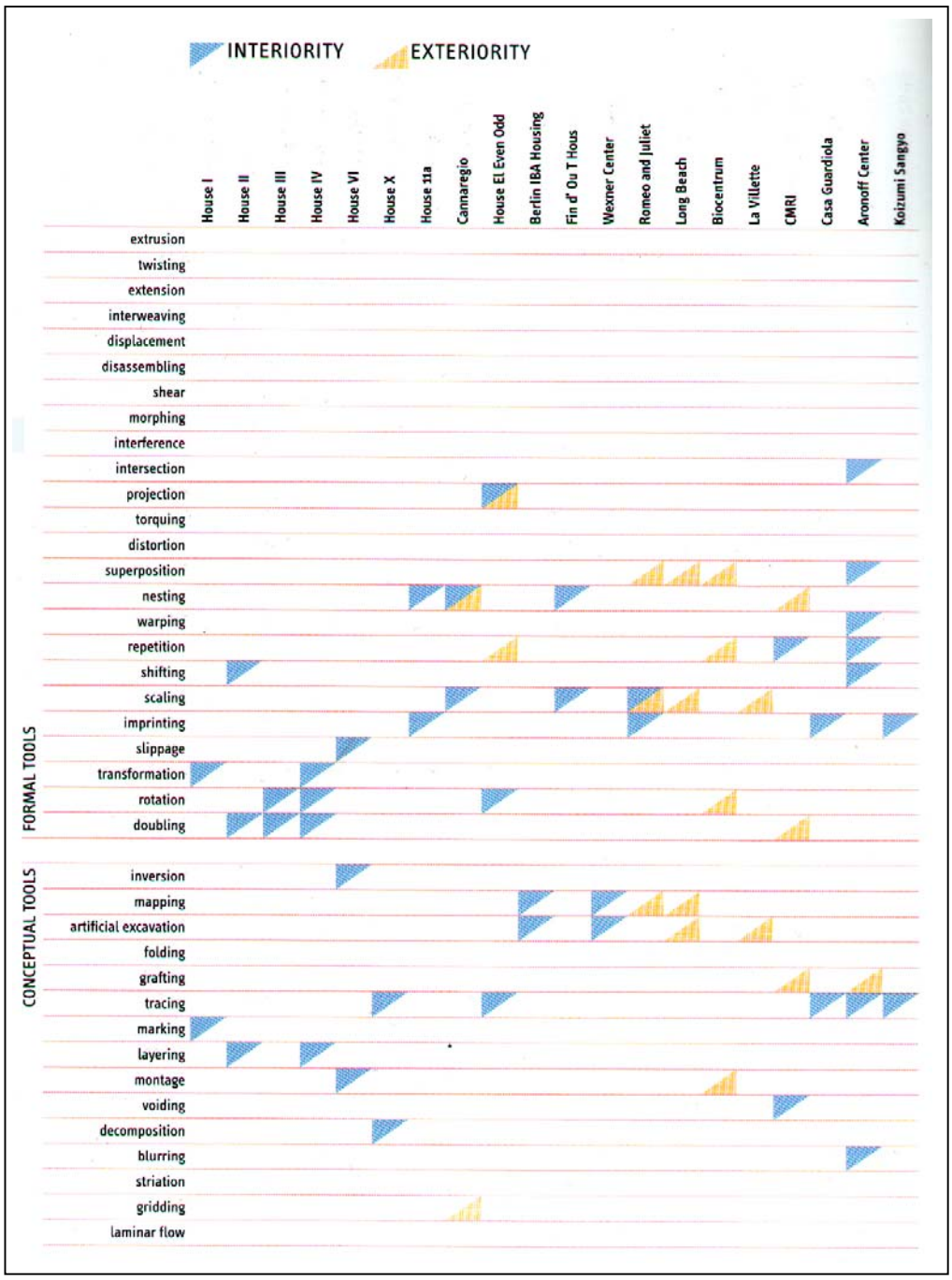

Figure 9. Eisenman's Table of Tools.
(SOURCE: Peter Eisenman, *Diagram Diaries*, London: Thames and Hudson, pp.238-139.)

SPECIFIC PROCESSES (continued):

O scratching	O screeding	O mixing
O blending	O streching	O shearing
O calendering	O crimping	O beating
O electrolyzing	O vaporizing	O homogenizing
O expanding	O shrink-fitting	O non-abrasive cutting
O crushing	O filtering	O melting
O boiling	O washing	O heating
O cooling	O smelting	O refining
O air-blasting	O freezing	O compressing
O pulverizing	O purifying	O kiln-drying
O polymerizing	O hydrolyzing	O tanning
O distilling	O pickling	O bleaching
O oxidizing	O reducing	O burning
O de-toxifying	O calcifying	O calcining
O de-calcifying	O precipitating	O vitrifying
O dressing	O irradiating	O crystallizing
O ironing	O cycloning	O binding
O fixing	O dissolving	O ionizing
O compounding	O hot forging	O cold forging
O quarter-sawing	O plain sawing	O boring
O de-odorizing	O figuring	O stapling
O twisting	O tightening	O cracking (petroleum)
O coupling	O puddling	O sluicing
O poling	O shaking	O spiking
O sinking	O de-ionizing	O stoking
O coiling	O exploding	O loading
O charging	O tanking	O boxing
O canning	O bottling	O packing
O bagging	O cleaning	O splining
O dragging	O excavating	O blowing
O pattern rolling	O thermo-bonding	O adhesive bonding
O abrasive polishing	O ageing	O skimming
O coating	O scrubbing	O lubricating
O de-greasing	O injecting	O incubating
O exhausting	O tracing	O macerating
O submerging	O melding	O tapping
O die-cutting	O closing	O cropping
O solidifying	O gelling	O setting
O steeping	O mashing	O aerating
O sludging	O reaming	O honing
O sharpening	O beveling	O chamfering
O spindle-molding	O housing	O routing
O offsetting	O tenoning	O mortising
O clenching	O countersinking	O punching
O kneading	O evaporating	O capping
O caking	O caulking	O sealing
O rebating	O channeling	O dadoing
O stiffening	O boasting	O dessicating
O clamping	O wedging	O cleating
O straining	O slumping	O piercing
O sponging	O skinning	O granulating
O stacking	O lapping	O scarfing
O bolstering	O upholstering	O hanging (wallpaper)

Figure 10. Building construction requires the operation of diverse actions.
(SOURCE: Arda Duzgunes, 2000, *ARCH 251 Building Materials and Components Lecture Notes,* Ankara: Middle East Technical University, p. 3.)

Moreover, some of the recent architectural projects are also helpful to illustrate the idea. In Hageneiland Housing, for example, the architectural group MVRDV, decided to cover every house with different materials and continued this act of covering throughout the design process. The approach is significant, because the total design is derived from a specific act and strategy. Since the phases in design process are manipulated as a function of that specific act, design gains a totality. But also, it gains a flexibility concerning the objects, i.e. buildings. The approach is an act-based approach against an object-based. They call that act “wrapping up”. “For the buildings several materials are used to wrap up the classic houses. One block will be entirely made of wood; another block entirely made of stone”.[61](Fig. 11)

Figure 11. *Hageneiland Housing,* MVRDV, 2001.
(SOURCE: http://www.archined.nl/oem/reportages/hageneiland/hageneiland-eng.html)

Similarly, in their Nuage d'Art Museum Complex in Paris, they modified the spatial configuration. They identify the modification process by means of “atomizing” act: “By 'atomizing' and spreading the museum program as maximum as possible, the institute opens itself and allows for the maximum amount of possible connections of art with other programs thus pushing the appearance of the pole des arts.”[62] (Figs.12 and 13)

[61] *An Interview with MVRDV*, 2002, in El Croquis, Vol. 111, p. 141.
[62] Ibid, p. 218.

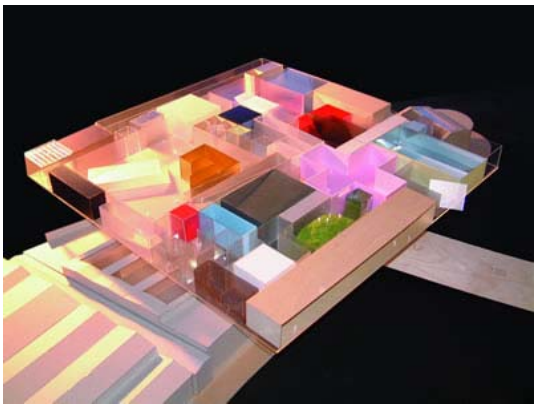

Figure 12. *Nuage d'Art Museum Complex*, MVRDV, Paris, 2001.
(SOURCE: http://www.mvrdv.archined.nl/pinault/index.php)

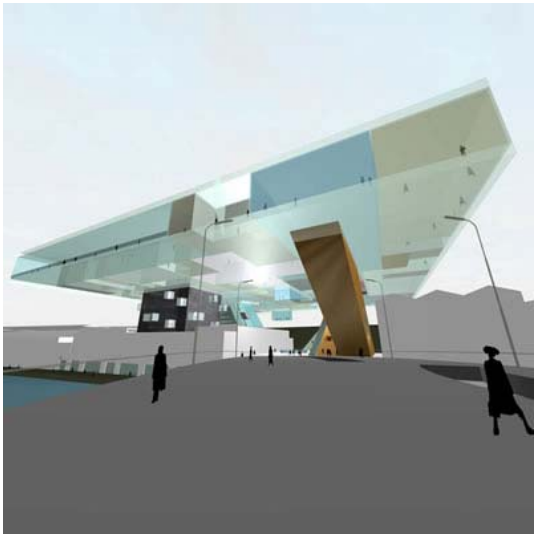

Figure 13. Nuage d'Art Museum Complex, MVRDV, Paris, 2001.
(SOURCE: http://www.mvrdv.archined.nl/pinault/index.php)

“Gluing” is another act of design in the architecture of MVRDV. In their housing in Sanchinarro, Spain, they did not organize houses with separate blocks, but rather, attached them together in high-rise towers. They also attached these high-rise blocks together and developed a large-scaled tower. These 'blocks', stacked and glued together, make up a new towering 'superblock'”.[63] Likewise, in their Museum of Primitive Arts in Quai Branly, France, they combined spaces in a single volume and identified this process as “stacking”:

[63] Ibid, p. 163.

> By literally stacking the spaces on top of and next to each other, it turns the museum into a solid piece of difference, melting 'thousands of rooms' into a coherent gel.[64]

The strategy of using acts as mediators of design processes, Bernard Tschumi's La Villette's design strategies are also produced through defined acts: "superimposing", "juxtaposing", "decomposing", "distorting", "fragmenting", "combining", "disprogramming", etc.[65]

This thesis argues that a new architectural field of inquiry can be opened up through analysis of how aforementioned acts operate in a design process. The purpose is to reveal "interiority" and "work-being" of architectural design. Moreover, acts of design can be researched to develop architectural knowledge instead of inquiries on narratives, analogies, representations. Whereas "events" of Tschumi challenge architectural programs concerning space use, "events" of design challenge narratives, representations concerning space configuration in architecture. How do acts of a design phase, or "table of tools" illustrated by Eisenman, operate in design process? This issue can be revealed by briefly explaining the design process of A.K. Village located in Or-An, Ankara (Fig.14).

Figure 14. *A.K. House,* Kerem Yazgan & Mehmet Kutukcuoglu, 2001, Or-An, Ankara. (Photograph by Cemal Emden in *XXI,* Vol.11, p. 47.)

[64] Ibid. p. 172.
[65] For a detailed reading: Bernard Tschumi, *Cinegramme Folie: Le Parc de la Villette.* Princeton and paris: Princeton Architectural Press/Champ Vallon, 1987.

The house is composed of two prismatic volumes and red-colored slabs to connect those volumes. The slabs are also circulation platforms. In the first phase of the design process, the architects designed their acts about the relationship between these architectural elements. One of the acts was attaching and terminating the continuing slab on the long edge of the prismatic volume. Although the shape of the slab changed at every level of the building, this relationship which is configured between slab and prismatic volume's long edges continued throughout the overall design process. The other act was placing the corrugated aluminum sheathing vertically between the slabs and horizontally between the walls (Figs.15 and 16). The other act was keeping slabs' totality without any discontinuity, while re-shaping them in each level of the building (Fig. 17).

Figure15. The orientation of façade coverings between slabs in A.K. House.
(Photograph by Cemal Emden in *XXI,* Vol.11, p. 44.)

Figure16. The orientation of aluminum façade sheathing between walls in A.K. House.
(Photograph by the author)

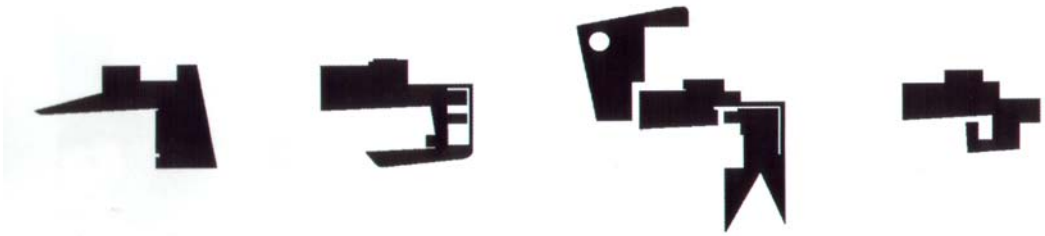

Figure17. Slab configuration of A.K. House.
(SOURCE: *XXI,* Vol.11, p. 44.)

2.3. Act-Based Design Practice and Diverse Modes of Productions

A.K. House illustrates how acts or 'events' generate the design process. The above examples prove that acts operating in a design process can be designed as well. The approach can be denominated as 'designing the design act'. 'Designing the design act' means organizing design production by organizing acts. It is a generic act. It gives a reference while design is evaluating in the process. It changes by the relationship constructed between phases of design. Moreover, such understanding gives chance to use similar principles in different contexts and projects. 'Designing the design act' implies a shift from object to work of design. Acts can be the mediators between one phase and other. The thesis argues that the act of design can become the content of the work of design.

So, the question is, what is the logic for 'designing the design acts' during production? Though his intention is not to determine how to design the design acts, Uğur Tanyeli, in the book *Improvisation in Architecture*, gives clues about architects' attitudes in design process:

> The strategist architect, after making his/her main decisions, can work with the expectation that his/her strategy works for many different situations; however, a tactician does not have such a chance. He/she continuously makes consecutive decisions and evolves within his/her own process of creation."[66]

[66] "Mimari strateg, ana eylem kararlarını verdikten sonra, ortaya koyduğu stratejinin farklı pek çok durumda geçerli olacağı beklentisiyle çalışabilir. Oysa, bir taktisyenin böyle bir olanağı

In the above remark, Tanyeli defines two approaches: those of the strategist and the tactician. In addition, a third alternative can also be identified by combining the two approaches that Tanyeli defined. We may call that approach as a strategist-tactician approach. The approach suggests a replacement of tactics with strategies and strategies with tactics. In other words, both strategy and tactics are not defined beforehand; they are developed in the process, and open to modifications and shifts. One of the tactics becomes the mediator strategy of the design. Moreover, in the strategist-tactician approach the architect takes into consideration the totality of the design at each phase while making modifications whenever needed. A strategist-tactician approach suggests a non-linear design process, and its production enables shifts and flexibilities in the process.

In the following pages the three approaches will be investigated in detail with the help of some examples.

2.4. The Strategist Approach

In the strategist approach, the architect keeps his/her design configuration that is developed in the earlier phases of design throughout the whole design process.

There are several examples for the act-based production in other fields such as photography. Each suggests a different position and way of production for designing the design act guided through non-linear, non-narrative, non object-based strategies and tactics. For instance, the photographer Masataka Nakamo, in his work on Tokyo spaces, organized his acts by following a

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yoktur. O sürekli olarak ardışık eylem kararları alarak kendi yaratım sürecinin içinde devinir durur". Uğur Tanyeli, 1999, "Bireyselliği Vareden Doğaçlama", in *Improvisation, Mimarlıkta Doğaçlama ve Behruz Çinici,* p. 18. (trans. by author). In his essay Tanyeli analyses architect Çinici's design process. The concepts "strategy" and "tactic" is helpfull in understanding a design process and the idea 'designing the design act'.

strategic approach. Tokyo urban areas are generally crowded. One can observe the crowd on the streets of Tokyo. It is because the population in Tokyo is very high, which is 25 million during the day. Nakamo determined his acts of design by taking into account that he would take his photos by capturing moments when nobody, no animal or no vehicle appears on the frame. He aimed to sustain his principle of 'designing the design acts' in every phase of production. For that, he took photos during holidays or in the morning etc. With those photos, he developed a book entitled *Tokyo Nobody*. (Fig. 18) This is a generic act-strategy that can give way to endless number of photos. Therefore the photographer achieves a certain possibility and flexibility for the rest of the photographs. In addition, the strategy also gives the chance of applying the same guiding design act to other contexts, other cities for example.

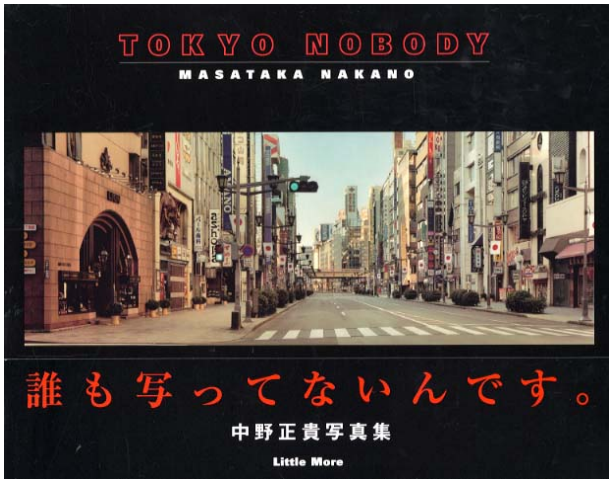

Figure 18. The cover of the book Tokyo *Nobody* by Masataka Nakano.
(SOURCE: Masatako Nakano, 2000, *Tokyo Nobody*, Tokyo: Little More Publishers)

2.5. The Tactician Approach

In the tactician approach, the tactician architect develops his/her configuration in every phase according to the conditions of the design and

according to feedbacks. In that approach there is not a total strategic idea but multiple tactics that are developed in the process. The tactician approach can be exemplified from the field of theater. The composer Naz Erayda and the script writer Kerem Kurdoğlu developed a theatrical play entitled *Canlanan Mekan* by following a tactician approach.[67] (Fig.19)

Figure 19. Naz Erayda and Kerem Kurdoqlu. *Canlanan Mekan.* 1993-194. (SOURCE: http://www.kumpanya.org.)

The play was performed between the years 1993 and 1994. The actors were the active participants in the design process. At the beginning, Naz Erayda created a space and put randomly selected objects from the junkyard and located them on the scene. The script was not written beforehand. The actors began developing scripts that can take place in this space. The scripts were not developed before the play was put on.

[67] The details of the play can be obtained at the following web site: http://www.kumpanya.org.

The actors could affect the script within the time interval in which the script was developing. They could make up new titles or could change a part or whole script. An improvised process is followed. She explains the process as such:

> I would create the space from the beginning, and the actors would come and start working. People (the actors) should activate and make live the space. And I tried to design the space as a medium which was suitable for them to move easily through in order to create a play from this space.[68]

The design of the play is the play itself. According to Erayda and Kurdoğlu, *Canlanan Mekan* aimed at the reversal of the traditional modes of production in the field of theater.[69] The designers predetermine the parameters of a scene but not the script itself. Once the production process starts, it can go ahead on its own flow, without knowing the end result beforehand. Therefore, the method of production is not prescriptive. As Bacon suggests for painting, it is in the working that it develops. Here, the acts of design are not planned but accelerated and evolve by the interaction of at each phase. So, their approach can be distinguished as a tactician approach.

Similarly, the script writer Robert Wilson suggests a reversal in the process of production. (Fig. 20) Wilson's focus is on creating perceptual effects, not on developing narratives for the play. The critic Janny Donker defines Wilson's work as "non-narrative theater".[70] Donker emphasizes that Wilson's non-narrative approach is mostly observed in his opera entitled *the CIVIL warS*:

> One can hardly expect to be able to distill from *the CIVIL warS* something like a plot, a coherent narrative that can be told or re-told apart from seeing the performance. Nothing of the sort is likely to appear even when the opera will be completed.[71]

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[68] Erayda, Naz, 1994, "Canlanan Mekan", in *Tasarim*, Vol. 43, p. 104.
[69] Ibid.
[70] J. Donker, cited in C. T. Mitchell, 1993, *Redefining Designing, From Form to Experience.* New York: Van Nostrand Reinhold, p. 91.

[71] Ibid, p. 91.

Figure 20. A scene from Wilson's *Dream Play* prologue. Indra's daughter comes to the earth.
(SOURCE:http://www.roberwilson.com/studio/masterdreamPlay.htm)

The absence of narratives in the play lets audiences to develop their own interpretation of what is performed on the scene. The actress Sheryl Sutton indicates that audiences' interpretation generates a positive feedback for the creativity of performers:

> Only if we don't try to force something upon audience, it becomes possible for you to get from the play whatever it happens to contain for you. We are there and not there at the same time.[72]

The critic Dale Harris describes how Wilson organizes his acts of design:

> Wilson begins the planning of his theater pieces by drawing, working freely in graphite on paper. Once refined, Wilson arranges these drawings in a visually pleasing sequence and only then does he begin to evolve a "story" or structure to accompany the scenes he has drawn. As the sketches for one of his projects multiply, Wilson begins to find interesting relationships between them, and thus levels of meaning of which he had not at first been aware.[73]

[72] Sheryl Sutton cited C.T. Mitchell, 1993, p. 92.
[73] Dale Harris cited in B. Lawson, 1994, *Design in Mind,* Oxford: Butterworth-Heinemannn Ltd., p. 95.

Wilson explains his working process as follows:

> I covered the wall with drawings, most of them representing events that could take place in town. Then I reordered the drawings, again and again, until they seemed to have some sort of flow.[74]

Moreover, Wilson's plays are developed through the contribution of choreographers, actors and composers. Their contribution affects the evaluation of script. The critic B. Lawson explains how collaborators are involved in Wilson's design process:

> Wilson makes no explicit attempt to synchronize the changes in sets, text, stage action, and music produced by his various collaborators to one another. As in the collaborations between avant-garde choreographer Merce Cunningham and composer John Cage in which the dance sequences and the music are developed completely independently, Wilson leaves the synthesis of ideas, the creation of "meaning", to the audience, as individuals. He does not attempt to dictate or impose any meaning."[75]

Wilson's work can be considered as taking shape by following a tactician approach.

2.6. The Strategist-Tactician Approach: Constant Nieuwenhuys' *New Babylon*

In 1956, the Dutch architect Constant Nieuwenhuys began to develop a visionary settlement model called *New Babylon*. [76] (Fig. 21) In an exhibition called *Constant-New Babylon: The Hyper-Architecture of Desire,* held between 21 November 1998 - 10 January 1999, Mark Wigley described *New Babylon* as follows :

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[74] Robert Wilson cited in B. Lawson, 1994, p. 95.
[75] Ibid.
[76] ISee Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, pp. 45.

In 1956, the Dutch artist Constant Nieuwenhuys started working on a visionary architectural proposal for a future society; he didn't stop for almost twenty years. Having been a co-founder of the Cobra group of artists in the late forties, he abandoned painting in 1953 to concentrate on the question of "construction." He became a founding member of the Situationist International in 1957 and played a central role in their experiments until his resignation in 1960. New Babylon, as his project would eventually be called, is a Situationist city intended as a polemical provocation. New Babylon was elaborated in an endless series of models, sketches, etchings, lithographs, collages, architectural drawings, and photocollages, as well as in manifestoes, essays, lectures, and films. New Babylon is a form of propaganda that critiques conventional social structures. New Babylon envisages a society of total automation in which the need to work is replaced with a nomadic life of creative play, in which traditional architecture has disintegrated along with the social institutions that it propped up. A vast network of enormous multilevel interior spaces propagates to eventually cover the planet. These interconnected "sectors" float above the ground on tall columns. While vehicular traffic rushes underneath and air traffic lands on the roof, the inhabitants drift by foot through the huge labyrinthine interiors, endlessly reconstructing the atmospheres of the spaces. Every aspect of the environment can be controlled and reconfigured spontaneously. Social life becomes architectural play. Architecture becomes a flickering display of interacting desires.[77]

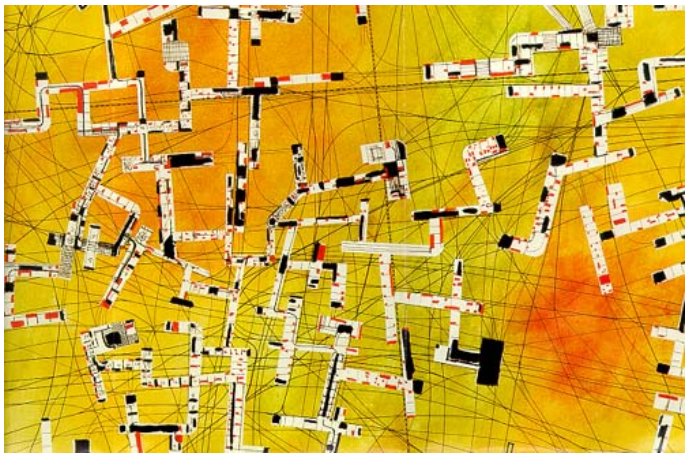

Figure 21. *New Babylon North,* 1971, Constant Nieuwenhuys (detail)
(SOURCE: Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, p. 59.)

[77] Ibid.

Constant continued to work on his model until 1974 and utilized diverse mediums to visualize his design, such as sketches, collages, models and films. (Fig. 22)

Figure 22. Top, left: *New Babylon/Holland*, 1963, Constant Nieuwenhuys, Ink on map, Gemeentemuseum, The Hague
Top, right: *New Babylon/Antwerpen*, 1963, Constant Nieuwenhuys, Ink on map, Gemeentemuseum, The Hague
Bottom, left: *New Babylon/Rotterdam*, 1963, Constant Nieuwenhuys, Ink on map, Gemeentemuseum, The Hague
Bottom, right: *New Babylon/Paris*, 1963-1964, Constant Nieuwenhuys, Ink on map, Gemeentemuseum, The Hague
(SOURCE: Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, p. 69.)

Constant envisaged his *New Babylon* to be composed of *SECTORS*, which are individual units of construction above the ground.[78] The sectors are made of empty volumes in diverse dimensions. The material elements of construction are demountable and easy to transport, thus suitable to nomadic lifestyles. The structures are not made for the purpose of sheltering alone; they are free of any architectural program. A structure can be a factory, a

[78] Details for the project can be obtained at http://www.notbored.otg/new-babylon.html

school, a housing settlement. The users of the sectors determine how interiors will take shape; therefore the units are bound to the creative ability of the users. Mark Wigley claims, “With New Babylon, the fetish of creative play returns as the basic principle of a new kind of urbanism”.[79] The sectors are dismountable and re-constructible and become a settlement by adding standard units. The way of production determines the design process, rather than its future appearance. It can be claimed that Constant’s design took shape through the acts of standardization and addition. He followed a strategic approach to design the acts. He developed his acts in the whole design process. According to Wigley:

> It is precisely the lack of a complete or even partial image that empowers the inhabitants. In the end all the drawings are like the very first one; they represent the basic principle of the project rather than how it would look. The point was to never reveal what New Babylon look like yet provoke desire for it.[80]

Although Constant accomplished the design of *New Babylon* by envisioning a possible urban model, the design did not take shape by estimating the physical appearance of the sectors and patterns of living that would take place in them. Thomas McDonough emphasizes that Constant’s intention can be observed in his drawing having the title *Labyrotarium.* [81] (Fig. 23)

> *Labyrotarium*’s ambition, however, is not simply to depict a possible space in which the imagination might be set free; rather it desires to be, as a drawing, itself such a space.[82]

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[79] Wigley, 2001, p. 47.
[80] Ibid, p. 52.
[81] *Labyratorium, Red Plane,* and *Sketch for a Mobile Labyrinth* are three of the drawings that visualize *SECTORS* of *New Babylon*. Mark Wigley analyses these *sectors* as follows: *New Babylon* first appeared as a set of large, extremely well crafted architectural models. Each presented a different *SECTOR* of a city of the future, a future in which each automated machine hidden underground take care of all work and people spend their whole lives drifting through vast interior spaces suspended high in the air. The spaces are interlinked in a labyrinthine network that spreads itself across the entire surface of the earth as one immense building. *New Babylon* is a seemingly infinite playground. Its occupants continually rearrange their sensory environment, redefining every micro-space within the sectors according to their latest desires. See Wigley, 2002, p.27.
[82] Thomas McDonough cited in Wigley, 2001, p. 99.

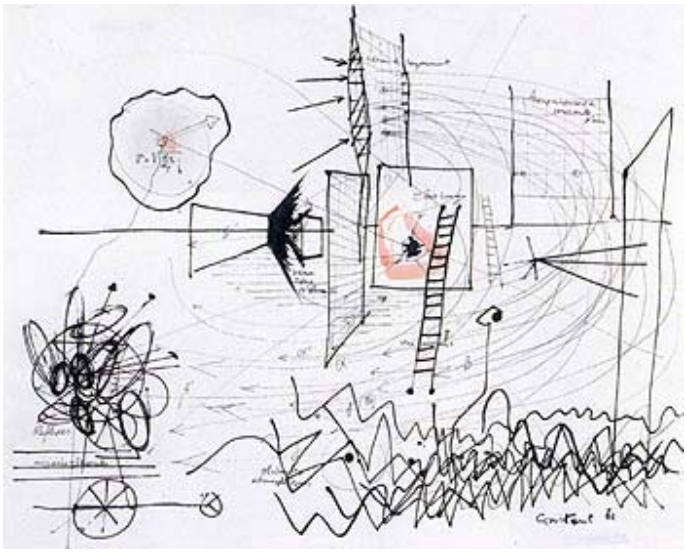

Figure 23. *Labyratorium,* 1962-1963, Constant Nieuwenhuys, Ink on paper, Gemeentemuseun, The Hague
(SOURCE: Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, p. 99.)

Although Constant's works bring forward a new means of urbanism that might be realized, the drawings of this new model is liberated from "the will to represent a tectonic reality", in Yalinay's words. (Fig. 24) Wigley criticizes the traditional aim to relate the drawing with the building by means of representation as follows:

> When architectural drawings are presented in the context of the art world, the sign that they are being appreciated as artworks in their own right is that the material condition of the image is documented. When the same drawings are presented in the architectural context, even in the most scholarly exhibitions & publications, attention is rarely paid to the materiality of the medium used. Close attention is usually reserved for the materiality of the building that the drawing represents. As a discipline, architecture never quite lets go of that relation, even when celebrating paper architecture. It would seem that drawings are only understood to be "architectural" in as much as they imply a transformation of the physical world beyond them.[83]

[83] Wigley, 2001, p. 41.

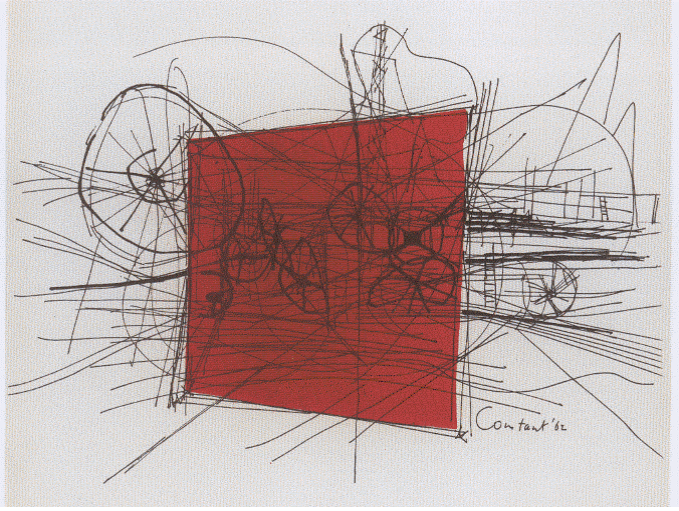

Figure 24. *Red Plane*, 1961, Constant Nieuwenhuys, Color etching, aquatint. Gemeentemuseum, the Hague.
SOURCE: Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, p. 99.)

Thus, these drawings exist within the "interiority" of the act of drawing. It is a non-narrative, non-representative way of producing architectural designs. Constant's drawings do not represent buildings. They present the actuality of production, rather then representing future appearance of buildings. Space in design differs from space in built form. The discrepancy between drawing and building is due to Constant's aim to realize the units not according to drawings, but according to inhabitant requirements determined at the instant of realization. The *New Babylon* was thought to develop with regard to the creation of inhabitants who would not use preliminary designs. Therefore, drawings of Constant are works having their own "work-being". They are neither descriptive nor transcriptive. (Fig. 25) *New Babylon* would be a settlement in process. Hence, as McDonough claims, through Constant's drawings:

> … any attempt at rendering a perspectival, isotropic space-in other words, what since Renaissance has been considered a "buildable" space- is abandoned.[84]

[84] Ibid., p. 98.

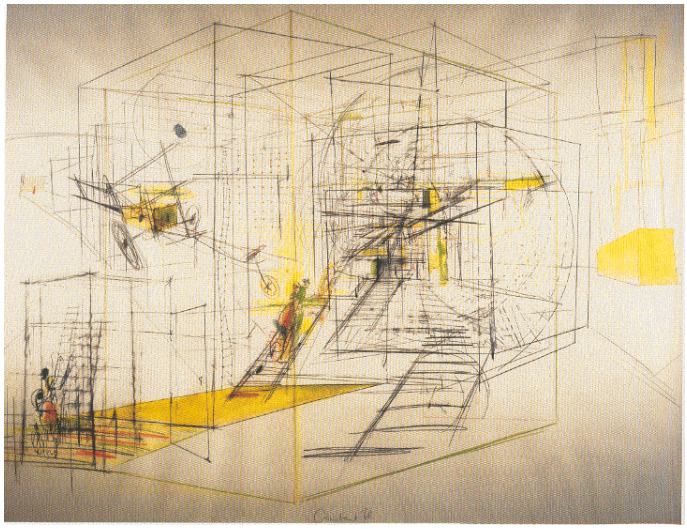

Figure 25. *Sketch for a mobile labyrinth,* 1968, Constant Nieuwenhuys, Pencil, watercolor, and crayon on paper
SOURCE: Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, p. 116.)

Constant's way of producing sketches resembles the painter Francis Bacon's way of painting on the canvas, since they both did not determine how the work would take shape before it developed. As Wigley states:

> Unlike in traditional practice, there are never any working drawings for the project itself, no preliminary drawings for the models, no sketches, no rough plans. Drawing is not a transitional stage in the process. Nor does it come at the very end. There are no final renderings of a completed scheme, no presentation drawings. The role of drawing is enigmatic.[85]

Furthermore, Constant's drawings display a similarity between the ways in which drawings and models were produced and the ways in which the sectors would be realized by means of the act of production. Constant's urban schemes in his drawings and models were produced through the addition of every unit one by one until they reach a scale presenting an urban model. (Fig. 26)

[85] Ibid., p. 32.

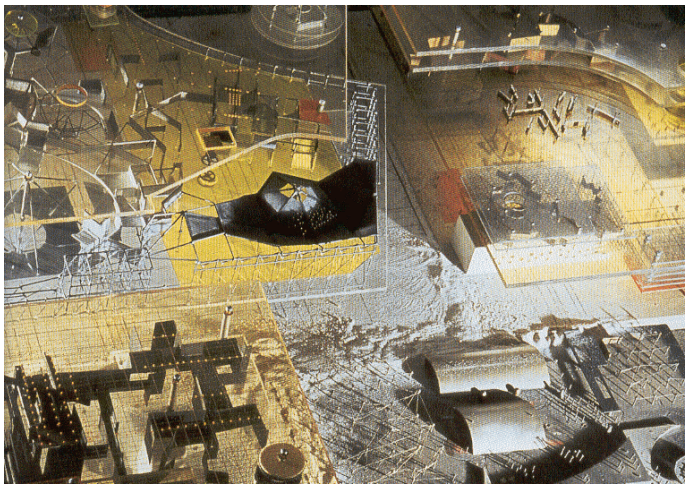

Figure 26. *Combination of sectors,* 1971. Constant Nieuwenhuys, Gemeentemuseum, The Hague Photo: Victor E. Nieuwenhuys.
(SOURCE: Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, p. 130.)

Likewise, the sectors would be constructed by attaching them with each other and through that the project would take shape. (Fig. 27) It can be claimed that the act of addition in the phases of drawing and the acts of addition in construction were correlated.

The production of drawings differs from the urban model where a strategic attitude is followed. Constant's drawings do not follow the same strategy with his urban model. The strategic approach on the urban scale is combined in his drawings with a tactician approach. Each sector is designed differently. Therefore both production approaches are applied on the same project. The overall attitude can be distinguished as a strategist-tactician approach. The attitude differs from the AK House in Oran, where the strategic acts are determined at once and minor tactics affects the evaluation of the project. On the other hand, in Constant's work, the drawings do not affect the general strategy of his urban model. Rather they help to strengthen the idea that how each of the individual can create his/her own creative play and the spontaneous reevaluation of spaces.

Figure 27. *Sector Construction,* 1959, Constant Nieuwenhuys, Metal 280x160x60 cm) destroyed Gemeentemuseum, The Hague Photo: Victor E. Nieuwenhuys
(SOURCE: Mark Wigley, 2001, *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond,* Cambridge and Massachusetts: The MIT Press, p. 119.)

2.7. Recording acts of design process

How can architects conceive the actuality of production in drawings? According to Eisenman, "traces" in a drawing are one of the tools that architects use in designing.[86] A "trace" is a delicate line that an architect draws on a paper before finalizing the drawing through bold lines. According to Eisenman, "trace" is a record of an action:

> Trace is a partial or fragmentary sign; it has no objecthood. It signifies an action that is in process. In this sense a trace is not a simulation of reality; it is a dissimulation because it reveals itself as distinct from its former reality…. Trace is unconcerned with forming an image which is the representation of a previous arch. Or of customs and usages; rather it is concerned with the marking –literally the figuration- of its own internal processes. Thus the trace is the record of motivation, the record of an action, not an image of another object origin.[87]

[86] Eisenman, 2001 p. 533.
[87] Ibid.

Recording of acts may help to capture the actuality of design process and to collect the ‘data of experience’. Consequently, a text can also be a recording instrument as well, like a trace. In the following architectural drawings, the guiding act is recorded as a written text at each phase of design progress. (Fig.28)

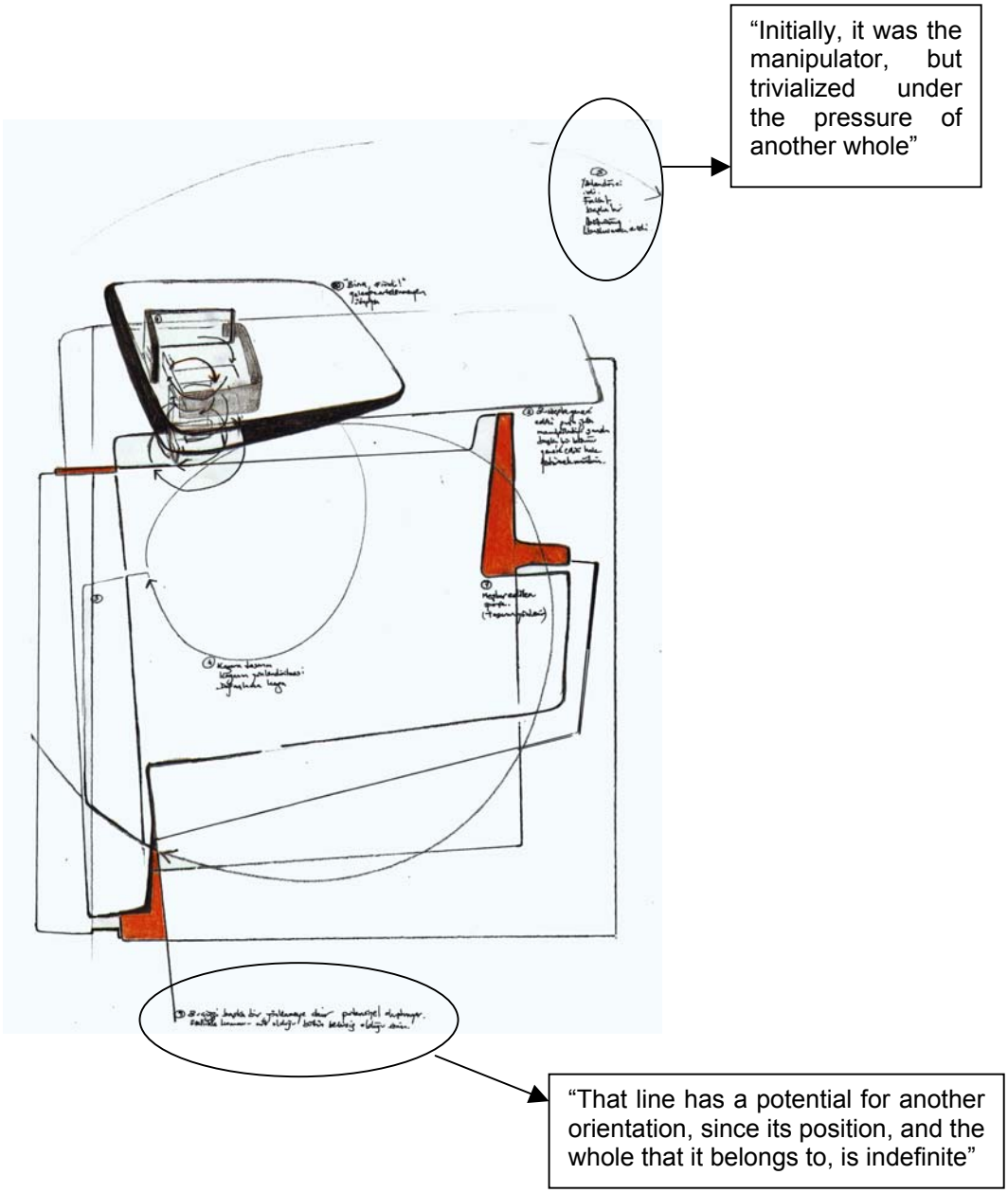

Figure 28. Drawing and recording through an improvised design. (Drawing by Yazgan, 2000)

Consequently, the following drawings are some examples of how design is detached from “object-being” and reveal “work-being” of architecture. (Fig. 29, Fig. 30, Fig. 31) Although it indicates a building that may take shape in the future, they were not developed to represent a particular appearance of a building. The drawing belongs to the instant of production. In this sense, it can be claimed that it came into being through a process resembling improvisation of actors during a play. The act of improvisation is what determines the organization of this drawing. Improvisation necessitates modification with regard to the context of production. As in the example of theatre play by Erayda and Kurdoglu, actors modify their scripts by means of the scene. In this sense, improvisation in drawing requires to follow a tactician approach while organizing acts.[88]

The conventional approach of rendering the drawing the representation of a building is trivialized. Improvisation trivializes the stylistic, narrative, representative and symbolic criteria. It is the act of design where a design gains its meaning, significance, expression, and knowledge. Architectural design can be considered more than an abstraction, representation, or narration, but an action. The drawings detached from “object-being” means they are no longer bound to construction, function and tectonic reality. Their suggestion is that they reveal the possibility of architectural designs to act as another condition that is not related to its function, its meaning or aesthetic, but is related to the unnoticed potential of architectural design: its work-being interiority which can only be conveyed through acts of design.

[88] Tanyeli, in his discussion on the ways in which the architect Behruz Cinici designs his buildings, emphasizes that Cinici follows tactician approach as he designs through improvisation. For details, see Tanyeli, 1999, p. 18.

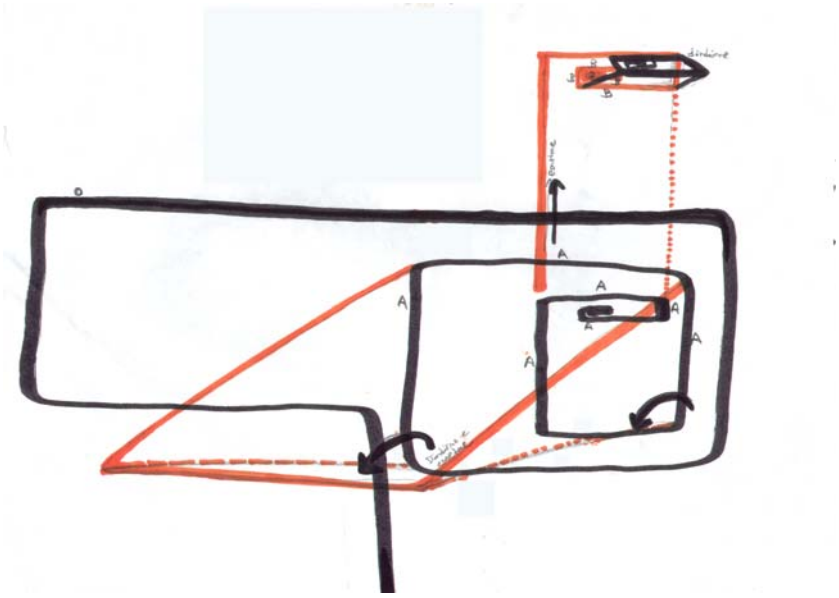

Figure 29. An improvised architectural drawing by the author, 2000.

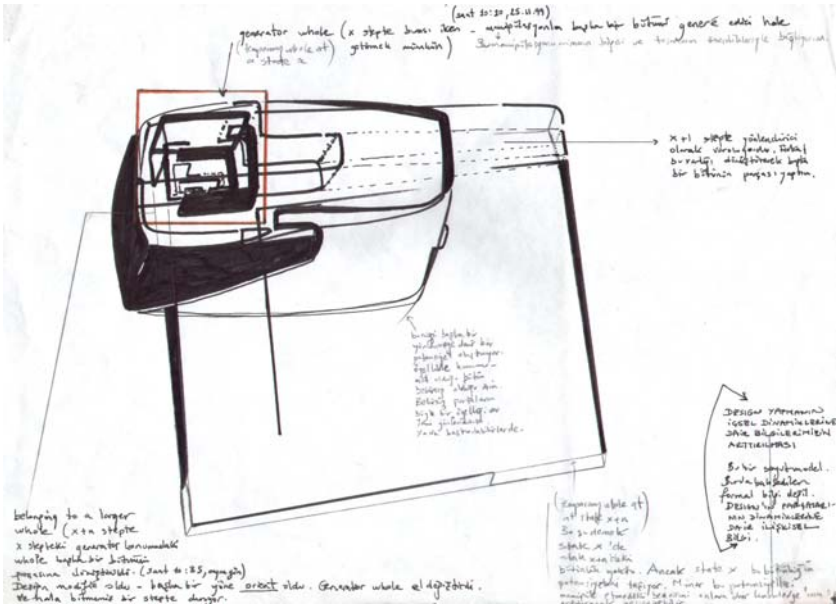

Figure 30. Drawing and recording through an improvised design.
(Drawing by Yazgan, 2000)

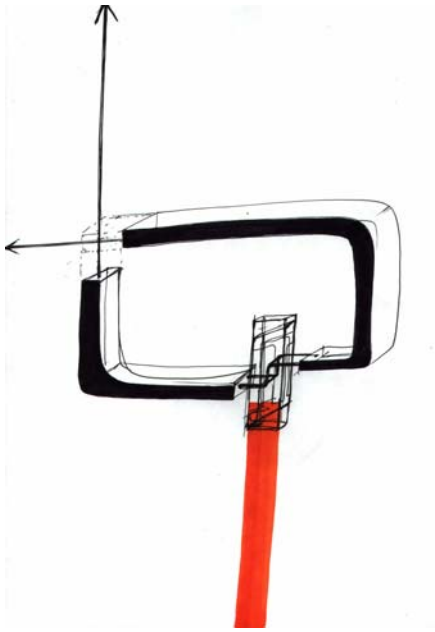

Figure 31. An exemplary drawing in process
(Drawing by Yazgan, 2001)

EPILOGUE

> Our position is that of combatants between two worlds – one that we don't acknowledge, the other that does not yet exist.[89]

This thesis is about architectural design process. It claims that an architect designs like the choreographer of a theater play or director in film making; he/she organizes acts regarding the process of production. Although not sufficient yet, there is particular information about what constitutes acts of a design process in architectural discourse. For instance, some architects like Eisenman, gives us clues about what they are: superposition, warping, repetition, torquing, projection etc. Accordingly, every discipline or business

[89] An excerpt from the Fifth Situationist International Conference in Göteborg, April1962.

requiring action at the instant of production informs about how acts operate in a process. In the construction industry, for instance, the making of building requires doing. Thus, certain acts operate in the period of construction, such as water proofing, vibration, toe-nailing, taper siding, tamping, surfacing etc. It is possible to obtain information about what these acts are in the process of making a building. Such information exists in the 'glossary of construction terms'.[90] Similarly, the process of making a film, cinematography, is accomplished through the utilization of acts, such as, line doubling, color encoding, sampling, quantization etc.[91] However, the ways in which such acts are manipulated in the process of making a design is an area which is not deeply investigated. Indeed, this thesis aims at developing a new area of research regarding acts of a design process.

The thesis argues that it is possible to improve knowledge concerning architectural design through this new area of research. Firstly, it is essential to investigate what these acts are in a design process. Perhaps we as architects need to develop 'a glossary of design terms'. Secondly, it is promising to search on how to organize these acts, in other words, how to 'design the design acts'. Indeed, like a choreographer, an architect can sort out the acts to be made ready for operation. On the other hand, according to each situation these generic acts require their modification and adaptation. Indeed, this thesis offers ways of operation of acts in a design through examples from various disciplines, such as architecture, painting and theater.

Conventional view of architecture conceives design as a process offering an instrumental stage leading to the built work. It claims that design evolution gets its references from assumptions on users' experience. There is time gap between configuration-conceptualization of space in design period and realization of the space. As a result, architects find themselves in an

[90] Such information can be obtained at the following websites:
http://www2.remodeling.hw.net/businesstools/constructiontraining/default2.asp
http://www.constructionplace.com/glossary.asp
[91] Details on filmmaking can be obtained at:
http://www.gregssandbox.com/gtech/elecinema/elcineglossary.htm

unavoidable condition and orient their designs according to some relationships configured and linked through narrations and representations between the diverse phases of architectural production. That idea rendered the understanding of design as composed of solely from the act of representation: representing building forms and its users. Because of this fact, production of architectural design knowledge is developed through what determines representation regarding building and its use. Many instruments are created for such purpose of linkage between diverse experiences. Some are representational tools like analogies, narratives, symbols, metaphors, etc. They are used and referred to give ‘meaning’ to design and to the built space and its possible experiences. The others are the tools imported from other disciplines like sociology, psychology etc. Architects refer to socio-cultural studies to comprehend user needs and desires.

This thesis claims that architectural design is composed of manifold acts which may not be used only as instruments for creating narrative links between different phases of space production. They may not work necessarily for representative purposes. It claims that conceiving design process as solely composed of representation renders architecture being dependent on signifiers and knowledge from other disciplines. The acts in the design process may function as to open up possibilities of a design phase within the realm of its own experience. Design can get its meaning through acts. In other words, its significance lies on separating the experience of design work from its content as an assumption for the future experience of users. It suggests the separation of the experience of design work from the experience of the user. This thesis searches for the possibility of design developed and manipulated not through narrative linking but through acts that are belong to the actuality of design process.

Analyzing how a design process takes place through its own acts is the way to develop architectural design knowledge through its own modes of practice. However, this should not indicate that architecture should not be interdisciplinary. Being interdisciplinary denotes not only being concerned

with other disciplines, but also renders architecture the concern of other disciplines as well. This thesis emphasizes that the identification and organization of acts constitutes a new field of research and this area offers new possibilities to share ideas with other disciplines.

One of the aspects of that kind of a research is that it suggests liberty from the architectural object, because it relies on activities, not on styles and assumptions ascribed on the object. It does not have stylistic references. The research concerning identification and configuration of acts opens up a new area of research in the architectural discipline: a research concerning *designography* in architecture. Whereas cinematography is the art and process of making film, designography is the art and process of making design.

Designography as a research area may help to increase our ability and knowledge about the processes of design. Many acts can be defined and used as tools for experimental evaluations of designs.

Designographic researches may help to understand design experiences belonging to the actualities of design work. Generic acts, manipulations, strategies, tactics, and techniques can be analyzed and used in the evaluations of any design phase. For example an act of ‘repeating’ and ‘superimposing’ can be analyzed in the design process. The research can also be enlarged on understanding and suggesting their relationships; for example; the relationship of ‘superimposing’ to ‘repeating’. They suggest mainly configurational processes. They function as strategies and tactics for the evaluation of the design. But the approach also allows spontaneous acts through improvisation and the unpredictables, in the words of Bacon ‘prompting chances’ in the process. All are generated through acts. Design is an act and designography is the critical field of an act-based research against a dependent architectural object-based design culture. In that understanding, before the object, the mode of production and its tools are designed. Object as an occurrence therefore is an outcome of that process.

Designography is also a generic area of research. Its suggestions can function in different situations. On the other hand, the thesis does not propose a method suitable for all design processes, rather it suggest that while built space finds meaning and significance through the events and acts of the users, design finds meaning and significance through the acts of designers in each distinct process. What may distinguish one design process from the other is the attitude towards the use and manipulation of the acts. Therefore, it embraces diverse understandings regarding the acts in design processes. Conversely, it is also possible to use acts for creating symbolic narrative designs. However, alternatively, the thesis has its position on the non-narrative researches for the development of future design processes. Because, it is suggested that while the former is problematic in terms of the disparity of the different experiences and in terms of the paradox that Tschumi defines and represses architectural interiority, the latter opens up ways for understanding and developing new design processes.

Thus, acts of design, from ‘designing the design act’, the strategic, tactical or strategic-tactical acts, to the improvised processes, have wide range of significance for architectural design. They may be the mediators of the production. They may become the content of the so called design activity.

Architects, in any architectural design while considering constraints such as site, economy, functional and customers’ requests, can also take the advantage of creating their own context through the designing the design act. The idea also brings a knowledge interior to architecture that also serves to configure design through references developed in the actuality of the design work. In that way, architectural design will no longer be understood as an abstraction or representation of future spaces and their possible experiences by various users, but understood primarily as an action. The acts themselves can be the generic-strategic idea of the design processes. Architectural designs act-based character can be revealed and invented. Of course dealing with acts does not guarantee the success of a design work. But it still may help an architect to acquire a point of view for his/her work. This thesis

argues that one possible way for ‘the possibilities of what can be done with architecture on its own’ is through investigation on the acts during the production processes since these acts belong and are unique to the design work and production.

Moreover, acts are in the interiority of architectural design processes. Thus the thesis offers a possible research area which is both generic and at the same time specific and individual. While one can develop his/her own attitude towards design processes through the concentration and manipulation of acts, one is also searching for a knowledge interior to architectural design, thus free from any a-priori prejudice. Therefore, through designographic researches one may take a dual position; First, is by developing his/her own acts, or his/her own use of already defined acts, and related strategies and tactics, one may experience and evaluate his/her own individuality, and secondly, if we accept that dealing with the acts in design process, and the idea of “designing the design act” is in the interiority of architectural design and is a generic investigation, one may, together with his/her individuality searches for the interiority of architectural design. Designography may help to develop new ideas for evaluating designs and new positions for architects. Designography may open up new modes of productions regarding architectural processes. Any act of design such as “layering” can be interpreted differently with each architect in each unique project. But since they can be both generic and specific, the overall propositions for that act by diverse architects may create a multiple possibilities for the understanding and the use of that act in other design processes. As a result, that research can be collected and be influential for future processes.

Designography, thus, is to understand the work of design and its interiority through the acts, and to develop influential strategies and tactics for architects, but also through this dual position to challenge architects’ dependence on representative, narrative ideas which are used in evaluating their designs.

Hence, the position of this thesis is, referring to the manuscript of the Fifth Situationist International Conference, “that of combatants between two worlds” concerning architectural design knowledge. The first is the world which we do not acknowledge; the world of architectural design dependent on the knowledge coming from the idea of representation and narration. The other is “which does not exist”; it is knowledge coming form the idea of action, as yet to be developed through investigation on the designography of architecture.

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1985 “Francis Bacon”. Video Film. London Weekend Television ‘South Bank Show’ co-production with RM Arts. Ed. and Present. By Bragg, M., Produced and Directed by Hinton, D. London Weekend Television.

1987 Frank De Felitta. “Scissors”. Video film.

1994. Theory and Experimentation, Architectural Design, Academy Editions, London.

2001. The Activist Drawing: Retracing Situationist Architectures from Constant’s New Babylon to Beyond. Ed. By De Zegher, C. & Wigley, M., The MIT Press, Cambridge, Massachusettes, London, England.

CURRICULUM VITAE

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Surname	: Yazgan
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Place of Birth	: Ankara, Turkey
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EDUCATION

April 2003 : METU Middle East Technical University
Department of Architecture, Ph.D. Degree
Ph.D. Thesis: "Designography of Architecture"

1993–October 1996: METU Middle East Technical University
Department of Architecture, Master's Degree
M.Arch. Thesis: "A Research on Bernard Tschumi's Architectural Intentions, Suggestions and Their Sources of Inspirations"

1988 – 1993 : METU Middle East Technical University
Department of Architecture, B. Arch. Degree

PROFESSIONAL EXPERIENCE

1993 : MOR Architectural and Construction Office, Ankara
- Various Housing Projects in Ankara
- Children Center in Antalya
- Bus Terminal Project in Susurluk

1993 : Artı Architectural Company, Ankara

- Renovation and Application Projects of Saraçlar Commercial Area, Ankara

1994 : Çetamer Architectural Company, Ankara

- Ulus Tunnel and Ulus Square Project

1996 - 2001 : Teğet Architectural Company, Ankara –
Owner with Mehmet Kütükçüoğlu –
Professional Office, Work as Office manager, Project Manager and Designer Architect

- Winner of the 70.000 m2 Bandırma Cin Çukuru, City Center Competition, Application projects 1996-1999
- Winner of the 13.000 m2 invited competition, Opel Showroom and Service Building, Ankara, Application Projects and consulting for the realization of the building. (Realized in 2000)
- Villa for Ahmet Kütükcüoğlu – Oran, Ankara
  Design, application projects and building consultancy (Building is finished in 2002)
- Apartment building in Gölbaşı, Ankara
- Karakaya Gas Station, Ankara
- Karakaya Gas Station, Ankara
- MKE Esanjor building
- Aspat Touristic Establishment, Bodrum
- Design and application of TEPE Architectural Exhibition “Genç Türk Mimarları Sergisi” (Young Turkish Architects Exhibition), 2002

2001 – 2002 : Working as an independent, free lance architect

2001 : Barış Üner House, Bursa

2001 : MEER Earthquake Region School Projects

2002 : Türk Telekom Santral Buildings;
Ankara, İzmir, Erzurum, Batman, Design and Application Projects

2002 : Tahir Zengingönül House renovation

2003 : Murat Işık House, renovation, Ankara

2003 : Own office; Yazgan Design – Architecture - Construction Company, in Ankara

2003 : İncirli Sport Complex, Ankara

2003 : Grand Hotel Ankara Renovations Project

COMPETITIONS & PRIZES

1990 : Design and realization of the logo for "Cumhurbaşkanlığı ve Başbakanlık Muhabirleri Derneği", Logo Competition, Ankara…….1st Prize

1994 : Tariş Headquarters Building Competition, İzmir, (with Burak Ercan, Neslihan Tanju)……....9th Prize

1994 : Marmaris Cultural Center, …… 4th Prize

1995 : Congress and Cultural Center in Ankara (120.000 m2)…… 3rd Prize

1996 : A One day Journey: Surdibi. National Architectural Exhibition Graphic Presentation (with Mehmet Kütükçüoğlu)…….. First Prize

1996 : City Center in Bandırma (with Mehmet Kütükçüoğlu) …….First Prize

1997 : Graduate Thesis Prize of Parlar Foundation of Middle 4East Technical University (thesis named as: "A research on Bernard Tschumi's architectural intentions, suggestions and their sources of inspirations)

1997 : Opel Showroom and Service Building, Invited Competition (with Mehmet Kütükçüoğlu) …… First Prize

1999 : Dalaman Airport Competition (with Mehmet Kütükçüoğlu & Özgür Özakın)……..…7th Prize

2000 : Exhibition of Young Turkish Architects, (with Mehmet Kütükçüoğlu) ……..…… Selected Two Projects (Bandırma & Opel)

2002 : Kuğulu Park Competition (with Begüm Yazgan, Emre Kuzlu, Ceyda Baran, Ali Özer,Uygar Özhan, Pınar Yoldaş)…… ……3rd Mention

2002 : 50. Year Monument Park Competition (with Begüm Yazgan, Emre Kuzlu, Ertuğrul Yurdakul, Duygu Şener, İlker Otman)…… ……..…5th Mention

ACADEMIC (TEACHING) EXPERIENCE

1997 – 1998 : ARCH 401-402 –4th year Architectural Design Studio, as part-time instructor

1998 – 1999 : ARCH 401-402 –4th year Architectural Design Studio, as part-time instructor

2000 - 2001 : ARCH 401-402 –4th year Architectural Design Studio, as part-time instructor

2001 - 2002 : ARCH 301 – 3rd year Architectural Design Studio, as part-time instructor
ARCH 501 – Master course: "Advanced Design Studio" , as part-time instructor

2002 – 2003 : ARCH 501 – Master course: "Advanced Design Studio" , as part-time instructor

PUBLICATIONS

November 1996 : "Olay –Bombalama, Programlanmış Mekan-Café, Mimar-Tschumi", Mimarlık, no.272, pp.30-34.

March 2002 : "Mimari Tasarımın "Öteki"si; Mimari Tasarımın Gündelik Hayatının Keşfi", Arredamento Mimarlık, Vol.100+45, pp.82-86.

1998 : "Title: Delayed". In Anytime, Ed. Davidson, C.C., Anyone Corporation, New York. (with Zeynep Mennan & Mehmet Kütükçüoğlu)

2003 : "Eşref Özant Sokak N0:6, bir mimari denklemler dizgesi", (with Mehmet Kütükçüoğlu)

PUBLISHED BUILDINGS

2003 : "A.K. House ORAN – Ankara" Published in XXI YirmiBir, Vol. 11, pp.44-47

2003 : "A.K. House ORAN – Ankara" Published in Boyut Yayınları Mimarlık ve Kent Dizisi- "Ankara 1910-2003" issue, Vol. 8, pp.118-121

JURY EXPERIENCE

2002 : Jury member for Archiprix Turkey 2001, National Competition of Graduation Projects

EXHIBITIONS

1997 : Exhibition and seminar of Bandırma Cin Çukuru First Prize winner Competition project at METU, Middle East Technical University

2000 : Design and application of TEPE Architectural Exhibition “Genç Türk Mimarları Sergisi” (Young Turkish Architects Exhibition)

SEMINAR

1999 : Presentation of paper in the young architect session of Anytime in Ankara. : “Title: Delayed”.(with Zeynep Mennan & Mehmet Kütükçüoğlu)

INTERNATIONAL MEETINGS & ORGANIZATIONS

1990 : EASA (European Architectural Student Assembly) Columna (near Moscow) meeting, participation to “delay workshop”

1992 : EASA (European Architectural Student Assembly) Ürgüp meeting, work as a commitee member and organizer, design of the info desk

1993 : EASA (European Architectural Student Assembly) Scotland meeting, participation to “light workshop”, presentation with a combined media light, paper, slide machine, fire.

OTHER WORKS

1991 : Design and realization of the logo for “Cumhurbaşkanlığı ve Başbakanlık Muhabirleri Derneği”, Ankara

2002 : Design, preparation and production of Turkish first Architecture and Building Laws Information Bank, through Cd and internet site. (www.ajanstuba.com.tr)

LANGUAGES

English : Fluent
French : Intermediate