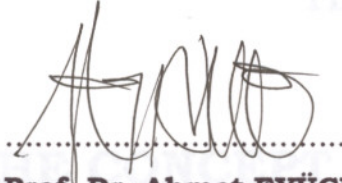


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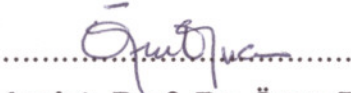
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ABSTRACT

**İzmir Institute of Technology**

**The Graduate School**

**THE CONCEPT OF HETEROGENEITY AND  
HETERO-ARCHITECTURE IN THE CONTEXT  
OF PLURALITY IN THE POSTMODERN AGE**

**A Thesis in  
Architecture**

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## ABSTRACT

In the scope of this thesis, modernist approaches in architecture, modernist language and style are questioned and alternative philosophical and scientific discourses are analyzed in the context of, mainly, postmodern discourse.

Heterogeneous architecture or in Charles Jencks's term Hetero-Architecture, is tried to be analyzed in the scope of postmodern pluralism.

**Key Words:** Heterogeneous architecture, hetero-architecture heterogeneity, hybridity, heterotopia, multi-culturalism, pluralism and symbiosis in architecture.

## ÖZ

Bu tez çalışmasında, mimarlıkta modernist yaklaşımlar, modernist stil ve dil sorgulanması yapılmış, felsefi ve bilimsel alternatif söylemlerin analizi ve özellikle postmodern söylem üzerinde durulmuştur.

Mimarlıkta heterojenlik veya Charles Jencks'in tanımıyla heteromimarlık (bireşimci mimarlık), yukarıda belirtilen postmodern çoğulculuk bağlamında ele alınmıştır.

**Anahtar sözcükler:** Heterojen mimarlık, bireşimci mimarlık, heterojenlik, hibritlik, heterotopya, çok kültürlülük, mimarlıkta çoğulculuk ve simboz

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## Chapter 1

### INTRODUCTION

#### 1.1 Aim of the Study

Postmodernity has become a current issue within the increase in the types of communication tools and the progress in the information processing industry. But what is postmodernity? And beyond modernity what is it bringing about?

When we are to get the answers of these questions we get face to face with the main characteristics which are constituting the facts of postmodern thinking like; pluralism, hybridity, multi-culturalism, heterogeneity, populism, democracy, etc.

This thesis research aims of questioning heterogeneity in architecture in the context of plurality which I think that have been constituting the main characteristics of postmodern thinking. Heterogeneity, a step further of plurality, is the concept that has been tried to define within postmodern way of thinking. The difference of this next step, that heterogeneity springs from the eclectic-pluralism but beyond eclectic approach, there is a synthesis, further more a composite arrangement in human mind and in nature. This arrangement can be defined as the synthesis of the codes that have been submitted by the original roots of the former approaches in architecture and art. The thesis is the theoretical study of pluralism in architecture and a research at the horizons of the multiplicity of disciplines in thinking fields and within that margins there appears heterogeneity.

## 1.2 General Framework of The Study

Although modernism was the main dominator and vision of the future at the beginning of the century, there emerged a leap in the social thinking within the post war society of the western world. By the advance in information technologies and media tools, a social transformation started to occur in the western world just after the ideological and scientific changes. This thesis involves the inefficiency of modern discourse at the points that modernism had failed within the consequences and the rise of postmodernism and postmodern culture, which is also inclusive of the Modernist thinking as well.

Although Postmodernity is built on the lacking details and elements that modernity has failed to state, the accurate points in postmodern thinking appeared with pluralism, which involves democracy, double coding, heterogeneity, hybridity, and multiculturalism. There are many other points that the postmodern thinking was assembled on but the term heterogeneity has been consisted of and can be defined within these concepts.

Language is one of the key factors in the emerge of postmodern thinking. Study of linguistics has opened new horizons in understanding the art and humanities. Though, plurality in language is having been considered in the analysis of all disciplines by many of the theoreticians and philosophers. Language analysis and coding systems also have had effects on the advance in communication tools and information processing.

Architecture like any other discipline has been effected within the plurality in language. Contemporary architecture also has become plural within the democratic impulse in the contemporary democratic societies.

Heterogeneity in architecture, which is in the context of the concepts above, a next step further of eclectic pluralism in architecture, has

been given in a wide circumstance. This next step can be opened further more in the arrangement of constituents and as a design approach in architecture.

### **1.3 Method of the Study**

In the second chapter, the character of modernity and the circumstances of modern thinking have been notified in the context of industrial society. The single code of modern architecture referring only to the building itself with a universal style, is the point of departure. Although the Modernist way of thinking has been visualized as the only utopic trend at the beginning of the century, many critics have been made, especially after the second world war by those who had seen the metamorphose in democratic impulse in modernism to authoritarian, positivist, neo-absolutist impulse.

Though, just being a direct response against modern, postmodernism was only an anti-modernist trend at the beginning in the post war society of the western world.

In the third chapter, beyond an anti-modern movement, the main concepts and significant points which postmodern thinking stem from, in art and social life, has been emphasized. The studies in language by the late ninetieth century have had great importance in arts, social sciences, and in information processing. Though language analyses has been in all the concerns of the disciplines and sciences in every field. Consequently, pluralism in postmodernity, is a cause of plurality in language. Though plurality in language and science effects the architecture like so many other disciplines has been effected before.

Postmodern science and postmodern cosmology is considered to be much more a real model for the universe than the modern vision of cosmos for the postmodernist theoreticians. This brought about a new understanding in the perception of the environment that we live



in and a new position for man in the universe. There also emerged inevitable changes in social life in the context of postmodern science and vision thus many developments in art and architecture are definitely convinced. In Charles Jencks' vision of postmodern science and his cognitive theories about pluralist postmodern society, the reflections and the impressions in architecture is tried to get implied. The themes like Non linear Science, Chaos Theory, Quantum Physics, Fractal Geometry has effected art and architecture and it has been set out that the new science to a new architecture.

In the fourth chapter, reflections of postmodern science and postmodern philosophy of a society has been told. The concept of Heterotopia, which can be also appraised as a postmodern utopia, has been focused on. Tom Siebers' approach in heterotopic society and postmodern utopia were marked to get a framework of the concept.

In the fifth chapter hetero-architecture is tried to get concretized in the context of heterotopia and postmodern pluralism. The buildings and the architects given as examples in this chapter have notified the context and the characteristics of their work in the periodicals and sources within the key words given before. In the examples, the discourses against modernity have been in consideration within the extreme articulation in the context of pluralism and heterogeneity, which has been traced.

## Chapter 2

### FAILURE OF MODERNISM

The wave of modernist movement for the new world have brought up the following principles; *design from inside out, form follows function, less is more, truth to materials*. It was a revolutionary movement of the growing and changing habits of the industrial society. It was obvious that the new, true, machine styled architecture was an icon both for the recently industrialized consumption society and the mass production. According to Brolin the modernist style (or in his words '*aesthetic revolution*') took place for two reasons<sup>1</sup>:

1. *New building materials were offered by the technological progresses.*
2. *The flowering of capitalism in the 19th century created a growing wealthy middle class.*

With the advent of industrial revolution, new types of construction with new structural components and elements have been experimented. These were based on the use of new materials like steel, iron, glass and reinforced concrete. In fact production of these materials in massive amounts had opened new horizons in the utilization of construction. With the advent of a new material like concrete, structural engineering have progressed and engineering style had been brought up. Concrete and steel bridges and structural monuments have been proposed. Realization of Crystal Palace in England, was a turning point both on the side of the building technology and a new context and style in architecture. On the engineering side iron and steel structures, utilization of concrete had

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<sup>1</sup>Brent C. Brolin. *The Failure of Modern Architecture*: MIT press, Cambridge-Massachusetts, 1976, p

done much about a metamorphose of classical style into modernist style in architects' minds.

On the other hand, a wealthy middle class arose by the globalization and enlargement of the world's economy as an indispensable outcome of the flowering of capitalism. Capitalism was the main dominator of the new economy. In fact not only there was a growth of wealthy class but also the whole population of the world was exploded. There formed a variety of expertises in a variety of fields of knowledge and jobs. Consequently, working class have also had demands of housing and other facilities as well as the bourgeoisie-middle class. Since there was a demand, a supply had to be achieved.

Le Corbusier expresses this notion and points out a pre-industrial society as follows:

*"A mass production spirit had to be created: The spirit of constructing mass-production houses, the spirit of living in mass production houses, the spirit of conceiving mass production houses"<sup>2</sup>*

And this spirit was almost created. There was a great need of housing for the poor and the middle class especially after the Second World War. But after about 40 years of its arrival, things had come up to be confused. The main problems of the modernism occurred with the main principles that had been brought up by itself. Brolin tells this notion and the main approach of the early modernists;

*"The mistake of the early modernists had been to advocate essentially one program for all people in all situations. Though, in their opinion the*

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<sup>2</sup>Brent C. Brolin. *The Failure of Modern Architecture*; MIT press, Cambridge-Massachusetts, 1976 p

technical questions had been more important than the social ones in determining architectural and planning solutions.<sup>3</sup>

Porphyrios pointed out another particular thing; loss of meaning:

*"There is a mathematical abstraction of urban form and the city in modernist plans of Le Corbusier and CIAM . This, in a way, led to the extinction of symbolic meaning<sup>4</sup>*

Thus the technologically centered, rationalist and abstractive side of modernism had many contradictions to public in the way the life continues.

Rejection of the past was the setting out for future for most of the modernists. A new style for a new world. Functionalism and abstraction were the key words and the main approaches adopted by the modernists. Yet, such rejecting causes a loss of memory of the city and the citizens of a period of time

After the Second World War there was a great demand for the reconstruction of European cities especially for housing. A wave of reconstruction and building originated the modernist mission of a New World. Varieties and diversifications in the world population like social, cultural, political, ideal, racial divisions were brought up like problems which were imposed rage and hatred between human beings by the dictators and authoritarian governments. But almost all of it settled down with the end of dictatorship after the World War II (In fact not all of it). World War II was also perhaps under the guise of the western imperialist movement. But in one sense the pre-

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<sup>3</sup>Brent C. Brolin. *The Failure of Modern Architecture*; MIT press, Cambridge-Massachusetts, 1976, p17

<sup>4</sup> Demetri Porphyrios. 'The relevance of classical architecture' *Theorizing a New Agenda for Architecture* Princeton Architectural Press, New York 199.p 93

postwar society of western world looked for the universal much more than the traditional. Therefore a functionalist and an international style within the absolute values of modern architecture was a rising trend in the pre post-war society in the west at first.

For the Modernists, the ideal of reductive purity was ideologically charged and in this sense Modernist buildings were seen not only as things of beauty but also as anticipations of the radiant universal city of the future; in other words of a city that would stand as a symbol of liberated and non-hierarchic society. In that sense, according to the Modernists, Modernism has been the only avant-garde movement of our century. This avant-garde commitment to such a goal of emancipatory social liberation required, among other things, a refusal to look back to the various architectural traditions, all of which were supposed to have connotations of authoritarian domination. The old stylistic differences, whether regional, historical or attributable to class distinctions, were soon to dissolve. Style meant ornament, it meant decoration and since it symbolized status seeking, conspicuous consumption and display it was bound to be socially and morally objectionable, intellectually, indefensible and aesthetically corrupt.<sup>5</sup>

On the other hand however, a strong anti-modernist movement that is showing the dislikes very accurately, began to occur. "*Modernists captured the control of the design of the new society's housing especially the 'working class'*", quotes Brolin and adds;

*"Instead of being forced to stay and live in modernist blocks and towers, people wanted a much more familiar dwelling which could be found in their former lifestyle. An alienation and fear was imposed upon the flat dwellers by the long, semi-darkened corridors and often malfunctioned lifts. Though housing depends on life pattern of the people. It is quiet*

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<sup>5</sup>Demetri Porphyrios. 'The relevance of classical architecture' *Theorizing a New Agenda for Architecture* Princeton Architectural Press, New York 199.p 92

*important who live there and what sort of environment is needed and what sort of density results* <sup>6</sup>

This brings the question if democratic impulse of modernism metamorphosed to authoritarian neo-absolutist impulse. In Brolin's words, *Modern architecture and planning ideas have failed wherever the architect disregards the social and aesthetic values of the user* <sup>7</sup>. The democratic impulse of modernism came into question when there were made assumptions defined by the architect's personal values, how people live-how they should live. To put it in other words, the past may be dead for the architect but it still lives for the others especially for the people.

Another point is that, Modern architecture appeared at a time when abstract art was believed to be more advanced and avant-garde than representative art. Modern architecture, just like as painting and sculpture, was appreciated for its abstraction. This abstraction has shaped the universal style in modernist architecture. *"But the abstraction of modernism by product obtained as a result of industrialization; it is only accidental. That is why it has ended up as a single coded or a completely silent architecture.* In Louis Althusser's words, *Modern Architecture is lacking an 'epistemology'*<sup>8</sup>

According to Demetri Porphyrios who has been considered as a neo-classicist and historicist by Jencks; *"Postmodernist culture was founded on two concerns; "*

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<sup>6</sup> Brent C. Brolin. *The Failure of Modern Architecture*; MIT press, Cambridge-Massachusetts, 1976, p.70

<sup>7</sup>BrentReference C. Brolin. *The Failure of Modern Architecture*; MIT press, Cambridge-Massachusetts, 1976 p 14

<sup>8</sup> Akiro Kurokawa *Intercultural Architecture. The Philosophy of Symbiosis*. Academy Editions. London 1991. chap 12 p 3

1 *The importance of the rhetoric style*

2 *The primacy of context*<sup>9</sup>

These were also the two major concerns that have been neglected within modernist approaches especially the extreme abstraction and the universal style in context. Rhetoric style and context in architectural production had important role all the time during classical period. People have the codes of a definite beauty and understand the context of forms, spaces, geometries and other elements of architecture. Abstraction and reductive purity of modernism did not involve the priori. Therefore a loss of memory in people's mind occurred.

*"Consequently architectural thinking slowly moved away from modernist planning contextual strategies and eventually to traditional urbanism,"* tells Porphyrios and adds; *"Traditional urbanism can be defined as re-establishing the dense of rhythm of street, square, and block of the European town which stems from the origins of ancient Greek and Anotolian cities.*

It was Leon and Rob Krier and Porphyrios firstly who labeled this kind of urban postmodern discourse.

Within these circumstances, the main characteristics and overview of the postmodernist thinking was shaped. In Philip Cook's terms

*"Postmodern thinking is the critical of general centralized, purposive and distanced characteristics of the modern thought."*<sup>10</sup>

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<sup>9</sup> Demetri Porphyrios. *'The relevance of classical architecture'* Theorizing a New Agenda for Architecture Princeton Architectural Press, New York 1993

<sup>10</sup> Philip Cook *'Back to the future'* Unwin Hyman Ltd, London, 1990 p.88

*Post-modernity definitely present itself as anti-modernity* <sup>11</sup> In fact early stages of postmodern movement represented itself as anti-modern but there had to be much more than being anti-modern.

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<sup>11</sup> Habermas: Celal Abdi Güzer. *The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimation*. Ankara, Doctorate thesis. METU 1994 p20.



## Chapter 3

### POST-MODERN FICTION

Modernism has become a relic of the past. Thus, "*we are living in a New World, a world that does not know how to define itself by what it is, but only by what it has ceased to be*".<sup>12</sup> By the end of modernism something new and different is going on, and because the practice is yet evolving, it is difficult to define. This change of paradigm is what is now called "*postmodernism*", which has become the accepted axiom.

The paradigm shift of postmodernism was seeded by two potent factors: 1. *a disenchantment with Enlightenment dogma, and 2. an emerging global culture.* <sup>13</sup>

The Enlightenment, an era of faith in reason and science as the source of truth, began with the Renaissance and reached its last phase in modernism of the early twentieth century. The focus of power during this period turned away from the Church to an aristocracy and monarchs who served, on the one hand, as the patrons of the arts, and on the other as masters and conquerors. They supported a line of social and scientific theories from Kant and Hegel to Schopenhauer and Nietzsche. The last pronounced that God was dead, and that a race of supermen was destined to rule the world. These and other ideas, such as Darwinian evolution, the "survival of the fittest", and racism, were applied to social theory and fed an increasing aristocratic arrogance that led to European imperialism, colonialism, and two World Wars.

The modern age of the early twentieth century can be considered as the final stage of the European Enlightenment. It represented the

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<sup>12</sup> Larry Solomon *'What is Postmodernism'* <http://www.azstarnet.com/solo/postmod.html>.p1

<sup>13</sup> Larry Solomon *'What is Postmodernism'* <http://www.azstarnet.com/solo/postmod.html> p2

culmination of centuries of "progress", *knowledge*, and *culture*. The Enlightened world was a world ruled by monarchs and dictators enforcing a class system and a belief in the progress of civilization from "*primitive*" beginnings. It was a time of reductive science and master codes, an age of exploration, conquest, imperialism, and colonization. Conquest came to be justified as a part of the natural principle of "*the survival of the fittest*". The Enlightenment World embraced a belief in a Newtonian vision that would be determined and mastered completely when only our powers of deduction and induction were applied to the fullest, and if only we could remain objective and detached. Abstract theories were superior to subjective observations. Every effect had a cause, and every thing had a reason. The universe was a huge deterministic machine created by a single god, the Christian god. This, in a way may give an idea of the relationship of the Post-Christian and the modern.

The twentieth century, which is often claimed to be the most civilized ever by the westerners, was, instead, the cruelest and bloodiest in human history. World War II alone destroyed over fifty million lives. An atomic bomb was built that enabled destruction on an unprecedented scale, on the order of tens to hundreds of thousands of people in a single blow, rather than the relative few who were killed in previous wars. Such was the culmination of an Enlightened world. Both World Wars were originated by dictators and conquerors who believed their "*race*" was superior to all others, that they deserved a greater share of the world, or even the world itself.

*The world that led to these catastrophes came to an end after the two bloodiest wars in human history. Empires fell. Dictators and monarchs were displaced. Colonialism ended. The faith in authority had been shaken, as it was in elitist posturing, in hierarchical class systems, and in the idea of progress itself. Even science was changed. This was the beginning of perhaps the biggest paradigm shift in human history, the*

*beginning of the postmodern world, which was, in part, due to a reaction against the previous paradigm, represented by modernism.*<sup>14</sup>

"Postmodernism" is a concept in flux. The nature and description of postmodernism has changed over the past few decades as the movement has developed. Scholars dedicated to the subject generally do not agree on a definition. Very different concepts have been proposed in deconstructionist theory (Derrida, Lacan), politics (Foucault), social theory (Baudrillard), architecture (Jencks), literature (Barthes), philosophy (Rorty), etc. Some of these theories are European in origin and reflect on what is primarily an American phenomenon, where the practice is focused. The result has been a mixture of deconstructivist verbiage that is barely comprehensible, even to those who are considered to be postmodern practitioners.

According to Sarup, postmodernism is not only a term to describe a new type of society, but also a term for post-structuralism in the arts.

It is better to refer Lyotard to make a short clear definition of postmodern. Lyotard starts to define postmodernity at first. Then postmodernism is to be defined regarding to postmodernity.

In Lyotard's definition, postmodernity suggest what came after modernity; it refers to the incipient(beginning) or actual dissolution of those social forms associated with modernity. Instead of a coercive(forcing) totality and totalizing politics, postmodernity stresses a pluralistic and open democracy.<sup>15</sup>

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<sup>14</sup> Larry Solomon *'What is Postmodernism'* <http://www.azstarnet.com/solo/postmod.html> p3

<sup>15</sup> Madan Sarup. *An Introductory Guide to Post-Structuralism an Postmodernism*.

Harvester/Wheatsheaf 1993 p

### 3.1 Plurality in Postmodernism

Plurality in postmodernism brings democracy or vice versa. However it goes it is absolute that postmodernism embraces the eclectic rather than a single over-all embracing meta-narrative or consistency of style and idea. Within postmodernism, there is greater trust in humor and irony and less in staid and serious theorizing. This irony and humor, in fact needs a double coding in context reflecting a plurality. Postmodernism reflects an emerging global perspective, of differing cultures living together on a single planet (pluralism, multiculturalism), and an acceptance of these differences, each as valid as the other. Postmodernism validates the non-intentional. It validates polytheism and a concern for the environment, ecology. It has turned from the theoretical to the pragmatic, from uniformity to diversity. and from elitism to populism.

These very social points about postmodernism and characteristics occurred in the field of science and scientific way of thinking in western culture within western philosophy as well.

Questioning the western scientific way of thinking and western philosophy came in doubt by postmodernism. It is a reality that it has always been happening a series of radical changes in philosophy and in scientific knowledge since humanity. All the scientific theories were having been routed by the latest in next era. Modernism also have had the same occasions.

*"All the sciences lay on a sliding sand. Nothing is so definite and no absolute truth can be concluded either. Even though if, when the most certain and definite scientific results are achieved. However modernity floats on the center of this uncertain natural sciences of ocean."<sup>16</sup>*

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<sup>16</sup>Karl Popper-(Anthony Giddens 'Modernliğin Sonuçları' (the Consequences of Modernity) p34

### 3.2 Language As a Plural Structure

In the '*The Postmodern Condition*' Lyotard argues that during the last forty years or since the world war II, the leading sciences and technologies have become increasingly concerned with language: theories of linguistics, problems of communication and cybernetics, computers and their languages, problems of translation, information storage and databanks. These changes in turn will inevitably change the nature of knowledge. All disciplines will be effected by this rapid change. Also flowing of knowledge and data will eventually be in interaction between different groups and a collage or a superposition of a consequence will occur. Lyotard suggests that knowledge is "*ceasing to be an end in itself*" and that it "*is and will be*" produced in order "*to be sold*" in the future.

Sarup in his book "*a guide to post-structuralism and postmodernism*", focuses on reflections above, of the French thinker Jean-Francois Lyotard concerning:

- 1 The changing nature of knowledge in computerized sciences
- 2 The differences between narrative knowledge and scientific knowledge
- 3 The ways in which knowledge is legitimated and sold
- 4 The social changes that may take place in the future

Each of significant statement above emphasizes one particular characteristic of knowledge: *the power of knowledge* and the roots of this power lies on the changing nature of knowledge that is the plurality of knowledge. "*Knowledge derives from the interrogation of texts*" especially in postmodern thinking <sup>17</sup> This makes the language a

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<sup>17</sup> Lyotard Celal Abdi Güzer. *The limits of architectural criticism: architecture as a process of representation, commodification and legitimation*. Ankara, Doctorate thesis. METU 1994.p44

basic element of the texts and a battlefield for who has tendency of power.

Another particular thing that, knowledge does not diffuse homogeneously through society. It is absorbed mostly by the ones who have the power to use it for their own sake. Therefore a gap between classes in society is almost inevitable.<sup>18</sup>

### 3.2.1 Plurality in language

The word language comes from the Latin 'lingua' meaning tongue. It was an ancient Greek intellectual tradition to seek meaning behind any particular assurance. "*Languages do not just happen for their own sake; they happen because of a need to signify for cooperative reasons, etc.*"<sup>19</sup>

Language is a common collective way of communication and it can not metamorphose easily. It gets changed and evolves by itself in a period of time with the users and the culture. Such a similarity in language can also be noticed in a city. Cities also evolve and change in a same manner like a language.

Wittgenstein's approach: *language as a 'game' where meaning derives from the use we make of words and sentences rather than some capacity thought has of picturing meaning directly from reality.*<sup>20</sup>

Philip Cooke points out the importance of language in theoretical and philosophical dominion for the accomplishment of meaning as follows:

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<sup>18</sup>Anthony Giddens. *Modernligin Sonuçlari (The Consequences of Modernity)* Çeviri:Ersin Kufildil. Ayrıntı Kitabevi, 1. Baskı Nisan 1994, İstanbul p 22

<sup>19</sup>Alan Johnson - Johnson Paul *The violent language of Architecture* The Theory of Architecture p423

<sup>20</sup> Philip Cooke. *Back to the Future*. Unwin Hyman Ltd, London, 1990 p92)

*"Task of philosophy was to determine the truth of sentences by their relations with one another and to establish the ways in which the actual practice of speaking the sentences was carried out."*<sup>21</sup>

Like cosmology and theology, western scientific knowledge also became a belief system based on specific conversations or texts. Such conversations or texts require a language. But the question is, if the words that make the language, representative of reality or if they take their meaning from other words.

Michel Foucault has two suspicions about language; *first one is that it does not say what it means. Secondly there are many things in the world that speak and not at all are language.*<sup>22</sup>

Freud and Sartre suggest that meaning embedded in human consciousness, not in some externality. For Sartre "*consciousness is itself the fact, the signification and the thing signified*". On the Sartrean account, consciousness of architecture would be its meaning, without distraction, without seeking attributes attaching to or even interpreted from a work. Just as speaking of memory Sartre distinguishes between content of the past in relation to one's total life, which is eminently variable.<sup>23</sup>

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<sup>21</sup> Philip Cooke. *Back to the Future*. Unwin Hyman Ltd, London, 1990 p96

<sup>22</sup> Alan Johnson .- Paul Johnson *The Violent Language of Architecture* *The Theory of Architecture* p.422

<sup>23</sup> Alan Johnson .- Paul Johnson *Can Architecture Mean Anything* *Theory of Architecture* p426

### 3.2.2 Plurality in Architectural Meaning

One of the most perplexing aspects of architecture is that there is no way to avoid using linguistic terms in discussing it at any level. Then comes the question to our minds if architecture as language, is a communication or only a language.

Architecture becomes a communication between the people of different epochs when the architectural history or the history of the civilizations is considered. The term *zeitgeist* expressing and pointing out more than the *spirit of age*, then. Yet, there arises a contact between the individuals of different ages in almost every aspects of the civilized world.

Paradoxically there may not have been formed any bit of connection at all between the individuals in the same *zeitgeist* with a monolithic, single-coded language. There is a language in the Modern Architecture and possesses a grammar as well. But there is also a lack of transmission of natural aspects within these single codes.

Language analysis was the turning point for the Modernists. In Aykut Köksal's book '*Zorunlu Çoğulluk*', he states a set of ideas that define modernist and postmodernist approaches in language. Modernist philosophical approach and architectural thinking tried to systematize a new language, completely a new architectural syntax. This was a divergent -in a way a *forced*- arrangement.

*"All the time during agricultural society, it is the period of natural language. Natural language can evolve and metamorphose but a divergent (unnatural) one can not."<sup>24</sup>*

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<sup>24</sup> Aykut Köksal. *ZORUNLU ÇOĞULLUK; Mimarlıkta ve Sanatta Dilin Süreksizliği*. ATT Yayınlar, İstanbul 1994



Both postmodernists and modernists focus on language in a like manner. The difference is that, the postmodernist tendency on language wishes to interrogate assumptions on the discourse of modernism.

Where did modern architecture go wrong in expressing itself? As it was pointed before, Modern Architecture went wrong when it imposed a professional language on all locales. This professional attitude in composing the architectural elements and abstraction makes a differentiation of high art from popular art. Consequently, double coding of elite and contextual languages which is a definition and one of the moral points of postmodernism still has validity today.

### **3.3 Scientific Thinking in Postmodernism**

Science and religion have been the two principle means that we have used to explain ultimate truths, but in the second half of the twentieth century, these traditions have both become weak at presenting the significance of the recent discoveries. In Jencks' terms, by the extraordinary truths that have been emerged, they both suffer a *cultural autism*<sup>25</sup>.

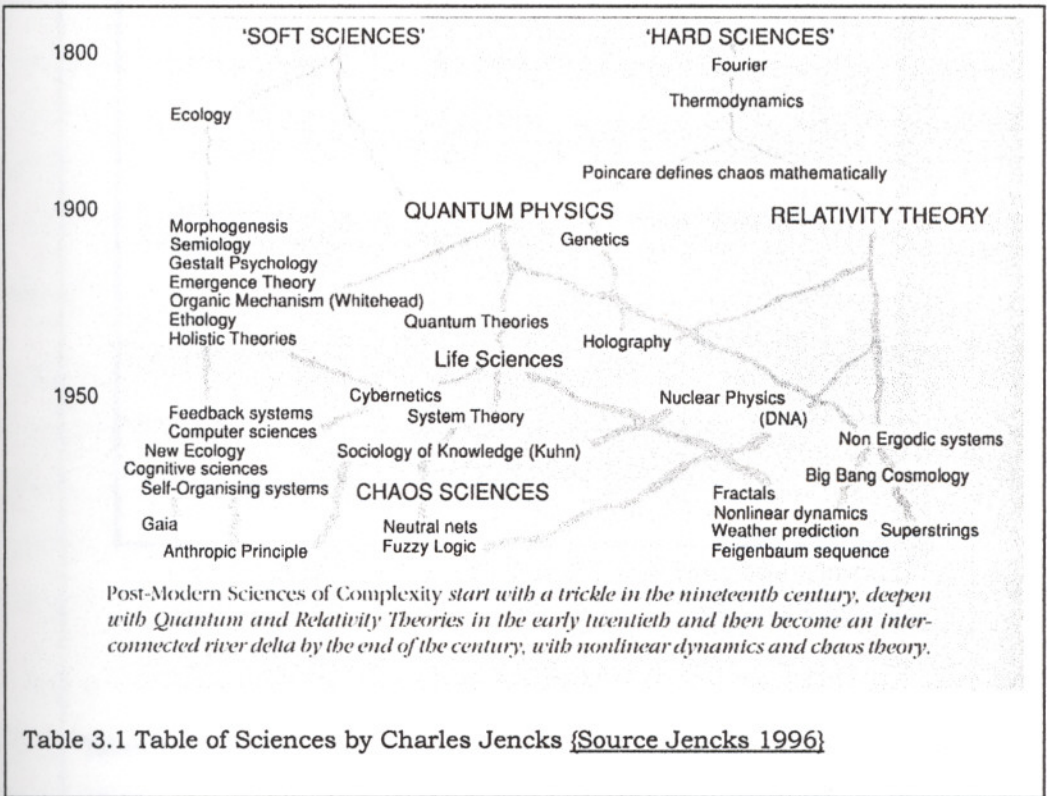
*Scientists may not understand the wider implications of their theories, which must be very limited and specialized in the nature of science. They may be unable to interpret the implications in larger, cosmic ways, within a broad cultural and spiritual tradition. Theologists may also be limited in their outlook since, mostly, they are tied into past beliefs and traditional explanations. They tend in order to avoid expulsion from the church, to fill new discoveries into old scriptures.*

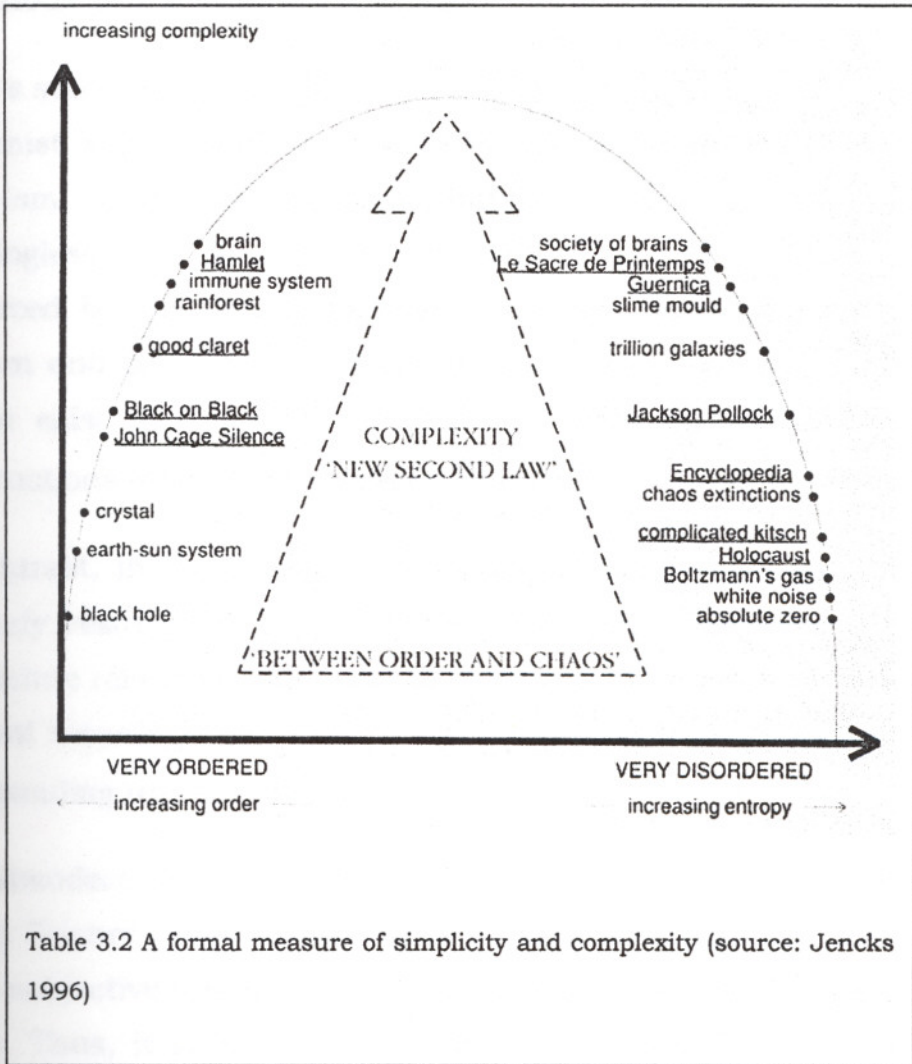
Standard science and historical theology are being transformed here in a way that could be called Post-Christian and postmodern because

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<sup>25</sup> Charles Jencks. *The Architecture of The Jumping Universe*. Academy Editions 1997, London p8

it grows out of Christianity and Modernism alike. Modernism itself was a post-Christian movement, but it was based on a mechanistic science and a view that the universe developed gradually and deterministically. By contrast, the postmodern 'sciences of complexity' explain a more creative world. It pictures many emergent sciences such as Fractals, Chaos Theory, Nonlinear dynamics and Complexity Theory itself. (Table 3.1)





According to Jencks, in the postmodern age, science is rediscovering the aesthetic and spiritual meanings of nature. The postmodern sciences of complexity- from quantum physics to chaos science- are rediscovering aesthetic and spiritual meanings of nature; they are the meanings that were denied by modernity. The more we discover through these sciences, the more we find out our connections to a mysterious and a creative universe.<sup>26</sup>

Jenck's states the condition of postmodern thought with accusation of Modernist values and the philosophies of determinism. Complete relativism, which is the idea that all values are the same or meaningless, has a great occupation in western culture. This is reinforced by the consumer society. It also develops from modern nihilism and philosophies of empiricism, which insisted that values do not exist in the universe, but are mere projections, or social constructions of different societies.<sup>27</sup>

By contrast, in the tradition of postmodernism which can be called variously 'restructive', 'constructive' or 'ecological' there is no a nihilism or absolute relativism but there is a movement towards the fullness of different meanings and diverse ways of life, continuously created by an expanding universe.<sup>28</sup>

In postmodern science the human observer has become a necessary player. Science is now looked upon as another creation of the human mind, subjective rather than an objective abstraction of some external reality. Thus, it is participatory rather than detached. Art, too, has

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<sup>26</sup> Charles Jencks. *The Architecture of The Jumping Universe*. Academy Editions 1997, London p22

<sup>27</sup> Charles Jencks. *The Architecture of The Jumping Universe*. Academy Editions 1997, London p23

<sup>28</sup> Charles Jencks. *The Architecture of The Jumping Universe*. Academy Editions 1997, London p24

turned from abstraction to representation, from control to indeterminacy and chaos, to a preference for communication and participation. Logic does not rule the human life as a superior in the postmodern world. Instead, a new spiritual dimension has been revived. In the New Age movement, there is a revival of interest in astrology, etc. Postmodern art has accepted the past as just as valid as the present, which it has not yet been progressed to a better world. Thus, instead of rejecting the past, it is incorporated into art.

So it can be concluded that, an interaction of postmodern science and postmodern thinking has brought a new understanding of universe and life. This may open new horizons in the post-industrialized society within the organization of the society and way of life.

### **3.3.1 Narrative Language and Scientific Language**

According to Lyotard scientific knowledge does not represent the totality of knowledge; it has always existed in competition and conflict with another kind of knowledge which he calls *narrative*. In traditional societies narratives are popular stories, myths, legends and tales. Narratives thus define what has the right to be said and done in the culture.<sup>29</sup>

In traditional societies with a narrative tradition, there is a relationship of community with itself and with its environment through know-how; that is knowing how to speak and knowing how to hear. In the narrative statements about truth, justice and beauty are often woven together. There happens a transmission of set of rules that constitute the social bond through these narratives.

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<sup>29</sup> Madan Sarup. An Introductory Guide to Poststructuralism and Postmodernism Harvester/Wheatsheaf 1993 p.135

In the language game of science, the sender is supposed to be able to provide proof of what she or he says. Scientific rules underlie what nineteenth century science calls verification, and twentieth century science falsification.

The main difference between scientific knowledge and narrative knowledge is that scientific knowledge requires denotation and in Lyotard's opinion, both science and non-scientific (narrative) knowledge are equally necessary.

Lyotard argues that narrative knowledge certifies itself without having recourse to argumentation and proof<sup>30</sup>. Scientists however question the validity of narrative statements and conclude that they are never subject to argumentation or proof. Narratives are classified by the scientist as belonging to a different mentality: savage, primitive, underdeveloped, backward, alienated, composed of opinions, customs, authority, prejudice, ignorance, ideology<sup>31</sup>.

According to Jencks, historical and architectural events require narratives. In this sense, architecture of the twentieth century may seem to be in a contradictory way that modern scientific knowledge have been defined. It seems much more keen on narratives and the scientific theories of postmodern age.

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<sup>30</sup>Madan Sarup. *An Introductory Guide to Poststructuralism and Postmodernism* Harvester/Wheatsheaf 1993 p.136

<sup>31</sup>Madan Sarup. *An Introductory Guide to Poststructuralism and Postmodernism* Harvester/Wheatsheaf 1993 p.137

### 3.3.2 Complexity of Science and Architecture

There is a formation of two complexity theories: the architectural and the scientific and each starts its recent history in the early 1960's . They may have influenced from each other and grown together.

In the late 1950's, the socialist Herbert Gans showed that the wealth and power of any large city was partly dependent on a series of urban villages that were hidden from view. The complexity of different ways of life, ethnic groups, and skilled minorities that were obscured and hidden by the dominant culture. Learning from his ideas, Jane Jacobs wrote one of the important foundation manifestoes of postmodernism, '*The death and Life of Great American Cities*' (1961). At the end of her book, in a chapter titled '*The Kind of Problem Of a City Is* ', she makes distinctions that are now canonic in Complexity Theory in Science.<sup>32</sup>

*A city is not particularly a question of functional zoning, or dividing areas up into the five functions, which are living, working, circulating, recreating, governing, or simplicity. It is not also a question of complete randomness. Both of these processes characterized modern science, From Newton to the development of Statics.*

Jane Jacobs rather insists, a city is '*a problem of organized complexity*' -the organization of many different functions- like those with which the life sciences deal. Her point is: a city is, fundamentally a living organism with complex interlinkages and holistic behavior. It is much more like a collage of life.

On the other hand, according to Levi-Strauss *collage and the architect conscience; both collage as technique and collage as a state of mind. if the twentieth century architect has been the reverse of willing to think of himself as a bricoleur (engineer), it is in this context that one must*

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<sup>32</sup>Charles Jencks. *The Architecture of The Jumping Universe*. Academy Editions 1997, London p34

also place his frigidity in a relation to a major twentieth century discovery. Collage has seemed to be lacking in sincerity, to represent corruption of moral principles, an adulteration.<sup>33</sup>

In Strauss' opinion, societies and persons assemble themselves according to their own interpretations of absolute reference and traditional value; and up to a point, collage accommodates both hybrid display and the requirements of self-determination. But up to a point: for the city of collage may be more hospitable than the city of modern architecture, if it might be a means of accommodating emancipation and allowing all parts of a pluralist situation their own legitimate expression, it can not anymore than any other human institution be completely hospitable. For the ideally open city, like the ideally open society is just as much a figment of the imagination as its opposite.<sup>34</sup>

Clement Greenberg, is in the opinion that; " *the collage was a major turning point in the whole evolution of modernist art in this century*" and Gregory Ulmer has noted that".....*collage is the single most revolutionary formal innovation in artistic representation in our century.*"<sup>35</sup>

Robert Venturi's '*Complexity and Contradiction*' (1966), the second important manifesto of postmodern architecture and urbanism also involves the lessons from the new complexity of sciences. According to Venturi, *complexity represents a psychological and social advance over simplicity, an evolution of culture and urbanism to cope with*

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<sup>33</sup> Colin Rowe and Fred Koetter, *Collage City Theorizing a new agenda for architecture*",p.281

<sup>34</sup>Colin Rowe and Fred Koetter, *Collage City Theorizing a new agenda for architecture*",p.282

<sup>35</sup> David Walters. *THE ARCHITECT AS A SUPERHERO :ARCHIGRAM AND THE TEXT OF SERIOUS COMICS* p2



contradictory problems such as the conflict between inside and outside pressures on a building.<sup>36</sup>

In short there can be found no simple solution or a single style.

### 3.3.2.1 Complexity of Science:

By the mid 70's, among a small group of scientists, a new view of nature started to emerge. The universe was understood to be fundamentally dynamic, self-organizing on higher levels. In the mid 70's, a few scientists and philosophers realized that the cosmos had more nonlinearity. It became clear that the universe was more like a cloud than a clock, more like a growing fern than a Euclidian structure. (figure 3.3)

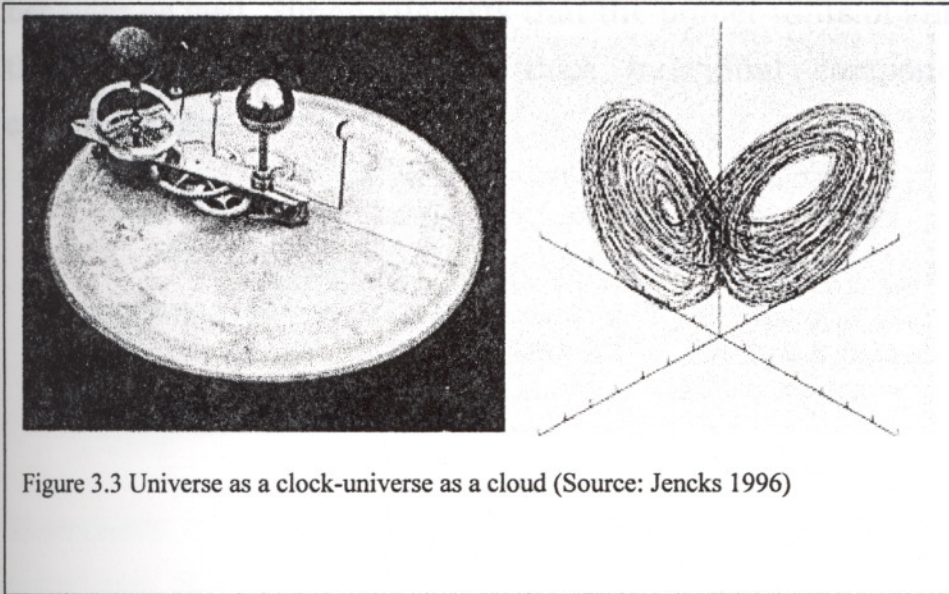


Figure 3.3 Universe as a clock-universe as a cloud (Source: Jencks 1996)

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<sup>36</sup>Charles Jencks. *The Architecture of The Jumping Universe*. Academy Editions 1997, London p28

Modern science - that of Galileo, Descartes, Newton and Darwin grew out of, and depended upon, the Christian world view and a rational 'designer' God. According to Jencks, Modern Science was developed in the West because Christianity placed such emphasis on the reasonable way the universe was made: with laws, invented by a single law-giver. Here, there was fabricated the linear world of determinism. Under Newtonism, it turns into three more of great 'isms of Modernism'-reductivism, mechanism, and materialism.

*"Man as a behaving system is quite simple. The apparent complexity of his behavior over time is largely a reflection of the complexity of the environment in which he finds himself."*<sup>37</sup>

Simon notes that complexity of behavior resides in the hybrid condition of organism and environment. Here three units of analysis are posited, the organism, the environment, and implicitly the behavior as well. Simon suggests that the proper units of analyses are the hybrid conditions rather than individual components that comprise them.

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<sup>37</sup> Herbert Simon, *Sciences of the Artificial*, 1981 <http://comp.uark.edu/~tkrueger/symbiosis.html> p1

## Chapter 4

### HETEROGENEITY; A CAUSE OF PLURALITY

#### 4.1 Heterogeneity and Plurality in Postmodernity

What is postmodernity indeed? What does it really tell or mean? Another postmodern formalization of Lyotard about postmodern is that; *"We call the present state of knowledge of our highly advanced society 'Postmodern'"*<sup>38</sup>. It refers to the state of a culture that has undergone a transformation brought about by the sweeping revision of the rules of the same, beginning in the late 19th century, in the fields of science, literature, and art.

According to Sarup, postmodernism is not only a term to describe a new type of society, but also a term for post-structuralism in the arts.

In order to tell postmodernity, Kurokawa tells the characteristics of postmodern age as follows;

1. The Postmodern is produced in the transition period from industrial society to information society.
2. In the Postmodern age, our life style will become novelistic and private:

Modernists tried to build for an average man, which they actually visualized. But as referring to Kurokawa, there is not an abstracted average real human being in the world who exists as the Modernist tried to build for. In the Postmodern age however, architects have to

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<sup>38</sup>Akiro Kurokawa *Intercultural Architecture. The Philosophy of Symbiosis*. Academy Editions. London 1991. chap 12 p 14

design cities and buildings and homes for the actual, concrete person, for concrete individuals with their own faces and individualities.

3. The Postmodern age will be without a center. Pre-modern age is the age of king, the rules, and dictator. Government always the center all rules, all dines of sight radiated out from the center.

We are not totally living in a postmodern society yet but we almost get a framework of pluralist postmodern lifestyles and their social organizations in our minds beyond our modernist social organization. The most significant indication seems to lie on the pluralist language and the pluralist institutions of the lately post-industrialized society.

For both Nietzsche and Freud *theoretical language must comprise within itself a plurality: The plurality of the subject, of knowledge, of institutions*<sup>39</sup>

The plurality of language effects the knowledge. So knowledge becomes plural and so institutions and the history as well because of the historians in the institutions. Though many theoreticians like Jencks, Porphyrios, Tafuri consider the contemporary architecture like so many other institutions and contemporary art and humanities, speaking a language of plurality and besides a language of *heterogeneity*.

Although the terms '*heterogeneity*' and '*plurality*' are to be used for the same purpose and expression, there exists quite differences between them in the way they define the points within their development.

Heterogeneity is a cause of plural consequences. It is not just an eclectic state of being but also the contents which it is consistent of is so well diffused that it is almost in vain to decompose. In Heterogeneity, the elements that constitute, are much more voven

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<sup>39</sup> Manfredo Tafuri. Introduction *The Sphere and the Labyrinth, The wicked Architect Piranesi*. MIT Press 1995, p3

together than being just in plurality. Then it can be stated that *It is a composite structure of a plural arrangement.*

In the postmodern age, concepts like double coding and multi-coding were developed within the scope of semiotics causing this plurality and eventually the heterogeneity.

According to Jencks "Architectural language have to involve a double-coding system. First one is a kind that is familiar with a full of clichés, a traditional and popular coding is viewed. Second one is more and more concretized and fully embraced by society within functional uses, new materials, new technology, new ideologies and fashion with its own art.<sup>40</sup>

"*The diversity of domains and plurality of theories that contribute to the actual production and theoretical framework of architecture. This is because of plurality of disciplines*". All these different disciplines in contemporary architecture formulated a new trans-avantgarde architecture in postmodern world like post-functionalism, neo-vernacularism, deconstruction and so on.<sup>41</sup> So the new trends that is brought up by freshly generated postmodern world in architecture can be called *the pluralistic* in a way because of interrelation between these different disciplines of thought.

How come plurality started to play a role in theoretical, ideological side in art and humanities especially in architecture? According to Baudrillard design in the consumer society is one of the basic tools to transform the body: The answer may lie in the economic and social system of the twentieth century.

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<sup>40</sup>Akiro Kurokawa *Intercultural Architecture. The Philosophy of Symbiosis.* Academy Editions. London 1991. chap 12 p 15

<sup>41</sup>Abdi Güzer, *The limits of architectural criticism: architecture as a process of representation, commodification and legitimation.* Ankara, Doctorate thesis. METU 1994 p.6

## 4.2 Heterogeneous Life Style and Social Structure

Heterogeneous life style and social structure refer to a plurality in a society. This plurality causes an action of domination for a multicultural society. In the following book parts, the grounds of plurality and heterogeneity and the effects in a society is examined.

### 4.2.1 Production-Consumption Concept Over Design Process (Design of Capitalism)

According to Baudrillard design is an important fact that it mediates everything. So production and consumption as well. Thus, a fact comes that you have to design and produce things in a capitalist world to sell. To make a short lifecycle of the goods, you need to redesign and produce to sell again. There it comes fashion.

*"Everything belongs to design, everything springs from it, whether it says so or not: the body is designed, sexuality is designed, political, social, human relations are designed. This designed universe is what properly constitutes the environment."<sup>42</sup>*

Referring to Karl Marx production-consumption model, Marx explains why there has to be such a cycle:

*"Without production, no consumption; but also without consumption, no production; since production would be then purposeless.... Production mediates consumption; it creates the latter's material; without it consumption would lack an object. But consumption also mediates production, in that, it alone creates for products the subjects for whom they are products. The product only obtains its last finish in*

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<sup>42</sup>Baudrillard: Abdi Güzer, *The limits of architectural criticism: architecture as a process of representation, commodification and legitimation*. Ankara, Doctorate thesis. METU 1994 p.74

consumption..." because a product becomes a real product when it is consumed.<sup>43</sup>

To put it in other words; Production is a supply for consumption but consumption itself is also a supply for production.

Fashion thus provides an important constituent of the process of modernity, which will lead to postmodernity. Fashion for Baudrillard simulates 'l'actualite', the new, the latest, the most up to date, as it recycles past forms and models. Consequently, fashion is paradoxically the out of date, the non-contemporary<sup>44</sup>

*Modern architecture was neither transparent to fashion, nor to the commodity. In a consumer society fashion is one of the basic modes raison d'être for design. Postmodernity in this sense is considered to be a process of legitimization for design to gain a transparency to fashion<sup>45</sup>.*

Though, plurality in Jenck's term is the face of fashion.

Consumerism is a dominant force in the shaping of our environment, and is therefore an important factor in the production of architecture. It is regarded as the practical ideology of capitalism, a set of social, cultural and economic practices based upon the notion of commodity exchange.

Architecture for consumption is the main question for a consumer society, perhaps. '*Learning from Las Vegas*' is one of the few books brave enough to transgress taste boundaries or call them into

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<sup>43</sup> John A. Walker. *Design History and History of Design* Pluto press, London 1989 p80

<sup>44</sup>Kellner: Abdi Güzer, *The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimation*. Ankara, Doctorate thesis. METU 1994.p.74

<sup>45</sup> Abdi Güzer, *The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimation*. Ankara, Doctorate thesis. METU 1994.p.75

question. In it, Robert Venturi, Dennis Scott Brown and Steven Izenour stated:

"Architect are out of the habit of looking non-judgmentally at the environment, because orthodox modern architecture is progressive, if not revolutionary, utopian and purist; it is dissatisfied with existing conditions."<sup>46</sup>

There is no consumption of space without a corresponding and prior production of space. To consume a space there has to be a production of alternative spaces and there comes to the scene the *heterotopic space* and the *hetero-architecture* for the highly industrialized information society.

Settlement space today is a resource turned into a commodity by the political economy of contemporary capitalism. It can be bought, sold, rented, constructed, torn down, used and reused in much the same way as any other kind of investment. Political and social affairs in the society, in a way accelerate this metamorphic new use.

#### 4.2.2 Multicultural Cultural Society to Heterotopia

*E pluribus unum* (out of many, one) is a formulation of duality. many want a dialogue between the one and the many, the center and the peripheries with both sides equally acknowledged and allowed to talk. This is in a way called the love of difference (heterophilia) and can lead to strange but beautiful inventions in a society.

On the other hand, major problems that face most of the cities and metropolis today are the destruction of ecosphere and the mass-distinction of species. The second important issue is the mass-

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<sup>46</sup> Robert Venturi, Denis Scott Brown, Steven Izenour Learning from Las Vegas, MIT PRESS(Cambridge Mass) 1972 p3.)



migration of different ethnic groups into cities. So there have to be a fine mixture of social-ethnic groups and ideas in order to beware a social corruption for the second issue.

The type of postmodernism, which Jencks support, contrary to the deconstructive version, also embraces shared and universal values as well as their antithesis. Arhur Koestler's concept of whole: the fact that everything in nature is both a whole over a smaller part, and part of a larger whole.

There is a similarity in Linda Hutcheonn's notion of double encoding in postmodern literature as well: the voice that speaks in and against the dominant. These ideas relate to a very important shift from Modern to Postmodern Liberalism.

Modern Liberalism, which reached an early formulation in American and French revolutions, represented a real advance on previous philosophies of government because of its insistence on universal rights, equality before the law and dignity of the individual. While these principles are positive in themselves, they have led to some outstanding problems, above all that atomization of society into individuals and suppression of minority cultures by the dominant or universal culture. Hence Modern Liberalism has been challenged by the politics of difference or what is more generally called multiculturalism.

### 4.3 Heterotopia; A Possible Postmodern Utopia

Another point of view to find out what postmodernism is to find out what it requires.

*What postmodernism requires is what has been lacking, that is to say, that, postmodernism is an utopian philosophy*<sup>47</sup>

Then what is utopianism? According to Tom Siebers;

*Utopianism demonstrates both a relentless dissatisfaction with the here and now as well as a bewilderment about the possibility of thinking beyond the here and the now. Utopianism is not about being "no where"; it is desiring to be elsewhere.*

This fact means that utopian desire has both hopeful and pessimistic sides: it longs for happiness but only because it is so unhappy with the existing world. *"Utopian desire is the desire to desire differently, which includes the desire to abandon such desire."*<sup>48</sup>

Postmodernists, then, are utopian because they know that they want something else. They want to desire differently. What distinguishes postmodernism ultimately is the extremity of its belief that neither utopia nor desire can exist in the here and now, and yet, paradoxically, according to Siebers this belief makes postmodernists want them all the more.

For postmodernism, like all utopian thinking, is concerned with what lies beyond the present moment, perhaps with any present moment. Then a new way of understanding of concept of time arises. As

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<sup>47</sup>Tom Siebers. *Heterotopia: A Postmodern Utopia and the Body Politic*. University of Michigan Press 1994 p 2

<sup>48</sup>Tom Siebers *Heterotopia; A postmodern Utopia and the Body Politic* University of Michigan Press 1994p 3)

Kurokawa points, the symbiosis of different epochs and periods of time occurs together.

Postmodernism wants to displace our attention from logic of the forms to their variety, from wholes to parts. Its interest in technology is geared toward recovery of lost forms and their reproduction in pastiche, playful citation, and collecting. Postmodernism has a scrapbook attitude toward the past, eagerly borrowing from it but assembling the pieces in new patterns.<sup>49</sup>

Tom Siebers' opinion is that, in postmodern architecture, borrowings from other archetypes or periods create softer edges than those found in modernist buildings. Postmodernism has a distinctive hatred of dualisms and binary oppositions. The trend toward multiculturalism is therefore one of the most popular and best signs of the influence of the postmodern ethic. It is at once an utopian dream about a harmonious planet and a dream about wholeness in which various parts are allowed their autonomy. More important, multiculturalism sees the Third World as a resource for thinking our way out of the frightening dualities and impasses of the post-war era. But it is still a matter that how to get all these varieties, differences and pluralistic world into a harmonious state. *Postmodernists want to preserve a sense of "concrete otherness" within models of equality rather than to focus on similarity.*<sup>50</sup>

In postmodernism, there is a belief that equality is healthy. For postmodernists, equality is always the product not of sameness but of differences, and they are confident that all differences are equal.

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<sup>49</sup>Tom Siebers *Heterotopia; A postmodern Utopia and the Body Politic* University of Michigan Press 1994 p 6)

<sup>50</sup> Seyla Benhabib, *Situating the Self. Gender, Community and Postmodernism in Contemporary Ethics* (New York: Routledge, 1992) chap 5

According to Tom Siebers; *postmodernism is the recipient of the modern drive toward a homogeneous world, but in the failure of the modern drive, the breaking of the world into two halves-capitalist and communist- postmodernism sees a failure of both vision and ambition because modernity not only created a world of total conflict but failed to include a great deal that could not be defined in terms of the superpower duality of the postwar world. Despite massive efforts, the twin political ideologies of modernity could not prevent their vision of the whole from falling apart. This failure of postmodernists the best proof that heterogeneity and multiplicity are uncontrollable.*<sup>51</sup>(Negative vision of multiculturalism)

Whether it is negative or positive postmodern utopia is much more closer to reality than any other one. Though we imagine our communities through symbols. These symbols take the form of buildings, monuments and public spaces, but they can be as exotic as works of art or as mundane as the shapes of automobiles, toasters, patio furniture, and shoes.

#### 4.3.1 Heterotopia

There appears a community representing the postmodern vision of utopia, where community is based on the inclusion of differences, where different forms of talk are allowed to exist simultaneously, and where heterogeneity does not inspire conflict. It is a vision of heterotopia of mixed places and themes.<sup>52</sup>

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<sup>51</sup>Tom Siebers *Heterotopia: A postmodern Utopia and the Body Politic* University of Michigan Press 1994 p 7

<sup>52</sup>( Gianni Vattimo "From Utopia to Heterotopia" *Transparent Society* (trans David Webb Baltimore: The John Hopkins University Press, 1992) p62-75

According to Michel Foucault there is another installment for the word 'heterotopia'. Heterotopia is the place for the *otherness*. That is, there has to be some places or spaces permitted for some actions, which are not performed in the places of daily life. Such places (heterotopias) exist without any doubt in a society, which gives way to otherness. The otherness opens a door to variety then plurality.

Heterogeneity is the dominant characteristic of postmodern utopian thinking, and especially of heterotopia.

### 4.3.2 Postmodern Utopia

The classical utopias are basically homogeneous in conception, and they allow us to see just how powerfully the definition of utopian desire was transformed by the postwar world. What is the use of utopia?

*Classical utopias were hopeful, rational, non-conflictual, and dependent on concepts of dignity and truth. According to them, "truth is only one and only error is multiple" This axiom reveals the vast difference between the heterotopian world view and that of classical utopias, for postmodern theory this is just the reversal of this principle: the very essence of error, according to postmodernism, is the fantasy that the multiplicity of truth could ever be made one.<sup>53</sup>*

In short, classical utopian desire came to an end with the evident failure of modernity. Postmodern utopian models remain much more utopian than the modern ones. The reason is that we tend to view the postmodern models as much more realistic than the modern ones as we have come to see reality as "postmodern" of utopia is to come into existence, then, it will need to conquer the forces of reality threatening it. Though the successful utopia will need to be designed

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<sup>53</sup>(Tom Siebers *Heterotopia; A postmodern Utopia and the Body Politic* University of Michigan Press 1994 p 21)

with these forces in mind, created to match them step for step and blow for blow. <sup>54</sup>

Postmodernists take a different view of utopia. They try to include diversity and chaos in their planning, having learned from the failures of modernism that they can not be eliminated from any model. They imagine utopia thematically in terms of one or two principles of organization but as the sum of everything that exists: the ideal postmodern utopia is the aleph (The aleph is the real world with a difference, the difference being that the sum of all exists suddenly has become much more friendly, habitable, livable, and enjoyable, much less dangerous and violent.)

If postmodernism possesses the best model of reality, then we could easily say that heterotopia is the best utopia, unless it turns out that human beings are allergic to reality and need to take it in small doses and therefore to represent it in extremely exclusionary ways.

The vision of heterotopia, lately scientific visions and multicultural society led the architectural trends to a new kind of architectural vision. Some of the criticizers consider not as a trend. It is much better to visualize it in the compound of postmodernist trends, Hetero-architecture.

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<sup>54</sup> Tom Siebers *Heterotopia; A postmodern Utopia and the Body Politic* University of Michigan Press 1994 p 26

## Chapter 5

### HETERO-ARCHITECTURE

In pre-modern tradition we understand by 'architecture' that art of the master builder. Although this meaning still survives, modernism has added new meanings, for example, the idea of architect as 'social engineer', and in late modernism what might call 'the pharmacy of free capitalism' that architect as one fills out and prepares prescriptions for service space. Argument about what architecture has become, or is becoming, have led to several formulations of a postmodern architecture based on number of a quite different philosophical positions: like radical relativist, pluralist, neo-conservative, anarchist, etc. Jean-François Lyotard, Jürgen Habermas, Ihab Hassan, Frederic Jameson, Charles Jencks, Kenneth Frampton and Paolo Portoghesi each present different ideas of postmodernism but two central standards emerge<sup>55</sup>:

- 1 *There is demand for communicative architecture- whether it be through double coding, narrative layering or participative process, architecture becomes centrally concerned with the need to communicate.*
- 2 *In postmodernism, architecture becomes a critical and willful art of resistance, play, and avoidance, rather than an art of building masterfully, even when it pretends to a condition in the past.*

Postindustrial society is characterized by its reliance on the new electronic technologies to achieve liberty and communication. This liberation is achieved through the mass literature, advertising, packaging by radio, photography, cinema and especially by television. Media and architecture seems to merge into one another by the

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<sup>55</sup> GM Matthews. *Invasion of the Body Snatchers: Architecture and Virtual Space* p2

communication tools and the environment. For instance, five architects-Coop Himmelblau, Peter Eisenman, Zaha Hadid, Rem Koolhaas and Bernard Tschumi-were each asked to design and build a pavilion which would experiment with the conjunction between media art, architecture and context by a collaboration between Goringer Museum and the City's Planning Department in the United States.

The follies project of Bernard Tschumi represents an experiment with communicative space carried out across several orders of space- the cityscape, the building, the structural detail. Their systems rely on an experiential code that reminds back to narrative logic, the promenade cinématique.<sup>56</sup>

## 5.1 Postmodern Architecture

According to Larry Solomon, the first awareness of postmodernism was perhaps in the field of architecture. It is in architecture that the multiple manifestations of postmodernism are most clearly visible and, therefore, most easily described. In architecture, postmodernism is a comparative concept, as it is in general, and therefore it must be contrasted with modernism. Postmodernism is not the opposite of modernism, as it is often portrayed, but is rather broader, more inclusive, and encompasses modernism within it. Charles Jencks, one of the foremost orator on postmodernist architecture, describes it roughly as "*double coding*". It is modern architecture with something else juxtaposed on it. This "*something else*" is not an combination but must be contrasting, eclectic. This is often a historicist juxtaposition (something from the past), but may also be from a different culture, like symbiosis of Western + Japanese, or a different aesthetic, in a

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<sup>56</sup> GM Matthews. *Invasion of the Body Snatchers: Architecture and Virtual Space* p3



deconstruction way. As such, postmodernism seems to represent a period of transition, a period in which a uniform aesthetic has not yet matured.

Postmodern architects include Charles Moore (Piazza d'Italia), Michael Graves (Portland Public Service Building), and Yasufumi Kijima (Matsuo Shrine). Einstein's relativity and unified field theories represent postmodern science. Postmodern science includes quantum theory, indeterminacy, and chaos.

The following chart, (Table 5.1) gathered from various sources with some additions, is meant to contrast modernism with postmodernism, but any such chart is bound to be an oversimplified generalization. Nevertheless, distinctions are necessary and useful. This is offered as such. The contrasts between the two are short, and postmodern thought normally embraces modernism within it.

**Modern****Postmodern**

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monism	pluralism
monotheism, atheism	pantheism
authoritarian, totalitarian	democratic
utopian, elitist	populist
patriarchal	non-patriarchal, feminism
hierarchical	anarchical
totalization	non-totalized, fragmented
centered	dispersed
European, Western	global, multicultural
master code	idiolects
uniformity	diversity
determinist	indeterminant
objectivism	anthropic principle
objectivist values	values from nature
detached	participatory
separation from and control of nature	ecological, harmonious with nature
staid, serious	playful, ironic
formal	non-formal
purposeful	playful
intentional, constructive	non-intentional, deconstructive
progress	dynamics
theoretical	practical, pragmatic
reductive, analytic	synthetic

simplicity, elegance, spartan	elaboration
logical	spiritual
Newtonian mechanics, Relativity	quantum mechanics, chaos
cause-effect	synchronicity
control-design	chance
linear	multi-pathed
harmonious, integrated	eclectic, non-integrated
permanence	transience
abstraction	representation
material	semiotic
non-communicative	communicative
anti-symbolic	pro-symbolic
anti-metaphorical	pro-metaphorical
non-narrative	narrative
nonhistoricist, cult of the "new"	historicism
mechanical	electronic
analog	digital

Table 5.1 Modernism-Postmodernism comparing chart (Source: Larry Solomon What 's Postmodernism 1996)

Charles Jencks has set six principles defining postmodernism in his book "*The language of Postmodern Architecture*".<sup>57</sup>

1. Postmodern architecture is an architecture that speaks to people on at least two levels simultaneously. (Double-coded architecture) In other terms there exists a multivalent expression in architecture.

According to Kurokawa Modern architecture is an unreadable architecture. No narrative could be read in with the functionality of modern architecture. As he points out this kind of dull architecture basis a monolithic way of articulation of a world. And because of this he accuses modern society as a single-coded society.

2. Second definition of Post Modernism is '*hybrid architecture*.' It is an architecture that mixes and hybridizes opposing elements such as historical styles with contemporary life, high art with popular culture.

The architecture of conflicting and even contrasting circumstances. Especially Postmodern Architecture has set itself to the task of destroying the border, which is separating high art from popular art.

3. The third is that *postmodern architecture is like a schizophrenic healthy person acting in schizophrenic way.*

4. Postmodern architecture has a language, which has to be read in a multivalent fashion.

5. Postmodern architecture is rich in metaphor, new embracing rather than exclusive.

6. And postmodern architecture "*is an architecture that responds to the multiplicity of the city. It must be created on a reading of the plurality of the city's values and its complex context.*"

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<sup>57</sup>Akiro Kurokawa *Intercultural Architecture. The Philosophy of Symbiosis*. Academy Editions. London 1991. chap 12 p 136

In a wider perspective, characteristics of postmodern architecture have been revealed for several times. But the main points that have been brought up by Jencks encompass and define almost on the same specific concepts: pluralism, double coding, hybridization, and inclusiveness, which also point the characteristics of heterogeneity as well.

According to Charles Jencks, there are three architects who, understanding the potential of pluralism, have cut across the traditions and produced an inclusive architecture that does not easily fit in any of the categories: *Kisho Kurokawa*, *Frank Gehry* and *Daniel Libeskind*. In Jencks' opinion, the former two may be mostly postmodern in their radical eclecticism, and the latter may be mostly New Modern in his hermetic fragmentation. But all their work is symbolically motivated and crosses cultural boundaries. According to Jencks, it characterizes the pluralism needed in the 1990's as global society becomes evermore heterogeneous differentiated and conflicted. These three sorts of plurality can be classified as follows;

### 1 Dialogical architecture

Dialogic-double nature of words that always entail two different attitudes at the same time. The dialogue is often determined by two different codes, by words shared by the addresser and the addressee.

### 2 Symbiosis in architecture

### 3 Hermetic fragmentation

Modern architects try to use pluralism by providing a universal flexible space which inhabitants were supposed to modify. Dialogical architecture instead anticipates (expects) that variety by creating difference. Charles Jencks exemplifies three architects in the three different categories of this heterogeneous architecture in the contemporary postmodern architecture

Hybridization of categories (formal-informal, industrial-vernacular, animal-mechanical) is an important feature of dialogic. This feature of architecture is done by Frank O Gehry and the LA architects take the idea one step further. Everything is mixed together and each discourse finds a place and can interrupt another.

Daniel Libeskind's Jewish museum extension; as pluralism and modernization as they hit each other, can be given an example as in the *hermetic fragmentation* category(Jewish Museum)

Kurokawa's museum in Hiroshima, as in the symbiotic architecture.(figure 5.1, 5.2) a building that must confront the unrepresentable facts of mass-produced death.

### 5.1.1 Kurokawa's Symbiosis in Architecture

Kurokawa opposed that "*Modernism is based on the pursuit of desires fostered by material civilization and the technology that has advanced so tremendously to full fill those desires has begun to turn against humanity.*"<sup>58</sup> In other words the technology that man is producing has been in disfavor of humanity.

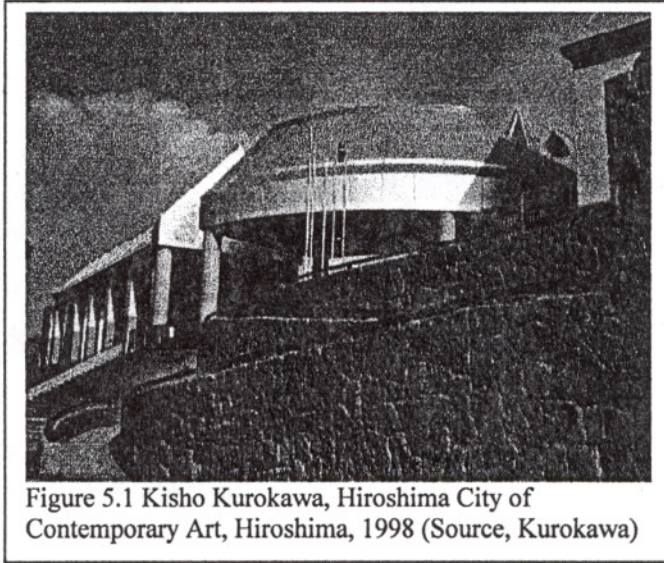


Figure 5.1 Kisho Kurokawa, Hiroshima City of Contemporary Art, Hiroshima, 1998 (Source, Kurokawa)

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<sup>58</sup>( Akiro Kurokawa *Intercultural Architecture. The Philosophy of Symbiosis.* Academy Editions. London 1991. chap 12 p 135)

Kurokawa restates his concept of postmodern space and time; "In time, Modern Architecture cuts itself from the past and places the future

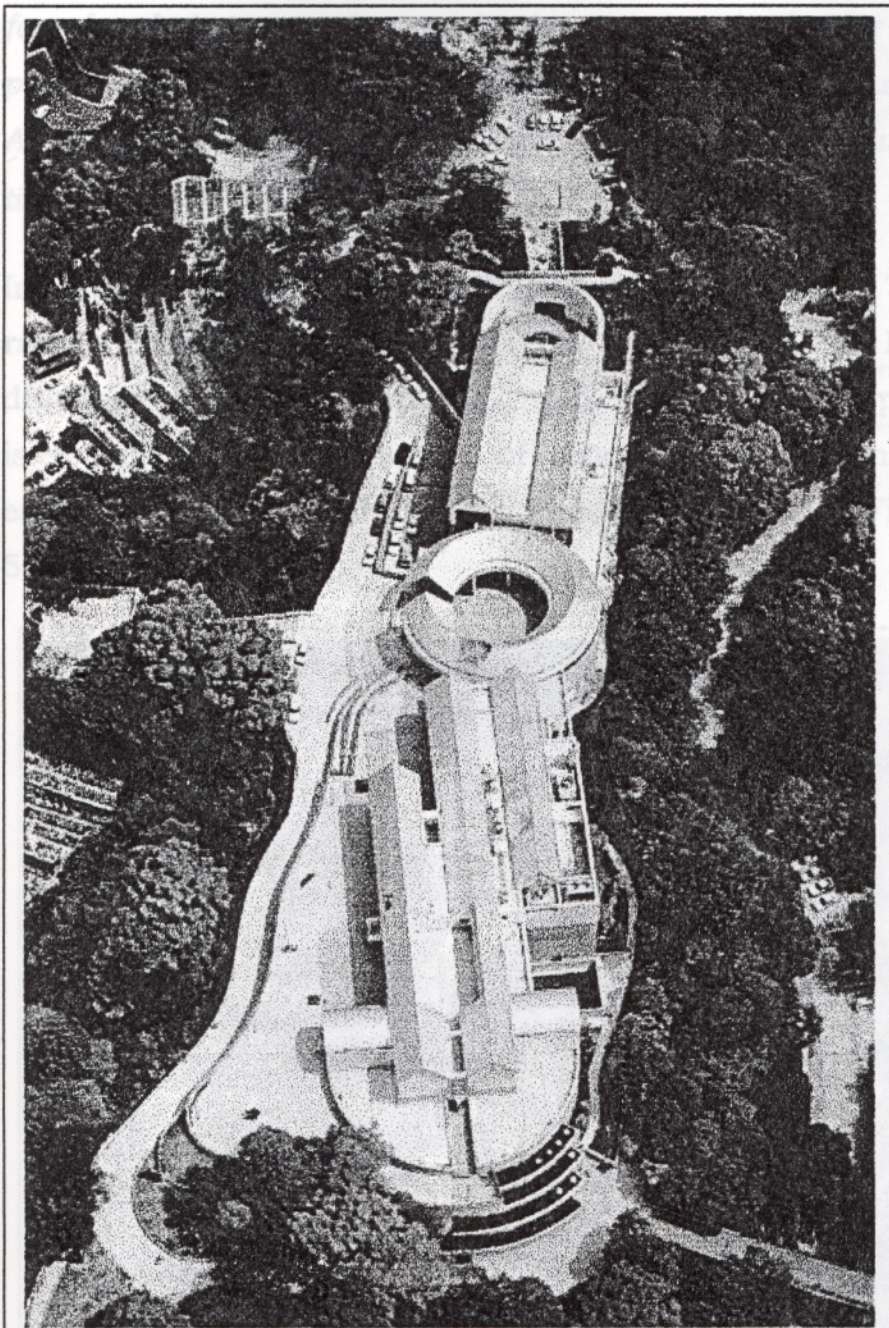


Figure 5.2 Kisho Kurokawa, Hiroshima City of Contemporary Art, Hiroshima, 1998 (Source, Kurokawa)

<sup>39</sup>( Kisho Kurokawa *Interdisciplinary Architecture: The Philosophy of Symbiosis*, Academy Editions, London 1991, chap 12 p 143)

Kurokawa restates his concept of postmodern space and time; "*In time, Modern Architecture cuts itself from the past and places the future far ahead, in space, it regards the west as the leader and all other places as inferior and less advanced. This is the basis of Modern Architecture. Kurokawa's philosophy of symbiosis relatives space and time*".<sup>59</sup>

In Piranesi's imaginary Prisons (Carceri d'Invenzione 1743), There is rather present, not future. In the new city (Citta Nuova, 1914) drawings by young Italian Futurist there is no past or present. There is a heterogeneous concept of time in postmodern architecture especially the ones that have a double coding of time.( Figure 5.3, 5.4, 5.5)



Figure 5.3  
Piranesi's Carceri d'Invenzione 1743(Source Tafuri 1995)

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<sup>59</sup>( Akiro Kurokawa *Intercultural Architecture. The Philosophy of Symbiosis*. Academy Editions. London 1991. chap 12 p 143



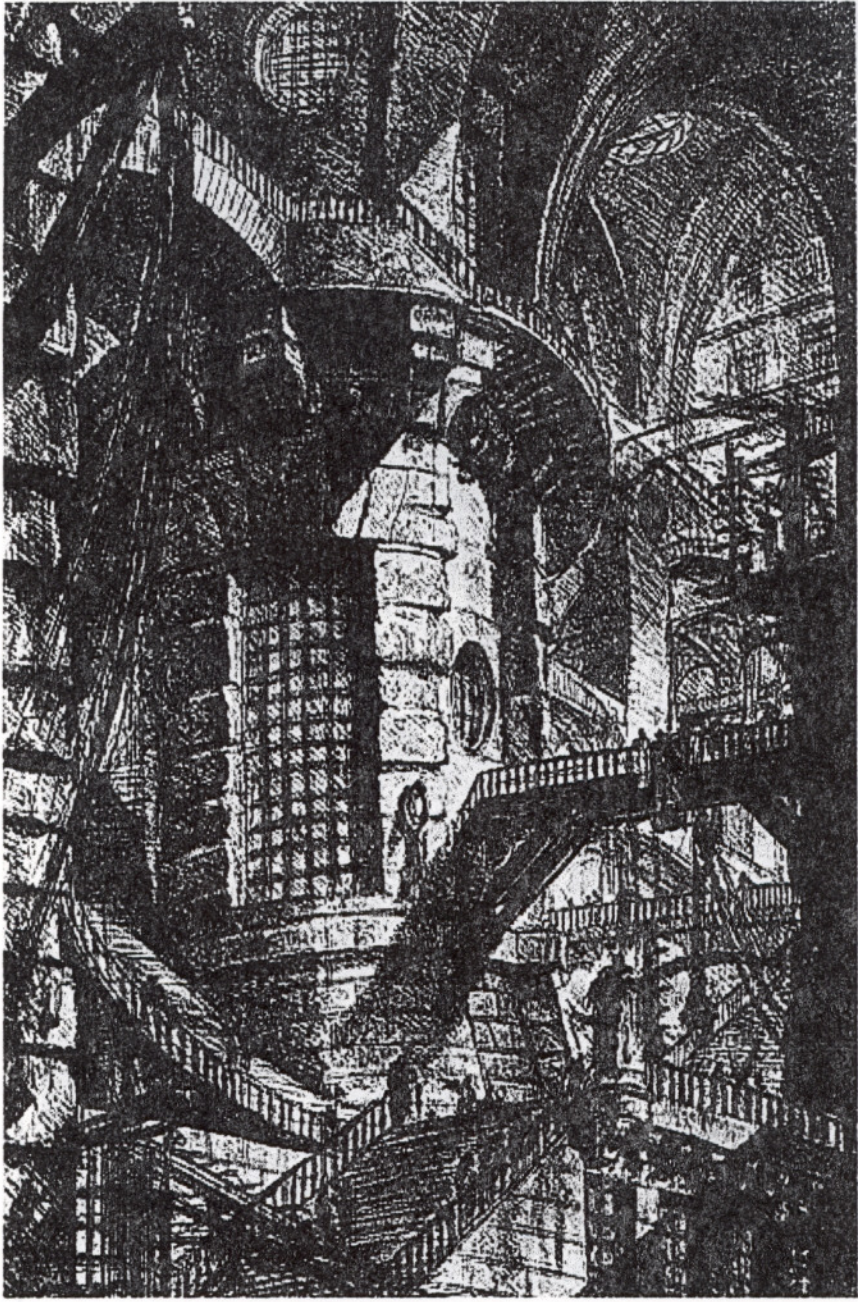


Figure 5.4  
Piranesi (Carceri d'Invenzione 1743 (Source Tafuri 1995))



Figure 5.5  
Piranesi (Carceri d'Invenzione 1743 (Source Tafuri 1995)

In Kurokawa's opinion like above, Modern society is a society of the present, with no interest in past or future. This is the reason that Modern architecture rejected the history and tradition of the past, along with its symbols.

Symbiosis is the act of living in a condition and space where separate species do not compete and fight to the death, but interlock in their interest to produce a greater whole than they can attain alone. In symbiosis one plus one may equals three. In architecture it leads Kurokawa to pull together the past, present and future in a symbiotic time-binding so subtly integrated one is not conscious of the differences. But they are there, represented in the materials.

## 5.2 Space in Postmodern Architecture

There are two basic ideas of modernist space on which postmodernists have built, and to which they also reacted.

- 1 *Spatial interpenetration (the way two or more volumes could overlap)*
- 2 *Extreme isotropic space of modernism*

Postmodernists are seeking to define place rather than abstract space. They try to establish ambiguity, variety and surprise rather than the predictability. They are not looking for homogeneous space.

Interpenetration and layered space are used by postmodernists and there also exists a shifted axis in postmodern space. Uses of layering, lighting, shifted axis in postmodern space are the reference to a much more heterogeneous space. There it happens also by collision of classical forms and combining all with a classical dynamism. The characteristics of postmodern space leading to a heterogeneous architecture can be given as follows:

- *Skews and diagonals* in postmodern architecture (space concept)
- The *formal complexity* and *symbolic collage* are also characteristics of postmodern space.
- *Positive and negative reversals*. Urban space can be considered dominant over interior space and functions. Volumes can be read as positive and the space as negative and this causes the reversal, or double meaning. This is the theme that postmodernist find interesting.
- *Demiforms and structured surprise* in postmodern space. The incompleteness of demiforms has a force on the viewer to add on the missing parts and to complete the eroded figure.

### **5.3 Hetero-Architecture of a Heterogeneous Society**

Referring to the assessment of Charles Jencks, Frank Gehry, Morphosis, Eric Owen Moss, Frank Israel and a host of other designers have begun to fashion a hetero-architecture which suggests ethnic pluralism without naming it, and includes various taste of cultures without piling on the Corinthian columns and Latino quotations. According to Charles Jencks, who is in the architectural atmosphere of Los Angeles, they have done this through an architecture of analogy, where in a variety of materials and forms imply cultural diversity and a few enigmatic shapes represent our connection to nature (fish and tree images) and culture (binocular and boat buildings). This abstract representation is one of the most vital languages of architecture shared with other designers around the world. This is where the hetero-architecture starts.

Heterogeneity (of somebody's architecture) reflects the mixture of functions and contradictory urban requirements. Heterogeneity in

architecture also includes of voids and solids and their relation in the context of the functions and the program of a building.

Disneyland and the theme parks of the same kind comes to mind as heterotopic spaces because of the gathering of different themes. Yet, the advantages and disadvantages of an urbanopolis like Disneyland are quite clear. Negatively, it is the old problem of the theme park and its mono functional hedonism. 'Entertaining oneself to death'. The mallification of the country theme park combined with shopping center, '*entertainment architecture*' with commerce became the successful formula at the price of robbing both functions of an embedded context where other realities might intrude. In the sense that everyone is here to be entertained in a distracted sort of way, it is really monoculture playing at variety, not real heterogeneity.

In this sense, Las Vegas and Karabağlar which is also has a striped location, can also be considered as in this category.

### 5.3.1 Morphosis and Heteromorphosis

Thom Mayne and Michael Rotondi, founders of Morphosis, have developed heterogeneity towards a new style of craftsmanship. Briefly, the characteristic of their architecture is postmodern. It is approximate rather than refined, raw and brutal rather than delicate, industrial rather than natural, complex not simple, and botched perfected. It is one where liminal spaces interpenetrate to break down any sense of fixed boundary, any notion of completeness or mastery.

Michael Rotondi, having left Morphosis and started his own practice, has developed the idea of improvisational design. As he said: The objective was to produce a project over a long period of time like a city develops which is starting, stopping, remembering and forgetting. This results in being in a heterogeneous system of related and unrelated parts. These drawings were used for construction.

So a fact comes that, having a heterogeneous architecture is also interrelated to its progressive evolution.(figure 5.6, 5.7, 5.8, 5.9)

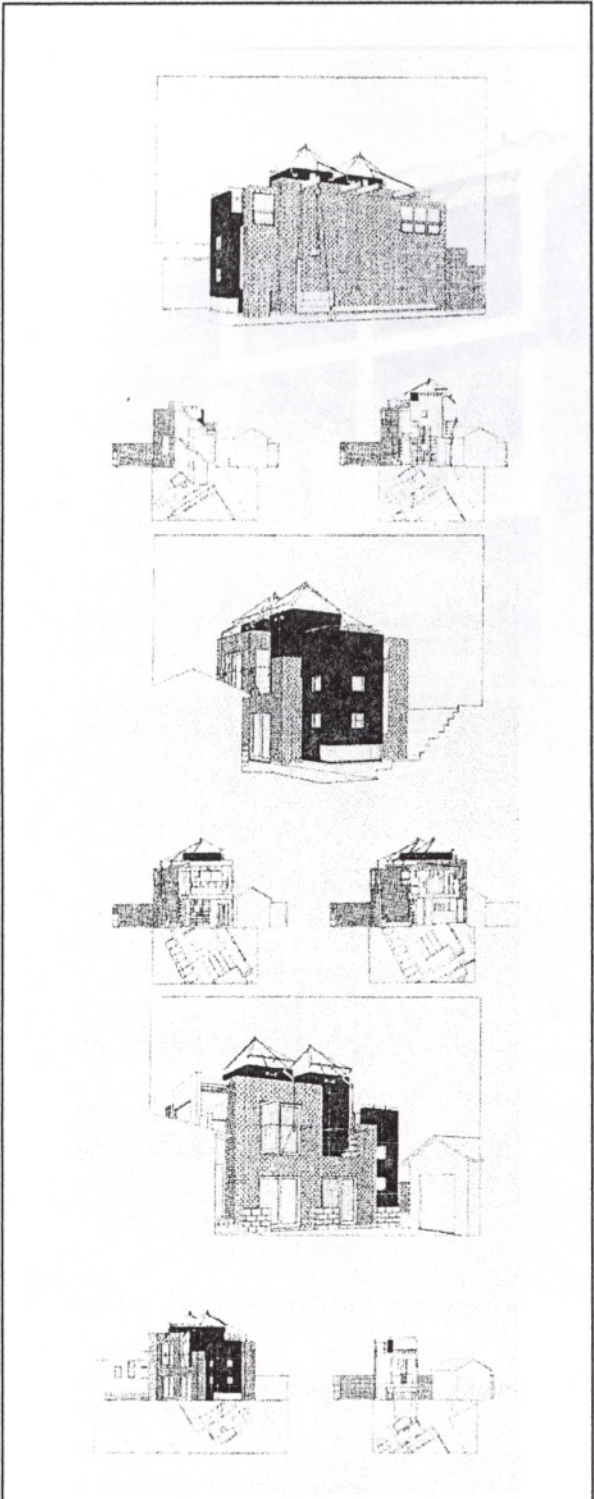


Figure 5.6 Venice III Drawings 1985 by Morphosis (Source: Buildings and Projects Morphosis 1989)

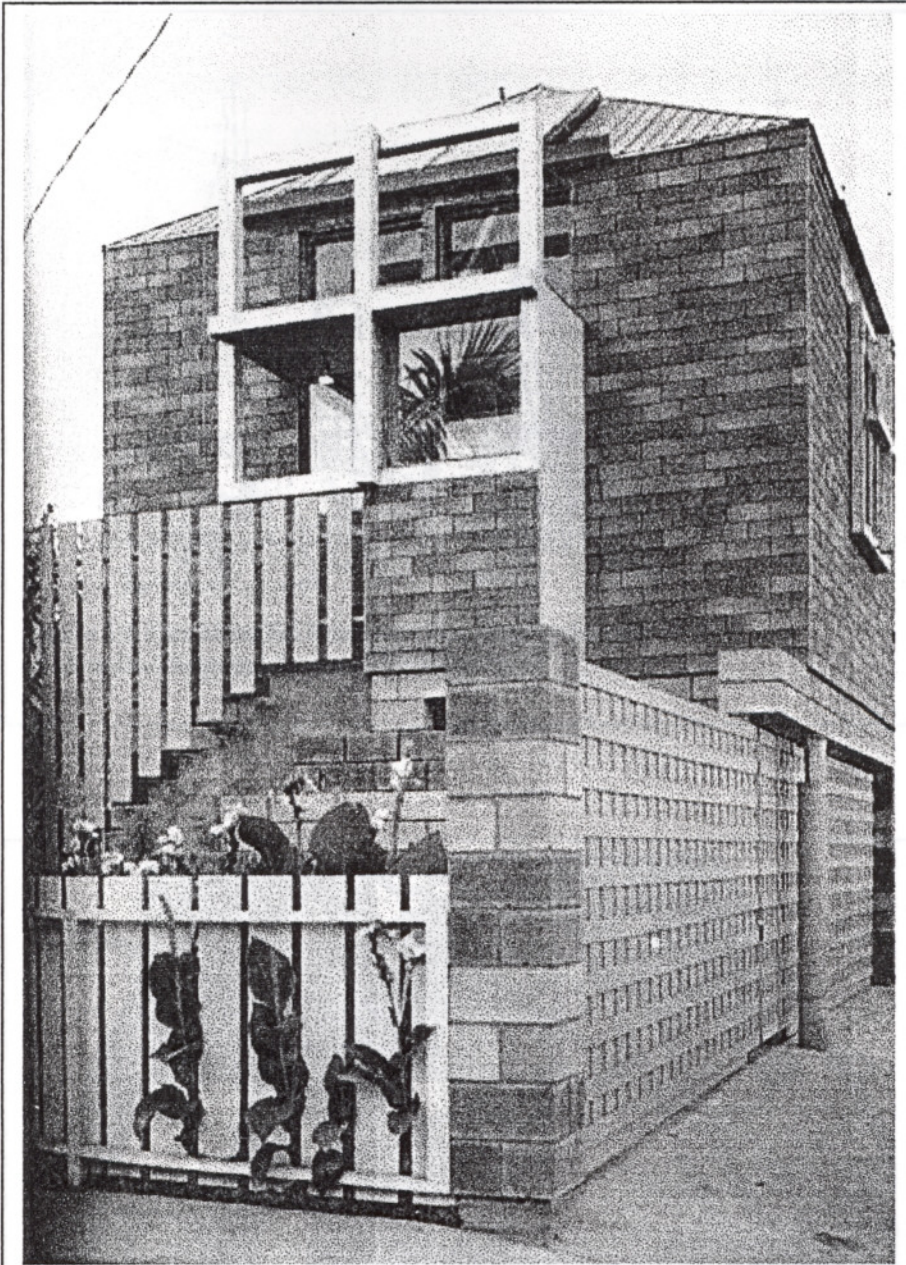


Figure 5.7 Venice III Photograph 1985 (Source:Buildings and Projects Morphosis1989)

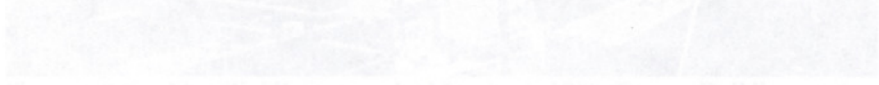


Figure 5.8 Venice III Photograph 1985 (Source:Buildings and Projects Morphosis1989)



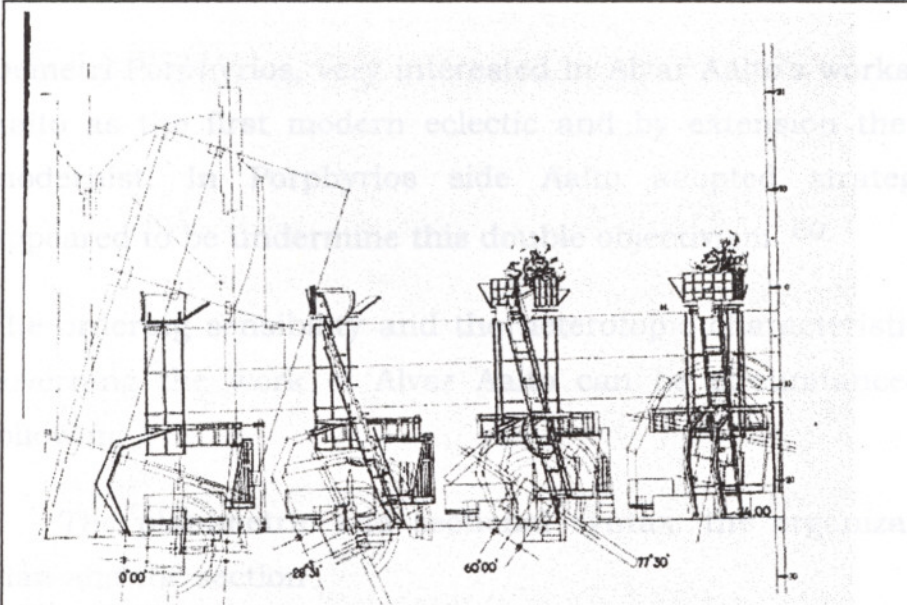


Figure 5.8 Kate Mantilini Restaurant Drawings by Morphosis 1988 (Source:Buildings and Projects Morphosis1989)

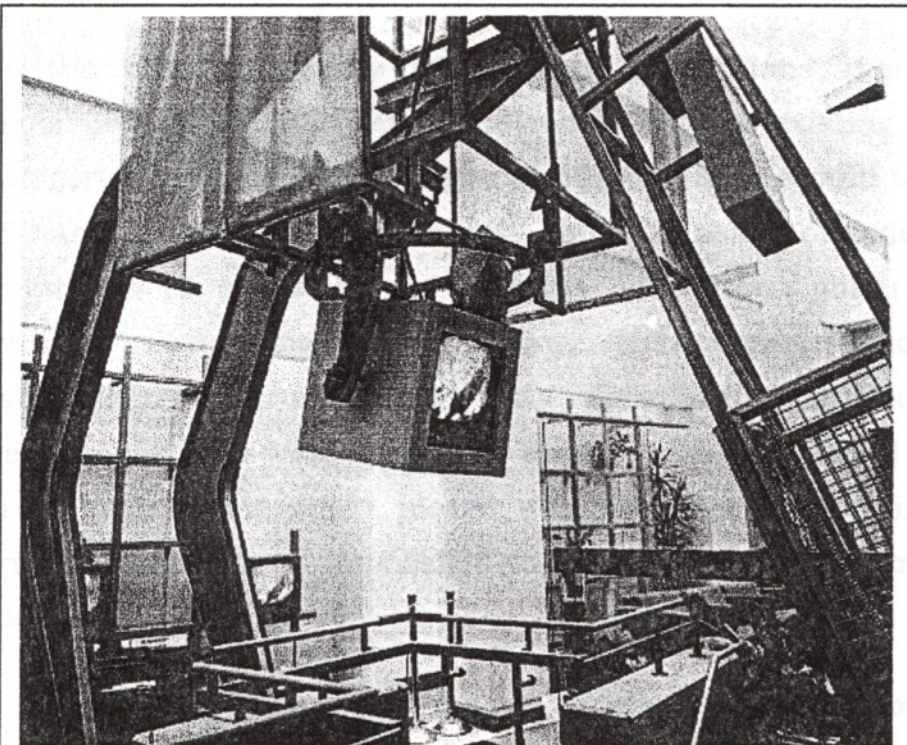


Figure 5.9 Kate Mantilini Restaurant by Morphosis 1988 (Source:Buildings and Projects Morphosis1989)

### 5.3.2 The Ordering Sensibility and Heterotopic Characteristics of the Work of Alvar Aalto

Demetri Porphyrios, very interested in Alvar Aalto's works, considers Aalto as the first modern eclectic and by extension the first post-modernist. In Porphyrios side Aalto adopted strategies which appeared to be undermine this double objectivism.<sup>60</sup>

The ordering sensibility and the heterotopic characteristics that are governing the work of Alvar Aalto can be circumtanced with the following

- 1 The planimetric and sectional syntax: the organization of the plan and the section
- 2 The taxonomy of function: The classification of the program
- 3 The taxonomy of sensuous representation: The organization of iconographic themes.

At the other extremity of ordering conceptions there exists a sensibility which distributes the multiplicity of existing things into categories that the orthodox glance of Modernism would be incapable of naming, speaking or thinking. Unusual sense of order in which fragments of a number of possible coherences glitter separately without a unifying common law. That order, which western rationalism mistrusted and has derogatorily labeled disorder, heterotopia. This word should be taken in its most literal sense: that is the state of things laid, placed, assigned sites so very different from one another that is impossible to define a common locus beneath them all.

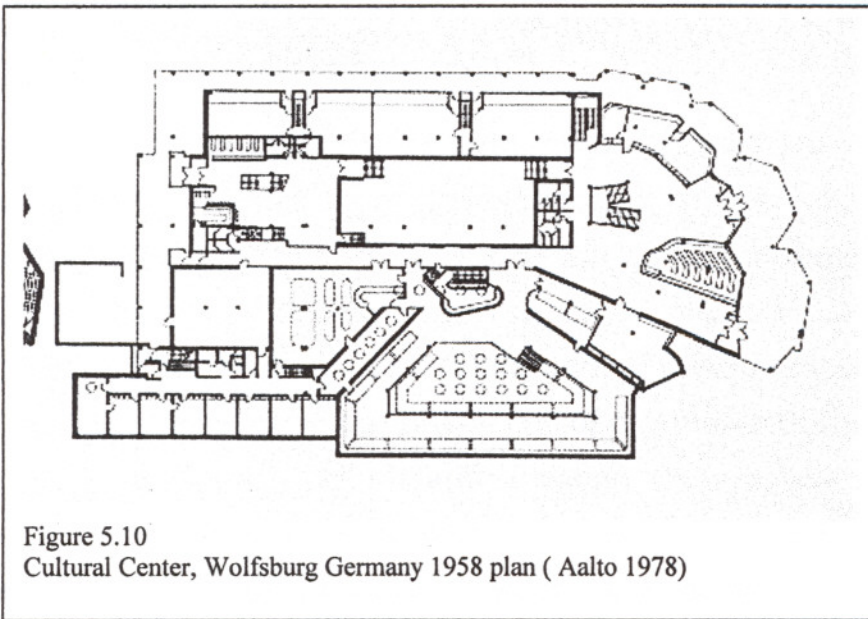
*Homotopia: This is the kingdom of sameness; the region where the landscape is similar; the site where differences are put aside and*

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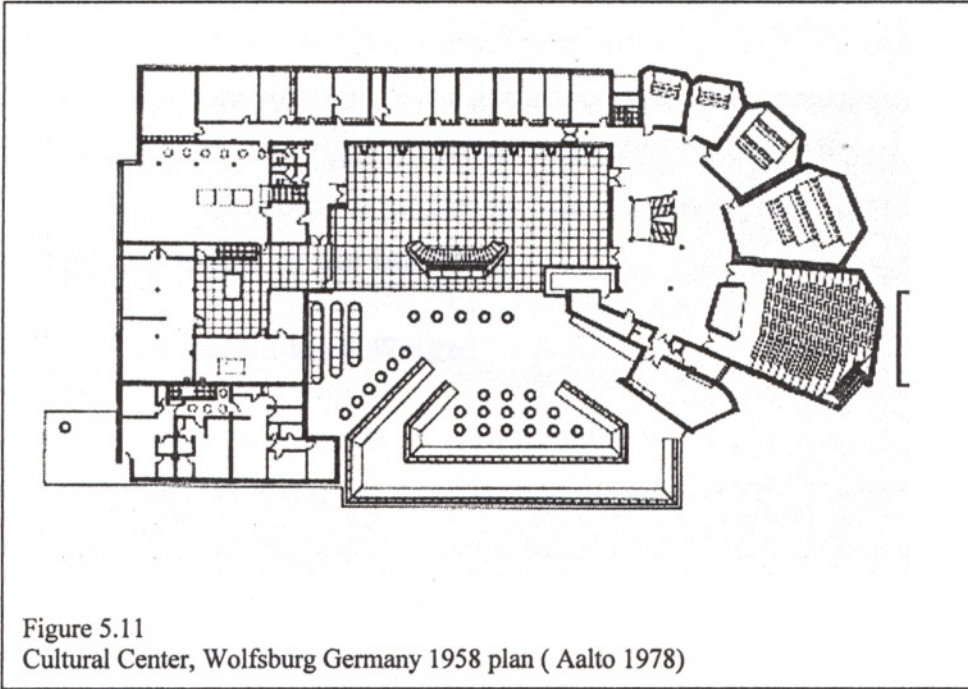
<sup>60</sup>Demetri Porphyrios *RELEVANCE OF CLASSICAL ARCHITECTURE* p422

*expansive unities are established. Homotopias afford consolation; they favor continuity, familiarity and recurrence. Becoming the untroubled regions where the mind can stroll freely, always discovering little hidden clue salluding to the sameness of the universe.*<sup>61</sup>

If the homotopic mind set as its task to establish the frontiers of an uninterrupted continuity, the heterotopia will now seek to destroy the continuity of syntax and to shatter the predictable modes of homogeneous grid. In the Wolsburg Cultural Center, a number of geometric coherences seem to have been brought together by chance: the radiating grid of lecture rooms, the introverted arrangement of the library, and the uneven orthogonal grid of the offices, common facilities and auxiliary spaces. (figure 5.10, 5.11) Here the discontinuities are welcomed. The homotopic requirement of a continuous order is discarded and instead great leaps are introduced. Syntax is not graduated, never shaded. Instead empty spaces and sudden gaps circumscribe the limits of every region, breaking up the building into syntactic fragments, then juxtaposing these fragments.



<sup>61</sup> Demetri Porphrios. *Heterotopia: An ordering sense in the work of Alvar Aalto* David Dumster. *Alvar Aalto. Architectural Monographs*. Academy Editions. London 1988 p



Thus, if homotopia was an ordering sensibility growing out of its own devotion to link, and by linking to guarantee continuities, heterotopia will now grow out of the predilection to always circumscribe the autonomy of every ordering gesture.

It is enough to indicate the principle categories that determine the heterotopic sensibility: *discriminatio* and *convenientia*. *Discriminatio* refers to the activity of the mind, which no longer consists in drawing things together, but on the contrary, in discriminating that is, imposing the primary and fundamental investigation of difference. *Convenientia* refers to the adjacency of dissimilar things, so that they assume similarities by default through their spatial juxtaposition. Heterotopia, therefore, though by nature discriminatory achieves cohesion through adjacency: where the edges touch, where the fringes intermingle, where the extremities of the one denote the beginnings of the other, there in the hinge between two things, an unstable unity appears.

## The Taxonomia of Sensuous Representation

If Aalto insisted on the fragmentary syntax of the plan and section on the inconsistent (to the functionalist ethos) accommodation of the program, or on the agglutinative volumetric composition, he further cultivated a heterotopic tactic in the iconographic treatment of the sensuous aspects of his buildings.

### **5.3.3 Frank Lloyd Wright**

The heterotopic character of Wright's architecture was not confined to his planimetric organization. It operated also in Wright's aesthetic valorization and material treatment, the language of which might be traced in both classical and vernacular tradition. There are signs of neo American style with classical facade order.(figure 5.12) <sup>62</sup>

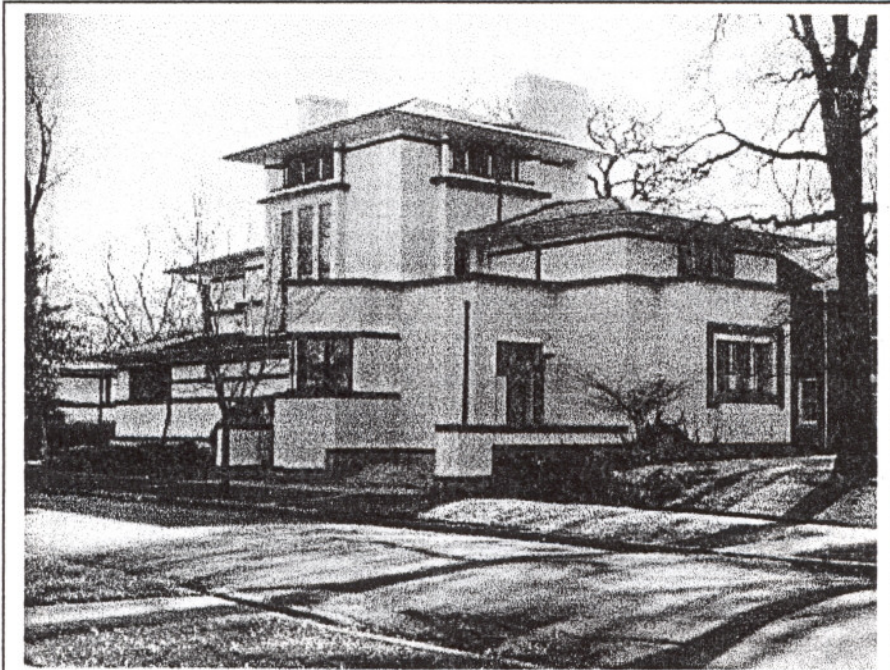


Figure 5.12  
William G. Fricke House, Oak Park, Illinois, 1901-1902 (Source:Wright1991)

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<sup>62</sup> Hartoonian, Gevork. *Ontology of Construction- On Nihilism of Technology in Theories of Modern Architecture*. Cambridge University Press, 1994 p64)

### 5.3.4 Eric Owen Moss

Eric Owen Moss's one of the latest addition to the fragmented architecture is an office development in the urban landscape of Culver City in Los Angeles. Moss' schemes here, fracture and distort the shells of existing warehouses. In the district of Culver City, Moss has established a symbiotic relationship with the old function of a warehouse and its new; an office development and the final point is a warehouse complex which can be considered as a heterogeneous architectural work. The columns are positioned in relation to openings generating an irregular structural rhythm. Though the building is coated in an amorphous, greenish-hued stucco which is giving it an organic quality. There is also an expressively fractured volume which is a house resembling a mutated hourglass. (figure 5.13, 5.14, 5.15, 5.16)

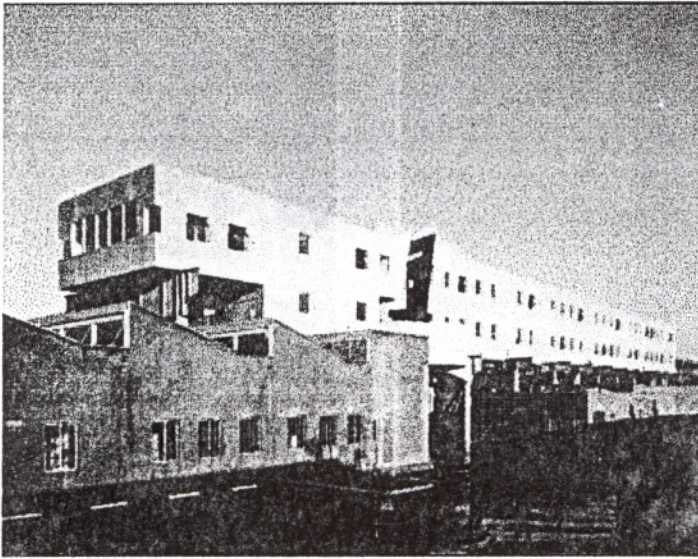


Figure 5.13  
Eric Owen Moss. Office Development in Culver City (Source  
Architectural Review 1997)



Figure 5.14

by Owen Moss. Office Development in Culver City Office Entrance (Source Architectural Review 1997)

by Owen Moss. Office Development in Culver City (Source Architectural Review 1997)

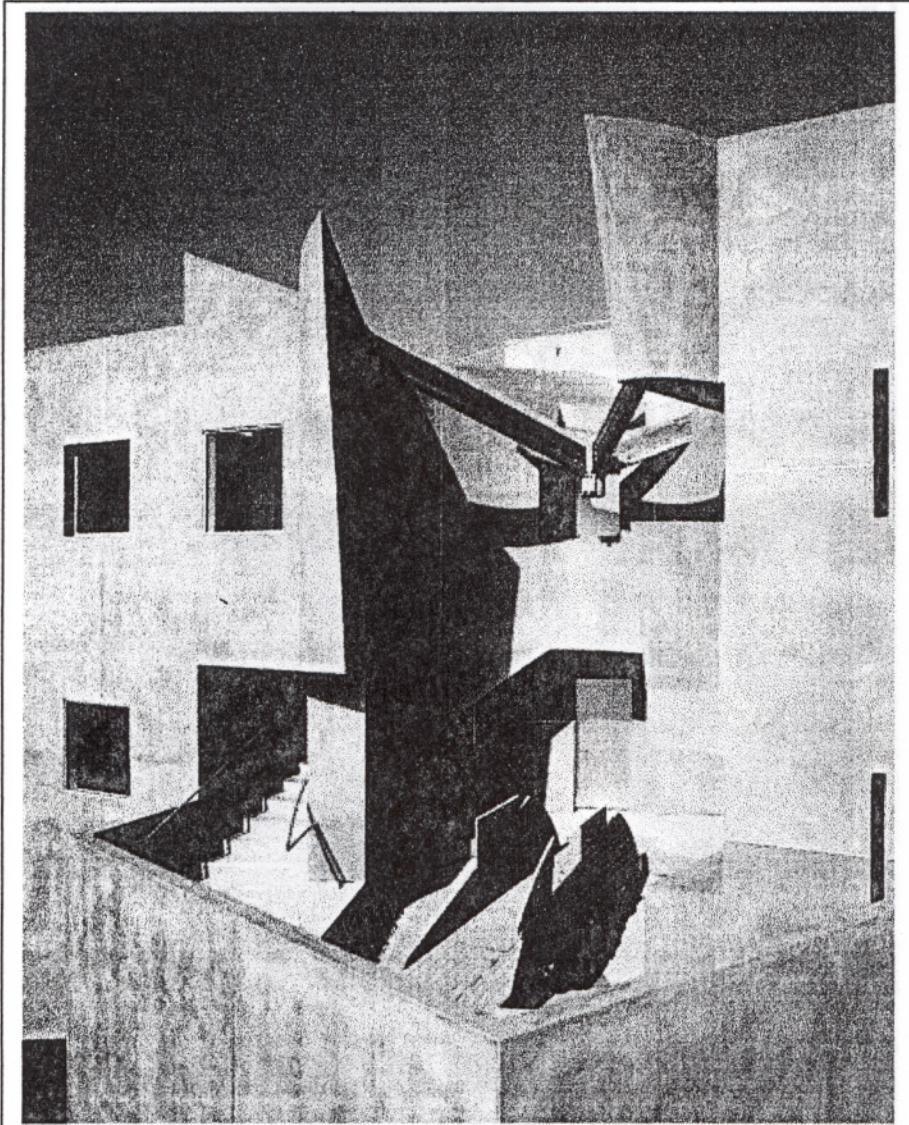


Figure 5.15  
Eric Owen Moss. Office Development in Culver City (Source Architectural  
Review 1997)



## 5.3.4.1 Gas Holder Conversion

Moss has been asked to insert public housing into a renowned but derelict gasometer. Before this proposal for reuse, the brick carcass

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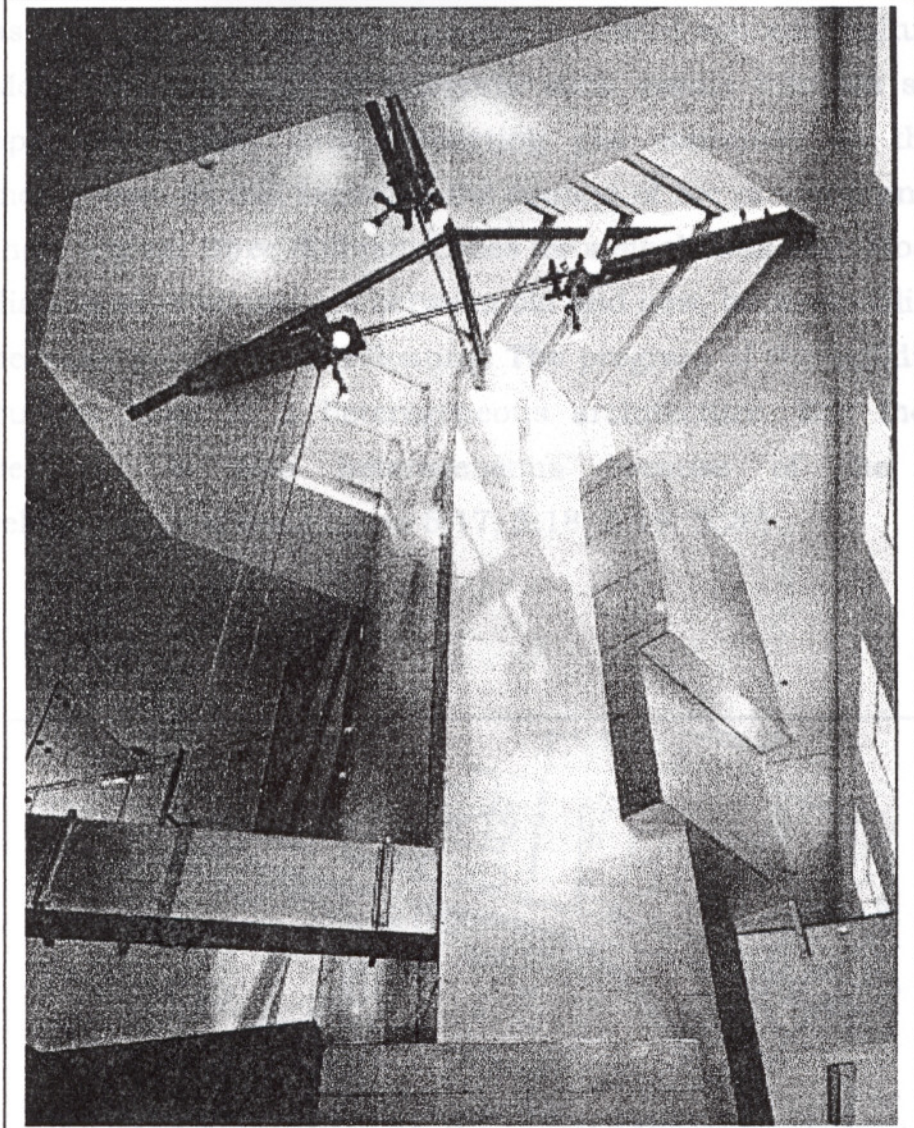


Figure 5.16  
Eric Owen Moss. Office Development in Culver City Atrium (Source  
Architectural Review 1997)

### 5.3.4.1 Gas Holder Conversion

Moss has been asked to insert public housing into a renowned but disused gasometer. Before this proposal for re-use, the brick carcass as a container for natural gas has sheltered sporadic cultural events. Moss also has tried to integrate such events into his strategy for apartment units with respecting gas container as the historic monument. In this sense, in the context of the program and function, there appear three different codes for a single building. Moss plays on dialectical relationships between old and new, between solid and void, between grounded and floating. The program of the building already pushes Moss to a heterogeneous architecture. But the work he performs is also heterogeneous because of the dialectical relationships above.( figure 5.17, 5.18, 5.19, 5.20)

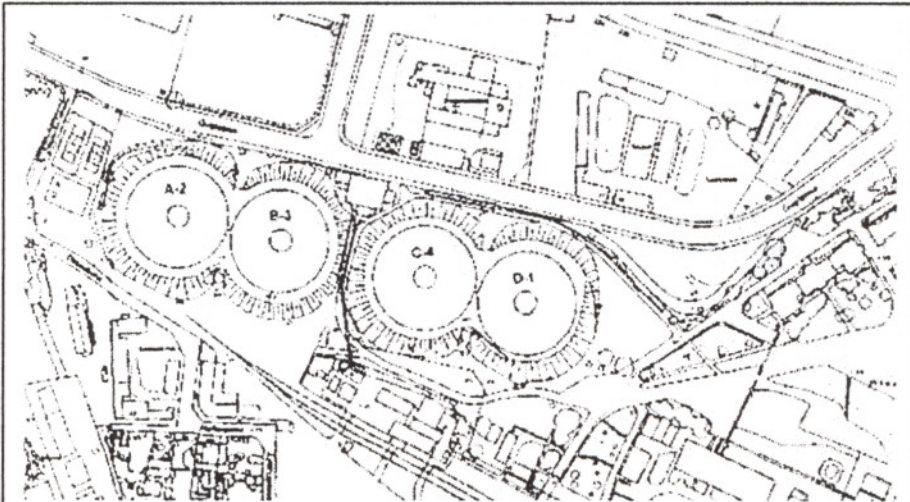


Figure 5.17  
Eric Owen Moss Gas Holder Conversion, Vienna-Austria  
Location Plan (Source: Architectural Review Feb 97)

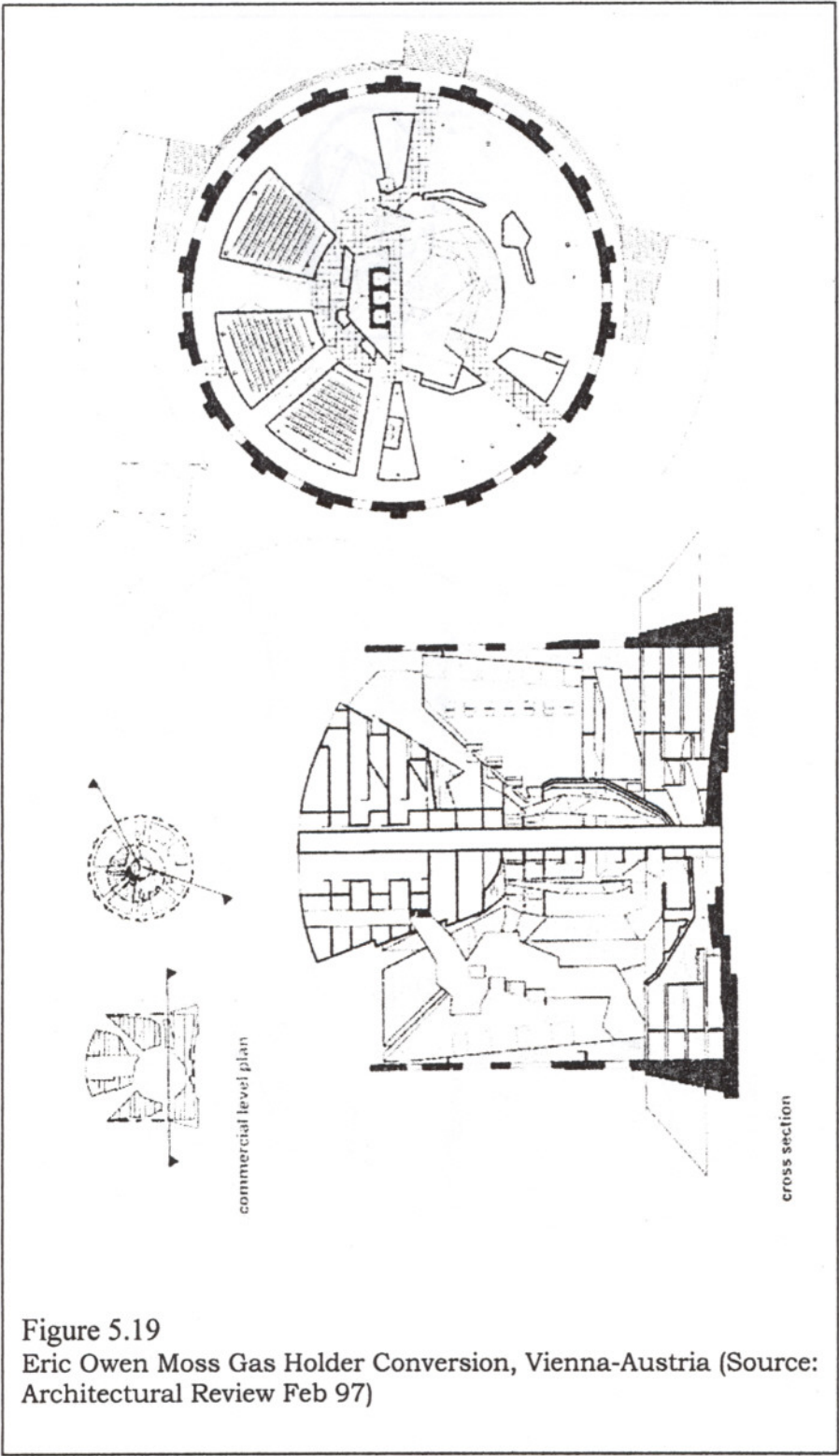


Figure 5.19

Eric Owen Moss Gas Holder Conversion, Vienna-Austria (Source: Architectural Review Feb 97)

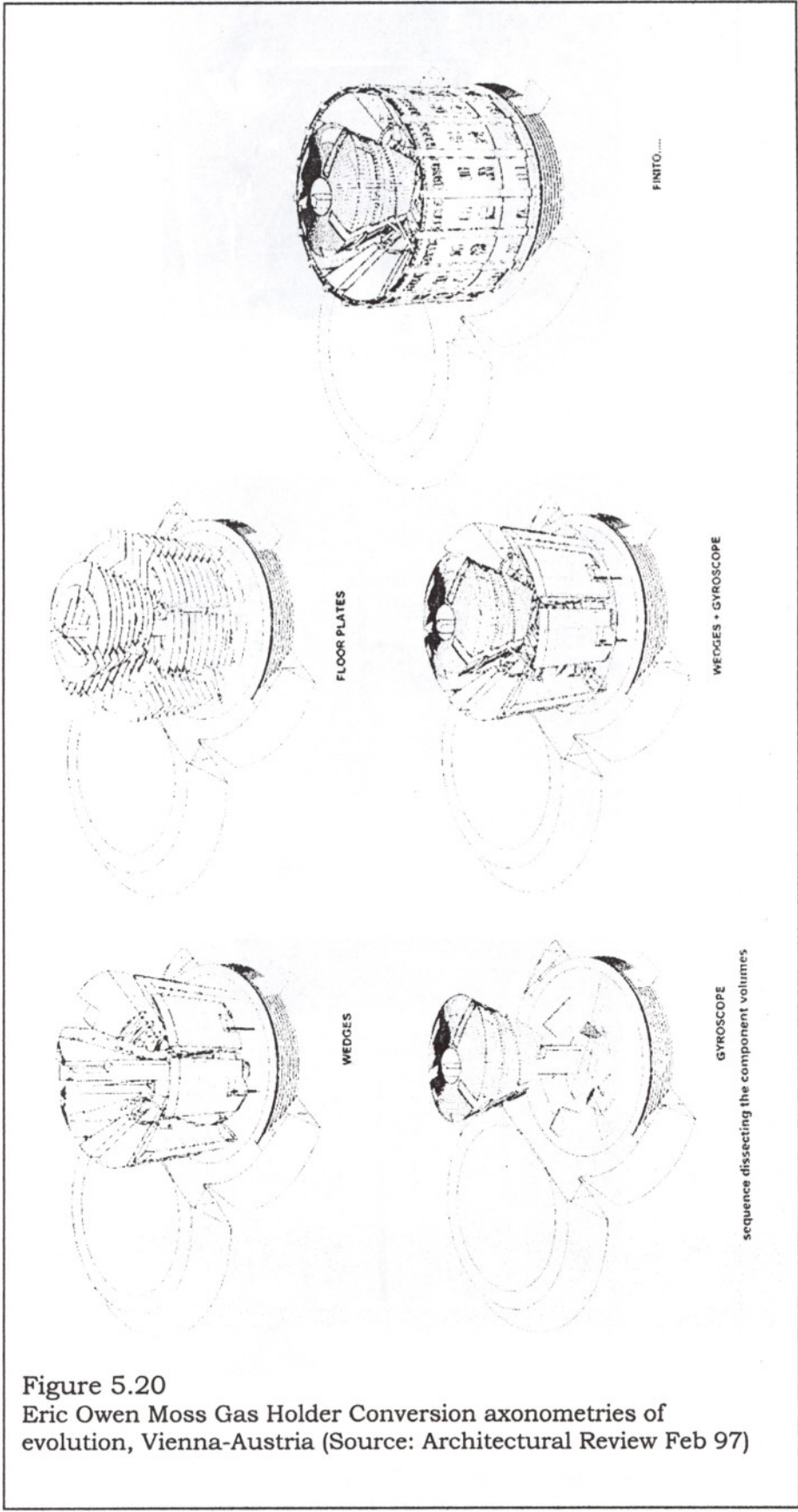


Figure 5.20  
 Eric Owen Moss Gas Holder Conversion axonometries of  
 evolution, Vienna-Austria (Source: Architectural Review Feb 97)

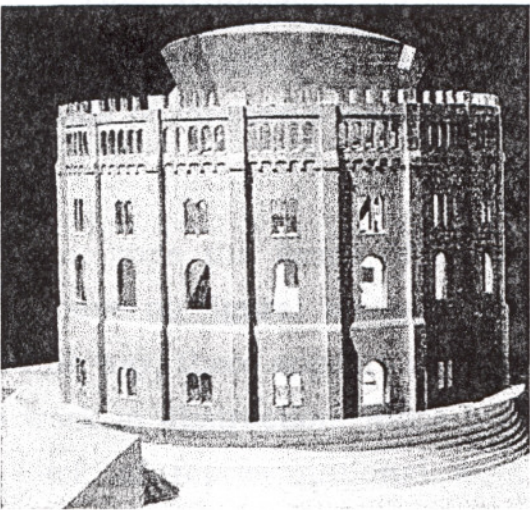
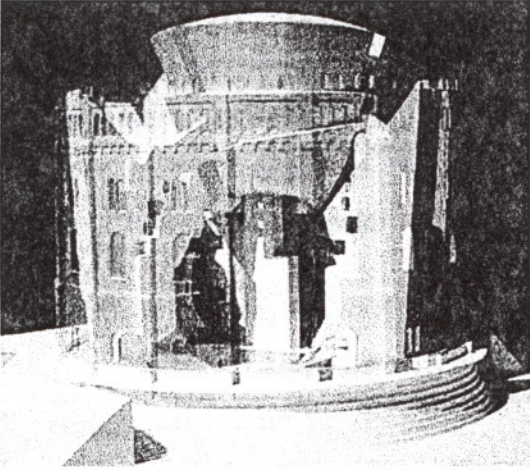
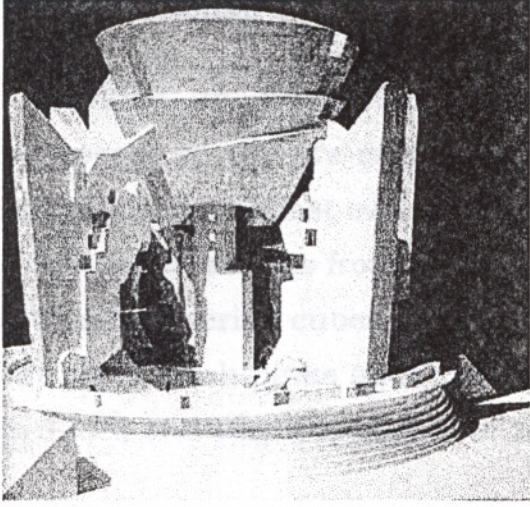


Figure 5.21  
Eric Owen Moss Gas Holder Conversion, Vienna-Austria  
evolution (Source: Architectural Review Feb 97)

### 5.3.5 Peter Eisenman's Addition to Cincinnati University

Eisenman's addition to Cincinnati University gathers different activities and spaces on the pre-existing building. There appears an earthquake of forms that almost everyone who sees comments on. So, a new kind of grammar results from these waves of compression. The logic behind these stuttering cubes is a color codemarking the design process. Light blues, flesh pinks and greens relate what mass belongs to what design idea and why it is shifted or tilted or shimmering.

In Eisenman's opinion, he is seeking to provoke and shock, to decentre perspective, deprive any point of view, cross boundaries, and blur categories. "There is no preferred place for the viewer to understand" he says and the those he has done invoke the contradictory perspectival space of Piranesi. In this sense a revival of Piranesi's heterotopic space comes to our minds.

When one comes through, a hybrid grid a building component whether if it is a window, door or a wall has been there and into a symphony of staggered forms is sensed. The heterotopic character in Eisenman's work is on the hybridity of the building components in his buildings. A Dual arrangement or function of a wall, roof, window, or a any other form brings about the double coding sensitivity. This hybridity reminds of Piranesi's heterotopic perspectival schemes as well.

But at the same time the forms of Eisenman, make no semantic demand and have no figural message at all. They are completely abstract. In this way, there appears a similarity of modernist art and Eisenman's work in abstraction. Aside from the overall earthquake, there is a lack of representational form in Cincinnati addition buildings. None of the prototypes of public realm like atrium, plaza, square or piazza are invoked but they are all implied by the way the broad stair mounting in gentle steps to one side of triangular piazza below with its restaurant.

Eisenman's grammar is more than the public realm. According to Sanford Kwinter, structures that interest late twentieth century scientists are often concerned with the matter in the throes of creation. That is, matter pushed far from equilibrium so that it self-organizes.

In this sense, Eisenman's architecture can be considered as in metaphorical terms a blind matter, which is pushed far from equilibrium, can suddenly be seen.

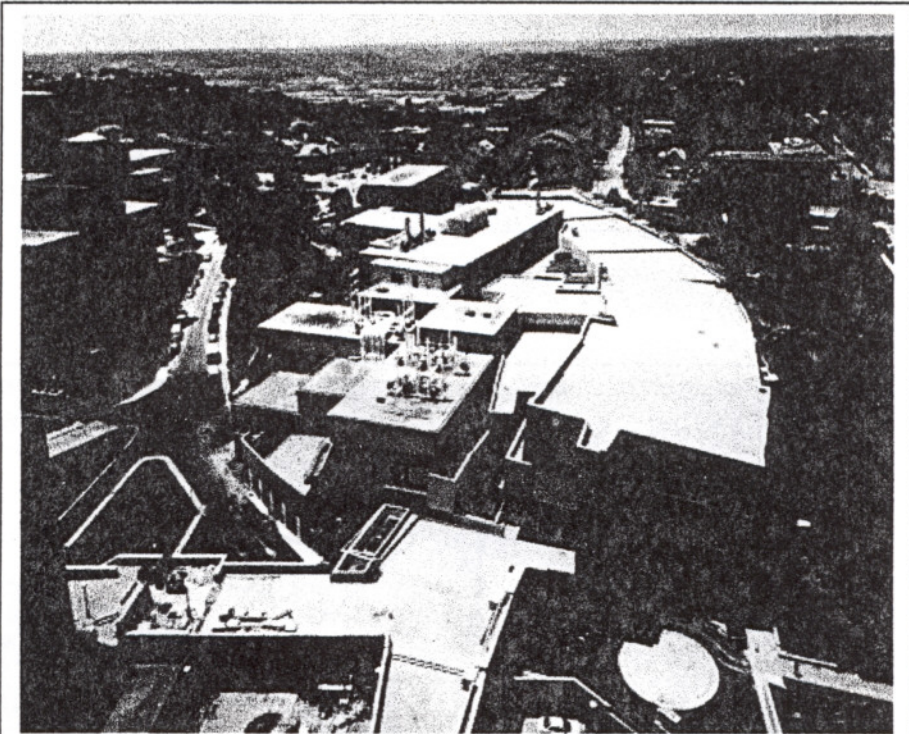


Figure 5.21  
Peter Eisenman's addition to Cincinnati University Architectural  
Design Vol: 67

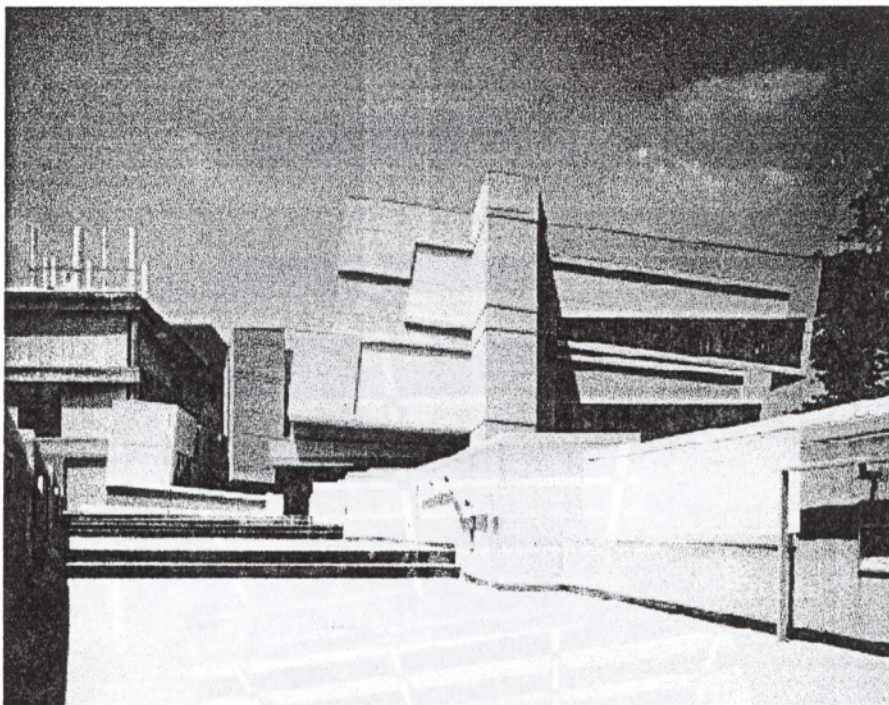


Figure 5.22  
Peter Eisenman's addition to Cincinnati University Architectural  
Design Vol: 67



Figure 5.23  
Peter Eisenman's addition to Cincinnati University Architectural  
Design Vol: 67



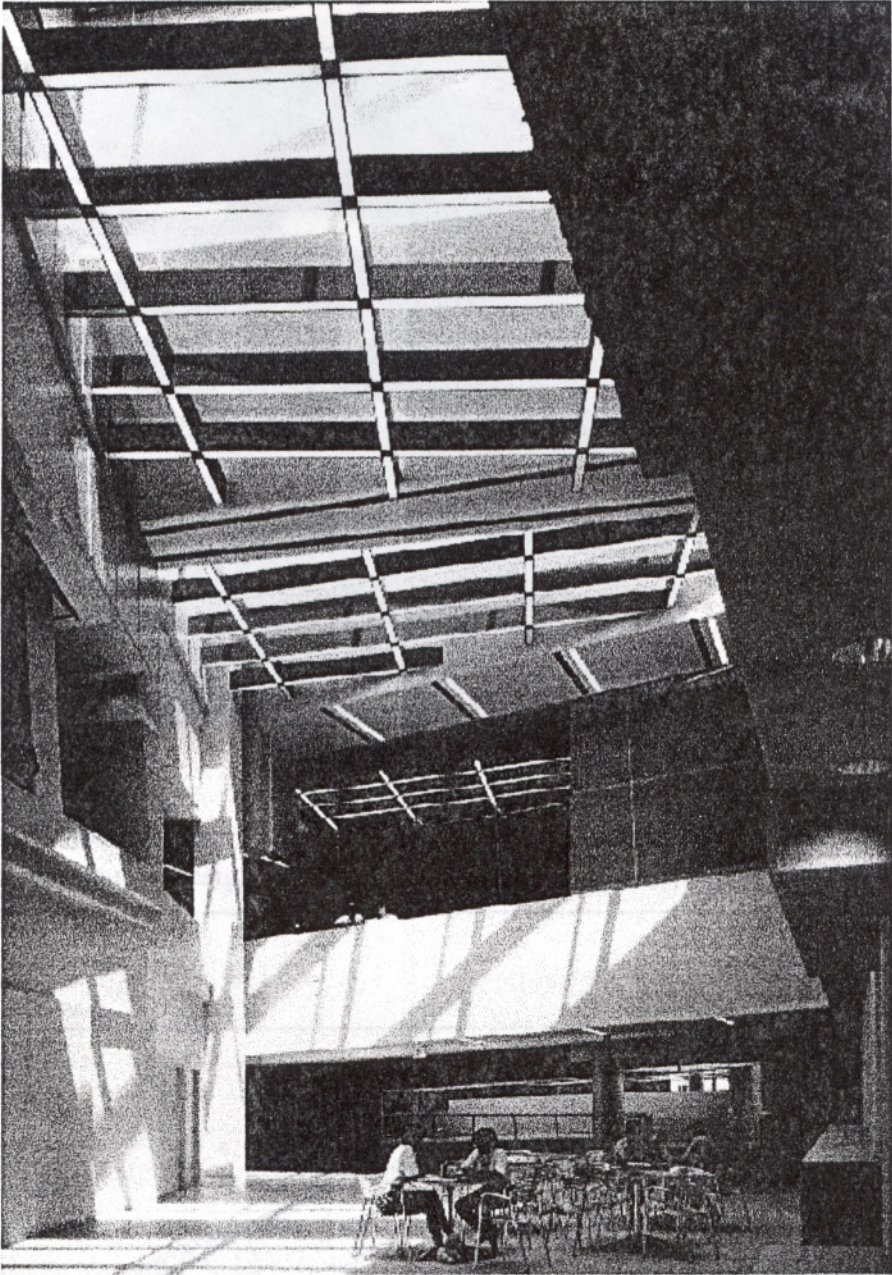


Figure 5.24  
Peter Eisenman's addition to Cincinnati University Architectural  
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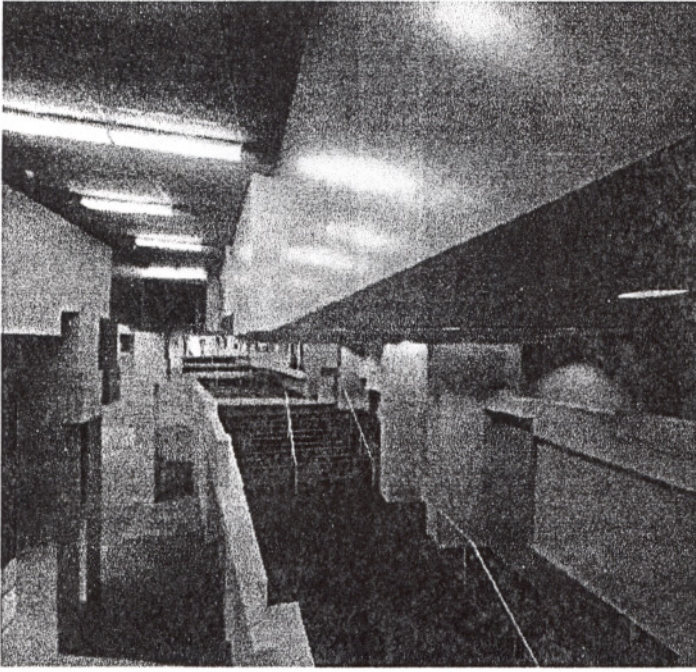


Figure 5.25  
Peter Eisenman's addition to Cincinnati University  
Architectural Design Vol: 67

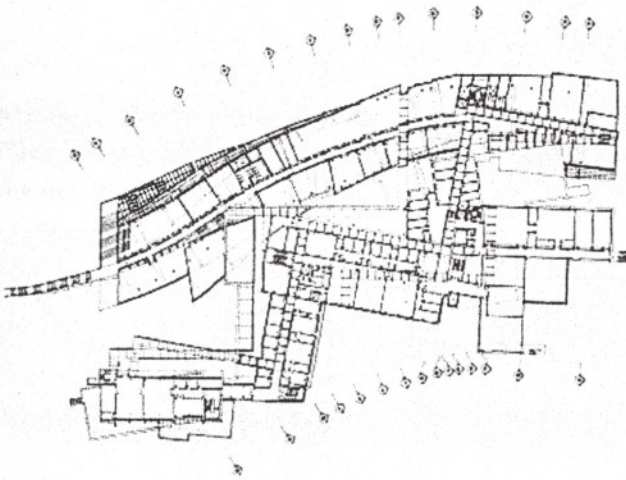


Figure 5.26  
Peter Eisenman's addition to Cincinnati University  
(Source:Architectural Design Vol: 67

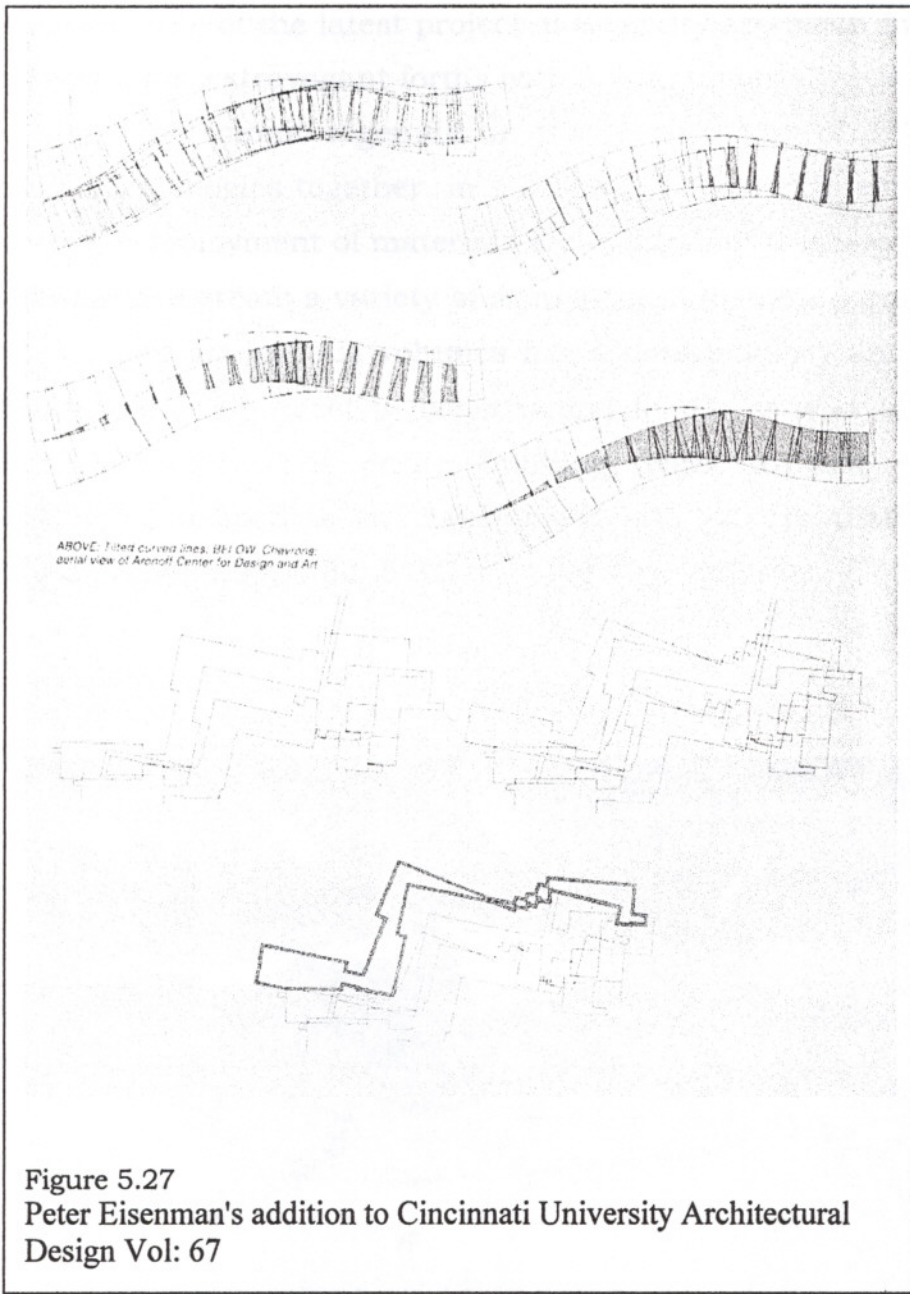


Figure 5.27  
Peter Eisenman's addition to Cincinnati University Architectural  
Design Vol: 67

### 5.3.6 Massimiliano Fuksas

Fuksas's one of the latest project of a faculty extension in Limoges, is a mixture of extravagant forms with a bold materiality. His project an underlying tectonic ingenuity in the construction of different forms and morphologies together. In a sense a hetero-architecture in forms with the deployment of materials are created. In this way, Fuksas has managed to create a variety of sequences of spaces. A suite of lecture theatres of amorphous volumes has a contradictory and provocative but an genuely effect in construction in the context of the narrow new extension. The entire building, with its new extension is effectively seemed to be transformed into an urbanistic sculpture. (figure 5.28,.5.29, 5.30, 5.31)

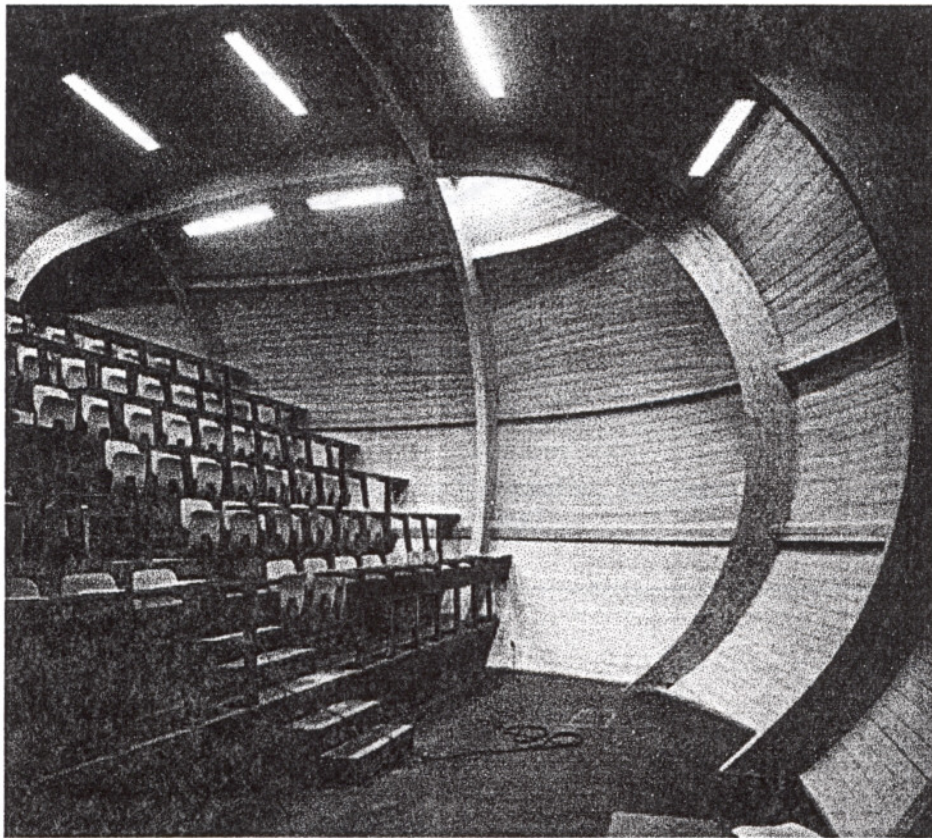
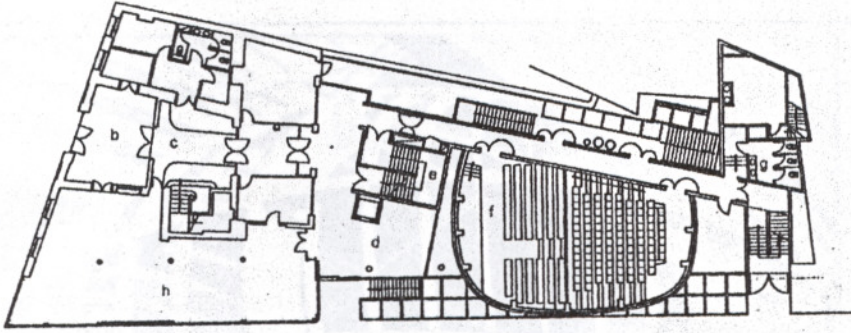
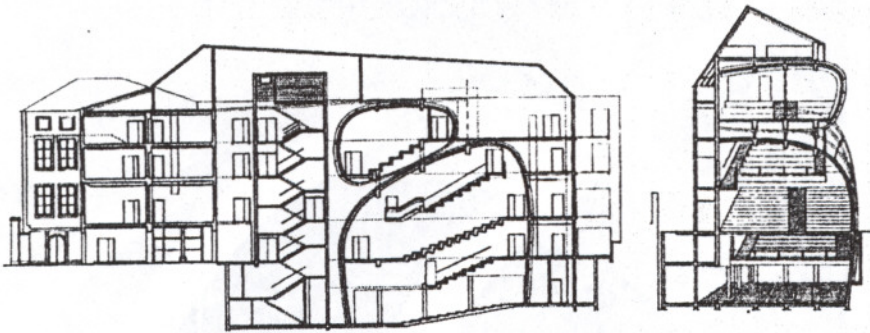


Figure 5.28  
Massimiliano Fuksas Faculty Extension, Limoges (Architectural Review, October 1997)



ground floor plan (scale approx 1:1250)

Figure 5.29  
Massimiliano Fuksas Faculty Extension, Limoges  
(Architectural Review, October 1997)



longitudinal section

cross section

Figure 5.30  
Massimiliano Fuksas Faculty Extension, Limoges  
(Architectural Review, October 1997)

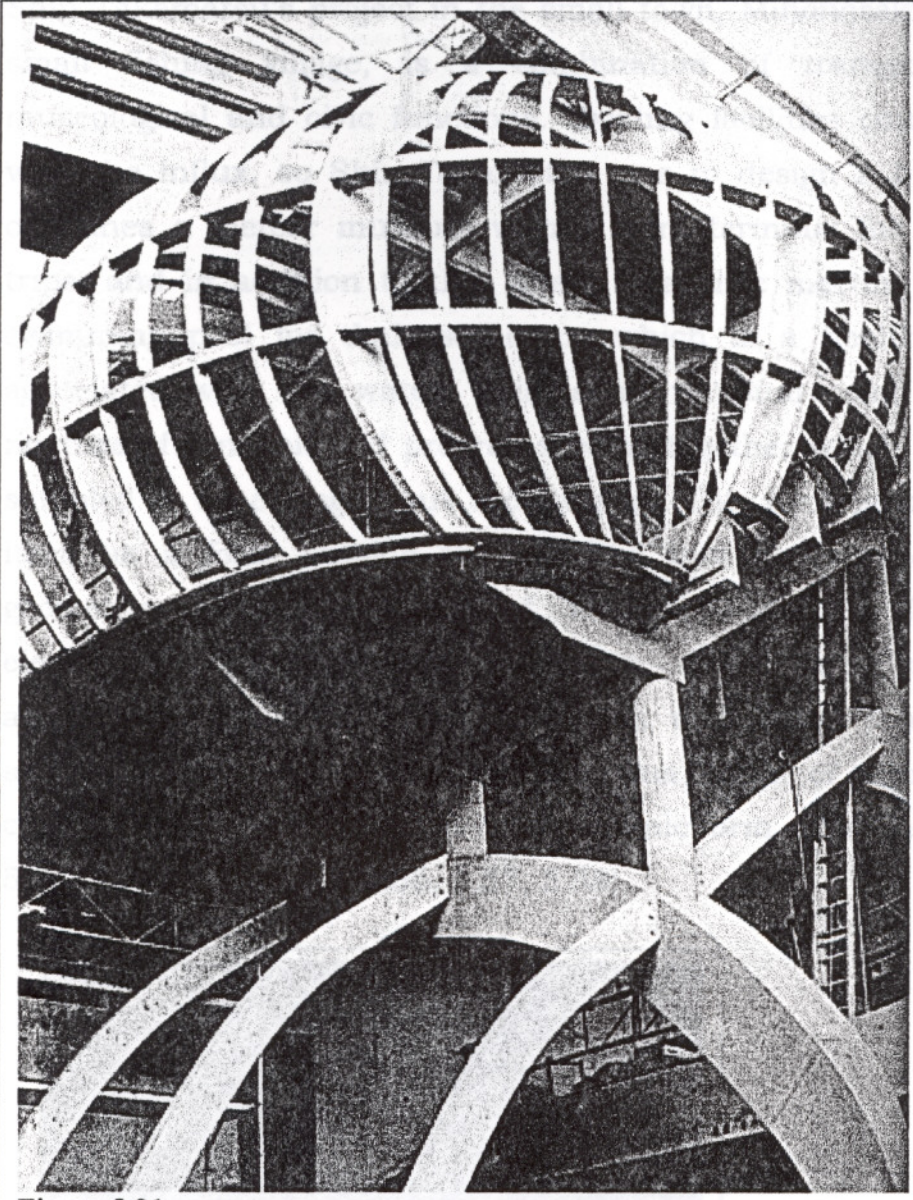


Figure 5.31  
Massimiliano Fuksas Faculty Extension, Limoges  
(Architectural Review, October 1997)

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### 5.3.7 Shin Takamatsu

Shin Takamatsu's project in the small town, Mihonoseki which is a small fishing village, is a combination of transport, health, museological and civic functions. Existing facilities could not cope with the influx, so Shin Takamatsu was to design a building that combines a meteor museum with a ferry terminal for island boat trips, and in addition to this, there is a civic meeting hall and a swimming pool for thalassotherapy which is a health properties associated with sea water. This is an unusual combination and mixture of function and programs being together which can be also sampled as a heterogeneous architecture. This heterogeneity reflects itself as a form outside the building into a series of gestural, geometric volumes and a kind of giant sculpture. The various elements, some perfectly Euclidean, some are much more amorphous, are yoked together by an undulating roof. The oval shaped space can accommodate various kinds of events and its curving volume is a reference to the organic form of the meteor.(figure 5.32, 5.33, 5.34, 5.35, 5.36, 5.37, 5.38)

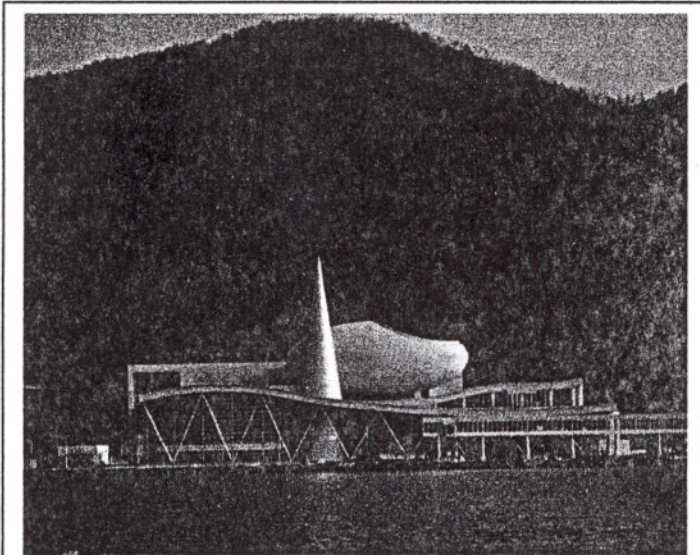
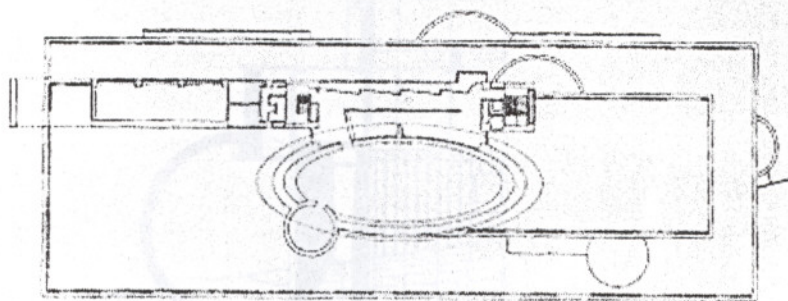
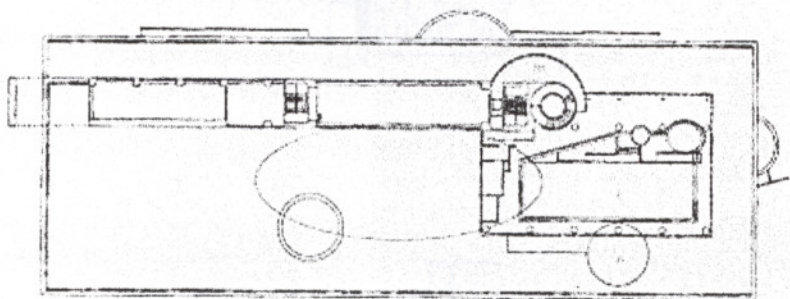


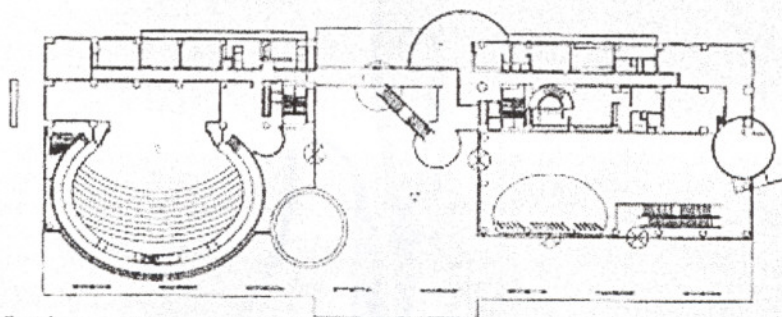
Figure 5.32  
Shin Takamatsu Ferry terminal and museum,  
Japan(Architectural Review, May 1997)



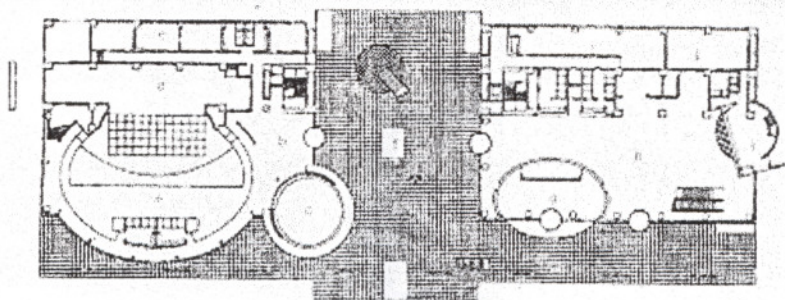
third floor plan



second floor plan



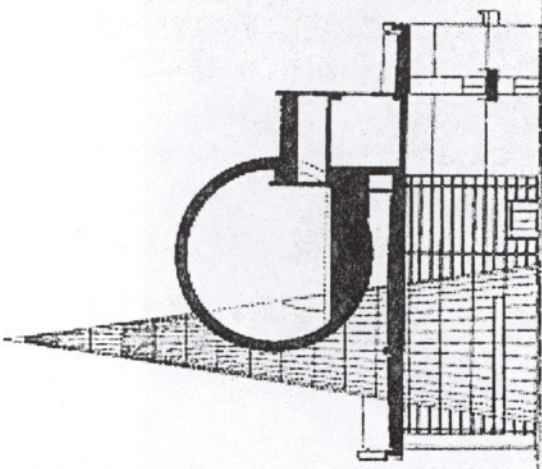
first floor plan



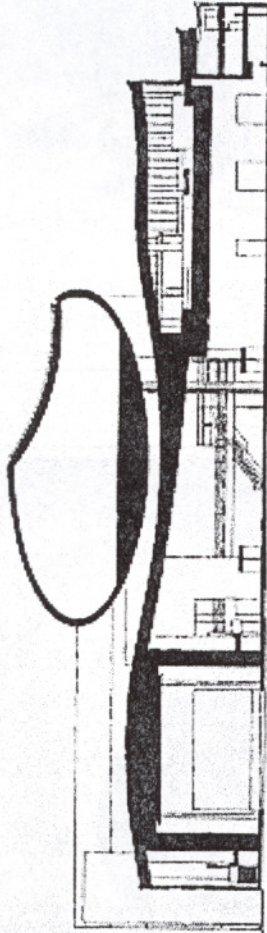
ground floor plan (scale approx 1:1800)

Figure 5.33  
Shin Takamatsu Ferry terminal and museum, Japan (Architectural  
Review, May 1997)





cross section



longitudinal section

Figure 5.34 Shin Takamatsu Ferry terminal and museum, Japan(Architectural Review, May 1997)

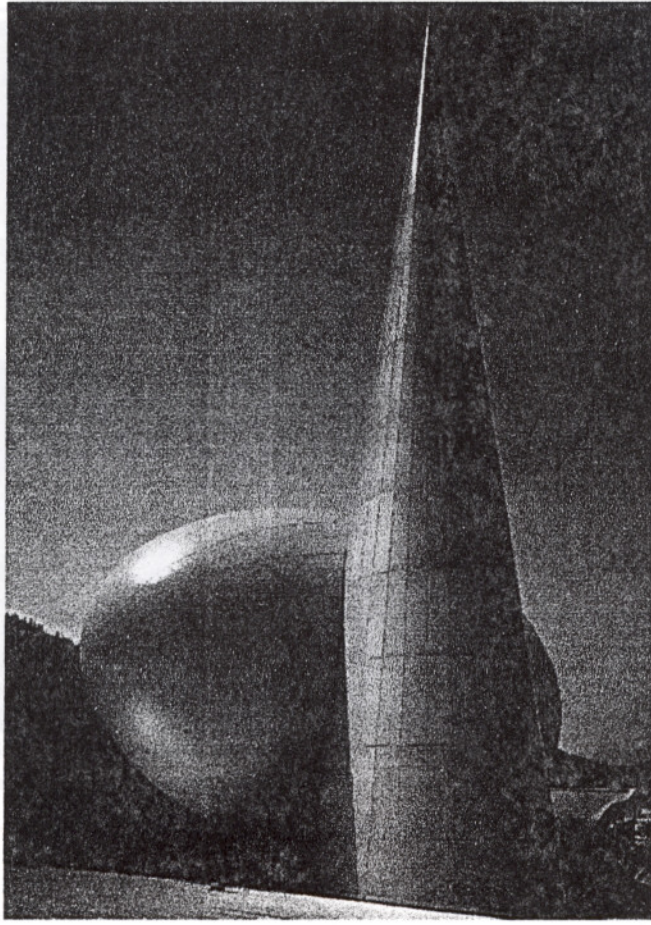


Figure 5.35 Shin Takamatsu Ferry terminal and museum, Japan(Architectural Review, May 1997

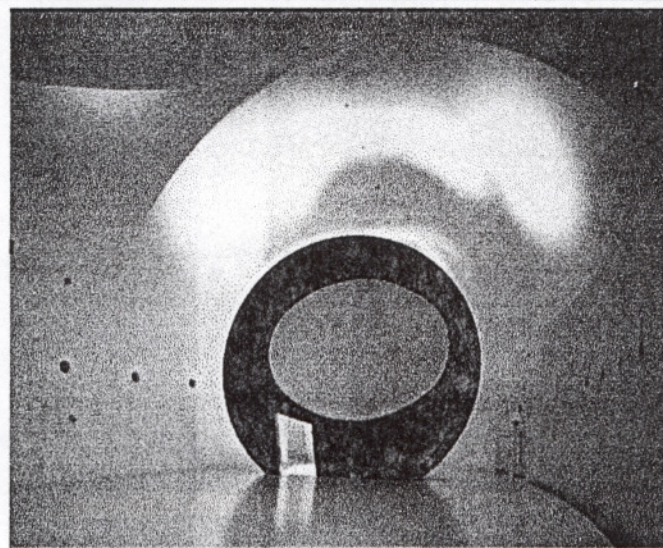


Figure 5.36 Shin Takamatsu Ferry terminal and museum, Japan(Architectural Review, May 1997

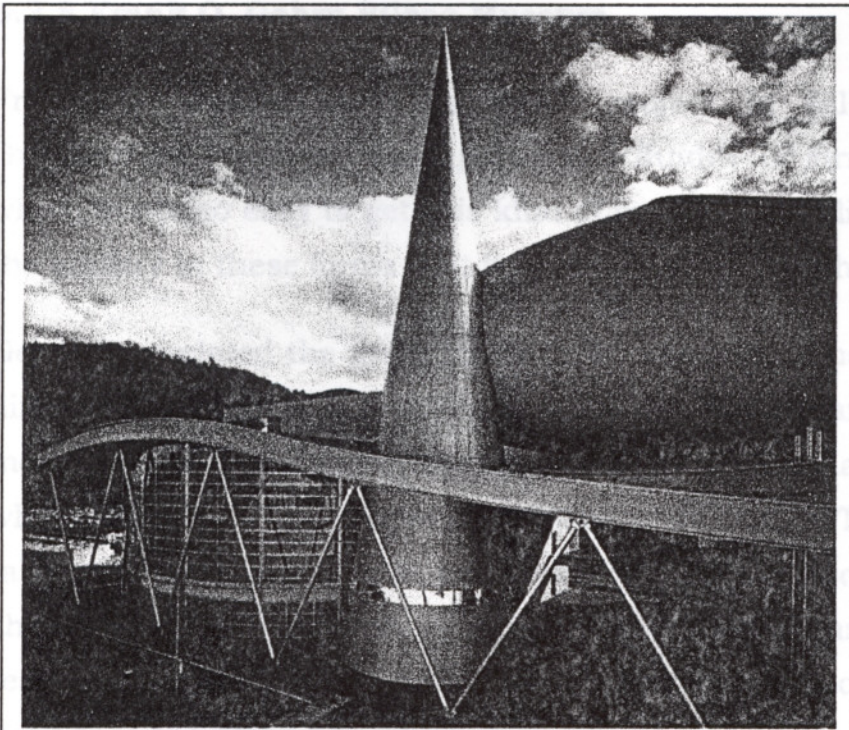


Figure 5.37 Shin Takamatsu Ferry terminal and museum, Japan(Architectural Review, May 1997)

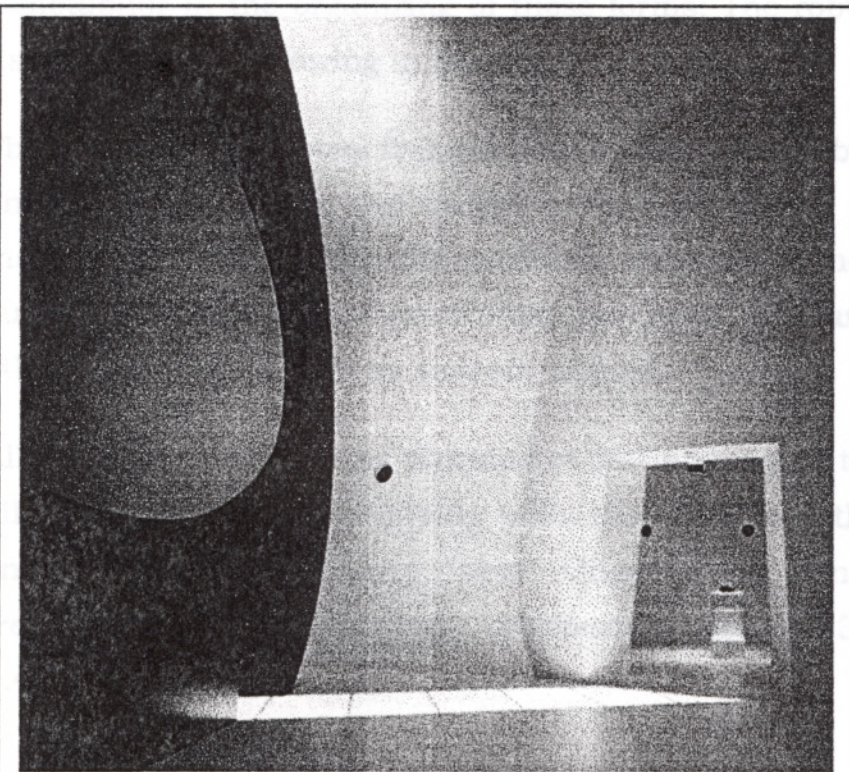


Figure 5.38 Shin Takamatsu Ferry terminal and museum, Japan(Architectural Review, May 1997)

### 5.3.8 Frank O. Gehry Bilbao Museum

Frank O. Gehry, with his latest project in Bilbao, the new Guggenheim Museum, has approached a fluidity of forms and spaces which is not so easy to get this kind of organic flexibility motion. It is the activity in these forms that it is wished to get reached.

Gehry has related the museum to three city scales and created three different codes for this relation. He has also created an atrium space more powerful than any other, even New York's original Guggenheim, which also has a large expanding space at its center. The new atrium takes the exterior grammar and turns it inside out, so that the petal shapes compress inwards, and bend upward with curved glass. The result is a new kind of ambiguous architecture, more folded onto itself than the glass box which were introduced by Modernist notions of transparency.

Beyond the Bilbao museum has a diversity of form and color, there is a metaphor in the organizing of these forms: The robust flower with its riotous petals blowing in the wind.

There is a complex steel framing and coating in this building like the ones that Gim Shaw and others have done before. Cutting of the masonry in order to keep the necessary economies when dealing with curved buildings a new generation computer program designed for other technologies such as aircraft, is used.

All the aspects above, the plurality of disciplines and the gathering of all those on a single building with the variety of the data of the environment, make the new Guggenheim, an example of tremendously a *heterogeneous architecture* (figure 5.39, 5.40, 5.41, 5.42, 5.43)

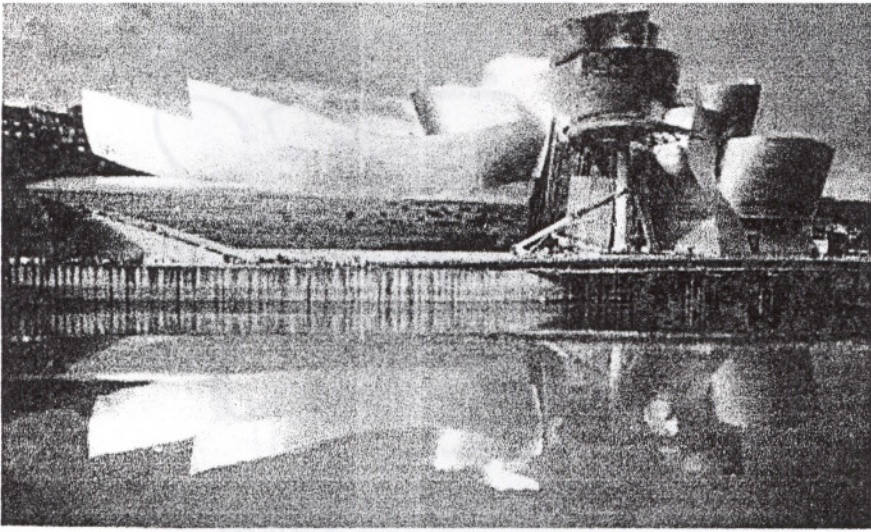


Figure 5.39  
Frank O Gehry Bilbao Guggenheim Museum (Source Jenks)

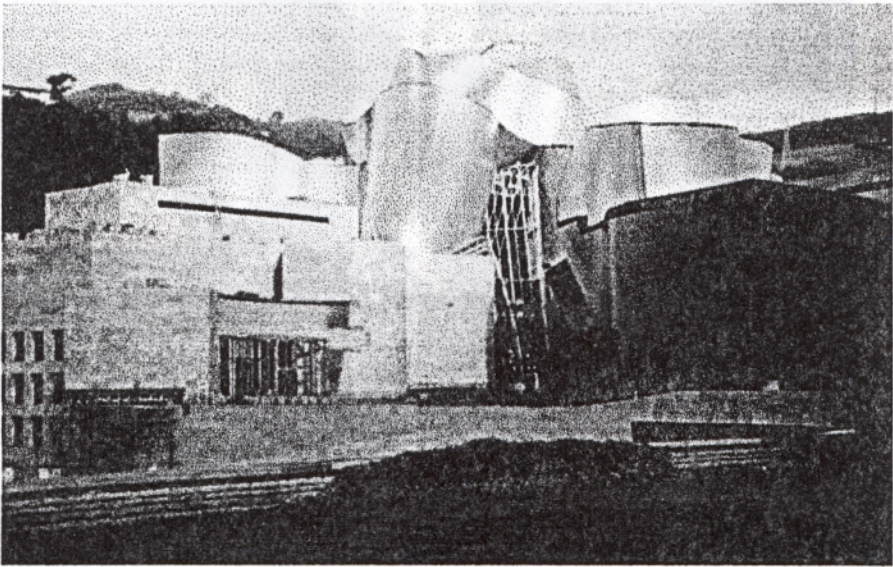


Figure 5.40  
Frank O Gehry Frank O Gehry Bilbao Guggenheim Museum (Source Jenks)

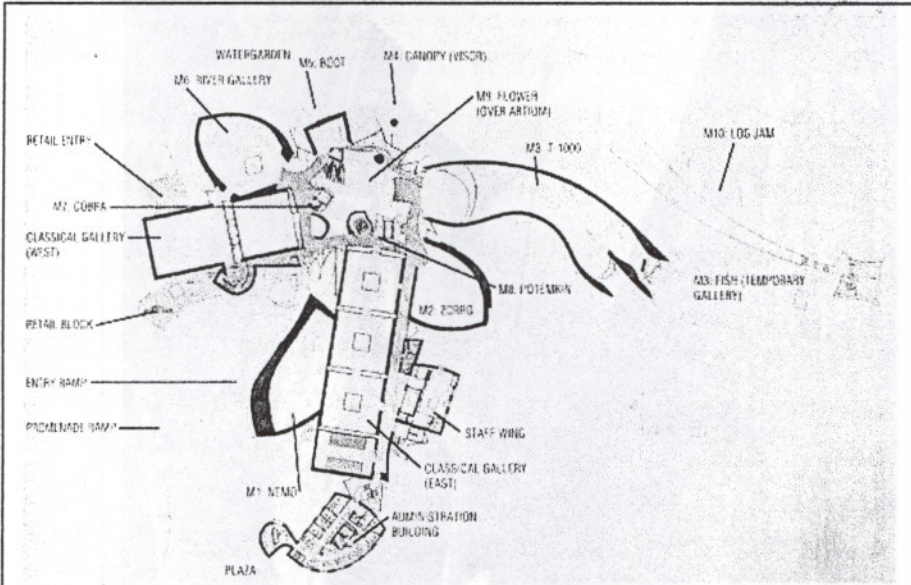


Figure 5.41  
 Frank O Gehry Frank O Gehry Bilbao Guggenheim Museum plan  
 (Source Jenks)

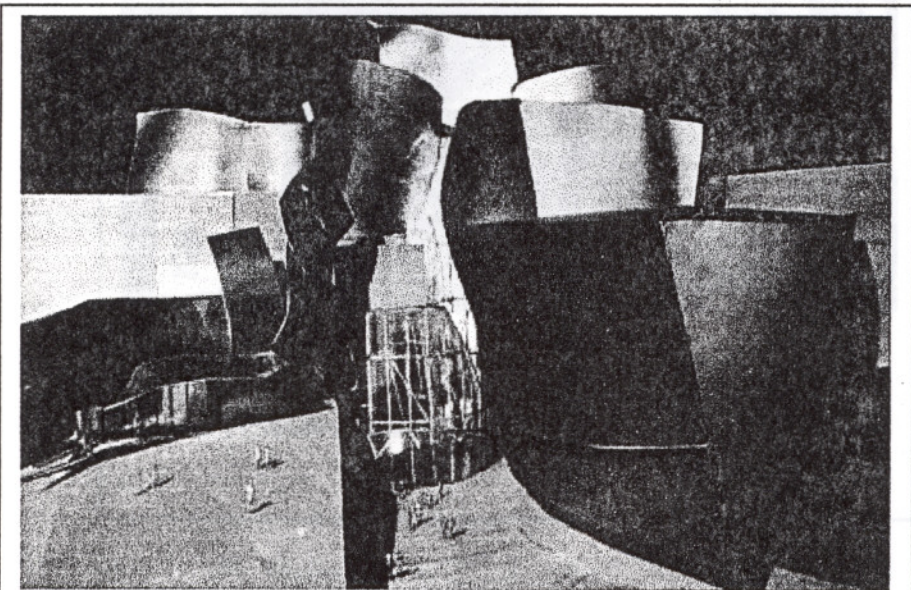


Figure 5.42  
 Frank O Gehry Frank O Gehry Bilbao Guggenheim Museum model  
 (Source Jenks)

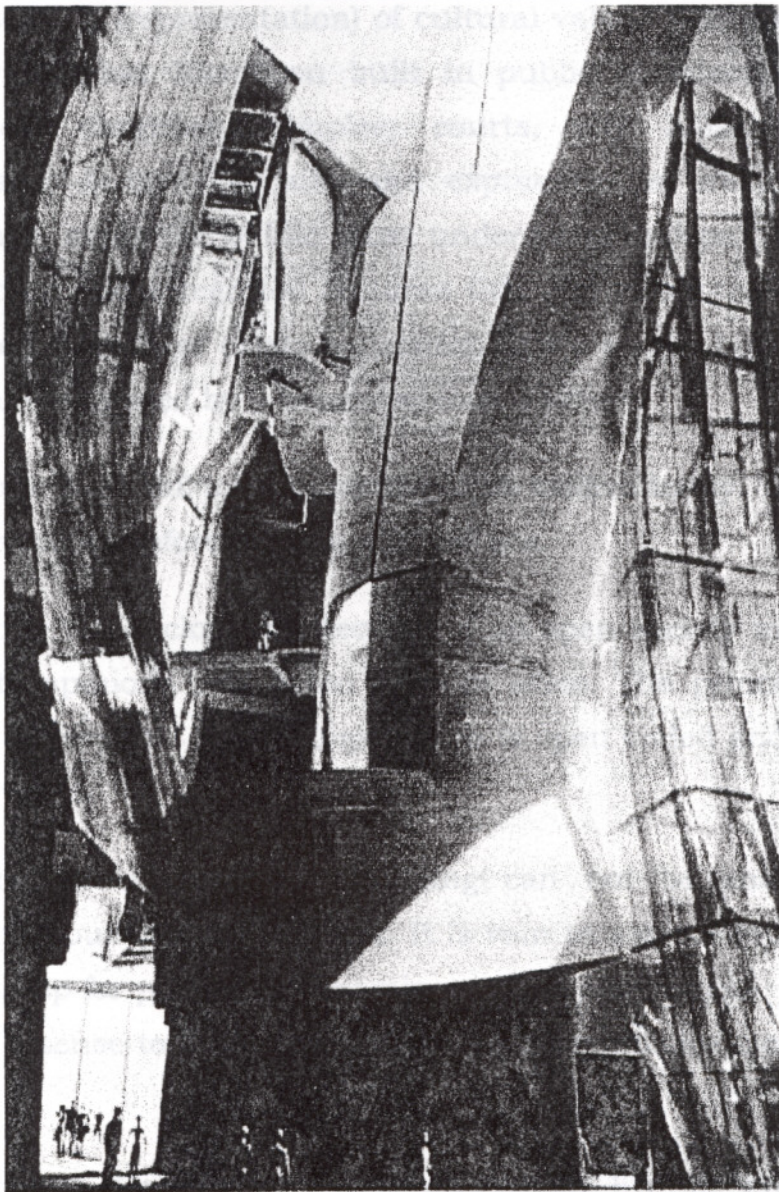


Figure 5.43  
Frank O Gehry Frank O Gehry Bilbao Guggenheim  
Museum (Source Jenks)

## 5.4 Is Unity Possible

Representing (representation) of cultural values that are shared by a society is what has been built in public architecture which are mosques, churches, temples, courts, city halls, and covered walkways. A unity of aim and expression is presumed in such buildings, since the public must understand and pay for it. In more traditional and integrated cultures this aim of expression is already assumed. But there exists a question how a public building would be loved and accepted by a heterogeneous culture?

The word 'cultural' implies what people believe today. That is art and culture comes before religion and politics.

According to Jencks; Architecture of an open society must articulate opposite opinions and listen to both sides. The principle of double coding is essential to a dialogic which is open ended and oriented to a future world.

Obviously a single public building can not be enough to bring heterogeneous culture together. It is vain to ask art and architecture to make up for political, economic or social inadequacy. But yet it still makes a sense to ask a public building to symbolize a credible public realm.

As Umberto Eco puts it, postmodernists live in an '*age of lost innocence*' where they know that positive prescriptions may well turn into clichés, so that they can not be offered with anything less than warning and irony.

This brings us to a more contentious aspect of hetero-architecture, the question of double coding. If there are two distinct and contradictory moralities underlying the argument-the politics of universalism and the politics of difference- then the architect as much



as the politician must weave them together and, at times, confront both.

In designing for a community one must assume the conflict of at least two major languages: the local and universal, the particular and technological, the historical and modern.

Double coding acknowledges the major fracture of our time and represents it back to the society, saying in effect: values and tastes are opposed to each other but equally worthy of presentation. What happens next is important-whether some form of fusion takes place or not- that the dialogue is recognized and engaged.

### **5.5 Heteropolis**

The enjoyment of difference and a variety in a city makes it necessary that one respects and furthers the 'otherness' one finds, gives something back to the pre-existing heterogeneity. The long term goal of heteropolis, its defining goal, is not only to sustain itself as a viable economic and ecological entity, but further a slow, peaceful interweaving of world-views. Such intermixtures can only take place when there is a true dialogue between cultures: neither coercion nor domination of one by another, but a sustained relationship of talking and listening, sometimes painful, sometimes enjoyable.

Life in a traditional village, or a contemporary heteropolis, makes one hyper-conscious of a truth hidden by usual binary logic. It is this: no matter how successful and well-positioned one may be in the dominant hierarchy, most of one's life will be spent on the margins, too old or too young to occupy the center for long- or simply too unlucky. The asymmetry of power, with one winner and countless losers, means that everybody for most of their lives is on the outside, on the periphery. At the same time, as the sheer number of differentiating relationships suggest, there are movements when one always has some power over others, power over one's own body and parts of the

local environment. In other words, as Michel Foucault and others have argued, power is at once centralized and decentralized part of a mainstream binary logic and side stream multi-logic.

Then, Heteropolis can be the city of the ones who live in the periphery. Hetero-architecture condones pluralist behavior in this city, even if it does not promote, or represent, minoritization.

## Chapter 6

### CONCLUSION

In the scope of the study, the framework of Hetero-Architecture has been analyzed in the context of postmodernity and postmodern pluralism. Also, importance of language analyses, and the effects on the scientific and theoretic aspects within the postmodern vision has been also examined

Modernist approaches and visions have been questioned within the philosophers and theoreticians like Jencks, Lyotard, Foucault, Porphyrios, Brolin and the architectural theoreticians like Le Corbusier, Kurokawa. The following assessments have been viewed and concluded.

Modernist points of view in architecture and social system have been corrupted within the social change of western world. These changes were due to the instant points of totalist accumulations in the first half of the century.

The changes in points of view in philosophy and science caused series of effects in the organization and understanding of the social system in the western world. The structure of western societies is questioned theoretically in scientific fields and new ideas have been matured. These alterations assisted some social changes in the western world.

*The individual* has become much more important than ever before in the postmodern world compared to the modernist view. Therefore identity is taking an important part in the determinance of variety of groups, different ethic and cultures in the society.

Consequently, variety is the key concept that has been sought for in almost every aspect in the postmodern world. It is quite certain that pluralism irresistibly is a cause of variety in the social groups and societies. In shaping the world with variety and having the advantages of this variety lies on the development of pluralistic techniques and policies. The concept of heterogeneity and Hetero-architecture can be the current issue at this point.

Language analysis has become a turning point at the beginning of the century in the theoretical fields in understanding and giving new interpretations. The advancement of communication and information processing is due to the progress in the fields of semiotics. This brings another important issue in the control of power in a society. Knowledge is and will be a strategic factor in controlling the power, furthermore knowledge itself will be the new power; like stocks and bonds, it is now to be sold, and this will bring new equilibrium and values.

Being an information society or post industrialized society like, now, Karl Marx quoted “ *everything which is solid and liquid melts into air*” The era of open society concept has emerged.

In an open society, within the atomization of society and individualism, the travel of knowledge effects the cultural and moral values in the context of the exchange and juxtaposition of cultures. The differences start to take a strategic role in the expression of cultures, values and lives of the individuals in a society. This strategy is due to the survival of the authenticity of cultures, in dominating and creating a global culture or taking a fine role in the global culture. At that point, the openness of the society and the integration with its authenticity take the stage. Creativeness is the key factor in the integration of this global village

Hetero-architecture, which is named by Charles Jencks, is one step further of eclectic pluralism and an alternative approach in performing and including a broad of cultures, eras, geometries, functions, materials, programs and time. But unlike the vulgar and naive eclecticism, the constitutes of hetero-architecture should be soluted in a context. The codes may include the craftsmanship of the past or the revival of a prior period. Whatever they are, wherever or what era they belong to, they are to be soluted by the architect's craftsmanship, knowledge and intelligence.

Different techniques and craftsmanship can be performed in assuming this Hetero-architecture in the context of plurality of disciplines and time. Also Hetero-architecture can also be achieved in the transcending and juxtapositioning of different architectural trends and periods.

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