FROM SPACE TO JUNKSPACE: FOUR EPISODES OF/IN ARCHITECTURAL THEORY

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ABSTRACT

FROM SPACE TO JUNKSPACE: FOUR EPISODES OF/IN ARCHITECTURAL THEORY

This thesis focuses on four concepts in architectural theory; space, place, non-place, and junkspace, and points to understanding possible connections and relationships between these concepts. It aims to investigate how these relationships are established and possible causes in architectural history which might have led to their emergence and use by tracing the evolution of these concepts through a literature review. The discussion will be framed around episodes of debate on the concepts regarding the history of architectural theory. Conceptualized as a force field generated by the dynamism of bodily movement, the understanding of space by empathy theory profoundly influenced modern architecture. Modern architecture's preoccupation with space was criticized with recourse to the concept of place. Anticipating postmodernist sensitivity place challenged the dominance of space. However, the focus on place, in opposition to space, was also criticized for the tendency to create scenographic effects driven by commercial interest. The "production" of "places" was followed by the definition of two important concepts: "non-place" by Augé and "junkspace" by Koolhaas. By reading the debates around these four concepts as episodes of/in architectural theory, I not only aim to see the relations between these concepts but also understand how the impact of globalization is visible regarding "non-place" and "junkspace."

Keywords: *Space, Place, Placelessness, Non-place, Junkspace*

ÖZET

MEKANDAN ATIKMEKANA: MİMARLIK TEORİSİNDE/TEORİSİNİN DÖRT BÖLÜM/Ü

Bu tez, mimari teorideki dört kavram üzerine odaklanmaktadır; mekan, yer, yer-olmayan ve atıkmekan ve bu kavramlar arasındaki olası bağlantıları ve ilişkileri anlamaya işaret eder. Bu kavramların evriminin izini sürmek suretiyle, bu ilişkilerin nasıl kurulduğunu ve mimarlık tarihinde ortaya çıkışlarına ve kullanımlarına yol açmış olabilecek olası sebepleri literatür taraması yoluyla araştırmayı amaçlamaktadır. Tartışma, mimari teori tarihi ile ilgili kavramlar üzerine yapılan tartışma bölümleri etrafında şekillenecektir. Bedensel hareketin dinamizminin ürettiği bir güç alanı olarak kavramsallaştırılan empati kuramının mekan anlayışı, modern mimariyi derinden etkilemiştir. Modern mimarinin mekanla meşguliyeti, yer kavramına başvurularak eleştirilmiştir. Postmodernist duyarlılığı öngören yer, mekanın egemenliğine meydan okumuştur. Bununla birlikte, mekana karşıt olarak yere odaklanma, ticari ilgi tarafından yönlendirilen senografik etkiler yaratma eğilimi nedeniyle de eleştirilmiştir. "Yerlerin" "üretimini" iki önemli kavramın tanımı izler: Augé tarafından "yer-olmayan" ve Koolhaas tarafından "atıkmekan." Tez bu dört kavram etrafındaki tartışmaları mimarlık kuramının bölümleri olarak okuyarak, yalnızca bu kavramlar arasındaki ilişkileri görmeyi değil, aynı zamanda küreselleşmenin etkisinin "yer-olmayan" ve "atık mekan" üzerinden nasıl görünür olduğunu da anlamayı hedefler.

Anahtar Kelimeler: *Mekan, Yer, Yersizlik, Yer-olmayan, Atıkmekan*

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CHAPTER 1

INTRODUCTION

"I'm gonna die in a place that don't know my name
I'm gonna die in a space that don't hold my fame."
UNKLE

1.1. Problem Definition

What a concept means within the architectural discourse and for architects changes throughout history and is shaped by different debates regarding the concept by the actors and institutions, namely all agents participating in a discussion. *Space, place, non-place, and junkspace*; are concepts that have arisen sequentially through architectural theory, which are only meaningful concerning each other and regarding the point they occupy in architectural history.

Space, conceptualized at the end of the 19th century as a force field generated by the dynamism of bodily movement, had a profound influence on modern architecture, as understood by empathy theorists in Germany. After the 1950s, this influence began to be criticized with recourse to the concept of *place* through existentialism and phenomenology's impact on architectural theory. With that, the concept of place challenged the dominance of space by anticipating the postmodernist sensitivity towards history and geography. The emphasis on place, however, would later be criticized for the tendency toward creating scenographic effects driven by commercial interest rather than an actual interest in the place. The loss of the "sense of place" and the "production" of "places" that lack character led Marc Augé to bring the concept of "non-place" back in 1992 – it was first defined by Webber[1] in 1964 – and to formulate the idea of

[1] Melvin Webber. "The Urban Place and the Non-Place Urban Realm." in *Explorations into Urban Structure*, ed. Melvin M Webber (Philadelphia: University of Pennsylvania Press, 1964), 79–153.

"supermodernity."[2] By 2001, Koolhaas used the concept of "junkspace" to explain spaces shaped by technology and mobility to serve as a tool of the market and global capitalism, which keeps consumption at the focal point instead of humans and society.[3]

Despite the concepts of "space," "place," "non-place," and "junkspace," which are defined to read and criticize the current state of architecture, the built environment continues to grow with these problematizations. Architecture is still seen as a "built" discourse, and architects are "producing" "places" as an object of the market. As seen through the relationship between the concepts of "space and place," "place and non-place," or "place and junkspace," with the ongoing "production" of *junkspaces*, it is possible to problematize the impact of globalization on "non-place" and "junkspace" in contradistinction with space and place. However, what has changed throughout this problematization is the world becoming more globalized regarding the dynamics that determine architecture.

1.2. Aim of the Research

This thesis sees the emergence of the concepts of *space, place, non-place, and junkspace* as four related episodes of/in architectural theory. With the four episodes, I aim to focus on how these four concepts emerged regarding a literature review within which these concepts are debated. Via this literature review, I seek to understand why and how these four concepts are related and inform each other. I will mainly analyze the theoretical writings on "space"[4] by Gottfried Semper and August Schmarsow, the work of Christian Norberg-Schultz[5] on "place," the work of Edward Relph[6] on "placelessness," Marc

[2] Augé supported the concept of "non-place" with his idea of "supermodernity." Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992).
[3] Rem Koolhaas, "Junkspace," in *The Harvard Design School Guide to Shopping*, ed. Rem Koolhaas, J Chuihua, J. Inaba, and S Leong, (Spain: Taschen, 2001), 408–22.
[4] Adrian Forty. *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000).
[5] Christian Norberg-Schulz, *Genius Loci: Towards A Phenomenology of Architecture* (New York: Rizzoli, 1979).
[6] Edward Relph, *Place and Placelessness* (London: Pion, 1976).

Augé's[7] work on "non-place" through "supermodernity," and Rem Koolhaas's[8] work on "junkspace" as turning points in the use of these concepts.

1.3. Literature Review

According to Adrian Forty, the way we understand space arose from two different thought traditions of German Philosophy in the nineteenth century: one is an effort to form a theory of architecture from a philosophy based on Gottfried Semper's idea, other is from Kant and his philosophy through a psychological approach to aesthetics.[9]

Through the German theorist and architect Gottfried Semper (180-1879), space was launched as the lead notion of modern architecture. In *Der Stil* (1860), Semper prioritized the concept of "enclosing of space," except mentioning architectural orders and keeping material as a minor concern.[10] The other tradition of thought that shaped the conception of "space" emerged in the 1890s in connection to Kant's philosophy, which saw space as the aesthetic effect of architecture on the subject.[11] It contributed to a new understanding of space, in the 1920s, in terms of the theory of aesthetic perception.

Kant advanced the notion of form more substantially, considering how we judge forms to be aesthetically pleasing or beautiful. The philosopher Robert Vischer (1873) was the first to propose the theory of empathy in architecture. Instead of abstract categories, the theory of empathy sees that architecture could be understood through experiences of the building, especially feelings and emotions. August Schmarsow, in his book *Essence of Architectural Creation,* written in 1893, suggested another approach to the concept of space, which is drawn from the "theory of empathy;" the mind experiences things and projects its knowledge through bodily sensations.[12] Schmarsow simultaneously proposed an art historiographical position on how to think about

[7] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992).

[8] Rem Koolhaas, "Junkspace," in *The Harvard Design School Guide to Shopping*, ed. Rem Koolhaas, J Chuihua, J. Inaba, and S Leong, (Spain: Taschen, 2001), 408–22.

[9] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 258.

[10] Gottfried Semper, *Der Stil in den technischen und tektonishen Künsten oder praktishe Aesthetik* (Frankfurt: Verlag für Kunst und Wiss, 1860).

[11] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 258.

[12] Forty, *Words and Buildings*, 258.

buildings. For him, “the history of architecture is the history of the sense of space.”[13]. As a result, space came to be seen as “a force field generated by the dynamism of bodily movement.”[14] For Forty, during 1920-1930, space was understood under three main headings: understanding space as (1) enclosure, (2) continuum, (3) and an extension of the body, that is, a connected force field triggered off by bodily motion.[15] According to Forty, the development of space in modernist architecture presented an emphasis on the emergence of modernist architecture mainly; its explanation of the unique and historically particular characteristics of modern perception provided an excellent case to be a new sort of architecture as “a non-metaphorical, non-referential category for talking about architecture while allowing modernist architects to work with the socially superior discourses of physics and philosophy.”[16] In *Space, Time, and Architecture,* published in 1941, Siegfried Giedion argued that a new sense of architectural space existed and was recognizable in a corpus of modern built work, “distinctive to modern vision and consciousness.”[17] Through Giedion’s effect and the power of the first generation of modernist architects, “space” remained the focus of architecture in the 1950s and 1960s. Especially after the perception of Mies van der Rohe’s work as an elaboration on the idea of universal space in the 1950s, space became the leading component of modernism in architecture. For Mies, space is the “essence of architecture, specifically modern architecture.”[18] Stripped of its social program, this preoccupation with space, however, as Kate Nesbitt argues, history, and cultural needs, reduced modernism to a style and degenerated into an empty formalism for reiteration in the commercial sector.[19] In the 1970s, space lost its focal importance for architecture, and this decrease in importance became somewhat a feature of postmodern architecture.

From the 1960s, architecture underwent a dramatic transformation within which several disciplines influenced architectural theory in the humanities. The influence of existentialism and phenomenology on architectural discourse triggered the transition

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[13] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the* Present (Malden, MA: Wiley-Blackwell, 2011), 226.
[14] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 258.
[15] Forty, *Words and Buildings*, 266.
[16] Forty, *Words and Buildings*, 265.
[17] Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*. (Cambridge: Harvard University Press, 1941), 428.
[18] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 268.
[19] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996).

from space to place. Inspired by Heideggerian phenomenology and mainly after Christian Norberg-Schultz's work, the concept of place and a modern reinterpretation of *genius loci* became popular for architects. Norberg-Schulz defined architecture as an art that satisfies the human desire to create a place.[20] For this, the spirit of the place must be embodied and visualized through buildings.

In another saying, the primary duty of architecture is to "visualize the qualities of the place through human-made structures."[21] What architecture means to Norberg-Schulz is to capture the "genius loci," and the role of an architect is to design meaningful projects and places to help humans dwell. According to Norberg-Schulz, nouns indicate places, while prepositions mark spaces.[22] In other words, places embody meaning and are given names denoting their qualities; the topological relations indicated by prepositions define spaces. A place has a spirit and *genius loci*, and this spirit can be analyzed depending on its character. He states that a place is a space that has a different, distinguishable personality, "space is the three-dimensional organization of the elements that make up a place."[23] Character is the atmosphere attributed to that place. Similar spatial organizations may have different characteristics depending on their genius loci, topography, and experience. Norberg-Schulz also mentions mobility and the problem that it will bring. For Norberg-Schulz, architectural space will contain mobile elements due to its hierarchical structure, which has freedom. However, Norberg-Schulz also says that it cannot be mobile because it would make developing collective and individual existential spaces impossible.[24] By defining place as representing "architecture's share of truth," the "concrete manifestation of human's dwelling on her/his belonging to places," and as an integral part of existence, Norberg-Schulz increased the interest in the concept of place.[25]

As a follower, in the early 1970s, the work of geographers like Yi-Fu Tuan and Edward Relph also investigated the role of place in human experience. In 1976, like Norberg-Schulz, Relph defined the relationship between humans and places as necessary and varied and approached the term place with a phenomenological approach. While early modern architecture became known for its aesthetic style and questioned the existing

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[20] Christian Norberg-Schulz, *Existence, Space, and Architecture* (London: Studio Vista, 1971), 19.
[21] Christian Norberg-Schulz, *Genius Loci: Towards A Phenomenology of Architecture* (New York: Rizzoli, 1979), 5.
[22] Norberg-Shulz, *Genius Loci*, 12.
[23] Norberg-Shulz, *Genius Loci*, 12.
[24] Norberg-Shulz, *Genius Loci*, 18.
[25] Norberg-Shulz, *Genius Loci*, 6.

spatial and social conventions, Relph separated the pre-modern and the modern era in association with *placelessness*. Relph articulated the concept of placelessness in response to the lack of popularity of modern architecture's aesthetics and its disregard for existing social and spatial conventions. For Relph, it was getting harder and harder for people to interact with the world around them, and he defined this loss of feeling as placelessness.[26] As a geographer, Relph read the term placelessness through "the casual eradication of distinctive places and the making of standardized landscapes resulting from insensitivity to the significance of place."[27]

As a counterview to modernism or the idea of space as a sign of modernism, following the critique of Norberg-Schulz, interest in phenomenology by architects became more engaged with the concept of "place," in creating "a sense of place," and understanding place attachment. What made space a place was related to how people interacted with their environment and how they developed a sense of association with a specific place. With interest in place, Otero-Pailos argues architectural phenomenology as an "early phase in the intellectual development of postmodernism."[28] In the 1980s, "place" became the subject of much debate in the architectural discourse to designate a postmodernist understanding focusing on the engagement of the body and emphasizing the specificity of spatial experience.

However, in terms of architecture, that phenomenological approach through the concept of place has not always had positive outcomes. Even though thinkers define the concept of place to criticize the dominant power of space in architecture, the dominant force of modern architecture also affected the concept of place. As the abstract nature of the concept of space was used by the market earlier, with the rise of the concept of place, place became the new object seen as a sympathetic target and aim to add value to architectural investment and hence the resort to scenography, especially in touristic development. Like the critique of space, with the synthetic promotion of *place*, place as an object, not a value, became an essential target of criticism. With the adoption of aesthetics and modern design, the trend toward standardization affects the built environment toward standardization and homogenization through the same building

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[26] Edward Relph, *Place and Placelessness* (London: Pion, 1976).
[27] Relph, *Place and Placelessness*, Preface.
[28] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), xv.

methods, materials, and styles, endangering the concept of place. Within the 20th century, objections began to be expressed by critics to increased homogenization and mobility.

The 1990s were most importantly significant for digital technology and mobilization containing the World Wide Web, digital cellphone calls, 2G, fax machines, desktop computers, the first ANY Conference, cyberspace, and Google. According to Allen, with these technological developments, the gap between theory and practice also grew between the 1980s and early 1990s.[29] Through digital technology, the speed of information exchange has accelerated, and an existing international discipline has developed into a global field.

According to Peter Eisenman, this shifted architecture from the "mechanical paradigm to the electronic one."[30] In terms of cyberspace, as an alternative virtual world, 1991 was the year Marcos Novak used to term *liquid architecture* for "dematerialized architecture."[31] The same year, Doreen Massey brought forward the idea of "a global sense of place." To Massey, while the world is spreading out and we cannot think locally anymore, "the seeking after a sense of place has come to be seen by some as necessary reactionary."[32] However, Massey was also aware of the importance of the relationship between place, people, and experience. To build a concept of place that is relevant in the current and contains the relation, Massey formulated the idea of "a global sense of the local, a global sense of place." As a term to define the situation of being up-to-date, current – global – and rooted – having a sense of place –.

In 1992, Marc Augé used the term "non-place," defined by urban designer and theorist Melvin Webber in 1964. For Webber, the speed and nature of communications changed the city's definition. The city was a giant communications mechanism extending to the entire world like "a global sense of place." Augé approached the concept of "non-place," like Webber, through mobility, as the spaces we do not live in but that we only pass through and have memories of without having dwelled in them, such as airports, health clinics, freeways, shopping malls, supermarkets, hotel rooms, fast-food areas, and large retail stores. These were built environments that could be found anywhere. Still, for

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[29] Stan Allen, "The Future That Is Now," in *Architecture School of Three Centuries of Educating Architects in North America*, ed. Joan Ockman (Cambridge, London: The MIT Press, 2012), 204.
[30] Peter Eisenman, "Visions Unfolding: Architecture in the Age of Electronic Media." In *The Digital Turn in Architecture 1992 - 2012*, ed. Mario Carpo (New York, NY: John Wiley & Sons, 1992), 16.
[31] Marcos Novak, "Liquid Architectures in Cyberspace." In *Cyberspace: First Steps*, ed. Michael Benedikt, (Cambridge, London: The MIT Press, 1991), 254.
[32] Doreen Massey, "A Global Sense of Place," *Marxism Today* 38 (1991): 24–29, 24.

Augé, they existed because of the fleeting and fragmented nature of what he called *supermodernity* – not postmodern and something more than modern –. The term non-place used to define the places that led to the disappearance of places through mobility and the proliferation of spaces of consumption. However, Augé also accepted that "non-places are the real measure of our time."[33] More than a problematization, he was aware of the need for mobility to live in terms of the condition of their time.

The discussions over the inclusion of digital technologies in the built environment were problematized for leading to standardization and mobility. Emerging technologies were bringing the new architectural language and new economy together. Rem Koolhaas, with OMA (Office for Metropolitan Architecture), was one of the forerunners of the new architecture that has come with the market economy through their rapid projects and publications. Koolhaas positions himself as "the lead surfer on the post-1989 wave of modernization that was constructing a New Europe"[34] or a New World.

According to Mallgrave and Goodman, for Koolhaas, it was an opportunity to "instead of struggling against or resisting the forces of capitalism, should instead seize and exploit them."[35] However, many architectural offices use his metaphors such as bigness and genericness. Instead of exploiting the forces of capitalism, with the increased "production" of "non-places," the architectural practice became more integrated into the new economy and the market. In 2000, like Augé used the term *supermodernity*, instead of touching on modernity and postmodernity, Zygmunt Bauman used the concept of *liquid modernity* to visualize a transition from solid modernity to a more liquid form of society and discussed how all elements of life are impacted by liquid modernity.[36]

> Heavy modernity kept capital and labour in an iron cage which none of them could escape. Light modernity let one partner out of the cage. 'Solid' modernity was an era of mutual engagement. 'Fluid' modernity is the epoch of disengagement, elusiveness, facile escape and hopeless chase. In 'liquid' modernity, it is the most elusive, those free to move without notice, who rule.[37]

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[33] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992), 79.

[34] Ellen Dunham-Jones, "The Irrational Exuberance of Rem Koolhaas," Places Journal, April 2013, accessed April 25, 2022, https://doi.org/10.22269/130402

[35] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the* Present (Malden, MA: Wiley-Blackwell, 2011), 178.

[36] Zygmunt Bauman, *Liquid Modernity* (Cambridge UK Malden MA: Polity Press, Blackwell, 2000).

[37] Bauman, *Liquid Modernity, 120.*

According to Bauman, liquid modernity includes an emphasis on the individual, increased sentiments of ambiguity, and privatization of ambivalence. A person can easily transition from one social position to another in this chaotic continuance of modernity. Bauman describes "the new loneliness of body and community" as the outcome of a variety of "seminal changes subsumed under the rubric of liquid modernity."[38]

As Gregory mentions, "*non-place* in ancient Greek means *utopia;* what Koolhaas astutely points out is that the utopia never completely exists."[39] With that; in 2001, Koolhaas defined the term "junkspace," detached from the concept of *place* and close to the word of *space* through its abstract notion, but also junk. It is vast and absent, followed without any rules or connection to its parts, and is full of production and consumption. Koolhaas states "JunkSignature™"[40] as the new architecture and *junkspace* as our tomb.[41]

1.4. Structure of and Significance of Study

This thesis is structured according to the four concepts, and each chapter focuses mainly on my attempt to understand one concept. In each chapter, I aim to discuss how these concepts emerged and how one was related to the other. I will explore the central debates around the concepts, which highlight the emergence of its development and the critique which led the concept to lose currency for architectural theory (Figure 1). Therefore, in the second chapter, I will start by discussing the concept of space, its relationship with empathy theory, and how this relationship dominates the understanding of space in modern architecture. I will then focus on the criticism directed towards the modernist focus on space leading to the rise of place in architectural discourse. In the third chapter, I will cover how the concept of place was articulated against the domination of space in modernist architecture, mentioning Heideggerian phenomenology and Norberg-Schulz's *genius loci,* and the early problematization of the built environment through *placelessness*. In the third chapter, in terms of the concepts, the concept of *placelessness* is not defined as one of the episodes. *Placelessness* may be seen as an early

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[38] Bauman, *Liquid Modernity, 184.*

[39] Tim Gregory, "The Rise of the Productive Non-Place: The Contemporary Office as a State of Exception." *Space and Culture* 14 (3), (2011): 244–258, 245.

[40] Rem Koolhaas and Hal Foster. *Junkspace with Running Room* (London: Notting Hill Editions, 2013), 3.

[41] Rem Koolhaas, "Junkspace," in *The Harvard Design School Guide to Shopping*, ed. Rem Koolhaas, J Chuihua, J. Inaba, and S Leong, (Spain: Taschen, 2001), 408–22.

critique that Relph mainly used to compare the pre-modern and modern eras. Even though Relph mentions mobility, in 1976, the concept of place was still gaining interest with a postmodernist sensitivity and an interest in architectural phenomenology. And the upcoming critiques of technology, mobility, and globalization lead me to the following concepts. In the following, I will focus on how the concept of place gained importance through postmodernist sensitivity to phenomenology, geography, and history. I will follow it through its dissolution as a postmodernist insensitivity to commercial interest and critique.

The concept of place, which arises as a solution by thinkers and geographers to the problems of space, failed with a similar fate to that of space. Both the concept of space and place became alienated from the point of origin and ended up being criticized like each other. While *space* with an empathy theory and *place* with a phenomenology lost their importance, both concepts were seen to be disconnected from the critique that led to their interest in them.

The fourth and fifth chapters cover the emergence of "non-place" and "junkspace" in the late 20th century to critique the rise of scenography and the global neo-liberal economy's production of spaces of consumption. As distinct from the second and third chapters, the fourth and fifth chapters do not contain subtitles. While the concept of space and place cycle a similar fate as (1) arising from an idea of experience – empathy and phenomenology – (2) becoming an architectural vocabulary and being used by architects, and (3) being manipulated by the market (Figure 2 & 3), the concepts of "non-place" and "junkspace" were stated by thinkers to define the conditions that they are in (Figure 4 & 5).

In conclusion, I will discuss how these concepts evolved, how they complete each other, and how the concepts of "non-place" and "junkspace" articulate a critique of a market and mobility. After that, I will conclude this study with speculation of a new concept, a new episode.

This thesis can be seen as an essay that seeks to understand the four concepts, the relationships, and the possible connections between them. It focuses on how these relationships are established and possible causes in architectural history which might have led to their emergence. Beyond the apparent association of meaning between space, place, non-place, and junkspace, this thesis shows how the debates on these concepts inform one another and architectural theory. It can be seen as an attempt to understand such connections through analytical readings. After understanding the emergence of these four

concepts and their relations as episodes of/in architectural theory, I also aim to comprehend the impact of globalization and its problematization through "non-place" and "junkspace." With the ongoing "production" of "places" and increased mobility, the domination of globalization and its problematization by thinkers and architects could be read through "junkspace."

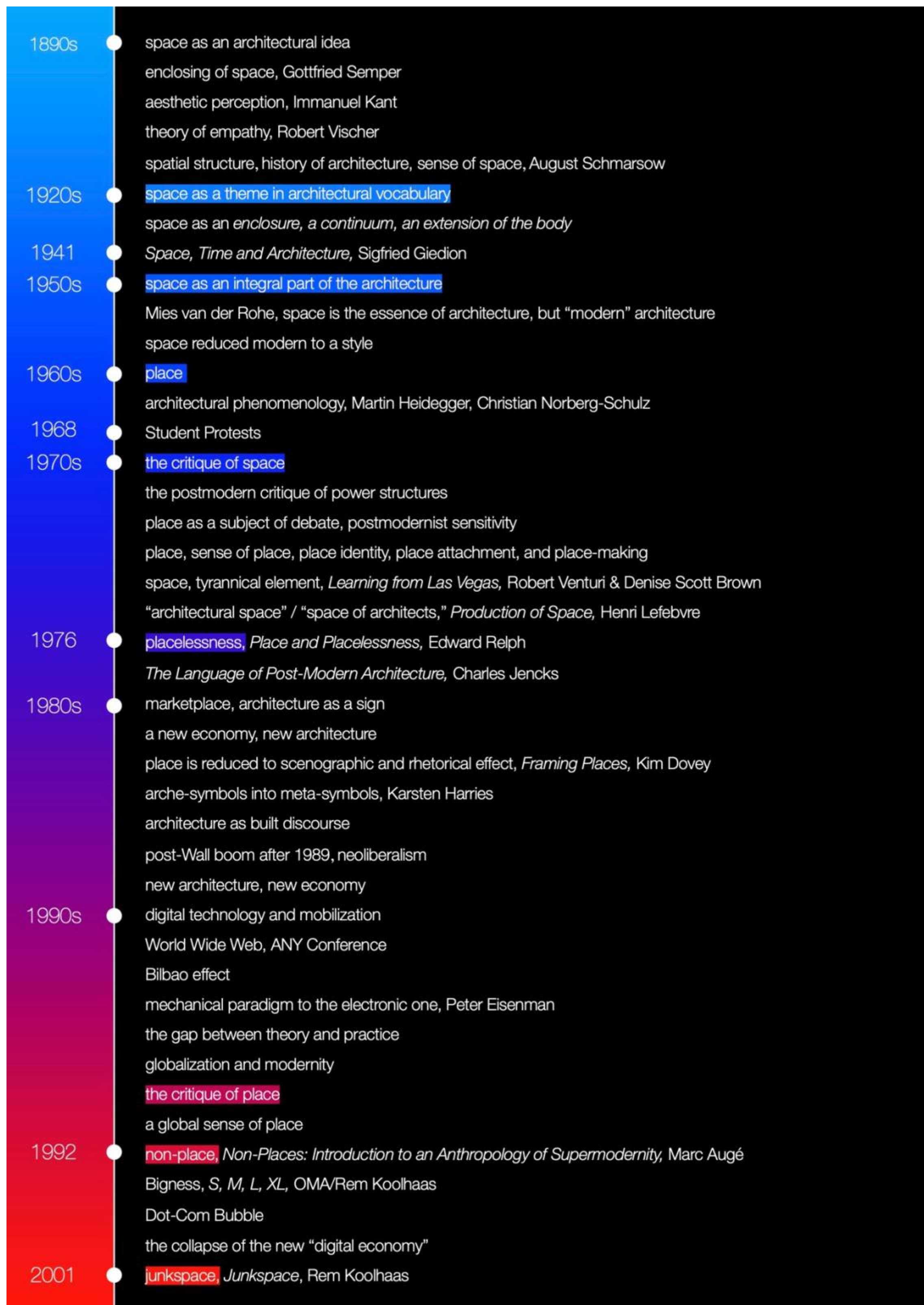

Figure 1. Timeline (Prepared by author.)

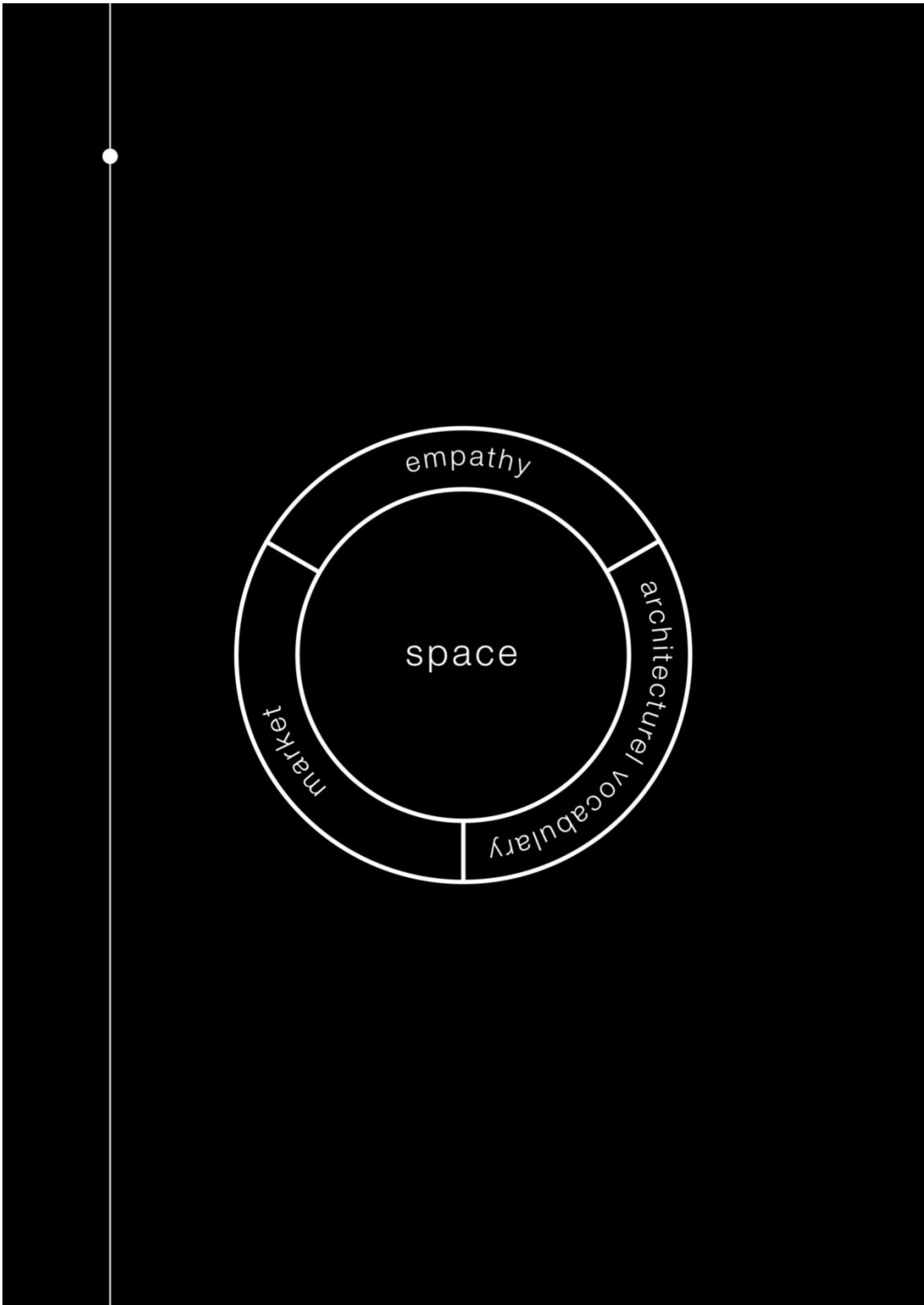

Figure 2. The cycle of Space (Prepared by author.)

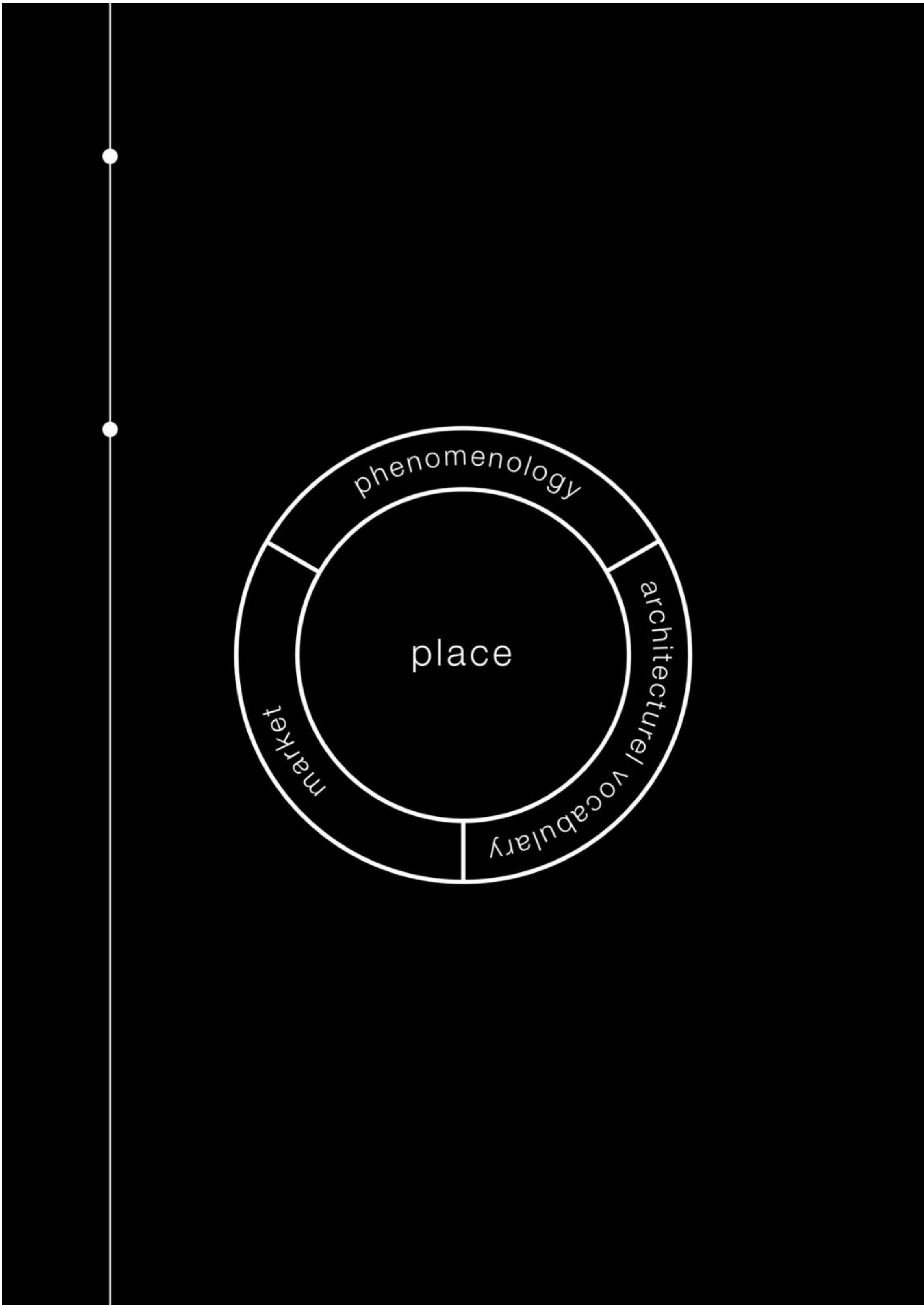

Figure 3. The cycle of Place (Prepared by author.)

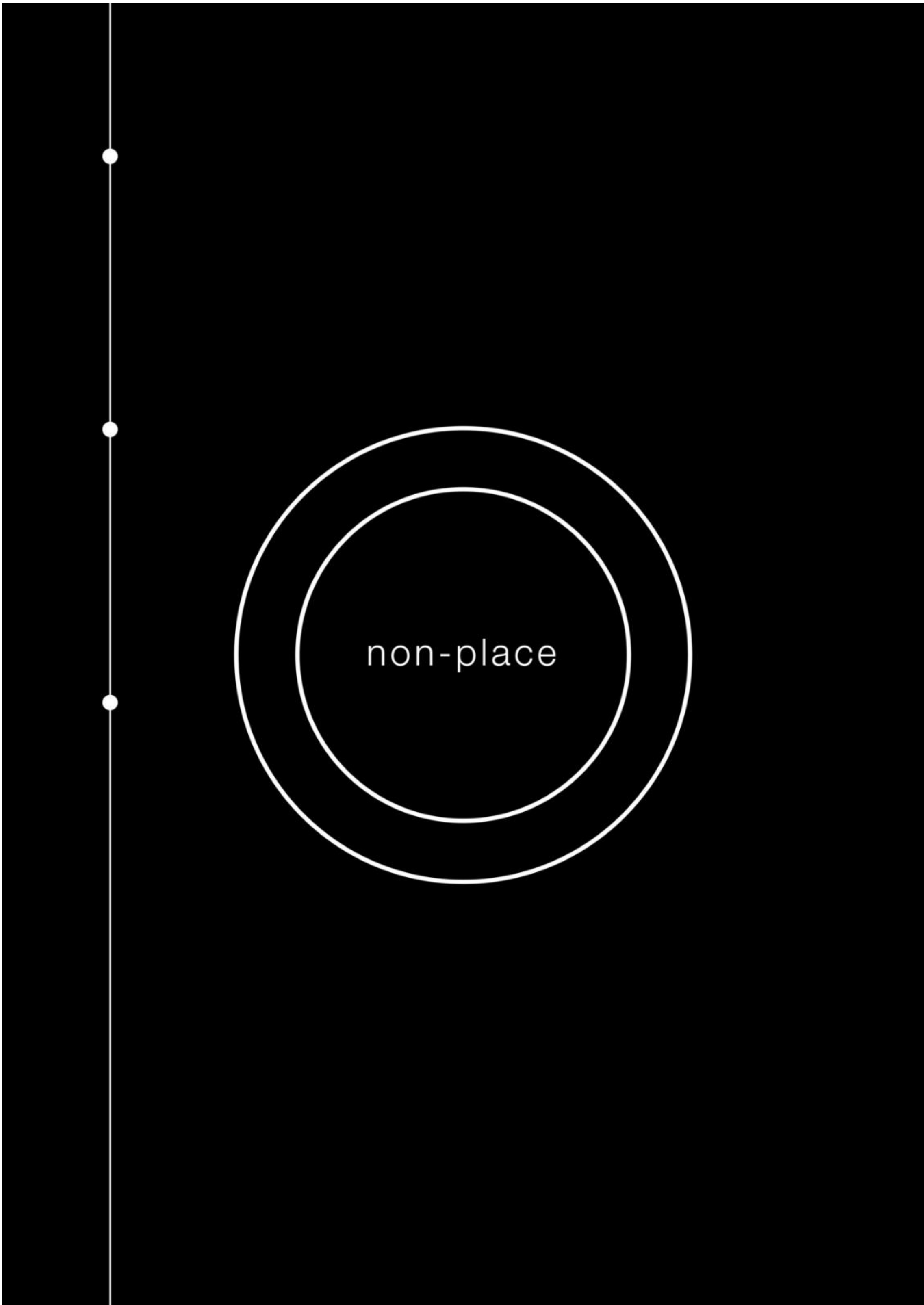

Figure 4. The cycle of Non-place (Prepared by author.)

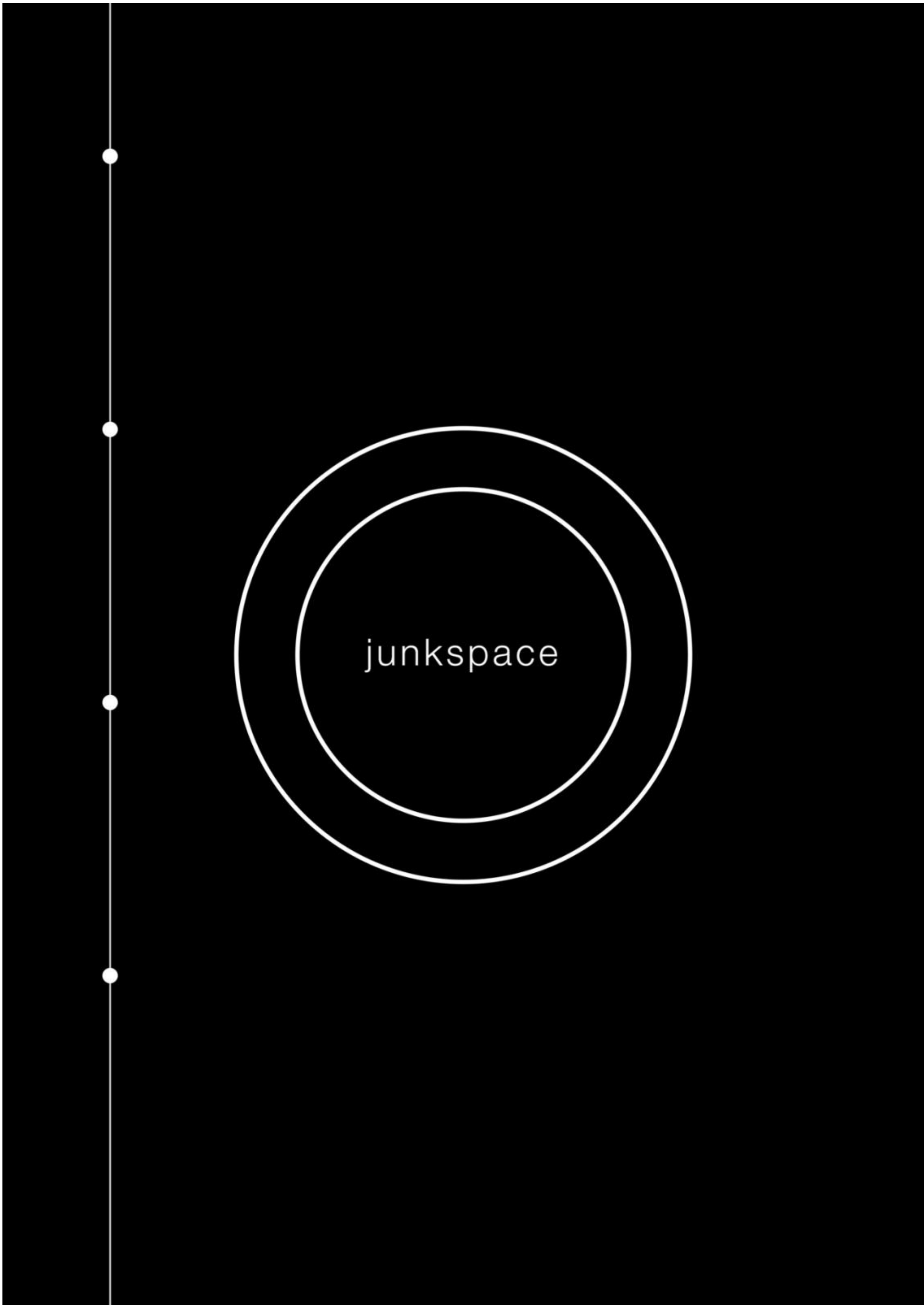

Figure 5. The cycle of Junkspace (Prepared by author.)

CHAPTER 2

SPACE

One can see turning points in the understanding of space in the 1920s, 1950s, and 1970s regarding the historical context and developments in architecture. As with many other concepts, the meaning of the concept of space in architecture is not fixed; it changes according to circumstances and the tasks entrusted to it, and the reason for valuing space also varies accordingly. The earliest articulation of space that profoundly impacted architecture in the early 20th century is related to the development of empathy theory. By the 1950s, with the adaptation of the term in the English-speaking world, space became an integral part of architectural discourse until the preoccupation of modern architecture with space and style was challenged in the 1960s. However, Nesbitt stated, "stripped of its social program; modern architecture was reduced in the 1950s to a style for reiteration in the commercial sector."[42] When several vital works of architectural theory by Robert Venturi, Aldo Rossi, Christian Norberg-Schulz, and Vittorio Gregotti were published, a postmodernist sensitivity started to affect architectural discourse. The critique of space via existentialism and phenomenology triggered the replacement of space with place.

2.1. Empathy Theory and Space

According to Dutch architect Cornelis van de Ven, the idea of space first emerged as an architectural idea in the aesthetic theories of the early 1890s.[43] Confirming van de Ven, Adrian Forty argues that space, which was not found in the vocabulary of architecture as a term until the 1890s, came into frequent use in Germany with the rise of modernism.[44] As the concept's appropriation is intimately connected to modernism, the historical circumstances of modernism need to be considered in understanding the

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[42] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), 22.
[43] Cornelis van de Ven, *Space in Architecture* (Amsterdam: Van Gorcum Assen, 1978).
[44] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 257.

concept. According to Forty, the way we understand space arose from two different thought traditions of German Philosophy in the nineteenth century.[45] One is an attempt to create a theory of architecture based on Gottfried Semper's theory, and the other is a psychological approach to aesthetic perception linked to Kant's philosophy which emerged during the 1890s.

German architect and theorist Gottfried Semper (1803-1879) introduced space as the core theme of architecture.[46] In his works on the roots of architecture, Semper defined the enclosing of space as the critical issue of modern architecture. According to Erdem Üngür, Semper prioritized the concept of enclosing space "without reference to the orders and with material components being only secondary to spatial enclosure."[47] According to Forty (2000), Hegel's *Aesthetics* also influenced Semper's seeing the future of architecture in space creation. Hegelian aesthetics had two basic precepts: "beauty in art was achieved through the best expression of an idea, and the hierarchy of the arts was based on the immateriality of expression."[48] For Hegel, the "enclosure" was a purposeful, functional feature of architecture that was completely different from the thought-provoking aesthetic part.[49] But the real question Hegel was asking was how it could be that something resulting from the satisfaction of material human desires is, at the same time, aimless and symbolic, the independent incarnation of the *Idea*. Hegel's comments on gothic architecture could be seen as an answer; according to him, enclosed space, which was specialized in height, length, width, and the characteristics of these dimensions in gothic architecture, went beyond its function and led to the formation of independent religious thought. With that, Hegel formulated "enclosed space" through architecture. According to Harry Mallgrave, the term was one of the themes spoken among architects in Germany in the 1840s, as in Karl Bötticher's *Principles of Hellenistic and Germanic Construction Method* (1846). Still, unlike others, Semper proposed enclosing space as architecture's first action.[50]

According to Mitchell Schwarzer (1991), in contrast with Bötticher's interest in the tectonic aspects of architecture, Semper saw architectural space as the nexus of social

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[45] Forty, *Words and Buildings*, 257.
[46] Forty, *Words and Buildings*, 257.
[47] Erdem Üngür, "Space: The Undefinable Space of Architecture," in *Theory for the Sake of the Theory: ARCHTHEO'11*, (2011), 2.
[48] Cornelis van de Ven, *Space in Architecture* (Amsterdam: Van Gorcum Assen, 1978).
[49] Hegel, Georg Wilhelm Friedrich. *Aesthetics*. Vol. 2. (Oxford Universtiy Press, 1975).
[50] Harry Francis Mallgrave, *Gottfried Semper: Architect of the Nineteenth Century* (New Haven, London: Yale University Press, 1996), 288.

activity; for him, "the built enclosure and the interior separation from exterior space was the fundamental aspect of architecture."[51] According to Forty, the source for the German-speaking proto-modern architects, who interpreted the concept of space in the first decade of the 20th century as the object of architecture, was undoubtedly Semper.[52] Following Semper, Adolf Loos in 1898, H.P. Berlage in 1905, and Peter Behrens in 1910 made statements that saw the enclosed space as the purpose of architecture. Adolf Loos, in his article *The Principle of Cladding* (1898), claimed "the architect's general task is to provide a warm and livable space," and he said that effects are produced by "material and the form of the space."[53] Dutch architect Hendrik Petrus Berlage, in a lecture (1905), *Thoughts of Style in Architecture,* published in German, stated that "since architecture is the art of spatial enclosure, we must emphasize the architectonic nature of space, in both a constructive and a decorative sense."[54]

Because of this, a building should not be viewed solely from the outside. In a subsequent article in 1908, he declared that, even more categorically, "the purpose of architecture is to create space. It should thus proceed from space." In 1910, the German architect Peter Behrens said, in a lecture published under *Art and Technology*, "for architecture is the creation of volumes. Its task is not to clad but essentially to enclose space."[55] The fact that they all adopted Semper's paradigm and considered the enclosure of space as the most critical architectural issue is noteworthy. All these architects had a considerable impact on the generation of 20th-century modernists. Viennese architect Camillo Sitte (1843-1903), who influenced the era after 1918, saw urban design as an "art of space" / "Raumkunst," bringing the concept of "enclosed space" to the design of the city and took its use outside the buildings. It is, without doubt, this sense of space as an enclosure that architects found most straightforward to apply in practical terms. However, else people might describe architectural space, this was for a long time the most widely used sense of the word, even after other meanings were introduced.

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[51] Mitchell W Schwarzer, "The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung." *Assemblage* 15 (1991): 48–61, 52.

[52] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 257.

[53] Adolf Loos, "The Principle of Cladding," in *Spoken Into The Void: Collected Essays, 1897-1900*. (New York: MIT Press, 1898), 66.

[54] Hendrik Petrus Berlage, "Thoughts on Style in Architecture" in *Hendrik Petrus Berlage Thoughts on Style 1886-1909,* ed. Harry F. Mallgrave (Santa Monica: The Gettty Center Publication Programs, 1905), 152.

[55] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 258.

The other tradition of thought that shaped the conception of space emerged in the 1890s with links to Kant's philosophy which sees space as the aesthetic effect of architecture on the subject. It contributed to a new understanding of space about aesthetic perception. According to Holt-Dalman, "aesthetic theory sees space as the aesthetic effect of architecture on the subject."[56] In *Empathy, Form, and Space* (1994), Ikonomou and Mallgrave argue that "the issue of form and space can just as well be viewed as preeminently nineteenth-century aesthetic problems."[57] For Mallgrave and Ikonomou, architecture presents its problems compared to art. For them, pure strings of architecture have always been controlled by higher political, social, economic, and moral interests. Architecture has traditionally been the art, perhaps the most resistant to change.

With this drag on its process, architecture has also been the art that has been blessed – although others have said cursed – with a long-sanctified, almost hermetic vocabulary of form.[58] Immanuel Kant (1724-1804) provided the basis for the German understanding of form and space in the 19th century. In Üngür, according to Kant, "space is a part of the apparatus by which the mind makes the world intelligible."[59] In his *Critique of Pure Reason* (1781), Kant mentions that the concept of space cannot be measured empirically obtained from external experiences or a representation of the things themselves or the relations between them; on the contrary, all the things in it and the relations between them exist as defined *a priori*, and that space is understood as an extension of the body or with reference only to the body.[60] For Kant, the form and the space were the mental constructions of the viewer, the subjective conditions, whereas the sense-perception runs. They are more a transcendental identity, a model where we order the objects according to our senses and are less an image belonging to the external reality. With his *Critique of Judgement* (1790), parallel to his previous *forms of intuition* and

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[56] Kathi Holt-Damant, "Celebration: architectonic constructs of space in the 1920s," in *Celebration: Proceedings of the 22nd Annual Conference of the Society of Architectural Historians Australia and New Zealand,* ed. Andrew Leach and Gill Matthewson (New Zealand: The Society of Architectural Historians, Australia, and New Zealand, 2005), 173–178. 175.

[57] Eleftherios Ikonomou and Harry Francis Mallgrave, *Empathy, Form, and Space: Problems in German Aesthetics 1873-1893* (Santa Monica: The Getty Center for the History of Art and the Humanities, 1994).

[58] Ikonomou and Mallgrave, *Empathy, Form, and Space.*

[59] Erdem Üngür, "Space: The Undefinable Space of Architecture," in *Theory for the Sake of the Theory: ARCHTHEO'11*, (2011), 3.

[60] Michael Hensel, Christopher Hight, and Achim Menges, "En Route: Towards a Discourse on Heterogeneous Space beyond Modernist Space-Time and Post-Modernist Social Geography." in *Space Reader: Heterogeneous Space in Architecture*, ed. Michael Hensel, Christopher Hight, and Achim Menges (London: John Wiley and Sons, 2009).

forms of thought, Kant introduced a new concept governing the faculty of aesthetic judgment; he expected that it would provide him with universality and allow him to remain subjective. This concept was the definition of *Zweckmäßigkeit*, which is *purposiveness* – for Kant, the feeling of inner harmony that we assume exists in the world, the bias which we import to aesthetic acts. Purposiveness is the heuristic formula applied to the forms of nature and art. Subjective purposiveness also differs from "forms of thought" in another critical way. Understanding operates through the medium of concepts, but aesthetic judgments are based on feelings of pleasure or pain. We feel delighted when a form displays an inner purposiveness or harmony; we regard the form as displeasing when it does not. Such feeling relates to our apprehension of form, and thus pleasure expresses a harmonious relation of objective form with the subjective structure of our cognitive faculties. And since the human mind can be presumed to function similarly in all cases, judgments are disinterested, without desire, nonconceptual, and without exterior purpose. In viewing art as the pleasurable interplay of our cognitive faculties with purposive form, Kant emphasized the importance of the imagination in this process of aesthetics. Art is double creative in this pattern: (1) the sense, while the artist creates the forms, lines, and planes, in a sensuous medium, and (2) the sense of the person experiencing the work and structures these as forms. The difference between art and nature is that art is a free production, says Kant. It fosters the culture of mental abilities in a way that science and handicrafts cannot. The form's purpose must arise freely from any imposed rules, as though it were a byproduct of simple nature. Artistic creation is an act of freedom. There can be no formula for such production, just as there can be no absolute standard for art. As the sensuous presentation of aesthetic ideas, art is governed simply by the purposiveness of its forms. Kant further divided the arts into three categories: the arts of speech, the formative arts, painting, sculpture, architecture, and the "art of the beautiful play of sensations."[61] But Kant's aesthetics become truly problematic when he turns to his third division of the arts – the "art of the beautiful play of sensations." He conceived this category to accommodate the arts of music and color, and its leading question is whether pure colors and pure tones possess form. In keeping with his earlier definition of form, the mind of the imagination must constitute form as a play of figures in space or as a play of sensations in time. If single tones and colors are sensations that

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[61] Immanuel Kant and James Creed Meredith, *The Critique of Judgement*, (Reprinted ed. Oxford: Clarendon Press, 1982), 324.

are perceived without actively engaging our imagination, they can only be judged agreeable; however, if tones and colors are forms composed by the imaginative play of the mind, they can be judged beautiful. Nevertheless, Kant was aware that he had introduced a severe problem to aesthetics. According to Mallgrave and Ikonomou, Kant, later in his critique, tried to deny an ideal basis to everything except the human form: there can, for instance, be no ideal house or palace; only the human form of a sculpture or a painting can convey the moral attributes of the goodness of heart, purity, strength, and peace. Schopenhauer developed the possibilities that space can offer for aesthetic judgments as a faculty of the mind. Schopenhauer, in Forty, recognized this possibility in his essay on architecture in *The World as Will and Idea*. Schopenhauer stated that "architecture has its existence primarily in our spatial perception, and accordingly appeals to our *a priori* faculty for this."[62] According to Forty, no factual inference was made from this idea until the development of empathy theory in the 1870s.[63] Kant's adherence to this double standard, in effect, led to a split within nineteenth-century aesthetics; in *Empathy, Form, and Space: Problems in German Aesthetics 1873-1893*,[64] Ikonomou and Mallgrave present six essays written by Robert Vischer, Conrad Fiedler, Heinrich Wölfflin, Adolf Göller, Adolf Hildebrand, and August Schmarsow during 1873-1893 to portray the development of empathy theory in Germany. These essays collectively consummate a rather well-described line of aesthetic speculation stretching back nearly a century to the aesthetics of Immanuel Kant. The philosophical and physiological dilemma of how we perceive form and space eventually made a place for the new, emerging psychological issue of how we react to the qualities of form and space to evaluate or appreciate them. The dilemma of how to creatively use pure form and spaces as artistic unities in themselves arose in this refined yet, at the same time, radical transformation. Through the philosophy of empathy, these writings represent a distinctively Germanic contribution to a contemporary theory of art and architecture. Jorge Otero-Pailos support the empathy theory that "architecture is understood not through abstract mental analytic classes but direct experiences of the building, especially through feelings and emotions."[65] The

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[62] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 258.

[63] Forty, *Words and Buildings*, 258.

[64] Eleftherios Ikonomou and Harry Francis Mallgrave, *Empathy, Form, and Space: Problems in German Aesthetics 1873-1893* (Santa Monica: The Getty Center for the History of Art and the Humanities, 1994).

[65] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), xx.

philosopher Robert Vischer (1873), who was the first to speculate on the theory of empathy in architecture, basically wrote on the reflection of bodily sensations in the interpretation of the meanings of the forms. In the preface of his article, he explains that the understanding of empathy is gained from dream studies. The body expresses itself concretely in spatial forms through its responses to the stimuli in dreams. However, he did not further develop the argument of bodily reflection on spaces rather than forms. In 1893 three articles appeared almost simultaneously and independently: The *Problem of Form in the Fine Arts* by Adolf Hildebrand, *Essence of Architectural Creation* by August Schmarsow, and *"Raumaesthetik und Geometrisch-Optische Tauschungen"* by the aesthetic philosopher Theodor Lipps.

In *The Problem of Form in the Fine Arts* (1893), the first of these three articles, German sculptor Adolf Hildebrand mentions that; "the process of the perception of things in the world reveals inherent themes in sculpture, painting, and architecture."[66] The idea of forms appears here by emphasizing the eye and body movement. According to Hildebrand, the artist's task was to distinguish between the aspects of things revealed only by their appearance and a whole idea of form that can only be conceived by comparing impressions. Reaching the notion of form, Hildebrand focused on the concept of movement – eye and body – so that enough visuals could be provided to the mind for the perception it would create.[67] Hildebrand's notion of spatial perception through motion – kinesthetic considerations – has become a basis for reading the creative potential of works of art.[68] According to Forty, Hildebrand suggested "no fewer than three of the ideas about space that were to be of so much significance in the 1920s: that space itself was the subject matter of art, that it was a continuum, and that it was animated from within."[69] While other arts must use different objects to perceive space, there is no such requirement in architecture: space is the form the eye perceives.

August Schmarsow wrote the second article. According to Forty, Schmarsow, in his article *Essence of Architectural Creation* (1893), similar to Hildebrand, denied the aesthetic of architecture through materials. As a new approach, he proposed a new

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[66] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 260.
[67] Forty, *Words and Buildings*, 260.
[68] Mitchell W Schwarzer, "The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung." *Assemblage* 15 (1991): 48–61.
[69] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 215.

initiation of space based on the theory of empathy in discovering things through the mind and bodily sensations.[70] He suggested that the mind reflects information from bodily sensations as it perceives things. According to Schmarsow, space exists because we have a body, and as he later stated, spatial structure is perceived as an external body with its organization.

Schmarsow emphasizes that "spatial structure" is a mental property and should not be mixed up with the existing geometric space. According to Forty, this point, which Martin Heidegger later developed, passed without visiting architects. Before Schmarsow's thought theory of empathy was applied to solids, Schmarsow applied that theory to space, stating, "the history of architecture is the history of the sense of space."[71] Schmarsow simultaneously proposed an art historiographical position on how to think about buildings where the history of architecture became the history of the "sense of space." Schmarsow's ideas have been furthered by historians like Alois Riegl and Paul Frankl and affected the study of architecture in art history. According to Schwarzer, Schmarsow's writings have played an essential role in shaping a general spatial paradigm.[72] In an article he wrote in 1941, Bernard Berenson states that space was conceived as an insignificant void before Schmarsow and praises it for developing a theory of form, which states that objects exist in awareness of space.[73]

The third of these three article is the *Raumaesthetik und Geometrisch-Optische Tauschungen* (1893) written by Theodor Lipps.[74] Different from them, Lipps approached space as a way of visualizing the life of matter. Compared to the other two works, his ideas were less directly architectural. According to Lipps, there are two different ways of seeing: optics, which relates to matter, and aesthetics, which relates to what remains of concern. For Lipps, space meant this dematerialized object. Lipps's theory differs from Schmarsow's in not having the concept of "space as the enclosure."[75] Although the main reason for his interest in space is "as a way of visualizing the inner life of matter,"[76] Lipps

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[70] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 261.
[71] Ibid, 261.
[72] Mitchell W Schwarzer, "The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung." *Assemblage* 15 (1991): 48–61.
[73] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 261.
[74] Forty, *Words and Buildings*, 261.
[75] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 261.
[76] Forty, *Words and Buildings*, 216.

was the most influential person among the three theorists in the short-term on architects, especially Jugendstil[77] practitioners. With the empathy theory, space was seen as a force field generated by the dynamism of bodily movement. According to Van de Ven (1978), space was seen as the most immaterial of artistic expression, and architecture was glorified as *Ars Magna*[78] in the early 1890s.[79] By 1900, the conceptions of space evolved (1) to define the initial influence, (2) to explain the effect of aesthetic perception, (3) and to fulfill the demand of theory in the 19th century. Forty cites August Endell, who attended Lipps's lectures (1908), and Rudolf Schindler (1913) as one of the early architects who referred to his work as the "art of space."[80] In his 1908 book *Die Schönheit der Grosser Stadt,* Endell was concerned with what he called "the life of space":

> The human being creates, with his body, what the architect and painter call space. This space is entirely different from the mathematical and epistemological space. The painterly and architectural space is music and rhythm. It meets our extensions as certain propositions because, in turn, it releases and encloses us… Most people think of architecture as the corporeal members, the facades, the columns, and the ornaments. But all that is secondary. Essential is not the form but its reversal space, the void that expands rhythmically between the walls and is defined by the walls.[81]

According to Forty, it is possible to see the traces of Lipps' thoughts in the negative form of Endell's article. However, it is also like Schmarsow's "spatial construct" with its categorical difference between the space created by the body and the mathematical space. At the same time, he seems to refer to Nietzsche's concept of Dionysian instinct while talking about space's musical and rhythmic character.[82] Viennese architect Rudolf Schindler begins his 1913 manifesto as follows:

> The aim of all architectural efforts was the formal conquest of material mass, but in the present, this attention to structure no longer applies. We no longer have plastically shaped material mass. The modern architect conceives the room, *Raum,* and forms it with wall – and ceiling–slabs. The only idea is space, *Raum,* and its organization. Lacking material-mass, the negative interior space, *Raum*, appears positively on the exterior of the house. Thus, the 'box-shaped' house has appeared as the primitive form of this new line of development.[83]

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[77] Jugendstil, "Youth Style" in German, was an aesthetic movement, particularly in the decorative arts. It served as Art Nouveau as practiced in German-speaking countries.

[78] A logistic system designed to function as a universal science that would be basic to all others specifically.

[79] Cornelis van de Ven, *Space in Architecture* (Amsterdam: Van Gorcum Assen, 1978).

[80] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 262.

[81] Forty, *Words and Buildings*, 262.

[82] Forty, *Words and Buildings*, 262.

[83] Forty, *Words and Buildings*, 262.

This idea belongs primarily to the tradition of space as enclosure articulated by Semper, Loos, and Berlage. Still, Schindler's stress on eliminating structural mass, of matter, is reminiscent of all, or any, of the three 1893 essays by Hildebrand, Schmarsow, and Lipps. In 1914 Schindler wrote an article in which he made it clear that he had been looking for a method for approaching architecture without considering its physicality or materiality. Schmarsow's ideas are regarded as the most influential in the thinking of linking space to spatiality. According to Forty, 1900 and 1914 was an active period in the history of architecture, which was carried out through the discourses created on space in the 1890s and tried to define spatiality through art historians Alois Riegl and Paul Frankl.[84]

Riegl, in the *Problems of Style (1893)* and *Late Roman Art and Industry (1901),* approaches the manifestation in art as not depend on the purpose, material, or technique but "in their sense of spatiality."[85] If there is a historical progression in understanding the physical world, it can be seen in the architectural space, for Riegl art developed not with external factors such as technique and materials but internal factors such as aesthetic perception in different periods of history. Riegl argued that this historical enlargement could be seen in the built spaces.[86] Riegl saw the history of architecture along a developmental line reaching from the tactile to the optical. Accordingly, while material and surface texture for the sense of touch rather than spatial representation and depth were dominant in Egyptian art, the first depth emerged in the Greek art of the 5th century. It reached its peak in the optical-oriented Roman art exemplified by the Pantheon.[87]

The second primary historical research on spatiality in architecture is Paul Frankl's "Principles of Architectural History" (1914). According to Schwarzer, in his work, Frankl presented spatial composition as the central theme, leitmotiv, of the Florence and Roman Renaissance. Based on Schmarsow and Riegl, which argue that space is the fundamental subject of architectural history, he proposed the analysis of spaces in Renaissance and Post-Renaissance architectures. According to Forty, Frankl's most significant contribution is his distinction between the "additive space" seen in early Renaissance architecture and "spatial division" in post-Renaissance architecture. What Frankl means by additive spaces is the feature of the space to be divided into different compartments, which later began to break with the Baroque churches. The spatial

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[84] Forty, *Words and Buildings*, 264.
[85] Forty, *Words and Buildings*, 264.
[86] Forty, *Words and Buildings*, 264.
[87] Mitchell W Schwarzer, "The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung." *Assemblage* 15 (1991): 48–61.

division, which developed after 1550 and is the opposite of additive space, represents a smooth flow of space perceived as part of a more immense and infinite space. In the buildings of this period, there is a desire to express the whole interior as an incomplete piece; in this representation, which is more apparent, especially in the 18th-century Baroque style, the interior is conceived as an accidental and undefined part of the universal space. According to Forty, while Frankl's diagram illustrates the connection between spatiality and buildings, it has lost Schmarsow's distinction between space, a property of the mind, and geometric space in architectural products. Thus, while spatiality has turned into a feature of buildings and provides practical use for those who work related to architecture, the value of the concept has been reduced, and the physical space concept as space as enclosure/continuum has been returned. With that, it became easier for architects to use the idea in their styles.

2.2. Modern Architecture and Space

By 1920, space was formed as a category or theme in architectural vocabulary. Forty argues, in terms of built work, that "there was little to be seen that could be said to justify the claim that architecture was an art not of materials, but of space."[88] With that, for him, the development of the area in modernist architecture gave a direction for creating uniquely modernist architecture. In terms of architectural production, one of the outstanding features of the 1920s was, without question, the various attempts to realize architecture as an "art of space. As Forty states, "the specific problem facing architects in the first decades of the century was rather different: it was to identify and legitimate the modern, and to establish a way of talking about it."[89] According to Forty, the space was not taken by modern architects simply because such a discourse existed. Primarily for him, the idea of "spatiality," in its definition of the characteristic and historically specific properties of modern knowledge offered architects a good argument, as there could be for a new kind of architecture. Secondly, "space" served its functions, by submitting a "non-metaphorical, non-referential category for talking about architecture," and one which at the same time allowed architects to encounter socially superior discourses of physics and

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[88]Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 265.
[89] Forty, *Words and Buildings*, 265.

philosophy.[90] He explained that until that moment, architecture had consistently wretched under the allegation of claiming to deal with the most inconsequential of attributes while remaining nothing more than a trade or company, space, which enabled architects to introduce their work as mental rather than material. The motives of architectural interest in the region differentiate from philosophical and scientific themes for good.

During 1920-1930, as van de Ven stated, architects started to define space in their way; they brought their definition to the concept.[91] As an example, in his book *The New Vision,* Moholy-Nagy lists 44 adjectives describing different kinds of space.[92] Forty, on the other hand, collects this period under three main headings: understanding space as (1) enclosure, (2) continuum, (3) and an extension of the body, that is, a constant force field triggered off by bodily motion.[93]

1. *Space as enclosure*: The concept of "enclosure" belongs to the tradition that began with Semper and was advanced by Berlage and Behrens. This meaning, enclosure, was popular among architects in the 1920s. Adolf Loos was used in its theory, known as "Raumplan." Since the word "Raum" means "room" in German, "raumplan" is a design technique governed by the principles of spatial planning and the method of arranging interior spaces. It was the concept of designing rooms that weren't limited to ordinary floors but were instead located on multiple levels, putting these interconnected volumes into a beautiful, cohesive, and cost-effective whole.[94]
2. *Space as a continuum*: The condition of the continuous and endless interior and exterior space is adopted by De Stijl and Bauhaus, El Lissitsky, and Moholy-Nagy. Although historian Albrecht Brinckmann put forward the idea in 1908, the subject's condition was one of the unique viewpoints of spatial thinking in the 1920s. This idea was explicitly developed in *The New Vision.*[95]
3. *Space as an extension of the body*: Understanding space as an extension of the body was articulated in Schmarsow's writings. However, it was first started by

[90] Forty, *Words and Buildings*, 265.
[91] Forty, *Words and Buildings*, 265.
[92] Laszlo Moholy-Nagy, *The New Vision and Abstract of an Artist*, (New York: Wittenborn, 1947).
[93] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 266.
[94] Christopher Long, "The House as Path and Place: Spatial Planning in Josef Frank's Villa Beer, 1928-1930." *Journal of the Society of Architectural Historians (JSAH)* 59 (4), (2000): 478.
[95] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 266.

the Bauhaus teacher Siegfried Ebeling in his book *Der Raum als Membran.* According to Ebeling, space is a "continuous force field" activated by human movements and desire for life. This existentialist view is also referenced in *The New Vision*. *The New Vision* also opposes Semper's concepts of delimitation and Loos's Raumplan, thus equating space with volume. It supports Ebeling with the idea of being something that changes when one moves in space. He also adds that the space has its dynamic force fields, where he is said to have been influenced by the Italian Futurists and Boccioni.[96]

The proliferation of understanding space as defined above in English has been gradual. Apart from Geoffrey Scott's Architecture of Humanism (1914) was nothing written about space until 1940.[97] *The New Vision* was written by László Moholy-Nagy and translated into English in 1930; it has been the primary source for understanding the concept of space in the English-speaking world. Then the term was accepted in English in the book *Space, Time, and Architecture* written by Siegfried Giedion (1940).[98] According to Schwarzer, this book has been very successful and effective in emphasizing space as the basis of the modern syntax of architecture.[99] For Forty, Giedion's book was significant because of its broad readership by architects; it diffused and normalized the discourse of architectural space.

Moreover, with this book, Giedion defined architectural space not as a theme with an abstract nature but as existing and recognizable in a corpus of modern built work. In his book, Giedion establishes the idea of space in three parts in the history of architecture, three stages of architectural development. Throughout the first stage of the first space conception, space developed with the interaction of volumes. The second space conception started during Roman times when interior space and the vault problem became the main target in architecture. This second space conception embraces both the first and

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[96] Forty, *Words and Buildings*, 266.

[97] "The only architect whose buildings could be identified as 'spatial' was Frank Lloyd Wright – though Wright himself did not describe his works in terms of 'space' until 1928." … "and remarkably, when Hitchcock and Johnson wrote *The International Style* for the Museum of Modern Art exhibition in New York, they described the new architecture purely in terms of the old word 'volume', venturing only one reference to 'space': 'Volume is felt as immaterial and weightless, a geometrically bounded space.'" Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 265-268.

[98] Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*. (Cambridge: Harvard University Press, 1941), 428.

[99] Mitchell W Schwarzer, "The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung." *Assemblage* 15 (1991): 48–61.

the second space conception. New items have been launched: an unknown interpenetration of inner and outer space and interpenetration of various layers, enforcing the incorporation of movement as an inextricable element of architecture. Accordingly, in the first part, Ancient Greece, Egypt, and Sumer, the architectural space is created by interacting with the masses without paying much attention to the interior. The second part, which began in the middle of the Roman period, is equivalent to the carved space for the architectural space. The third part starts with the optical revolution that emerged with the abandonment of the single vanishing point perspective at the beginning of the 20th century. With this development, architecture and urban space began to be conceived as the "space-emanating qualities of free-standing buildings."[100] According to Giedion, modern architecture has created a new "space-time concept" with its four-dimensional design that combines space with time and Einstein's relativity.[101]

Cubism, Russian Constructivism, and Futurism broke with what he understood as Euclidean geometry of the Renaissance perspective. While claiming that a new awareness of space-time has emerged, Giedion refers to Kant's idea of space as a schema, and by combining this with a Neo-Kantian emphasis on symbolic forms, he claims that modern architecture has brought into being a new spatial scheme that points to the transformation in our understanding of the world.[102] According to Forty, in the writings of Sigfried Giedion, two different spatial worlds, the abstract and physical world, which is the quality of the mind, could come together. Similarly, Bruno Zevi, in his book *Architecture as Space* (1957), states that space "cannot be completely represented in any form, which can be grasped and felt only through direct experience, is the protagonist of architecture."[103] Zevi both proposed a modernist polemic on space and unfolded a notebook on the history of architecture that focused on the concept of space.[104] With these developments in the 1950s, space became integral to architectural discourse. Especially after the perception of Mies van der Rohe's work as an elaboration on the idea of "universal space." For Mies

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[100] Ali Madanipour, "Urban Design and Dilemmas of Space," *Environment and Planning D: Society and Space* 14:(1995), 335.

[101] Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*. (Cambridge: Harvard University Press, 1941), 558.

[102] Michael Hensel, Christopher Hight, and Achim Menges, "En Route: Towards a Discourse on Heterogeneous Space beyond Modernist Space-Time and Post-Modernist Social Geography." in *Space Reader: Heterogeneous Space in Architecture*, ed. Michael Hensel, Christopher Hight, and Achim Menges (London: John Wiley and Sons, 2009).

[103] Bruno Zevi, *Architecture as Space: How to Look at Architecture* (Horizon Press, New York, 1957), 23.

[104] Zevi, *Architecture as Space.*

van der Rohe, space is the essence of architecture, but of "modern" architecture specifically.[105] As a result, the authority of the first generation of modernist architects and Giedion's impact, "space," became the focus of modern architecture.

2.3. The Critique of Space

Along with modernism, the concept of space has also affected the practice of construction as one of the ontological foundations of architecture. Modern architecture, shaped by a Cartesian and absolute understanding of space, has often been criticized for alienating people. The sterile reproduction of modern architecture's iconic works, regardless of context, became an essential point of criticism for modern architecture. According to Kate Nesbitt, stripped of its social program, history, and cultural needs, modern architecture through the concept of space is reduced to a style. It degenerates into a formalism for reiteration in the commercial sector.[106] As Dutch architect Aldo van Eyck wrote in 1961,

> I arrived at the conclusion that whatever space and time mean, place and occasion mean more, for space in the image of man is a place, and time in the image of man is an occasion. Split apart by the schizophrenic mechanism of determinist thinking, time and space remain frozen abstractions…A house should therefore be a bunch of places – a city, a bunch of places, no less.[107]

The emphasis on space and not "place" is seen as one of the important reasons for modern architecture's loss of popularity and for it to be evaluated as "anti-contextual." This leads Robert Venturi and Denise Scott Brown to remark in *Learning from Las Vegas* (1972), "perhaps the most tyrannical element in our architecture now is space… if articulation has taken over from ornament…space is what displaced symbolism."[108] Architectural historian Charles Jencks's description of the destruction of the Pruitt-Igoe housing project (1972) as "the day modern architecture died" can be evaluated in this context as a critique of space.[109] The first comprehensive critique of "space," also a simultaneous effort at a

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[105] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 268.
[106] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996).
[107] Aldo van Eyck, "The Medicine of Reciprocity Tentatively Illustrated." *Forum* 15, (1961), 237.
[108] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 268.
[109] Henri Lefebvre, *The Production of Space*. (Oxford: Blackwell, 1991).

theory of space, was the Production of Space. In this book, first published in French in 1974, Henri Lefebvre distinguished "architectural space" and the "space of architects."[110] Whereas specifying architectural space by people's practical experience, architects' space could be defined as the manipulation of space to interfere by architects in their professional activity and the discourse in which that activity occurs. According to Forty, while architectural space simply reproduces within individual subjects the features of the society in which it is found and is therefore no better or worse than the society in which it belongs, the space of architects is anathema to Lefebvre. According to Lefebvre, the space architects' design is not natural or transparent. It has already been manufactured. Lefebvre stated, "this space has nothing innocent about it: it answers to particular tactics and strategies; it is, quite simply, the space of the dominant mode of production, and hence the space of capitalism."[111] Architecture, for Lefebvre, is complicit in reducing space to its visual image. With modernism in most, architecture became seen as the making of spaces that appear homogenous.

Even though the concept of space started to be criticized for its architectural products and their dominance of the environment in the 1960s, the interest in space remained alive in architectural circles in the 1980s and 90s by Bernard Tschumi and Bill Hillier through their reaction to the linguistic models of architecture.

In his first article of 1975, Bernard Tschumi argued that "the architectural object is a pure language, and that architecture is an endless manipulation of the grammar and syntax of architectural signs."[112] Tschumi explained the relationship between language and space as follows:

> My journey to the abstract realm of language and the spiritual world of concepts meant that I moved away from the most complex and spiral component of architecture, space. Space is accurate because it affects my senses before my mind.[113]

Tschumi was the first to reveal the difference between space – experience – and spatiality – concepts – from within the architectural community.[114] According to Tschumi, the paradox of architecture is "the impossibility of making or experiencing a real space while simultaneously questioning the nature of space." This is a paradox between empirical and rationalist approaches to space. According to him, the only way to get rid of this dilemma

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[110] Lefebvre, *The Production of Space*, 360.
[111] Lefebvre, *The Production of Space*, 360.
[112] Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 269.
[113] Forty, *Words and Buildings*, 269.
[114] Forty, *Words and Buildings*, 270.

is to shift the concept of architecture to the formation process of the building, as seen in Lefebvre's example. Space was created in a historical process in which its ideal and genuine parts were produced and conditioned.

Architectural morphologist Bill Hillier made another critique about linguistic models. Hillier created the space syntax, which continues to be used extensively today, as a reaction to the tendency of architectural discourse to borrow concepts from other disciplines – especially linguistics – and to find a way for architecture to define and analyze itself based on its phenomena. According to Hillier, "the paradigm of architecture is a configuration paradigm, and buildings are space machines that can absorb and create social information through their arrangement."[115] Hillier (1984), who argues that the architectural discourse, whose roots are in the criticism of representation, bypasses the deeper social structuring of the architectural space due to its invisibility, tries to reveal the deep socio-spatial structures of architecture.[116] According to Hillier, the theories that can be valid in architecture consist only of things specific to architecture, not linguistics.

However, despite their sympathy for the concept of space, criticism through meaning and linguistics continued to rise. In *Complexity and Contradiction* (1966), regarded as the philosophical beginning of new postmodern thought, Venturi examines the causes of why modernism was perceived as having failed and how this led to a reaction against post-modernism.[117] "A valid architecture," for Venturi, "evokes many levels of meaning and combinations of focus: its space and elements become readable and workable in several ways at once."[118] Robert Stern, who first published an excerpt of Complexity and Contradiction, wrote an early (1977) interpretation of the postmodern historicist trend.[119] Robert Stern believed that the "buildings are designed to mean something; they are not hermetically sealed objects."[120] In the same year, Charles Jencks published his book titled *The Language of Post-Modern Architecture,* where he codified the emerging movement as a style with predictable features and popularized the term "postmodernism." [121] The concept of "postmodern" refers to the typology and semantic-

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[115] Forty, *Words and Buildings*, 270.

[116] Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999).

[117] Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966)

[118] Venturi, *Complexity and Contradiction in Architecture*, 23.

[119] Robert Stern, *New Directions in American Architecture.* (George Braziller, New York, 1997), 134-135.

[120] Stern, *New Directions in American Architecture*.

[121] Charles Jencks, *The Language of Post-Modern Architecture*. (New York: Rizzoli, 1977).

weighted space criticisms that come right after modernism. Postmodernist thinkers sought to remove the dominant role of space in the Modernist discourse through studies on the concept of place and linguistic formalisms. As a result, the reorganization of architectural *meaning* and ideas of place have displaced the modernist focus on space.[122] According to Forty, one impact of postmodernism in the late 1970s and 1980s was to shift the focus away from aesthetics and space. In *Collage City,* Colin Rowe and Fred Koetter (1978) compared Galleria degli Uffizi and Unite d'Habitation. They argued that modernism sees the building as an isolated figure in an undefined urban space. In contrast, in traditional cities, on the contrary, the space is the dominant figure, and buildings are shaped concerning it.[123] While architects like Le Corbusier used collage as a technique for architectural design; they created a hierarchical homogeneous space at the urban level. Against domestic subjectivity's complex and pervasive space, public space was conceived as rationalized and interchangeable. Rowe and Koetter suggested that a democratic space of difference could be created by reversing the urban scale with collage and Cubist formal repertoires.[124]

However, criticisms against the problems of understanding modern space, under the themes of existence and phenomenology, triggered the transition from space to place. By the 1970s, the importance given to the concept of space had lost interest. The experiment to decrease the significance related to space was a feature of postmodern architecture in the late 1970s and 1980s. The critiques arose due to the interaction of diverse events and outlooks, just like the emergence of modern space. It can be said that the space, kept out of the critical view under the hegemony of time until the middle of the 20th century and independently of it, entered a new era with ontological belonging-centered *place* critiques. Subsequently, recent comments developed against them.

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[122] Michael Hensel, Christopher Hight, and Achim Menges, "En Route: Towards a Discourse on Heterogeneous Space beyond Modernist Space-Time and Post-Modernist Social Geography." in *Space Reader: Heterogeneous Space in Architecture*, ed. Michael Hensel, Christopher Hight, and Achim Menges (London: John Wiley and Sons, 2009).
[123] Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Massachusetts: MIT Press, 1978).
[124] Rowe and Koetter, *Collage City.*

CHAPTER 3

PLACE

In the follow-up of the *space*, the concept of *place* and its journey through time will be followed. As the defining moments, while the 1960s can be seen as the beginning point through phenomenology – covering genius loci and placelessness – postmodernist sensitivity can be defined as the acceleration, and the 1990s can be specified as its dissolution leading to its critique.

Since the 1960s, architectural discourse has acquired a more interdisciplinary character via drawing primarily upon the humanities. The culture of both groups and individuals became the central issue of the transformation, and the architecture cover was broadened. New approaches to architectural historiography were established by the fusion of numerous architectural categories from many disciplines and the explosion of the "subject position." Architecture addressed space questions and contributed to understanding how space provides a conceptual and natural space for social relations. The questioning of the concept of space in architecture has made the concept of place come to the forefront as a concept and fed by the discussion about what space and place are and what they should be. With this questioning, concepts related to place, *place, sense of place, identity, place attachment, and place-making* began to be used by architects,[125] which affects the meaning inhabitants give to it through individual, social, and cultural processes.[126] The concept of place may be specified in different multivariate physical and psychological environmental characteristics. The multidisciplinary structure of

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[125] Harold Proshansky used *place identity* to denote the dimensions of self that define an individual's identity in the physical environment. David Hummon considers places environmental contexts with real consequences for people and lays a great deal of stress on ties between the place and the people. The concept of place identity forms the basis of collective cultural identification with a particular building and design features. Also, *place attachment* focuses on the environmental context to which people are emotionally and culturally attached. Place attachment is people bonding *to places* to understand the bonds between people and their social and physical settings. Primarily, place attachment issues are the interests of phenomenological scholars. Place attachment comprises various aspects of the people – emotions, knowledge, beliefs, and behavior in connection with a place and arises from psychological, social, and cultural processes. Attachment to place is referred to in psychology literature as the emotional bond between people and their environmental settings and is widely understood to have originated from attachment theory. And Gregotti elevated place-making to the primal architectural act, the origin; laying a stone on the ground is the beginning of *modifications* that turn a place into architecture.

[126] Altman, Irwin, and Setha M Low. 1992. *Place Attachment*. New York: Plenum Press, 136.

environmental and social science offered architects critical thinking about the spaces we design and the places we inhabit.

According to Otero-Pailos, "place was the subject of many debates in architectural scours during the 1960s and 1970s, and by the 1980s, it had become widely used to denote a postmodernist sensitivity."[127] Understood by many as style, postmodernism, and the rise of critical theory led to a dramatic intellectual change in architecture, and the concept of place became the subject of much debate. The concept of place was used by thinkers, geographers, and anthropologists in the architectural discourse to denote a postmodernist sensitivity focusing on the engagement of the body and emphasizing the specificity of spatial experience, especially with the Heideggerian Phenomenology and Christian Norberg-Schultz's Genius Loci. However, this postmodernist sensitivity and phenomenological approach lead to some adverse outcomes.

Even though thinkers define the concept of place to criticize the dominant power of space in architecture, the dominant force of modern architecture also affected the concept of place. Despite the idea of *placelessness* being an early critique, the concept of place kept gaining support from geographers and architects. The interest in the concept of *place* turned that concept into a sympathetic target to add value to architectural investment and hence the resort to scenography. Thus, the promotion of *places* became an essential target of criticism. Early postmodernist sensitivity and insensitivity, the emphasis put on the place phenomenon also changed because of the shift in subject understanding. As the thinker's critique, the logic of the modern way of living and globalization, brought by modernism, minimized the emotions established between humans and place.

Here, more general definitions refer to the standardization of human feelings based on the commodification of architectural products. The concept of place started to lose importance and give place to a modern way of life. Globalization is considered a common global culture and homogenizing identities and lifestyles, and objections began to be expressed by critics. With globalization, this debate has moved to a completely different point because, with technology, mobility, and the market, globalization is seen as the realization of modernization on a much faster and global scale. This situation led

[127] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), 19.

to the idea of "a global sense of place," "supermodernity," and "liquid modernity" through the episodes of "non-place" and "junkspace."

3.1. Phenomenology and Place

Jorge Otero-Pailos, in his ground-breaking work on architecture and phenomenology, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (2010), argues that "in a radical break from modernist ideology, some members of that generation sought to reground the future of modern architecture in the premodern past."[128] To achieve this shift, they needed to displace the guiding ideas of modernism, from intangible imaginations of space, with new concepts based on history and developed through theory. From the belief that technology pushed history, the feeling that architectural history originated with the search for genuine, primarily, human insights. According to Jorge Otero-Pailos, the idea that architecture would advance when the human experience returned to its ontological beginnings was supplanted with the notion that architecture would run as technology went into the future.[129] As a new intellectual formation, thinkers brought "architectural phenomenology" and conceptualized new experiences through historical continuity. With that, theories of place, from phenomenology and physical geography, emphasized the specificity of spatial experience and the idea of the *genius loci*. The concept of *place* is defined to refuse relativism in modern theories of history through the relation of the body and its verification of the qualities of a site. In *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory (1996),* Kate Nesbitt states that "imported from other disciplines, the primary paradigms that shape architectural theory are phenomenology, aesthetics, linguistic theory – semiotics, structuralism, post-structuralism, and deconstruction – Marxism, and feminism."[130] For Nesbitt, this philosophical twine is a subject of postmodern belongings against site, place, and landscape, and the production has often been an oversight. The novel theory has swept towards philosophical adventures by expounding the problematizing of the body's interaction with its surroundings.

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[128] Otero-Pailos, *Architecture's Historical Turn*, xi.
[129] Otero-Pailos, *Architecture's Historical Turn*, xi.
[130] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), 29.

For some phenomenology theorists, the physical and unconscious liaison to architecture has become once more an object of investigation. Jorge Otero-Pailos defines architectural phenomenology as "an early phase in the intellectual development of postmodernism."[131] This was a brand-new testing ground for fresh theoretical inquiries about the identity of human know-how in architecture and place and the stability of history as a foundation for design. The most notable beneficiary of this tendency to rewrite history to reflect the present is Robert Venturi (1925–2018), whose *Complexity and Contradiction* (1966) in architecture is often regarded as the philosophical beginning of new postmodern thought.[132] Otero-Pailos believed that architectural phenomenology was a generational product born during the interwar years and matured in the postwar years,[133] when French existentialism was seen as a representation of the West's intellectual subtlety.[134] According to Otero-Pailos, "this younger generation reproached architectural phenomenology for mis-handling the postmodernist themes of history and theory and for essentializing both into a specious notion of universal human experience."[135] As far as it pretended to support place-based architectural practices found in underdeveloped parts of the world but only permitted non-Western architects entry if they spoke its Western language of universal experience, they saw architectural phenomenology as operating in bad faith from a political standpoint. According to Otero-Pailos, architectural phenomenology distinguished itself from the numerous attempts to argue for the primacy of direct bodily experience in comprehending architecture by articulating itself around these two crucial concepts of history and theory.[136] Between the 1870s and the early 1900s, architectural phenomenology grew in the Germanic world, particularly on empathy.[137] The study on empathy theory established that "form" and "space," two profound, essential, and abstract experience components of architecture, lay underneath the surface appearance of architectural styles. These two ideas defined the intellectual development of modern architecture. Wölfflin was a crucial figure in the

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[131] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), xv.
[132] Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966).
[133] Otero-Pailos also marks Mark Jarzombek, Hilde Heynen, and K. Michael Hays as late postmodern thinking in opposition to architectural phenomenology, but inevitably in relation to it.
[134] Otero-Pailos, *Architecture's Historical Turn*.
[135] Otero-Pailos, *Architecture's Historical Turn*, xix.
[136] Otero-Pailos, *Architecture's Historical Turn*, xx.
[137] See Chapter 2.

study of architectural phenomenology; his historiography was based on the aestheticization of issues with form and space. This Wölfflinian concept illustrates how postmodernism utilized the modernist interest in the experience to refocus on history rather than form and space. Wölfflin represented as evidence that modernism was not a break with history but rather a fresh interpretation that hadn't yet found its fullest expression.[138] Architectural phenomenologists like Norberg-Schulz, *Roots of Modern Architecture* (1998), discussed postmodernism's experiential historiography as a return to the real Roots of Modern architecture out of a wish to fulfill that promise.[139] If it was used in a modern manner, every building had the potential to be present and modern. Architectural phenomenology's shift toward history was always an effort to reevaluate its fundamental assumptions and replace them with the idea that a particular form of experience, simultaneously timeless and of the moment, drove architectural history. Being a socially conscious architect meant harmoniously infusing new experiences with the old traditions. Modernism had become a formalism separated from social and cultural necessities in the absence of history.

Due to its incapacity to meet cultural expectations for symbolism, Giedion declared modern architecture to be in crisis at the end of World War II.[140] In his view, Labatut's work offers a paradigmatic route out of the challenging circumstance and toward a brand-new monumentality. It is usually recognized that the development of mass consumer culture served as a backdrop for architectural phenomenologists' interest in popular culture in the 1960s. Yale University's political student activism of the 1960s was quite strong.[141] Student protests of May 1968, the events in which Europeans, mainly French students and workers, attempted to overthrow the capitalist system and install Marxism.

French intellectuals like poststructuralist Michel Foucault, *Of Other Spaces* and *Heterotopias*[142] (1984), and the influential Frankfurt School reinforced these questions of

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[138] Heinrich Wölfflin, "Prolegomena to A Psychology of Architecture." in *Empathy, Form, and Space: Problems in German Aesthetics 1873-1893* (Santa Monica: The Getty Center for the History of Art and the Humanities, 2000).

[139] Christian Norberg-Schulz, *Roots of Modern Architecture*, (Tokyo: Edita, 1998).

[140] Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*. (Cambridge: Harvard University Press, 1941), xxviii.

[141] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), xxviii.

[142] This text, entitled *Des Espaces Autres*, and published by the French journal Architecture-Mouvement-Continuite in October 1984, was the basis of a lecture given by Michel Foucault in March 1967.

the political power structure. Their members take a modified Marxist position. Foucault's books *Madness and Civilization* (1961) and *Discipline and Punish: The Birth of the Prison* (1775) make clear that institutions serve a control function in society.[143] According to Nesbitt, "Foucault identifies the role of professional jargon in creating an autonomous, legitimizing, and exclusionary discourse."[144] This analysis inspired and facilitated the postmodern critique of power structures in the late 1960s and 1970s. Phenomenology represents the facility of social engagement, excluding all the Marxist rhetoric. Socially conscious, this prevents them from using the superior platform of objectivity when dealing with other modernist architects. It encourages them to band together for themselves and uses all the energy produced by the postwar struggle to humanize modern architecture.[145]

Norbert Schulz was an author who resided in Oslo. He became incredibly well-known in the 1970s in the United States and throughout most of the world thanks to his writings and his possession of "rootedness" and "authenticity" in contrast to his cosmopolitan life. Architectural phenomenology merged into a unitary discourse with a contiguous address in which genuine insight and the attempt to propitiate the modern with history. According to Norberg-Schulz, it was not the refusal of modernism; instead, it was conflicting; his denunciations were mostly raring pleas for architecture to be built to follow simple modernist ideas.[146] And Otero-Pailos state that architectural phenomenologists stand up for the inimitability of the architect's unique know-how, but they also defy the concept that interdisciplinary skills are absolute individualistic.[147] Architectural phenomenologists believed that architects should keep their liabilities outside of themselves and long for a group with shared values and perspectives that serves as a foundation for self-expression. For Otero-Pailos, they encountered a fresh set of issues as they attempted to set themselves apart from the modernist tradition they had been raised in: "the question was less how to create something new, and more how to avoid repeating something old."[148] Background, history, and theory were three interwoven thematic strands that gave architectural phenomenology, the conversation that

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[143] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), 38.
[144] Nesbitt, *Theorizing A New Agenda for Architecture*, 38.
[145] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), xxviii.
[146] Otero-Pailos, *Architecture's Historical Turn*, xxviii.
[147] Otero-Pailos, *Architecture's Historical Turn*, xxxi.
[148] Otero-Pailos, *Architecture's Historical Turn*, xxxii.

brought together architectural history and sensory experience. In *Existence, Space, and Architecture* (1971), Norberg-Schulz attempted to describe the experience of place in Heideggerian terms.[149]

3.1.1. Heideggerian Phenomenology and Christian Norberg-Schultz's Genius Loci

Concept of place gained popularity in theory among architects between 1970-1990 with Heideggerian phenomenology and Christian Norberg-Schulz's Genius Loci. Norberg-Schulz interprets Heidegger's idea of dwelling as being satisfied in a place. For Nesbitt, "Norberg-Schulz is widely cited today and is considered the principal proponent of the phenomenology of architecture."[150] With the works by Martin Heidegger from the 1950s, the phenomenological approach to architecture started to displace formalism and brought the groundwork for the appareling aesthetic of the contemporary sublime.[151] In Nesbitt, for Heidegger, "the experience of *place* is based on a primary relationship of the body to the world, and places are centers of meaning constructed out of the lived experience;"[152] as Heidegger states, there is only "*being-in-the-world*."[153]

For Heidegger, a place is a way to support human existence and experience, gaining meaning with action-based information. Heidegger states, "only if we are capable of dwelling, only then can we build"[154] and architecture helps humans to dwell. In this context, humanity gets the sense of dwelling as an infusing being into a particular space. In other words, "our very being is dwelling, and society is inherently tied to the dwelling."[155] If such importance to the body's relationship to the outside world is attributed to lived space, we must address that lived space is neither uniform nor predetermined. Theories of "dwelling" open questions of ontology – of "authenticity" and "spirit."[156]

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[149] Christian Norberg-Schulz, *Existence, Space, and Architecture* (London: Studio Vista, 1971).

[150] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), 29.

[151] Nesbitt, *Theorizing A New Agenda for Architecture*, 29.

[152] Nesbitt, *Theorizing A New Agenda for Architecture*, 29.

[153] Martin Heidegger, "Building, Dwelling, Thinking." In *Martin Heidegger: Basic Writings*, ed. David Farrell Krell, (London: Routledge, 1951) 347–363.

[154] Heidegger, "Building, Dwelling, Thinking," 361.

[155] Heidegger, "Building, Dwelling, Thinking," 361.

[156] For Dovey, these are "very dangerous questions – Heidegger's academic response was to write terms like being under erasure and to avoid the question of spirit. However, his political response

Physical geography and phenomenological theories of place highlight the uniqueness of spatial experience and the idea of the "genius loci." Mainly, after Christian Norberg-Schulz's work, the concept of place was inspired by Heideggerian phenomenology, and a modern reinterpretation of genius loci gained popularity among architects. When an action takes place, the place of the action gains significance in that it expresses the probability of the event itself. What happens is connected to a system of values and meanings and participating in a spatial framework. The contribution of everyone to the totality consists in articulating the place to which s/he belongs. Human identity depends on the possibility of concretizing existential space. When architects treat architecture analytically, they miss the concrete environmental character, human identification, and sense of existential foothold. Architecture, for Norberg-Schultz, "means to visualize the *genius loci,* and the task of the architect is to create meaningful places, whereby helps human to dwell."[157] Norberg-Schulz defines place as "a focus where we experience the meaningful events of our existence."[158] He differentiates place with space as; "space, where life occurs, are places. A place is a space which has a distinct character."[159] Norberg-Schulz discusses the relationships that cause space to become a place based on the origin of existence and the human-place relationship. For him, human "tends to create places to show the essence of their existence."[160]

According to Otero-Pailos, the concept of place is not included in *Intentions in Architecture*[161] (1962), but Norberg-Schulz mentioned it in his book *Existence, Space and Architecture*[162](1971).[163] Norberg-Schulz refused the ideal of self-rule; his vocabulary

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in mistaking Nazism for authenticity illustrates the danger. The linguistic line from authenticity to authority is strong, and the author's idea is a source through it." In Dovey, for Berger, "the quest for authenticity is not a quest for essences but for ambiguities: 'Authenticity comes from a single faithfulness: that to the ambiguity of experience.'" And according to Harries, "architecture has a certain power to stabilize both 'being' and 'world', to defend us against the 'terror' of both space and time: 'Architecture is an act of self-assurance in the face of the terror of the infinite.'" Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999), 40, 41.

[157] "Human dwells when they can orientate themselves within and identify themselves with an environment or, in short, when he experiences the environment as meaningful. Dwelling, therefore, implies something more than 'shelter.' It implies that the spaces where life occurs are places." Christian Norberg-Schulz, *Genius Loci: Towards A Phenomenology of Architecture* (New York: Rizzoli, 1979), 5.

[158] Norberg-Schulz, *Genius Loci*, 5.

[159] Norberg-Schulz, *Genius Loci*, 5.

[160] Norberg-Schulz, *Genius Loci*, 5.

[161] Christian Norberg-Schulz, *Intentions in Architecture* (Oslo: Universitet Forlaget, 1962).

[162] Christian Norberg-Schulz, *Existence, Space, and Architecture* (London: Studio Vista, 1971).

[163] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), 164.

was condensed to the immediate context or the antihistorical drive of his theory of history. Yet, the critics accepted his denial without question. Instead, it was celebrated as an appeal to defend against the "loss of place" and "loss of identity" resulting from the cities' rapid postwar expansion. He was well-liked by the local architects for his efforts to discredit the activities of international performers outside of their urban areas. The newcomer became the target and was charged with depreciating the architect's social and economic position.

For Otero-Pailos, Norberg-Schulz inspired his readers with an unjustified political message, stating, "the genius loci in many cases has even proved strong enough to dominate any political, social, and cultural changes."[164] It was clear that by submitting to the genius loci's authority, architects may become members of the elite avant-garde and lead the community past its cynicism toward modernity. In the last chapter of *Genius Loci*, Norberg-Schulz urged architects to engage with landscapes, break up reproducing historical figures, and return to modernism's natural origins.[165] The recuperation of place could be obtained merely by his "globally counting attitude" to envisage the topological structure of the landscape, so he claimed. While the concept of "place-specificity" appeared to subvert universalism from modernism, the contrary was true. The theory of Norberg-Schulz eliminates a universal and ahistorical subject that is learned through pictures, independent from the local topography they were faced with. According to Otero-Pailos, this approach did not constrain how various historical societies have understood nature and built their buildings.[166] In fact, Norberg-Schulz's architectural phenomenology subverts local specificity by denying its potential nature to the outset of universal archetypes. Otero-Pailos sees the problem in the theory of genius loci, that "a place of exception where modern architects could appear tolerant of all historical cultures while acting out their prejudice against theories of history that demanded practice be historically accountable."[167] Similarly, Alberto Pérez-Gómez also criticized genius loci

[164] Otero-Pailos, *Architecture's Historical Turn*, 169.

[165] Christian Norberg-Schulz, *Genius Loci: Towards A Phenomenology of Architecture* (New York: Rizzoli, 1979), 179.

[166] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), 178.

[167] According to Otero-Pailos, other phenomenologists, shifted allegiances, withdrawing their support for the old architectural phenomenologists. Don Ihde, Dean of the School of Humanities and Fine Arts and professor of philosophy at SUNY Stony Brook, wrote about a *new* architectural phenomenology that was more intellectually postmodern in *Phenomenology and Architecture.* Also shifting allegiances, philosopher Edward Casey, another professor at SUNY Stony Brook, critiqued Norberg-Schulz's notion of place as a true *essence* in his book *The Fate of Place: A Philosophical History.* Jorge Otero-Pailos, *Architecture's Historical Turn:*

as an “empty postmodern simulation, incapable of revelatory depth” in the context of our cities of shopping malls and traffic networks.[168]

3.1.2. Placelessness

Placelessness is defined as,

> The condition of an environment lacking significant places and the associated attitude of a lack of attachment to place caused by the homogenizing effects of modernity such as commercialism, mass consumption, standard planning regulations, alienation, and obsession with speed and movement.[169]

Geographer Edward Relph (b. 1944) defined the term *placelessness* in his doctoral dissertation (1973) in Geography. Later it was published in 1976, titled *Place and Placelessness.* Regarding that, as an early problematization, Relph focused on “authentically” or “inauthentically,” “placeless” or “placelessness” and defined the modern era as “placelessness”[170] in 1976. For him, “placelessness” refers to “the casual eradication of distinctive places and the deliberate making of standardized landscapes, and the weakening of the identity of places to the point where they both look alike and offer the same bland possibilities for experience.”[171] Relph aline “place” and “placelessness” because through the image of the 1970s were international styles of modernist planning and architecture were ascendant. For Relph, the division between ideas and experiences of place and the placelessness of roads was readable through the landscapes being made. Placeness, which also gives the webpage its name, is a usefully inclusive phrase that allowed him to think about “everything to do with the diverse

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Phenomenology and the Rise of the Postmodern (Minneapolis: University of Minnesota Press, 2010), 181.

[168] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), 50.

[169] Alisdair Rogers, Noel Castree, and Rob Kitchin, “A Dictionary of Human Geography,” Oxford Reference, accessed April 5, 2022, https://www.oxfordreference.com/view/10.1093/acref/9780199599868.001.0001/acref-9780199599868-e-1402

[170] In his webpage, Relph mentions that *placelessness* is a term he may have coined. However, he also states that he is not sure about it stating, “placelessness is the term (which I may have coined – I’m not sure) I used when I wrote Place and Placelessness the 1970s.” Edward Relph, “Overview of Non-Place/Placelessness Ideas.” Placeness, Place, Placelessness, accessed February 1, 2022. https://www.placeness.com/overview-of-anti-place-terms-and-processes-placelessness-non-place-rootshock-etc/

[171] Edward Relph, *Place and Placelessness* (London: Pion, 1976), Preface.

qualities, interpretations, users, and experiences of place, from place cells in the hippocampus to *a global sense of place*."[172]

According to Relph, our relationships with locations are equally as important, diverse, and occasionally unpleasant as our interactions with others. In his opinion, insensitiveness to the significance of a place leads to philosophical speculation through problematizing the body's interaction with its surroundings, the straightforward removal of distinctive places, and the creation of homogenized landscapes. [173] In 2008, when his book *Place and Placelessness* was reprinted with a new preface, he stated that when he wrote this book (1976), the world presented a more superficial aspect than it does now.[174] For him, the impacts of modernism, both architectural and intellectual, were at their height, and a standardized, objective approach was generally considered the best for designing social housing, skyscrapers, research projects, and everything. From this lofty perspective, anything historical, local, or ambiguous was held to need renewal or considered secondary importance.[175] The consequence was that striking opposition marked the academic world and the world of places and landscapes for a few years. He states the two cultures as opposition: science or art, scientific method or phenomenology, placelessness or places.[176] For Relph, the immediate impetus for writing about place arose, however, neither from this deep instinct for the places he lived or visited nor from life experiences. It came from the academic recognition that, while there were many definitions of the discipline of geography as the study of place or places, there were almost no discussions about what place means. This omission seemed to be worth exploring. After his research, he discovered that the place was not identified as a subject. He found the book *L'Homme et le Terre* (1952) by Eric Dardel, a phenomenological account of the geographical experience. It provided him with the key to connecting the concept of place with his own experiences of places and with phenomenology. Dardel's arguments reinforced his realization that geography and place are, at their core, phenomena of expertise that can best be explained phenomenologically. While in 1976, the rather neat binary interpretation of place and placelessness that followed this confrontational attitude seemed appropriate when clear-sweep urban renewal and other-directed commercialism were actively revising the way landscapes looked. In 2008,

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[172] Edward Relph, *Place and Placelessness* (Los Angeles, California: SAGE, 2016), 90.
[173] Edward Relph, *Place and Placelessness* (London: Pion, 1976)
[174] Relph, 2016. *Place and Placelessness*, 6.
[175] Relph, 2016. *Place and Placelessness*, 6.
[176] Relph, 2016. *Place and Placelessness*, 6.

however, this interpretation appeared to him to be too straightforward to provide an adequate account of place experience.

According to Relph, rootedness in one place, which was still common in the 1960s, has almost everywhere been substituted by a celebration of modernity. Modernism, with its ordered, futuristic, standardized, monochrome view of the world, has essentially given way to postmodernism, in which uncertainty is acknowledged, and diversity is celebrated. The language of the former white male urban renewal culture is obsolete and unacceptable in the multiracial, gender-balanced, heritage-preservation cultures of the 21st century. Compared to 1976, the difference between place and placelessness is much less evident today. According to Relph, increased travel and mobility, combined with the electronic interconnection taken for granted in 2008, have broken down the barriers of the rooted sense of place. The narrow but deep experience that once was normal has given way to briefer experiences of many different places. It constitutes a loss because a profoundly focused and meaningful experience has been replaced by the outsideness of relatively fleeting and touristic encounters.

On the other hand, a place now is, for many people, a matter of choice rather than necessity; people choose to live wherever they want. It is difficult to see how such a choice constitutes an impoverishment of place experience. Indeed, mobility provides exposure to diverse cultures and places that enriches the experience and can help undermine parochialism and narrow-mindedness. Relph asserted in his writing from the 1970s that "there is a geography of places, marked by variation and significance, and there is placeless geography, a labyrinth of endless similarities,"[177] suggesting a *Manichaean struggle*[178] between places, which is viewed as good, and placelessness, which is terrible. For Relph, things are not so clear in this postmodern era. Placelessness, commercialization, and mobility can be sources of increased diversity. Later Relph's approach (2016) tends to view landscapes as representations of individuality and uniformity rather than just displaying place or placelessness.[179] He believes that place and placelessness coexist in a dynamic balance. He claims that in a dangerous scenario, having too much place might result in parochialism, while having too little place leads to confusion and dissatisfaction due to an abundance of similarity. However, the theme

[177] Relph, 1976. *Place and Placelessness*, 141.

[178] Manichaeism teaches an elaborate dualistic cosmology describing the struggle between a good, spiritual world of light, and an evil, material world of darkness.

[179] Relph, 2016. *Place and Placelessness*, 6.

of placelessness has not been much pursued, except in Marc Auge's *Non-Places: Introduction to an Anthropology of Supermodernity* (1995).[180] According to Relph, in the 1990s, the role being played by place in academic inquiry jumped suddenly from the background to the foreground, probably because of the rise of the postmodernist theories about diversity and difference.

3.2. The Postmodernist Sensitivity to Place and its Dissolution

The challenges that arose in the 1950s to the orthodoxy of the Modern Movement came to a head in the 1960s. According to Otero-Pailos,

> The word "place" was the subject of much debate in architectural discourse during the 1960s and 1970s. By the 1980s, it had become widely used to denote a postmodernist sensitivity to the historical structuring of the experience of space.[181]

The paradigms in the 1960s revealed an interest in meaning and symbolism in architecture and a new theoretical production marked by a partiality, sufficient to bring to focus further disciplinary questions and aspects. According to Kate Nesbitt, "the lack of dominance of a single issue or a single viewpoint is characteristic, and this pluralism is imprecisely referred to as postmodernism."[182] Nesbitt defines how postmodernism in architecture is understood concerning three standpoints: (1) a historical period with a specific relationship to modernism, (2) an assortment of significant paradigms – theoretical frameworks – for the consideration of cultural issues and objects, (3) a group of themes.

According to Otero-Pailos, Jean Labatut (1899–1986), Charles Moore (1925–1993), Christian Norberg-Schulz (1926–2000), and Kenneth Frampton (b. 1930) were the leading voices that appropriated phenomenology into architectural discourse, altering how architects were educated and comprehended the historical context of modern architecture.[183] According to Otero-Pailos, "their ingenious construction of new experiential protocols for researching and writing architectural history had an intellectual

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[180] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992)

[181] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010), 19.

[182] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), 16.

[183] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010).

impact that lasted long after the postmodern style went out of fashion."[184] According to him, they were felt in a situation where the imperative to intellectualize their opposition to the separation of theory and practice coexisted.

As Otero-Pailos also states, "postmodernism in architecture was both a stylistic movement and an intellectual sea change that germinated in the postwar period, took root in the 1970s, and flourished in the 1980s."[185] It served as an examination area for new theoretical thoughts in terms of the authenticity regarding the human experience of place and architecture as well as the stability of history as the design's fundamental source. University-based architectural journals also proliferated in the postmodern period. Generally, the postmodern architectural theory deals with the field's crisis of meaning. New independent publications and academic journals were founded in reply to the professional problem in modern architecture, which sparked flourishing theoretical writing.

Complexity and Contradiction[186] (1966) was a manifesto written by Robert Venturi for historicist eclecticism, promoting the anti-modern component of pairs of binary oppositions such as hybrid/pure, distorted/straightforward, and ambiguous/articulated. Venturi uses the associations created by acquaintance with architectural history to further his concerns about the several levels of communication of meaning. Similarly, *Learning from Las Vegas* (1972) also locates value in the highway strip's familiar, lowbrow culture.[187] His inclusive theory in *Complexity and Contradiction,* "both/and," recognizes direct and indirect, exact, and symbolic functions and permits various explanations. With that, architects believed they should be more connected with the city and people, where people are getting more isolated via mobility, technology, and globalization.

Robert Stern, who first published an excerpt of Complexity and Contradiction, wrote an early (1977) interpretation of the postmodern historicist trend.[188] Stern states that the building is a fragment of a larger whole – urban context -architecture is an act of historical and cultural response, and structures develop meaning over time. For Stern,

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[184] Otero-Pailos, *Architecture's Historical Turn*, xii.
[185] Otero-Pailos, *Architecture's Historical Turn*, xii.
[186] Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966).
[187] Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, London: MIT Press, 1972).
[188] Robert Stern, *New Directions in American Architecture* (George Braziller, New York, 1997), 134-135.

postmodern architectural shapes are natural, not abstract. They are "cognizant of their purpose and materiality, history, the physical context in which they are built, and social, cultural, and political milieu that called them into being."[189] Stern believed that the "buildings are designed to mean something; they are not hermetically sealed objects."[190]

Charles Moore and Kent Bloomer argued in *Body, Memory, and Architecture* (1977) made an example of escaping the explanation of modernist architecture in terms of abstract space and form in favor of concrete bodily experiences and spatial memories.[191] In 1977, Charles Jencks published *The Language of Post-Modern Architecture*, codifying the emerging movement as a style with predictable features. Jencks popularized the term postmodernism, which later expanded to other artistic disciplines. The architectural theory has been genuinely interdisciplinary since the middle of the 1960s and is based on a wide range of critical paradigms.

According to Nesbitt, Harvard Architecture Review made its debut in 1980 with *Beyond the Modern Movement,* and *Architecture and Abstraction* (1985) countered the rise of postmodern historicist representation with modernist abstraction.[192] She states that "the earnestness with which subjects; history, the city, monumentality, the landscape, tectonics, ethics are tackled by student editors and faculty advisors indicates the depth of the perception of crisis."[193] With this, postmodern architects turned to the written word to sort out complex issues, as often as they turned to theoretical projects. From theory, with a postmodernist sensitivity, the concept of place is defined by thinkers from different disciplines. Moore (1965) described place as "the ordering of the whole environment that members of a civilization stand in the middle of, the making of sense, the projection of the image of the civilization onto the environment."[194]

From a conceptual point of view, the concept of place has been studied and defined by many thinkers on a multidisciplinary scale from various approaches. Dolores Hayden draws attention to the word place itself and sees it as "one of the trickiest words" in English. For her, the concept carries "resonances of a homestead, location, and position

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[189] Stern, *New Directions in American Architecture*.
[190] Stern, *New Directions in American Architecture*.
[191] Kent C. Bloomer and Charles W. Moore, *Body, Memory, and Architecture* (New Haven: Yale University Press, 1977).
[192] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996)
[193] Nesbitt, *Theorizing A New Agenda for Architecture*.
[194] Charles W. Moore, "Creating of Place," in *You Have to Pay for the Public Life*, ed. Kevin Keim, (Cambridge, Massachusetts, London, England: The MIT Press, 1965), 292–301, 292.

in the social hierarchy."[195] Philosopher Jeff Malpas also mentioned the complex nature of the term. They defined it as "a gathering in which we find ourselves together with other persons and things, somewhere that is simultaneously bounded and distinctive yet in which we are opened to the world, and the world is opened to us."[196] Philosopher Edward Casey prioritize the concept of place related with his existence and define it as "the immediate ambiance of my lived body and its history, including the whole sedimented history of cultural and social influences and personal interests."[197] Casey also mentions Aristotle's remark that: "everything is somewhere and in place" with Archytas' proposal that "place is prior to all things" as the base for his works. [198] "The point that place," Casey comments, "by virtue of its unencompassability by anything other than itself, is at one the limit and the condition of all that exist."[199] In sociology, Anthony Giddens, approaches the term with a more geographical perspective. For him, "Place is best conceptualized by the idea of 'locale' which refers to the physical settings of social activity as situated geographically."[200] Geographers state the relation of people to their environment as the criteria for what makes space a place. For them, the concept of place was the center of meaning constructed from lived experience. Like Hayden and Malpas, David Harvey also mentions the complex or various nature of the place seeing it as "a surfeit of meanings" – "words such as location, locale, neighborhood, region, and territory refer to the *generic qualities of place,* while terms such as city, village, town, and state designate kinds of places, while others such as community have strong connotations of place."[201] To Harvey, a place should be "one of the most multi-layered and multipurpose keywords in our language."[202] Harvey also differentiates space and places, stating that if a place is the site of being, then the views of modernity that stress becoming entail "a

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[195] Dolores Hayden, *The Power of Place: Urban Landscapes as Public History*. (Cambridge, Massachusetts: The MIT Press, 1995), 15.

[196] Jeff E. Malpas, *Place and Experience: A Philosophical Topography*. (Cambridge: Cambridge University Press, 1999).

[197] Edward S. Casey, "Body, Self and Landscape." in *Textures of Place: Exploring Humanist Geographies* ed. Paul C. Adams, Steven Hoelscher, and Karen E. Till, (Minneapolis: University of Minnesota Press, 2001), 403–425, 404.

[198] Edward S. Casey, *Getting Back into Place: Toward a Renewed Understanding of the Place-World* (Bloomington, Indianapolis: Indiana University Press, 1993), 14.

[199] Casey, *Getting Back into Place*, 15.

[200] Anthony Giddens, *The Consequences of Modernity* (Stanford, CA: Stanford University Press, 1990), 18.

[201] David Harvey, *Justice, Nature and the Geography of Difference*. (Oxford: Blackwell, 1996), 208.

[202] Harvey, *Justice, Nature and the Geography of Difference*.

spatial politics that renders place subservient to transformations of space."[203] For Harvey "it is impossible to proceed far with a discussion of space and time without invoking the term place."[204] Geographer Tim Cresswell underlines the complexity of the concept, for him, "no one quite knows what they are talking about when they are talking about place. It is wrapped in common-sense."[205] Cresswell defines place as "a way of seeing, knowing and understanding the world"[206] that let people to feel attachments and connections. Edward Relph, "a place is not just a formal concept awaiting definition but also a naive and variable expression of geographical experience"[207] and "a center of action and intention."[208] For Relph, "the essence of a place lies in the largely unselfconscious intentionality that defines places as profound centers of human existence"[209] He also defines place as the "fusions of human and natural order and is the significant centers of our immediate experiences of the world."[210] For geographer Yi-Fu Tuan, "a neighborhood is at first confused about images to a new resident; it is a blurred space before it becomes a place."[211] Doreen Massey approaches a place as "referring to sites of nostalgia that opt-out from progress as bounded, authentic, and timeless, and proposes that places are moments in intersecting social relations."[212] Places "are not so much bounded areas as open and porous networks of social relations;" because various groups have diverse social relationships, place identities are established through their connections with other places and have multiple and contested identities.[213] "Place as a constellation of trajectories" is open, not bounded, and ever-changing." What is unique about place is that thrown togetherness, the unavoidable challenge of negotiating a here-and-now and a negotiation that must occur within and between human and nonhuman."[214] In psychology, for Don Altman and Setha Low, place "focuses on the environmental settings to which people are emotionally and culturally attached. Place refers to a space

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[203] David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Basil Blackwell, 1989), 257.
[204] David Harvey, *Justice, Nature and the Geography of Difference.* (Oxford: Blackwell, 1996), 208.
[205] Tim Cresswell, *Place: A Short Introduction* (Mass: Blackwell, 2004), 1.
[206] Cresswell, *Place*, 11.
[207] Edward Relph, *Place and Placelessness* (London: Pion, 1976), 4.
[208] Relph, 1976. *Place and Placelessness*, 42, 43.
[209] Relph, 1976. *Place and Placelessness*, 42, 43.
[210] Relph, 1976. *Place and Placelessness*, 141
[211] Yi-Fu Tuan, *Space and Place: The Perspective of Experience*. (Minneapolis: University of Minnesota Press, 1977), 17.
[212] Doreen Massey, *Space, Place, and Gender*. (Minneapolis: University of Minnesota Press, 1994), 4, 5, 120.
[213] Massey, *Space, Place, and Gender,* 121
[214] Doreen Massey, *For Space*. (London: Sage, 2005).

that has been given meaning through a personal, group, or cultural processes."[215] For them, the concept of place includes that which influences the meaning occupants to provide to it through individual, social, and cultural processes.[216] In contrast to these definitions of place, in anthropology, Clifford Geertz (1996) mentions that "place makes a poor abstraction. Separated from its materializations, it has little meaning."[217]

According to Kim Dovey (1999), locations must be planned and created for purposes, principally the pursuit of amenity, profit, status, and political power. Any study of the framings of place at various scales entails engagement with multiple audiences and paradigms of knowledge. The practices of architecture and urban planning have taken divergent routes and adopted different paradigms of knowledge since the late 1960s. According to Kim Dovey, "after a brief flirtation with the social sciences, architecture has returned decisively to a formal aesthetic paradigm."[218] As noted by Pierre Bourdieu, "the strategy par excellence is the 'return to sources,' which is the basis of all heretical subversion and all aesthetic revolution because it enables the insurgents to turn against the establishment of the arms which they use to justify their domination."[219] The market has extensively abused the value and intangibility of concepts like a sense of place to justify design projects, no matter how destructive, similar to the notion of going back to the sources. For Dovey, "the shopping malls, office towers, and housing enclaves to be discussed later are examples where 'sense of place' is reduced to scenographic and rhetorical effect as a cover for place destruction."[220] Such mythologizing of place and genius loci is made possible when critique is conducted within the confines of formal expression. When criticism occurs within the bounds of elevated expression, this mythologizing of place and genius loci is made feasible. Ironically, the theoretical effort to find a historically informed modern architecture accomplished the exact reverse.

As Dovey mentions establishing a particular social construction of meaning is not the same as disproving all sources. No matter how we theorize such purposes or concepts, phrases refer to market potency. For her, the more commonplace such forms appear, the

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[215] Irwin Altman, and Setha M. Low, *Place Attachment*. (New York: Plenum Press, 1992), 5.
[216] Altman and Low, *Place Attachment.*
[217] Steven Feld and Keith H. Basso. *Senses of Place* (Santa Fe: NM School of American Research Press, 1996), 259.
[218] Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999), 2.
[219] Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature*. (New York: Columbia University Press, 1993), 83-84.
[220] Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999), 44.

more they seem to go beyond the impersonal items in the marketplace. This way, political or economic power forces may attempt to colonize the dwelling experience. Like that, Harries sees it "as the transformation of arche-symbols into meta-symbols."[221] For them, a paradigm is required that rejects social determinism and the idea of an autonomous subject while integrating place experience and its ideological critique. Lefebvre's work,[222] has been crucial in allowing for new readings of space and place, [223] especially in understanding how postmodernism fragments the perception of place.[224] For de Certeau, like Lefebvre, what a place means is incessantly structured and re-structured through daily life: "Like words, places are articulated by a thousand usages" [225] and, as Dovey mentions, for de Certeau "meanings can be inverted, and mediations of power can be reversed."[226]

According to Harvey, in-between postmodernist sensitivity and insensitivity, place experience becomes more significant in a globalizing world.[227] For him, with the homogenizing effects of the global capital, the meanings of place are enhanced. However, increased mobility also leads to a better location choice and more sensitivity to local characteristics. Harvey advocates a search for a dialectic between everyday dwellings and global spaces of production, drawing attention to the nearsightedness of experience:

> What we learn from sensuous interaction with the things we touch and the processes we directly encounter is different from what we need to know to understand the functions of commodity production and exchange that put our global breakfast upon our tables... direct experience is so authentic as to tempt us to regard it as all there is permanently and so ground our sense of being, of moral responsibility, and of political commitments entirely within its myopic frame.[228]

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[221] Karsten Harries, "The Voices of Space." *Center* 4:(1988),34-49, 39.
[222] See Chapter 2.
[223] Edward Soja, *Postmodern Geographies* (New York: Verso, 1989).
[224] Fredric Jameson, "Postmodernism, or The Cultural Logic of Late Capitalism." *New Left Review* 146:(1984), 53–92.
[225] Michel de Certeau, "Practices of Space." In *On Signs*, Marshall Blonsky (Baltimore, Maryland: The Johns Hopkins University Press, 1985), 131.
[226] Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999), 47.
[227] David Harvey, *Justice, Nature and the Geography of Difference.* (Oxford: Blackwell, 1996), 297-298.
[228] Harvey, *Justice, Nature and the Geography of Difference,* 313.

3.3. The Critique of Place

While thinkers developed the concept of the place to criticize the dominant power of space in architecture through a postmodernist sensitivity, the postmodernist insensitivity to place led to a critique of place. In Dovey, Giddens states that "globalization and modernity have transformed the very tissue of place experience." [229] The dominant power of modern architecture and the market also affected the concept of place. According to Nesbitt, some theorists argue that "postmodern historicist architecture tends to selectively misread history and to ignore larger ecological, political, and social responsibilities."[230] With that ignorance, the abstract nature of both spaces and places became a target to add value to architectural investment and as a resort to scenography. As Mcleod pointed out, in the status-conscious 1980s, architects were sought-after to design and endorse products from tea kettles to shoes.[231] The 1980s were glamorous years for architects, and the signature building was affordable for an affluent society. But the price exacted for mass-market appeal and an imitable style is the commercialization of one's image and the phenomenon of the architectural knock-off.[232] It is possible to interpret the overall development of office buildings, residential neighborhoods, and shopping centers regarding how global capitalism has framed daily life worldwide. The commercial version lacks any essential elements of the original.

Marketplace indicates that there may be some validity to the idea that architecture can act as a semiotic sign system. The designs use the links between nineteenth-century architectural styles and lifestyles associated with money, rank, and aristocracy. A characteristic postmodern historicist compositional strategy is a pastiche, the eclectic quotation of fragmented historical elements. The resulting postmodern historicist architecture is scenographic kitsch, epitomized by Robert Venturi and Denise Scott Brown's decorated shed.[233] Diane Ghirardo points out that in America in the 1970s, unemployed architects did not turn to design social utopias but retreated instead to

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[229] Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999), 48.

[230] Dovey, *Framing Places*, 48.

[231] Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism." *Assemblage*, (1989), 8–23.

[232] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996).

[233] Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas*. (Cambridge, London: MIT Press, 1972).

fetishistic "paper architecture."[234] Jean-François Lyotard's contemporary sublime challenges the notion that abstraction is without content, illustrating modern artists' attempt to present the unpresentable from the realm of ideas.

The Chicago Institute for Architecture and Urbanism hosted a conference in 1988 that John Whiteman and Jeffrey Kipnis organized. The 1992 publication of the proceedings under the title *Strategies in Architectural Thinking* was primarily seen as an architectural inquiry into the boundaries of architectural thinking.[235] As another example – the *Fetish* symposium at Princeton University, which took place in 1988 – shows how architecture theory tended to become more interdisciplinary by the end of the 1980s when the proceedings were published in 1992.[236] In following, meaningful work in the 1970s by architects and historians such as Peter Eisenman, Aldo Rossi, Rafael Moneo, Manfredo Tafuri, Anthony Vidler, Mario Gandelsonas, and Diana Agrest, all of whom have associated with the journal *Oppositions*, helped to disengage architecture from its late-modernist basis in systems theory and functionalism.[237] These thinkers argue that architecture needed to reexamine its internal structure as a discipline and rethink its relationship to society. This provoked a healthy self-criticism and helped to redefine the field of architecture as a serious intellectual pursuit. They redefined architecture as "built discourse," arguing that architecture was one medium among many other media; its material presence dissolved in the flux of ubiquitous electronic networks,[238] which led to the problematization of the built environment and its relations. The logic of the modern way of living and globalization, brought by modernism, minimized the emotions established between humans and place. Here, more general definitions refer to the standardization of human feelings based on the commodification of architectural

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[234] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), 48.

[235] Richard Burdett, Jeffrey Kipnis, and John Whiteman, "Strategies in Architectural Thinking." In. (Cambridge, MA: MIT Press, 1992).

[236] The explicit appeal to a concept from Freudian psychoanalysis or, alternatively, a reference to Karl Marx's idea of commodity fetishism – was a marker of the intellectual ambitions of architectural theory at the end of the 1980s.

[237] Kate Nesbitt, *Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996).

[238] According to Nesbitt, by 1990 the schools claim to be highly expert in questioning the meaning, discourse, and interpretation, while questions of technique and practice were ceded to the working professionals. To her, in retrospect, the proliferation of cross-disciplinary theoretical exchange around 1990 may be seen as representing the conclusion of a phenomenon that began in the 1970s. Yet if the production of alienated architecture as the mirror of an alienated society could be seen as a means of increasing critical awareness, it was unlikely to change the underlying conditions that led to the alienation in the first place.

products. With these works, thinkers and architects brought a critical way of thinking about places, built environments, and architecture. After all those developments, long-established concern has been seen by dwellers living in places that do not attach to them; they were living in a fetish, a production of alienated architecture. For Giddens, in the modern world, local and global tensions are pervasive and interlocking, and this does not mean a loss of place. This is "a loss of self-identity."[239] Globalization is considered a common global culture and homogenizing identities and lifestyles, and objections began to be expressed by critics. With these critiques, the concept of the place started to lose importance and give place to a modern way of life, which may be seen as *supermodernity*.[240] While the place and sense of place lost their actuality, mobility brought by technology and globalization led the way for the upcoming concepts of "non-place" and "junkspace."

[239] Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999), 48.

[240] See Chapter 4.

CHAPTER 4

NON-PLACE

As a follower episode of place, the concept of non-place will be read. Non-place, after first defined in 1964, resurfaced in 1992 as a concept representing its time and situation, with a more widespread, more substantial, and permanent condition.

The term "non-place" was first used in *The Urban Place and the Non-Place Urban Realm,* written by urban designer and theorist Melvin Webber in 1964.[241] According to Teiz, the fundamental view of urban development was based on the place, which is the physically based, economic, and social aggregate that constitutes a city.[242] For Teiz, city planners, and geographers, the concept of place were central to their work. Webber, though, believed that the city itself was a massive switchboard that was suddenly open to the whole globe.

With his works, he stood against the planning thinking of the time, claiming that attempts to preserve dense cities were unrealistic and defending the suburbs as a manifestation of people's choice. Webber described a new era in which "accessibility prevailed over proximity and kinship."[243] Teiz argues that geographical restrictions seemed to disappear after businesses and other groups could establish and uphold their market ties outside the conventional metropolis.[244] Urban development was redefined by Webber because, in his view, the speed and character of communications had changed.[245] According to Webber, technological developments in the field of communication and transportation which provide the connection between long distances, such as the telephone, automobile, airway, and personal computer, do not harm the traditional place-oriented urban area with the new type of long-distance communities they create, on the contrary, they support it with the diversity they make.[246] The idea of breaking free from

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[241] Melvin Webber. "The Urban Place and the Non-Place Urban Realm." in *Explorations into Urban Structure*, ed. Melvin M Webber (Philadelphia: University of Pennsylvania Press, 1964), 79–153.
[242] Michael B Teiz, "Melvin Webber and the "Nonplace Urban Realm." *Access*, (2006), 29–34, 30.
[243] Webber, "The Urban Place and the Non-Place Urban Realm."
[244] Teiz, "Melvin Webber and the "Nonplace Urban Realm." 30.
[245] Webber, "The Urban Place and the Non-Place Urban Realm."
[246] Webber, "The Urban Place and the Non-Place Urban Realm."

the constraints of proximity was at the center of the urban space without a place, non-place.[247]

Twenty-eight years later, in *Non-Places: Introduction to an Anthropology of Supermodernity* (1992), Augé used the term "non-place" to refer, like Webber formulated, to a space that, in contrast to places in traditional cultures, is not relational, historical, or concerned with identity.[248] However, compared to Weber, Augé used the term to define the situation of the 1990s.

Most critically, 1990 was a pivotal year for digital technological developments. The basic design of the World Wide Web was conceived in 1989, the year the Berlin Wall fell,[249] and made available to the public in 1992.[250] In 1990, the 2G mobile network, the first digital phone call, the faxes, and Mac Classic desktop computers were all released.[251] William Gibson, the creator of the cyberpunk classic Neuromancer, attended the ANY (Architecture New York) conference in 1991, which Peter Eisenman and Cynthia Davidson hosted. In this book, Gibson envisioned *cyberspace*[252] as establishing a computer network in a universe populated by artificially intelligent creatures.[253] And in

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[247] Webber, "The Urban Place and the Non-Place Urban Realm."

[248] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992)

[249] The fall of the Berlin Wall in 1989 marked the start of a new era of globalization and geopolitics.

[250] In March 1989, Tim Berners-Lee submitted a proposal for an information management system at CERN. The project eventually grew to become the World Wide Web. In this document, Berners-Lee outlined the problems of losing information at CERN, the advantages of linked information and hypertext, and the practical requirements of his idea. He proposed a universal linked information system, in which generality and portability are more important than fancy graphics techniques and complex extra facilities. The aim of the project would be to allow a place to be found for putting any information or reference which one felt was important, and a way of finding it afterward.

[251] Stan Allen, "The Future That Is Now," in Architecture School of Three Centuries of Educating Architects in North America, ed. Joan Ockman (Cambridge, London: The MIT Press, 2012), 206.

[252] The term cyberspace was first used by the author in his short story, *Burning Chrome* in 1982. Later, in 1984, William Gibson popularized the term in his book Neuromancer described as "a consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts... A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters, and constellations of data. Like city lights, receding." William Gibson, *Neuromancer*. (New York: Ace Books, 1984).

[253] Neuromancer (1984) captured the anxieties of a dystopian world in which technology has penetrated all aspects of everyday life. In Gibson's early novels, unprecedented physical mobility and the fluidity of personal identity enabled by digital technologies reshape individual subjectivity and the physical space of the city alike. Like the film Blade Runner two years earlier, Neuromancer had become an early touchstone for imaginative speculation on digital culture's urban and architectural consequences. In the following three books, Pattern Recognition (2003), Spook Country (2007), and Zero History (2010), Gibson has continued to explore similar themes through fashion, underground marketing, hacker culture, and the international capital.

1998, Google began its operations.[254] In his article titled *The Future That Is Now* which evaluates the changes in American architectural education Stan Allan argued that with the help of this search engine, "to assemble all these facts – without leaving my desk – and has profoundly changed what it means for students to do research."[255] According to Allen, the gap between theory and practice grew between the 1980s and early 1990s.[256] While, in theory, architects and thinkers criticized the built environment and its growth, architects, in practice, focused on their commercial works or fabrications.

In 1990, schools could cite their considerable expertise in issues relating to sense, discussion, and interpretation, but working professionals were left in charge of matters relating to technique and application.[257] Younger generation architects and educators were beginning to feel that, in contrast to literary analogies or philosophical allusions, the history of architecture as a profession and its agency as practical training presented a more efficient method for transformation.[258] Additionally, the enormous corporate offices in most commercial work broke apart the architectural profession. Fewer young architects, professors, and high-design methodologies looked to elite academic institutions. However, some experimental design techniques, such as those used by Peter Eisenman, Steven Holl, Morphosis, Daniel Libeskind, and Rem Koolhaas, OMA, remained in the background.[259] Allen did not find it strange that the early 1990s were marked by a climate of doubt and uncertainty because "one of the stated aims of the theoretical work of the previous decade had been to destabilize the certainties of received knowledge."[260] According to Allen, the 1980s theory accomplished this by laying the foundation for more recent research and directions. However, the acceleration of change was even more astounding because of technological advancements.

Advanced and computational design culture came together, encompassing a particular project once younger generation practitioner-instructors gained access to computers and began to think imaginatively and creatively concerning new odds of digital

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[254] Stan Allen, "The Future That Is Now," in *Architecture School of Three Centuries of Educating Architects in North America*, ed. Joan Ockman (Cambridge, London: The MIT Press, 2012), 206.
[255] Allen, "The Future That Is Now," 206.
[256] Allen, "The Future That Is Now," 206.
[257] Allen, "The Future That Is Now," 206.
[258] Allen, "The Future That Is Now," 206.
[259] Allen, "The Future That Is Now," 206.
[260] Allen, "The Future That Is Now," 207.

design.[261] Allen claims that while the new design and accompanying theory profited from and actively assimilated elements of the conjectural converse of earlier decades, they also reacted against its linguistic underpinnings and literary analogies.[262] According to Allen, new considerations about digital fabrication were sparked by the creative work of industry partners like Gehry Technologies, "broader access to equipment in schools, and the seductive possibility of bypassing conventional working drawings gave an impetus to new questions of digital fabrication."[263]

Allen reads this change into three phases. (1) – in the 1980s – primarily metaphorical, (2) – in the 1990s – largely experimental, establishing the current protocols of form-making and fabrication; and (3) – 2000 – architecture and its relationship to digital technology improved.[264] Designers are increasingly concentrating on the computer's tactical and operational capabilities. The Guggenheim Bilbao was designed by Frank Gehry beginning in 1991, and it was finished in 1997. The marketing, branding, tourism, and subsequent economic effects of a stunning and instantly recognizable structure created by a well-known architect are collectively referred to as the "Bilbao effect."[265] Through digital technology, the speed of information exchange has accelerated, and an existing international discipline has developed into a global one.

According to John Frazer, in the early 1990s, "a new generation of computer-based communication and information technologies appeared to be upending the anthropological and cultural underpinnings of daily life."[266] At the end of the 1960s, cybernetics, system theory, and intelligent computers were primarily seen as tools for facilitating the rationality of scientific reasoning, problem-solving, and decision-

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[261] According to Allen, in 1990, computers were largely unknown in the design studio in most architecture schools, relegated instead to basement computer labs. Computer-aided design programs were widely used in offices by this time, and there was awareness in the educational community that computer skills needed to be taught. But machines were slow and cumbersome, output was unreliable, and school drawing was still almost exclusively by hand. By the mid-1990s, a new virtuosity emerged as architects borrowed software and digital techniques from the film and aviation industries. The computer made the generation of the complex form easy, and designers were fascinated by the new plasticity enabled by fluid modeling. These new design techniques spread quickly through the schools, and training in digital technology became an integral part of education. Stan Allen, "The Future That Is Now," in *Architecture School of Three Centuries of Educating Architects in North America*, ed. Joan Ockman (Cambridge, London: The MIT Press, 2012), 207.

[262] Allen, "The Future That Is Now," 211.

[263] Allen, "The Future That Is Now," 211.

[264] Allen, "The Future That Is Now," 211.

[265] Allen, "The Future That Is Now," 207.

[266] John Frazer, "The Architectural Relevance of Cyberspace," in *The Digital Turn in Architecture 1992 – 2012*, ed. Mario Carpo (Chichester: Wiley, 2013), 48–52, 48.

making.[267] This shifted from the "mechanical paradigm to the electronic one."[268] In his article *Visions Unfolding: Architecture After the Age of Printing* (1992), Peter Eisenman state that the electronic paradigm is directing:

> The electronic paradigm directs a powerful challenge to architecture because it defines reality in terms of media and simulation; it values appearance over existence, what can be seen over what is. Not the seen as we formerly knew it, but rather a seeing that can no longer interpret. Media introduce fundamental ambiguities into how and what we see.[269]

By the 1990s, computers had begun to provide instant, cheap, and global communication. For Frazer,

> the Internet promised to despatialise all kinds of functions and activities, removing social interaction and commerce from physical space to 'cyberspace', and virtual reality offered a revolutionary alternative to the Western canon of mimetic, perspectival images.[270]

As an alternative world, 1991 was the year Marcos Novak[271] published his article *Liquid Architectures in Cyberspace.*[272] In this book, Novak used the term "liquid architecture" and defined it as:

> …an architecture breathes, pulses, leaps as one form, and lands as another. Liquid Architecture is an architecture whose form is contingent on the interests of the beholder; it is an architecture that opens to welcome me and closes to defend me; it is an architecture without the doors and hallways, where the next room is always where I need it to be and what I need it to be.[273]

For Novak, a liquid architecture in cyberspace is clearly "dematerialized architecture."[274] Like this idea, Mario Carpo draws attention to Frazer's conclusion that "pervasive cultural and technological developments are transforming our view of the world," calling

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[267] Frazer, "The Architectural Relevance of Cyberspace," 48.

[268] Peter Eisenman, "Visions Unfolding: Architecture in the Age of Electronic Media." In *The Digital Turn in Architecture 1992 - 2012*, ed. Mario Carpo (New York, NY: John Wiley & Sons, 1992), 16.

[269] Eisenman, "Visions Unfolding."

[270] John Frazer, "The Architectural Relevance of Cyberspace," in *The Digital Turn in Architecture 1992 – 2012*, ed. Mario Carpo (Chichester: Wiley, 2013), 48–52, 48.

[271] Novak describes himself as a "trans-architect," due to his work with computer-generated architectural designs, conceived specifically for the virtual domain, that does not exist in the physical world. His immersive, three-dimensional creations are responsive to the viewer, and transformable through user interaction. Novak has defined the potential abstract and mathematically conceived forms and a set of conceptual tools for thinking about and constructing territories in cyberspace. Marcos Novak, "Liquid Architectures in Cyberspace." In *Cyberspace: First Steps*, ed. Michael Benedikt, (Cambridge, London: The MIT Press, 1991).

[272] Novak, "Liquid Architectures in Cyberspace."

[273] Novak, "Liquid Architectures in Cyberspace," 272.

[274] Novak, "Liquid Architectures in Cyberspace," 272.

into question our preconceived concepts of space and place and inexorably influencing how we create buildings and cities.[275]

1991 was also the year for Doreen Massey to publish her article *A Global Sense of Place*.[276] Here, Massey first mentioned the world's current situation and how things were speeding up and spreading out. Specifically, in the finance sector, Massey asserts that capital is moving through a new era of globalization.[277] How people travel around the world, how people can reach outfits made in another country or dinner consisting of elements shipped from all over the world, and how people can access an email system instead of a letter is the sign of that. Massey specified that "much of what is published on space, place, and postmodern times emphasize a new era" about her view of the place.[278] Massey defined this new phase, as a new stage through "time-space compression."[279] It is claimed that the process has picked up speed and moved to a new place. This new era was increasing uncertainty about the definition of *places*. Massey was criticizing the status of a sense of a local place while all this movement and intermixing started. According to Massey,

> …an (idealized) notion of an era when places were (supposedly) inhabited by coherent and homogenous communities is set against the current fragmentation and disruption. The counterposition is anyway dubious, of course: 'place' and 'community' have only rarely been coterminous. But the occasional longing for such coherence is nonetheless a sign of the geographical fragmentation, the spatial disruption, of our times. And occasionally, too, it has been part of what has given rise to defensive and reactionary responses certain forms of nationalism,

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[275] Mario Carpo, *The Digital Turn in Architecture 1992-2012*. (Chichester: Wiley, 2013), 48.
[276] Doreen Massey, "A Global Sense of Place," *Marxism Today* 38 (1991): 24–29, 24.
[277] Massey, "A Global Sense of Place," 24.
[278] Massey, "A Global Sense of Place," 24.
[279] Massey defines time-space compression as a movement and communication across space, the geographical stretching-out of social relations, and our experience of all this. The usual interpretation is that it results overwhelmingly from capital actions and its current-increasing internationalization. It is capitalism and its developments that are argued to determine our understanding and our experience of space, how people and places within time-space-compression are highly complicated and extremely varied. Suppose time-space-compression can be imagined in a more socially formed, evaluative, and differentiated way. In that case, there may be the possibility of developing a politics of mobility and access. The mobility and control of some groups can actively weaken other people. Differential mobility can weaken the leverage of the already weak. The time-space-compressions of some groups can undermine the power of others. Doreen Massey, "A Global Sense of Place," *Marxism Today* 38 (1991): 24–29.

sentimentalized recovering of sanitized 'heritages', and outright antagonism to newcomers and 'outsiders.'[280]

As the world expands, for Massey, some people now view the pursuit of a sense of place as an essential and reactionary need. As a solution, Massey focuses on rethinking our sense of place, a progressive approach for a sense of place which is not defensive but outward-looking; a good sense of place in the era of time-space compression. For Massey, the relative nature of time-space compressions, relative mobility, power over mobility, and communication entrenches the spatial imprisonment of other groups. While local communities seem to be broken up by the global way of life through travel, music, and food with a different experience of all this – while we are living an individual living in a global world – we cannot think locally anymore. In this article, Massey states

> Place and locality are foci for a form of romanticized escapism from the real business of the world. While 'time' is equated with movement and process, 'space'/ 'place' is equated with stasis and reaction. There is the need to face up to, rather than simply deny, people's need for attachment of some sort, whether through place or anything else. We need, therefore, to think through what might be an adequately progressive sense of place, one which would fit in with the current global-local times and the feelings and relations they give rise to, and which would be useful in what are, after all, political struggles often inevitably based on place.[281]

According to Massey, places can be seen as articulated anecdotes in corporate community relations as a resolution to this problem. This knowledge of a place's character can only be built by connecting it to places beyond it instead of thinking of it as a space with borders. Massey states, "what we need is a global sense of the local, a global sense of place."[282]

Besides the importance of local and sense of place, Massey was also aware of the need to be global. Like that idea, Augé also defined the concept of non-place as "the real measure of our time."[283] As an anthropologist, Augé witnessed a shift in their time and provided theoretical discussion; in a world with too many simultaneous occurrences, history is moving too quickly, the earth is getting smaller, there are too many individuals, and there are more *non-places* than places, space, time, individuality, and place all

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[280] Massey, "A Global Sense of Place," 24.
[281] Massey, "A Global Sense of Place," 26.
[282] Massey, "A Global Sense of Place," 29.
[283] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992), 79.

change.[284] According to Augé's portrayal, *nonplaces* were the places shaped by the increasingly fleeting and fragmented nature of what he calls "supermodernity." Supermodernity*, for* him, is beyond modern through extremeness in terms of time, space, and individuality. He argued that the ubiquity of non-place is a measure of supermodernity, and how people experience non-place makes these places its defining characteristic. According to Buchanan, "non-places are not the results of supermodernity, they are the cause, although it is never really named as such by Augé, of late capitalism."[285]

When Augé refers to an excess of time, he indicates that the vast number of occurrences we are required to keep track of at once strains modernity to its breaking point. The paradoxical outcome of the so-called shrinkage of the globe is the overflow of space, which works in tandem with much time and exacerbates it. Air travel makes even the most remote parts of the world accessible. Satellite technology enables us to examine the globe from our living room and watch events develop in real-time. The paradoxical outcome of modern life's-imposed solitudes – long journeys to work, lonesome hours spent in front of computers, etc. – is an excess of individualism.

A non-*place* is devoid of historical reference and potent symbolism. For Augé, "if the place can be defined as relational, historical, and identity-related; a space that cannot be defined as relational, historical, and identity-related would also be non-place."[286] These are spaces of travel, transit points of the temporal situation, and consumption – airports, health clinics, freeways, shopping malls, supermarkets, hotel rooms, fast-food areas, and "large retail stores, as well as the informational spaces of telepresence"[287] and similar facilities deemed to have no history and no cultural connections. As places that supermodernity "produces" non-places are already injected into people's daily lives.

Augé carefully points out that non-place is entangled with place rather than being opposed to it. Places and spaces, as well as places and non-places, entwine and tangle in the reality of today's world. He suggests they oppose polarities in which the former is never completely erased and the second never fully completed. No place is ever devoid

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[284] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992), 104.

[285] Ian Buchanan, "Non-places: Space in the Age of Supermodernity." *Social Semiotics* 9 (3), (1999): 393–398.

[286] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992), 78.

[287] The use of virtual reality technology, especially for remote control of machinery or for apparent participation in distant events.

of the possibility of non-place.[288] Although Augé does not welcome the arrival of supermodemity, he is neither a fan of the switches it has brought about nor harbors any sentimental longings for a bygone era.

The non-place has no spirit; it is devoid of meaning, experience, and practice.[289] According to Augé, the word non-place refers to two different but complementary facts: spaces formed for specific purposes – transportation, shopping, vacation – and the relationships of individuals with these spaces.[290] Augé distinguishes between space and place to explain non-place by contrasting between place and non-place. According to Augé, place is experienced through language. In contrast, space is made up of the frequency of places and is more abstract than a place, which typically relates to an occasion, a legend, or a historical period. It functions similarly to an area, a brief expansion, or a distance between two spots. Space is an understandable area, and things sort of make sense there. "Space and place," "place and non-place" intertwine, and "non-place" cannot exist without place. Spaces associated with purposes and the connections that people have with these spaces are two realities that are equally important but distinct. It has a contractual relationship with non-place users. Valuable indicators of non-place are those that are obvious. "The space of non-place creates neither singular identity nor relations, only solitude, and similitude."[291]

How de Certeau approached space and place concepts was utterly different from Augé. This difference led Augé to draw attention to the distinction between his concept of place and de Certeau's opposition to space, as in geometric form/movement, written word/spoken word, and inventory/route contrasts.[292] According to Augé, a place is an anthropological space in the sense of settlement and symbolism, which includes the travel possibilities, narratives, and language de Certeau associates with the space—being a space that does not contain the effects of place, instead of non-place.[293] Anthropological

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[288] With the concept of non-place, Augé did not include the situation of "-lessness," that placelessness has. The way how Augé use the term non-place was not a defensive and reactionary response to place.

[289] Marc Augé, *Non-Places Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1992), 79.

[290] Augé, *Non-Places*, 79.

[291] Augé, *Non-Places*, 85.

[292] Augé, *Non-Places*, 81.

[293] Ian Buchanan and Gregg Lambert, *Deleuze and Space* (Edinburg: Edinburg Universty Press, 2005).

places organically produce the social, while non-places cause loneliness, unlike the collective relations in traditional society that share common values and beliefs.[294]

Since non-places are temporary, the human-place relationship in such spaces or places integrates with feelings of abandonment, alienation, and loneliness. Non-places have emerged in spaces produced by capitalist relations, such as airports, holiday resorts, train stations, and supermarkets, and they continue to proliferate. They are viewed as the ubiquitous common areas of capitalist cities. Compared to locations that keep a relation between history, culture, and identity, these are the places where consumerism and economics are more prominent. Non-places are spaces that are designed where the functionality of the program replaces the social contribution of the building. They are highly functional machines that facilitate adequate human mobility and displacement. Their function is defined as processing human activity quickly and efficiently. By re-using the concept of "non-place," Augé changed the way we think about spaces of transit from spaces that require careful cultural navigation to universal, autonomous spaces that do not require the body's cognition of its position. Augé's non-archaeological, non-historical, non-relational space, which is not concerned with identity, provides a language for a rapidly globalizing world that relies on privileging mobility, speed, and economic exchange over community and interaction. Augé confines his definition of non-place to spaces of transit, spaces through which we flow, we only pass through, that we do not dwell in.

One could argue that non-places have changed significantly since Augé proposed them in 1992. However, this is merely a required cosmetic change and not a sign that the non-place is dying. As Gregory mentions, "once the non-place had become openly recognized its blandness became amplified to a point where it was noticeable. The non-place can only function while it remains invisible. In order to maintain its invisibility it ironically had to become iconic,"[295] and that can be readable through *S, M, L, XL* in 1995, Figure 6,[296] and the concept of "*junkspace*" in 2001.

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[294] Mahyar Arefi, "Non-Place and Placelessness as Narratives of Loss: Rethinking the Notion of Place." *Journal of Urban Design* 4 (2), (1999): 179 –193.

[295] Tim Gregory, "The Rise of the Productive Non-Place: The Contemporary Office as a State of Exception." *Space and Culture* 14 (3), (2011): 244–258, 245.

[296] The idea of 'remaining invisible to be function' is readable in Figure 6. In his public lecture in 2009 at the Lee Kuan Yew School of Public Policy titled OMA*AMO; What Architecture Can Do? Rem Koolhaas described this figure: "this is a skyline that I generated by combining the major works of the major architects of the last ten years in one image, including our own, not a lot of a modesty but out of self-criticism. Because if you see this kind of skyline of strangeness, you see that there is a very dangerous condition going on. Namely, the buildings don't reinforce

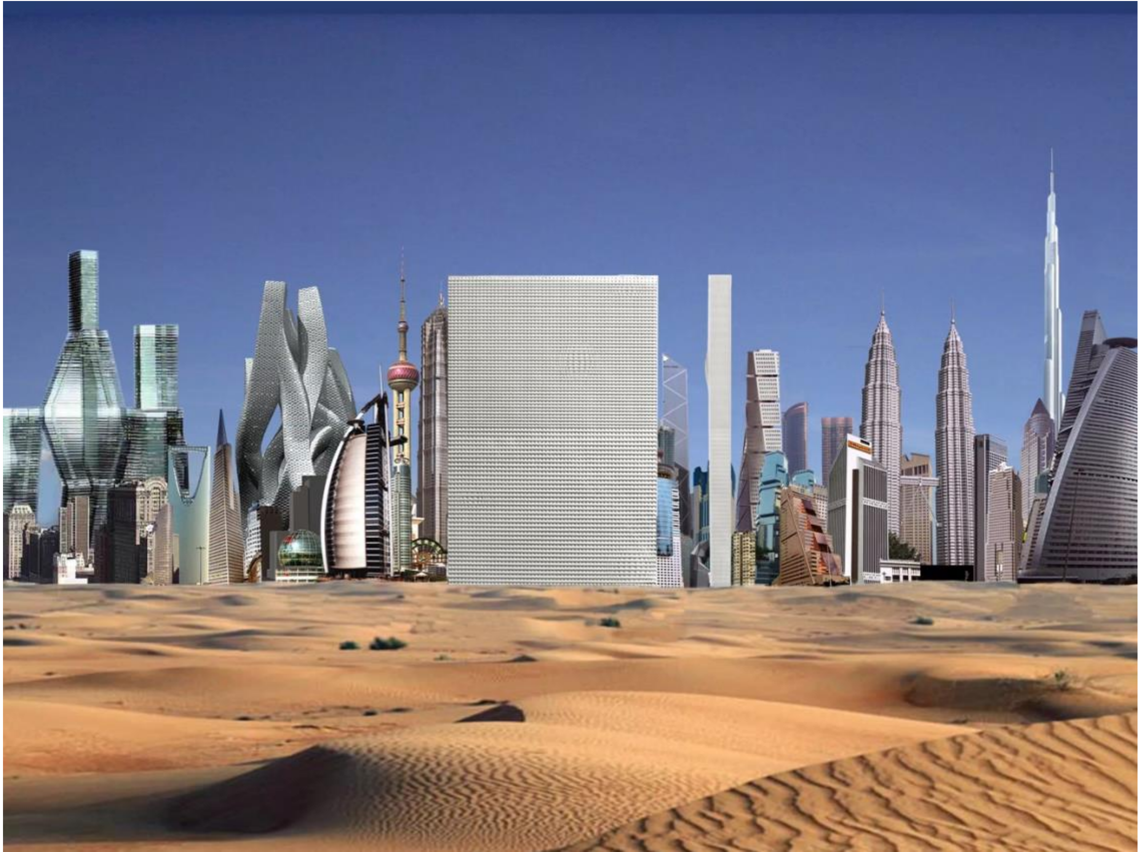

Figure 6. OMA, Dubai Renaissance

(Source: https://www.oma.com/projects/dubai-renaissance)

each other anymore, but they seem to cancel each other out, and I think that is a sad state in architecture." NUScast, "2009 Lee Kuan Yew School of Public Policy OMA*AMO; What Architecture Can Do?" July 24, 2009. Lecture, 7:42 to 8:20. https://youtu.be/UViIVN6pCJ0

CHAPTER 5

JUNKSPACE

The concept of "junkspace" was first defined in *The Harvard Design School Guide to Shopping* in 2001 by Rem Koolhaas. Later, in 2002, Junkspace was re-published in the 100th issue of the journal October.[297] This issue also covered Hal Foster's article titled *The ABCs of Contemporary Design.* Here, Foster covered Running-Room as one of the subtitles.[298] After being published successively, Rem Koolhaas and Hal Foster gathered their work, *Junkspace with Running Room* (2013).[299]

Following the non-place, the concept of "junkspace" is defined as the last episode of the thesis. While the term was described in 2001 by Koolhaas, it develops the idea of non-place by giving the term border space. Compared to non-place, "junkspace" is not just transitional spaces but also spaces that are unavoidable by surrounding or enclosing, more like spaces.

According to Francis Mallgrave and David Goodman, "by the middle of the 1990s, a few of the primary strands of architectural theory – those which took their start in the politics and multi-disciplinary theories of the 1960s and 1970s – were increasingly becoming seen as suspect or even irrelevant,"[300] and critical theory was discredited. No theoretical ideas dominated the architectural world. To define the currents of their times, Massey brought the idea of "a global sense of place." Augé determined the concept of "non-place" to describe the places under the effect of mobility through supermodernity. As a global sense of place, the "production" of non-places was grooving with advanced technology, mobility, standardization, and globalization. Greg Lynn was the editor of the 1993 Architectural Design special edition, *Folding in Architecture*.[301] The ability to accurately depict, calculate, and construct complicated forms directly from digital

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[297] Rem Koolhaas, "Junkspace." *October* 100 (2002): 175–90. http://www.jstor.org/stable/779098.
[298] Hal Foster, "The ABCs of Contemporary Design." *October* 100 (2002): 191–99. http://www.jstor.org/stable/779099.
[299] Koolhaas and Foster published this book with a revised version of Running Room and a preface written by Hal Foster. Rem Koolhaas and Hal Foster, *Junkspace with Running Room* (London: Notting Hill Editions, 2013).
[300] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011), 177.
[301] Greg Lynn, *Folding in Architecture* (London: Architectural Design, 1993).

drawings was made possible by new digital software, which Lynn saw as strongly tied to geometry as the key to creating new forms. New computer technologies, according to Lynn, will soon enable architects to "measure amorphousness and undecidability." Emerging technology, such as creating computer designs that could be immediately translated into structures, was what Lynn was looking for as a driver of form. Early in the 1990s, electronic innovations transformed nearly every area of daily life, including society, the economy, and culture.[302] In that, Mario Carpo considered the forerunners of the digital age to be architects and architectural theorists.[303] According to Mallgrave and Goodman, the new tools were available and ought to be employed, making them both the means and the focus of the new architecture.[304] With the new architecture, for Mallgrave and Goodman, "architects jumped to the opportunities, and sometimes were even eager to employ the corporate jargon of the 'new economy.'"[305] Rem Koolhaas and his office OMA (1975) were prolific pioneers of this new era with provocative buildings, projects, and publications. As Hal Foster states in *Running Room*, "Koolhaas and OMA were among the architectural beneficiaries of the post-Wall boom after 1989."[306] Foster marked 1989 "as an era of neoliberalism regnant, a form of capitalism that operates by deregulation at all levels, deregulation that produces its primary effect in the built environments."[307] It was the moment for architects to work with an entire New World Order by using these technological developments in their forward-looking designs. As an architect in this New World Order, in Mallgrave and Goodman, Koolhaas argued that architects "instead of struggling against or resisting the forces of capitalism, should instead seize and exploit them."[308] Alongside the technological developments, advantages and opportunities for the architecture of this new financial and international economic opening and deregulation were followed by a real estate boom. However, the economy and the size of the growth give architects both sizing their scopes and a place in the market. For instance, in the middle of the 1990s, OMA and a Dutch engineering company engaged in a business arrangement whereby OMA sold a portion of its possession and

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[302] See Chapter 4.
[303] Mario Carpo, *The Digital Turn in Architecture 1992-2012* (Chichester: Wiley, 2013), 12.
[304] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011), 177.
[305] Mallgrave and Goodman, *An Introduction to Architectural Theory,* 178.
[306] Rem Koolhaas and Hal Foster. *Junkspace with Running Room* (London: Notting Hill Editions, 2013), 2.
[307] Koolhaas and Foster, *Junkspace with Running Room,* 2
[308] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011), 178.

welcomed the company into OMA's administration. This agreement allowed them to enter more extensive projects, enlarge their scale, and have bigger business plans. According to Koolhaas, cooperation is more of a strategy to increase the potential scope of architectural projects than a way to acquire access to new markets. For Robert Somol and Sarah Whiting, it was a condition they defined as "performance or practice," which refers to architecture as a proactive discipline that draws its energy and transformative potential from its interactions with the market.[309] Koolhaas and OMA were leading the professional realms of practice.

S, M, L, XL, a book that encompassed Koolhaas's writings and projects, was released in 1995.[310] About this book, in an interview titled "The Origins of OMA/AMO" done by the Canadian Centre for Architecture (CCA) in 2015, Koolhaas stated 1995 as the year that Koolhaas published S, M, L, XL, started teaching at Harvard and it was the year that they started working on Universal. For Koolhaas, all those things were coinciding and intensifying this ambition or the urgency of this ambition because S, M, L, XL has documented a kind of madness. Universal was an incredible but radically seemingly classical opportunity to do a masterpiece but totally different and rootedly changed the type of situation where it was very questionable whether that kind of masterpiece was still possible. The book showed that the projects and articles are organized by size, not by period or type of building, as indicated in the title. For Mallgrave and Goodman, in *Bigness or the Problem of Large*, Koolhaas "neatly condensed into a quasi-manifesto much of what OMA had been pursuing over the previous decades."[311] Koolhaas argued that technological advancements in the early 20th century allowed buildings to grow larger and larger while gradually undermining architecture's long-established principles of composition, sequence, and spatial organization. If architects typically respond to this circumstance by using a strategy of "disassembly and disintegration" or by fragmenting or montaging big programs to create "incompatible fractals of uniqueness," Koolhaas proposed an alternative remedy. He proposed "the Whole and the Real," a strategy that condenses several events into a single container and permits them to interact in a manner akin to "programmatic alchemy freely." Koolhaas

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[309] Mallgrave and Goodman, *An Introduction to Architectural Theory.*

[310] Giovanna Borasi and Mirko Zardini, "The Origins of OMA/AMO: Interviews with Reinier de Graaf and Rem Koolhaas." CCA. Accessed April 15, 2022. https://www.cca.qc.ca/en/articles/issues/20/the-other-architect/34237/the-origins-of-omaamo.

[311] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011), 184.

contended that these structures have the potential to internalize urbanity, become urban, and perhaps even supplant the "classical" city in the future. In a very apocalyptic conclusion, he claimed that "Bigness" will provide the only building capable of surviving the "now-global situation of the tabula rasa" and that these architectural outposts will turn into "landmarks in a post-architectural landscape."[312]

Koolhaas's declaration in favor of the architecture of Bigness ultimately blends a calm acceptance of the market's ability to create new things. In an interview, From Bauhaus to Koolhaas, with Wired in 1996 Koolhaas mentions that "the reason to consider Bigness was to find a way to align architecture with the bigness of the new climate."[313] The "classical city is all but left for dead," according to Mallgrave and Goodman, – with a challenge for architecture to remain relevant despite destructive modernization.[314] Koolhaas defines modernism's alchemistic promise of transforming quantity into quality into a failure, a hoax, magic that did not work. Koolhaas believes all initiatives to create a fresh start have undermined it. This mishap has severely damaged the idea of modernity and modernization.[315] Koolhaas state, "although we caused this fiasco, we are powerless to reverse it. The best we can do is perhaps to express our fragmented condition, even celebrate it."[316] Furthermore, Koolhaas urged his followers to grab a *surfboard* and ride the currents of the modern economy rather than remaining stuck by the restrictive bounds of critical theory. Koolhaas saw himself as the best surfer on the modernizing wave forging a New Europe.[317]

Towards the end of *S, M, L, XL* Koolhaas applied the notion of genericness[318] to define an urban situation that is globally ubiquitous. In *Generic City*, he stated the "generic urban situation that is happening everywhere," where "characterlessness gives the ideal environment for living."[319] Genericness is a widely accepted requirement for

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[312] Mallgrave and Goodman, *An Introduction to Architectural Theory*, 185.
[313] Katrina Heron, "From Bauhaus to Koolhaas" Wired. Accessed April 15, 2022. https://www.wired.com/1996/07/koolhaas/
[314] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011), 185.
[315] Rem Koolhaas, Bruce Mau, Hans Werlemann, and Jennifer Sigler, *Small, Medium, Large, Extra - Large* (New York: Monacelli Press, 1995).
[316] Michael W Mehaffy and Tigran Haas, "Poststructuralist Fiddling While the World Burns: Exiting the Self-Made Crisis of 'Architectural Culture.'" *Urbani Izziv* 23 (1), (2012): 80–90, 85.
[317] Ellen Dunham-Jones, "The Irrational Exuberance of Rem Koolhaas," Places Journal, April 2013, accessed April 25, 2022, https://doi.org/10.22269/130402
[318] Koolhaas introduced the term in his essay *Generic City* (1995).
[319] Rem Koolhaas, Bruce Mau, Hans Werlemann and Jennifer Sigler, *Small, Medium, Large, Extra - Large* (New York: Monacelli Press, 1995).

designers and consumers of the built environment. In an interview with Wired, Koolhaas mentioned:

> Architecture can't do anything that the culture doesn't. We all complain that we are confronted by urban environments that are completely similar. We say we want to create beauty, identity, quality, singularity. And yet, maybe in truth these cities that we have are desired. Maybe their very characterlessness provides the best context for living.[320]

Adriaan Geuze, a landscape architect, and his company West 8 (1987) would embrace this notion of artificiality as Koolhaas disciples. Many of the attitudes and formal strategies of the OMA of the 1990s were also integrated with the work of the Winy Maas, Jacob van Rijs, and Nathalie de Vries, MVRDV, offices in 1993. Ben van Berkel and Caroline Bos established UNStudio in 1988 to equate architecture with the fashion sector by analyzing and reacting to the most recent trends. In *Learning from Calvin Klein*, they wrote, "the architect will be concerned with dressing the future, speculating, anticipating coming events, and holding up a mirror to the world."[321] In 1996, Jeffrey Kipnis stated the current as the "new architecture," As the lead surfer, he defined Koolhaas as "the Le Corbusier of our times."[322] According to Mallgrave and Goodman, Koolhaas seems to have supplied architects a role model to participate in, profit from, engage in, and learn from the modern global economy. They state that

> …architects, it seemed, were finally freed from the obligation to agonize over the creation of recondite and autonomous form. They were no longer called upon to resist the forces of capitalism bravely by not building at all or embedding their work in the vagaries of political ideologies or critiques. They would no longer be required to sift through a trove of fashionable theories that few could genuinely digest or intelligently apply to their work.[323]

Mario Carpo claims that many digital designers in the 1990s held neoliberal, pro-free-market political beliefs. [324] With the widespread transition to market-based economies and freer global trade, many countries in Asia, South America, the Arabian Peninsula, and Eastern Europe began to experience significant economic growth; in fact, many have attained standards of living that compete with those of the traditional economic powers.

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[320] Katrina Heron, "From Bauhaus to Koolhaas" Wired. Accessed April 15, 2022. https://www.wired.com/1996/07/koolhaas/

[321] Ben van Berkel and Caroline Bos, *Move* (Amsterdam: UN Studio & Goose Press, 1998), 27.

[322] Jeffrey Kipnis, "Recent Koolhaas." *El Croquis* (1996), 26.

[323] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011).

[324] Mario Carpo, *The Digital Turn in Architecture 1992-2012*. (Chichester: Wiley, 2013), 12.

Bigness was now accepted as the "new normal."[325] Additionally, even though improved technologies kept up with these economic changes, poverty persisted. The once-urgent issue of how to feed the world's expanding population simply changed into the question of how to accommodate individuals who are physically and economically moving from rural to urban regions. On the other side, the movement led to a massive population increase in many world headquarters, construction booms, and urban overpopulation, which frequently negatively affected pollution and quality of life. As Jameson state,

> …those who believe that the market is a reality, anchored in nature and being, will have difficulty grasping such a proposition, which from their perspective will be dispelled either by an outright conversion to capitalism or by economic collapse.[326]

The "Dot-Com Bubble" burst in the spring of 1999, showing how erratic the specifics of the modern economy could be. A new reality would have to be reconciled with the prior sense of exhilaration that had permeated so much of the architectural press in the 1990s. With the collapse of the new "digital economy," the wave of digital exuberance and technological optimism of the late 1990s suddenly lost traction for a while.

In 1999, Koolhaas established the "think tank" of OMA, and the new office was called AMO. As OMA's mirror image, the design advisory, marketing, journalism, politics, arts, shows, graphic design, and studies were all priorities for AMO. With that, the "business" of architecture was broadened to encompass a way of thinking about architecture that was distinct from the actual construction of structures. Koolhaas explained its mission as:

> Architecture is too slow. Yet, the word "architecture" is still pronounced with a certain reverence outside the profession. It embodies the lingering hope – or the vague memory of hope – that shape, form, and coherence could be imposed on the violent surf of information that washes over us daily. Maybe architecture doesn't have to be stupid, after all. Liberated from the obligation to construct, it can become a way of thinking about anything – a discipline that represents relationships, proportions, connections, effects, and the diagram of everything.[327]

According to Koolhaas, OMA and AMO divide the entire world of architecture into two components: (1) a structure, mud, the enormous work required to realize a project, and (2) virtual – everything linked to notions and "pure" architectural thinking. Koolhaas

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[325] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011), 216.
[326] Fredric Jameson, "Future City." *New Left Review*, May June (2003): 65–79, 66.
[327] Rem Koolhaas, *Content* (Cologne: Taschen, 2004).

observed that by creating this division, they could free architectural theory from architectural practice.[328] In an interview, titled The Origins of OMA/AMO, done by the CCA, Koolhaas stated that:

> …it became essential for me to become less dependent on all those forces; on the one hand, those forces became stronger and stronger, more necessary to find a way of independence from them in a way we find intellectual apparatus that could help us navigate the groundswell of the market economy because that is how I see the period from 1995 to now – twenty years of operating within that system without necessarily a lot of sympathy for that system. So, I was looking for an independent entity or the way that would enable me to develop an independent position, and I had always done that as a writer and so but now I felt that I needed something more substantial. I needed to equip the office with its intelligence-producing entity.[329]

However, the power that allowed him to become less dependent was also the system he had been taking an essential part of for years, with sympathy or not. If architects need to be a part of that system until they reach the point where they are independent, it is almost impossible for the built environment to grow against the market and system.

Even though Koolhaas, through OMA and AMO, had the possibility and willingness to liberate architectural thinking and produce their intelligence, the other architectures kept "producing" non-places.

The sociologist and philosopher Zygmunt Bauman first used the term "liquid modernity" in his book *Liquid Modenity* (2000) to metaphorically express the rapid change and mobility he detects in relationships, identities, and the global economy in modern society.[330] Instead of using the terms modernity and postmodernity, Bauman depicted a shift from a more solid type of social life to one that is more liquid. Bauman developed his idea of liquidity in his following works covering different aspects of modernity, Liquid Love: On the Frailty of Human Bonds (2003), Liquid Life (2005), Liquid Fear (2006), Liquid Times: Living in an Age of Uncertainty (2006) and Liquid Evil (with Leonidas Donskis, 2016). He argued how liquid modernity infiltrates every aspect of life, transitioning from a heavy, solid, hardware-focused modernity to a light, liquid, software-based modernity. It significantly altered the human condition. The

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[328]Jennifer Sigler, "Rem Koolhaas". Index Magazine, Accessed April 15, 2022. http://www.indexmagazine.com/interviews/rem_koolhaas.shtml

[329] Giovanna Borasi and Mirko Zardini, "The Origins of OMA/AMO: Interviews with Reinier de Graaf and Rem Koolhaas." CCA. Accessed April 15, 2022. https://www.cca.qc.ca/en/articles/issues/20/the-other-architect/34237/the-origins-of-omaamo.

[330] Zygmunt Bauman, *Liquid Modernity* (Cambridge UK Malden MA: Polity Press, Blackwell, 2000).

concepts and cognitive frames used to narrate the individual human experiences and their collective history must be reevaluated considering the new remoteness and unreachability of global systemic structure as well as the unstructured and under-defined, fluid state of the immediate setting of life-politics and human togetherness. Bauman identified five themes that have helped make sense of communal human life (1) emancipation, (2) individuality, (3) time/space, (4) work, and (5) community. Bauman examines their various iterations and meaning shifts. In Bauman's own words: "We associate lightness of weightlessness with mobility and inconstancy: we know from practice that the lighter we travel, the easier and faster we move."[331] In the book *The Individualized Society*, Bauman (2001) states that the new global inequality, self-confidence, and a new feeling of superiority that followed it were as spectacular as they were unprecedented: "new notions and new cognitive frames were needed to grasp them and assimilate them intellectually."[332]

In 1996, in his interview with Wired, Koolhaas was defining the culture of the 21st as, "the culture of dissemination, dispersal."[333] Twelve years from 1989, six years after *S, M, L, XL,* two years after establishing AMO, and in the middle of a stock market crash or dot-com bubble, the term "junkspace" appeared in *The Harvard Design School Guide to Shopping* in 2001 by Koolhaas.[334]

Hal Foster (2013) asserts that junkspace performs a more intricate task of predicting the present and urging us to acknowledge what is already present everywhere. Foster also sees "junkspace" as a jeremiad, an elegy on the global predicament and the unescapable state of things.[335] In *Junkspace,* Koolhaas defined the product of modernization and the spaces left behind from the digital transformation as not modern architecture but "junkspace" and defined "identity as the new junk food for the dispossessed, globalization's fodder for the disenfranchised."[336]

According to Koolhaas,

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[331] Zygmunt Bauman. "On Being Light and Liquid," in *The Contemporary Bauman*, ed. Anthony Elliott, (London: Routledge, 2007), 29–33.

[332] Zygmunt Bauman, *The Individualized Society* (Oxford: Polity Press, 2001), 18.

[333] Koolhaas replies to the question, "If 'the culture of the 20th century is the culture of congestion,' what will the culture of the 21st be?" as "The culture of dissemination, dispersal." Katrina Heron, "From Bauhaus to Koolhaas" Wired. Accessed April 15, 2022. https://www.wired.com/1996/07/koolhaas/

[334] Rem Koolhaas, "Junkspace," in *The Harvard Design School Guide to Shopping*, ed. Rem Koolhaas, J Chuihua, J. Inaba, and S Leong, (Spain: Taschen, 2001), 408–22.

[335] Rem Koolhaas and Hal Foster, *Junkspace with Running Roo*m (London: Notting Hill Editions, 2013), Preface, 7.

[336] Koolhaas and Foster, *Junkspace with Running Room*, 12.

> If space junk is the human debris that litters the universe, Junk-Space is the residue humankind leaves on the planet. Modernization's built (more about later) product is not modern architecture but Junkspace. Junkspace is what remains after modernization has run its course, or, more precisely, its fallout.[337]

Koolhaas describes the "junkspace" of "supermodernity" as an excess of "non-place." Junkspace is vast and devoid of laws; it has no natural order or relationships between its components.

The locales of junkspace are flamboyant yet unmemorable because the space cannot be grasped and remembered. Much of what is non-place is also junkspace, but they are distinct. In contrast to non-places, junkspaces are not principally about transition or travel but are thoughtlessly built hulls around spaces masquerading as necessary. According to Koolhaas, it is a testament to the commercial architect's endeavor to conquer space, not shape or communicate with it. In junkspace, aging is either nonexistent or disastrous. Dwellers become unsure of where they are, where they are going, and where they are because of it. In junkspace, everything is minimal, with minimal decoration and sparse surfaces; for Koolhaas, this is "to minimize the shame of consumption."[338] All space is part of the same blur, in which branding is the only sign of difference. Thus, junkspace is what we have left; senseless and reductive.

The concept of junkspace refers to a space shaped by technology, which continues to serve as a tool of global capitalism, which has replaced modernist space after the failure of the modernization project and keeps consumption at the focal point instead of humans and society. Koolhaas points to non-places such as shopping malls and airports that contain standard items such as artificial air conditioning, elevators, escalators, sprinklers, hot air curtains, drywall, LED lighting, LCD screens, and fluorescent walls. TV screens have replaced windows and show real life, while inside them, the internet has replaced the outdoors. However, all places, almost everywhere, where a consumption-oriented lifestyle prevails are waste places: subway, highway, night club, Disneyland, Olympic Barcelona, and Guggenheim Bilbao, which are shown as examples of successful urban transformation. Koolhaas claims that this global style spread around the world like a virus. According to Jameson, the virus attributed to junkspace is shopping itself, which, like Disneyfication, slowly spreads like a poisonous moss over the known universe.[339]

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[337] Koolhaas and Foster, *Junkspace with Running Room*, 12.
[338] Koolhaas and Foster, *Junkspace with Running Room,* 41.
[339] Fredric Jameson, "Future City." *New Left Review*, May June (2003): 65–79, 73.

According to Powell (2010), while Lefebvre uses the spider web metaphor for the production and use of space, there is a logic of production, and there is a spider. In Koolhaas, who uses the same analogy, the spider has disappeared, and the inhabitants of the modern junkspace must find their way through space without references.

For Koolhaas, "the death of God (and the author) has spawned orphaned space; *junkspace* is authorless, yet surprisingly *authoritarian.*"[340] As in the previous Figure 6, it was a skyline that Koolhaas generated as a collage where he combined the significant works of the principal architects. Even though the buildings were well-known alone, they were unknown and invisible objects in a figure like that – they were becoming *authorless* and behaving as an image of the market. They were the products of the *authoritarian* system, a domination that made them invisible. Similarly, concepts of *space*, *place* and *non-place* also had an author/s, voice of an idea, and theory before they became authorless and authoritarian. The problematization of being authorless and authoritarian led to the emergence of other authors and concepts.

Koolhaas sees junkspace as the architects' punishment for their mystifications because they could not describe space. In his definition, space is "created by piling matter on top of the matter, cemented to form a solid new whole."[341] At the same time, "junkspace is additive, layered, and lightweight, not articulated in different parts but subdivided, quartered the way a carcass is torn apart – individual chunks severed from a universal condition."[342] Additionally, junkspace cannot be remembered since it cannot be comprehended.

Architects initially came up with the idea for Megastructure, which they named the ultimate way out of their enormous conundrum. As Koolhaas mentioned, massive superstructures would endure all the time, teeming with transitory subsystems that would change uncontrollably over time.[343] For Koolhaas, architects, thought of junkspace as a Megastructure. He also sees inventing modern architecture as a mistake for the twentieth century.[344] With that, architecture disappeared in the twentieth century, and the concern of the architects for the masses blinded them to people's architecture. "JunkSignatureTM is the new architecture," says Koolhaas, "the former megalomania of a profession

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[340] Rem Koolhaas and Hal Foster, *Junkspace with Running Room* (London: Notting Hill Editions, 2013), 34.
[341] Koolhaas and Foster, *Junkspace with Running Room*, 6.
[342] Koolhaas and Foster, *Junkspace with Running Room*, 6.
[343] Koolhaas and Foster, *Junkspace with Running Room*, 9.
[344] Koolhaas and Foster, *Junkspace with Running Room*, 18.

contracted to a manageable size, Junkspace minus its saving vulgarity."[345] While half of humankind pollutes to produce, the other pollutes to consume, "junkspace" will be our tomb. Jameson states that,

> It would be too simple to say that architecture and space are metaphors for everything else: but this is no longer architectural theory; nor is it a novel whose point of view is that of the architect. Instead, it is the new language of space, which is speaking through these self-replicating, self-perpetuating sentences; space becomes the dominant code or hegemonic language of the unique moment of History, the last, whose raw material condemns it in its deterioration to extinction.[346]

According to Foster, junkspace is the fallout of the modernization that bigness hoped to manage, and if junkspace is a fallout of bigness, it is also the implosion of postmodernism. For Foster, global capital still wants its global marquees. Another thing that did not change, or if it did, only for the worse, was the dominance of neoliberalism. Despite the concept of junkspace, Bigness still grows as normal. For the twenty-first century, mobility has become a robust discourse that creates its effects and contexts within everyday life.

However, in *Junkspace with Running Room*,[347] Hal Foster states, "even if there is no outside to JunkSpace, there is still running room to be made in its cracks…"[348] As understood by their titles, while Koolhaas in *Junkspace* represents the darkened and featureless world of capitalism, with *Running Room,*[349] Foster approaches more hopeful with looking for a space among the junk where the individual might still live. Foster mentions a need for a narrative:

> All of us (architects, artists, critics, curators, amateurs) need a narrative to focus our practices – situated stories, not grands récits. Without such a guide we remain swamped in the double wake of post/modernism and the neo/avant-garde, that is, in a zone of methodological Junkspace, not moving forward like a horse on a chessboard, say, but scuttling sideways like a crab on LSD.[350]

Despite the concept of *junkspace* and all the critiques made for *space*, *place*, and *non-place*, the built environment continues to grow with these critiques and problematizations. Architecture is still seen as a built discourse, and architects still

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[345] Koolhaas and Foster, *Junkspace with Running Room*, 29.

[346] Fredric Jameson, "Future City." *New Left Review*, May June (2003): 65–79, 74.

[347] Junkspace and The ABCs of Contemporary Design covering Running Room were separate articles that were published in the 100th issue of the journal October. After being published successively, Rem Koolhaas and Hal Foster gathered their work and titled Junkspace with Running Room (2013).

[348] Rem Koolhaas and Hal Foster, *Junkspace with Running Room*. (London: Notting Hill Editions, 2013), 2.

[349] A space allows adequate freedom and flexibility to move or perform.

[350] Koolhaas and Foster, *Junkspace with Running Room*, 59.

produce junkspaces as an object of the market. What has changed throughout these problematizations is the world becoming more globalized regarding the dynamics that determine architecture without a narrative or any interest in designing a *running room.*

CHAPTER 6

CONCLUSION

Space, place, non-place, and junkspace. These are the four concepts that cover four episodes of/in architectural theory. The literature shows that we can see these concepts as episodes as they explain a history, a process, and a timeline of/in architectural theory as they appeared in architectural discourse, following and arguably reinforcing the meaning of one another.

Within the scope of the thesis, how these concepts emerged and the connections between each other and history have been researched. In this context, the concept of *space* was conceptualized at the end of the 19th century, in the 1890s, as a force field generated by the dynamism of bodily movement through Semper's theory and Kant's philosophy had a profound influence on modern architecture as understood by empathy theorists in Germany, especially by Robert Vischer, Heinrich Wölfflin, Adolf Hildebrand, and August Schmarsow and in the field of historical thinking by Alois Riegl and Paul Frankl. In the 1920s, space became an essential concept in the vocabulary of architecture. It was used by modern architecture due to its distinctive and non-metaphorical nature. Modern architects could produce a discourse that could rival – or was on a par with – that of physics or philosophy. From 1920-1930, the concept pointed to different meanings, defined by other authors and their diverse perspectives. Then the term was strongly established in the English-speaking world as a result of Giedion's seminal "*Space, Time and Architecture*" before the Second World War. By the 1950s, space became an integral and inseparable part of architectural discourse as much as function, another concept that attracted much criticism. Especially after the elevation of Mies van der Rohe to the level of a modernist icon and his understanding of universal space, it became seen as the essence of modern architecture. The preoccupation with space, the disregard for urban space, and the sterile reproduction of modern architecture began to be criticized for alienating people through the concept of place as existentialism and phenomenology had a major impact on architectural theory.

With that, the concept of *place* challenged the dominance of space, anticipating the postmodernist sensitivity towards history and geography. By the 1960s, the

architectural discourse had acquired a more interdisciplinary character via drawing primarily upon the humanities. In the 1980s, the concept of place became the subject to denote a phenomenological approach by Heideggerian phenology Christian Norberg-Schultz's Genius Loci and postmodernist sensitivity through the work of Robert Venturi, Charles Moore, Robert Stern, and Charles Jencks. However, in the 1990s, the emphasis on the concept of place was criticized for promoting the tendency toward creating scenographic effects driven by commercial interest, which ended up being seen as postmodernist insensitivity. Kim Dovey mentioned how the "sense of place is reduced to scenographic and rhetorical effect as a cover for place destruction."[351] Michel de Certeau also stated how the meanings could be inverted; the meaning market used the concept of place as its product.[352] With that, the concept that developed with a postmodernist sensitivity ended up being a product of a postmodernist sensitivity, place leading to a "critique of place."

The early 1990s witnessed important developments regarding global mobility and digital technology. After the fall of the Berlin wall in 1989 and 1990, the first digital cellphone call, the 2G system, the fax machine, and desktop computers became increasingly available for personal use.[353] The first ANY conference was organized in 1991 with the participation of William Gibson, the author of the sci-fi "*Neuromancer,*" who mentioned cyberspace for the first time, and the World Wide Web was made available to the public by Tim Berners-Lee.[354] These technological improvements also affected architectural education and brought the gap between theory and practice to the forefront of discussion.[355] Architects soon turned their attention to the computer's operative potential. And a field whose scope was previously international has become global due to the speed of information flow, which is increased by digital technology.

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[351] Kim Dovey, *Framing Places: Mediating Power in Built Form* (London: Taylor and Francis, 1999), 44.

[352] As Dovey mentions, "the currency and intangibility of concepts such as 'sense of place' has been widely exploited by the market to legitimize design projects." The concept of place, detached from its primary concern and its difference from space, became the popular concept in which the market makes a profit. Kim Dovey, *Framing Places: Mediating Power in Built Form*. (London: Taylor and Francis, 1999), 47.

[353] Stan Allen, "The Future That Is Now," in *Architecture School of Three Centuries of Educating Architects in North America*, ed. Joan Ockman (Cambridge, London: The MIT Press, 2012), 206.

[354] Allen, "The Future That Is Now."

[355] Allen, "The Future That Is Now."

1991 was also the year for both Novak to define "liquid architecture" and "architecture in cyberspace"[356] and Massey to suggest "a global sense of place."[357]

In 1992, Augé used to term "non-place" and brought forward the idea of *supermodernity* to define the loss of importance of place and the production of places devoid of character. For Augé, non-places were the places shaped by the increasingly fleeting and fragmented nature of supermodernity, being not post-modern and more than modern through time, space, and individuality. Included as non-places were spaces of travel, transit points or temporal occupation, and consumption - airports, health clinics, freeways, shopping malls, supermarkets, hotel rooms, fast-food areas, and large retail stores, as well as the informational spaces of telepresence and similar facilities deemed to have no history, no cultural connections. These were the places that *supermodernity* "produced," and it was already injected into people's daily lives.

In the following years, a global sense of place and the production of non-places grew simultaneously with dramatic changes in society. Technology was changing society, economy, culture, and everything, leading the way for the new economy and architecture. Rem Koolhaas, leading the Office for Metropolitan Architecture, rose to be a pioneer in this new era. Koolhaas pointed to architects as the surfers of the "market wave," leading many architectural offices to follow this idea by promoting Bigness and genericness through both essays and projects. Producing non-places for the global consumer economy became the new normal.[358] Other architectural offices also became followers of this idea. They were producing non-places for the new global economy, and this situation became the new normal. In 2000, to explain the state of constant mobility, Bauman introduced the idea of "liquid modernity." Bauman used the shift from modernity's solid to a more liquid form rather than modernity and postmodernity. Bauman brought the concept of liquidity to express rapid changes through relationships, identities, and the global economy in modern society.[359] It was a change that covered more than mobility, so these were the changes where the concept of non-places led to junkspaces.

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[356] Marcos Novak, "Liquid Architectures in Cyberspace." In *Cyberspace: First Steps*, ed. Michael Benedikt, (Cambridge, London: The MIT Press, 1991).

[357] Doreen Massey, "A Global Sense of Place," *Marxism Today* 38 (1991): 24–29.

[358] Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present* (Malden, MA: Wiley-Blackwell, 2011), 216.

[359] Zygmunt Bauman, *Liquid Modernity* (Cambridge UK Malden MA: Polity Press, Blackwell, 2000).

With "junkspace" in 2001, Koolhaas lamented how architecture devalued contexts through "bigness:" megastructures full of absence without inherent order and connections. He defined "junkspace" as the archetypal spaces produced by the modern world's prevailing ideologies: neo-liberal capitalism and an unleashed market economy.

Although Koolhaas's work on bigness sounds like a promotion of consumerism and the neo-liberal order, junkspace made explicit his problematization of the two. It is easy to find examples of other architects using his metaphors, wave, surfer, and bigness, from the 1990s until now to produce and earn more through projects. For this thesis, however, what is more, important is to see how the impact of globalization became visible on architectural theory via the concepts of *non-place* and *junkspace*. However, the advice of "*Junkspace*" seems to have fallen on deaf ears as the built environment keeps growing under *a global sense of place* dominated by "*liquid spaces.*"

As a continuation of the thesis, it may be possible to mark the year that we are in, 2022, with the emergence of a new episode or with its baby steps. Thirty years later, from *non-place* and twenty-one years from the *junkspace,* architects keep "producing" *junkspaces*. The speed and domination of global capitalism have not slowed down against impending crises. With the COVID-19 pandemic and mainly due to lockdowns, our connection to communication technologies has been reinforced as institutions, workplaces, and people see them as a much more significant part of their everyday lives. I do not know how the new episode will be named; however, it is possible that the *metaverse* might have an impact.[360] Although the term came into use in 1992, only people familiar with games, 3D hardware, and device manufacturing talked about the metaverse for the longest time. However, with the pandemic and the advance of cryptocurrencies, it became an economic reality. People who have never been online started to go online to work, study, meet, have fun, and almost every aspect of life. The idea of the metaverse keeps gaining popularity with the interest of the game industry, Meta, and Web.3 movement, web plus crypto, funded by venture capital. And with the adaptation of the current technological development, architects have started using artificial intelligence, machine learning, and extended reality in the process of design. In today's world, games or virtual spaces need more people who understand architecture, and architecture needs

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[360] The term comes from the 1992 science-fiction novel Snow Crash by Neal Stephenson. Stephenson was reusing the same basic concept that William Gibson had introduced in 1982 with his novel Neuromancer, which used *cyberspace*. They were the same concept, just repurposed from one novel to another and from one author to another. Stephenson needed a new term that fit his book and came up with the term *metaverse*.

to use game technology or software more actively. Therefore, it is possible to see *metaverse* as a newer episode when virtual spaces will have more of a bearing on reality. Since it is clear how the market manipulates everything for its good, it is also possible to speculate that the new episode may end as an *intelligent junkspace*, just as a more recent product of the market. As Koolhaas mentioned, "the twenty-first century will bring "intelligent" Junkspace.[361]

As understood from the cycle of space (Figure 2) and the cycle of place (Figure 3), space and place were the concepts that the thinkers defined through the idea of experience – empathy and phenomenology; – however, after architects used these concepts, they became popularized and served as a product of the market. Through the passing years, the concept of non-place and junkspace defined Augé and Koolhaas to explain their situation and show the market's domination. While the concept of non-place and junkspace did not contain any phases in their cycle and had only one main title (Figure 3 & 4), the idea of "intelligent" Junkspace may bring a possible cycle of a new concept (Figure 7). While junkspace keeps developing itself as a product of the market, with the enrollment of the architects into the idea of intelligent junkspace, architects can become the surfers of the already existing market wave and reverse the cycle (Figure 8). With the current market and technological possibilities – artificial intelligence, machine learning, Generative Adversarial Networks (GANs) – it may become possible to design "intelligent places."

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[361] "Witness corporate agitprop: the CEO's suite becomes 'leadership collective,' wired to all the world's other Junkspace, real or imagined. Espace becomes E-space. The twenty-first century will bring 'intelligent' Junkspace: on a big digital 'dashboard': sales, CNNNYSENASDAQC-SPAN, anything that goes up or down, from good to bad, presented in real time like the automotive-theory course that complements driving lessons …" Koolhaas used the term 'CNNNYSENASDAQC-SPAN' covering: the television network CNN, the New York Stock Exchange (NYSE), the NASDAQ index, and the information service C-SPAN. Rem Koolhaas and Hal Foster. *Junkspace with Running Room*. (London: Notting Hill Editions, 2013), 36.

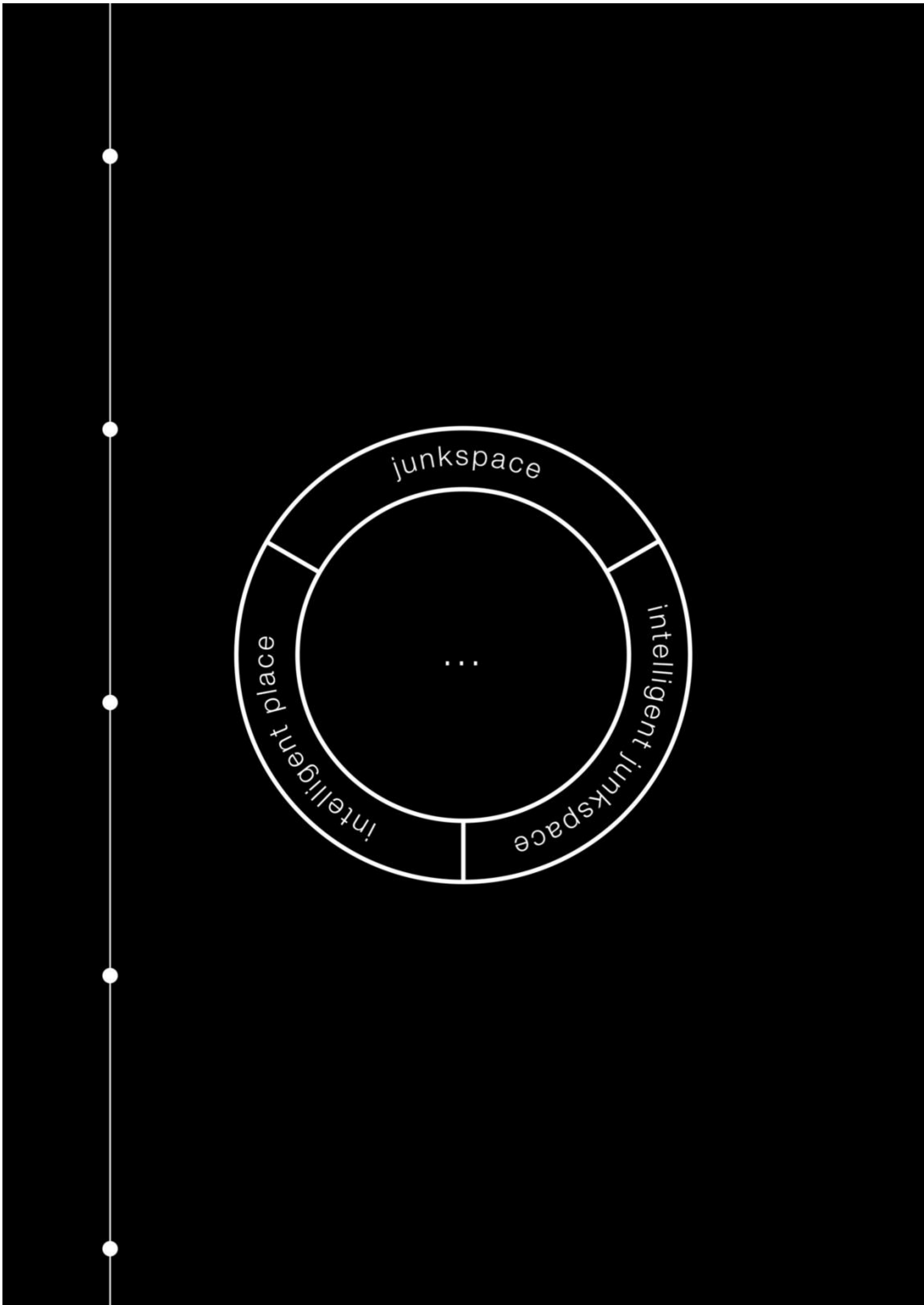

Figure 7. The possible cycle of a new concept (Prepared by author.)

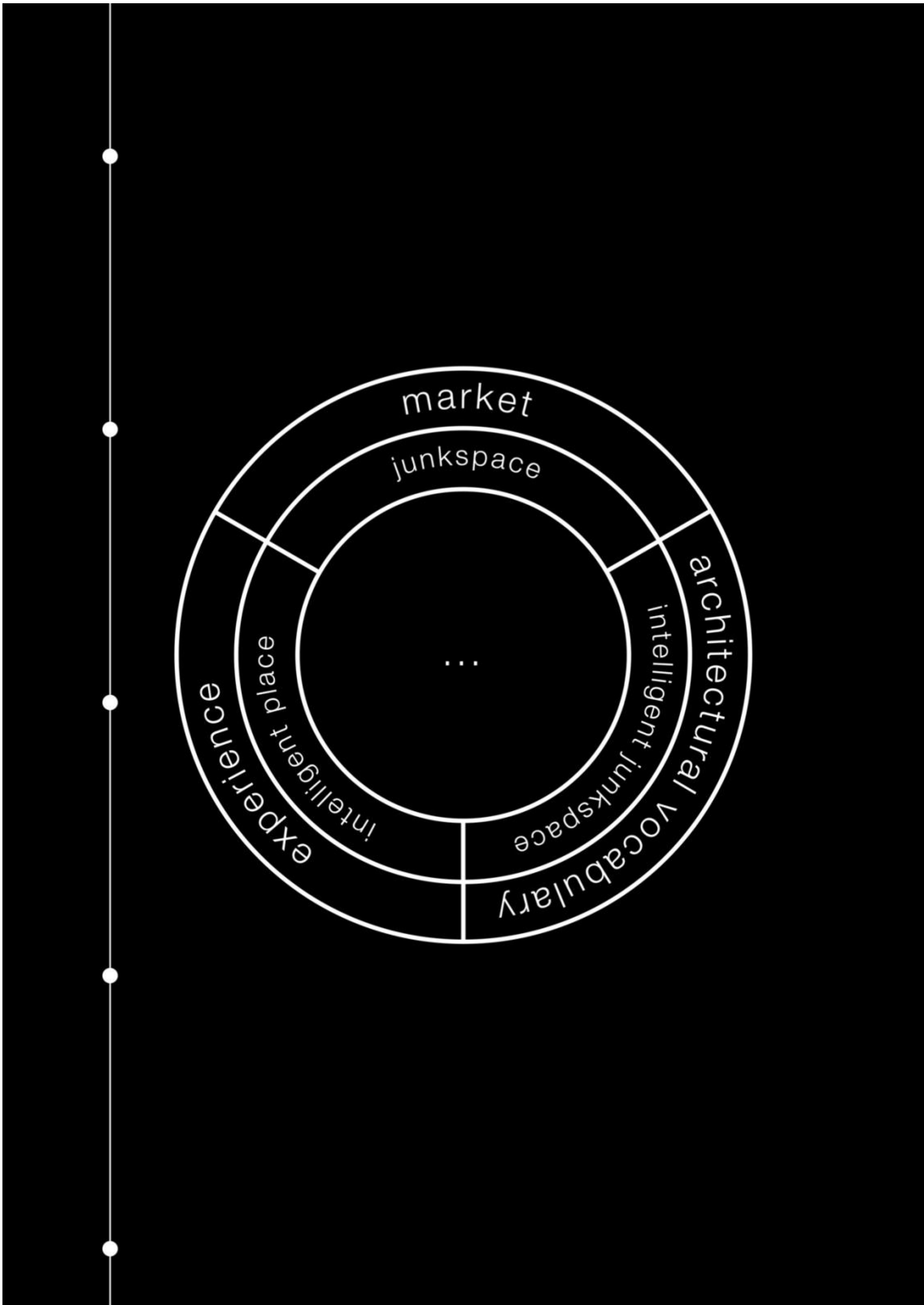

Figure 8. The framework of the cycle (Prepared by author.)

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