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08-25

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EPILOGUE

KAPANIŞ

THE EMERGENCE OF SENSATION IN ARCHITECTURAL REPRESENTATION*

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Abstract

This paper argues that architectural representation should be considered as an encounter that makes sensation emerge. Each encounter may start a dialogue between the designer and the designed thing and mediate in-between the subject and the object. During this process, questioning every circumstance, things, incidents, etc. that we encounter through relational and critical thinking is very important. This paper aims to find out new modes of architectural representation that can make sensation emerge. The goal of the paper can be summarized as the following: to search for possible ways of architectural representations that trigger creativity and to define this process through encounters and sensation. In order to achieve this, the design-representation process is addressed as a whole through a holistic approach and should be transformed into an open structure which is closely related with the pendulum between ontology and epistemology of representation.*

Özet

“Mimari Temsilde Duyumsamanın Ortaya Çıkışı” başlıklı bu yazı, mimari temsilin duyumsamayı ortaya çıkaran bir karşılaşma olarak ele alınması gerektiğini savunuyor. Her karşılaşma tasarımcıyla tasarlanan şey arasında bir diyalog başlatabilir ve özneye nesne arasında arabuluculuk yapabilir. Bu süreçte karşılaşılan her durumla, olayla, örnekle, vb. ilişkisel ve eleştirel düşünme aracılığıyla ontolojik ve epistemolojik bir sorgulamaya girmek önemlidir. Bu bağlamda yazı, duyumsamayı ortaya çıkaracak yeni mimari temsil modlarını bulmanın yollarını keşfetmeyi amaçlıyor. Yazının hedefi de yaratıcılığı tetikleyen mimari temsilin oluşmasına aracılık eden olası yolları araştırmak ve bu süreci karşılaşmalar ve duyumsama üzerinden tarif etmek olarak özetlenebilir. Bu hedefe ulaşabilmek için tasarım-temsil süreci holistik bakış açısıyla bir bütün olarak ele alınıyor ve temsilin ontolojisi ve epistemolojisi arasındaki sarkaç hareketiyle yakından ilişkili olan bu süreç açık bir yapıya dönüştürülüyor.*

Architectural representation has a critical role in the design process. In order to become a creative tool, architectural representation should start a dialogue and mediate between the designer and the designed thing. During this mediation process, the sensation is the agent that may control the transfusion between the designer and the designed thing. The emergence of sensation is the indicator of the shift between the subject and the object and transformation of each other when they encounter (Fig. 1).

At this point, a critical question arises: "How can sensation emerge in architectural representation?" So as to find possible answers to this question, new connections through relational thinking should be constituted in-between circumstances, things and incidents that we encounter and each encounter should be questioned both ontologically and epistemologically through critical thinking (Fig. 2). During this questioning process the folds of the argument "architectural representation as an encounter that makes sensation emerge" unfold and fold again according to the new relations that are discovered through encounters. The folds at the first unfolding stage are body space, sensation, encounter, representation, design and architectural representation. When the new folds unfold, we find concepts like space, actual/virtual space, atmospheric space, body, body with/without organs, cyborg, fluid body, temporal-spatial-bodily experience, aesthetic experience, bodily deformation, sense, image, visible/invisible (Fig. 3). For instance, when the architectural representation layer is folded on the visible/invisible layer, we start to discuss the relationship between orthographic drawing, Renaissance perspective and reverse perspective [1].

During the history of architectural representation, the representation is considered as an objective entity. From antiquity to 21st century, what is to be traced is whether the drawings and models of a building is prepared according to a certain set of rules or not or, if the drawings are conformed with linear perspective, axonometric perspective or orthographic projections. However, as a design tool, architectural representation should have a subjective character besides its objective manners. What is to be subjective? Being subjective does not only mean the style of the architect or his/her drawings but also means the subject's presence in the representation. In this case, architectural representation becomes related to bodily experience and every experience has its own deformations. These bodily deformations are usually considered as "mistakes" in architectural representations.

Fig. 1:
Representation Pendulum

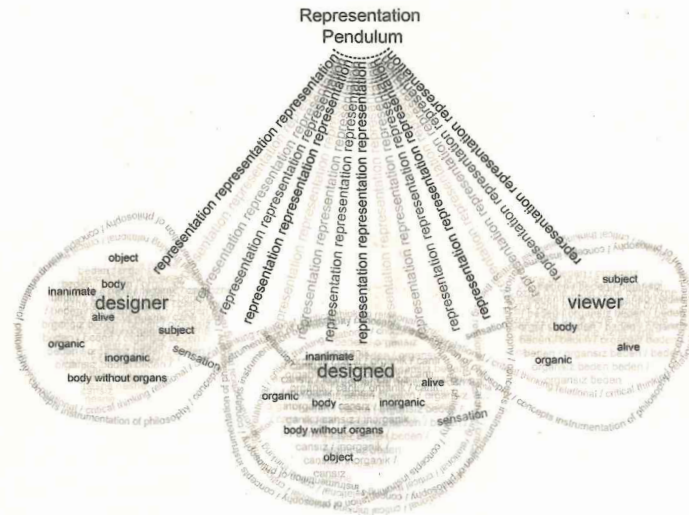
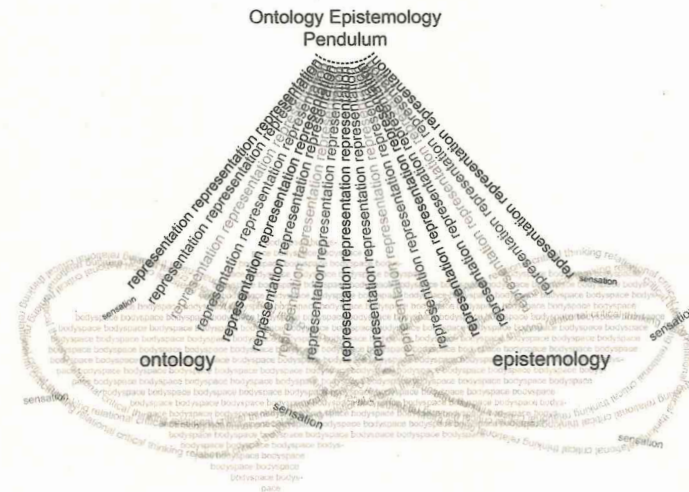


Fig. 2:
Ontology-Epistemology Pendulum



Architectural Representation as an Encounter that makes Sensation Emerge

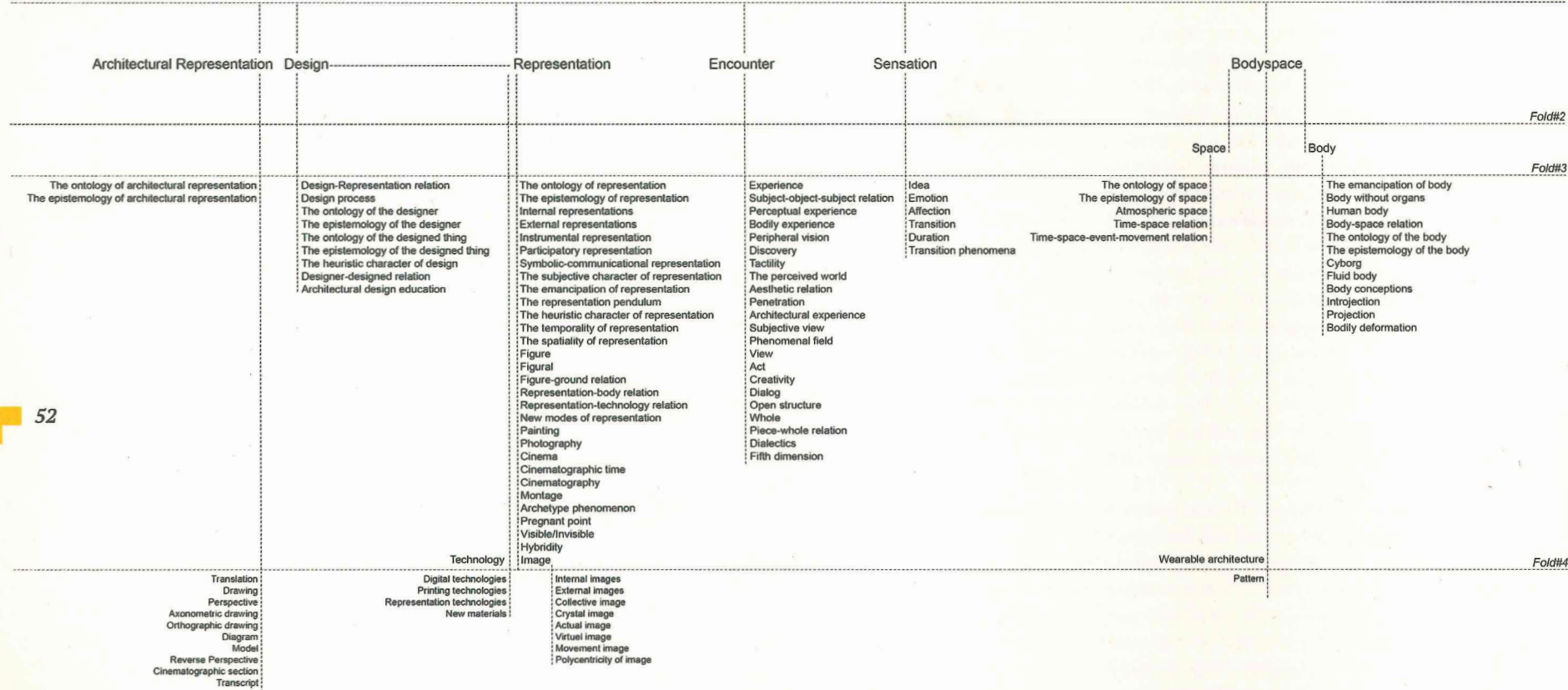


Fig. 3: Folding Unfolding Representation and Sensation

The sensation is an existential concept. It is not only related to the subject but also related to the object. It emerges through bodily experience. If we try to search for the emergence of sensation in architectural representation, we may search for bodily deformations. As Deleuze mentioned, the sensation is the agent of bodily deformations [2]. Architectural representation is considered as a body-space integration - that I call body space - and each time the potentials of revealing sensation are explored. Bodyspace is a new concept which is offered in order to emphasize this integrity, coexistence. The emergence of sensation is interpreted as an indication that architectural representation has gained a subjective character, the designer can communicate with himself/herself and others by preserving his/her own subjective values and thus mediating the progress of design in the design process.

Architectural representation is critical for the designer to communicate with himself/herself and other people in the architectural design process. This is a subject-object and subject-subject relationship, and it is extremely important that communication can be transformed into a dialogue, that is, both the subject and the object say something. In this context, representation is a means of deciphering this dialogue, externalizing internal representations in the designer. Architectural representation is inherent to the knowledge of both the designer and what is being designed and it is a means by which the people who encounter it can communicate and be involved with it. The involvement here refers to the displacement between the subject and the object, as well as the becoming of body space.

For displacement to be possible, both sides must have an open structure. What is meant as the open structure is also closely related to the holistic approach? What is meant by the "whole" concept in the holistic approach is related to the "whole" concept that Deleuze is trying to explain through Bergson and its open structure? With reference to Henri Bergson, Deleuze explains the whole concept and states that the whole is open, not closed. What is closed is a cluster. A cluster brings together many different elements but is still closed. Bergson says that time is open and that it continues to change its nature. The nature of the whole is different from the cluster and has the nature of time. The whole traversing all clusters prevents all of the clusters from being closed. The transition from one cluster to another is the transformation of one cluster into another [3]. The design-representation process is addressed as a whole and should be

transformed into an open structure. The open structure is closely related to the pendulum between ontology and epistemology. In order to construct this connection, to see and explain the whole, relational and critical thinking is very important. To question each circumstance or thing through critical thinking, to set up new relationships between different circumstances and to contrast knowledge of various fields will help to improve the epistemology of architecture, because the knowledge (of architecture) is not a static phenomenon. The context of knowledge is an open structure, thus the knowledge can be reproduced each time and has a dynamic character. Relational and critical thinking are considered as the key concepts for design-representation process and creativity. Different encounters are related to each other and discussed in the context of representation and sensation. The shifting of different fields onto the field of architecture is another method to create new hybrid circumstances and open the structure of the research. By means of these hybrid circumstances, the ways to include sensation in representation, or the ways how representation makes sensation emerge, how the invisible will be visible can be discussed. All these discussions are for the emergence of new modes of architectural representation that have the potential to trigger sensation and creativity.

Encounters are very important for the design process because the transformation of architectural representation to body space, the emergence of sensation and to make the design process creative through representation is possible through encounters. Each example that we see is an encounter. It is not possible to find exact examples that make architectural representation subjective, sensation emerges and emancipate both the designer and the designed thing. Various projects, designs, artworks or concepts, thoughts and people are encounters of the designer. As a result of these encounters, new relations can be constituted through ontological and epistemological questioning.

The thoughts of philosophers such as Benedictus Spinoza [4], Gilles Deleuze [5] and Maurice Merleau-Ponty [6] are significant in order to discuss different conceptions of body and its relation with sensation. On the other hand the thoughts of architectural thinkers such as Juhani Pallasmaa [7], Bruno Zevi [8], Alberto Perez-Gomez [9], Anthony Vidler [10], Dalibor Vesely [11], Marc Garcia [12], Neil Spiller [13] and art historians such as James Ackerman [14], Erwin Panofsky [15] and Pavel Florenski [16] and the drawings of Albrecht Dürer, Villard de Honnecourt, Bryan Cantley and

Perry Kulper plays a critical role to start a new debate on architectural representation. The works of François Roche, Diller Scofidio+Renfro, Bernard Tschumi, Coop Himmel(b)lau, Frederick Kiesler, Peter Eisenman are important examples from the field of architecture so as to rethink about the concepts of space, time, body and architectural representation. The works and thoughts of fashion designers such as Issey Miyake, Hüseyin Çağlayan, Comme des Garçons, Kei Kagami, Ying Gao and Danit Peleg are very helpful to rethink about the relationship between the body and space. And also the works of artists such as Francis Bacon, Marcel Duchamp, Pablo Picasso, David Hockney, Eadweard Muybridge, Imme Van der Haak, Ernesto Neto, Patricia Piccinini, Pınar Yolaçan, Gary Hill, Robert Morris, Bruce Nauman, Georges Seurat, Paul Signac and Ian Wright are very important to discuss the concepts of sensation, space, time, body and their representations. All these examples can be considered as encounters (Fig. 4).

It is important to use the heuristic methodology in the design and representation processes that also have heuristic character. Heuristic approach includes your personal research, personal dialogue and personal discovery. The designer penetrates into the design, dwells in it, researches the nature and meaning of the thing he/she searches through his/her inner observations that reflect his/her own thoughts and keeps explaining until an essential comprehension is obtained. This kind of research is not linear but dialectic. Consequently, the research itself oscillates and a dynamic process occurs between the designer and the designed object. It is also important for architectural representation to have a heuristic character and not to focus on a singular reality, to cover all possible inner representations so as to create a qualified dialogue between the designer and the designed thing.

During this heuristic process, the designer and the designed thing become a united whole. The unity of body and space that we can express as body space in the context of architectural representation, mediates the emergence of sensation. When architectural representation extends the limits of objective reality and heads for subjectivity, bodily deformations become a part of architectural representation. In this case, the sensation is significant as the agent of bodily deformations. The emergence of sensation indicates the existence of body space. The existence of body space indicates the unity of body and space, namely continuous shift between the designer and the designed thing. This shift activates the thought and mediates the emergence of creativity. All in all, the emergence of sensation in architectural representation is critical so as to have an efficient and creative design process.

References and End Notes as FFRO (FFRO: For further readings on)

* This paper was produced from the PhD thesis titled "Architectural Representation As an Encounter That Makes Sensation Emerge", written by Ozan Avcı under the supervision of Prof. Dr. Ayşe Şentürer at the Architectural Design Doctorate Program at Istanbul Technical University in 2016.

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Fig. 4:
Encounters



INVITED

WRITERS

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YAZARLAR

Dr Leon van Schaik AO, B.Arch. Studies (Ncle), AADip (SADG), M.Arch (UCT), PhD (CNA), RIBA, LFAIA, LFAA is Emeritus Professor of Architecture at RMIT (the Royal Melbourne Institute of Technology University). A writer and academic with research interests focusing on spatial thinking, the poetics of architecture, urban design and the processes involved in procuring innovative architecture, Professor van Schaik promotes local and international architectures through practice-based research and commissioning architecture. Books include Architecture in its Continuums (URO 2018); Suburbia Reimagined (Routledge 2018 with Nigel Bertram); Spatial Intelligence (Wiley 2008). His leadership contributed significantly to the procurement of exemplary architecture through his role at RMIT, resulting in some of Melbourne's most distinguished contemporary buildings which have had a profound impact on architectural discourse and practice in the city over the past two decades.

Leon Van Schaik

Helen Castle is Publishing Director at RIBA, where she oversees The RIBA Journal, book publishing and retail. For 18 years she edited Architectural Design (AD). She was also Executive Editor of the Global Architecture publishing programme at Wiley, overseeing the US and UK lists. Before taking on RIBA Publishing she was Head of RIBA Professional Programmes. She has a BA in the History of Art and Architecture from the University of East Anglia and an MSc from The Bartlett (UCL) in the History of Modern Architecture. She writes and talks regularly at events and schools of architecture.

Helen Castle

Brian McGrath is Professor of Urban Design and former Dean of the School of Constructed Environments, Parsons School of Design. McGrath served as a Co-Principal Investigator in the Baltimore Ecosystem Study, a National Science Foundation's Long Term Ecological Research, where he led the Urban Design Working Group. His books and publications include: Patch Atlas (2019), Urban Design Ecologies Reader, (2012), Digital Modeling for Urban Design (2008), Transparent Cities (1994), Resilience in Ecology and Urban Design (2012), Growing Cities in a Shrinking World: The Challenges in India and China (2010), Sensing the 21st Century City (2007), and Cinematics: Architectural Drawing Today (2007). McGrath served as a Fulbright Senior Scholar in Thailand in 1998-99 and an India China Institute Fellow in 2006-2008 and as the Research Director in the joint US-EU Transatlantic exchange program Urbanisms of Inclusion from 2008-2012. He received his Masters of Architecture from Princeton University, Bachelor of Architecture from Syracuse University.

Brian McGrath

Born in 1978 in Istanbul, *Ahu Sokmenoglu Sohtorik (PhD)* is a researcher, architect, and design tutor. She received a BSc. degree in Architecture from Istanbul Technical University (ITU), in 2002 and an MSc. degree in Architectural Design Computing from ITU Institute of Informatics, in 2005. Between 2005-2018, she was employed at the ITU Faculty of Architecture, as a researcher, lecturer and design tutor. She was a guest researcher in TU Delft during the 2007-2008 academic year. Her PhD research jointly supervised by the Computation and Performance Unit of TU Delft Faculty of Architecture and the Built Environment and the Architectural Design Doctorate Program of ITU Institute of Science and Technology has rewarded a HUYGENS Scholarship given by NUFFIC (the Netherlands organization for international cooperation in higher education) in 2009. Her research interests include urban analytics, computational design in architecture, urban design and planning, architectural design and architectural design education. She has presented her studies in conferences and workshops and published in conference proceedings, journals and books. After her decision to leave Istanbul, she resigned from her position at ITU Faculty of Architecture in February 2017. Currently, she is an independent scholar.

Ahu Sökmenoğlu Sohtorik

Kozikoğlu is a graduate of Mimar Sinan University, Istanbul, 1995, with a masters degree in architecture and urban design from the Architectural Association, School of Architecture, London, 2003. She runs her architectural design practice at NK agency for architecture, prototypical design works at Urban Atolye. Alveosis, the patented structural concrete research in collaboration with Fibrobeton presented at the International Structural Shells symposium in Boston MIT 2018. She co-runs a Tubitak funded academic research project with Assoc Prof Pelin Dursun on design methodology with syntactic methods, Space Chase. Nilüfer has published articles in various academic and commercial media, have exhibited in venues as International Architectural Biennale Antalya, Istanbul Contemporary, Salt, Superstudio MDW. Winner of architectural awards, like the second prize international Bandırma Design Park Competition, Kozikoğlu was selected to represent Istanbul in the Istanbul-London architectural exchange program by Architecture Foundation, 2009. Kozikoğlu is part of Adorno Collectible Design platform Istanbul Curated space since 2016. She exhibited at the Superstudio Super Talent Show Milan Design Week in 2017. Nilüfer Kozikoğlu's works are products of her material and structural experiments and her focus on organic/inorganic composition in their differentiated states. She is delighted to seek the animative properties in space. Her interest in "livelihood" reflects on her installations that involve digital technologies and handcraft together with in situ processes and workshop experiments.

Nilüfer Kozikoğlu

After graduated from I.T.U. Faculty of Architecture Department of Architecture with the 3rd degree in 2005, he had started his Master's in Architectural Design Programme at I.T.U. During his MSci, he had been to Brandenburg Technical University (BTU-Cottbus) as an Erasmus Exchange Programme student for one year in Germany. In 2008, he was enrolled in Architectural Design Phd Programme at I.T.U. and completed his PhD in 2016. He was a visiting scholar as a Fulbrighter at University of Pennsylvania (U-Penn) School of Design for 2013-14 academic year in U.S.A. Between 2005 and 2017, he worked as a research assistant at ITU Faculty of Architecture Department of Architecture, tutored architectural design studios and taught theoretical courses. He was awarded in various competitions both in student and professional categories. He has organized and participated in numerous national and international workshops. Since 2017, he has been working as an Assistant Prof. at MEF University FADA. His research interests are body-space-time relations, bodily experience, representation theories and methods, the relation between representation and sensation, and the interaction between fashion design and architecture.

Ozan Avcı