ARCHITECTURAL OBJECT'S POTENTIAL TRUTH AND ARCHITECTURAL EVENT

by
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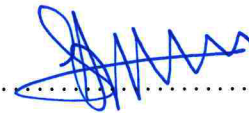
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EVENT

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ABSTRACT

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When the structure as the object of architecture is positioned as an entity in the universe, the concept of time is included in its relationship with the user. Many subjects encountered with the structure via temporality produce an experience with the mentioned architectural object. Some parts of the experience developing between this object and subject can be predicted by an expert architect, thus can be included and represented in the architectural knowledge. However, some structure-user relationships cannot be represented in architectural knowledge due to the unknowability brought by randomness. These unrepresented experiences represent a void from the architectural perspective. However, the events that occur in the unrepresented part of the object of architecture present a different reality about the object than the one represented by the architectural expertise, namely, the knowledge.

These knowable and unknowable, represented and unrepresented experiences about the object, which are included within the knowledge and not yet included, are interpreted in the thesis as a problem of truth about the object. In the architectural literature, the truth about the object is revealed by the concepts represented by architecture. For this reason, in the thesis, Alain Badiou's philosophy of truth, which takes the concept of truth from the represented elements of the object and connects to the unrepresented aspects, was used as a model, and a new perspective on the object of architecture was put forward by the unrepresented parts of the experiences of architecture.

The 'Koolhaas Houselife' documentary, which presents a truth for Maison de Bourdeux designed by Rem Koolhaas with its aspects not represented by architecture, was used as a case study to discuss the new perspective proposed by the thesis. This new perspective of truth, which is approved with case study, opens a new understanding about architectural object's truth that occurs from the events arising from the relationship between the architectural object and the user.

ÖZET

MİMARLIK NESNESİ İÇİN OLASI HAKİKAT VE MİMARİ OLAY

Mimarlığın nesnesi olan yapı evrende bir varlık olarak konumlandığında kullanıcısıyla ilişkisine zaman kavramı dahil olmaktadır. Zamansallığın yapıyla karşılaştırdığı bir çok özne de bahsi geçen mimarlık nesnesiyle birlikte bir yaşantı ortaya koymaktadırlar. Bu nesne özne arasında gelişen yaşantının bazı parçaları uzman olan mimar tarafından öngörülebilir dolayısıyla mimarlık bilgisinde yer alabilir ve temsil edilebilmektedir. Fakat bazı yapı-kullanıcı ilişkileri ise rastlantısallığın getirdiği bilinemezlik sebebiyle mimarlık bilgisinde temsil edilemez konumdadırlar. Temsil edilmemiş yaşanmışlıklar mimarlık perspektifinden bakıldığında aslında bir boşluğu temsil etmektedirler. Fakat mimarlık nesnesinin temsil edilmemiş kısmında ortaya çıkan olaylar, mimarlık uzmanlığınca temsil edilenin yani bilginin dışında nesneye dair farklı bir gerçeklik sunmaktadır.

Nesneye dair bu bilinebilen ve bilinemeyen, temsil edilen ve temsil edilmemiş, bilgide olan ve bilgide henüz olmayan yaşanmışlıklar, tezde nesneye dair bir hakikat sorunsalı olarak yorumlanmıştır. Mimarlık literatüründe nesneye dair hakikat ise mimarlığın temsil ettği kavramlarla ortaya konmaktadır. Bu sebeple tezde, hakikat kavramını, nesnenin temsil edilmiş öğelerinden alan ve temsil edilmeyen yönlerine bağlayan Alain Badiou'nun hakikat felsefesi model olarak kullanılmış olup, mimarlık nesnesiyle oluşan yaşanmışlıkların temsil edilmeyen kısımlarıyla, mimarlık nesnesine dair yeni bir hakikat perspektifi ortaya konmuştur.

Rem Koolhaas tarafından tasarlanan Maison de Bourdeux'nun mimarlıkça temsil edilmeyen yönleriyle Maison de Bourdeux için bir hakikat sunan 'Koolhaas Houselife' belgeseli ise, tezin ortaya koyduğu yeni perspektifin tartışmaya açılması adına vaka çalışması olarak kullanılmıştır. Vaka çalışmasıyla sınanmış, mimarlık nesnesi için kurulan bu yeni hakikat anlayışı sayesinde nesne için hakikat mimarlık nesnesi ile kullanıcı arasındaki ilişkiden ortaya çıkan olaylara bağlanabilmiştir.

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AVO   Audio-visuals media as an object of analysis

JAE   Journal of Architectural Education

SI   The Situationist International

1. INTRODUCTION

In the academy and praxis, there are certain representations of structures established by the architectural discipline. While expressing some features of architectural products, and certain styles of some periods, we mostly speak about architectural structures and their architects within this selection. A Modernism study does not seem to be debatable without Le Corbusier, or it is probable that Peter Zumthor will come to our mind when we talk about phenomenological studies in architecture. It seems inevitable that the buildings represented by the architectural expertise will be mentioned with their architects. It would not be wrong to acknowledge that most architecture students know the incredible (!) intelligence of Le Corbusier, the chief architect of Modern architecture and his Villa Savoye. However, it can also be said that many of these large groups are far from being aware of the significance of Madame Savoye's -the owner of Villa Savoye- statements about her own house.

With regard to Alain De Botton's book 'The Architecture of Happiness' published in 2006, it would be right to say that the mentioned representation of Villa Savoye and Le Corbusier in the dominant knowledge was shaken. The book mentions that Le Corbusier convinced Madame Savoye with several discourses of expertise such as that it was required to make the villa's roof flat due to financial and technical reasons and that Madame Savoye, as the building's user, could practice gymnastics on this spectacular (!) roof in summer months [1]. However, the construct of the designer and what actually happened in the building created an inconsistency. Rather than being a poetical space as expressed by the architect, the flat roof turned into a truth that dripped during the rain and made Roger, the youngest child of the house, so sick that they put him in a sanitarium. According to the book, Madame Savoye sent many letters repetitively to Le Corbusier, about the poor conditions of the building. Corbusier's answer to one of her letters is surprising:

> Le Corbusier tried to soothe his client by saying that the problem would be solved immediately, but he did not forget to remind how much the flat roof he designed was praised by architectural critics around the world*: 'Put a notebook in the hall downstairs, ask those who come to see your home to write their names and addresses in this book, you will be surprised how many famous people you will come across with in this notebook.'* [1]

It seems possible to read the story as a conflict of concepts such as the architect, user, object and symbolic representation of the object. And, it is also possible to investigate the subject of this conflict in terms of a problem of truth about the object of architecture. From the Madame Savoye - Villa Savoye relation perspective, it is obvious that the events that took place created suspicion about the truth of the architectural object after so many years of its construction. Even the presence of a single example, in its expanded form, can express the existence of a truth problem among the architects, architectural literature and users. While the architect represents his building based on his own desires and expectations, the user constructs a different representation area than the architect by using the building.

After the philosophical approach phenomenology[1], architectural expertise seems to have adopted the variability of subject-related truth which is based on multiple subjects as an approach. In the approaches of architects such as Juhani Pallasma, Cristian Norberg Schulz and Alberto Perez-Gomez, the body and the subject have created new concepts that user has found participation field in the truth construction about spaces. Each user/subject creates an irreplaceable experience through the product of architecture, and this experience produces a subjective truth about structures which are architectural objects. It is inevitable for these experiences to give an infinite number of expressions, consequently, an infinite number of representations. In this case, the truths about the product appear to constitute a problem in their inclusion in architectural knowledge due to their multiplicity. Each individual experience not only includes more than what the architect can foresee, but it can also be expressed as a pool of information that is difficult to reach. When the production of the truth about the object is established through the subject, it will not be possible to include the truth in the knowledge due to its multiplicity diversity.

But from another point of view, the architect is aware of the fact that some of the features of the architectural object (light and shadow, material and texture, i.e. multi-sensory compositions) are mediators of experience due to the teaching given by academy and the fact that he is also a user, and some user actions (function, program) seem to be present

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[1] Phenomenology as a philosophical approach has changed the perspective of architecture about reality and its meanings. When the literature was reviewed, it was seen that existentialist philosophers such as Heidegger, Sartre, and Merleau-Ponty were cited in architectural theories and articles. For further research on the subject: B. Başyazıcı. *A phenomenological study of sensual space experiences in terms of architectural pleasurability: A critique of visual dominance*. Master Thesis, Yeditepe University; 2012.

within the design problem as knowledge. Architects such as Steven Holl, Peter Zumthor, Juhani Pallasma, etc. become the mediators of the stratification of experience and truth by designing multiple sensory spaces. And, the architect also becomes involved in the subjective experience by creating the built environment. In this respect, the truth about the object stands in an intersection between architects and the users. While some actions and user's possible experiences in this intersection can be known by the expertise, some actions produced by the user during the relationship with space remain unknown. Some elements of experience are intrinsic to the knowledge of architecture, and they participate in the truth about the building, yet although some of them cannot be known, they still have the potential to establish a truth outside the architect. This kind of unknowable sources, that is, those in the non-designable range of experience, contain an infinite potential of truth over the same object. Because of the expression of the concept of truth remaining within this range, the search for the truth about the architectural object does not seem to be systematically examined.

Moreover, truth as a concept that is objective by being based on objective truth but it is also subjective due to its meaning that, truth is the reflected expression of a reality in the human mind. In this way, when the truth is accepted as a representation that depends on the subject, the discussion about truth of the architectural object appears to be positioned at two sides which are architects and users. In the discussion of truth through the object, the truth's dependency on the subject and the principal character of the subject in truth construction make the discussion complicated about the architectural object's truth. For this reason, the thesis was conditioned by another perspective to create a possibility for architectural events could included in the discussions of truth. In other words, upon the question of whether it is possible to have a truth about the architectural object that is independent of the architect and the user (subject), the thesis has used the ontology of Badiou that connects the truth with the event and discusses the possibility of a truth about the object of architecture from perspective that have potential to include the events like what had occurred in Villa Savoye.

1.1. AIM OF THE THESIS

The truth discussions and unrepresentable events about the architectural objects form the main subject of this thesis. For this reason, the first sub-objective is to discover how the truth

is discussed in the dominant literature by scanning the current approaches to truth. Based on literature, it was deemed necessary to establish truth as a concept to create a conceptual framework for reviewing architectural literature. With this sub-objective, it is aimed to show what the notion truth represents in architectural knowledge and how its conceptualization creates problems with its excluding nature of architectural events. According to the mentioned problems, thesis secondary sub-objective is defined as to open a new perspective for the current approaches of architectural object's truth.

The secondary sub-objective of the thesis contains setting a new discussion of truth where the subject is kept passive regarding the truth and putting forward new questions to architectural object's truth by looking at from a subject-independent perspective. This sub-objective of the thesis must not be considered as generating a model for the truth of the architectural object. For the new perspective, a theory that already available in the literature is traced and found by the following parameters such as truth should not be a knowledge and subject should not be the primary actor of the truth construction.

As for the main purpose of the thesis, it is aimed to open an alternative discussion area for the question of truth about the object of architecture with the reference of a model where the subject is kept passive and the events -which are not belong the architectural knowledge- could be involved while truth is constructed. In other words, seeking out the truth of the architectural object through architectural events and testing the different truth perspective derived from the event instead of the dominant character of the subject, constitute the main purpose of the thesis.

Openning a discussion of truth about the architectural object with a subject-independent and event dominant perspective and asking new questions to architectural discussions of the 21st century, which are generally kept with a paradigm that truth is a subject related discourse, are considered as the expected contribution of the study to architectural literature.

1.2. SCOPE

In the first chapter of the thesis, an introduction is made to give a primary idea about thesis problematic which is architectural event and its creation of a truth problem about architectural object. Also, purpose, scope and method of the thesis are expressed.

The second chapter of the thesis, titled 'Establishment of the Theoretical Model in the Intersection of Architecture and Truth', includes a preliminary literature study and the systematic expression of Badiou's conception of existence and truth procedure which forms the framework of thesis's truth discussion. In architectural literature, truth does not appear as a frequently used conceptual term. In architectural literature, the concept of truth was also observed to be used in place of 'real' and 'true' concepts, just as in colloquial speech. Thus, the conceptualization of the words truth, true and real has been made with reference to the literature of other disciplines. The architectural texts which were scanned by this conceptualization were interpreted under three headings and expressed within the title of "Truth in Architectural Literature".

The architectural phenomena experienced after the production of the building are not seen as acts that generate truth when examined through the concept of truth prevailing in the literature, and the truth is associated with the subject. Hence, the truth of the object of architecture will be discussed from a new perspective in which the event is the dominant character in the production of truth, and the subject gains its status of the subject as the procedure of truth continues. The thought model that was relied on in order to establish a new perspective was Alain Badiou's ontology and his truth approach. Badiou's theory of truth links the truth to the random, temporal and spatial formations which he calls the phenomena by changing the subject-centered characteristic of the truth [2]. He transforms the truth from discourse into a mechanism of production. He conceptualizes truth with the actors (also event is one of the actors) required for the beginning and continuation of truth production. Badiou's linking the event with a truth has create a potential to link architectural events to architectural object's truth. Hence other methodologies and theories eliminated for the thesis, because of Badiou's truth approach's mentioned feature.

In order to make a discussion with this model in architecture, it is necessary to determine the actors that establish the truth for the architectural object. Looking over Badiou's model, many actors (media, architect, government, employer, trade associations, technology, etc.) can be included in the production of the truth about the object. However, in the thesis, it is stated that the production of the truth about the architectural object by the user or the architect has been problematized. For this reason, in the section titled 'Architectural Actors of The Truth Discussion', which is the third part of the thesis, the actors have been limited to architects, users, architectural objects and architectural events.

After the introduction of appropriate actors to the model, chapter four was created for the discussion of the truth about the architectural object with a case study. Under the fourth title, called 'Discussion of Architectural Truth: The Case of Houselife' the documentary called 'Koolhaas Houselife' has been re-read through the model of truth that was drawn and graphed with the Badiou reference, and it was chosen as the case to question the factual position of the subject for architectural object's truth and to question the truth perspective that established by referring Badiou's approach which started with the architectural event. The case study was choosen as a documentary that the documentary considered as an already-finished truth procedure. To Badiou, every truth procedure could only understandable and nameable with a retroactive approach. Hence, for testing truth procedures reliability in architecture, the case study should include every phase of a truth procedure and should show events with direct representation. For that purpose, case study was limited to one case and the case was choosen as audio-visual media, which is a documentary.

1.3. METHODOLOGY

In the thesis, the method developed for the search for truth about the object of architecture includes three main steps, respectively. The first step is related to the cross section of truth and architecture. First of all, the definition and meaning of the concept of truth in different disciplines and fields have been revealed by the literature research, and with reference to these definitions, the term truth is conceptualized with its form to be used when investigating the relationship of architectural literature with the truth. Based on the relations of the conceptualization with architecture, the truth about the object in the architectural literature were traced and it was determined under which topics this concept showed differentiation. Instead to differentiation of these titles, the subject-dependent establishment of the truth is found as the common feature and this subject oriented truth establishments was found problematic. Afterwards, Badiou's philosophy of truth, which offers a truth production other than conceptualization expressed problematically over the relationship between architecture and truth, was chosen as a model in the light of the new truth perspective sought. As a new perspective that can be established for the object of architecture, this model was re-expressed with schematic flow diagrams to adapt Badiou's approach of truth as a model on the field of

architecture. This flow diagram was used as conceptual framework in the following headings of the thesis.

In the second step, the actors in the conceptual scheme produced through the Badiou's philosophy of truth were paired with the architectural actors required for the production of truth for architectural object. Because the purpose of the thesis is to open a new perspective for the object of architecture in the name of truth, this pairing was performed between the actors of Badiou's ontology and the subjects producing the truth in the present (architect, user, the object of architecture) and the architectural events that were constructed as a new actor with reference to Badiou.

As the final step, the actors of truth procedure and paired architectural actors were tested with a documentary thought to provide the consistency of the model in terms of reflecting the architectural event as the new actor. For the case study, "Koolhaas Houselife" documentary was examined using the AVO[2] method. In other words, the documentary chosen as the case study was used as a 'lens' reflecting the actual events without considering camera techniques or fictional features. For testing the truth procedure's reliability, the architectural actors which are paired with the actors who participated in Badiou's production of truth were paired again with the architectural actors in the documentary.

The thesis study put forward in the light of this method opened an alternative discussion on the question of truth about the architectural object with Badiou's method of reaching the truth, which was used as a framework of this thesis for the truth discussion about the object.

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[2] Audio-visuals media as an object of analysis. For further information: S. K. Figueroa. The Grounded Theory and the Analysis of Audio-Visual Texts. *International Journal of Social Research Methodology*, Vol.11, No.1, page 1-12, 2008.

2. ESTABLISHMENT OF THE THEORETICAL MODEL IN THE INTERSECTION OF ARCHITECTURE AND TRUTH

As explained in the introduction, the basic reason for the search for truth in architecture is to reveal the truth by a production which includes architectural events. But, before the discussion of the truth about the object with relation to event concept, the current meanings of truth, the truth and architecture relation and new percpective which is truth procedure should be expressed. Hence this chapter includes the conceptualization of the term truth, reviewing the architectural literature considering this conceptualization, the determination of the problematic areas of the current studies, and the discovery of a model that responds to these problems which is Badiou's truth procedure.

When the existence of the concept of truth was examined in literature, it was seen that it was expressed as the production of mind of the subject. For this reason, while establishing a relationship between truth and architecture literature, a categorization was made by considering the architectural object and the discourses produced based on it. For that reason, a review of the literature was performed under the subheadings; 'representation as a truth', 'true architectures', and 'multi-layered reality in architectural space'. The dominant theme between the truth and the architectural object was explained under the sections, and Badiou's theory of truth, which stands on the negative aspect of the theme, was proposed as a model as a proposed perspective and was introduced under the subheading titled '2.2. Truth Approach in Badiou'.

In the last subheading of this section titled '2.3. Graphical Conceptualization of a New Perspective for Truth Procedure in Architecture', interpretation and illustration are performed in order to be able to read the introduced method of Badiou through architecture. In this section, the flow diagram, which was formed over Badiou's concepts, was used as a conceptual base as the new expression of the truth about the object and it is used a narrative tool in the sections 3 and 4 of the thesis.

2.1. TRUTH AND TRUTH IN THE ARCHITECTURAL LITERATURE

In the thesis, in order to construct truth research about the architectural object, it is necessary to express the concept of truth and its relationship with the subject in the literature. After examining the meanings attributed to the word truth, the term was conceptualized in this section of the thesis in order to examine the relationship between the truth concept and the architectural object. Afterward, problematic parts of the truth construction in architecture were expressed under the titles that categorized by the features they had according to their truth aspects.

2.1.1. Literature Review of the Truth Concept

In order to investigate the debates on truth in the architecture literature, it is necessary to explain the concept of truth and the terms real and true which are associated with it. Before the explanation of these concepts, the first imagery of these terms, it should be said that which emerged in the author's mind was formed around the Turkish language and its use in the daily language as a result of the fact that the author's mother tongue is Turkish. For this reason, it was necessary to express firstly the lexical meanings of the terms -truth, reality, and true- in Turkish, and then the meaning of the Turkish equivalents was examined, for the expression of the thesis' process better.

In the daily use of the Turkish language; truth, true and real notions appear as interchangeable words. In the dictionary of the Turkish Language Association, the word truth is expressed as "real"; the word real is expressed as "something that is not a lie, true, truth"; and the word true is expressed as "real, something that is not a lie; something that is in accord with logic, reason, real, and order; real, truth" [3]. It was observed that the concepts in the Turkish language are used as interchangeable concepts. In English, the word reality is expressed as the equivalent of the truth; "the property (as of a statement) of being in accord with fact or reality" [4], "about something is all the facts about it, rather than things that are imagined or invented" [5], "the actual facts or information about something, rather than what people think, expect or make up" [6] and "a statement or principle that is generally considered to be true" [7]. Compared to the Turkish language, an explanation of the concept of truth in the English language was found clearer; however, considering these explanations,

there is not a clear use in the English language just like the Turkish language. For this reason, it will be more accurate to use the term truth while searching in architectural literature by following the tracks of the term truth in the history of philosophy.

Foucault commented on philosophy in his lectures titled 'Will to Know and Oedipal Knowledge': "Philosophies differ from one another in relation to one or more elements of truth" [8]. As can be seen from this interpretation, the approach to the term truth in the history of philosophy historically changed its meaning and was interpreted and used within the framework of certain periodic concepts. According to traces of the term, it is found tat paradigms of truth construction have changed and reached our times by being updated and used in many different theories since ancient times.

When we historically examined the term truth, it was found to be a concept that many philosophers mentioned in ancient times, but it found its expression in two main movements: idealism and realism. According to Aristotle, the philosopher of the realist approach, truth is the image of a being in our mind. Being is in the world and truth is constructed as a reflection in our minds, so that truth is in the relation between the ego and the outside world [9]. In such an interpretation of truth, it is sought within the limits of perception and mind. For a proposition to be true, that is to say, truth, it is sought in the dependence of the proposition to its relation with the reality [10].

In Plato's idealism, the truth lies in a place that exceeds the human mind and perception. The questioning of the truth about existence exceeds the human's comprehension and processing power. For idealists, the concept of real is "thing that has an independent being without pledging to any other being" [11] and the mental interrogation media of human-being is not sufficient for understand that independent being. In other words, what belongs to the outside world owes its existence to another upper being, so the outside world is not real but an appearance; therefore the truth is in the universe of ideas that is inaccessible for human beings [11]. In Plato's idealistic approach, the propositions about the entities are abstract propositions made through the appearances of the real being which are in the world that has timeless and placeless ground. Hence, the place of truth exceeds the world [10]. If we express the summarized contents of two truth approaches, from the idealist perspective the truth cannot be sought in the existence of this world; however, truth in realism is designed as 'only material world' and it can be reached only through basic rules of logic [9] [12].

In the philosophical world of Islamic geography, the term truth has also been discussed. Farabi expresses the truth of something by attaching importance related to being to the truth as "the unique existence of something" [13]. Sufism, on the other hand, is defined as a science that is based on truth, despite the ulemas who use the religious interpretation method of the Sharia wing. The concept of truth in Sufism has been expressed as "the hidden curtain behind the apparent" [14]. Kartal expresses the truth approaches that Sufis established in relation to Islam:

> Religion and the interpretation of religion do not only consist of the representations by traditionists, scribes, and theologians (various subjects) belonging to the apparent realm because there is also a realm of truth which they think that they (Sufis) represent. This realm represents the reality and beyond outside of the apparent (visible). Therefore (according to Sufis) what we call religious thought should include this realm of truth [14].

Truth in Sufism, is similar to Plato's idealistic view with its feature of being beyond the visible and its belonging to where 'under the curtain of the visible'; however, the concept of truth is not definetely expressed in Sufism, it is only mentioned that there is a being out of the expression of subjects. In this approach, the qualities of truth are mentioned instead of the truth itself [13]. According to Isi, "The fact that the qualities of the concept of truth were determined, but not told exactly what it is among the Sufis, led to the acceptance of truth as Allah in Sufism" [13].

In the Christian philosophy of the Middle Ages, the understanding that the real truth is God and that it can only be reached through the church is quite common. The most important concept that determines the truth is expressed as belief. In the modern era, the understanding of the concept of truth and reality changed and the relationship of reality and truth was built integrated with the human mind. With the Cartesian thought system that appeared with Descartes, the material world was expressed as the result of the mental activity in which the truth and the thing that is close to the truth is addressed through the mind of the thinking human [13]. Descartes destroyed the concept of authority sought in the establishment of truth in the Middle Ages, with the primary status that he gave to mind [10]. Certain subjects are not considered to describe the truth, but rather a truth formed by the mind and logic.

In his work Nature of Truth, Michael Lynch mentions the difficulty of discussing the concept of truth and of explaining what it is and what it is not. The definition of the concept of truth states that it is not directly accessible, as in the case of tangible assets. For this reason, truth is a concept and it is defined as a concept that can be expressed. He conceptualized it and categorized the truth conceptions under two questions. According to Lynch, it is expressed that the first interrogation of the concept of truth was broken with the question 'Does truth have nature?' Then, in connection with the first question, the following question is asked: 'If it does, what sort of nature does it have?'. He said that these two problems lead to two different conceptualizations, namely, Robust Theories and Deflationary Theories (Figure 2.1.) [10].
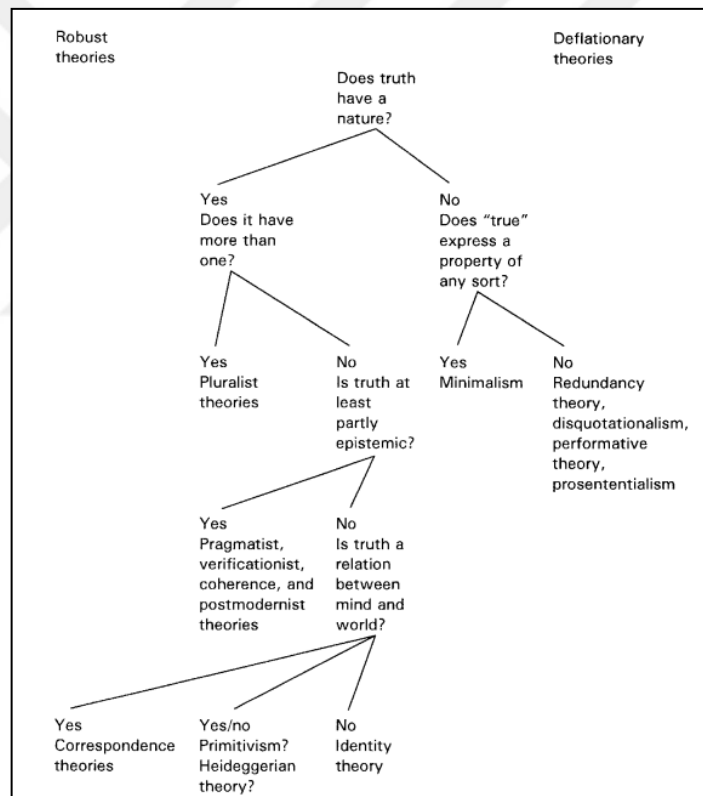
Figure 2.1. How various theories answer questions on the nature of truth, and where their answers place them on the robust-deflationary continuum [10].

In one of the theories of truth, which is expressed in the scheme as robust theories, it is presented as a common feature that the concept of truth should be placed on a complex but powerful and grounded system. The philosophers of this cluster usually form the truth system they have constructed with the inquiry, "Is there such a thing as absolute truth, or is all truth in some way or other subjective or relative?" [10] According to Lynch, in such

studies, the existential precondition of truth is similar to the approach in which the reality and its reflection in our minds cohere with one another, just like in realism [10].

The other group is a cluster of Deflationist Theories, which argues that there is no nature of truth, which is defined as a more recent discussion, and which indicates that the debate of truth is the pseudo-problem. Deflationists oppose the realist theories that are expressed as robust by stating that there is no system that can include all propositions that are considered true. These types of theories, which came to the agenda after the Cold War, open up the transparency of truth [10]. Lynch provides the following example:

> When we consider that it is true that roses are red, it seems that we can ``look right through'' its truthand simply consider that roses are red. In other words, we automatically infer that it is true that roses are red from the proposition that roses are red, and vice versa [10].

In the present century, a debate about "trivialization of truth"[3] [15], which is called post-truth in literature, is on the agenda. The concept of post-truth is defined in Oxford Dictionaries as "relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief." [16] Post-truth, a concept that is used more in the field of politics, is a concept related to the attitude of the masses, not related to the proponent or the proposition itself [15]. Alpay explains this conceptualization as follows:

> The innovation of the trivialization of truth brought is that even if the masses know that they are false, as long as they are in accordance with their own prejudices, opinions or convictions, (statements made by a person) they accept them as if they were truthful. /…/ So the main point in the trivialization of truth is not to lie to the masses, but to make them believe in something that is right or wrong by addressing to their emotions without using objective data [15].

Badiou, who is another truth theorist of the century we are living in, constructed the theory of truth which was taken as a reference in this thesis. In the thesis, under the title of '2.2. Badiou's Philosophy of Truth', Badiou's approach to truth was described in detail, and the

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[3] "Hakikatin önemsizleşmesi" is translated as 'trivialization of truth' by the author from Turkish to English.

new perspective aimed to be opened for the truth of the object of architecture, was created by reference to his approach.

2.1.2.   Conceptualization of Truth For Architectural Literature

The construct of the truth that depends on the geography, culture, period, the philosopher that expresses the concept, affirms the necessity for each study of truth to make its own conceptualization. For this reason, there was a need for the concepts to be conceptualized by referring to the dictionary meanings and philosophical uses in order to investigate the truth in the architectural literature. For this reason, the concepts of reality, true, and truth are structured based on contemporary philosophy dictionaries and used as the conceptual framework of truth studies in the architecture literature.

According to litrerature, the concepts of reality and true are expressed as in a relation to the truth and the reality expresses what exists outside the human mind with its current form that we use it after Kant. It expresses the tangible and objective things in the outside world that independently exists without need of consciousness. The concept of reality is construed in terms of the concept of objective reality. It refers to the object itself. It is everything that is tangible in the outside world, not yet established as a mental activity in our consciousness. All of the objects that exist outside of human consciousness are represented with the term 'real'. The concept of reality provides the same expression as the objective reality [11] [17] [18].

The conceptual meaning of true has an informational quality. It is expressed as the contrast to false and lie. While referring to the objective reality that is true, what is expressed in accordance with the rules of logic is true and the rules of logic were constructed with reference to the objective reality. In this context, the logical truth is reflected from what is true. True is the coherent relationship between the objective reality and the thought that complies with the rules of logic. The consistency of the imagery that refers to the material reality and the material reality that constructed in the mind is expressed as what is true [19] [20].

The definition of truth is expressed in relation to the word, real. Reality expresses the objective reality and truth expresses the subjective reflection of this objective reality in our

minds. While the reality is the place of the external world, truth takes over the mind. Although the truth is related to the verbalism and representation, it is expressed in the sense that it is related to thoughts that are formed in the mind [21]. For example, if an apple we hold by hand is in the realm of reality without falling into the human mind, the reflection of this apple in our mind is the truth. The conceptual use of reality and truth in the same sense causes confusion in the context of the expression. Truth is not the reality itself, it is the reflection of the reality in human minds [22] [18].

The uses of the relationship of reality, true, and truth with each other in the conceptualized form in this thesis can be expressed in the following example given by Hançerlioğlu:

> In our garden, we see a tree, which is an objective reality. This tree is reflected in our consciousness and is true to the extent that the tree in our garden is reflected correctly. However, this reflection (of reality) would not be exactly appropriate. It is approximate, therefore relative. But we cannot shape this tree in our minds at our own sweet will and even though it is not completely identical to its original form, we reflect it more or less in its realistic form, so there is also an objectivity in our subjective truth, which means that truth is objective as much as it is subjective [11].

According to the conceptualization performed, the object (reality) can be expressed as something that is unknown before it falls into our mind and is absolutely interpreted after it falls into our mind (truth). In the context of these statements, the following questioning come to mind when we start to think these terms in the field of architecture. If the truth is the cooperation of the mind with the real, it reveals the questions of what the concept of 'real' corresponds to in the field of architecture and which of the actors of architecture could be the source of the truth produced by the architectural real which is the building.

2.1.3. Traces of Truth About the Architectural Object in the Literature Of Architecture

According to the comparisons of the concepts of truth, reality, and true, that expressed in the previous section and with reference to the definition of the real, as in the article of Güney 'Architecture: Is It a Production of a Reality' [23], the expression of architectural reality was used to express the final product, i.e. the building. Whereas, the truth gives reference to the state of the architectural object established in some subject's mind. In light of this

conceptualization, truth for the object which was tried to be revealed in the architectural literature found meaning in the relationship of the architectural structure (i.e. reality) with actors such as the architect, user, and architectural representation means.

When the architectural literature is examined through reality and its representative intersection, some approaches gathered under three themes come forward. The first approach builds the existence area of truth in architecture as the consistency between the representations belonging to the structure and the structure itself. In this type of compared studies, the relationship between the outputs of the means of representation such as drawings, digital presentations, photos, simulations, etc. and the qualities of the structure as an object was defined as truth due to its resemblance to the relationship between the true and mental form of truth. In the studies of this approach, an area where the truth can be questioned for the object can be opened through the consistency between the representations in the design process and the representations after the product is finished [24].

In the second approach, the expression of truth as the architectural discourse what is represented as true in architecture was observed as the main character. In the architectural texts of this approach, it was expressed that the concept of truth corresponds to the concept of true, which has similar characteristics. In this type of architectural texts, even if questions such as 'What is the truth of architecture?' or 'What is the truth about the object?', the answer to these questions can be considered to be designed for the question, 'What is true architecture?' [25]. In these kinds of texts, it was observed that the true architecture criteria of the period were presented as truth in architecture. So that, what considered as truth in architecture also creates a truth for every architectural object. On the other hand, it was seen that some of the texts that include debates of truth refer to the researches about 'What is the true architecture?' or to the architectural texts that express what the true architecture is [26].

The third approach links the truth of the architectural object with the result of the combination of the physical action of the user and their mental activity in the space, i.e. experience. From the perspective of these studies, it can be stated that due to the fact that the representation of truth on the space is established based on the user experience and thus, there can be no single truth [24]. The architect indirectly participates in the production of this mentioned type of truth. The architect who establishes the object, acts as a tool of a mechanism that creates possibility to users to create their own realities, which makes the truth layered. The possibility of this multilayered truth is still conceived as an action in which

the architect participates. The architect is involved in subjective experience by constructing the built environment and the truth about the object is constructed in a way that depends on both the user and the architect.

The main reasons for the classification of the three approaches are summarized in the table below and the relation of the architecture literature with the truth is expressed in the sub-headings of this section.

Table 2.1. Table that expresses the main reasons for the classification of the titles.

Title	Truth-founding Actor	Architectural Object
Representation - Truth Relationship	The subject that produces the representation through the means of representation	Particular architectural objects that represented
True Architectures	Architect	All architectural objects
Multilayered Realities	User and architect	Particular architectural objects experienced by the user and produced by the architect

2.1.3.1. Representation - Truth Relationship

The word representation which is a concept that corresponds to the truth in this chapter, can be defined as the expression of something by using symbols and various means outside of itself (a sign, picture, model, etc. of something) [27]. On the other hand, representation in architecture is interpreted as the forms of expressions that metaphorically represents the actual object of architecture which means the buildings. In some studies, it was found that the final product also is expressed as representation because it is a physical representation of a mental process. However, in the researches are collected under the title, 'Representation - Truth Relationship', the final product (i.e. the building) is left out of the representation since the building is expressed as reality.

The coherence between architectural object, i.e. the building, and its representations such as architectural drawings, digital presentations, photos, simulations, videos, narratives and etc. are presented through a perspective that is similar to the concept of truth can be interpreted as the main idea of the studies that collected under this chapter. These truth approaches reveal themselves at two poles. The first pole, discusses the between representations that created

before the object is constructed and the building, while the second pole discusses the coherence between representations made after the object has a place in the cosmos with the object itself (Figure 2.1.).

THE BUILDING

Discourse-sketch-diagram-3D model-drawings, ...
Means of representation of the structure
before it built

Photography-video-discourse-sketch-3D model ...
Means of representation of the structure
after it built
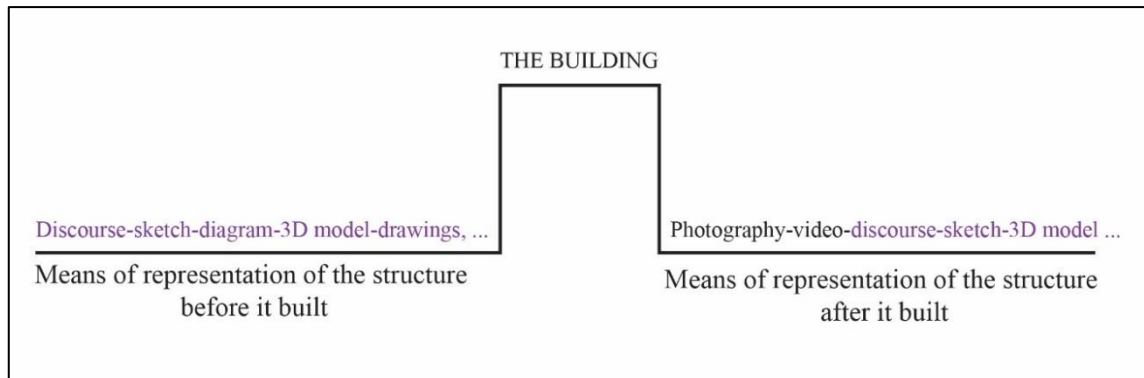
Figure 2.2. Diagram of the medium of representation in architecture, drawn by author.

Means of Representation of the Structure Before It Built

Due to the characteristics of the representation that involves the manipulation of its producer, Sayın mentions that it excludes the being that it represents. She argues that there is a 'dissimilar resemblance' between the representation produced from the representing object and the object which is the source of the representation. According to Sayın, no matter how this representation gives a reference to the object that it represents, it constructs a dissimilar resemblance. Because it has the power to represent more than what it represents, it goes beyond what it represents and it gains an existence because of its externalized character [28].

Lefebvre also supports the idea that representations that created before the product cannot provide the reality of the final architectural product. In his book, The Production of Space, Lefebvre adds social practices to the relationship between the representation and the architectural object and discusses this relationship within the scope of the space. He examines these relationships by dividing the space into three groups. Fistly, he calls the space description that is used by philosophers and mathematicians as 'mental space'. This space also overlaps with all the representation spaces that the architect establishes during the structure design, it gives reference to the mind, not to the objective reality. Secondly, he calls the space where the physical nature is located and where the objective reality takes place as 'physical space'. The physical reality, i.e. the nature and the built environment in the

architectural language, is what this space describes. The last category is expressed as 'social space'. This space is revealed as a result of physical practices. They are places put forward and took their meanings by living practices [29].

Lefebvre mentions the term intention after categorizing spaces; mental space, in other words, the space that is produced by whom with the ability to invent is based on an intention. This intention is spread to the physical space, exists as a potential, and the space becomes a social being through experience. In fact, the definition here makes a criticism visible. Although social practice sets the reality of space through life, "words and writings (representations) replace social practice" [29] and remove the expression of space from experience. Intention can be understood as the construct that the architect wants to include in the physical space. The social space, in other words, the experience can include this intention, but it also brings the practices that the intention does not include along. Representation mechanisms are not constructed by only social practices because they have narrative attitude, so they constructed by the subject that produce the representation [29]. Therefore, the representation can be interpreted as the truth that the reality (architectural object), which is created as a result of the design by the subject, constitutes in the mind of the designer. Creating a mental space before the production of the real space for the reality to be set forth in the future, correlates to the definition of the truth being a reflection of reality in the mind.
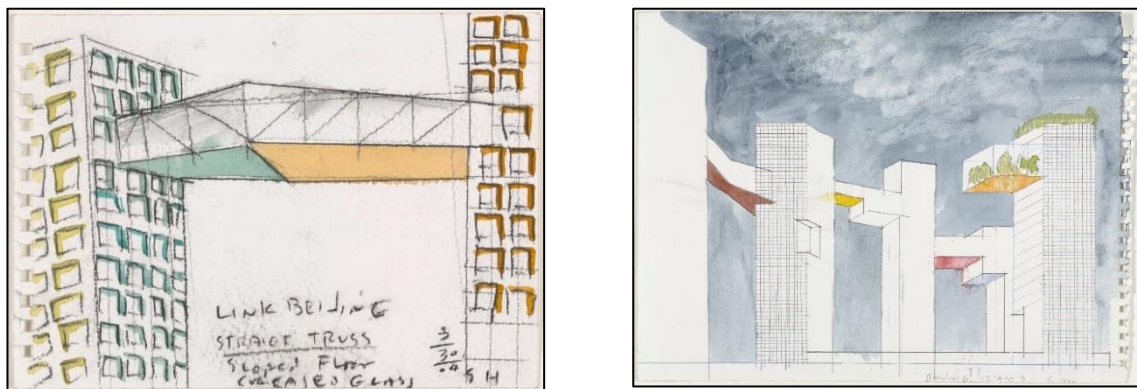
Figure 2.3. Steven Holl's pre-design sketches of Linked Hybrid [30] [31].

Figure 2.4. (a) Linked Hybrid from the human perspective [32]. (b) Linked Hybrid from the street [33].

In another study that deals with another representation-object relationship, it is criticized that although architects expressing that multiple sensory spaces can be important in the construction of spaces in architecture, they use the conventional means of representation to represent the space they produce. According to Doğru, although architects such as Peter Zumthor, Steven Holl, Alvar Aalto, etc. produce their structure representations through conventional methods such as sketch and perspective, they demonstrate the ability to design the user as a subject who actively uses their body [34]. This means that some reality of a an object (user experience) that is not expressed in the representation exists even though it is not represented. The means of representation do not provide reality fully, nor seem to be interpretable as the truth about the object. In other words, the resulting final product includes some of the excesses that cannot be expressed just like in the example of given architects. In this case, the concept of representation, which is thought to be able to express the truth of the architectural object does not reflect some of the characteristics of the existence of the object.

In addition to the approach that the expressed representation reflects the object with the less of it, there is an opinion that the representation transforms into another object by including more than the object. This approach refers to the fact that the architectural representation transforms into an object by becoming independent of the object that it represents. Tanyeli states that the drawings representing the architectural structure exist independently of what they represent, and thus the representation becomes a component of the architectural-ontological structure. Libeskind's drawings went beyond a functional representation in his view and turned into products that do not give any reference to any architectural reality other than themselves [35]. Tanyeli also makes similar expressions for Hejduk. The fact that

architectural praxis was strictly restricted in Hejduk's architectural period that placed Hejduk as a critic in the realm of representation, that is, the realm of thought. Hejduk's drawings were also expressed by Tafuri as indicators that refer only to themselves [36].

(a)   (b)
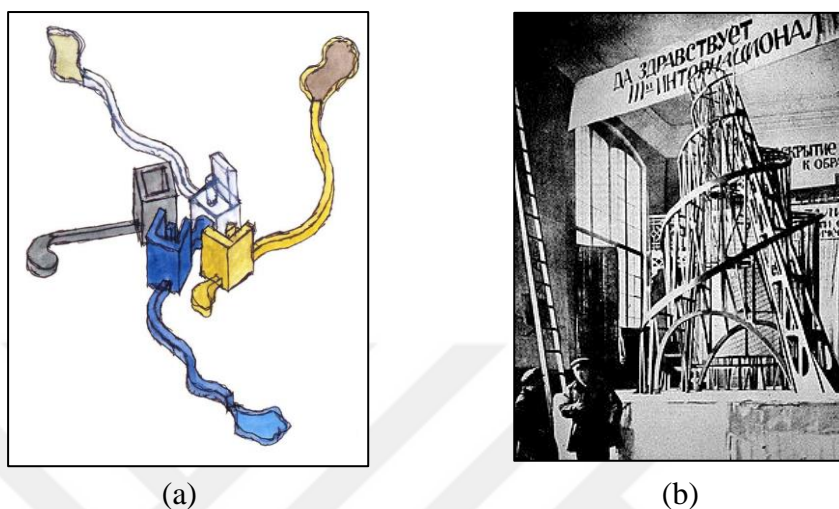
Figure 2.5. (a) John Hejduk, House in the Maze [37]. (b) Tatlin in front of his towers model, 1920 [38].

Such representations, beyond the intention of expressing the reality of the architectural final product, produce reality as an object themselves. For example, although the Tatlin Tower is one of the most important representatives of Russian Constructivism, it failed to exist as an object in the real world. This representation, which only gives reference to itself, is still positioned among the selected structures in the expression of constructivist architecture [39].

In the whole of this representation-object relationship study, it was demonstrated that the representation becomes subjective by including less than the structure or it becomes a truth that only gives reference to itself by including more than the structure. It is seen that the truth of the architectural object is in a problematic relationship with representation. But the discussion of representation in architecture is not only limited to the means that represent the object at the design stage. The structure continues to be represented by different means even after being positioned in the built environment. In this context, the search for the truth of the object includes the consistency between the representation and the object after the architectural object has been produced. Therefore, the building representations made after production were also included in the study.

Means of Representation After the Final Product

In the literature, it is seen that the representations made after the object is set forth have a tendency to differentiation although they give reference to what is represented in a similar way. According to Lefebvre, due to the symbolic and imaginative system established with the experiences of the subject who read while reading an object, the objective evaluation of the object being read is disrupted based on this system and the idea is replaced by the real [29]. In other words, the architectural object is sensed and represented by being filtered by the subjective priorities of the reader. All forms of representation become subjective due to reasons such as prejudices of what part is wanted to represented, reader's cultural tendencies, economic interests, etc [40]. The eye that looks at the structure inevitably focuses on the structure wit subjective tendencies and therefore performs the action of reduction.

After finishing the final product, a photo which is thought to offer the closest image of the reality stands out as a form of representation. In contrast, Ackerman wrote in his article titled "On the Origins of Architectural Photography" that photographic representation has no power to describe the reality but is an interpretation of what is real. However, the expression starts with the thought that the photograph gives the most efficacious reference to the reality of the object during the periods in which photography first came out and photography was perceived as a representation of what is real during that period. Ackerman gives reference to what was written in 1877 by Talbot who was one of the first photographers after the invention of the photograph in order to prove how the photograph was perceived as the most efficacious representation of the reality in those times [41]:

> In the summer of 1835, I made in this way [i.e., with the use of small camerae obscurae and short focal-length lenses] a great number of representations of my house in the country, which is well suited to the purpose, from its ancient and remarkable architecture. And this building I believe to be the first that was ever yet known to have drawn its own picture [41].

The idea of the power of photography to represent the truth about reality was shared by most of the period photographers like Talbot. For them, photography was nothing more than a transparent record of the object in the world compared to methods such as drawing [41].

Ackerman supports his criticism of the relationship between photography and reality with the discourse of a more recent photographer. He mentions that when Charles Negre reached

the area where the architectural photos would be taken, he took three types of photographs. The first type was the photographs that respond to the desires of the architect including the volumetric representation of the form, the second was the detail photographs of the structure for the desires of the artist, and the third was the photographs of the poetry created by the space [41]. These three different approaches represent a single photographer's representation capacity for one product. All of this diversity is a description of a subjective arrangement thus it could be said that photographic representations could show limited part of the truth about the object as a result of a subjective decision-making process.

Ackerman extends his critique of the photograph's convenience with reality by giving two photographs of the Madeleine Cathedral in Paris as examples. The photograph by Henri Le Secq depicts a world just like it is as in Talbot's claim (Figure 2.6.). However, Bayard, in his photograph taken from the entrance of the Cathedral, made reference to the perception of the entrance patio, a property of the building, rather than the building itself (Figure 2.6.). Both photographs represent the possible differences of truth for the same building. While one presents itself as a one-to-one expression of a side of the form, the other shows the building photograph on a human scale with a poetic expression in which shadow-light plays are present [41]. Both narratives presented in two different ways that how could representation could change the truth according to the subjective decision. In the first photo, it is shown that the object established a unique relation with photographer that the photographer found aesthetic at that moment. This photograph was produced from the point of view of culture, period, photographer's prejudice, and aesthetic perception just like Ackerman's thoughts on the subjectivity of photograph. In the second photograph, a side of the form from a certain angle is represented and more accurate to consider as a façade image of that building.
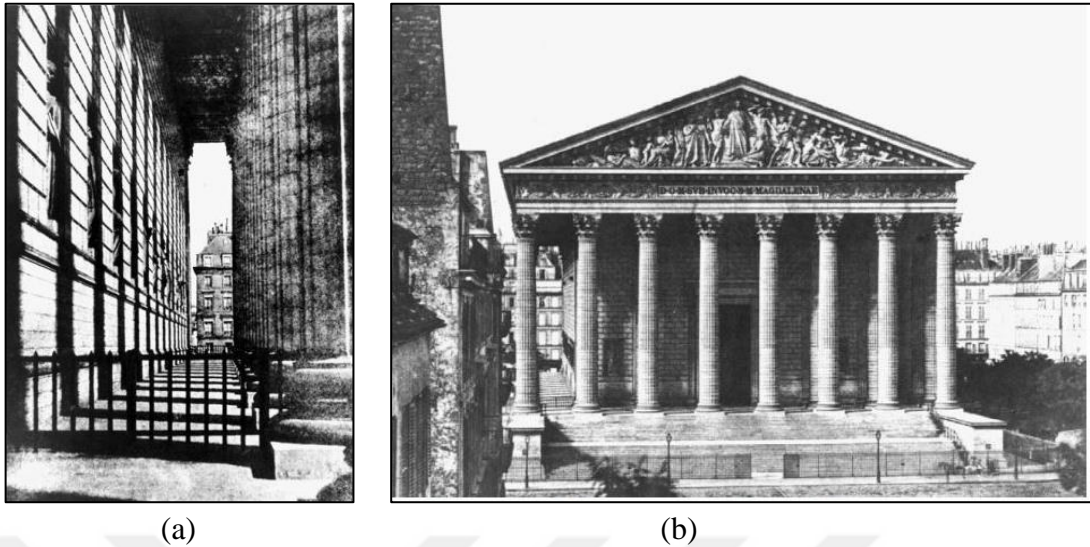
Figure 2.6. (a) Hippolyte Bayard, church of the Madeline, Paris, interior of façade portico. (b) Henri Le Secq, church of the Madeline, Paris, south façade [41].

2.1.3.2. True Architectures

After the expressing of how truth could relate with representation, the second category which is true archiectures is titled to express how truth could be considered as true in architecture. When the architectural literature is examined, the question 'What is true architecture?' turns into a title that can be related to the concept truth. Although the answer to this question changed historically, this question remained in the architectural literature. It seems that every period constructed its architectural preference in its own architectural discourse as a universally true architecture. Architects expressed the architectures that they thought that it is true by using means such as discourse, books, lessons in architecture schools, etc. periodically and they defended some applied structures of theirs are the right ones.

The desire to define the ideal in the categorized texts as true architectures is an approach that can be understood from the expression style of the architect, which gives orders and criticizes what stays out of the opinion that they defend, as can be found in the texts that criticize mentioned ordered style. The title of true architecture first brings to mind the normative styles such as Modernism and International Style. However, since architecture is a discipline that is taught, it can be said that it produces and shares the discourse that is thought to be true information. The fact that the division into specializations cause people to become more experienced in the subject than the other people and that some of the discourses become the

dominant information under supervision of these expert people [42]. For this reason, the examples under this heading should not be considered as a criticism but should be considered to be selected in order to explain the existence of this situation.

In one of Ruskin's work named 'Seven Lamps of Architecture' published in 1849, one of his lamps was dedicated to the truth. In fact, what is described as truth in architecture in his book refers to what Ruskin's ideals for architecture. We can say that the true architecture is Gothic architecture according to Ruskin when we interpret truth as true and truth of architecture as 'true architecture'. The main reason for his approaching Gothic architecture style as true architecture is that the complex designs are handled by the stone-masters skillfully in a sacrificing way and that the craftsmanship-product buildings present themselves honestly without referring to illusion. In a sense, the true architecture for Ruskin is honest architecture. It is important that the material is used without wangling just like Ruskin said and human labor is visible in the decoration. For Ruskin, decoration must create by human labor and the spirit of the artist must visible rather than being beautiful. Because the real beauty is occurs from endeavor and this type of beauty is also base of a truth for him [43].

In the period of a series of artistic, aesthetic and cultural projects developed in the late 19th century and early 20th century, which is named Modernism, architecture also constructed its own Modernist trues by being influenced by the approaches of this transformation [44]. In his book "Towards a New Architecture", Le Corbusier mentions in a style that we can say that it puts pressure within the expertise because what is true is to adapt to technological developments and innovations in current conditions. According to him, architecture must succeed in adapting to this true action, that is, what the spirit of the time brings, and engineers have already succeeded in doing so. The basic forms used by the engineers are beautiful forms; the front must be the result of the internal structure, the mass-production house is healthy, psychologically relaxing and very beautiful [45].

Le Corbusier, while expressing the truth in architecture, went out of architecture and produced discourses of absolutism. In the 1st volume of 'Modulor' published in 1948, while Le Corbusier defended an architectural production based on 'humanitarian measures', he standardized the size of the human body, produced a discourse on the human body, and reduced the human body to absolute scales. Describing the human body and behavior on an international scale, Corbusier presented the parameters of the truest architecture for the absolute human being that he defined [46]. The fact that Corbusier who idealized the body

also idealized the architectural production and absolutely defended this opinion is a reason to be provided as an example for the true production of architecture in the way it is stated in this thesis.

Le Corbusier is not the only one of those who produced discourse on what the true architecture is in the Modernism period. Adolf Loos, who stated that decoration in architecture is a crime; many architects such as Frank Lloyd Wright who defended that the organic architecture is the true architecture, Futurists, Constructivists, Brutalists and many movements in the literature expressed their own true architectures even if they didn't represent their ideas as a truth by their own words. The dictate of an architecturally true established based on an architectural object is regarded as a feature that draws attention to this kind of texts in this thesis. The styles of the discourses in which subjective architectural approaches are expressed, which can be interpreted as universally true, are the main motivation of linking these texts with truth of architectural object. In the title of the true architectures interpreted in this way, the architect constructs a discourse of truth in the name of all the architects and gives reference to an architecture that he produces in his own mind.

True architecture discourses should not be interpreted only to texts that which gives recipes or plastic and volumetrical norms about the architectural objects. The texts under this category were established by spreading of approaches that the expertise and experts found to be true regarding architecture as it was previously stated. In this case, under the title of true architecture, Venturi, one of the founders of postmodern thought in architecture, can be included with his propositions in his book, 'Complexity and Contradiction in Architecture'. Although Venturi proposes the contraction and complexity against the normative and almost dogmatic rules that Modernism produced, he defends a whole of stylistic complexity and proposes another true for architecture with his 'both this and that' approach. Venturi mentions the necessity of complexity and contradictory in architecture to reach 'a real architecture'. Complex spatial impacts and loose ends are recommended by Venturi [47]. The true architecture discourse that is established under similar integrity and proposition was also addressed by Greg Lynn. While Greg Lynn defended his understanding of fluid architecture -which is also his true architecture-, he defined deconstructivism which was the critical approach of the period as "a reactive call in the name of integrity" and according to him, this style of them create another normative set of rules for architecture without a dictation [48].

In the 21st century architecture, the understanding of true architecture seems to be applied not through architecture, but through singular structures in the context of 'concept'. Instead of texts that express that it is true architecture, architects justify the trueness of a structure through the design idea. This type can be also expressed as true architecture; because of its representation mediums but these discourses will be detailed in the later sections of this thesis while expressing the position of the architect on the object.

From a different point of view, the true architectural thought was put aside and the true attitude in architecture is not to produce the true by replacing it with something new but to dissent by destroying what is present. Uluoğlu mentions that because of the comfortable opposition of not replacing the destroyed true and due to the fact that this approach destroys the partnerships through the culture of decentralization, strong individualities cannot be constructed [49]. With the reference from this point of view, it will not be wrong to make the interpretation that the architect as an individual and subject is getting away from being the representative of the truth on the final product. On the other hand, it is an approach that has been emphasized by at least some architects that the architecture object contains more reality than the truths that can be explained by itself. In this kind of approach, architects share the truth about the object with the users.

2.1.3.3. Multilayered Realities

This section will express the opinions that came to exist after the architect's criticism against the truth about the object or with the other words, after their critisizm to their true production when they intersect with other disciplines. Architecture, especially after phenomenology, defended the existence of the truths that the user-subject constructs instead of a truth that is an expertise construct. While considering the concept of truth after phenomenology, a truth approach that is constructed on time and experience draws attention. A truth understanding based on the subject makes the absolute truth about the object relative. In this case, it is the usual situation that truth stratifies for the object as a result of the user experience [50].

The acceptance of this multilayered truth constructs the truth for the architectural object based on the subject. That point, the truth about the object can be searched in the combination of mental activities and physical experience of the users who interacts with the mentioned object. In the process of the emergence of the truth, the subject-object duality disappears and

subjective truth about the object comes to light with the integration of the object and subject. In Heidegger phenomenology, the subject and object, Dasein and World cannot be expressed separately from one another; however, the experience is expressed as unique and subjective as a result of a *being-in-the-world* [51]. The experience in Heidegger's approach, the subject that resides in the world is expressed there with its presentness; the object does not take its reality from subjectivity or by itself, it takes its reality from the holistic outcome of the subject and object [52].

In this context, the experience is not formed by the dialectical relation between object and subject. The body that resides and the space that is resided serves to the experience as a whole. The point about the concept of experience that attracts attention is that the experience bears a subjective consequence that cannot be constructed by someone else due to its primary quality; experience is a holistic act of the object and subject together. The experience is something that is spontaneous and belong its instant time and space. In this way, it is not wrong to think that there might be a range that cannot be constructed by the architect for the architectural object.

Some architects of the architectural expertise are interested in the productions that are aware of the multi-reality of the space and the truth that is produced by the user. Many architects wend their way to design complex spaces that can mediate the experience in which truths about the object from the view of the user can be formed. In his book 'Parallax', published in 2001, Steven Holl mentions the change of the existential features of an object based on the position of the observer by providing the concept of parallax in physics as an example. According to him, a space that is designed with the constructions that pave the way for the experience will mediate different experiences for different users [53]. Hence, it could be said that, If each one of the changes in the perception of different subjects transforms into truth, the same object will refer to more than one reality and will produce more than one truth.

In this kind of approaches of architecture, it is defended that the true or the truth cannot transform into a production that can be defined universally by particular subjects just as it cannot be produced by experts alone. But, the existence of the abundance of truths about the architectural object is included in the expertise by some architects consciously. To be clear, architects make production with the awareness of the fact that mediator spaces for the formation of these subjective experiences can be created. Owing to the expertise education and the architect being a user, the architect is aware of the fact that some features of the

architectural object (architectural parameters that enable multisensory perception such as lights and shadows, material and texture, etc.) and some user actions such as function and program are included in the design problem. In this context, many architects such as Steven Holl, Peter Zumthor, Juhani Pallasmaa mediated the stratification of the experience and truth by designing multisensory spaces. Architect, in this process of phenomenological design, is included by creating the built environment.

As it can be seen from the approaches that are expressed under this heading, the truth of the architectural object is still designed depending upon the subject as well as being linked to many other subjects other than the architect. Even though there are differences among the three approaches that are grouped in this chapter, in all of the discourses about the object that was expressed as the truth for architectural object have the same quality that subject is the main feature of all truth productions. On the other hand, mentioned categories of truth production in architecture couldn't able to create an opportunity to include the unrepresented architectural events which occured in a relation with the user and the building. Apart from the approaches expressed in the intersection of architecture and truth, a model in which the subject and its discourse which are the common feature of the mentioned approaches is passivized while being conceptualized in order to open a new perspective toward the truth of the architectural object. Since the aim of this thesis is to re-evaluate the truth of the architectural object through an approach other than a subject related one that is presented based on the architecture literature, the following section is constructed in order to explain the method that answers to this aim.

2.2. BADIOU'S PHILOSOPHY OF TRUTH

The position of the concept of truth related to the subject in the architectural literature as expressed in the previous section came to existence as a result of the intricate relationship of the concept of truth itself with the subject. The truth was conceptualized in the section before the review of the architectural literature as the integrity of discourses and images that form in the human mind. When the field in which the truth in architecture finds meaning is considered, it can be stated that it is constructed depending upon a subject (See 2.1.1.). This subject-depended way of truth opens a questionable field about truth of architectural object because of its inability to including architectural events that occurs after construction of the

building. For this reason, in this thesis with the aim of observing the truth of the architectural object from a different perspective, the ontology of Alain Badiou which is thought to correspond to this difference and the truth theory which is based on this ontology was preferred as a model. The fact that Badiou links the truth to the concept of event by taking it from subject's mental activity, that Badiou constructs a new perspective about the truth which was conducted about the truth of the architectural object. For this reason, Badiou's terms and method is introduced under this section.

The book in which French philosopher Alain Badiou who was the student of Louise Althusser and who followed Jaques Lacan's psychoanalysis seminars expressed his theories in a holistic manner was translated into English with the name 'Being and Event' [54]. Before his theory about truth, Badiou carried the information about the being from 'the beings in the world' to the field of 'representation'. According to Badiou, beings are not corresponding to the terms such as the object, phenomenon, idea, etc. that were defined by the philosophers before him because according to him beings are only defined as 'multiple'. Badiou created a new ontology and then, this ontology is designed to act as a basis for the production of truth that is outside of the ontology, i.e. knowledge [55].

Badiou attempted a re-conceptualization of truth with a claim that philosophy is in a crisis in which a questioning that is out of truth is present and that philosophy is discussed by suturing truth to fields that are not philosophy. Badiou produced his own truth construction with the thought that basic existential reason of philosophy is to question about the truth and this crisis of philosophy could only solved with returning the philosophy to the problematizing the concept truth. According to him, the dilemma which is dating back to Descartes' period, truth establishment which related to the concepts of existence and subject prepared this crisis of philosophy and these concepts must be reconstructed and the existence of philosophy must be re-positioned [56].

The concept of existence was shaped by the theories that Aristotle expressed until the 20th-century philosophy. Aristotle mentions that the method of questioning what exists and what is real cannot be mathematics or physics because these sciences can question what exists only partially. Aristotle did not use the concept of ontology; however, an ontology which means to search the meaning of existence is expressed as 'the first philosophy' with his own words [55].

The representative of the 20th-century philosophy in the field of ontology is Martin Heidegger who examined ontology under headings such as existence, the meaning of existence, the forgottenness of the question toward existence. According to him, existence, is a questioning act with in existence, in other words, it is getting free from its closeness with Dasein[4] and thus, getting revealed. The principal focus of what is revealed is determined by Heidegger as words and language and the ontology gets closer to poetic expression. In the context of ontology, this poetic expression leaves the existence with a hermeneutic expression [55]. According to Heidegger, philosophy has been practiced starting from Plato to Aristotle and until today with the idea that concealed the existence and truth. For this reason, he suggests the necessity to go back to philosophies and poetry before Plato [56].

Badiou disagrees with Aristotle's and Heidegger's existential opinions. But Badiou ascribes a positive meaning to Heidegger due to his expression that enables philosophy to going back to questioning of the beings [2]. For Badiou, the main reason for the existence of the crisis in philosophy is the fact that it carried away from its existencial reason, the problem of truth. But it shouldn't be understood that philosophy produces truth. Philosophy does not produce truth but exists as a thinking framework against paradoxical relations, decisions, distances, dilemmas, events that produce truth [57].

Badiou answer his questioning 'How could truth, which is claimed the basic issue of philosophy, transform back into an issue of philosophy?' with the answer 'a new understanding of a subject'. The premise of this establishment is the 'event'. Because in this new approach, the subject pulls away from a universal concept and the subject is singularly constructed definitely by an event. Badiou calls this as a 'event philosophy', which enables the philosophy to return to the truth. Event is the beginning of the procedure that is established from a relationship between existence, subject, and truth. What binds truth and existence is the emergence of the event and the subject that witnesses it [58]. In order to understand the Badiou's truth procedure, the ontology of multiplicity was elucidated in the following chapter.

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[4] The Term 'Dasein' is Heidegger's label for the distinctive mode of Being realized by human beings. For Dasein is not to be understood as 'the biological human being'. Nor is it to be understood as 'the person'. Haugeland argues that Dasein is "a way of life shared by the members of some community". For further information: M. Wheeler. Martin Heidegger. [cited 27 May 2019] Available from: https://plato.stanford.edu/entries/heidegger/#BeiWor

2.2.1. The Ontology of Multiplicity

According to Badiou, in the flow of him that proceeds from being to the event and from event to the truth, the area of the construction of the being is represented best by mathematics. He argues that mathematic is the tool because of its representation capability in order for philosophy to explain this flow. According to him, mathematics, especially set theory, provides the possibility of thinking about the being and truth. Questioning the beings in the metaphysical context, falling under the authority that Badiou calls 'oneness'. It seems that the question toward being, 'What?' evolved to 'What is it?' and to 'What is that?' Badiou begins his existence ontology by putting an end to oneness' dominance over the being. The end of this domination can be provided by mathematics, which is the field of multiplicities [59].

Through axiomatic thinking, Badiou declares that being is multiple-without-oneness. Following this axiomatic argument, basic and necessary discourses should be produced for the sustainability of the argument. Badiou sees the ability to construct these discourses in Cantor's set theory. According to Badiou, mathematics has the power to express reality without reference to it in the world and it would be the first time since the production of philosophy that it would get rid of a normative force thanks to mathematics [2]. Badiou uses mathematics not to describe or represent the being, but to think about it. Mathematics is ontology because being is questionable only from the axiomatic aspect [55].

2.2.1.1. The Process of Count-As-One

According to Badio, first of all, all beings that exists in the world have the same feature that they cannot be defined, they cannot be named, and they are 'inconsistent multiplicities'. The a priori condition of the absence of 'oneness' is because of the existence of 'multiple'. Badiou makes the definition of being as multiplicity via mathematics. Ergül expresses being one in the situation as, nothing is able to call a being as one and everything that is expressed as one is a counting regarding the being [55]. Thus, being one only occurs in a counting operation.

Before the count-as-one operation (Figure 2.7.), the being is only in a set as unrecognizable. This set is expressed as a set of 'pure and inconsistent multiplicity'. In many cases, the being as a multiplicity gets a name as a result of count-as-one operation but does not lose its multiplicity. It only becomes consistent multiplicity. In other words, the being, which is included in the presentation process, is counted as one and appears as a multiplicity with a name. Badiou calls this area in which these consistent multiplicities are present a ‘situation’ [2].
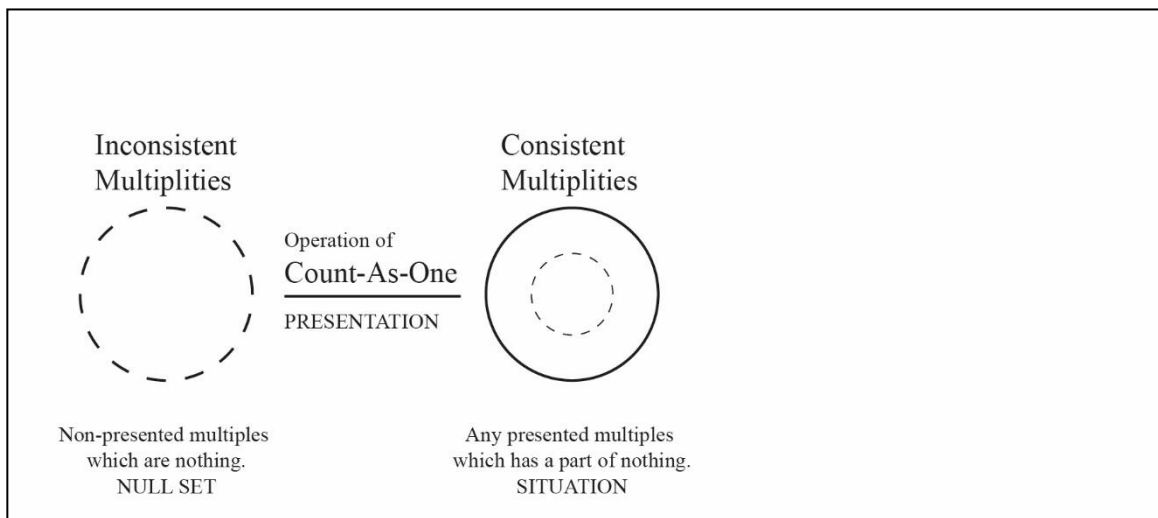
Figure 2.7. Operation of count-as-one, drawn by the author.

Two types of multiplicity form the basis of Badiou's understanding of being. These are inconsistent ones; that is the set of beings which are nameless, unvoiced that the area of the multiplicities that indicates itself as a null set, and there are another set called consistent multiples that beings are named and shaped by language. The basic understanding of the pure and inconsistent multiplicity is to realize that it needs to be counted as one. This pure and unstable multiplicity, in fact, refers to a nothingness, from the situation, that is, from the consistent multiplicity, from the meanings established by the language [2]. When viewed from the perspective of those with name, those with no name indicates a void. In fact, the inconsistent multiplicity, expressed as a void, is the first multiplicity [60]. To summarize what has been expressed so far, it would be appropriate to articulate the following axioms.

- The disquisition of being can be performed through mathematics which is an axiomatic system that does not refer to an objective reality and does not describe a material being.

- The basic axiom of Badiou's discipline is: there is no "one", there is a multiplicity for beings.

- Being is an inconsistent and pure multiplicity, and the presents that we talk about is "multiplicities transformed into one" by language [61].

- Being is defined as a null set by its definition in mathematics with its unknown and unnamed structure.

- The situation is formed by introducing it to a count-as-one process of the inconsistent multiplicity and this introduction operation is an editing and categorization operation performed via language [62] [2].

2.2.1.2. Presentation and Situation, Representation and Metastructure

According to Badiou, these inconsistent multiplicities that we encounter their existence become consistent multiplicities by being introduced to a presentation (count-as-one operation) by human and gets positioned in the situation. The situation is the position where there are subsets that belong to named multiplicities which are considered as consistent ones. In other words, objects that find existence in this class of inconsistent multiplicity that are not named transform into consistent multiplicities by being classified under one name via the language [62]. To summarize this understanding of being, the process of naming objects which are existent in this world are defined as presentation, and the position of named objects is defined as the situation.

The position of the situation in being questioning will be more understandable through an example. A table is just an inconsistent multiplicity before it is named 'table'. It exists in the universe as unnamed and independent of the subject. It is considered to be non-existent because it has no name, so it is in the null set. While the table existing in the world as an object is an inconsistent multiplicity, it gets its place belonging to a set after we have named it as a 'table'. But the table is still a multiplicity, it has just become a consistent multiplicity after its presentation. The term table includes all the tables that a person might think of, as well as all the tables that never come to mind. This means that a situation also includes some part that is not named. For this reason, the situation always includes a 'null set'.

As the provided example also supports, inconsistent multiplicities are limited by the use of language as they transform into consistent multiplicities, but the language is not sufficient

to encompass all beings [63]. Therefore, the case of consistent multiplicities definitely includes something that is inconsistent. A void seems to resist the limitations of count-as-one. This void disrupts the unity of 'one' and the situation is destabilized. For this reason, to conserve 'one's power, it requires another operation, that is, 'second count-as-one'.

Badiou, who expresses these counting operations in terms of set theory, uses the expressions belonging and inclusion. Belonging refers to the first counting operation that creates a named sets for beings and inclusion refers to second counting operation which creates a system for beings that there is nothing left unpresented by language and rules [61]. As an including action, the second count-as-one operation (Figure 2.8.) is performed to incorporate the void that resists to being consistent in the first counting operation. The being that resists to named in the situation after the presentation, is counted again and included in the situation. In order to do that, metastructure is become a dominant actor. To avoiding the void's chaotic potential, every being must be doubled by a metastructure and multiples should be named under some 'one' [58].

In Badiou terminology, the being is named as structure/situation/presentation after the first counting, and after the second count, it is named as metastructure/state/representation. Members of these sets are present in a situation, while they are represented in the meta-structure. Metastructure works in the form of a system of forming members from the situation to one. Sub-sets positioned under the metastructure, i.e. grouped under 'one', must be protected for the continuity of the metastructure's system. However, the threat posed by the inconsistent multiplicities on the existence of the represented members threatens the existence of the 'one' and the second counting process is continuously performed to maintain a consistent system [2].
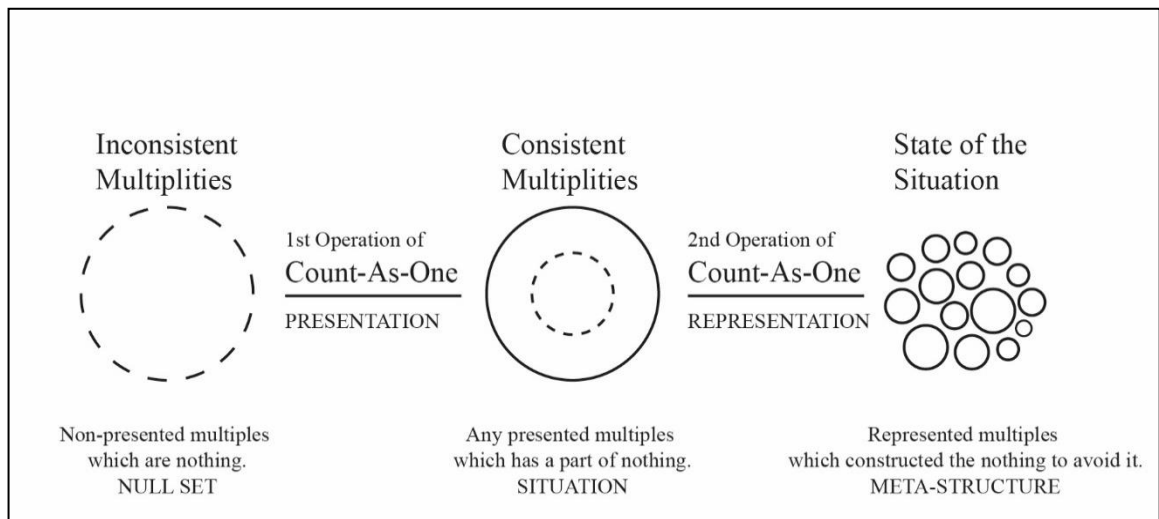
Figure 2.8. Second operation of count-as-one, drawn by the author.

The relationship between representation and metastructure can be summarized as follows. According to Badiou, multiplicities present in the situation, that is, those that are named, are counted again to establish an order. This repeated counting operation pulls the same elements to pieces regarded as belonging to the situation and forms a state of the situation that does not include any null set. The desire to prevent the chaos that could be created by the obscurity of the null set is the main reason for the second count-as-one [2].

2.2.1.3. *Singular, Normal, Excrescent Multiplicities*

It was mentioned that the metastructure was a constructional being and the second counting operation was performed under the protection of being one, brushing off the void, to guarantee its position. The preservation of the consistent structure of the presentation needed a second counting operation to demolish the void and this count was structured by the metastructure. Expressing these counting processes and logic through an example will facilitate the understanding of Badiou's system.

For example, the term 'human', which expresses a multiplicity in the situation through a presentation is broken into positions such as citizen, adult, student, retired, etc. by being re-counted i.e. represented in the metastructure (by state). Concepts such as citizen, adult, student, retired do not include unvoiced members within themselves. And this secondary count as one done by and for a system, which is the government becomes a metastructure in

this case. For example, all individuals who are born in Turkey are represented under a citizen set by the state and everything that is not a citizen in this set is not represented within the scope of the citizen by the state. Thus, those who are not represented by the metastructure remain unnamed and take place in the null set and it is represent nothing from the metastructure's perspective.

The second counting operation attempts to group all the terms of the first counting operation, but it does not always succeed. Expressing through the example above, although the term "human" clustered in the first counting operation is consistent, it includes many members due to being a multiplicity. Metastructure (State and its laws), represents some of the people under the term "citizen" by breaking down the term "human" and regrouping it. In this case, while some things that are a member of the term "human" is also represented under the term "citizen", some things that are a member of the term "human" cannot be included in the term "citizen" due to the rules of the citizen category. That is, while the second counting operation calls some things into being by including them, it also feeds the reproduction of the void by being forced to exclude some things. Badiou establishes the membership system through terms of singular, normal and excrescent multiplicities as those that are counted and those that are not counted [60].

- Normal multiplicities are those that are counted in the situation and represented in the metastructure.
- Excrescent multiplicities are those that are not present in the situation as a being but are represented in the metastructure.
- Singular multiplicities are those that are counted in the situation but are not represented in the metastructure [61] (Figure 2.9.).

Badiou gives Marx's system as an example to make these terms transparent in a typological way. According to Marxist theory, in the capitalist social order, the bourgeois class is the normal term, the proletariat is the singular term, and the capitalist state is excrescent. The singular elements define non-represented multiples, which are not represented in the order of society and so represent the void from the perspective of the metastructure. That is, this ontological structure refers to single being information, even if it seems to include two types of multiplicities. Because the void links the multiplicity of the situation and those that are represented in metastructure. The void causes re-counting and when the counting operation

is performed, the counted element is included in the form of a singular, an excrescent, or a normal term [55].
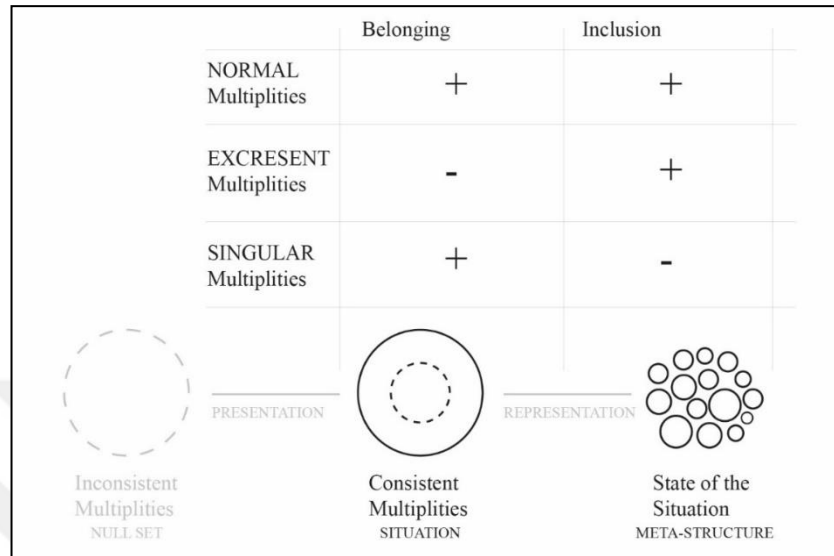
Figure 2.9. Diagram of membership of the multiples in Badiou's ontology, drawn by the author.

The second counting operation is performed by the metastructure to eliminate the tension of the void. In this case, two questions should be asked: firstly, how do we know about the existence of this void that is unknown and not present but that we know exists? Secondly, how does the existence of this void appear? Badiou responds to these questions with the being-as-non-being. According to Badiou, we know the existence of the void because the event occurs in this void and the event is the necessary which starts the truth procedure [2].

2.2.2. Event and Truth

The event does not belong to ontology, but it finds existence as a being-as-non-being. Event is included in the ontology that the ontology giving place to the event to occur. In other words, Badiou's ontology provides movement area to the event. Badiou makes this spatial movement area through the null set, that is, the void. Singular terms that are not represented in the metastructure, that means they belongs to the null set, conditions the area in which the event will occur [61] [2]. Badiou expresses truth and event as follows:

I will start from the following idea: a truth is, first of all, something new. What transmits, what repeats, we shall call knowledge. Distuinguishing truth from knowledge is essential. /…/ for the process of a truth to begin, something must happen. What there already is - the situation of knowledge as such generates nothing other than repetatiion. For a truth affirm ts newness, there must be a supplement. This supplement comitted to chance. It is unpredictable, incalculable. It is beyond what is. I call it an event. A truth thus appears, in its newness, because an evental supplement interrupts repetition. /…/ Take the statement: 'This event belongs to the situation.' If it is possible to decide, using the rules of established knowledge, whether this statement is true or false, then the so called event is not an event [63].

Truth begins as a procedure with the starting of the event. At this level, it is necessary to state that truth is separated from knowledge. In Badiou's ontology, truth and true does not represent the same thing. While there is no true or wrong in truth, the validity of the knowledge that he calls encyclopedic knowledge can be discussed in the finite pieces of the situation. The things that are related to those that are counted and those that are represented by the metastructure are discussable thanks to the finiteness of the language. However, the truth takes place in an unknown, unnamed area in the evental site and since it occurs in the region where the language cannot reach, the event cannot involve in the true/wrong dialectic. The event is what is randomly there. The event happens on the side of those with no name and a breach is needed in the language to define the event [2]. The event is something that requires a new term for its existence in the situation after being realized because no concept in the existing situation will be able to express it.

For a more precise expression of the event, the human, state, and citizen example were given under section 2.2.1.3. titled 'Singular, Normal, And Excrescent Multiplicities'. In the example, the term 'human' that expresses a multiplicity by being presented in the situation is represented as 'citizen' by being recounted by the state, which is the metastructure. The term 'citizen' excludes certain terms of the human category by being constructed with some features. In Badiou's event philosophy, the event will take place precisely between these excluded terms, which appear to be empty when viewed from the state perspective.

It can be expressed as a result of the chapter that truth is a production, starts with a random event, and can't be considered as a knowledge. In the following chapter, it is explained that how the concept of subject which is seen as a problem in the context of the truth conceptualization, is positioned in the truth production which is the new perspective for a truth construction.

2.2.3. Position of the Subject

In Badiou's view, the subject's 'becoming of a subject' begins when it witnesses the event. In his teaching of the subject, the subject is not a universal concept, nor a term that represents any human-being as a whole. The subject is a singular production because there always has to be an event that establishes the subject [63]. The subject is limited by the categories that exist in the situation, that is knowledge and language, due to its finiteness (due to being human-animal). Since truth emerges from the unknown, from the void, it belongs to an infinite multiplicity and resists to obtain a name. The definition of the infinite (definition of the event) is expressed as a heavy burden for the finite subject. Because the subject remains between the unnamed event and situation, which are those with names. Subject could escape from this inbeetweeness by the operation which called by Badiou as 'forcing' [63].

Forcing is the process is expressed as an act of a subject that defining the event as some 'one' from its infinite variations with the concepts that belong to the situation through the language of the subject. Truth expresses an infinity and the forcing action is construction about the truth being completed in order to have the potential to be infinite in the future. Because every consistent multiple, every named multiple has a void that creates a potential to new event that might occur. Badiou refers to forcing as a completed construction of truth and this is necessary for the continuation of truth production. The power of a truth depends on hypothetical forcing, which means that "if we suppose the generic infinity of the truth to be completed, then such or such a bit of knowledge must imperatively be transformed." [63]

The forcing action necessary for the continuation of the truth procedure is expressed as the 'fidelity' of the subject. The subject names the truth after it is established. But not every element of the truth can be included in this naming. A term that cannot be included in the forcing action will always remain. Thus, this void, in which the event can take place, protects itself and for this reason, the truth produces itself infinitely [2]. According to Badiou, it is evil to try to name that void that remained after the truth production [60].

Badiou identified four areas in which the truth is produced. While the subject of politics, science, and love which are the three of these four areas is the human being who faces the events of these fields, the subject in art which is the fourth category, is expressed as 'art product' by Badiou [64]. The subject is neither the artist that produces the art product and

nor the observing person who experiences that art product. The art product itself always includes the event that starts the production of truth and therefore, the art product becomes the subject. Truth procedure in the field of art does not need a subject or the forcing of a subject. Because the art product already produces infinite truths as a subject. The void of the art product includes the infinite event in itself [64].

But in the writings of Badiou in the field of art and truth, art is generally considered as poetry, painting, cinema, dance, and theater (literal arts). The sculpture and architecture that transforms the object seem to be the subjects that Badiou does not focus on in the relationship of the event philosophy with the being [65]. For this reason, Badiou's truth procedure in art was not used as conceptualization for architectural discussion. Instead, Badiou's event philosophy and truth procedure was interpreted through the actors that are related to the truth of the architectural object. For able to that, Badiou's ontology and truth procedure was graphicized under the following section as a flow diagram.

2.3. GRAPHICAL CONCEPTUALIZATION OF A NEW PERSPECTIVE FOR TRUTH PROCEDURE IN ARCHITECTURE

Truth about the architectural object before Badiou's perspective can be understood as a unique knowledge that cannot be included into the expertise, because of the variety of users and their untracable unique experiences. In a relation with this statement and as stated in the aim section of the thesis, it is aimed to discuss the truth for the architectural object around other actors that may be possible outside the subject. For approaches such as distinguishing truth from knowledge, transforming truth from discourse to production, and rethinking the dominant character of the subject in the construction of truth, Badiou's ontology considered as a new perspective while pursuiting the truth about architectural object.

It is thought that, Badiou's event philosophy can create the new perspective to discussion about the truth of an architectural object, because the way of his conceptualization corresponds to the architectural event's potential of producing the truth of the building. Thus, in this chapter, Badiou's onthology and truth procedure was interpreted into flow diagram to use Badiou's conceptualization for architectural object and other related architectural actors.

The ontology and truth procedure of Badiou, which is used as a model in the search for the truth of architectural object, is illustrated in the diagram below. This conceptualization framework was produced to be used in the search for the truth for the architectural object both in the match of the architectural actors and in the match of the actors of the case study. It is envisaged that the use of the graphicalization method a ground for discussion in the field of architecture will facilitate the follow-up of the reader in the later chapters of the thesis.

In the following flow diagram (Figure 2.10.) with the title numbered 1 represents the Badiou's onthology which includes; inconsistent multiplicities transformation into consistent multiplicities by taking part in the situation after being presented and that multiplicities' representation by metastructure after taking part in the recounting operation.

Badiou's truth procedure which is numbered 2 in bellowed diagram is found outside the ontology but due to its relation to the situation and its void, an intersection has to be provided in the visualization. In the void of the situation, that is, the event that took place in the evental site visualized the first phase -title 3-, the encounter of the subject to the event and the subject's becoming of a subject visualized the second phase -title 4-, and finally the subject's fidelty to the event, visualized the third phase -title 5- of the truth procedure.

Under the title 6, the truth procedure's taking part as a multiplicity in the situation after receiving its name were expressed. In this last title, position of truth procedure after its revealing is considered by how the metastructure acknowledges the revealed truth. According to Badiou; if the truth is present in the situation and also represented in the metastructure it is called as normal term and if it is presented in the situation but is not represented in the metastructure, then it is called as s singular term and finally the term 'excrescent' refers to the representation of the metastructure that replaces the truth instead of the truth itself.
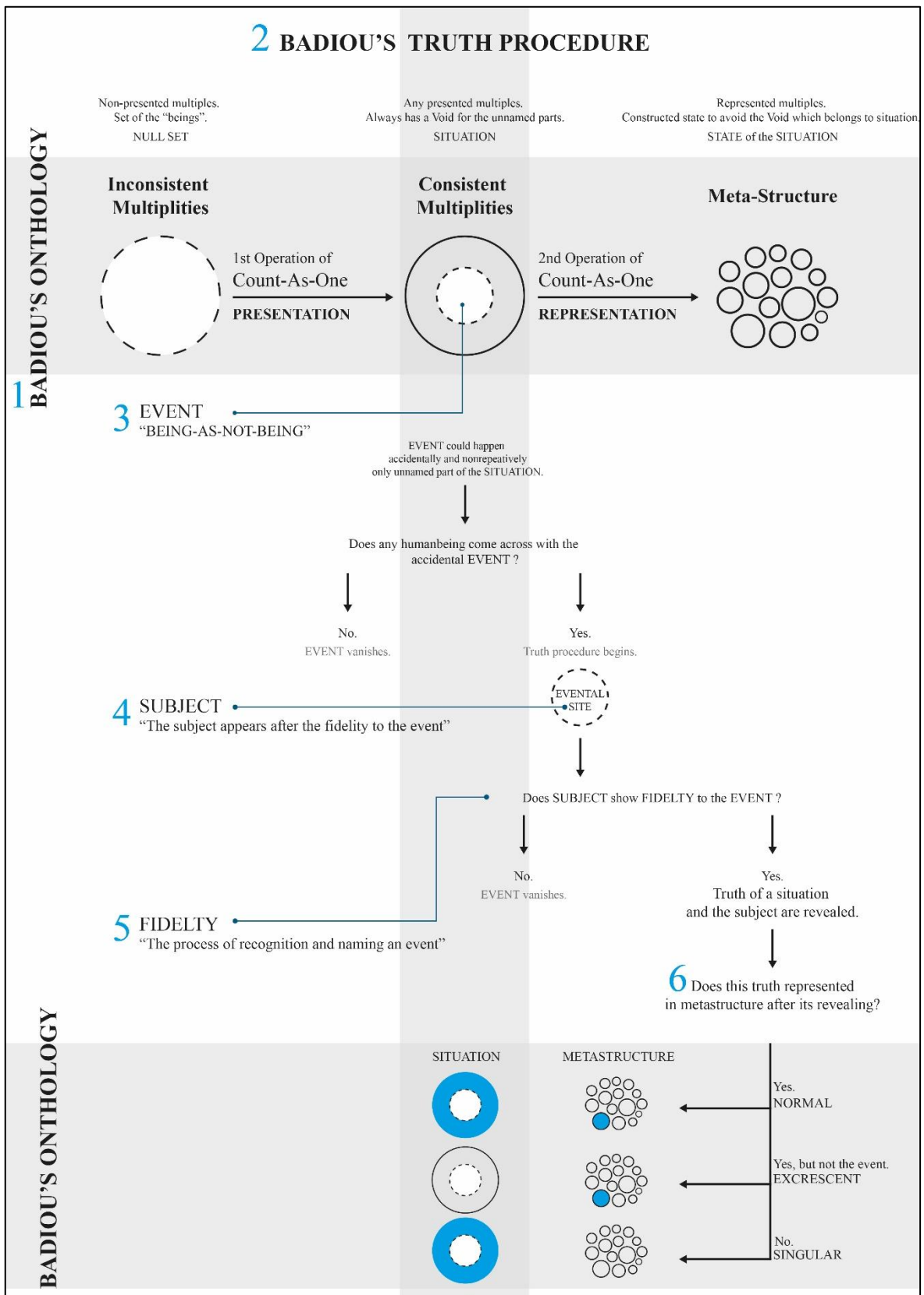
Figure 2.10. Flow diagram of Badiou's ontology and Truth Procedure, drawn by the author.

3. DETERMINATION OF ACTORS OF THE TRUTH DISCUSSION IN ARCHITECTURE ACCORDING TO THEORETICAL MODEL

In order to discuss the truth of the architectural object, Badiou's ontology and truth procedure which is used for a framework to truth discussion are expressed and graphicized in the previous chapter. This chapter is established to pair the concepts of Badiou's truth procedure with actors in architecture. For the architectural object, there are many truth actors that can be found in the field of architecture. These actors can be selected from a wide pool of subjects; from employers to the personnel in the building site process, from media to universities, from governments to professional chambers. In the thesis, this pool is limited as user and architect. The fact that it is the aim of the thesis to rethink the truth from a different point of view from the object-architect-user intersection; only architect, user, event and the object are kept in the framework of the search of architectural truth. The position of architectural actors such as the architect, user, architectural event and architectural object in Badiou's model and their detailed reasons were set forth under this chapter.

3.1. THE VOID POSITION IN THE ARCHITECTURAL OBJECT

In this thesis where the truth of architectural object is sought, it is considered necessary to explain the position of the architectural object. First, it is necessary to provide an answer to the question, 'What is meant by the architectural object?' The reason of what is conceptualized as the architectural object and why the void corresponds to that object in the terminology of Badiou was expressed in this chapter.

The architectural object is expressed as a kind of product which is revealed as a result of architectural production. Architectural products are the form of a design solution, as a result of the decisions taken by the architect. These products set forth are not limited only to the final product. Architectural drawings and representations in the process can also be expressed as architectural products. For this reason, the architectural product is just like an English architect Cedric Price's approach, "It is what the architect does" [66].

In the thesis, the architectural object is conceptualized with a similar approach but differentiated. In the thesis, the architectural object is expressed only as the structure among

all other architect productions which was defined as architectural products. The controversial part is that are all structures which constitute the whole built environment is an architectural object? Since no such discussion was aimed at in the thesis, the architectural object is limited only to structures produced by people who acquired the right to be an architect by architectural expertise. Similar to Price's approach, what architects produce as the final product is the architectural object for the thesis.

The next step after explaining what the architectural object corresponds to in the thesis will be the expression of why this object coincides with a void according to the term of Badiou. For Badiou, the concept of void and the main actor that initiates the truth correspond to where the event occurs. Badiou calls this term related void as evental site. Thus, void represents both a term in Badiou's ontology and has a temporal and spatial definition as a space in Badiou's truth procedure [67].

In this context, the architectural object has a place in time and space as being revealed and produced as well as being presented in the situation which is the set of named beings. Badiou expresses that the art object exists as more than the artist produces and that the subject that produces the truth is again the art product itself [64]. As artwork, the architectural object includes more than its architect, and in this case, it represents a multiplicity and produces the truth. But unlike the art product, the architectural object cannot be defined as something that is only watched, viewed or perceived. Because the space is in relationship with its user with its three dimensions and temporality. In this case, in Badiou's conceptualization, the architectural object may not correspond to the term subject, because it is more than the subject itself compared to artwork, it has knowable parts by architectural knowledge and they couldn't produce any event because they are in the part of knowledge. But also, it has unknown parts like a void that creates some unpredictable events while in a relation with unconsidered users.

After the structure is positioned in the built environment, it includes many events in a way that is unknown and unnamed. Since these events involve life, they also involve watching, viewing and being an audience; however, it covers many more behaviours that are included in other experiences. For this reason, instead of producing infinite truth as a subject, that is, in the form that the art product produces, the architectural object participates in infinite truth production as a structure in the situation, while it contains unknown events, in other words, a null set. The architectural object is named by the architecture, so, it takes a part in the

situation by including the architect's knowledge, but it includes an unnamed and unknown void due to the obscurity of the events to occur after the structure is constructed. Therefore, in the thesis, the architectural object is not accepted as a subject but corresponds to the evental site as the place where the events that initiate the production of the truth take place.

Due to being named, the spatial data of the structure that is present in the situation can be known because an architectural production is the result of the solution of a design problem by an architect. The spatial data included in the knowledge of architecture are scale, depth, material, structure, architectural program, function and so on, the data that cannot be included are the events that can establish all kinds of news that can occur in the communication of the user and the structure. In other words, the building is counted in the situation in the context of its known data by architecture and includes a void in the context of unknown user interaction with it.

With the reference to Badiou's truth procedure, it is said that the event takes place in the void. In this case, the beginning of a truth about the architectural object will take place in the environment of the unknown terms, that is, in the unknown void of the architectural object. For this reason, the architectural object is constructed as an evental site in this thesis because it is positioned in the situation set by including a void and it is the space itself that will initiate the truth procedure.

With clearifiying what architectural object is and how this object positioned in Badiou's truth procedure, in the following chapter, why the metasutructre is paired with the architectural knowledge are expressed.

3.2. ARCHITECTURE AS METASTRUCTURE AND ARCHITECT AS THE MEDIATOR

For Badiou, studying beings always passes through the filter of the presentation/representation dialectic [58]. In his ontological model, a second count-as-one operation, that is, representation is carried out by the intermediaries of the metastructure. Considering this metastructure as an architectural expertise, the idea that the mediator actor is the architects in the model established was examined under this heading.

The answer that designer-director-architect Charles Eames gave to the question that was directed to him, 'What is design?', provides us with an important vision about the competence of the architect in object design. "Design is the plan of the best combination of pieces in order to achieve a specific aim." [68]. According to him the designer architect who is the founder of the said plan creates a design by using the design elements in the "best" way based on the aim of the production of the object. The phrase 'best' is a subjective decision of the architect, while it is a cognitive action combined with the knowledge that acquired from the expertise, which is architectural education. When the subjectivity emphasis is perceived as 'passing through an in/out filter', it could be called 'demarcation' and refers to the reduction action by definition. In other words, the reduction action implies, by definition, has a meaning of excluding at least one element and not representing it.

Since Vitruvius, architecture has produced design methods in written form with the motivation 'how the architectural product should be'. Modernist manifestations, postmodern theories, each one provides an answer to the question about the structure, "How to do?" by producing a discourse. These answers produced in the field of architectural expertise make statements that reduce the multiple options that the architect may prefer, but this statement, which is a paradigm for the thesis, does not contain any criticism. By definition, architects are tasked with producing a finite structure from design parameters that can be defined as infinity within architectural expertise. Metastructure, as architectural expertise, that defines the 'rules of the game' [69], including those that are represented has to reduce the design elements through theories and classifications from an infinite multiplicity, that is design parameters. This reduction constructs the architectural knowledge in discourse and constructs the built environment in practice.

According to Badiou, reduction is obligatory for metastructure. Because the knowledge avoids the tension of the void and what the void can produce. And it does this with expertise and its various tools [2]. Since architecture is a field of expertise and with the form it is considered in the thesis as a metastructure has to act as a representative and unrepresentative. As told before, rules are determined, and definitions are made within the metastructure. For this reason, the architectural expertise and the position of its expert, architect, are close to be the metastructure and its mediator terminologically. This closeness was reasoned in the following sections.

3.2.1. Architecture as an Expertise

Humanity, who believes it can understand beings and the world through the mind instrument after enlightenment, also categorized and divided knowledge into expertises. This understanding of expertise institutionalized the knowledge that previously conveyed in the master-apprentice relationship and transformed the knowledge into an output established by the people produced by the expertise [42].

The knowledge of architecture that was conveyed in a master-apprentice relationship in the pre-modern period started to be institutionalized after the Renaissance [70]. According to Gökbayrak, the architecture discipline remained in an interdisciplinary and transdisciplinary betweenness by not included by a category [42]. However, even though it cannot draw its boundaries, it was determined as a field of expertise through the academies and created its experts. Marc Cousins describes the disciplines that have difficulty in drawing this boundary as 'weak disciplines.' Rather than the use of the expression 'weak' as a criticism or trivialization, Cousins makes this conceptualization because the convenience of other disciplines that draw the boundaries of their expertise cannot be found in such disciplines. According to him, the boundaries of architectural expertise are permeable and metaphorically weak [71].

Cousins states that there is a knowledge of architecture but asks, 'Is architecture a knowledge?'. He answers this question again with a comparison. Certain sciences with limits, such as biology, physics, and mathematics, interpret the objects that are specifically in their field through the knowledge that belongs to their field. He mentions that architecture has such knowledge but that the object to be interpreted in architecture cannot be limited to the structure. When examining the architectural structure, the inclusion of the architectural object, as well as the user as a subject, causes that it cannot maintain validity within the field just like in other disciplines in its own field. According to him, architecture that cannot succeed in this transaction and becomes a discipline that archives only the knowledge of how a structure should be [71].

It is possible to read the same approach in Tanyeli. As architecture does not draw a limit, he says that architecture is in the action of "sucking" approaches in other disciplines into its own knowledge (similar to weak discipline analogy) like "sponges". The architecture that

expands through this suction today reveals the existence of an intellectual action and he mentions the difficulty in positioning this action within the knowledge of architecture [70].

These interpretations on the architectural knowledge are questioning how this discipline, which has difficulties in drawing a limit, turns into a metastructure. Metastructure, by definition, is a natural process in which how the play is to be played and it is performed with many actors. If the metastructure is rules and the expertise is metastructure, how did the architectural expertise determine its own codes? The architectural discipline, whose limits are ambiguous, provides the answer to this question with the metastructure's system that uses mediators. Many movements, schools, outstanding architects, manifests, theories, etc. that are included in the architectural literature exist as a metastructure with the actors belonging to the expertise and determine the mentioned codes.

Defining architecture as expertise should be understood as drawing a limit. Architectural expertise as metastructure represents what it expresses as architecture with its mediators. Although it changes its approaches temporarily and spatially, this representation, in Badiou's conceptualization, is to break down multiplicities in the situation and to remove the tension of the void by re-categorizing. According to the definition, expertise is a competence granted after a special education even though it is interpreted as being hard to determine its limits, it also expresses the existence of the architectural expertise and that there are experts who perform their tasks as architects. In this case, it would be correct to say that the experts of the architectural expertise are the architects who controls the knowledge, who determines the rules of the architectural knowledge, and who is the mediator of the metastructure. The powerful position of the architect in the metastructure and the way he mediates to the metastructure are discussed under the following chapters.

3.2.2. Mentioning Architectural Knowledge with Architects

Although there are many subjects involved in the production of space and structure, architects constructed its historical position as the leader of the knowledge about the produced space and structure. Especially as the complexity of the structure to be produced increases, even the increase in the number of actors in the structure design does not undermine this imaginative position of the architect [72]. Tanyeli states that the reason for this situation is primarily that the architect has the sole legal right over the building,

supporting the architect's image. This legally granted right gave the architect the metaphorical right that Tanyeli calls 'law-maker'. The legitimization of this right was constructed as the necessity of the architect to have power because the intellectual and technical knowledge of building construction couldn't exist separately from the architect [70]. The architect has the authority to produce discourse about how the structure and space will be through their knowledge on construction and design of a structure and their license provided by institutions.

The discourse of architecture is defined by Tanyeli as the whole of the instructive recipe texts about performing architecture, which are produced by the architect. He defined the texts he expressed as a discourse as the 'real knowledge' of architecture. The expression of Tanyeli's real knowledge of architecture includes many abstract and guiding texts about how to build a structure as well as texts ranging from fire regulations to technical and functional information books like Neufert Architect's Data. According to him, the architecture, which had the knowledge that was created by the built environment until the Renaissance, turned to the discourse knowledge created by the architect. Instead of an architectural knowledge that was designed with a reference to the built environment, a new architectural knowledge that its validity and rationality questionable only by its own system was included in the expertise [70], in other words, in metastructure.

This approach is reminiscent of the heading 'True Architecture' in the second section of the thesis. Since architectural expertise cannot validate itself in its own expertise as in other disciplines, architects' statements about how the structure will be made seem to be based on their approval by themselves or as a group. In this case, as an expert, the architect constitutes the architectural knowledge, the metastructure; thus, the rules of the game by producing statements about how the structure should be.

Examples of actions supporting the position of the architect can be traced back to the Renaissance. Giorgio Vasari's book 'The Lives of the Artists', published in 1568, presents the first biographical and historical narrations of many artists and 'architects as artists' of the Italian Renaissance. Art, in this case, as a metastructure defined art-related works as a transformation of material through divine creation and placed the architect as an artist in the position between God's power on the natural world and a magician [73].

Leach mentions that it has been a tradition since Vasari to define the architectural product with an architect figure and it continues today. According to him, architectural products, styles, and periods are equalized with the biographical processes of architects [73]:

> Most of the major figures in the architectural canon are used to index more general historical developments in architecture: Brunelleschi for Renaissance, Borromini for Baroque, Thomas Jefferson for Enlightenment, Le Corbusier for Modernism and so on. Mentioning one or another of these names will remind the whole of the accumulation of historical discourse around this association and the name [73].

This architect-object relation defined by the expertise constitutes a canon from the iconic buildings, according to Leach. This building canon expands by adding new ones to itself historically and the existence of this canon designs some of the laws for architecture due to its sole existence. Even "non-objective and narrow-minded writings of architects" [73] took place in history as an expression of the valid laws while architects perform their profession. Many works such architectural books to introduce architects to the world continue to be a tangible reference of the knowledge produced within the expertise [73].

From a historical perspective, when the architectural codes were mentioned with the architect, the discourse production of the architect while creating the built environment changed the style but seems to maintain its existence. In Modernism, the architect produced discourse for the whole architecture but today, they produce discourse for the singular buildings they produce. The discourses that the architect has produced between Modernism and today are classified by considering the stylistic similarities and are presented in the following sub-headings.

3.2.2.1. Manifesto and Rules

Architect performed being the mediator to excrescent production for the architectural object the most in the Modern Period. The term excrescence finds an expression as expressed by Badiou that the representations of the architect after they have produced their structure articulate more than there actually are in the situation, that is, in the building itself. The architect attributes to some of the conceptual and abstract features that are not there, as well as representing the ones that exist in the object they produce. This attribute can be described

as an excrescence because it gets the architecture closer to the side of the metastructure. During the Modernism Period, the architects revealed the excrescent multiplicities in the most visible way through manifestos.

The term manifesto is defined as, "a written statement declaring publicly the intentions, motives, or views of its issuer" [74], "a public declaration of policy and aims, especially one issued before an election by a political party or candidate" [75], "a written statement of the beliefs or aims esp. of a political party" [76]. Considering the meaning of the dictionary, it can be thought that the manifesto presents a political text. However, it is necessary to consider the artistic manifesto because the thesis will evaluate architecture manifestos as a scope. The term artistic manifesto as defined as: "(is a) document of an ideology, crafted to convince and convert" [77], "is a personal or even handwritten statement intending to shock, inspire, or offend." [78], "(some manifestos) in their rhetoric intended for shock value, to achieve a revolutionary effect." [79]. Bora presents the common features of the texts called architectural manifestos as follows:

> The response to uncertainty has sometimes been a rigid system, an establishment of order and rationality, and sometimes as new systems and improvisations against the crisis brought by the order. The manifestos destroy the concern objects by using the means of construction and destruction and try to obtain a place in history by rationality or system degradation [80].

When approached in Badiou's terms, the manifestation's features like "rigid system" and "destroying the concern objects by using means of destruction and construction" [80], it could be stated that the manifesto can be used as a means of mediator which is used for destroying a void for inclusion into the system, that is, the metastructure [2].

The architectural manifestos also retained the identity of eliminating the tension that belongs to the void and tried to establish a variety of systems of order, especially in the period of Modernism, by trying to represent a number of tensions, which were perceived as problematic by the expertise. Jenks while expressing architectural manifestations states that although they are associated with Modernism popularly, their traces can be found even in philosophy. Due to the definition of God as 'being the architect of all things' in Plato's 'God's Ten Commandments' and the expressions of the architect's actions as 'playing God' when they make arbitrary decisions and adopt one theory rather than another, he defines this texts

as an architectural manifestos [81]. An understanding of manifesto that can be associated with God's commands reveals the rule maker identity of the manifesto.

One of the reasons for the stylistic rulemaking about the architectural object of the Modernist period manifestos could be expressed as follows. The positioning of the knowledge pertaining to expertises in the topic of what is true and what is wrong regarding architecture provided a knowledge dominance that is above society especially upon 20th-century architects. Although it was established for architects to set forth what is in the benefit of the society, the reason for the emergence of this knowledge dominance places the architect in an oppressive position at least in terms of their authority to decide on behalf of the residents in the environment created, to define most of the parameters about the decisions, and to exclude differences [82].

Jenks, commenting on the interpretation of the logic behind publishing manifestos, he defines as a way of releasing ideas into circulation more easily due to the fact that recognition of the structures that are produced by architects who cannot achieve taking a part in the magazine or who do not prefer to do so cannot be easily set forth because of logistic and financial reasons [81]. When considered, in most of the architectural books about manifestos, manifestos were performed through means that belong to the expertise such as magazines, conference texts, books and so on [83]. There are 68 texts varying by publishing date between 1903 and 1963, which were defined as manifestos by Conrad in his book, 'Programs and Manifestoes on 20th-Century Architecture' published in 1971 [83]. These texts include discourses from how architecture must be (Bruno Taut) [84], principles of a true architecture (Le Corbusier) [85], concepts and architectural elements that must be excluded from the architecture (Adolf Loos) [86] to how an architectural product must be.

The architect's reconstruction of the existing rules by destructing them through manifestos in architecture can be compared to the rules of Badiou based on the existence of the metastructure. The manifesto production, which supports the architect's position as a mediator in the metastructure, also supports the notion that the architect actually produces a very representative production in the topic of their object and that it is the mediator in the formation of rules for expertise.

3.2.2.2. Theory and Architectural Concept

The discourse production of architectural expertise does not have to involve an oppressive style as expressed in Modernism. After the rhetorical language of the manifesto came to an end, it became possible to bring a style that gives places more to partnerships and coexistence likelihoods at the same time, but also creates another laws which are exist all together. Although there is not a sharp line between the manifestos and the theories in architecture, the stylistic difference expressed constitutes a line between them [87].

Jenks refers to the texts written with the style difference expressed as archtitectural theory. While irrationality and attack intentions are the dominant characteristics of architectural manifestos, the theories are expressed as texts expressing the ways of producing the new without exclusion of one another in a more democratic way within the expertise. According to Jenks, although the architects changed style after the modernism period, they make statements about how architecture must be or will be with theories [81].

> Eisenman is the Le Corbusier of the late twentieth century, at least with respect to formulating new theories. Theory is a kind of congealed manifesto, its violence subtracted to become acceptable in the groves of academe. Since there are more academic architects alive than ever before, there is more theory produced, much of it written in a turgid and impenetrable style. Still, as Le Corbusier and Eisenman prove, theory is an engine of architecture and, like the concetto in the sixteenth century, the machine which invents new types of building, new responses to the city [81].

Even though avant-garde approaches after 1960 came to light with purposes that are less reductive from a holistic perspective with a high critical aspect, they continue to support the rule-making desire of the metastructure because they continue to maintain the search for the truth about how the artistic or architectural objects and how the producer of these objects must be [87]. Many architects who are the authors of many texts related to topics such as rejection of the function-form relationship and providing alternatives (Mark Wicley) [88], suggestion for the production of multiple experiences and introducing architectural tools that makes this suggestion possible (Steven Holl [53], Peter Zumthor [89]), complexity and inconsistency being promoted in the space production and the expression for the method (Robert Venturi) [47] have suggested rules about how the structure should be, and/or made

their theories visible through the structures they produced after ending and explaining their criticism, even if they did not a purpose to produce a single truth about architecture.

In the present century, architectural expertise avoids positioning its knowledge about the architectural object on a large scale, as in the past, on how architecture should be done. By reducing the scale, it seems that the discourse which the architect produced for all architecture products is also limited in their own object to be produced or already have been produced.

Architects are limited themselves on singular objects but continues to their production as a mediator to metastructure. In the present century, the architect produces discourse with the heading 'architectural concept' for the singular architectural objects that are their own production. The concept is a theme that frequently used in the present century. Sağdıç states that the intense interest of architects in the concept increased with the rapid developments of techniques and technologies between 1980 and 2015. According to him, rather than contextual data, the thematic approaches and the architectural products designed by these approaches have turned into a perspective emphasized by the pioneer architects [90].
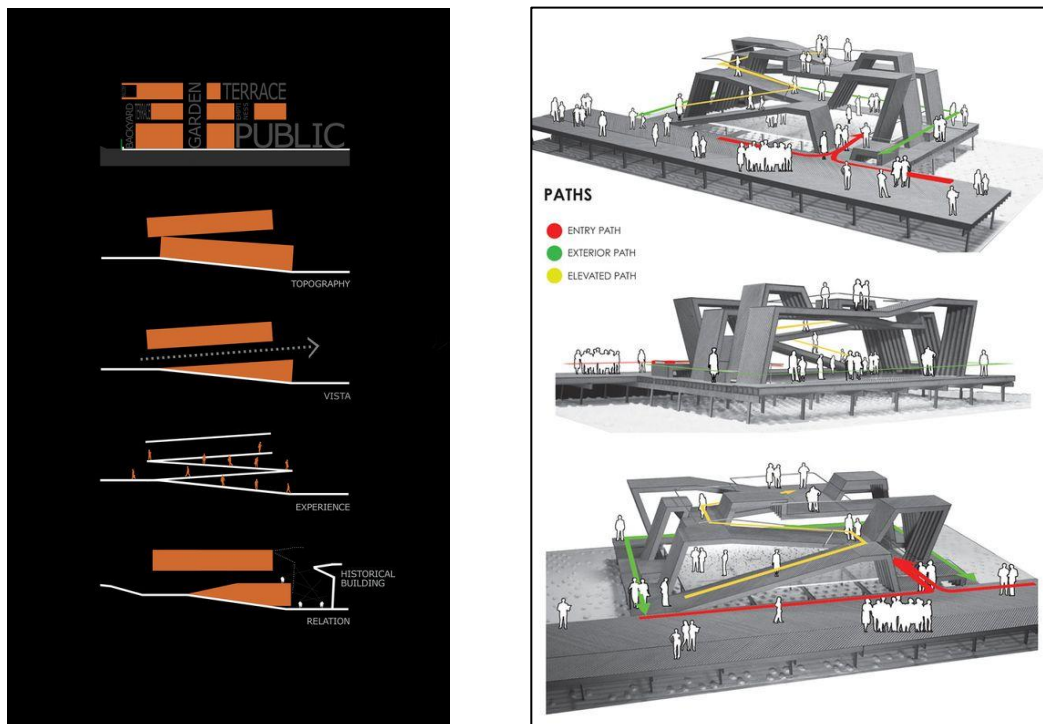
Figure 3.1. Anynomous architectural conceptual drawings from google images.

With the reference of what Sağdıç expressed, the increase in the architectural object produced with architectural conceptualization will also provide a wide sample about this kind of structures that belong the century. Thanks to the increased sharing power through internet access, this sample comes to existence as an image that is shared as an architectural product, although it consists of objects. The "architectural concept" expression is completed with visual terms in Google such as "architectural concept diagram", "architectural concept board", "architectural concept poster", "architectural concept presentation", etc. In the screening study, many anonymous architectural concept studies were encountered as well as the concept samples whose object was produced. With reference to the diagrams randomly examined, the architectural concept varies widely from the approaches about how the form of the architectural concept structure will be to the diagrams that predict the events to take place when the structure is built (Figure 3.1.).
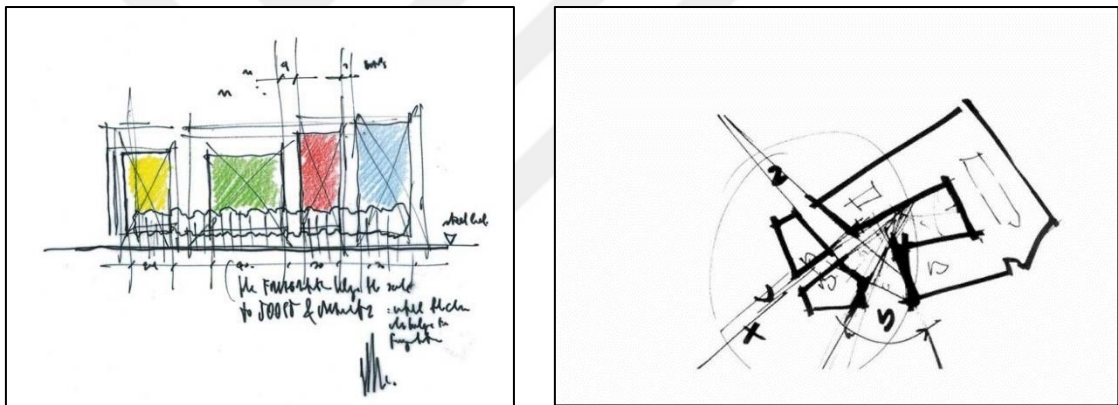
Figure 3.2. Conceptual drawings of Central St. Giles Court by Renzo Piano [91].

When the academic literature was reviewed, it was seen that the resources related to the architectural concept were limited. Although architectural concept is known and used by people belonging to architectural expertise, it is not seen as a concept that needs to be defined. Ayıran defines the concept of theme as the starting point in the architectural product design, governing idea or preliminary decision that directs the design and the thought that forms the shape in one sense or the thought that lies behind designing [92].

Prof. Dr. Tayfun Taner, on the other hand, likened the concept of theme that is constructed before the production of the architectural product to the concept of hypothesis. According to him, if scientific research is produced under a hypothesis, the structure is produced based on a "design idea", a "governing idea" or a "theme" [93].

Kotsopulos distinguishes the scientific hypothesis from the design concept. According to him, since a defined design methodology is not found in today's design approach, he mentions that researchers start to design with more experimental and temporal methods [94]. This approach suggests that the design concept includes more predictions and personal judgments of the creator compared to any scientific research approach.

On the other hand, Balkan defined the architectural concept as a special kind of design path/approach formed by bringing together the content of the program and the philosophical thoughts formed by considering the elements of the project. According to Balkan, the architectural concept encompasses project objectives and expected results. Moreover, Balkan refers to the architectural concept as a special approach for each project [95].

The architectural concept can be briefly described as the idea in the mind of the designer about how a structure will be before it is designed. The concepts related to the design problem that can be considered as infinite are subject to a hierarchy by the designer and this situation states that the concept is a result of mental production and subjective preferences. The designer who passes the object or abstract design elements through the mental process offers subjective final content from these design elements. This subjective final content shapes the decisions of how the architectural object will be [96].

Most architects create their own forms using the architectural concept approach. For example, Louis I. Kahn mentions that he used the concept of natural light as the main theme from design problems while designing the Kimbell Art Gallery in Texas. He advocates the importance of this approach in the exhibition of art products by taking advantage of the changing position of sunlight throughout the day [97]. Steven Holl, on the other hand, defines the emergence idea of the Linked Hybrid structure in Beijing as something "creating a new twenty-first-century porous urban space, inviting and open to the public from every side". According to its concept, the public space that he produced thanks to the content the program will encourage users to various activities [98].

As can be seen from the examples, the relation between the concept and the structure can be expressed as the relationship between the mind and the design of the architect. In this case, the architectural concept can be read as a preliminary acceptance about how the structure will be while it is non-existent. Although the architectural concept is not just about how the structure will be, it is likely that it can develop as a scenario over the behavior of future users,

as in the case of Linked Hybrid by Steven Holl. This scenario means that a hypothetical discourse is generated through unknown user actions.

When we re-read the theme of architectural concept in Badiou's terms, it can be said that the structure, which is not counted in the situation which means that it is not yet in the universe as a being, is produced by the architect as a term of excrescent for what it will be. At the design stage, the architect produces a new 'one' by subjecting multiplicities (design problems) of the situation to a new categorization, that is, by designing without leaving no space defined in the design. What is meant to be expressed is that when the architect decides on the architectural concept, they finalize the design phase and produce a product, a counted-as-one object. The finished product, getting out of the concept that can be defined as excrescent, is positioned as an object in the universe and has taken its place as a new multiplicity [2].

The architectural concept is an excrescence production because of its existence before the object it represents. The architectural object represented is not yet in the universe. It is represented in the expertise but not counted in the situation. For this reason, concept design can be read as a kind of excrescence produced by the metaastructure via the architect.

As stated in the subheadings, the architect has become a mediator to the metastructure, by producing the principles of universal architecture through manifestos, making suggestions with theories, or writing a scenario to the singular structure of their own production. Although, mediators of metstructure are paired with the architects, it should not contain all the single architects in the world. 'Rules of the game' are revealed generally by the mediatic organs of the metastructure. Thus, the media and architectural metastructure relation is expressed in the following chapter.

3.2.3. Architect's Position in Architectural Media

Media, in relation to the subject matter of this thesis, is seen as an issue that needs to be examined because it is a tool that strengthens the position of the architect on the architectural object. It is inevitable for the metastructure to rely on the media due to its own existential power, the power to reach masses and position the truth in the discourse, that is, the subject in the matter of truth construction for the architectural object. The rapid access to the masses

and the masses' adoption of the judgments of the approved subjects rather than the judgments themselves in the flow of quick consumption caused media to produce actors, to spread the discourse of these actors easily, and to have masses adopt the truths based on the discourse produced by these actors [15].

The media, as a term, can include, many data circulation opportunities and means. Every one of the means that convey knowledge by processing visual and audio data such as web sites, social media, mainstream media TV channels, exhibitions, books, magazines and etc. can be classified as media according to their conceptualization. In this case, the architectural media can be anything in which it finds the opportunity to spread what the rules of the architectural expertise, that is, the metastructure and what the metastructure represents. Many media mechanisms such as architectural magazines, interviews, academic articles, internet sites, books, videos, competitions, etc. circulate the terms belonging to metastructure, that is, the architectural expertise. Since the limits of truth discussion of the thesis are drawn between the architect-architectural object-user trio, the media tools in which the position of the architect is strengthened have formed the limits of this section to be examined.

After the announcement of the architect as an 'author' in Renaissance, it can be said that the architect is the author of the truth that can be produced as a discourse on the object that the architect produces. Tanyeli mentions that the myth in the image that the architectural objects's aesthetic and technical qualities belonging to the architect was born with the concept of authorship and still continues [72]. This continuity, cannnot be exprees with manifestos written and put into circulation by the architect's own hands or as in times when they did with theories. It seems to continue through other mechanisms rather than styles which are exalt architecture as much as the architect and express them in epic metaphors such as architecture as an orchestra and the architect as a conductor. According to Tanyeli, this continuity has been achieved through the establishment of the identity of the architect who has a reputation and recognition in our century. The fame and visibility in the capitalist system, where competition is indispensable, encourages the architecture-producing architects' desire to take part in the media [99]. Thus, the architect takes part in the media, "not only sells their labor; but also sells their name if their name gained a change value." [72] Thus, the architect is not only the author of the object he produces. They may also have the right to produce discourse for other objects to be produced through the right provided by

fame. "Those with fame in architecture represent the most supreme and prestigious level in their field. They, in a sense, represent architecture." [100]

The status of being a tool to legitimize the right to be a lawmaker in the architectural expertise and being famous and visible can be exemplified by the pioneers of Modernism who first witnessed the photograph technology. While the representation of the structure produced by the architect before the Modernism was circulated by means of time and labor which take the form of written descriptive texts, models, and representative drawings; with the appearance of the photograph technology, the 2-dimensional images of the 3-dimensional architectural object could easily be circulated [101]. Models and drawings are limited representations because of their status of representing a limited reality of the structure that also limited the architecture and media relationship because of their nature was not that effective in reaching masses. However, as expressed in the chapter 2.1.3.1. titled 'Representation-Reality Relationship', the fact that photography has a high potential to create reality and that it is possible for the architect to participate directly in this photographic representation has deepened the relationship between the architect and the media [102]. Graham Bewley expressed that he agreed with the opinion of Rayner Benham, explains the close relationship between photography and modern architecture as follows:

> Modern movement in architecture was the first based exclusively on photographs and not on experiential evidence or drawings. The grain silos and warehouses that became icons were unknown to architects through direct experience and, in its turn, their work has only become known through photography and the printed media. Thus, the site of architectural production is no longer located exclusively on the site of physical construction but increasingly transposed into supposedly more ephemeral media such as journals. Paradoxically, these are often more permanent and fix architecture in a historical space designed not only by historians and critics but also by the architects themselves who exploit these media [101].

Le Corbusier will be the most valid example for the evaluation of the media by the architect, which is expressed in the quotation above. Le Corbusier is one of the architects who uses the media the most by being aware of the power that creates prior confirmedness image that the media presents to masses. Le Corbusier published 50 books for his 50 structures and provided that many ad brochures that might attract the attention of the audience such as cars, watches, planes, even tribunes were found in an architectural magazine, L'Esprit Nouveau, published between 1920 and 1925. He was so aware of the usefulness of being in

collaboration with the media and those approved by the media that he tried to accomplish his projects like Plan Voisin for Paris by establishing partnerships with companies such as Michelin, where he guaranteed that his name would create reactions in the media [103].

When contemporary examples of media relations in architecture were investigated, it was observed that the relationship between being a star and architecture was dominant. Regarding the mechanism of being a star in its history in architecture, Tanyeli mentions that although being a star is a concept whose traces in other fields could be found in previous centuries, the traces of the status of being a star in architecture could not be found before the 20th century United States. He mentions that David Garrick's effective influence in selling more tickets in plays makes possible to defined him as a star in the field of theater in the 18th century England when the concept of starchitect was non-existent [99].

In architecture, similar aspects to star mechanisms of visual arts such as theater, movies, etc. could be also found. Whether or not a Hollywood actor is a star can be understood by the fact that the movie in which their name is present guarantees the high amount of tickets to be sold even before the movie is published. In a similar approach, Frank Gehry being a star can be explained by the fact that cities in other countries applied to Frank Gehry for similar designs after the representative success he brought in the city where Guggenheim that he designed in Bilbao is present [104]. After a subsequent approval, it appears that if the works to be done is performed by the same person, it seems to guarantee that the work will be good by being represented by the media. The figure of glory attributed to the architect behind a good work can be said to have entered the circulation of media and created an illusion that guarantees the success of the next architectural products that desiged by the same architect.

Similarly, some names appear on the academic side of media circulation. Robert Venturi's wife and business partner, Denise Scott Brown, mentions that although the academic product was produced as a result of group work, the criticism about the work was directed at Venturi personally. Brown summarizes this situation with the following sentence: "A body of a theory and design in architecture apparently must be associated by architecture critics with an individual; the more emotional their criticism, the stronger is its focus on one person" [104]. If an architectural object or architectural theory has an architect associated with the media within the production actors, that object or theory seems to be mentioned by that mediatic architect. While another but a defender of a similar opinion, Leslie Sklair, in one of his many writings on iconic architecture, refers to the mediatic relationship between the

architect and the icon building, he also expresses the importance of iconic building production in the architecture market and that these iconic building are absolutely linked to an iconic architect [105].

The collaboration of architect and media on an architectural object and the expression of the same architectural object by being experienced with photographic images and with smearing or praising texts about the structure [106] concludes in the fact that the metastructure represents the object based on the representation, not on the object itself. Based on this idea, the architect, who uses the power of the media to make themselves visible, gets the norms and terms represented by the metastructure into the circulation and mediates the disappearance of the tension of the void.

The actor metastructure which is architecture in this thesis is explained and is reasoned with its mediator architect and its tools. Architects act of calling the rules of architecture in visible phase creates metastructure stronger and it becomes more dominant actor while the truth of an architectural object constructed. After this revealing, another actor that participate in truth production of an architectural object is expressed in following chapter called as user in the thesis.

3.3. USER IN ABSOLUTE SINGULAR POSITION

We can say that when we position the production of the architectural object on the model of Badiou, all the multiplicities counted in the situation are all of the elements that could be defined as a design problem. The multiplicities counted in the situation are understood as the concepts that the expertise is concerned in an architectural act. We can name some of these as context as built environment, culture, natural environment, regulations, contemporary structural materials, periodic tendencies, etc. The architect creates his own design by making an obligatory reduction between those counted and more than those. In Badiou terms, architecture represents the elements that will produce the object by making a new counting operation via the architect from these design elements which are found in the situation as a design parameters [2]. The final product produced as a result of the design process has to include at least one singular multiplicity not represented by the metastructure (architectural expertise) as a result of the reduction process. This thesis considers the singular multiplicity of the architect-user-object intersection as 'users'.

In the architectural design process, users are expressed as subjects who use the building that constructed in a narrow sense. In a broader sense, users find expression as subjects who are exposed with any form to the structure. This wider expression, although the user does not use the building spatially, can even include in the user category with its visual perception [107]. The fact that the definition of the user is fragmented and reconstructed according to the point of view of the architects supports the opinion that this term is a multiplicity. The fact that the term user that is found in the situation is a multiplicity also forces the architect to count the subjects in the user multiplicity while designing, which means that they are forced to represent through an act of selection. With the help of Badiou's words, while the user refers to a multiplicity in the situation, the architect fragments and re-counts this multiplicity in the design and represents some elements belonging to the user category.

What is desired to be expressed is that there will be no absolute equality even when the users that the structure will encounter and the hypothetical users constructed during the design of the architect. This expression defines a set of users which cannot be represented and therefore cannot be named within the user set represented by the architect. As expressed in Badiou's ontology, each being that is not represented by the metastructure (the architect) expresses a null set in the situation from metastructure's perspective, because they are not named. The null set, as previously mentioned, is dedicated only to one that is unknown by name [2]. In this situation, users who are not represented by the architect are included as unrepresented in the null set. The following sections are designed to support the expressed judgments through examples and approaches.

3.3.1. Users from the Metastructure Perspective

Many architects and theorists in the field of architecture started to debate by worrying about users' secondary status in the design process of architecture. Jonathan Hill, who positions his criticisms of architecture based on the user, thinks that the foundation of the problem between the architect and the user arises from the fact that the architects put the architectural object being experienced by architects only and their attitude on to think architectural object as a work of art that created to being watched. He argues that the idea of watching is a habit for architects even leads to the fact that the architects perceive user experiences as

'distraction'. He supports his argument by giving the example that there are generally no people in architectural photographs [108].

This approach of Hill can be defined as the most extreme case of the user is seen as a void from the perspective of the architect. Even in this approach, the architect knows that when he produces his object, he produces a structure that the inhabitants of this structure will exist. However, it represents the user who is one of the design elements that we expressed above at a minimum. In other words, the architect represents the users existing in the situation in a more reduced position than the other representations in his own metastructure instead of the multiplicity in which they exist.

When architectural history is examined in the context of architectural movements, it is noteworthy that the relationships between architect and structure are categorized rather than user and structure relations. Many movements that are found in the literature such as Renaissance, Gothic, Modernism, International Style, Constructivism, etc. are expressed by a set of structures with similar characteristics of their architects and their movement category [73]. Because the existence of the structure as an object is important in this type of historiography, the relation of the object with the user and the resulting interpretations are not generally expressed. Zehra Ersoy explains this situation with the late recognition of the role of the relations of individuals in the formation of space by the architectural expertise [109]. For architectural expertise, the user's various needs such as cultural, semantic, identity-specific needs and relationship desires that according to these variety were not included in the user category for a long time and therefore are not represented in the metastructure.

If we interpret this approach on the Badiou ontology, the user concept contains many members and it creates this multiplicity. According to the periodical rules of the metastructure, the architect represents some members from this multiplicity and leaves some members as singular by not representing them. The members of the user multiplicity that left in this situation as a void appear to be non-existent when observed from the perspective of the metastructure although they exist in the situation. In other words, since the user multiplicity in the situation also has unpredictable features other than the characteristics represented by the architect, it is obliged to include a void according to Badiou's definition.

While examining the architects' attitude towards the user category, Hill divides architects' approach to the user into two types. He describes the first as ignoring the user in order to evaluate the building only as an architectural product. The second one is that the user is subjected to control by the architect designing based on the user types that are accepted by the architect [110]. If we reinterpret this statement in Badiou terms, the first category is the act of not representing the user on purpose, leaving them in the void. The second attitude is the representation of some of the users while leaving some of them in the situation as unrepresented. In second attitude even if some user predictions, user re-counting consists with the future user of a building, there will always encounterment with an unpredicted user because the definition that architectural production is a reduction from infinite parameters to finite design solution. Thus, both propositions give positive aspect to the idea of a void in the user multiplicity.

For architects, the user is a design element in the design phase, that is, the metastructure represents the term user but it breaks the user multiplicity into pieces and represents them by dividing them into categories in order to get rid of the tension of the void. In Modernism, while the user was considered to be modern human by the metastructure, it has become a subject who experiences in the postmodern period [111]. The form and elements of categorization and representation are historical for the metastructure but by definition, they must continue to act of representation and exclusion [2]. The fact that it was perceived that constructing spaces that do not tend towards the goal other than spaces that responds to the needs at maximum is unnecessary in Modernism is an interpretation of the understanding of productive and useful action of the period by the metastructure. For this reason, irrational actions and actions that were not based on being beneficial for the user were rejected by the architects [112]. Therefore, the function need for the user has become the most important term that architects represent when defining the user.

In the 1960s and later, with the liberal policies and the socio-cultural tolerance of the period, the user came to a position that is worth discussing in the architectural literature. While the representation of the user multiplicity is passive and that the observer is the subject, the representation of the user in the new period became active and evolved into a subject that experience and creates the space [112]. In fact, in some designs, the user has been established as a participant subject who is in the position of a consultant directly to the architect in the design process [113]. Metastructure performs the representation process repetitively in order

to maintain its position against the events that may be created by those who are not represented in the void. Nevertheless, the user maintains its void position against the metastructure because of the fact that the user is a multiplicity that is established by indirect interactions of many categories such as social, economic, and cultural elements.

Zizek gives an example that draws attention to the fact that the user is a null set in the representation. He discusses that because of what today's democratization brings, how public spaces are established and these spaces' purpose of embracing everyone as a design idea. These established public spaces offer a wide range of programmatic diversity where users can establish collective or individual experience. This is today's understanding of urban life and architecture. But Zizek adds that these 'so-called' public spaces which are established as art and performance centers established with the motto 'no discrimination' and 'everyone's equal' based on the political correctness of the period to embrace all kinds of city users, are actually discriminatory. He mentions that all of the additional programs of these art activities which are the main program of these complexes established by architects are equipped with luxurious restaurants, cafes, and stores that sell luxurious consumption products. He criticizes the fact that the design that welcomes the user multiplicity based on user activity limits the spaces with an invisible line in a socio-economic sense [114].

The action of limiting this space, however, suggests that the user-oriented design, that is, public spaces, are structures that are limited in the subject of the user. Zizek does not hold architects responsible for the existence of this situation but only gives an example from the architecture in his interpretation based on the dynamics of today [114]. However, this example asserts that architecture could not able to represent a part of multiplicities, even if it consciously tries to represent every members of the user multiplicity. Thus, it is possible to say that the user is a multiplicity as a being and it necessarily includes the potential void that can produce the event while it is in the evental site, which is the architectural object.

3.3.2. The Undesignable Range of Experience

Another approach that will affirm that the term user exists despite the fact that the term is present in the situation is that it contains a range that cannot be designed due to the subjectivity of the user experience. The experience was included in architecture in the second half of the 20th century after the Phenomenology approach and the multi-sensory

approach of the concept turned into a space generation data for architects [115]. This section was first designed to express the experience briefly and, after touching upon the partaking position of the experience, to express the partaking of the experience in the void of the term user.

Body and mind which are separated by dualism are reunited in the phenomenological approach. The concept of experience was transformed into a method in the investigation of existence by the intertwining of body, mind, space, and time and the subject transformed from the subject of the mind into the subject of the experience. [116]. The subject that is interpreted through experience is one of the main characters of the phenomenological method. Phenomenology is described in the Stanford philosophy dictionary as follows:

> Phenomenology is the study of "phenomena": appearances of things, or things as they appear
> in our experience, or the ways we experience things, thus the meanings things have in our
> experience. Phenomenology studies conscious experience as experienced from the subjective
> or first person point of view [117].

The concept of experience can be expressed as the subject's living the universe through a holistic existence. Body, perception, space, and mind exist within an integrated action via perception. The experience that is formed in the betweenness of many categories create a difficulty to describe this as a full-conscious action. Derek expresses his difficulty in defining experience as follows:

> Experiences of the usual daily life we live in are related to the world, these experiences provide
> us with access to the world but these experiences, that is, the nature of the experiences offers
> little to us about themselves. /... / It is not easy to examine the living experience with a
> phenomenological perspective, because it raises a category of uncertain awareness that belongs
> to the boundary region between these two, which is neither a fully conscious state of awareness
> nor a fully unconscious state [118].

From these expressions, it is understood that the experience is subjectively expressed due to the integrated operation of many variable terms such as consciousness, perception potential of the person, space, and time. The position of subjectivity with experience subjectively constructs the user experience in the interpretation of the architectural space. Therefore, after the emergence of phenomenology, architecture has included the user in the design problem

as a subject experiencing the space. If we express it in Badiou's terms, architectural metastructure had to re-count the term user and re-represent it according to avoid this void.

Architects such as Juhani Pallasma, Steven Holl, Peter Zumthor, Alberto Perez-Gomez, etc. produced architectural theories and architectural objects by conceptualizing the approaches of phenomenology. In the introduction part of the book titled 'The Eyes of the Skin', Steven Holl mentions that he and Pallasmaa discussed Merleau-Ponty's opinions found in his works based on the body and experience "in the subject that can be interpreted toward the spatial arrangement, texture and light or that can direct toward those into architecture [119]." This new subject construct also produced a new user construct in architectural knowledge. For this reason, the metastructure began to produce spaces and structures by thinking about the phenomenology of architecture.

Pallasma includes the experience in the architecture field as 'unfocused peripheral sight'. According to Pallasma, 'unfocused vision allows us to meet the world and peripheral sight surround us with the skin of the world' and this precisely shapes the experience itself that occurs there at that moment. Architecture cannot be experienced as a series of "isolated retinal images", a focused sight action is not an experience, but being an observer. For this reason, the spaces are experienced through an unfocused and peripheral sight [120].

Pallasma expresses the subjectivity of the experience by giving reference to Merleau-Ponty. According to him, the sensing subject experiences more cognitive and spatial data than the total of tactile, visual and auditory data, in its total existence [120]. This definition is important for the architect who constructs the term space that is a member of the experience action. Architects such as Pallasmaa argue that this experience can be used to create spaces that are a mediator to this experience and that enables peripheral sight. But the experience created in the subject by the intertwining of the space while the subject takes place in theat particular moment. The uniqueness and one-timeliness of the experience expressed pave the way for the questioning of the designability of the term experience.

While Peter Zumthor expresses the spatial experience, he also expresses the subjectivity. When designing an architectural space, he mentions that the memories of the spaces he experienced in his past are the data he has from these places. Thus, he emphasizes the importance of experience in the architectural space but he also qualifies that it depends on the subject who experiences in the moment. Despite the fact that the kitchen in his aunt's

house did not contain any architectural information or differences, it transformed into the answer of 'what is kitchen?' for Zumthor [89], as a result of all the perceived data participating in Zumthor's personal experience and in their relationship between the kitchen and his all existence. As a result of a unique mind and moment that belong to the subject and an experience that cannot be repeated, a space constructed the subject (Zumthor) and this memory transformed into a cognitive being that he remembers in his decisions in his architectural design.

As stated in the chapter 2.1.3.3. titled 'Multilayered Realities', they think that architecture cannot design the total experience of a user, but it might awaken the experience with some data of the architectural object with its design. Experience cannot be designed but a construct of a space in which the multi-sensory action will be made by the subject can be constructed by the architect with the tangible and intangible sources of the architecture. Nevertheless, this approach affirms that there will always an undesignable range of the experience that could place in the void.

3.3.3. Obscurity of Future Users

As proposed before, the user of the architectural object to be designed is an important decision-making element for the structure to be designed by the architect. The future users of the architectural object are also a set of estimation established by subjective and objective data in the mind of the architect. The architect must determine the types of users who will use the architectural object during the design process.

Uncertainty of future users is creating a problem to visualize that could found in architectural representations. The architect, who is aware of this uncertainity, has cartoonize the user that they used in the representation of the architectural product. Differing icons such as gender, action, and age are positioned in the images in the way that they will represent the action scenarios that the architect constructs within the structure in the architectural representation. Another user representation in architectural design representation is that fully extraction of the user in representation. The architect uses the material elements of the structure itself rather than the representation of user behavior in this form of representation. This abstract representation or non-representation of users supports the expression that the architect uses predictive scenarios by predicting for future users.
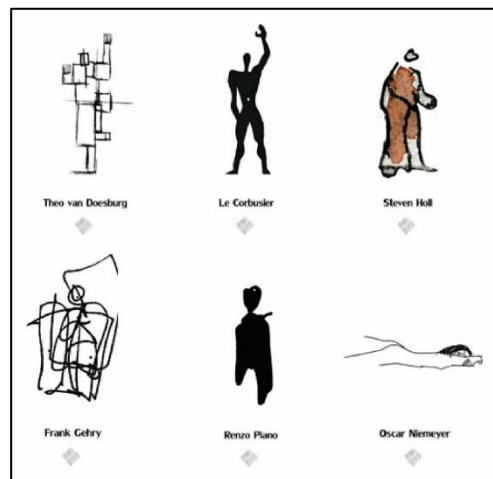
Figure 3.3. Human figure styles by various architects [121].

Many scenarios can be addressed in addition to the representation of the obscurity of the term user. For example, in 1968, the Faculty of Health Sciences, designed for the Catholic University of Louvain, was created by talking to users and in collaboration with them. The structure, which was experienced by the periodic users, was not liked by the new users after the users changed. The structure, designed for user satisfaction, has not yet gained the satisfaction of all users [112]. If this situation is expressed by Badiou's concepts, it can be said that as the result of the fact that the users of the structure may change with the time factor, even when the users participate in the representation, the null set is present in the user multiplicity.

When the subjects that form the term user are observed from the perspective of architects, it is not wrong to say that there is a thought that the physical features of the user subjects are considered as a fully functional. Başyazıcı explored how sightless subjects experience various spaces and how they represent them by presenting an argument against the understanding of eye-centering architecture and revealed that these spaces are experienced differently by sightless subjects compared to sighted subjects [115]. In this study, we can see that the term user includes many other terms as a multiplicity present in the situation.

3.3.4. Establishment of User Status with the Event

In each example expressed and that can be widened, the infinite variety brought about by the multiplicity constructs the term user as a term that includes a void from the architect's

perspective. As it was expressed before, some member of this multiplicity will be represented and some will be excluded after the architect pulls this multiplicity to pieces.

In this thesis, the expression that what member of the term user will be the "user subject" that will participate in the truth procedure is determined through a series of axiomatic steps. These axioms are established as follows:

- The user expresses the multiplicity as a term.
- The architect pulls this multiplicity to pieces and represents some members as the users of their structure.
- These users that the architect represents do not participate in the truth procedure. Because truth, by definition, takes places in sites that are not represented by the metastructure [2].
- In this case, the subjects that are thought to produce truth will be constructed from the users in the null set that are not counted as elements that establish a relationship with the architectural object randomly, not from the represented users by the architect who is positioned in the side of knowledge.

As it was expressed before in the conceptualization of Badiou, the subject coming into existence as the subject starts with the witnessing to the event that is the character that starts the truth procedure [2]. In this case, the pool of the subject of the truth procedure must consist of the members of the pool of those that are left in the void and ignored, not of the pool of the knowledge which is the pool of the subject constructed by the architect due to the fact that truth and knowledge differ in quality. The truth of the architectural object will be construct with a user that is in relation with the architectural object that is not predicted by the architect and that relation constructs a random and temporal architectural event.

3.4. ARCHITECTURAL EVENT AS TRUTH PROCEDURE'S EVENT

The architectural event which is the primary actor of the interpreted model in order to open a discussion of truth, is left to the end in terms of being introduced. The reason for this is that, although the architects, user, and architectural object categories are actors who can take place in the ontology established by Badiou, the event is subsequently included in the

ontology as being-as-non-being. The event is included in the ontology as the being-as-non-being that initiates the truth and therefore comes conceptually in the very end.

The event is a concept that already used and conceptualized in architecture. Situationist International is the first movement to use event as a concept in the architectural knowledge. Later, today's architects such as Bernard Tschumi and Rem Koolhaas mentioned the concept of event in architecture by referring to the situationists. However, it is seen in the literature review that the approach of architects to the concept of event does not correspond with the event construct in Badiou which is established as random and unknown happening. For this reason, in the following sections, the concept of event defined within the metastructure which is architectural expertise is examined and the aspects that do not coincide with the event stated by Badiou are expressed. Then, according to Badiou's conceptualization, the examples of what the event might be in architecture are explained and the architectural actors which matched with Badiou's concepts in this chapter are added to pre-established flow diagram.

3.4.1. Event and Event Phenomenon in Architecture

As previously stated, the concept of event in architecture was first included in the architectural literature by the situationists and then used by contemporary architects as well. While Bernard Tschumi uses the concept of the event directly in his texts, the Situationist International uses the concept of the event in relation to the concept of the situation.

The Situationist International (SI) was founded in 1957 by Guy Debord with other founding members and continued its activist movements, including manifests and similar texts, posters, videos, psychogeographic mapping, and even film screenings, until its dissolution in 1972 [122] [123]. The first issue of the journal, 'Internationale Situationniste', which they published in 1958, includes the expression of many concepts used and to be used by the group. In the 'Definitions' section of the journal, the concept of event was utilized under the heading titled 'Constructed Situations'. For them, the constructed situation is: "Moment of life, concretized by a unitary ambiance and a play of events" [124]. The group, influenced by Lefebvre's 'criticism of daily life', argued that urban space was the area in which social relations occur, which consists of instant actions, and which are the spaces that are produced by social dynamics not by the capitalist economy [122]. According to them, these dynamic

spaces were possible with the 'ambiance' and with the games on the events produced by the subjects.

Constant, who provided works in the field of architecture and was a member of the group, explained the relationship between the concept of the event and situationists' approach in a lecture that he gave in Delft as follows:

> The word 'situationist,' from which the movement derived its name, can be traced back to this statement, so that one is justified in concluding that the construction of 'ambiences' in connection with 'evenements' (the French [slang] word for 'happening') formed the leitmotiv (main pattern) in the setting up of the Situationist International [125].

The approach of constructed situation for Situationist International can be defined as the act of removing the individual from the routine which the capitalist order express it as a daily life [126]. Individual 'seizes the moments of the daily life' [127] and creates an event that changes the flow of space and time by taking initiative. Creation of a change also makes this event sapio-temporal, unique, and unrepeatable [128]. The sapio-temporal, unique, and unrepeatable approach of this conceptualization to the event is similar to that of Badiou but contradicts with the randomness of the Badiou's event. According to Situationist International, the event is constructed by being produced with a choice of action of the subject. Badiou distinguishes the event from the subject, the event is self-coincidental and the subject is constructed only because they witnessed the event in that space at that time. The concept of event designed by Situationist International, therefore, seems to be unsuitable in Badiou's conceptualization of the event.

In another event approach in architecture, the randomness of the event is accepted just like in the Badiou's truth procedure, but this random event has transformed into a design element that the architect could include these event possibilities into the design of the building. That means, the concepts of event used by Bernard Tschumi and Badiou show similar characteristics, they have differences. Tschumi answers the question in an interview in Journal of Architectural Education-JAE, "Do you think it is possible to think of those in-between spaces and these moments of encounter as a form of research that can then be applied to the more proper spaces?" as "Yes, I think so" [129]. It is clear from this statement that the event for Tschumi is random, but it is also repeatable for other design propositions.

The event has been reduced to a design element and has become a conceptualization tool in spatial construction and this tool produces a new architecture discourse for later designs.

Badiou's event justification takes place in the situation, that is, between the terms that are not found in encyclopedic information and the event is the activity of those that were unnamed, those with no construct, and those who who have potentiality to produce the new. The event, which Tschumi expresses, seems to be a construct design and a programmable thing. The event is a surprise that is encountered for Tschumi coincides with Badiou's event logic and is a similar feature of these two different constructs. However, in the Tschumi approach, the event's constructible existence in terms of the fact that it can be created is an unfavorable approach in Badiou's ontology. On the contrary, a term that already exists in the situation for Badiou has already passed the truth procedure after an event before it has been named and has been included in the metastructure [63]. Therefore, if what is defined as an event is predictable, it is in the situation, it was transformed to a knowledge thus, it is not considerable as event. The event takes place in the void and cannot be repeated.

While Tschumi expresses that the approach to the architectural event can be repeated through researches, it maintains its position of producing excrescence about the event, in a sense. Badiou describes the event as the activity that exceeds the encyclopedic knowledge and cannot be reduced to it [130]. This statement gives the feature of the event that is present in the system but not defined by the metastructure. If we construct the architectural event in this way, the architectural event that is expressed by Tschumi is an expression that is similar to Badiou's but that cannot meet the undefinable feature in Badiou's concept of event.

The architectural event is what is positioned in Badiou's system, what is not thought by the architect, what is unthinkable, and what is presented coincidentally, and this coincidental outburst starts the truth of the object. A constructible event approach cannot take place in the truth production procedure but merely constitutes a recount request in the given situation. As an architect, Tschumi states that the architecture of the future lies in the construction of the event [131]. Construction of events seems to be as subjecting the architectural programs, activities, counted-as-ones, to an activity of taking to pieces in order to recount them. Accepting the existence of the event in the situation and representing it in the metastructure, that is, producing excrescence, reveals the position of Tschumi's concept of architectural event according to the conceptualization of Badiou.

For this reason, the event that Bernard Tschumi expresses as a producer of the body, action, and movement [131] is already propositions that belong to the system and the situation in Badiou's logic and contrary this statement as mentioned; the event does not arise from the named terms. For this reason, although the event in Badiou's approach in the thesis has similar features with the events mentioned in architecture, event still appears as a term that a multiplicity represented by the metastructure. However, it is expected that an architectural event in accordance with the model should be unknown, uninterfered, unnamed, and not considered as a scenario that cold be constructable when it is observed from the position of the metastructure.

In order to begin the truth procedure about the architectural object, an architectural event has to reveal in that particular object. The architectural event, by definition, must take place in the space of that object (in evental site), that is, it must be in the metaphorical area of the ones whose names are not given by the architect or that are not present in the situation encyclopedically. Many architectural events that appear within the object may have been obscured and unrepresented because of the lack of fidelity of the subjects. In this case, how can we know the existence of an architectural event? The architectural event can have two main characters; firstly, the architectural event must include a void that is not represented in the metastructure until that time and secondly, some subjects that witnessed the architectural event make the event visible by showing fidelity to the event. On account of this, next chapter is established to express what event could be in architecture.

3.4.2. Possibility of Architectural Event

The concept to be expressed as an architectural event takes place in the area that is seen as a void by metastructure as described in the previous chapters. In this case, the event may appear in areas outside of everything that it represents by any means of the expertise. For this reason, the singular terms, which we call the void, may vary depending on what we put as a metastructure and the period considered. As mentioned in the scope, the truth of the architectural object is considered from a different perspective by removing the truth from the existing founder elements of the truth, which are the architect and the user. The truth of an architectural object is established as a procedure which starts with a relation between singular user and the architectural object which has also a void and a singular term.

Because Badiou stated that the truth after the event could be named only with a retrospective look [2], in the context of the thesis, the events considered to have potential as architectural events are defined as a result of retrospective thinking and naming. In other words, architectural events developed through the evental site which is a building and the singular user which is in the situation but not in the representation of a building.

For the expression of the architectural event, it is necessary to match the concepts in architecture and the theoretical model that are constructed and ilustrated in the chapter 2.3. called 'Graphical Visualization of a New Perspective for Truth Procedure in Architecture' (Figure 2.11.). When the architectural object and architectural context are read based on Badiou's ontology, the area of the unknown multiplicity as design parameters, the term that is presented in the situation as a multiplicity that is named but still includes the obscurity as the architectural object, and the mechanism that decides what will be represented and what will be excluded have been matched as architectural expertise and architects. In addition to that, architectural event needs another singular term in this case which is singular user. That means the event could established only if a singular user and eventual site becomes in a relationship with each other.

The position of the subject in Badiou's procedure is the position of the any subjects in the evental site which has the potential of realization of the architectural event and which witness the event when it occurs. That means, the production of the truth through the architectural object continues in a way that; an event that occurs in the moment which related to the relation of singular user and eventual site of a building, the encounter of an any user that come across with this event, and the naming of the event by these encountered users as a result (Figure 3.4).

After this naming process, the truth procedure is completed and presented in the situation. But in some cases, events vanish because the subjects who shows fidelity are not able to create a visibility for those events. Kınalı Ada Mosque (Figure 3.4.) which was designed by Başar Acarlı and Turhan Uyaroğlu in 1964 in İstanbul [132] could be an example for this situation. As in the example of Kınalı Ada Mosque -which could be considered as speculative statement by reader- the events that occurred according to the relation between mosque and the communion was vanished because of the naming process was never occurred by any subject. The events such as, representation of the mosque with 'nun hat' by communion and communion's attacking through imam for that reason was not named thus

this truth didn't become visible. These events are left only in the subject's knowledges that withnessed these events. So that, this example shows the need of visibility for completing the truth production.

Figure 3.4. Kınalıada Mosque [132].

To be able to show what is considered as architectural event in the thesis, the examples of the events defined as architectural events have been provided in a way that the architectural events are selected from the truth procedures that are already completed and already presented in the situation. To do so, the medium of texts that used as data were chosen from the articles, blogs, newspapers, videos etc. other than the literature which are represented by metastructure. In order to convey that what is not represented have the potential of being the architectural event, buildings were selected which guessed as readers have comprehensive knowledge of representation of the selected buildings in architectural knowledge.

Four of the five events are choosed with accidental encounterments while searching for examples to what could be architectural events. This way of considering events shows that architectural events could be considered as event by naming it as 'this was an event' with retrospective aspect, if the subject did not witness the mentioned event when it was occurred. The last example is given to show another way to understand what architectural event could be. The shift between representations in architecture before and after the building built made possible to acknowledge that there should be some architectural events that created this metastructural representation shift.

2 **BADIOU'S TRUTH PROCEDURE**
FOR ARCHITECTURAL OBJECT

BADIOU'S ONTOLOGY FOR ARCHITECTURAL OBJECT **1**

Non-presented multiples.
Set of the "beings".
NULL SET
DESIGN PARAMETERS
Inconsistent Multiplities

1st Operation of
Count-As-One
PRESENTATION

Any presented multiples.
Always has a Void for the unnamed parts.
SITUATION
THE BUILDING
Consistent Multiplities

PRESENTED BY ARCHITECT
VOID

2nd Operation of
Count-As-One
REPRESENTATION

Represented multiples.
Constructed state to avoid the Void which belongs to situation.
STATE of the SITUATION
REPRESENTATION OF THE BUILDING IN ARCHITECTURE
Meta-Structure

3 EVENT
"BEING-AS-NOT-BEING"
ARCHITECTURAL EVENT
Could occur in relationship with the building and the singular user.

EVENT could happen accidentally and nonrepeatively only unnamed part of the SITUATION.

SINGULAR USER
Users that was not represented by architect of the building.

Does any humanbeing come across with the accidental EVENT ?

No.
EVENT vanishes.

Yes.
Truth procedure begins.

EVENTAL SITE

4 SUBJECT
"The subject appears after the fidelity to the event"
USER MULTIPLICITY
Could be any user of the building who come across to the architectural event.

Does SUBJECT show FIDELTY to the EVENT ?

No.
EVENT vanishes.

Yes.
Truth of a situation and the subject are revealed.

5 FIDELTY
"The process of recognition and naming an event"
FORCING
Making the architectural event visible.

6 Does this truth represented in metastructure after its revealing?

BADIOU'S ONTHOLOGY FOR ARCHITECTURE

SITUATION   METASTRUCTURE

The EVENT REPRESENTED
in architectural expertise.

Yes.
NORMAL

More than
the EVENT REPRESENTED
in architectural expertise.

Yes, but not the event.
EXCRESCENT

The EVENT is not REPRESENTED
in architectural expertise.

No.
SINGULAR

Figure 3.5. Articulated flow diagram of Badiou's ontology and Truth Procedure.
Matching procedure's actors with architectural actors, drawn by the author.

3.4.2.1. Villa Savoye

Those that cause the truth questioning about the object by constituting the main aim of the thesis and with a reference to the introduction section of the thesis, those that are experienced between Villa Savoye (Figure 3.6.) which was designed by Le Corbusier are one of the examples that are thought to have potential as an architectural event. Just like the popular architects in the period, Le Corbusier was included in the metastructure by giving classes and symposiums about the architectural products that he produced and his understanding of architecture and by representing these building's best features. Villa Savoye is designed by Le Corbusier, which is the most represented one from the 15 villas that he designed between 1920 and 1930 [133]. While the '5 points of architecture' which were introduced in 1926 were promoted by Le Corbusier, were also represented as a turning point for the architectural expertise. Villa Savoye was presented as the best-represented form in Le Corbusier architecture with the five features expressed which are pilotis, roof terraces, a free plan, free facade, and the ribbon windows [134]. The representation of Villa Savoye in the metastructure of architecture can be summarized as follows:

> The Villa Savoye's integration of indoor and outdoor spaces allowed the family to spend time outdoors in the most efficient way possible—the house was, in a sense, a machine designed to maximize leisure in the machine age [134].
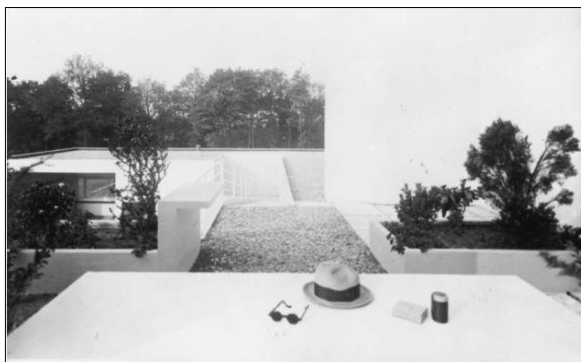
(a)   (b)

Figure 3.6. (a) Photo from the Villa Savoye's roof terrace [39]. (b) Photo of Villa Savoye from the main road [135].

For Badiou, those expressions of Villa Savoye are in the field of ontology, not truth, and all of them find meaning as encyclopedic information. The architectural event that will initiate the truth must take place outside of these encyclopedic informations. In this case, texts in which the experiences between Villa Savoye (the evental site) and Madame Savoye (the singular user) were conveyed should be considered for the search of the event that initiated the truth for Villa Savoye. As stated in the introduction, the experiences of Madame Savoye in Villa Savoye told in Alain de Botton' book, 'Architecture of Happiness', can match with the architectural event from a retrospective aspect because this kind of narrative is not represented in the architectural knowledge. Events such as the representation of the building by Madame Savoye as "inhabitable" due to the roof leaking when the family moved in, the smallest boy being admitted to the hospital because of pneumonia, the family's discomfort in empty and undecorated rooms because of Le Corbusier's objection to have furniture and ornament in the house, and the fact that the function construct of the house corresponded to Le Corbusier's desired way of life not to the family's way of life and the fact that the family moved away from the house that they defined as 'inhabitable' [1] are defined as the experiences within the architectural event in this thesis.

3.4.2.2. Schroder House

It is important to understand that what is expressed by the architectural event is not the functional problems of the structure, but as the experiences that are outside of the representation of architect and architectural knowledge. In this context, the Schröder House (Figure 3.7.) in Utrecht, designed by Gerrit Rietveld in 1924, can be cited as an example to the architectural event, apart from the conflict of the building function represented by the architect with the reality as previous example. This residential building, which is considered as the architectural production of the De Stijl movement is a structure that was designed by Rietwield through the collaboration of the homeowner, Truss Schröder. Although the De Stijl movement could not present an architectural product apart from that residence [136], this structure comes to the forefront in the architectural metastructure when the Modernism period is mentioned [137]. The structure reflects the interpretation of the paintings of Piet Mondrian from De Stijl's art branch on a three-dimensional object. The Schröder House, which has a modern facade aesthetics with its overlapping of white concrete panels and placing red, blue and yellow colors on the front and vertical sides, is defined as visionary

and eccentric for its period in terms of the interior space with its wall-free plan solution that constitutes the second floor [138].

<div align="center">(a)   (b)</div>

Figure 3.7. (a) Schroder House from the main entrance [139]. (b) 2nd floor of the Schroder House [138].

Apart from this representation in the metastructure, the representations that are outside of the relationship of children with the house can be included in the architectural event expressed in this thesis. In 'Century of the Child: Growing by Design 1900-2000' that was published in 2012, it is mentioned that the children living in the Schröder House have more challenging social relations compared to the children living in houses that are appropriate to the texture of the city [140]. With a reference to this work, İnce expresses the events that can be qualified as an architectural event as follows:

> The Schröder children were taunted by their schoolmates because of their weird house. Moreover, some of the parents of the neighborhood children even prohibited the Schröders to play with them. Some neighbors of Schröder's couldn't show tolerance to this radical design of their house, so some went as far as to throw the rocks to their house [141].

Although an architectural event that was experienced and expressed in this way was realized in the field of the void and that is not represented by the metastructure, it did not occur related to the function of the structure. Such an architectural event can be defined as an architectural event due to the meaning produced based on social relations, except that it represents the meaning of innovation and modernity that the house emphasizes in terms of the architectural object. The creation of the 'architectural new' to an era by architect has the potential of creating the architectural event as seen in the Schroder House example.

Figure 3.8. Schroder House with the neighbor buildings [142].

3.4.2.3. *Berlin Holocaust Museum*

Another example of an architectural event was the Berlin Holocaust Memorial (Figure 3.9.) designed for the Holocaust in Europe by Peter Eisenmann in 2005 and the experiences was occurred by individuals. Although the building is a monumental tomb, it was designed as a public space in the center of Berlin. In this public space construct, the concrete masses of equal width but different heights were placed in the topography in a way that they sometimes go with the height of these blocks and they sometimes show contrast, leaving a place to corridors where the users can pass through. Different from what the monumental mausoleum expresses in terms of function, Eisenmann expresses that he constructed his preference of half-memorial architecture that he designed in that way because he wanted this structure to be a living place [143]. According to Eisenmann, any unexpected user behavior in the memorial is affirmed in this design and the building encourages unpredictable behavior with its structure. In an interview with Speigel, Eisenmann provided the following representation of his structure:

> I said all along that I wanted people to have a feeling of being in the present and an experience
> that they had never had before. And one that was different and slightly unsettling. The world
> is too full of information and here is a place without information. That is what I wanted [144].

(a)   (b)
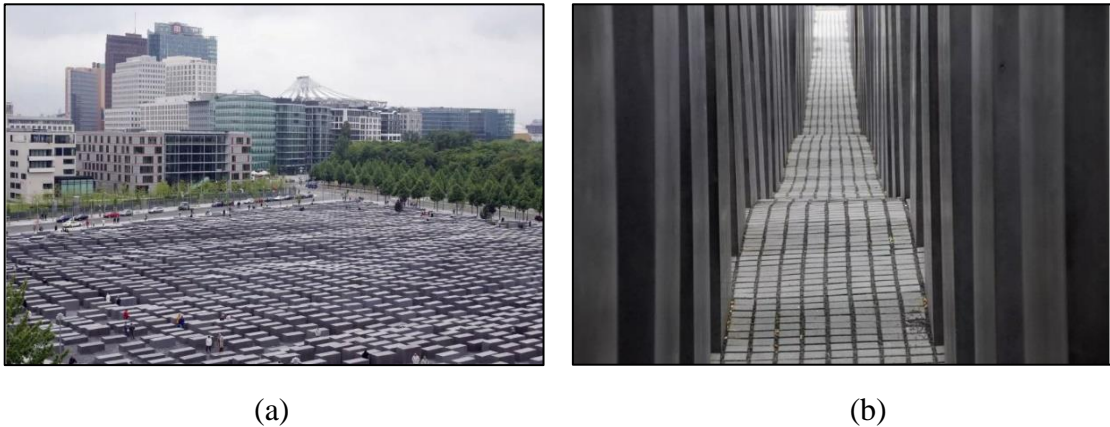
Figure 3.9. (a) Bird view of the memorial [145]. (b) Stone pathways between the tall memorial slabs [146].

In a way, Eisenmann's structure affirms architectural events that are supposed to reveal the truth of the object as expressed in the thesis. According to him, the meaning of his own design will be determined by what the users share with the structure. The 'unexpected user behaviors' that Eisenmann expressed and represented for his design cover what is meant to be expressed as an architectural event in the thesis. On the other hand, as an example to architectural event for same building is Yolocaust Project, that is a collage series created by gathering photos from social media platforms such as Facebook, Twitter, and Instagram reflecting user experiences in the Holocaust Memorial with a photomontage on historical photographs of Nazi camps. The aim of the project Yolocaust which is carried out by Shakak Shapira in 2017 is to present a critique of the reason why the 'unexpected user behaviors' that are encouraged when designing the structure are degeneration of the monument, which is the reason for the existence of the structure [147].

The following image shows the experiences that are expressed as architectural events in the context of the thesis. (Figure 3.10.). In the first line, unexpected user behaviors expressed by Eisenman as the design objective can be exemplified as architectural events, while the photomontage photographs in the second line describe another truth procedure related to the same structure. After an architectural event occurred, another user witnessed this event and revealed another truth procedure and type of fidelty. Although the same architectural event was the initiator of a truth, it started two different truth procedures. Badiou states that it could happen more than one form of fidelity that can be performed through the same event. As an example, he referred to the October Revolution as an event and to Stalinists and Trotskyists as different forms of fidelity [67].
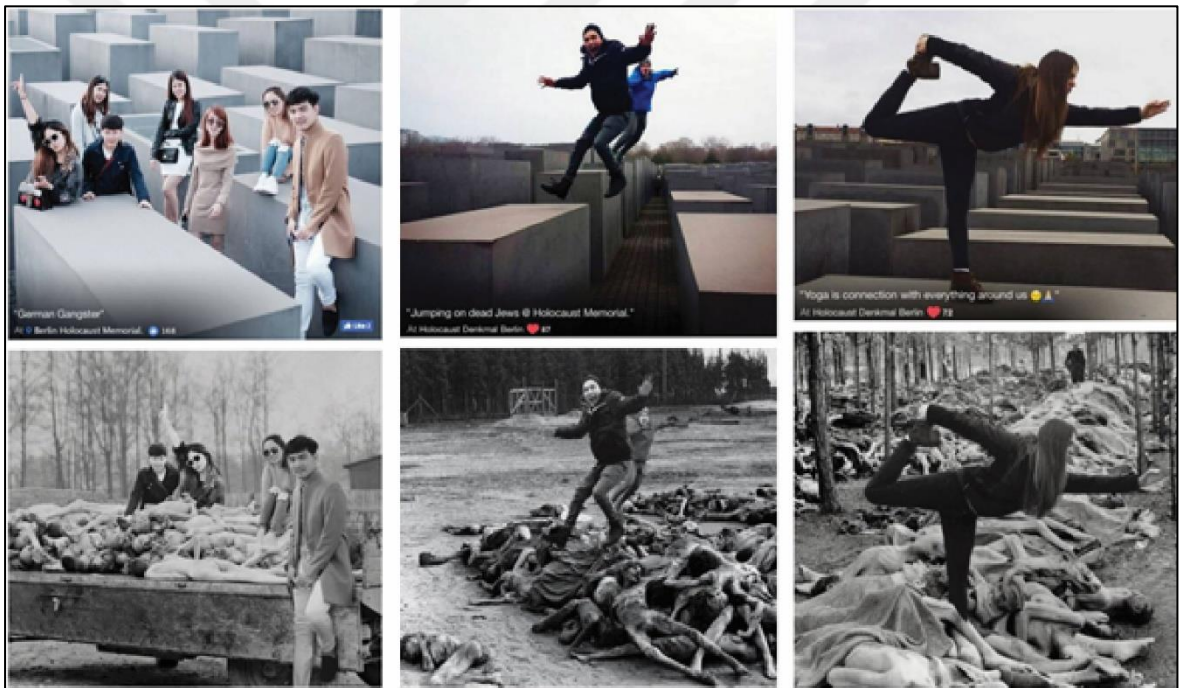
Figure 3.10. 1st row, social media posts. 2nd row, Yolocaust project. Left to right, titles from social media accounts: "German Gangster.", "Jumping over the deceased Jews @ Holocaust Memorial", "Yoga is connection with everything around us" [141].

3.4.2.4. Lynked Hybrid

The architectural event of the Linked Hybrid (Figure 3.11.) is a residential complex in Beijing, which was designed by Steven Holl in 2009, can be defined as the fact that the user

does not exhibit the behavior foreseen by the architect. Linked Hybrid is a residential-social space complex based on the concept of porosity; an idea produced by Steven Holl. The concept of porosity not only contains many goals in terms of sustainability but also it has been preferred by the architect because of the potential relationship between the interior and the exterior. This porosity approach, in addition to carrying an architectonic content, also reflects a morphological construction of innovation in urban terms by creating a relation between private and public spaces [94].

Figure 3.11. Various perspectives from Linked Hybrid [33].

The building, presented with the motto "Open city within a city", contains a 21st century public space produced as an alternative to China's privatized public spaces. The spatialized bridges, which were connected from the upper parts of the residential towers, were constructed as public spaces that allow for various user activities and surprise encounters. Public spaces were taken from the ground and moved to the upper floors of the complex to create a new public space against the privatized ground level [148].
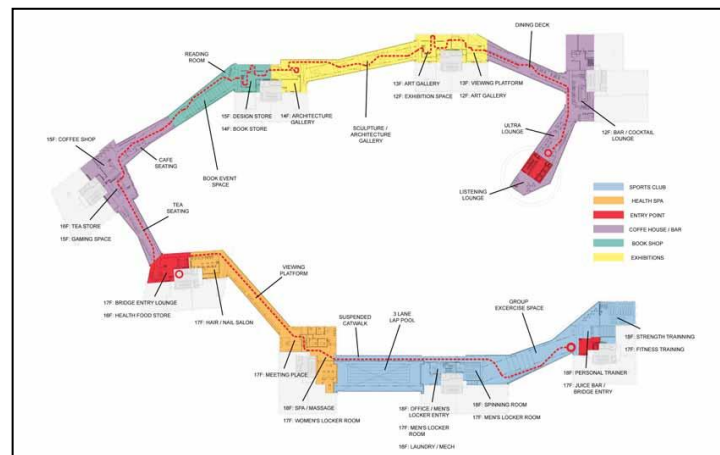
Figure 3.12. Programatic plan of Linked Hybrid's porous urban space [149].

In his official site, Holl describes his construction for the new urban space he designed as follows:

> Programmatically this loop aspires to be semi-lattice-like rather than simplistically linear. We hope the public sky-loop and the base-loop will constantly generate random relationships. They will function as social condensers resulting in a special experience of city life to both residents and visitors [150].

While the Linked Hybrid complex is a new 'open' city embracing all citizens with its elements represented by the architect of the building, it constitutes an example for the architectural event with its unrepresented aspects. Dan Hill, the author of the blog 'City of Sound', organized a trip to Linked Hybrid, where he wrote about space and user relationships. After his trip, he states that Linked Hybrid structure contains some unrepresented details outside the ones that are represented [32]. According to Hill;

> But given the high-end retail options and services appearing along the interior groundplane, it looks set up to be something other than the "social condenser" the urban marketplace offered. It's all B&B Italia stores, yoga centres, and spas. To the average Chinese person, where the average household income is 1/40th that of an American household, this is another form of impenetrable barrier. The large mall mentioned previously is within range, but a fair walk away and not exactly a pleasant walk, given the need to Frogger your way across Beijing's gargantuan roads, and is similarly high-end [32].

The 'open city area' designed is not used by 'public '-which is expressed as the target users- because of the commercial identity placed in this area. The users in the conceptual

representation of the structure could not reach its target group due to the commercial-economic and social relations established after the structure was produced. Hill states that the details expressed in the Linked Hybrid's representation are true and valuable in terms of architecture, but at the same time they are false in the reality plane [32].

> China is more complex than this, and the architects have to work harder, beyond built form, to achieve such goals. Go back to Holl's original aspiration for Linked Hybrid, as an "open city within a city". It certainly feels like aspects of a city within a city, but an "open city" [32]?

In this example, the absence of the user set represented by the architect produced an architectural event and it was witnessed and revealed by another user, Dan Hill.

3.4.2.5. *Eiffel Tower*

In the case of Eiffel Tower, some happenings which are considered as events in this chapter has not the similar metastructure-user relation compared to other examples. As like Linked Hybrid and/or Villa Savoye, all the examples have metastructural representations which could be said as they all created with an affirmative manner. Contrary to that, metastructure represented the tower with a highly offensive discources before it built and after it built the events again occurred from the unpresented part of the structure, but in a different perspective.

(a)   (b)

Figure 3.13. (a) Eiffel Tower during the construction. (b) Eiffel Tower's silhouette with the 'Belle Epoque Paris' [151].

Eiffel Tower is a giant iron structure with 312 m height designed by Gustave Eiffel, originally built for the International Exposition of 1889 which is a world's fair held in Paris

[152]. When the tower's design was first published the public and intellectual reaction against tower was raised rapidly due to the design's visible contrast with the Paris built environment. Thus, Parisian architects was the first strikers to the iron structure. They were outraged with the idea that an engineer's iron monostry is found worthy for the center of the Paris. On 1886 one of the publicly known architectural journal 'La Construction Moderne' created an attitude against tower with the cases like, tower was attributed as 'inartistic' and Paul Planat declared that the design has 'hideously unfinished look' [151]. Furthermore, Planat was hosted a dinner to architects of the period to pursue his smear campaign against tower. According to Jill Jonnes;

> /…/ Paul Planat, his most vociferous opponent, had hosted a convivial dinner where the almost one hundred architecture alumni of the venerable École des Beaux-Arts drank champagne while being entertained by numerous cruel and silly skits skewering Eiffel's tower. Most hurtful, the much-admired architect of the magnificent Paris Opéra, Charles Garnier, had joined in, reportedly singing a long, ludicrous chanson mocking "this funnel planted on its fat butt" that dared to invade heaven. Moreover, Eiffel could look forward to seeing all this raillery in print, with biting cartoons, come the New Year [151].

This metastructure's recognition trough the tower's design was continued even the construction was started. Forty-seven powerful intellectuals and famous artists were sent an angry protest letter to Baron Haussmann's right-hand man and the principal organizer of the World Fair, Adolphe Alphand, about Eiffel's inappropriate design which is called as "dizzily ridiculous tower" according to letter [151]. In this anti-tower attack, Eiffel Tower was represented as follows:

> For the Eiffel Tower, which even commercial America would not have, is without a doubt the dishonour of Paris. Everyone feels it, everyone says it, everyone is profoundly saddened by it, and we are only a weak echo of public opinion so legitimately alarmed. When foreigners visit our Exposition they will cry out in astonishment, 'Is it this horror that the French have created to give us an idea of their vaunted taste?... And for the next twenty years we will see cast over the entire city, still trembling with the genius of so many centuries, cast like a spot of ink, the odious shadow of the odious column of bolted metal [151].

Among all the bad reviews and criticism done by metastructure, some happenings after the structure was revealed through the relation between tower and its users are created a different reality. With its restaurants, kiosks, shops, observation decks Eiffel tower is designed for

more than a monument of a Paris. Visitors could hear a lecture or musical recital in the theater, buy treats from patisserie, or have a drink at the bar and these functions of the tower created lively atmosphere. This atmosphere creates trip of a tower that some visitors called it like "visiting a city that was hanging in the rigging of immense ship" [152].

Towers reputation which were wanted to establish were generally focused on the utility and the functionality of it. According to French writer Roland Barthes, the sprit of the period which was the total rationality created this understanding and both praise and criticism was focused if the structure is useful or not. That's why, Gustave Eiffel made many lectures about how the future scientific uses of the tower will be to brush over the criticism against the tower. But instead, Eiffel Tower was become the universal symbol of Paris contrary to both its first representations by metastructure before it built and the representation of its scientific usability [153].

Tower would stay up for twenty years according to original contract, but contract was renewed, and tower stayed as it is. Eiffel with its simlitisity, it becomes the most recognized landmark. It didn't lose its attraction after the world fair was closed and 7 million visitors visits Eiffel Tower every year [152]. From that representational change in the architectural metastructure it could be possible to said that there must some events that was happened between some singular users and structure in that period. With the example Eiffel Tower, it was expressed that architectural events could chased according to representational shifts that followed in metastructure.

(a)   (b)

Figure 3.14. (a) Activities under the tower [154]. (b) Photograph of the Eiffel Tower that used for the article about 'overtourism' [155].

3.4.3. Architectural Events

The events revealed by some user and structure relationship which are considered to have the potential for architectural event are mentioned in the previous sub-section. In this section, the actors defined in the previous chapters through the events that are expressed will be explained in table. The table below shows the positioning of the actors who settled on the Badiou ontology through these events.

In the following table, above mentioned architectural events and related truth procedure's actors paired with Badiou's understanding of existence and the actors that already paired in architectural field. As previously mentioned, the truth procedure of the architectural object will arise from the relationship between the user as the singular term and the building as the term that includes the void. When we look at the example of Villa Savoye in the light of this axiomatic judgment, although Madame Savoye, as the user, has been represented in the design by the architect Le Corbusier, although she was the initiator of the production of the event with her other unrepresentable character. In this case, the user is represented in the metastructure as a multiplicity with some of her features, and not represented with some of her other features. The architectural event in this structure can be defined as the functional problems between the user and the building in the usage process.

For the Schroder House, architect represented its employer in its structure as in Villa Savoye and Madame Truss is represented in the design as a normal user. Because of their participation in the production of the architectural event with the relationship they established with the structure, the children of the house and the other residents of the neighborhood can be expressed as singular users which are not represented by the architect and thus in architecture. The architectural event here is related to the new identity gained by the users due to the identity created by the object itself and the problems that this identity creates to the users in the context of social relations rather than the functional conflict between the structure and the user.

In the case of the Berlin Holocaust, no matter how much it was tried to be represented by the architect, the resistance of the term 'user' to maintaining its singular position as a multiplicity is expressed. The architectural events that Eisenmann promotes to form in the structure have actually occurred, and many terms referring to the multiplicity of users have

produced many events in relation to this building. The set of users that host socio-cultural differences have become the initiators of different truth procedures on the same object.

In the case Linked Hybrid, architect's idea of the future users did not match with the real users after design became an object in the world. Architect's representation of a user as a 'public' was not matched wit the public itself and these public became singular. They create an architectural event with the building in a non-relation way of relation.

In the case Eiffel Tower, it was expressed that architecture represented the structure differently before and after it is built and this differancy made possible to acknowledge that there should be some events that change the metastructural representation.

The relationship between the five architectural objects and their users expressed in the table has produced architectural events not represented in architecture, due to these five buildings' elements that was not represented by their architects. With reference to Badiou's truth procedure, these architectural events can be described as the initiator of the truth procedure for these architectural objects. The four architectural objects also have represented elements in the architectural literature, but because the truth is defined separately from the knowledge, what is outside of this representation has been put forward through the examples that will appear in the relationship between the user as a permanent singular multiplicity and the object of architecture that contain an absolutely undefinable space. Thus, architectural event that is the initiator of truth;

- Will take place in a relation with the void that is defined as the evental site and singular subject, that is not represented by architect, but which is in the situation.
- It starts and ends sapio-temporally, automatically, and randomly.
- It takes its name as an architectural event from the retrospective discourse -calling it as "this is an event"- of the subjects from the user multiplicity that show fidelity to that after the event ends.
- If there is no fidelity of any user, event will vanish, and truth is becoming a subjective knowledge – as the example Kınalı Ada Mosque-.

Tablo 3.1. Describing the relation of the architectural event with the truth procedure through given examples.

THE OBJECT OF ARCHITECTURE	USER		ARCHITECTURAL EVENT	DISCUSSION	TRUTH
	REPRESENTED	UNREPRESENTED			
VILLA SAVOYE	Madame Savoye	Madame Savoye	Function problems that left unrepresented by the architect.	Architect's establishment of the user concept with the representation of a user in metastructure, which is architectural expertise.	Truth of the architectural object can be captured in the stages after the production of the object. The user multiplicity that the architect and architecture represent does not produce truth, it produces encyclopedic knowledge. Actors that producing truth are the unrepresented users and the area of the event which is the building.
SCHRODER HOUSE	Madame Truss	The children of the house and the inhabitants of the neighbourhood	Identity problems related to the building which left unrepresented by the architect.	Even if the user and the architect are in cooperation during the production of the final object, there will be unrepresented users who will use the object.	
BERLIN HOLOCAUST	All users	All users	Characterization of behaviours which are represented by the architect as a design problem as inappropriate	The unknowability of the user as a category within the architecture is expressed through this event. Even though the architect encourages the area of unknowability, the singular user always create itself again and again by time.	
			Production of a form of criticism by the user which was not represented by the architect as a design problem		
LINKED HYBRID	Public users	Public users	Public users did not accept the predetermined program of the building	The user type that represented by metastructure is not owned by the real users of the building. The relationship arising from the unrelatedness with the object has become the architectural event.	
EIFFEL TOWER	unknown	unknown	unknown	There was a representational shift in metastructure about the building. That means some architectural events was revealed	

4. CASE STUDY: QUESTIONING THE ARCHITECTURAL TRUTH WITH "KOOLHAAS HOUSELIFE"

This case study was designated following an intensive search in line with previously determined parameters that could represent all phases of Badiou's truth procedure. This procedure for designating an appropriate case study was conducted according to initial parameters given below:

- Because of the Truth Procedure's agents, the case study should include; the building, the architect's view of mentioned building, a singular user, the architectural event, and fidelity of the users.
- In Truth Procedure, event is an unnamed, accidental happening; it requires an accidental place and moment. With that quality, the event is something that could not be traceable, which means that the case study must be in a medium, showing the event in that exact moment in that physical place.
- By means of finalized Truth Procedure, the case study should provide "a name" given by meta-structure's mediator to represent this truth in meta-structure.

Due to the second aspect, which is about the event's accidental quality, the fieldwork for the case study was eliminated as a possible procedure. Event's main theme of accidentality did not allow the author to trace happenings in a hypothetically selected building. In order to meet all the above-mentioned purposes, the pilot work medium was decided as audio-visual data, which are supposed to present events and fidelities of that event, which already happened and had already been caught before. In order to this, several buildings were selected and were researched by their audio-visual media representations. Results were not found efficient because the researched media could not match all the aforementioned parameters at once. To fulfil the parameters at once, the research of the case study method shifted from a building to an architectural event, through an analysis of the mass media. Thus, having randomly encountered the documentary 'Koolhaas Houselife' [156], it was found appropriate as a case study for thesis because of the way the documentary includes potential architectural events and other aforementioned parameters.

4.1. ANALYZING METHODOLOGY OF AUDIO-VISIUAL MATERIAL OF THE CASE STUDY

As purposed, this case study was chosen because of the necessity to open a perspective for architectural truth debate, which was presented through a model constructed by applying Badiou' model of truth procedure. For that, the analyzing methodology of the documentary should let to grasp some predetermined agents such as architect, user, a building and the architectural event. These pre-elucidated terms should be matched through this documentary by articulation, so that the documentary (audio-visual data) should be seen as "as an object of analysis" [157].

Searching for an appropriate analysis methodology for the documentary, it was found that, qualitative methods do not have a wide medium or do not clearly explain paradigms for analyzing audio-visual materials. Several methods came forth for analyzing the audio-visual media which are i) quantitative way of analysis and ii) semiotic way of analysis. First mentioned way of analysis allows analyzer to count the predetermined codes from the audio-visual data, thus it is used to account for statistical information. As an exemplary use of this method, Lutz and Collins' research on photos in National Geographic Magazine could be provided. They analyzed magazine's 40-years period to figure out basic qualities of the photos via paradigms such as skin color, age, sex, nudity etc. [158]. This type of methodology seemed rather efficient whiles the research's aim to give statistical data, if the media were only acknowledged as a code source. On the other hand, semiotic ways of analysis see media as a complex narrative text, which has juxtaposed symbolic data. This way of analysis is generally used for grasping the subtle meanings, which are concealed behind some symbolic adjustments. A research that utilizes semiotic type of methodology generally starts with the question: "What does it really mean?" [157].

As mentioned before, the use reason of the designated audio-visual material is to match the terms -architect, user, a building and architectural event- by articulating the selected documentary. So that, both approaches were not found efficient for analyzing the audio-visual material of the thesis, "Koolhaas Houselife". For this purpose, only the sequences and events shown by the documentary are the significant parts, which were used for the thesis's approach on revealing the architectural truth. Thus, the analyzing methodology of the audio-visual media chosen was called AVO "Audio-visuals media as an object of analysis" [157]

by Figueroa. In this theory of analysis, the media, used as a tool that a collection of narratives and actions, means that researchers do not dedicate any other means or medium of the audio-visual media. As an example for AVO method, Figueroa refers to Frankel and Beckman's study on the interpretative relations between doctors and their patients. According to Figueroa:

> Frankel and Beckman used audio-visual material as a 'lens' through which they observed a social phenomenon (communication between patients and doctors), but the medium itself (from which angle the camera filmed the conversation, the editing of the videotapes, etc.) was not part of the research question [157].

In this thesis, similar to Frankel and Beckman example, Koolhaas Houselife documentary will be used as a "lens" to observe the actions and what happens in the designed building, which is created in the relation between the singular user and the building. To do so, the mentioned actors were matched with the architectural actors of the flow char, which is visualized with the conceptualization of Badiou's truth theory (Figure 3.4.).

4.2. KOOLHAAS HOUSELIFE, A PRESENTATION OF A POSSIBLE ARCHITECTURAL TRUTH

In order to introduce Koolhaas Houselife, it was found necessary to explain the idea that led to its creation, the series it belongs to and the creators. Then, the related building in the documentary, which is Maison de Bordeux, and the documentary's main theme were introduced.[5]

Koolhaas Houselife is the first one of the seven documentaries called "Living Architecture", which were filmed and created by Ila Beka and Louise Lemoine, from 2008 to 2013 [156]. Their professional field is contemporary architecture and urban environment with the scope of searching for a new way of representing the architectural heritage by experimental cinematographic forms of the visual media. They focused on filming the daily behaviors of the users, which were thought to be shaped by the architecture. By filming these behaviors,

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[5] The documentary does not have an online publication. For further info: http://www.bekalemoine.com/contact.php

they called what they do is creating an "anthropology of the ordinary". Their films were screened at major international architectural events including Venice Architecture Biennale (2008, 2010, 2014) and were exhibited in some of the most prestigious museums and cultural centers such as the Museum of Modern Art (MoMA), Metropolitan Museum of Art in New-York and the Barbican Centre in London [159]. Their way of creating visual media of architectural objects is considered as a new way of criticism for the known narratives of architecture [160].

Koolhaas Houselife is a documentary about the life of a family's maid in Maison de Bordeux, which is designed by Rem Koolhaas for a wheel-chaired man, who is Lemoine's father. The motivation behind the film is to reintroduce the reality of the 'living' life the building has, contrary to the interpretations of the journalists and their representations on the architectural and mass media. The partner Beka stated the issue behind the project was "to show that there is not only the beautiful picture (of these buildings) but there are people who are living inside [160]."

The Koolhaas Houselife was published in a DVD, including three chapters, which are respectively; Koolhaas Houselife /58 min., Interview with Rem Koolhaas/11 min. and Living Architectures Zip / 37 min. First chapter "Koolhaas Houselife" portrays the family maid's, Guadalupe Acedo's story by filming her daily chores and her routines in the house, Maison a Bourdeux. This chapter is divided into 24 subchapters and each chapter is named according to events that creators believe what is neither be in representation of the house. These subchapters are named as: Ascension, Shoes, Curtain, Stairs, Back and Forth, Joystick, As Soon as You Touch…, Windows, Slopes, Hose, Not Like Before, Stones, Not the Right Way, Footbridge, Leaks, Hole, Positive Investigations, Automata, It's Going to Fall, Hearing Us?, All Grey, Pond, Porthole and Dusk. The second chapter "Interview with Rem Koolhaas" is about the architect of Maison de Bourdeux and his response and reactions, while he was watching the first chapter, Koolhaas Houselife [156]. In thesis, the first two chapters were used as audio-visual materials due to their explained themes, which were found to be related to the truth procedure for architectural object; in this case, Maison de Bourdeux.

4.3. MATCHING THE ACTORS BETWEEN KOOLHAAS HOUSELIFE AND BADIOU'S MODEL

In order to question the possible truth of an architectural object with the help of Koolhaas Houselife, some actors in the documentary were matched with the terms according to Badiou's 'truth procedure' model. As aforementioned in the chapter 'Badiou's Philosophy of Truth'(Chapter 2.2.), the truth procedure begins with the coincidental events in the field of void, which are considered by Badiou as evental site, and the truth procedure is completed by the forcing act of the agent who witnesses the mentioned accidental event [2]. In order to move this approach to the architectural field, a new agent, which is a singular user, was added to truth procedure's flow. Thus, Koolhaas Houselife was articulated through Badiou's model with the help of visualized truth procedure flow diagram in chapter 3.4.2. The ontology from Badiou's model was matched with which the case study represents from its content in the following chapters.

4.3.1. Void and Evental Site

The void and the evental site of a situation could be considered as different names for the same thing in Badiou's Truth Procedure, but the null set is a term generally used while explaining Badiou's ontology. It is used for describing the unknown and unnamed parts of the situation and by definition, the event could only occur in this unnamed set. For the case pf Maison de Bourdeux, which has a completed truth procedure, the null set, evental site, events, fidelty of the event, naming the event and its representation, have already been completed. Due to Maison de Bourdeux's finished truth procedure, the consideration of the void of this procedure could only be done via a retroperspective approach. Thus, the metastructure's discourse as a threshold matter, which is architect's interview in this case, was examined to collect the terms of the Maison de Bourdeux, which could be called void from the architect's state. To decide which terms are not represented before the documentary, a discourse analysis was applied to the architect's interview, which is done while he was watching the documentary.

Rem Koolhaas, the architect of the Maison de Bourdeux, considered this documentary "a little bit surprise" because of the events in the documentary, which he did not acknowledge

as an architect. He mentioned this documentary as a strange discursion for him because of his new recognition of the shown events, which were considered in the design process of Maison de Bourdeux. The contradiction between "how it looks" and "how it works" is declared by Koolhaas (03, 22), which means one of the terms of the void could be understood as what he calls "How it Works". According to Koolhaas; the architectural field, which means the architect could only able to represent the much-narrowed part of the architectural work, which are the images and poetic means of the building because of the market system [156]. Thus, in that case, void is considered as particular actions in the documentary, which are contrary to the Image and Poetic realm of Maison de Bordeux.

On the other hand, as mentioned, evental site is used for another way of expression for the same void, which is more explanatory in meaning for the void' mission in Truth Procedure. Thus, void is the metaphorical place, where the event will accidentally occur. For this thesis, the site of the events, which are called evental site and also void by Badiou, are used as different compounds. While evental site is delaminated to a real place, which is Maison de Bourdeux, the void represents every unrepresented terms of the building.

4.3.2. Singular User: the Maid

In the case of Maison de Bourdeux, the architect Koolhaas considered the main users of the house, that means the normal multplicity which represented by architect is wheelchaired man and his family. This representation could be understood from the conceptual approach of the architect and his representations about the building's main idea. According to OMA's official website, the conceptual approach stated as "three houses on a top of each other with a vertical moving platform" is to create useful and creative spaces for all users especially for the wheel chaired man [161]. According to Oma;

> The heart of the house is a 3x3.5m elevator platform that moves freely between the three floors, becoming part of the living space or kitchen or transforming itself into an intimate office space, and granting access to books, artwork, and the wine cellar… The man (with a wheelchair) had his own 'room', or rather 'station': the elevator platform [161].

Following these statements from the architect's official website, the idea of Badiou's normal term could be attached to Maison de Bordeux's primary users, which are the family

members. With the reminder expressions, according to Badiou, Truth Procedure could only start in the eventual site, which includes the unknown terms identified as void from metastructure perspective. This emptiness is actually a multiplicity, which presented itself in a situation, but is represented by the metastructure. This type of terms called singular in Badiou's ontology and as explained in the subchapter 3.3. called 'User in Absolute Singular Position', because of the term user's unknowable and unnameable parts, the term has that void which always stays unrepresented by architect.

As mentioned before in the thesis, the eventual site is categorized as a real place, where the event the place to occur. However, in the case of the term 'user', with reference to Badiou's ontology, it is also a multiplicity in situation with a meaning that the term also has a Void. Thus, the unrepresented parts of the category user (the void) were matched with a singular user, which is the maid of the house, Guadalupe Acedo in the case of Maison de Bourdeux. The house's unique design could be acknowledged by way of focusing on the several users from the user multiplicity, so that the architectural elements and their combination were established, considering these represented users. In the same light, it could be exemplified by the architect's statement in the documentary about this issue. As he was talking about how architecture injected the users to an urban system with a decline, he also mentioned his building Maison de Bourdeux showing a decline about the user, which is the maid in this case. Maid's ways of using the building could be articulated as something not represented by the architect before.

4.3.3. Architectural Events of Maison de Bourdeux

Event in Badiou's truth procedure is articulated as an architectural event in this thesis as a starter action of a truth procedure of an architectural object. In the case of Maison de Bourdeux, these architectural events were collected from the documentary, Koolhass Houselife. To accomplish that, 24 chapters of the documentary were watched with the help of the axioms explained below.

- To consider the actions as events, the actions should include one-to-one relation between the maid, which is a singular term, and the Maison de Bourdeux, which is eventual site.

- The architectural events should be selected with the possible answers to the questions: What possible actions are left unnamed, unmentioned and unrepresented by architect, and which possible actions could have motivated the creators to make this documentary?

With the consideration of the first axiom, some chapters of Koolhaas Houselife were found to be irrelevant for not depicting the relation between the maid and the house directly. These excluded chapters could also be considered as events for different truth procedures. However, the thesis' approach of focusing on the truth of an architectural object, thesis front to collect what is unknown from architect and what event is unrevealed that unowned things. In the thesis, architectural events were considered as "how it works", as Koolhaas said in the documentary, but with an exception that, "how it works in relation with the maid".

Because of the depicting the direct relations between the maid and the house, the chapters 'Curtains, Stairs, Not like Before, Not the Right Way, Hole, Hearing Us and All Gray' were selected as references to rename the architectural events in a retroperspective manner. Due to the difficulties of converting audio-visual material into the paper, the events were given by descriptive expressions and with the help of consecutive screenshots from the mentioned chapters.

In the chapter 'Stairs', Guadalupe took her cleaning materials such as hoover, mop and bucket and started her daily chores in the house. As shown in the chapter, she is using the stairs while she is carrying all these mentioned stuffs. As she climbs the stairs, she uses her hoover's stick as a cane. She has described the stairs as narrow and something to be looked out for.
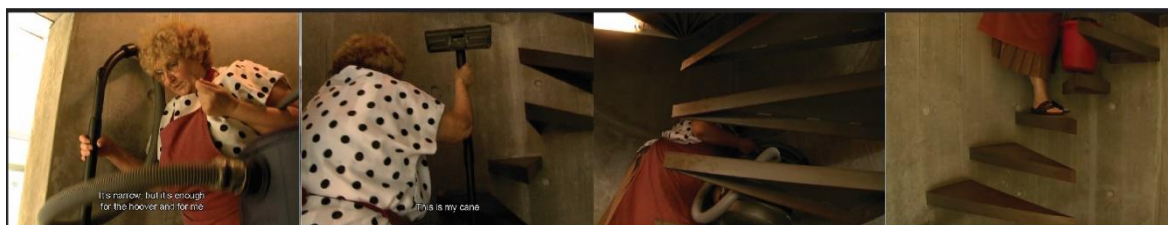

Figure 4.1. Screenshots from the chapter 'Stairs'. Subtitles; Column 1. "It's narrow, but it's enough for the hoover and me.", Column 2. "This is my cane." [156]

In the chapter 'Not Like Before', she is hoovering the house. She has shown the drawers, which are separated from the kitchen counters while she is hovering it. After a while, she says "The house is made for him (wheelchaired man). You see. Only for him." to the camera operator [156].

Figure 4.2. Screenshots from the chapter 'Not Like Before'. Subtitles; Column 3. "The house was only made for him. You see. Only for him.", Column 4. "Because of his disability." [156]

In the Chapter 'Not the Right Way', Firstly, Guadalupe is using the elevator and telling a story about how she got stuck on that elevator because of the book that touches the elevator from the adherent bookcase. Secondly, she tells another story about stairs that, it is not safe due to the family choice that leaving the staircase's roof open, and the staircase doesn't have any protection from rain or sunlight. She shows the damaged parts of the stair to camera man. After a while, she straightens the curtain with a stick. She answers the question "Do you like the house?" stating that she likes the house, but she is not a user of the house she mentioned, she is there only for the cleaning [156].

Figure 4.3. Screenshots from the chapter 'Not the Right Way'. Subtitles; Column 2. "All this has flown. They took the whole lot down.", Column 3. "…there is iron. Can you see the iron here.", Column 4. "I'm not tall, so it's good that I've got the broomstick!". [156]

In the Chapter 'Hole', Guadalupe finds a solution to the leaking hole in the staircase. She comes to the leaking place with a half-cut plastic cup, she squeezes the cup into the leaking hole. After the solution, the water skips the wall and falls into the bucket. After that

Guadalupe criticizes the house about its never-ending workload because of the functional problems of the house. She says that, if the work ends on one side, other will always starts from another part of the house [156].

Figure 4.4. Screenshots from the chapter 'Hole'. Subtitles; Column 2. "It's me who invented this thing." , Column 3. "I've been here for 6 years, and it's the same old tune!" [156]

The Chapter 'Hearing Us' starts with Guadalupe's daily chores like wiping the windows, and straightening the curtains. She is asked to talk about the house and she answers as she is not the boss of the house, so she should not answer such questions. Nevertheless, she adds after a while: "But when they made the house, everything was already thought through. It was not done willy-nilly."
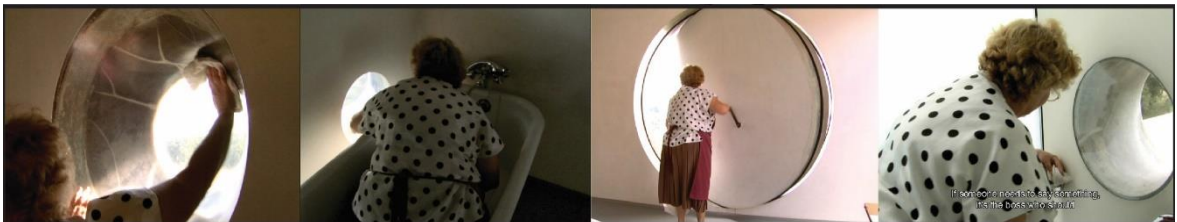
Figure 4.5. Screenshots from the chapter 'Hearing Us'. Subtitles; Column 4. "If someone needs to say something, it's the boss who should." [156]

In the chapter 'All Gray', she is again pointing at the kitchen counter, while she is saying that if she wants to put out something, she has to pull everything out from the counter. She is asked about the design of the kitchen and she says that everything is gray. She tells camera operator that the kitchen counter is made from concrete. She says she would have had granite instead concrete for the kitchen counters. She adds if she could get her own kitchen in the future, she does not want it to be like this. In the last seconds of the chapter, she points the insufficient of the storage function of the kitchen.

Figure 4.6. Screenshots from the chapter 'All Gray'. Subtitles; Column 1. "If you need something you have to pull everything to…" , Column 2. "So that… You see.", Column 3. "And the tomatoes? What are we doing with them?" [156]

These aforementioned architectural events are considered as Truth Procedure's starter events, because of the relation between evental site (Maison de Bourdeux) and singular term (the maid), which is left unrepresented by the architect.

4.4. A TRUTH PROCEDURE FOR MAISON DE BOURDEUX

For constructing the truth procedure of the architectural object, which is Maison de Bourdeux in this case, the needed actors – evental site, singular term and events – are established through the previous chapters. With the help of a retroperspective aspect, the matched actors of the mentioned terms are respectively; Maison de Bourdeux, the maid Guadalupe and her daily relation with the house.

Creating a new perspective towards the architectural object's truth, a flow diagram of truth procedure was generated and is used as a tool for matching the architectural agents with the agents of Badiou's truth procedure in subchapter 3.4. called 'Architectural Event'. The same flow chart is used as a conceptual tool for explaining the Maison de Bourdeux's truth procedure.

In the following flow diagram (Figure 4.7.), part that numbered 1, represents the Badiou's ontology and matched architectural actors that related to Maison de Bourdeux. Maison de Bourdeux is placed in the situation because of the quality that it has a void, which includes unpresented terms of the building. Rem Koolhaas, the architect of the building has his position with the act of presenting the known parts of the building by designing them, and the architectural expertise is considered as metastructure because of its feature of creating the representation of the Maison de Bourdeux.

Badiou's truth procedure for Maison de Bourdeux, which is represented in the flow diagram with the number 2, starts with the architectural events that are decided in the chapter 4.3.3. called 'Architectural Events of Maison de Bourdeux'. As shown in the flow diagram, the architectural events numbered as 3 occur from the relation of void parts of the building (evental site) and the singular user, who is the maid, Guadelupe Acedo, in the case of Maison de Bourdeux. The architectural events occur accidentally and temporally following the encounter of the two agents (user and building), and so do truth procedure of the Maison de Bourdeux start.

The step that is needed for the truth procedure to continue, these started architectural events should be acknowledged by someone, who encounters these events. The act of acknowledgement, also called fidelity, was shown at the part numbered 5 and the subject establishment if shows fidelty to the encountered event was shown at the part numbered 4 in the flow diagram. In the case of Maison de Bourdeux, Beka caught these accidental events and she shows fidelity to the event, filming these events, and gives them a name. With the name 'Koolhaas Houselife', the truth procedure of Maison de Bourdeux was completed and the truth of the object presented in the situation, as a knowledge.

After the truth's reveal, according to metastructure's decision towards to revealed truth, truth gains some positions ontologically as shown in the part numbered 6. In this case, one of the mediators of metastructure/architecture, Rem Koolhaas, the architect of the building did a secondary count-as-one and represents it in the metastructure. He pointed the "post-occupancy" approach in his interview and represented the Maison de Bourdeux's truth and truth became a normal term in Badiou's ontology.
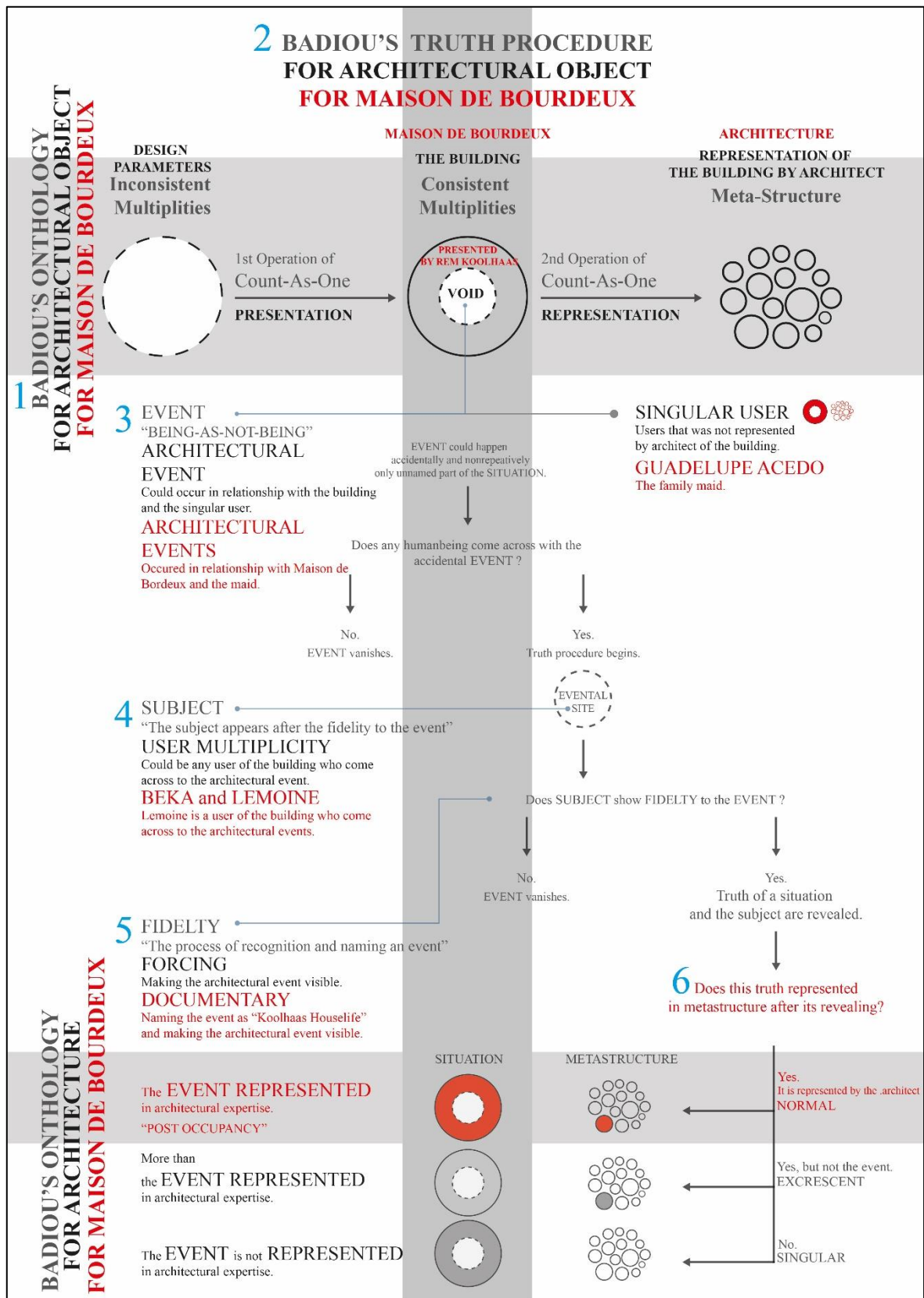
Figure 4.7. Articulated flow diagram of Badiou's ontology and Truth Procedure. Truth procedure for Maison de Bourdeux, drawn by the author.

5. CONCLUSION

As expressed in the thesis, the fact that the object of architecture can be discussed through representations and subject-dependent establishment of this representation presents a problem of truth about the object. In the truth constructions of the object read over through the representation-subject-object relationship in the thesis, it was seen that the experiences between the object and the user who will have a relation to the building in the future cannot be discussed in these type of truth constructions. Thus, the importance of how the concept of truth is handled in each study is change through the determined approach is one of the findings. When we look at the existing works in architecture in the light of the fact that the concept of truth is established as a 'form of representation with absolute accuracy', the truth of the architectural object is expressed in three forms. First, the truth about the architectural object considered as truth of the architect, secondly the user establishes its own truth on the object, and finally the architectural representation mechanisms establish truth for the architectural object. With this conceptualized discourse of truth, it was revealed that the unforeseen and coincidental experiences not included in the field of architecture and architectural knowledge cannot express these happenings between unrecognized user and unpresented parts of the buildings.

This study about the architectural object, in addition to being a search for the truth of the object, is also related to the field of 'beings' and its relation with the knowledge due to its relation to the architectural object. For this reason, besides the fact that the existing theories of truth cannot reveal the experiences between the object and the user, the knowledge of the object as a 'being' after taking its place in the universe also held at an important place in the study. As a result of the thesis, the experience of unknown users after the construction of the building, and resulting problem of truth about the object can be explained by Badiou's philosophy of truth, and the systematic that needed to understand how a building could become a knowledge in arcitecture could also be expressed through the ontology of Badiou.

The actors that established by Badiou for his ontology and the actors that limited to architectural object, users, architectural expertise, architect and aforementioned experiences of users – that could not expressed with the methods of existing studies- are paired with an

accuracy in Badiou's ontology and the ontological condition of a new perspective on the truth of the architectural object could be achieved.

In the light of the reasons given in the thesis and reflecting Badiou's ontology to architecture, it can be stated that the building contained an unrepresentable space after taking its place in the universe as a result of the architect producing the building by choosing action from the infinite design parameters. The architect, who produces a finite entity from an infinite possibility, has produced the possibility of an unforeseen events because of this ontological space that has produced by itself in Badiou's ontology. Since this space represents the unpredictability, that is, unknowability, it demonstrates the existence of an area that cannot be represented by architectural expertise. The claim that there is an unknowable area, that is, a void for the entities that are expressed in the ontology of Badiou representatively contains the possible relationship of the structure with the unforeseen user after the completion of the building, which was problematized throughout the thesis. This void reflected the capacity of the structure to unravel the connection of could-not-be-represented architectural events of the building which considered as the starter action of the architectural object's truth in the thesis. The theme, which Badiou called the truth procedure, made it possible to construct the coincidental events that would arise from that unknowable space of the structure as the beginning of the truth procedure. The truth formed by the void expressed in Badiou's ontology and the coincidental event producing itself in that void allowed the construction of the architectural event producing itself in the space of the architectural object as the truth. Therefore, by referring to the philosophy of truth of Badiou, who established these experiences as the beginning of truth and defined other representations of the object as knowledge, it has been possible to discuss the problem of truth about the architectural object, which was revealed by the experiences that cannot be represented in architecture.

The event which shows up in a relationship between the object of architecture and an unforeseen user-which was called singular user through thesis-, a subject that witnesses that event, and the act of making it visible by fidelty to the event that is witnessed are expressed as the process of a new perspective on the truth about the architectural object. The concept of truth is separated from knowledge and representation and linked to a temporal and spatial event. Truth returns to the ontological plane by being transformed into a representation after being named by a subject and beginning to take place in the area which Badiou refers to as encyclopedic knowledge (Figure 5.1.). For this reason, in order to be able to define the whole

process in architecture, how the truth about the object can be transformed into knowledge and take place on the ontological plane is revealed with a case study. The 'Koolhaas Houselife' documentary as seened ''completed truth procedure' – that means this case includes all the aforementioned phases of truth procedure- was used to experience how the truth of an object could revealed through the relation between singular user and the building and how this truth becomes a knowledge in architectural field.
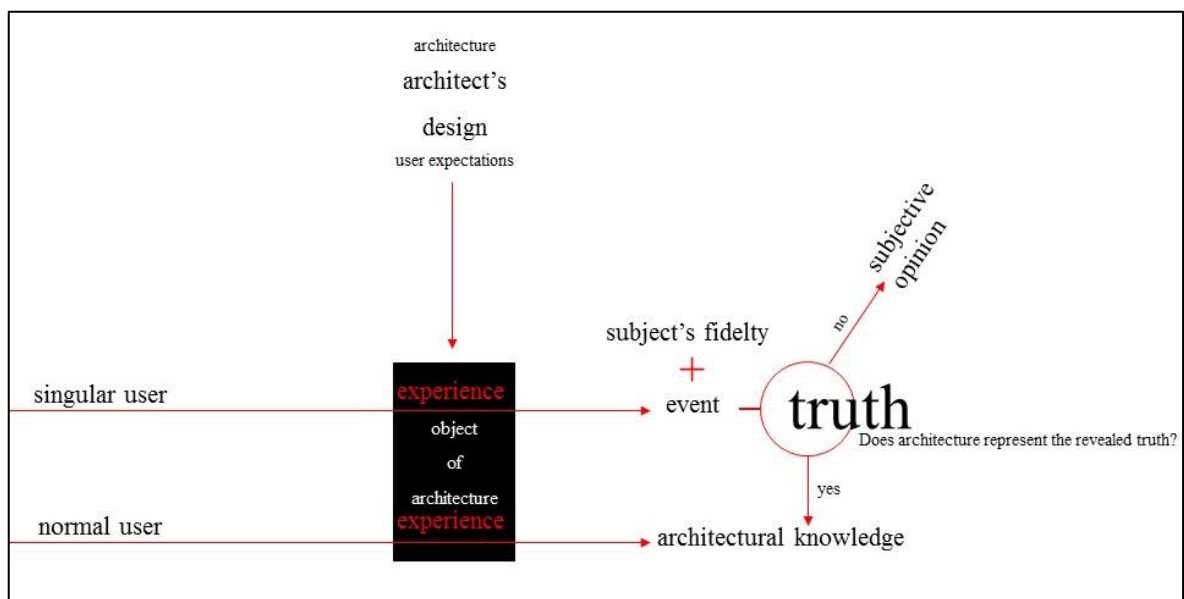

Figure 5.1. Diagramatic expression of truth procedure for architectural object, drawn by the author.

When the object of architecture is interpreted in the light of Badiou's philosophy of truth, after the truth procedure of the architectural object is completed and given its name, it can be expressed in three ways by architectural knowledge. Firstly, the truth about the object of architecture can also be represented in architecture, and architectural expertise can use the potential of innovation to revise its own rules, including new knowledge emerging from the void. Secondly, the truth set forth is not represented by architectural expertise and is limited only by taking part in the knowledge of those who witnessed it. Finally, the truth set forth is not represented by architectural expertise, but another construction can be represented in order to protect its own existing rules even if reference is made to the revealed truth (Figure 5.1.). In the light of the case study, the truth produced by the structure Maison de Bourdeux resulted from the first way among the three different forms of placing truth in the ontology. The architectural event, which was set out between the architect of the Maison de Bourdeux and a user not represented by the architect with aspects not represented by the architecture,

has produced a truth and Rem Koolhaas, the architect of the building, represented this truth by referring to the concept of 'post-occupancy' in architectural knowledge and placed on the scope of ontology expressed by Badio. Badiou's truth procedure that constituted as a new perspective for architectural truth is used in looking at the Maison de Bourdeux and this way of looking made possible the following implications for the truth about the object of architecture:

- Architectural objects are generally evaluated by the leading actors of architecture in accordance with the general disciplinary acceptances and produced knowledge of architecture.

- The truth about the object is not defined as an encyclopedic knowledge of architectural expertise, but an outcome of an event.

- The truth about the object is not a discourse but a procedure.

- A truth procedure about the object of architecture requires some actors and some steps.

- When the architectural object used in the hands of any unpredicted user, an unpredictable life scenario - which is event- always occurs. The architectural event that initiates the truth about the object can be searched in the relation of the parts not presented by the architect of the object and the users who are not represented by the architect.

- If the architectural event that initiates the truth about the object is not captured and made visible by the subjects in the multiplicity of users, the truth procedure will be terminated and not included in the ontology.

- In the truth procedure, the subject will be defined as the subject by corresponding to and naming the architectural event.

- After the subject of the architectural event has named the event, the truth procedure is completed.

- The revealed truth will be placed in the architectural knowledge according to the way it is represented by the architecture, or not.

To be able to discuss the problem of truth about the object, which is the subject of debate for the thesis, which is revealed by the experiences that resist the representation, has been possible with the interpretation of a truth that can be defined through these experiences. In the thesis, this method which is applicable in the cross section of architectural knowledge,

knowledge of the object and truth serves as a basis for subsequent studies. This finding of the thesis opens an area where the truth of the object can be traced and the findings can be interpreted. In addition, the unrepresentable ontological void of the architectural object, which is the main character of this perspective put forward by the thesis and the event that will occur in this void allows systematic reading of many different events that can be established with many different actors who are left unrepresented in architecture. As a result of this thesis, which introduces Badiou's ontology and his truth construction to the field of architecture, it is concluded that a different perspective can be given to the relationship between the architectural expertise, object and the user.

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