TEMPORALTY IN ARCHITECTURE

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ABSTRACT

Architectural dimensions have gained a new meaning by the usage of the word "temporalty" in recent years. This new concept, has slid itself by gaining a pure identity from the concept of "temporality" in the works of three philosophers; Martin Heidegger, Jean-Paul Sartre, Jacques Derrida and found an environment of application in the designs of some architects of the 21st century. In this study these three different approaches are to be compared with each other to reach to a true definition of the concept of "temporalty". Thus, the architectural dimensions should be analyzed under the context of this new term.

Architectural facts develop in three spatial dimensions, but the appearance of the concept of "three dimensional architecture" can be considered as a relatively new phenomena. This concept gained a new meaning by Rene Descartes' Cartesian Philosophy. This philosophy defines this concept with Cartesian dimensions which means that the totality of architecture can only be gained by accepting all three dimensions as intrinsic parts of a whole.

At the beginning of the twentieth century, Albert Einstein explained that the time dimension was as important as spatial dimensions to comprehend the universe. As a result, time is being considered as the fourth dimension in the phenomenology of architecture as a whole.

In psychology, Gestalt theory which is influenced from Einstein's works has gained an important meaning with including time as the fourth dimension into visual arts and architecture with the works of Max Wertheimer, Wolfgang Köhler and Kurt Kofka in between 1912 and 1940.

The concept of "four dimensional architecture" is a product of the early twentieth century architectural revolution. After the Second World War one of the theorists of this concept, Siegfried Gideon, had described this architectural approach as "Four Dimensional Architecture".

An event can determine with the "fourth dimension", due to mechanical qualities it has. In "Gestalt Theory" this determination can only be explained as "lifelikeness". When the Gestalt theory is discussed within architecture, the architectural product should reflect not only a totality of physical/material world, but also a philosophy, a piece of experience and a good life. Thus, the totality of a piece of architecture appears as something more than a physical, balanced entity; as it reveals a thought, which is explained with the concept of "the good gestalt", as Gestalt theorists had mentioned.

After 1945, Gestalt Theory acquired a significant support from Carl Gustav Jung's "Analytic Psychology". The main concept of Analytic Psychology was Jung's "Theory of collective subconscious and personality. Jung's "archetypes", the main material of "collective subconscious" also take the Gestalt rules into their repertoire.

In early years of 1980ies, Nigel Coates began to speak about "a fifth dimension", which is composed of a mental dimension and a time dimension, and which unifies itself as "the narrative dimension".

The recent developments of architecture show that, adequate architectural spatialities define a "temporal dimension" rather than a "narrative dimension". A "temporal dimension" consists of a "secular piece of life" bordered with "a piece of time", where a piece of time is the fourth dimension and a "piece of life" is the fifth dimension. Thus, the true meaning of the new term "temporalty" should be searched within a five dimensional environment.

New individualist approaches to architecture in the reach of the new millennium clearly show that true architecture can only be realized either consciously or subconsciously within a spatio temporal experience. One of the last architectural movements of the last decades, "Deconstructivist Architecture" shelters the concept of "temporalty" in its discourse. Therefore different designs of three main deconstructivist architects are examined and analyzed as case studies in the preceding part of this work, to define the reflections of "temporalty" in practical life.

ÖZET

"Yaşantı" kavramı, özellikle son yıllarda mimarlığa yepyeni bir boyut kazandırmıştır. Bu kavramı açıklayan Martin Heidegger, Jean-Paul Sartre, ve Jacques Derrida'nın değişik bakış açıları yorumlanarak, mimarlıkta "yaşantı" kavramının tanımı yapılmaktadır. Bu kavramın açıklanabilmesi için, mimarlığın diğer boyutları ile birlikte incelenmesi gerekmektedir. "Yaşantı" kavramını en açık ve global olarak son yirmi yılda gelişmiş bulunan "temporalty" deyimi tanımlamaktadır.

Mimarlık, insanlığın varoluşundan bu yana üç mekansal boyut sayesinde gelişmiştir, ancak "üç boyutlu mimarlık" kavramı Rene Descartes'ın "Kartezyen Felsefesi" ile anlam kazanmıştır. Bu felsefede Kartezyen boyutlar sayesinde, mimarlık üç boyutu ile birlikte bütünsel bir bağlamda açıklanmaktadır.

Albert Einstein'e ait zaman konseptleri ile 20.yyın başlarında, mimarlıkta zaman boyutunun da en az üç temel boyut kadar önemli olduğu ortaya çıkmıştır. Bu sayede zaman kavramı da dördüncü boyut olarak mimarlık fenomolojisinde bütün olarak ele alınmaktadır.

1912 ile 1940 yılları arasında Max Wertheimer, Wolfgang Köhler ve Kurt Kofka'nın öncülüğünde gelişen Gestalt Psikolojisi, Einstein'ın zaman kavramından esinlenerek mimarlıkta dördüncü boyuta yepyeni bir anlam kazandırmıştır. Kavram olarak "Dört Boyutlu Mimarlık" ilk kez Sigfried Gideon tarafından 2. Dünya Savaşından sonra ortaya atılmıştır.

"Zaman" kavramı ancak bir olayın içerisinde, "olay" ise, mekanik özellikleri sayesinde tanımlanabilmektedir. Gestalt Psikolojisinde, dördüncü boyut, yaşama benzerlik kavramı ile açıklanmaktadır. Gestalt Psikolojisi mimarlık bağlamında ele alınırsa, mimari ürün yalnızca fiziksel özellikleri ile değil, bunun yanı sıra bir düşünceyi, bir yaşam parçasını, iyi bir yaşantıyı içerisinde barındırmalıdır.

1945 yılında, Gestalt Psikolojisi, Carl Gustav Jung'a ait olan"Analitik Psikoloji" ile desteklenmiş ve yeni bir bakış açısı kazanmıştır. Analitik Psikoloji'nin temel kavramı "Toplayıcı Bilinçaltı ve İnsanlık Teorisi"dir. Bu teoride toplayıcı bilinçaltı, başka bir deyişle geçmişte yaşanmış veya tanımlanmış deneyimlerin, bilinçaltına yerleşerek, zamanla ortaya çıkmaları açıklanmaktadır.

Analitik Psikoloji, içerisinde yaşam deneyimleri barındırarak, mimarlıkta "yaşantı" kavramına ışık tutmaktadır. Bu bağlamda, Nigel Coates 1980'lerin başında ilk kez zamansal ve düşünsel bir boyut olarak "mimarlıkta beşinci boyut" kavramından söz etmiştir ve bu kavramı "öyküsel boyut" olarak tanımlamıştır.

Enformasyon çağının yaşandığı 21. yy.da, mimari mekan kurgusu, belirli yaşam tipleri tasarlamak olarak tanımlanmaktadır. "Temporalty (yaşantı)" kavramının sözlük anlamı; belirli bir zaman aralığında yaşanmış olan güncel yaşam parçaları olarak karşımıza çıkmaktadır. Bu bilgiler ışığında Coates'n "öyküsel boyut" olarak tanımladığı beşinci boyut, aslında "yaşamsal boyut" olarak ele alınmalıdır.

Beş boyutlu mimarlık kavramı belirli bir zaman dilimi içerisinde tasarlanmış yaşam biçimi olarak tanımlanmaktadır. Beş boyutlu mimarlık, üç temel mekansal boyutlar ile birlikte, dördüncü boyut olan zaman kavramını ve beşinci boyut olan yaşantı kavramını birlikte ayrılmaz bir bütün olarak ortaya koymaktadır.

Mimarlıkta son yıllarda ortaya koyulan mimari ürünlerde, bilinçli veya içgüdüsel olarak "yaşantı" kavramı mekan içerisine girmektedir. Dekonstriktivist Mimarlık da son mimarlık akımlarından biri olarak, bu kavramı kendi yaklaşımı içerisinde barındırmaktadır. Bu nedenle çalışmanın örnek analizi bölümünde, bu akıma öncülük eden mimarlara ait projelerde, "yaşantı" kavramının pratik hayattaki yansımaları irdelenmiştir.

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1. INTRODUCTION

The main objective of this study is to lighten and define the term temporalty which is required in the last decades of architectural approaches. Also the subject is intact in general, and will benefit the architectural approaches of 21st century architecture. This study aims a phenomenological reading and an objective outcome of temporalty in architecture. This aim is materialized by the help of two main parts. The general structure of this study has been constituted as theoretical part and practical part. They both support the hypotheses to reach to a conclusion.

What are the main subjects that control the life of an individual human being? There are an abundant amounts of subjects that affect humankind, but some of those are more dominant.

The overall thoughts of humankind can be divided into two main groups, the ecclesiastical thoughts and the secular thoughts. Humankind follows one of these routes through its lifetime.[1] The dictionary definitions of the terms ecclesiastical and secular are necessary to comprehend the issue. Ecclesiastical means; of or relating to religion.[2] Secular means; of or concerned with temporal, worldly matters rather than with religion.[3] Therefore, it can clearly be assumed that those two states of mind are referring to two different poles in the life of humankind. In between those two groups when the secular thought is in concern; the main theme that influence the lives of human beings are their home environments, places of works, the nature of jobs, and the qualities of their surroundings. Whether as realized consciously or unconsciously, places as well as people are ever present controls of human's states of mind.[4] That means, architecture which invents and organizes places has always been one of the most dominant case in humankind's daily life. Such a view is attaching a new importance to the insufficiently explored domain of architecture.

Depending upon the claim above it can be said that, one of the dominant subjects that control human mind is ecclesiastical thoughts and secular thoughts. Thus, religion produces science through magic and heretical speculations as its contrast, and architecture produces arts

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[1] Andreas Papadakis, *New Architecture*, (United Kingdom: Andreas Papadakis Publisher, 1997), 71.
[2] *Longmans English Larousse*, (Green and Co. Ltd, 1968), s.v. "ecclesiastical."
[3] *Ibid*, s.v. "secular."
[4] E.T. Stringer, *The secrets of the Gods*, (Great Britain: Neville Spearman Ltd, 1974), 67.

as the communicative means of collective human intelligence. All of these four subjects which control human mind are combined with each other. The heart of these elements can be described as the dialogue of collective thoughts with collective subconscious. The contribution of these elements to each other results with the macro complexity of universe and nature. According to the beliefs of Archaic Philosophy, nature, consists of four basic elements; fire, water, earth, and air are directly related to ecclesiastical and secular life of human kind, furthermore, to science and arts. In the process of macro complexity of the universe and nature as acknowledged by human intelligence in the form of a language, developed towards the refined state of literature; and nomadic communities by the help of transportation carried those intelligences all over the world to combine with each other to become a settled means of communication that interests whole humanity. All these complex relationships of human mind step by step knitted and matured their own organization. This process is still continuing. By this way the different issues of complex organizations are surviving their own parts in humankind's life. Thus, both religion and architecture occupy their lofty place in human mind. They both have different responsibilities and missions in human lives.

Therefore, at the beginning of this research about phenomenological reading of temporalty, has been described within its broadest context. The Cartesian dimensions and the fourth dimension in architecture is comprehended in general with their main theories. After, the fifth dimension which is called "temporal dimension" has been explained with its theoretical respects. In case studies, these theoretical knowledges are supported with contemporary architectural buildings and considered the reflections of the term "temporalty" on pragmatic view. In this study, the aim is to explain the meaning of the term temporalty and to prove with practical examples and; to combine all these information and knowledges under the context of "life style formation".

2. THE MEANING OF TEMPORALTY IN ARCHITECTURE

2.1. Dimensions in Architecture

When the first dimension in architecture is concerned, spatial conception is limited to a linear track. There is no specification of shape. Disembodied entities, defined only by their relative location, can be conceived in terms of their distance, their relative speeds, and the difference between two directions, coming and going. A mind limited with this elementary conception of space would be primitive indeed.[5]

Two dimensional conceptions bring two enrichments. Firstly, it offers extension in space and therefore the varieties of size and shape. Secondly, it adds to mere distance the differences in direction and orientation. Shapes can be distinguished according to the various possible directions they point in, and their placement in relation to one another can be endlessly varied.[6] A simple pattern over the horizontal plane, the opposite perpendicular directions as the cardinal directions, east/west, south/north dominates to give a meaning to the space of the world.

Three dimensional spaces (spatiality), offers complete freedom: Permits shape to extend in any perceivable direction, makes unlimited arrangements of objects, and swallows the total mobility. Beyond these three spatial dimensions visual imagery cannot be reached and the range can be extended only by intellectual construction.[7] Also due to the gravitation of Earth a simple pattern vertical and horizontal leads our lives.

Geometry tells us that three dimensions suffice to describe the shape of any solid and the locations of objects relative to one another at any given moment. If changes in shape and location are also to be considered, the dimension of time should be added to three dimensions of space. Psychologically, it can be said that although moving freely in space and time from

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[5] Rudolf Arnheim, *Art and Visual Perception*, (Berkeley: California Press, 1974), 218.
[6] *Ibid,* 218.
[7] *Ibid,* 218.

the beginning of consciousness, the humankind's active grasp of these dimensions has developed step by step, in accordance with the law of differentiation.[8]

Thus, if architecture in general represents specific life styles or pieces of lives which to be bordered with a frame of time humankind; there has to be a hidden mental dimension in architecture. This hidden dimension can be called "spatio-temporal dimension".

2.2. Temporalty in Architecture

Temporality is a term which has two different dictionary entries;

1. A secular possession,[9]

2. The condition of being temporal or bounded within time, temporal possessions, especially of the church or the clergy[10]

In the last decades the term "temporalty" has began to be used as a synonym of the term temporality.[11] While temporality generally is referring to ecclesiastical meanings the term temporalty has begun to border the everyday life of human beings. To avoid any misunderstanding, the term "temporalty" preferred to be used in this work to reveal the new dimension in architecture.

Some of the important contemporary philosophers have published different discourses concerning the term temporalty. These philosophers, whose approaches to be explained separately in order to comprehend and compare the different views about temporalty are; Martin Heidegger (see appendix A.1), Jean Paul Sartre (see appendix A.2), and Jacques Derrida (see appendix A.3).

2.2.1. Martin Heidegger's Approach to the Term "Temporalty"

The primordial phenomenon of temporalty will be held secure by demonstrating that if regarded for the possible totality, unity, and development of those fundamental structures of *Dasein* are all to be conceived as at bottom "temporal" and as modes of the temporalizing of temporalty. Hence, when temporalty has been laid bare, there arises for the existential analytic

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[8] Arnheim, 218.
[9] *Webster's Revised Unabridged Dictionary*, Micra Inc, s.v. "temporality."
[10] *The American Heritage Dictionary of the English Language*, 4th ed., s.v. "temporality."
[11] *Princeton University Dictionary*, 2.0, s.v. "temporalty."

the task of repeating the analysis of *Dasein* in the sense of interpreting its essential structures with regard to their temporalty. The basic directions of the analysis thus required are prescribed by temporalty itself.[12] The phenomenon has the unity of a future which makes present in the process of having been; which destinated as "temporalty". Only in so far as *Dasein* has the definite character of temporalty, is the authentic potentially for being a whole of anticipatory resoluteness made possible for *Dasein* itself. Temporalty reveals itself as the meaning of authentic care. The phenomenal content of this meaning, drawn from the state of being of anticipatory resoluteness, fills in the signification of the term "temporalty". In the terminological use of this expression, humankind must hold their selves aloof from all those significations of "future", "past", and "present" which thrust themselves upon humankind from the ordinary conception of time. This holds also for conceptions of a time which is subjective or objective, immanent or transcendent. Inasmuch as *Dasein* understands itself in a way which, proximally and for the most part, is inauthentic, may supposed that "time" as ordinarily understood does indeed represent a genuine phenomenon, but one which is derivative. It arises from inauthentic temporalty, which has a source of its own. The conceptions of "future", "past" and "present" have first arisen in terms of the inauthentic way of understanding time. In terminologically delimiting the primordial and authentic phenomena which correspond to these, have to be struggled against the same difficulty which keeps all ontological terminology in its grip. When violence's are done in this field of investigation, they are not arbitrary but have a necessity grounded in the facts. If, however, to point out without gaps in the argument, how inauthentic temporalty has its source in temporalty which is primordial and authentic, the primordial phenomenon, only in a rough and ready fashion, must be worked out correctly.[13]

If resoluteness makes up the mode of authentic care, and if this itself is possible only through temporalty, then the phenomenon at which had arrived by taking a look at resoluteness, must present with only a modality of temporalty, by which after all, care as such is made possible.

Dasein's totality of being as care means: ahead of itself already being in as being alongside. When humankind first fixed upon this articulated structure, people suggested that with regard to this articulation the ontological question must be pursued still further back until

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[12] Martin Heidegger, *Being and Time*, (Oxford: Dotesios Printers Ltd., 1962), 352.
[13] *Ibid*, 374.

the unity of the totality of this structural manifoldness has been laid bare. The primordial unity of the structure of care lies in temporalty.[14]

Temporalty makes possible the unity of existence, facticity, and falling, and in this way constitutes primordially the totality of the structure of care. The items of care have not been pieced together cumulatively any more than temporalty itself has been put together "in the course of time" out of the future, the having been, and the present.[15]

Time is primordial as the temporalizing of temporalty, and as such it makes possible the constitution of the structure of care. Temporalty is essentially ecstatically. Temporalty temporalizes itself primordially out of the future. Primordial time is finite.[16]

To comprehend the term temporalty thoroughly, Heidegger analyses the term in three different parts as: "Temporalty and Everydayness", "Temporalty and Historicality", and "Temporalty and Within-Time-ness".

2.2.1.1. Temporalty and Everydayness

The temporal interpretation of everyday *Dasein* should start with the structures in which disclosedness constitutes itself: understanding, state-of-mind, falling, and discourse. The modes in which temporalty temporalizes are to be laid bare with regard to these phenomena, and will present a basis to define the temporalty of being-in-the-world. This leads humankind back to the phenomenon of the world, and permits to delimit the specifically temporal problematic of worldhood. The temporalty of being-in-the-world thus emerges, and it turns out, at the same time, to be the foundation for that spatiality which is specific for *Dasein*. Taken as a whole, these analyses will reveal a possibility for the temporalizing of temporalty in which *Dasein's* inauthenticity is ontologically grounded; and they will lead people face to face with the question of how the temporal character of everydayness is to be understood.[17]

The concept "Temporalty and Everydayness" is divided into four parts; the temporalty of disclosedness in general, the temporalty of being-in-the-world and the problem of

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[14] Heidegger , 374.
[15] *Ibid,* 376.
[16] *Ibid,* 380.
[17] *Ibid*, 384.

transcendence, the temporalty of the spatiality characteristic of *Dasein*, the temporal meaning of *Dasein's* everydayness.

2.2.1.1.1. The Temporalty of Disclosedness in General

Resoluteness, which have characterized to its temporal meaning, represents an authentic disclosedness of *Dasein*, a disclosedness which constitutes an entity of such a kind that in existing, in which can be its very "there". Care has been characterized with regard to its temporal meaning, but only in its basic features. To exhibit its concrete temporal constitution, means giving a temporal interpretation of the items of its structure, taking them each singly: understanding, state-of-mind, falling and discourse.[18]

2.2.1.1.1.1. The Temporalty of Understanding

Understanding constitutes rather the being of the "there" in such a way that, on the basis of such understanding, a *Dasein* can, in existing, develop the different possibilities of sight, of looking around, and of just looking. In all explanation one uncovers understandingly that which one cannot understand; and all explanation is thus rooted in *Dasein's* primary understanding.[19]

In contradistinction to the moment of vision as the authentic present, can be called as "making present". Formally understood, every present is one which makes present, but not every present has the character of a "moment of vision". When the expression "making present" is used, without adding anything further, human beings always have in mind the inauthentic kind, which is irresolute and does not have the character of a moment vision. Making present will become clear only in the light of the temporal interpretation of falling into the "world" of one's concern; such falling has its essential meaning in making present. But in so far as the potentially-for-being which is projected by in authentic understanding is projected in terms of things with which one can be concerned, this means that such understanding temporalizes itself in quite the opposite manner, in terms of the authentic future.[20]

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[18] Heidegger , 384-385.
[19] *Ibid*, 385.
[20] *Ibid*, 388.

Though inauthentic understanding determines itself in the light of making present the object of concern, the temporalizing of the understanding is performed primarily in the future.[21]

2.2.1.1.1.2. The Temporalty of State-of-Mind

Understanding is never free-floating, but it always goes with some state-of-mind. The "there" gets equiprimordially disclosed by one's mood in every case or gets closed off by it. Having a mood brings *Dasein* face to face with its thrownness in such a manner that this thrownness is not known as such but disclosed far more primordially in "how one is". Ones state-of-mind is therefore based upon thrownness.[22]

Understanding is grounded primarily in the future; one's state-of-mind, however, temporalizes itself primarily in having been. Moods temporalize themselves, that is, their specific ecstasis belongs to a future and a present in such a way, indeed, that these equiprimordial ecstases are modified by having been. [23]

Only an entity in accordance with the meaning of its being, finds itself in a state of mind. Ontologically such affection presupposes making present, and indeed in such a manner that in this making present *Dasein* can be brought back to itself as something that has been. It remains a problem in itself to define ontologically the way in which the senses can be stimulated or touched in something that merely has life, and how and where the being of animals, for instance, is constituted by some kind of "time".[24]

2.2.1.1.1.3. The Temporalty of Falling

At this point the philosophical meaning of falling should comprehend to continue to the issue. Falling means; "Adams sin of disobedience and the state of innate sinfulness following from this for him and all mankind."[25]

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[21]Heidegger, 389.
[22] *Ibid,* 389.
[23] *Ibid,* 390.
[24] *Ibid,* 396.
[25] *Collins Paperback English Dictionary*, Harper Collins Publishers, s.v. "falling."

In temporal interpretation of understanding and state-of-mind, people not only have come up against a primary ecstasis for each of these phenomena, but also at the same time always come up against temporalty as a whole. Just as understanding is a made possible primarily by the future, and moods are made possible by having been, the third constitutive item in the structure of care namely, falling has its existential meaning in the present.[26]

The more inauthentically the present is that is, the more making present comes towards "itself" the more it flees in the face of a definite potentially-for-being and closes it off; but in that case, all the less can the future come back to the entity which has been thrown.[27]

2.2.1.1.1.4. The Temporalty of Discourse

When the "there" has been completely disclosed, its disclosedness is constituted by understanding state-of-mind, and falling; and this disclosedness becomes articulated by discourse. Thus discourse does not temporalize itself primarily in any definite ecstasis. Factically, however, discourse expresses itself for the most part in language, and speaks proximally in the way of addressing itself to the "environment" by talking about things concernfully; because of this, making present has, of course, a privileged constitutive function.[28]

Both the disclosedness of the "there" and *Dasein's* basic existential possibilities, authenticity and inauthentivity, are founded upon temporalty. But disclosedness always pertains with equal primordially to the entirety of being-in-the-world, to being as well as to the world.[29]

2.2.1.1.2. The Temporalty of Being-in-the-World and the Problem of the Transcendence of the World

The ecstatical unity of temporalty, that is, the unity of the "outside-of-itself" in the raptures of the future, of what has been, and of the present is the condition for the possibility that there can be an entity which exists as its "there". The entity which bears the title "being-

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[26] Heidegger, 397.
[27] *Ibid,* 398.
[28] *Ibid,* 400.
[29] *Ibid*, 401.

there" is one that has been "cleared". The light which constitutes this clearedness of *Dasein*, is not something ontically present-at-hand as a power or source for a radiant brightness occurring in the entity on occasion. That by which this entity is essentially cleared, in other words, that which makes it both "open" for itself and "bright" for itself is what had defined as "care", in advance of any "temporal" interpretation. In care is grounded the full disclosedness of the "there". Only by this clearedness is any illuminating or illumining, any awareness, "seeing", or having of something, made possible.[30]

In the existential temporal interpretation of being-in-the-world, three things will be considered: the temporalty of circumspective concern, the temporal meaning of the way in which circumspective concern becomes modified into theoretical knowledge of what is present-at-hand within the world, the temporal problem of the transcendence of the world.[31]

2.2.1.1.2.1. The Temporalty of Circumspective Concern

Concernful being can be called as alongside the "world" and people's dealing with the environment". The being alongside which discovers circumspectively in concern, amounts to letting something be involved that is, to projecting an involvement understandingly. Letting things be involved makes up the existential structure of concern. But concern, as being alongside something, belongs to the essential constitution of care; and care, in turn,

is grounded in temporalty. If all this is so, then the existential condition of the possibility of letting things be involved must be sought in a mode of the temporalizing of temporalty.[32]

It has to traced out how the theoretical attitude towards the world arises out of the circumspective concern with the ready to hand. Not only the circumspective discovering of entities within the world but also the theoretical discovering of them is founded upon being in the world. The existential temporal interpretation of the ways of discovering is preparatory to the temporal characterization of the basic state of *Dasein*.[33]

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[30] Heidegger, 401-402.
[31] *Ibid,* 403.
[32] *Ibid*, 404.
[33] *Ibid,* 408.

2.2.1.1.2.2. The Temporal Meaning of the Way in Which Circumspective Concern Becomes Modified into the Theoretical Discovery of the Present-at-hand Within-the-World

It has to be investigated only the way in which circumspective concern with the ready to hand changes over into an exploration of what have come across as present at hand within the world. Also it should be guided by the aim of penetrating to the temporal constitution of being in the world general.[34]

In characterizing the change over from the manipulating and using; and so forth which are circumspective in a "practical" way, to "theoretical" exploration, it would be easy to suggest that merely looking at entities is something which emerges when concern holds back from any kind of manipulation.[35]

Circumspection operates in the involvement relationships of the context of equipment which is ready to hand. Moreover, it is subordinate to the guidance of a more or less explicit survey of the equipmental totality of the current equipment world and of the public environment which belongs to it.[36]

With *Dasein's* factical existence, this world has been disclosed, if *Dasein* indeed exists essentially as being in the world. And if *Dasein's* being is completely grounded in temporalty, then temporalty must make possible being in the world and therewith *Dasein's* transcendence in turn provides the support for concernful being alongside entities within the world., whether this being is theoretical or practical.[37]

2.2.1.1.2.3. The Temporal Problem of the Transcendence of the World

Dasein's being should be defined as "care". The ontological meaning of care is temporalty. Temporalty constitutes the disclosedness of the "there". In the disclosedness of the "there" the world is disclosed along with it. The unity of significance that is, the ontological constitution of the world must then likewise be grounded in temporalty. The

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[34] Heidegger, 408-409.
[35] *Ibid,* 409.
[36] *Ibid,* 410.
[37] *Ibid,,* 415.

existential temporal condition for the possibility of the world lies in the fact that temporalty, as an ecstatical unity, has something like a horizon.[38]

The significance relationships which determine the structure of the world are not a network of forms which a worldless subject has laid over some kind of material. What is rather the case is that factical *Dasein*, understanding itself and its world ecstatically in the unity of the "there", comes back from horizons to the entities encountered within them. Coming back to these entities understandingly is the existential meaning of letting them be encountered by making them present; that is the reason why the entities are called as "within the world". The world is, as it were, already "further outside" than any object can ever be. The problem of transcendence cannot be brought round to the question of how a subject comes out to an object, where the aggregate of objects is identified with the idea of the world.[39]

If the subject gets conceived ontologically as an existing *Dasein* whose being is grounded in temporalty, then it can be said that the world is "subjective". But in that case, this "subjective" world, as one that is temporally transcendent, is more "objective" than any possible object.[40]

2.2.1.1.3. The Temporalty of the Spatiality that is Characteristic of Dasein

Though the expression "temporalty" does not signify what one understands by "time" when one talks about "space and time", nevertheless space (spatiality) seems to make up another basic attribute of *Dasein* corresponding to temporalty. Thus with *Dasein's* space (spatiality), existential temporal analysis seems to come to a limit, so that this entity which we call *Dasein*, must be considered as "temporal" and also as spatial coordinately. [41]

Temporalty is the meaning of the being of care. *Dasein's* constitution and its ways to be are possible ontologically only on the basis of temporalty, regardless of whether this entity occurs "in time" or not. *Dasein's* specific space (spatiality) must be grounded in temporalty. On the other hand, the demonstration that this space (spatiality) is existentially possible only

[38] Heidegger, 416.
[39] *Ibid,* 417.
[40] *Ibid,* 418.
[41] *Ibid*, 418.

through temporalty, cannot aim either at deducing space from time or at dissolving it into pure time.[42]

Dasein as temporalty is ecstatico-horizontal in its being, it can take along with it a space (spatiality) for which it has made room, and it can do so factically and constantly. With regard to that space (spatiality) which it has ecstatically taken in, the "here" of its current factical situation never signifies a position in space (spatiality), but signifies rather the leeway of the range of that equipmental totality with which it is most closely concerned.[43]

Thus, only the basis of its ecstatico-horizontal temporalty is it possible for *Dasein* to break into space.[44]

2.2.1.1.4. The Temporal Meaning of Dasein's Everydayness

"Everydayness" manifestly stands for that way of existing in which *Dasein* maintains itself "everyday". And yet this everyday does not signify the sum of those days which have been allotted to *Dasein* in its "lifetime". Though this "everyday" is not to be understood calendrically, there is still an overtone of some such temporal character in the signification of the "everyday". [45]

Is it not a fact of existing *Dasein* that in spending its time it takes "time" into its reckoning from day to day and regulates this "reckoning" astronomically and calendrically? Only if both *Dasein's* everyday "historizing" and the reckoning with "time" with which it concerns itself in this historizing, are included in our interpretation of *Dasein's* temporalty, will orientation be embracing enough to enable us to make a problem of the ontological meaning of everydayness as such. But because at bottom it is meant that by the term "everydayness" nothing else than temporalty, while temporalty is made possible by *Dasein's* being, an adequate conceptual delimination of everydayness can succeed only in a framework in which the meaning of being in general and its possible variations are discussed in principle.[46]

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[42] Heidegger, 418.
[43] *Ibid,* 420.
[44] *Ibid,* 421.
[45] *Ibid,* 422.
[46] *Ibid,* 423.

2.2.1.2. Temporalty and Historicality

In temporalty, however, the constitutive totality of care has a possible basis for its unity. Accordingly it is within the horizon of *Dasein's* temporal constitution that must be approached the ontological clarification of the "connectedness of life", that is, the stretching-along, the movement, and the persistence which are specific for *Dasein*. The movement of existence is not the motion of something present-at-hand. It is definable in terms of the way *Dasein* stretches along. The specific movement in which *Dasein* is stretched along and stretches itself along, we call its "historizing". The question of *Dasein's* "connectedness" is the ontological problem of *Dasein's* historizing. To lay bare the structure of historizing, and the existential-temporal conditions of its possibility, signifies that one has achieved an ontological understanding of historicality.[47]

The exposition of the existential problem of historicality, an exposition which is necessarily limited, moreover, in that its goal is one of fundamental ontology is divided up as follows; the ordinary understanding of history, and Dasein's historizing, the basic constitution of historicality, Dasein's historicality, and world history, the existential source of historiology in Dasein's historicality, the connection of the foregoing exposition of the problem of historicality with the researches of Dilthey and The ideas of Count Yorck.[48]

2.2.1.2.1. The Ordinary Understanding of History, and Dasein's Historizing

What people have mind with the term "history" is not so much "the past" in the sense of which is past, but rather derivation from such a past. Anything that "has a history" stands in the context of a becoming. In such becoming, "development" is sometimes a rise, sometimes a fall. What has a history can, at the same time, make such a history. As "epoch-making", it determines "a future" in the present. Here history signifies a "context" of events and "effects", which draws on through the "past", the "present", and the future. On this view, the past has no special priority.[49]

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[47] Heidegger, 427.
[48] *Ibid,* 429.
[49] *Ibid,* 430.

Further, "history" signifies the totality of the entities which change "in time", and indeed the transformations and vicissitudes of men, of human groupings and their cultures, as distinguished from nature, which likewise operates "in time". Here, what one has in view is not so much a kind of being, historizing, as it is that realm of entities which one distinguishes from nature by having regard for the way in which man's existence is essentially determined by "spirit" and "culture", even though in a certain manner nature too belongs to history as thus understood.[50]

Finally, whatever has been handed down to us, is as such held to be "historical", whether it is something which we know historiologically, or something that has been taken over as self-evident, with its derivation hidden.[51]

2.2.1.2.2. The Basic Constitution of Historicality

Only an entity which, in its being, is essentially futural so that it is free for its death and can let itself be thrown back upon its factical "there" by shattering itself against death, that is to say, only an entity which, as futural, is equipimordially in the process of having-been, can, by handing down to itself the possibility it has inherited, take over its own thrownness and be in the moment of vision for "its time". Only authentic temporalty which is at the same time finite, makes possible something like fate, that is to say, authentic historicality.[52]

As people had hitherto been characterizing as "historicality" to conform with the kind of historizing which lies in anticipatory resoluteness, designated as *Dasein's* "authentic historicality". From the phenomena of handing down and repeating, which are rooted in the future, it has become plain why the historizing of authentic history lies preponderantly in having been.[53]

If historicality belongs to the being of *Dasein*, then even inauthentic existing must be historical. [54]

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[50] Heidegger, 431.
[51] *Ibid,* 431.
[52] *Ibid,* 437.
[53] *Ibid,* 438.
[54] *Ibid,* 439.

2.2.1.2.3. Dasein's Historicality, and World History

Dasein's historicality is essentially the historicality of the world, which, on the basis of ecstatico-horizontal temporalty, belongs to the temporalizing of that temporalty. In so far as *Dasein* exists factically, it already encounters which has been discovered with-in-the-world. With the existence of historical being-in-the-world, what is ready-to-hand and what is present-at-hand have already, in every case, been corporated into the history of the world. [55]

The existential interpretation of *Dasein's* historicality is constantly getting eclipsed unawares. The obscurities are all the harder to dispel when we have not disentangled the possible dimensions of the appropriate inquiry, and when everything is haunted by the enigma of being, and, as has now been made plain, by that of motion.[56]

2.2.1.2.4. The Existential Source of Historiology in Dasein's Historicality

For the existential-historical source of Historiology, the main point is the cultivation of the hermeneutical situation which, once the historically existent *Dasein* has made its resolution, opens itself to the repetitive disclosure of what has-been-there. The possibility and the structure of historiological truth are to be expounded in terms of the authentic disclosedness of historical existence. But since the basic concepts of the historiological sciences are concepts of existence, the theory of the humane science presupposes an existential interpretation which has as its theme the historicality of *Dasein*. Such an interpretation is the constant goal to which the researches of Wilhelm Dilthey seek to bring us closer, and which gets illuminated in a more penetrating fashion by the ideas of Count Yorck von Wartenburg.[57]

2.2.1.2.5. The Connection of the Foregoing Exposition of the Problem of Historicality with the Researches of Dilthey and the Ideas of Count Yorck

The image of Dilthey which is still widely disseminated today is that of the "sensitive" interpreter of the history of the spirit, especially the history of literature, who also endeavors to distinguish between the natural and the humane sciences, thereby assigning a distinctive

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[55] Heidegger, 441.
[56] *Ibid,* 444.
[57] *Ibid,* 449.

role to the history of the latter group and likewise to "psychology", then allowing the whole to merge together in a relativistic "philosophy of life". Considered superficially, this sketch should be correct. But the substance eludes it, and it covers up more than it reveals.[58]

Dilthey's own researches for laying the basis for the humane sciences were forced one-sidedly into the field of the theory of science; and it was of course with a regard for such discussions that his publications were often oriented in this direction. But the "logic of humane sciences" was by no means central to his thinking, no more then he was striving in his psychology merely to make improvements in the positive science of the physical.[59]

When Dilthey's friend, Count Yorck, alludes to "our common interest in understanding historicality"[60], he gives unambiguous expression to Dilthey's ownmost philosophical tendency in the communications between them.

If one has an interest in understanding historicality, one is brought to the task of working out "a generic differentiation between the ontological and the historical". The fundamental aim of the "philosophy of life" is tied up with this. Thus, it becomes plain in what sense the preparatory existential-temporal analytic of *Dasein* is resolved to foster the spirit of Count Yorck in the service of Dilthey's work. [61]

2.2.1.3. Temporalty and Within-Time-ness as the Source of the Ordinary Conception of Time

To demonstrate that temporalty is constitutive for *Dasein's* being and how it is thus constitutive, it has shown that historicality, as a state of being which belongs to existence, is at bottom temporalty. It has been carried through the interpretation of the temporal character of history without regard for the fact that all historizing runs its course "in time". Factically, in the everyday understanding of *Dasein*, all history is known merely as that which happens "within time"; but throughout the course of existential-temporal analysis of historicality, this understanding has been ruled out of order.[62]

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[58] Heidegger, 450.
[59] *Ibid,* 450.
[60] *Ibid,* 450.
[61] *Ibid,* 455.
[62] *Ibid,* 456.

In factical existence, any particular *Dasein* either "has the time" or "does not have it". It either "takes time" for something or "cannot allow any time for it".[63]

This part will be divided as follows; *Dasein's* temporalty, and our concern with time, the time with which we concern ourselves, within-time-ness and the genesis of the ordinary conception of time. A comparison of the existential-ontological connection of temporalty, *Dasein*, and the world-time, with Hegel's way of taking the relation between time and spirit, can be conducted as follows.

2.2.1.3.1. Dasein's Temporalty, and Our Concern with Time

Dasein exists as an entity for which, in its being is itself an issue. Essentially ahead of Dasein, it has projected upon potentially-for-being before going on to any mere consideration of itself. In its projection it reveals itself as something which has been thrown. It has been thrownly abandoned to the "world", and falls into it concernfully. As care, that is an existing in the unity of the projection which has been fallingly thrown, this entity has been disclosed as a there.[64]

The "there" is disclosed in a way which is grounded in *Dasein's* own temporalty as ecstatically stretched along, and with this disclosure a "time" is allotted to *Dasein*; only because of this can *Dasein*, as factically thrown, "take" its time and lose it.[65]

Thus the time which any *Dasein* has currently interpreted and expressed has as such already been given a public character on the basis of that *Dasein's* ecstatical being-in-the-world. In so far, then, as everyday concern understands itself in terms of the "world" of its concern and takes its "time", it does not know this time as its own, but concernfully utilizes the time which "there is", the time which "they" reckon. Indeed the publicness of "time" is all the more compelling, the more explicitly factical *Dasein* concerns itself with time in specifically taking into its reckoning.[66]

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[63] Heidegger, 456.
[64] *Ibid,* 458.
[65] *Ibid,* 463.
[66] *Ibid,* 464.

2.2.1.3.2. The Time with which We Concern Ourselves, and Within-Time-ness

The temporalty of factical being-in-the-world is what primordially makes the disclosure of space (spatiality) possible; and in each case spatial *Dasein* has, out of a "yonder" which has been discovered, allotted itself a "here" which is of the character of *Dasein*. Because of all this the time with which *Dasein* concerns itself in its temporalty is, as regards its datability, always bound up with some location of that *Dasein*. Time itself does not get linked to a location; but temporalty is the condition for the possibility that dating may be bound up with the spatially-local in such a way that this may be binding for everyone as a measure. Time does not first get coupled with space (spatiality); but the "space (spatiality)" which one might suppose to be coupled with it, is encountered only the basis of the temporalty which concerns itself with time. Inasmuch as both time-reckoning and the clock are founded upon the temporalty of *Dasein*, which is constitutive for this entity as historical, it may be shown to what extent, ontologically, the use of clocks is itself historical, and to what extent every clock as such "has a history".[67]

2.2.1.3.3. Within-Time-ness and the Genesis of the Ordinary Conception of Time

Time is what shows itself in such a making present. This time is that which is counted and which shows itself when one follows the traveling pointer, counting and making present temporalizes itself in an ecstatical unity with the retaining and awaiting which are horizontally open according to the "earlier" and "later". This, however, is nothing else than an existential-ontological interpretation of Aristotle's definition of time: for this is time; that which is counted in the movement which encountered within the horizon of the earlier and later. This definition may seem strange at first glance; but if one defines the existential-ontological horizon from which Aristotle has taken it, one sees that it is as "obvious" as it at first seems strange, and has been genuinely derived.[68]

Thus, in principle even the interpretation of *Dasein* as temporalty does not lie beyond the horizon of the ordinary conception of time. And Hegel has made an explicit attempt to set forth the way in which time as ordinarily understood is connected with spirit. In Kant, on the other hand, while time is indeed "subjective", is stands "beside" the "I think" and is not bound

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[67] Heidegger, 470.
[68] *Ibid,* 473.

up with it. The grounds which Hegel has explicitly provided for the connection between time and spirit are well suited to elucidate indirectly the foregoing interpretation of *Dasein* as temporalty and our exhibition of temporalty as the source of world-time.[69]

2.2.1.3.4. A Comparison of the Existential-Ontological Connection of Temporalty, Dasein and the World-Time, with Hegel's Way of Taking the Relation Between Time and Spirit

History which is essentially the history of the spirit, runs its course "in time". Thus the development of history falls into time. Hegel is not satisfied, however, with averring that the within-time-ness of spirit is a fact, but seeks to understand how it is possible for spirit to fall into time. Time must be able, as it were, to take in spirit. And spirit in turn must be akin to time and its essence. Hegel's conception of time presents the most radical way in which the ordinary understanding of time has been given form conceptually, and one which has received too little attention, a comparison of this conception with the idea of temporalty which had expounded is one that especially suggests itself.[70]

2.2.1.3.4.1. Hegel's Conception of Time

Hegel puts space (spatiality) and time together, this does not happen simply because he has arranged them superficially one after the other: space (spatiality), "and time also". Philosophy combats such an "also". The transition from space (spatiality) to time does not signify that these are treated in adjoining paragraphs; rather "it is space (spatiality) itself that makes the transition". Space (spatiality) is time; that is, time is the truth of space (spatiality). [71]

2.2.1.3.4.2. Hegel's Interpretation of the connection Between Time and Spirit

Hegel shows how it is possible for spirit to be actualized historically "in time". Spirit and time get disposed of with the very emptiest of formal-ontological and formal-apophantical abstractions, and this makes it possible to produce a kinship between them. But because time

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[69] Heidegger, 480.
[70] *Ibid,* 480.
[71] *Ibid,* 481.

simultaneously gets conceived in the sense of a world-time which has been utterly leveled off, so that its origin remains completely concealed, it simply gets contrasted with spirit, contrasted as something that is present-at-hand. Because of this, spirit must first of all fall "into time".[72]

2.2.1.3.5. The Existential-Temporal Analytic of Dasein and the Question of Fundamental Ontology as to the Meaning of Being in General

Temporalty has manifested itself as this basis and accordingly as the meaning of the being of care. So that, which preparatory existential analytic of *Dasein* contributed before temporalty was laid bare, has now been taken back into temporalty as the primordial structure of *Dasein's* totality of being.[73]

Something like being has been disclosed in the understanding of being which belongs to existent *Dasein* as a way in which it understands. The existential-ontological constitution of *Dasein's* totality is grounded in temporalty.[74]

The value of "the concept of temporalty" was not registered until the last decade of our last century. Until this time the concept of temporalty was considered as a sub-part of "temporality" which has an ecclesiastical connotation in general. Heidegger in his study "Sein und Zeit" only speaks of temporality, but what he really means is the temporality of everyday life as mentioned in his work. Thus what he really refers is "temporalty".

2.2.2. Jean-Paul Sartre's Approach to the Term "Temporalty"

Jean Paul Sartre is proposing a different point of view for the term "temporalty" in his book "Being and Nothingness" when compared with Heidegger's explanations. After Heidegger's observations, Sartre's approach will also illuminate the study in hand. As Heidegger, Sartre is also arguing about "temporality", but what he really refers to is the temporality of secular life, which has been specifically defined with the term "temporalty". Therefore at the following extracts the latter term has been replaced with the former.

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[72] Heidegger, 485.
[73] *Ibid,* 486.
[74] *Ibid,* 488.

2.2.2.1. Phenomenology of the Three Temporal Dimensions

Temporalty is evidently an organized structure. The three elements of time are; past, present, and future. These three elements should not be considered as a collection of "givens" for us to sum up, but rather as the structured moments of an original synthesis. Otherwise this paradox will appear; "The past is no longer, the future is not yet; as for the instantaneous present. Everyone knows that this does not exist at all but is the limit of an infinite division, like a point without dimension." Thus, the whole serial is annihilated and doubly so since the future "now" will be realized in nothingness when it passes on to the state of a present "now". The only possible method to study temporalty is to consider it as a totality which dominates its secondary structures and which confers on them their meaning. [75]

2.2.2.1.1. The Past

Every theory concerning memory implies the presupposition of the being of the past. These presuppositions, which have never been elucidated, have obscured the problem of memory and that of temporalty in general.[76]

The past, can be suggested as, is no longer. Since the past is no more, since it has melted away into nothingness, if the memory continues to exist, it must be by virtue of a present modification of our being. Thus it seems that; everything is present. The past indeed can haunt the present but it can not be the present; it is the present which is its past.[77]

The past can be given as a "for-itself", but becomes "in-itself". In one sense the past, which is at the same time for-itself and in-itself, resembles value or self. In this sense that should be an indicator of the evanescent value of past. But the past which resembles the value is not a value. In value the for-itself becomes itself by surpassing and by founding its being;

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[75] Sartre J.P., *Being and Nothingness*, Methuen & Co Ltd., London, 1969, pp. 107
[76] *Ibid*, 107-108.
[77] *Ibid*, 108.

there is a recovery of the in-itself by the self. As a result, the contingency of being gives way to necessity. The past on the contrary is at the start in-itself.[78]

As described the meaning of being-past for event and of having a past for a human reality. The past is an ontological law of the for-itself; that is everything which can be a for-itself must be back there behind itself, out of reach. It is in this sense that Hegel's statement can be accepted: "Essence is in the past; the past is the law of its being." How does a for-itself which was past become the past which a new for-itself has to be? In order to understand this, the relation of the present for-itself to being should be apprehended. Thus, the study of past refers to the present.[79]

2.2.2.1.2. The Present

In contrast to the past which is in-itself, the present is for-itself. What is its being? There is a peculiar paradox in the present: On the one hand, being is defined as what present is, contrary to the future which is not yet and to the past which is no longer. But on the other hand, a rigorous analysis which would attempt to rid the present of all which is not it, of the past and of the immediate future, would find that nothing remained but an infinitesimal instant. As Husserl remarks in his Essays on the Inner Consciousness of Time, the ideal limit of a division pushed to infinity is a nothingness. Thus each time that we approach the study of human reality from a new point of view as discovered that indissoluble dyad, Being and Nothingness.[80]

There can be no question of any kind of simultaneity between one-in-itself and another in-itself except from the point of view of a being which would be co-present with two in-itselfs and which would have in it the power of presence. The present therefore can be only the presence of the for-itself to being-in-itself. The for-itself is defined as presence to being.[81]

Also present is not only the for-itself's non-being making itself present. As for-itself it has its being outside of it, before and behind. Behind, it was its past; and before, it will be its future. It is a flight outside of co-present being and from the being which it was toward the

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[78] Sartre, 119.
[79] *Ibid,* 120.
[80] *Ibid,* 120.
[81] *Ibid,* 121.

being which it will be. At present it is not what it is (past) and it is what it is not (future). Here this situation refers to the future.[82]

2.2.2.1.3. The Future

The future, like the past, does not exist as a phenomenon of that original temporalty of being-in-itself. If the future is pre-outlined on the horizon of the world, this can be only by a being which is its own future; that is, which is to come for-itself, whose being is constituted by a coming-to-itself of its own being. Only a being which has to be its being instead of simply being it can have a future.[83]

The future is what had to be in so far as could not be it. Let's recall that the for-itself makes itself present before being as not being this being and as having been its own being in the past.[84]

The future thus defined does not correspond to a homogeneous and chronologically ordered succession of moments to come. To be sure, there is a hierarchy of possibilities. But this hierarchy does not correspond to the order of universal temporalty such as will be established on the bases of original temporalty.[85]

2.2.2.2. The Ontology of Temporalty

2.2.2.2.1. Static Temporalty

Temporalty is considered as an indefinable. Everybody admits however that it is before all succession else. And succession in the relation before-after. A multiplicity ordered in terms of before and after is a temporal multiplicity. It is appropriate therefore to begin by considering the constitution and the requirements of the terms before and after. This is what shall be called as the static temporal since the notions of before and after can be considered in a strictly ordinal arrangement independent of change proper. But time is not only a fixed order for a determined multiplicity; observing temporalty more closely can be established as the fact

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[82] Sartre, 123.
[83] *Ibid,* 124.
[84] *Ibid,* 125.
[85] *Ibid,* 129.

of succession; that is, the fact that a particular after becomes before, that the present becomes past and the future a former-future. This well may be the subject of the second investigation under the name of the dynamic temporal. It is of course in the dynamic temporal that would be looked for the secret of the static constitution of time.[86]

Temporalty exists only as the intra-structure of a being which has to be its own being; that is, as the intra-structure of a for-itself. Not that the for-itself has an ontological priority over temporalty. But temporalty is the being of the for-itself in so far as the for-itself has to be its being ecstatically. Temporalty does not, but the for-itself temporalizes itself by existing. The for-itself is a being which must simultaneously exist in all its dimensions.[87]

In the first dimension the for-itself has to be its being, behind itself, as that which it is without being the foundation of it. Its being is there, opposite to it, a nothingness separates it from its being; the nothingness of facticity. In its second dimension, nihilation, the for-itself apprehends itself as a certain lack. It is this lack and it also the lacking, for it has to be what it is. Finally, in the third dimension, the for-itself, dispersed in the perpetual game of flight. Here being is everywhere and nowhere: wherever one tries to seize it, it is there before one, it has escaped.[88]

As present, past, and future, all at the same time, the for-itself dispersing its being in three dimensions is temporal due to the very fact that it nihilates itself. No one of these dimensions has any ontological priority over the other; none of them can exist without the other two.[89]

Thus, temporalty is not a universal time containing all beings and in particular human realities. It is neither a law of development which is imposed on being from without, nor its being. But it is the intra-structure of the being which is its own nihilation, that is the mode of being peculiar to being-for-itself. The for-it-self is the being which has to be its being in the diasporatic form of temporalty.[90]

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[86] Sartre, 130.
[87] *Ibid,* 136.
[88] *Ibid,* 127-142.
[89] *Ibid,* 142.
[90] *Ibid,* 142.

2.2.2.2.2. The Dynamic of Temporalty

The fact that the upsurge of the for-itself is necessarily effected according to the three dimensions of temporalty teaches us nothing concerning the problem of duration, which falls under the heading of the dynamic of time.[91]

The time of consciousness is human reality which temporilizes itself as the totality which is to itself its own incompletion; it is nothingness slipping into a totality as a detotalizing ferment. This totality which runs after itself and refuses itself at the same time, which can find in itself no limit to its surpassing because it is its own surpassing and because it surpasses itself toward itself, can under no circumstance exist within the limits of an instant. There is never an instant at which can be asserted that the for-itself is, precisely because the for-itself never is. Temporalty, on the contrary, temporilizes itself entirely as the refusal of the instant.[92]

2.2.2.3. Original Temporalty and Psychic Temporalty; Reflection

The for-itself endures in the form of a non-thetic consciousness of enduring. But, the humankind can fill the time which flows and apprehend themselves as a unity of succession. In this case humankind are conscious of enduring. This consciousness is thetic and strongly resembles a knowledge just as duration which is temporilized under the regard is roughly like an object of knowledge. What relation can exist between original temporalty and psychic temporalty? This problem brings immediately to another problem, for the consciousness of duration is a consciousness of a consciousness which endures; consequently to posit the question of the nature and laws of this thetic consciousness of duration amounts to positing that of the nature and the laws of reflection. In fact temporalty in the form of psychic duration belongs to reflection, and all the processes of psychic duration belong to the consciousness reflected-on.[93]

Thus the reflective consciousness is constituted as consciousness of duration, and hence psychic duration appears to consciousness. This psychic temporalty as a projection into the in-itself of original temporalty is a virtual being whose phantom flow does not cease to

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[91] Sartre, 142.
[92] *Ibid,* 149.
[93] *Ibid,* 150.

accompany the ecstatic temporalization of the for-itself in so far as this is apprehended by reflection. But psychic temporalty disappears completely if the for-itself remains on the un-reflective level or if impure reflection purifies itself. Psychic temporalty is similar in this respect to original temporalty in that it appears as a mode of being of concrete objects and not as a limit or a pre-esteblished rule. Psychic time is only the connected bringing together of temporal objects. But its essential difference from original temporalty is that it is while original temporalty temporilizes itself.[94]

2.2.3. Jacques Derrida's Approach to the Term "Temporalty"

Derrida did not defined and explained the meaning of the term "temporalty" in his books and articles like Heidegger and Sartre. But he always mentioned about temporalty in his studies additionally with the way of Heidegger. Also Derrida always uses the term "temporalty" with the intrinsic effect of time.

According to Derrida, the meaning of being is the destruction of classical ontology which first had to shake the "vulgar concept" of time. This is a condition for the analytic of Dasein, which is there through the opening to the question of the meaning of being, through the precomprehension of being; temporalty constitutes the "being of a being there (Dasein) which comprehends being" and is the "ontological meaning of care" as the structure of Dasein. This is why temporalty can provide the horizon for the question of being.[95]

Furthermore, Derrida affirms that, time is defined according to its relation to an elementary part, the now, which itself affected, as if it were not already temporal, by a time which negates it in determining it as a past, now or a future now. The element of time, in this sense is not in itself temporal. It is temporal only in becoming temporal, that is, in ceasing to be, in passing over to nothingness in the form of being-past or being-future. Even if it is envisaged as (past or future) nonbeing, the now is determined as the intemporal kernel of time, the nonmodifiable nucleus of temporal modification, the inalterable form of temporalization. Time is what overtakes this nucleus, in affecting it with no-thing. But in order to be, in order to be a being, it must not be affected by time, it must not become (past or

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[94] Sartre, 170.

[95] Jacques Derrida, *Margins of Philosophy*, (Chicago: Methuen & Co Ltd, 1982), 31.

future). To participate in beingness, therefore is to participate in being-present, in the presence of the present, in presentness.[96]

2.2.4. A Recollection of the Meaning of Temporalty

After revealing the differing overlooks of Martin Heidegger, Jean Paul Sartre, and Jacques Derrida concerning the term" temporalty", it can be said that temporalty is an important issue in humankind's secular life. With different words, the secular life of mankind is a procession of secular temporalities. Martin Heidegger and Jean Paul Sartre have different approaches for temporalty. But Jacques Derrida has no genuine view to the term of temporalty. Derrida comprehends temporalty in accordance with the same view of Heidegger, but he adds some additional conceptions.

Therefore to reach to the present meaning of temporalty, the different approaches of Heidegger and Sartre has to be compromised in between each other to be able to constitute a unique whole.

Heidegger understands the time in three distinguished modes. If the time concepts are divided into three different parts, mode-I refers past, mode-II refers present, and mode-III refers future, Heidegger defines these modes within certain boundaries. By this definition, no transition in between these modes can be possible in any event in the life of humankind. Heidegger defines temporalty as; an event that happens within a total time, which is selected from three different modes of time. Clearly, some perceived segments of time which always consists of mode-I, mode-II, and mode-III defines a temporalty under the context of consciousness. With other words, Heidegger's view to the issue is based on consciousness. To put it differently, Heidegger's view about the issue is based on consciousness which is due to the fact that all pieces of lives are dependent on a certain bordered time that cannot be nihilized.
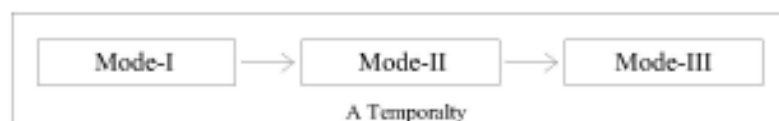
Table 2.1. Heidegger's definition of "temporalty"

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[96] *Derrida,* 40.

Sartre does not set keen borders between the three modes of time. A piece of time which belongs to mode-I, mode-II and mode-III can be inside the other or can be combined with each other. But by Sartre's way, a temporalty can be a part of a being with any other mode of time then its own part. That means any event can be evaluated without any related history, they are all independent. Sartre's approach depends on nihilization. When a being within its nihilized state chooses a unique mode-I for its new mode-II the new mode III which will become will definitely be a unique issue. Sartre approves and insists upon subconsciosness of temporalty.

Mode-I		Mode-II		Mode-III
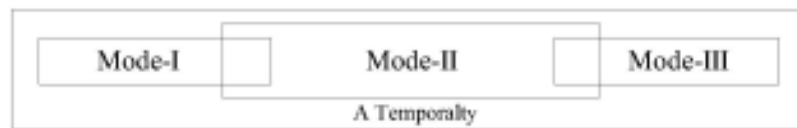
A Temporalty

Table 2.2. Sartre's definition of "temporalty"

When Heidegger's ideas are compared, the basic diversity emerges from the introduction of the concept of "nihilization" by Sartre. Heidegger tries to disclose all modes of time within a conscious context, which tightens to understand the meaning of subconscious events in secular human life.

Combining these two different thoughts, it can be said that: "Temporalty is a piece of life distinguished with a piece of time which is considered as present time."

In Heidegger's definition a temporalty stays as an event which has its own past as a pre-individuality, but in Sartre's definition temporalty becomes an event that has no past of its own, thus becomes an individuality without a past, which can also be called as a unique, individual lifestyle.

3. SPATIO-TEMPORAL DIMENSIONS IN ARCHITECTURE

3.1. Rene Descartes' Cartesian Philosophy

Rene Descartes (see appendix D) is usually considered to be the founder of modern philosophy.[97] Descartes published two very important books when pure philosophy is concerned. These are; "Discourse on Method", and "Mediations" (1642). In these books, Descartes begins by explaining the method of "Cartesian Doubt". In order to have a firm basis for his philosophy, he resolves to make himself doubt everything that he can manage to doubt. As he foresees that the process may take some time, he resolves, to regulate his conduct by commonly received rules; this will leave his mind unhampered by the possible consequences of his doubts in relation to practice. He begins with skepticism with regard to the senses. He argues, "Can I doubt that I am sitting here by the fire in a dressing-gown? Yes, for sometimes I have dreamt that I was here when in fact I was naked in bed. Moreover madmen sometimes have hallucinations, so it is possible that I may be in like case." Dreams, however, like painters, present use with copies of real things, at least as regards their elements. There remains, however, something that I can not doubt: no demon, however cunning, could deceive me if I did not exist. I may have no body: this might be an illusion. But thought is different, "While I wanted to think everything false, it must necessarily be that I who thought was something; and remarking that this truth, I think, therefore I am, was so solid and so certain that all the most extravagant suppositions of the skeptics were incapable of upsetting it, I judged that I could receive it without scruple as the first principle of the philosophy that I sought." [98] After his most important argument for philosophy comes; "I think, therefore I am". This argument is known as "Descartes *cogito*", and the process by which it is reached is called "Cartesian doubt".

Descartes next asks himself: "Why is the *cogito* so evident?" He concludes to this question that: "It is only because it is clear and distinct."[99] After he summarizes this argument as, "All things that are conceived very clearly and very distinctly are true".

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[97] Russell B., *History of Western Philosophy*, George Allen & Unvin Ltd, Great Britain, 1961, pp. 542
[98] *Ibid,* 547.
[99] *Ibid,* 548.

"Thinking" is used by Descartes in a very wide sense. A thing that thinks, is one that doubts, understands, conceives, affirms, denies wills, imagines and feels, - for feeling as it occurs in dreams - is a form of thinking. Since thought is the essence of mind, the mind must always think, even during deep sleep.[100]

In two other respects the philosophy of Descartes is important. First: it brings about the completion of the dualism of mind and matter which began with Plato and was developed, largely for religious reasons, by Christian philosophy. Ignoring the curious transactions in the pineal gland, which has been dropped by the followers of Descartes, the Cartesian system presents two parallel but independent worlds, that of mind and that of matter, each of which can be studied without reference to the other. There is a considerable discussion in the "Meditations" as to why the mind feels "sorrow" when the body is thirsty. The correct Cartesian answer is that the body and the mind are like two clocks, and that when one indicates "thirst" the other indicates "sorrow".[101] In whole theory of the material world, Cartesianism is rigidly deterministic. Living organisms, just as much as dead matter, are governed by the laws of physics.

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[100] Russell, 542.
[101] *Ibid*, 551.

4. THE OFFICIAL MANIFESTATION OF FOURTH DIMENSION IN ARCHITECTURE: TIME

The responsibility of architecture is not only to format a piece of life. It also leads humankind to live a chosen specific piece of life within a bordered and confirmed frame work of time. Thus, architecture gains an additional quality and becomes an event which can only survive within time when described as a dweller of life. Time is the fourth intrinsic dimension of architecture.

Some things have no simple linear descriptions. Time is one of them; it is not just an immutable constant, but a group of concepts, events, and rhythms covering an extremely wide range of phenomena. Time is a core system of cultural, social, and personal life. In fact, nothing occurs out of some kind of time frame. [102] There are many kinds of time which are embedded in human life. Edward T. Hall's (see appendix A.5) map of time classification can be convenient to comprehend different kinds of time.

4.1. Classification of Time Concepts
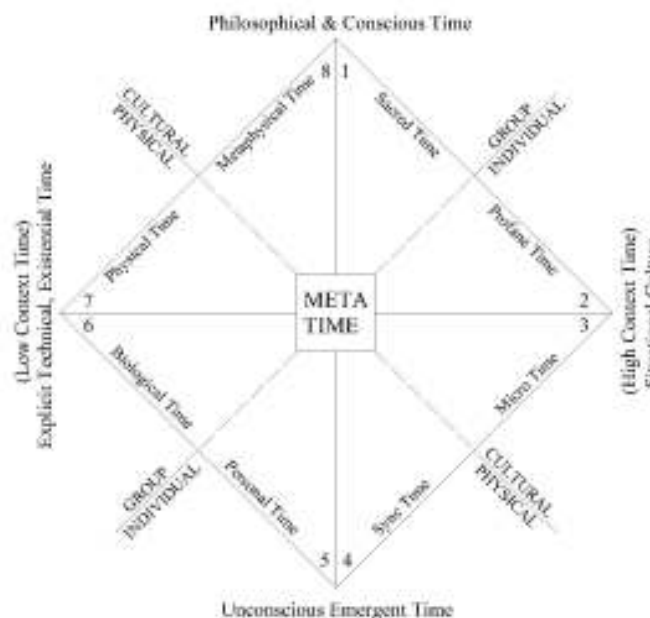
Table 4.1. A map of time

Hall E.T., *The Dance of Life, The Other Dimension of Time*, Anchor Books, New York, 1983, 17.

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[102] Edward T. Hall, *The Dance of Life, The Other Dimension of Time*, (New York: Anchor Books, 1983), 14.

4.1.1. Biological Time

The seasonal rhythms established by the rotation of the earth in orbit around the sun, formed the basis for other sets of clocks as life began. These very rhythmic changes from light to dark, from hot to cold, and from wet to dry that forced upon early living forms that set the stage for later forms of life. [103]

From that point, in the beginning there was time, and all time was periodic and rhythmic. The external cycles became internalized and took lives of their own. These rhythmic events are called biorhythms, and these biorhythms are closely related to "personal time". [104] Biological time demote into personal time by humankind in their daily lives.

4.1.2. Personal Time

This kind of time has its primary focus the experience of time. People experience the flow of time in different contexts, settings, emotional and psychological states are concentrating their attention on personal time.[105]

Although biological time is relatively fixed, and personal time is more subjective, environmental and psychological factors in human being's lives can help to explain how time is experienced.[106]

4.1.3. Physical Time

Some of the greatest minds on this planet have focused their attention on physical time. Isaac Newton treated time as one of the basic absolutes of the universe. Newton illustrated time as to be used as a standard for measuring events. But Albert Einstein showed that this argument which belongs to Newton, has some missing points. Einstein defends that time is relative. He predicted that as a clock approached the speed of light, it would slow down. All these arguments are physical facts, with far-reaching implications of mankind.[107]

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[103] Hall, 16.
[104] *Ibid,* 19.
[105] *Ibid,* 19.
[106] *Ibid,* 21.
[107] *Ibid,* 21.

Mankind's capacity to experience time frequencies is limited to a tiny fraction of the total instruments will be present in the universe. Clearly for the human species' life of earth is so short as to make it difficult to imagine when compared to the time of the universe.[108]

4.1.4. Metaphysical Time

The metaphysical time has always been personal. But, this type of time has an important role in people's lives. Metaphysical time can be viewed as simply one more variant of rethinking what human species has experienced from a single case.[109]

4.1.5. Micro Time

Micro time is the system of time which is congruent with and a product of primary level culture. Its rules are almost outside of conscious awareness. Also it is unique to each culture. [110]

4.1.6. Sync Time

Sync time is an even more recent discovery than its partner, micro time. One of the first things that happen in life is for new-born infants to synchronize their movements to the human voice. People who are out of sync with a group are disruptive and do not fit in. Each space, each city and town has its own beat in their own character. [111]

4.1.7. Sacred Time

Modern people have some difficulties for understanding sacred or mythic time, because this type of time is imaginary. Sacred time is like a story; it is not supposed to be ordinary clock time. By putting themselves in sacred time, humankind subconsciously reaffirm and acknowledge their own divinity, but by raising consciousness humankind are acknowledging the divine in life. [112]

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[108] Hall, 22.
[109] *Ibid,* 24.
[110] *Ibid,* 24.
[111] *Ibid,* 25.
[112] *Ibid,* 25.

4.1.8. Profane Time

Profane time dominates the daily life, and that part of life which is explicit, talked about, and formulated. This type of time is grown out of physical time. Profane time marks minutes and hours, the days of the week, months of the year, years, decades, centuries.. etc. [113]

4.1.9. Meta Time

Meta time is made up of all those things that philosophers, anthropologists, and others have said and written about time: the innumerable theories, discussions, and preoccupations concerning the nature of time. It is not time in the true sense but an abstraction from different temporal events.[114]

Although, there are many different kinds of time classified, all these types have direct relationship with the place which they are lived or imagined. All these bordered times are the segments of humankind's lives which have their own place. These life segments which are bordered with a piece of time can be real or imaginary. The real time either continues over a linear track of repeats itself.

4.2. Space – Time Concept

Time is reckoned by comprehension of the intervals that occur by the motion of material things. Historically, it always meant how many times the sun is at its highest point in the sky (days), the moon at the same phase (month), and the passing of the seasons (year). Recognition of the passage of time is always in relation with something material.[115] The time is a fact which always needs a place to dwell in.

It is also important to comprehend that in the evolution of the notions of time, at first, space applies to matter in the sense of that extends spatially. L. Feuerbach makes an interesting and succinct statement about space and time in his article: "In reality, exactly the

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[113] Hall, 26.

[114] *Ibid,* 27.

[115] Vincent Sauve, *Why Time is Absolute, and Relative, But Never Universal,* (2000), <http:/home.pacbell.net/skeptica/time.html>.

opposite holds good, …it is not things that presuppose space and time, but space and time that presupposes things, for space or extension presupposes something that extends, and time, movement, for time is indeed only a concept derived from movement, presupposes something that moves. Everything is spatial and temporal…"[116] Relating with L. Feuerbach's discourse above, all times which passed in a part of humankind's life, does need a place to be lived in.

At this point, it should be put forward that, philosopher Immanuel Kant while placing "space" and "time" into the category of apriori thoughts in his book "Critique of Pure Reason", also claims that; space and time are the same thing, that both refer to infinity. He explains that; when one deals with "infinity" by the way of "geometry" is becomes "space", when one deals with "infinity" by the way of "arithmetic" it becomes "time".[117] If Cartesian teaching of Descartes is combined with Kant's claim; when one deals with "infinity" by the way of "cogito" it becomes "existence". And existence deals with "space" by the way of "spatial dimensions", also "existence" deals with "time" by the way of "temporal dimensions".

The relationship between time and space (spatiality) is well defined in Einstein's "Relativity Theory".

4.3. Albert Einstein's Theory of Relativity

At the beginning of the twentieth century, Albert Einstein revolutionized the way how scientists should estimate space and time.[118] Einstein's theory of relativity was first published in 1905, and included the effects of gravitation and acceleration. According to Einstein, gravity is the curvature of time-space. Einstein explains parts of life which are passed in a defined time with dividing time to intervals which can be measured. The measurement of time is effected by means of clocks. A clock is a thing which automatically passes in a succession through an equal series of events. The number of periods (clock-time) elapsed serves as a measure of time.[119] The meaning of this definition is at once clear if the event occurs in the immediate vicinity of the clock in space, for all observes then observe the same clock-time simultaneously with the event independently of their position. Until the theory of relativity

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[116] Lenin VI., *Philosophical Notebooks, Collected Works*, (Moscow: Vol.38, 1981), 70.
[117] Russell, 684-690.
[118] Albert Einstein, *"Special Theory of Relativity"* , <www.einstein-online.info/en/elementary/index.html>
[119] Sauve, <http:/home.pacbell.net/skeptica/time.html>.

was propounded it was assumed that the conception of simultaneity had an absolute objective meaning also for events separated in space. It is in consequence of this that space and time are welded together into a uniform four-dimensional continuum.[120]

To describe the time concept of his theory Einstein points out that, the numerical quantities of time such as hours, minutes, and seconds are recent heritages of human subconscious. Time creates a duality between infinite and finite, but also occupies a very important place in human intellect.

Einstein also defines a different time notion instead of the time which is lived by its numerical quantities. This time notion is Einstein's "Relative Time Concept". He explains this concept as: "Life of a person is its order of events." Some specific events have deeper meaning then the others for each individual person. These events of course are different for every human being. Every person remembers some events in relation with the other dominant events in their life. Thus, this statement explains the relativity of time in human life.

So combining the two different time notions of Einstein, it can be said that; hours, minutes and seconds cannot be the only measuring units of human's time. The dominant events in one's life do also establish a different measuring system depending to the concepts "before" and "after" specific for each person in its "collective subconscious". Generally everyone measures events related to their life with such a time concept relative for itself.

4.4. The Influence of Einstein's "Time Concept" to the Gestalt Theory

4.4.1. The Meaning of Gestalt Theory

Gestalt theory has been focused on the mind's perceptive processes as a means of visual perception.[121] The word "Gestalt" has no direct translation in English, but refers to "a way a thing has been *gestellt* ; 'placed,' or 'put together'"; common translations include "form" and

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[120] Albert Einstein, "*Albert Einstein on Space and Time", The Encyclopedia Britannica,* (New York: Fadiman, 1992), 371-383.
[121] Greg Kearsley, *Explorations in Learning & Instruction: The Theory Into Practice Database: Gestalt Theory* (Washington: George Washington University, 1998), 102.

"shape".[122] Gestalt theorists had followed the basic principle that the whole is something else than the sum of its parts. In other words, the whole carries a different meaning than its individual components. In viewing the "whole," a cognitive process takes place, the mind makes a leap from comprehending the parts to realizing the whole. Definitely, such a process has a phenomenological value. The founders of Gestalt Psychology are: Max Wertheimer, Wolfgang Köhler, and Kurt Kofka.

Kurt Kofka defines Gestalt Theory as; "The whole is more than the sum of its parts. It is more correct to say that the whole is something else than the sum of its parts, because summing up is a meaningless procedure, whereas the whole-part relationship is meaningful."[123]

Gestalt Psychology can be understood by experiencing the Gestalt Laws of Organization, which describe the ways which are organized by humankind's experiences in a simple and coherent way. These laws are:

- Proximity: Tend to group things together that are close together in space,
- Similarity: Tend to group things together that are similar,
- Good continuation: Tend to perceive things in good form,
- Closure: Tend to make our experience as complete as possible,
- Figure and ground: Tend to organize our perceptions by distinguishing between a figure and a background.[124]

4.4.2. The Concept of Good Gestalt

Plato claims in his book, "The Republic", that, "ideas" are pure products of human mind. This notion of Plato refers that; these ideas belong to human mind; they are tied to human mind. After this explanation, in the dialogue of Timaeus, Plato claims that "ideas" being the pure product of human brain are true or good (useful), thus beautiful.[125]

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[122] *Encyclopædia Britannica Online*, "*Gestalt Psychology*", (1999), <http://www.eb.com/bol/topic?eu=37336&sctn=1>.
[123] Kurt Koffka, *Principles of Gestalt Psychology*, (New York, 1935), 176.
[124] John Benjafield, *The developmental point of view, A history of psychology* , (Needham Heights: Simon & Schuster Company 1996), 171-193.
[125] Russell, 135-146.

While Rene Descartes' aphorism "Cogito ergo sum", "I think therefore I am", brings "the thinking man" into the foreground, the thinking brain of humanity seeks pleasure.[126] Visual perception is one of the main sensitivities of humankind which makes the brain think and reach to a result. This result can be a satisfactory or dissatisfactory event. Gestalt theory is the soft science which tries to detect the rules of human mind to formulate such a satisfactory result called: "the good gestalt".[127]

4.4.3. The Concept of Lifelikeness

The Bauhaus idea explains the concept of "the good gestalt" with the terminology of "a breath of life to be sensed or to be lived". A breath of life to be sensed can be described with the concept of "lifelikeness". The term "lifelikeness" is first mentioned by Rudolf Arnheim (see appendix A.6). According to Arnheim, lifelikeness of an image creates an illusion or assumes a meaning based on convention.[128] Such an illusion or meaning is something beyond to be a replica of an object or an event; it is a content to be searched. Such lifelikeness cannot be sensed without the lack of the fourth-dimension in architecture. This issue can also be understood by the help of Cartesian thought which has been mentioned above.

4.5. Four Dimensional Architecture

Four dimensional architecture is first defined by Sigfried Gideon, in his book "Space, Time and Architecture". Gideon regards architecture as "a finite organism". Architecture reflects the inner tendencies of time and therefore it may properly serve as a general index.[129] As a historian Gideon relates the concept of time in architecture by the help of its history.

According to Gideon, history is not static but rather dynamic. No generation is privileged to grasp a work of art from all sides; each actively living generation discovers new aspects of it. But these new aspects is not going to be discovered unless the historian shows in its field the courage and energy which artists have displayed in their use of methods developed in their

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[126] Russell, 547.
[127] Willis Ellis, *A Source Book of Gestalt Psychology*, (London: Routledge & Kegan Paul Ltd, 1969), 38.
[128] Arnheim, 74.
[129] Sigfried Gideon, *Space, Time and Architecture*, (London: Oxford University Press, 1953), 758.

own epoch. Architects have imitated other periods, taken over their special shapes and techniques, by escaping from transitory work and achieving a timeless rightness.[130]

History is not simply the repository of unchanging facts, but a process, a pattern of living and changing attitudes and interpretations.[131] Thus according to Gideon, all artifacts have their own dynamic history which always have relations with time.

Four dimensional architecture is defined by Ingrid Leman Stefanovic as; "The architectural embeddedness of time". I. L. Stevfanovic uses John Ruskin's phase about time as "conqueror of forgetfulness".[132] Architecture serves as a record of life-perspectives and temporal meaning is hardly unusual if one refers to classical theory which viewed architecture as the ground for speech.[133] Thus, life perspectives and temporal meanings are so embedded in architecture, it follows that "as a record architecture may be read as much as literature is…"[134]

As firstly mentioned by S. Gideon and after his descriptions the time concept in architecture has always been accepted as the fourth dimension in architecture.

4.6. Analytic Psychology

After 1945, Gestalt Theory gained an important support with the manifestations of Carl Gustav Jung (see appendix A.7). Analytic Psychology is the psychological approach which is developed by Carl Gustav Jung. Jung was an early disciple of Freud's, who has worked as his "research assistant" for more than five years. In between these years, he matured his own theory. Jung developed an innovation over Freud's theory with the idea of the "collective subconscious". A part of the subconscious shared by all people, that contains what Jung calls archetypes. These archetypes which are not gained by daily experiences are inherited from

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[130] Gideon, 5.

[131] Ibid, 5.

[132] John Ruskin, The seven Lamps of Architecture Works, (London: Cook and A. Wedderburn, 1912), 224.

[133] Leman Ingrid Stefanovic, "Temporality and Architecture: A Phenomenological Reading of Built Form", Journal of Architectural and Planning Research Volume: 11.3 (1994): 212

[134] Ellen Eve Frank, Literary Architecture: Essays toward a tradition, (Berkeley: University of California Press, 1979), 246-257.

our ancestors as they are hidden within the subconscious of humanity. They can only reach to conscious by the "intuitions" of the brain. [135]

Jung's model completely differs from Freud. Freud's psychological approach is focused on ego, or "I". Around the ego individual subconscious takes place, which contains dreams and all things depressed. Jung has added a second subconscious which surrounds the individual subconscious and lies deep into the psychoanalytical brain content. He calls this additional subconscious as "collective subconscious". He explains this "collective subconscious" as a storage which contains all archetypes, symbols, and collective dreams.[136]

4.6.1. The Concept of Collective Subconscious

The brain of an infant is not a tabula rasa (an empty scala) as Francis Bacon claimed . Bacon explains tabula rasa as; a blanc tablet.[137] After Bacon, John Locke also agreed with him. But Jung defends the opposite of this argument. It is filled with heritage knowledge which Jung explains as archetypes.

Collective subconscious can be defined as; "all the innate essential life-experiences conceived, from the impersonal perspective that applies to every individual, at any time. These experiences of human life represent the fundamental knowledge of life, in other words, the archetypes defined by Jung are the fundamental contents of collective subconscious.[138]

The archetypes beside at the collective subconscious can be accepted as the units of the humankind's life. According to Jung, myths convey more meaning then their plain fictions. They are the explanations of how human mind describes certain events. Myths are direct explanations of collective subconscious. Therefore, according to Jung, the collective subconscious is not a storage where humankind stores some meaningless experiences, but is the creative source of humankind's conscious and behavior.

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[135] *Analytic Psychology*, <http://www.personalityresearch.org/courses/B15/notes/analytic.html>.
[136] Fabio Venzi, *"Freemasonry and Analytic Psychology"*, <http://www.grandlodge-italy.org/en_venzi8.html>, (1993).
[137] Sang Hun Lee, "Unification Thought", (2006), <www.aclc.info/unificationthought>.
[138] Carl Gustav Jung, *"Gli Archetipi dell'Inconscio Collettivo" Archetypes of the Collective Unconscious,* (Torino: Bollati Boringhieri, 1977), 11.

As a result, artistical and architectural design means to invent specific life style formations to be sensed for virtual arts, and to be lived for architectural designs. Therefore, it can be claimed that, all gestalt rules are a parcel of the archetypes of Analytic Psychology of Carl Gustav Jung.

Therefore, the explanation and application of the concept of temporalty needs the collaborative work of Analytic Psychology and Gestalt Theory.

5. FIFTH DIMENSION IN ARCHITECTURE: TEMPORALTY

5.1. Meaning of Fifth Dimension in 21st Century Architecture

After the Second World War, architecture has gained different missions in human life. The growing passion in among human communities towards a democratic life, began to change the proportions of manpower working in between the three main sectors of economic life, depending upon the raise of industrial technology. Instead of manpower machines began to control machines in agricultural and industrial developments and such a change did constitute a new era which is called" The Second Industrial Revolution". The rapid growth of services sector was supported with the unemployed manpower discharged from the agricultural and industrial sectors. Such a development brought a new aim to humankind for their future lives. Up to this time, they had been living to survive, but after this revolution, they would have begun to work for a life which fits best to human's dignity.

After 1980ties, computer technology began to rule human life. With the help of computer technology as well as its world wide expansion. A new age "The Information Age" began to control human lives. With this new development it can be said that; "man is not a dependent of machinery and production anymore, man will be working for the benefits of himself and will lead a life which fits to human dignity.

To apprehend the web of this new humanity, Stinger's definitions of "Human Reticulum" and "Body of Life" together with the definitions of "Physical Human Reticulum", and "The Psychological Human Reticulum" should be taken into consideration.

5.2. The Human Reticulum

Stinger explains the human reticulum, by asking some questions. What is the dominant control of the life of an individual human being? Of all the influences that affect human's everyday life, which is the most important? As mentioned at the introduction part of the study, the answer of this question is as follows: the main influences in humankind's life are their home environments, places of works, the nature of jobs, and the qualities of their

surroundings. Whether as realized consciously or not, places as well as people are ever present controls of their states of mind.[139] The place refers not the natural world in Stinger's definition. The place refers the city, town, village or house where humankind live, the factory, the office building, school, shop or farm in which humankind work, the car, bus, train, ship or air craft which humankind travel, and the rooms, gardens, fields or streets in which humankind enjoy their leisure hours. [140] The developments of computer and communication web can be added to the environment of human's life. These are the places which always conducts the civilized secular life of humankind.

The important fact is that all these elements of the human environment are connected together, to form a complex web or network that can be called as "the human reticulum" or "the body of humanity".[141] And this "body of humanity" is an intrinsic part of "the body of life".

5.3. The Body of the Life

The body of the life will assist to reveal the concept of life of humankind. The idea of "nature" was very popular in the days before science. To the physicist, nature was conceived as the great force that was behind all physical manifestations; and to the biologist, mother-nature was the super-human being who looked after all forms of life. Nowadays, the tendency is to argue about nature, very non-committally, and the emphasis has shifted to the concept of life.

The photograph brought back from the moon by Apollo 9 demonstrated very effectively as, life is a very precious, very lonely and unique phenomenon. It also showed that life was in the form of a distinct body, a hollow sphere which was called "the biosphere". This body visible to human being in the photographs taken by astronauts is merely a still photograph or, better, a micrograph of a magnificent living creature that called as "bios" by Stinger.[142]

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[139] E.T. Stinger, *The secrets of the Gods*, (Great Britain: Neville Spearman Ltd, 1974) 67.
[140] *Ibid,* 67.
[141] *Ibid,* 68.
[142] *Ibid,* 115.

Biologists are agreed that all types of organic life on earth form a single interrelated, interacting whole, and has been so from the beginning. Man is both a product of this whole, and an integral part of it.[143]

Living organisms are physical systems made of matter and energy, and they obey the same laws of physics and chemistry as do things made of non-living matter. They incorporate, within their bodies, machines for feeding, for moving from one place to another, for reproducing, for swimming or flying, and so on. Yet the living body is more than the sum of the machines within it.[144]

An important feature of the body of the life is that it is not rigid. It is the essence of the biosphere that all the creatures living within it are mobile to greater or lesser extents, and this enables the structure of bios to reach a fantastic complexity. There is noting like life in Solar System, because life is unique. The only thing that has ever lived on earth is life, and has three genuine features.[145]

First, the biosphere is a region where liquid water is able to exist in large quantities. Hence water is an important constituent of the body of bios, without water, bios could not exist.[146]

Second, within the biosphere there exist interfaces, where the three states of matter (liquid, solid and gaseous) come into contact and so enable very diverse physical environments and organic forms to be produced. The internal structure of bios is just about as complex as it could possibly be, given the range of materials of which is constructed.[147]

Third, an abundant supply of energy is available in the biosphere, but this is only made available to living things because of the presence of organisms containing chlorophyll, for example green plants, green and purple bacteria etc. therefore the vitality of bios is dependent

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[143] Stinger, 115.
[144] *Ibid,* 116.
[145] *Ibid,* 117.
[146] *Ibid,* 117.
[147] *Ibid,* 117.

upon a sufficient number of chlorophyll-containing organisms always being present within its body.[148]

After explaining the contents of the body of life, it can be said that, man is the productive and intrinsic part of the body of life. Also the body of life of the human reticulum should be considered as an intrinsic part of the body of life where the interests of the human reticulum cover every part of this body.

"The human reticulum" can be divided into two inseparable entities: "the physical human reticulum" and "the psychological human reticulum".

5.4. Physical Human Reticulum

Stinger's approach to the issue starts with a question. What really is the status of any "being" that is capable of controlling the lives of millions of human beings to any appreciable extent, a creature, mark, whom thousands of men and women are willing to serve?[149] He answers this question as, the settled part of the world. Stinger defines this part of the world as "Oikumenos" which means the dwelling land. This dwelling land is the living actuality that controls the other parts of humankind's lives and thoughts.

Although human settlements and their connections, and the way in which both of these are attached to the earth, have been studied by geographers for many years. Dr. Constantinos Doxiadis, who is an architect and planner, together with his colleagues, who have demonstrated most effectively the underlying unity of the human reticulum, introduced the term "Ekistics" for the science of human settlements, and his work provides an excellent introduction to the study of what is, in effect, the anatomy and psychology of Oikumenos.

The cells of Oikumenos, the organic units of which its body is composed, consist of human settlements and their surrounding countryside. Each settlement consists of an area of open country which provides food, and other requirements for the inhabitants of the settlement and a central built-up area. These two areas together constitute the cytoplasm or body of the cell. The built-up area corresponds to the nucleus of the cell, and forms the

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[148] Stinger, 118.
[149] *Ibid*, 71.

control centre of the life within the cell organism. The perimeter of the open country surrounding the nucleus, the boundary dividing it from the open country belonging to surrounding settlements, represents the cell membrane.[150] According to Doxiadis, human settlements have evolved in a definite pattern, when viewed on a global basis. From a little understood early phase, in which human settlements where probably unorganized centers of primitive life, a period of organized settlement developed, probably lasting for 10.000 years, in which villages were established. This period has been termed "Eopolis". It was succeeded by a period of 5.000-6.000 years in which static urban settlements or cities were the rule: the age of "Polis". The latter has been replaced by the period "Dynapolis" in many areas, in which urban settlements are dynamic and rapidly expanding. In the most developed areas, the final phase, that of the universal world city or "Ecumenoplis", is just beginning.[151]

The issue which is mentioned above, presents, a cross-section through the body of Oukimenos at the point where the latter first reaches its full development. It is the business of planners and governments to ensure that this mature state of development is attained by stages in which the individual needs of human beings receive full attention. Particular points within the body of Oukimenos, in which the requirements of the individual for a good life are not being met during the process of building or urban renewal. There is much evidence to suggest that "Ecumenopolis" may easily become an inhuman city, in which civilized human life is impossible.[152]

5.5. Psychological Human Reticulum

The brain of an infant is not a tabula rasa, in other words, a blanc tablet, which is filled in time. The filling can be materialized by education or experiences of humankind's life. As Francis Bacon mentions, but full with materials which are inherited by brain are received from ones ancestors. Therefore, the concept of the collective psychologic body of humanity which constitutes the large part of the human reticulum, has been inherited from ones ancestors. Only a small part of this entity is formulated by human's self experience which is gained from life.

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[150] Stinger, 74-75.
[151] *Ibid,* 76-77.
[152] *Ibid,* 81.

The concept of collective human brain can be comprehended by Carl Gustav Jung's "Analytic Psychology". Jung uses the terms soul and psychology to define intelligence and mental activities of human life. These activities can only refer the "conscious behaviors". The other psychologic activities refer both "conscious and subconscious behaviors".

All knowledge which is gained by human brain are provided by soul. The reality of the brain is only the psychologic reality of mankind. Jung's soul notion is a dynamic system which is always in action always puts itself in order. Jung calls the energy of this soul as "libido". Libido moves in between two different poles (conscious and subconscious). Jung explains the movement of libido which leads to conscious part as the forward movement to subconscious part as the backward movement.

Jung divides the subconscious into two different groups as; "individual subconscious" and "collective subconscious". The collective subconscious always sited deeper than individual subconscious, so it can never reach to conscious. The components of collective subconscious are experiences which are lived in the past time. Such experiences can be obtained only by heritance which are inherited from human's ancestors.

Stinger's definitions of human reticulum can be merged with Carl Gustav Jung's concept of collective subconscious. With this combination it can be said that; the psychologic part of the human reticulum is the good gestalt of the collective subconscious.

5.6. A Recollection of Fifth Dimension in Architecture

The components of "Fifth Dimension" are: The Human Reticulum, The Body of Life, Physical Human Reticulum, and Psychological Human Reticulum. When all these components are evaluated with Analytic Psychology, Gestalt Theory as well as with the other dimensions of architecture; the conclusion refers "life style formation" in architecture.

Life style formation can be defined as, "temporalty" in architecture. The term temporalty includes all the theoretical and practical regions in relation with fifth dimension.

All the above components of the "fifth dimension" in architecture has been used consciously or subconsciously, within the whole historical development of architecture.

To comprehend the term "temporalty", and to consider the reflections of temporalty, it should also be searched in architectural designs, by the help of case studies.

6. CASE STUDIES

New individualist approaches to architecture in the reach of the new millennium show that architecture can only be realized either consciously or unconsciously within a spatio-temporal experience. This reality can better be understood by examining some works of some contemporary architects. In this study the case studies are selected from the last and current architectural movement which is called "Deconstructivist Architecture". The main representatives of this movement are, Bernard Tschumi (see appendix A.8), Daniel Libeskind (see appendix A.9), and Peter Eisenman (see appendix A.10). These three architects have discourses in additional with practical examples which support their discourses referring Deconstructivist Architecture. Also these three architects always assemble their discourses with the way of the philosophers (Martin Heidegger, Jacques Derrida) which have mentioned before in the study.

To examine and evaluate the projects of Bernard Tschumi, Daniel Libeskind, and Peter Eisenman Deconstructivist Architecture should be analyzed briefly.

Deconstructivism is an approach to building design which attempts to view architecture in bits and pieces. The basic elements of architecture are dismantled. Deconstructivist buildings may seem to have no visual logic, they may appear to be made up of unrelated, disharmonious abstract forms.

In 1988, a seminal exhibition, Deconstructivist Architecture, curated by Mark Wigley and Philip Johnson, was held at the Museum of Modern Art in New York. In this exhibition, Wigney defined this new movement marking a different sensibility in which the dream of pure form has been disturbed. Form has become contaminated. Wigley and Johnson traced the roots of the movement to Russian Constructivism in the early twentieth century, which posed a threat to tradition by breaking the classical rules of composition, in which the balanced, hierarchical relationship between forms creates an unified whole. Pure forms were used to attain "impure", skewed, geometric compositions placed in conflict to produce an unstable, restless geometry. Similarly, Deconstructivism sought to challenge the values of "harmony, unity, and stability", and proposed the view that "the flaws are intrinsic to the structure". Peter

Eisenman, who, despite Wigley's claims on the projects which did not derive from the mode of contemporary philosophy known as "deconstruction", was particularly influenced by the theoretical manifesto which belongs to Jacques Derrida. Derrida explains The philosophy of "deconstruction" as, starts with the deconstruction of logocentrism parasitology or virology the virus is in part a parasite that destroys, that introduces disorder into communication. From the biological standpoint a virus is a mechanism that details communication, the body's ability to code and decode.[153]

Peter Eisenman, Arata Isozaki and Sola-Morales Rubio organized meetings called "Any Meetings" with an aim to search the place of the concept of "any", discussing it with all its diversities. First meeting was held in 1991 in Los Angeles, and the issue was "Anyone". After this meeting Peter Eisenman, Bernard Tschumi and Daniel Libeskind started to participate in these meetings which were on: Anywhere (1992, Yufuin), Anyway (1993, Barcelona), Anyplace (1994, Montreal), Anywise (1995, Seul), Anybody (1996 Buenos Aires), Anyhow (1997, Rotterdam) and Anytime (1998, Ankara).[154] In Ankara, the meaning of the term "temporalty" first used by Eisenman, Tschumi and Libeskind for the first time, under the context of Deconstructivist Architecture. Depending upon this reality, the case studies which will support the phenomenological reading of temporalty has been chosen from the significant works of these three architects.

6.1. Bernard Tschumi

6.1.1. New Acropolis Museum

The design of the New Acropolis Museum was specifically developed to house and exhibit the architectural sculptures from the buildings on Acropolis. The design is customized that it fits the shape and form of the ruins of the Athenian city dating around from the 5th to 7th century A.D. which were revealed in archeological excavations. The design incorporates these ruins in the lower ground level enabling its conservation, protection and appropriate exhibition in the museum. The construction of the museum is scheduled for completion in 2006.

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[153] James Steele, *"Deconstructivism",* Architecture Today, (London: Phaidon, , 2001), Available: <http://www.zoulias.com/articles/article007.html>.

[154] Zeynep Aktüre, *Any Seçmeler*, (Ankara: Mimarlar Derneği Yayınları 3, 1998), 3.
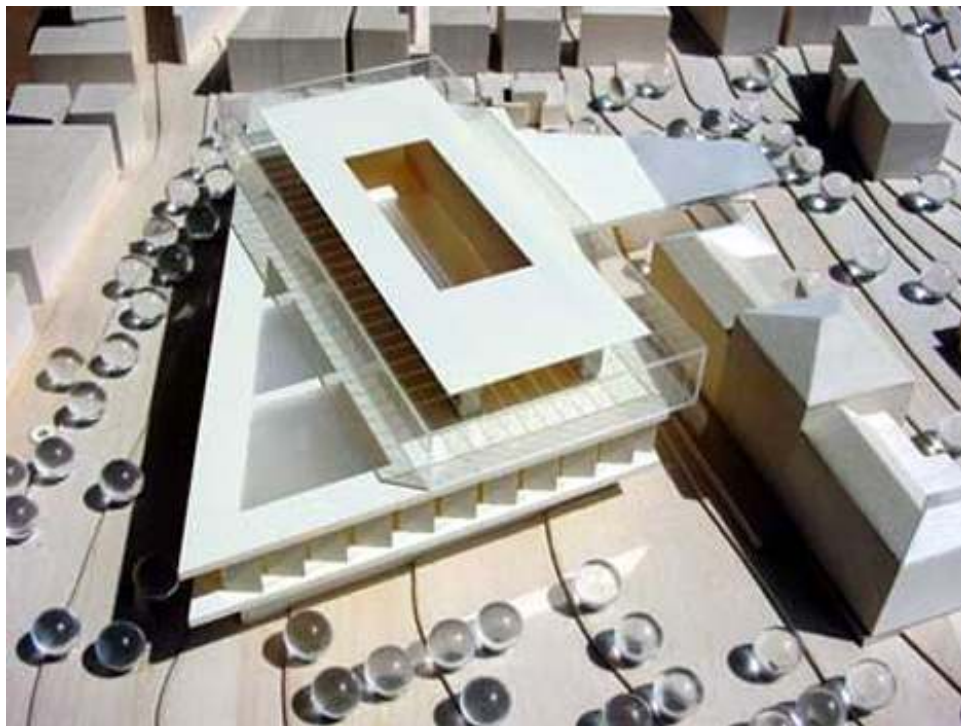
Figure 6.1. The plan of New Acropolis Museum

http://www.photiadis.gr/htmls/museum/acro1.html

Figure 6.2. The model of New Acropolis Museum with its site

http://www.tschumi.com

Bernard Tschumi explains the site of the New Acropolis Museum in his competition project report as follows: The site of the museum is below the Acropolis, three hundred meters away from the Parthenon. The ruins at the site must remain untouched but also be part of the museum visit. The task is daunting, since Athens is a place of regular earthquakes and new construction is subject to strict structural constraints.[155]
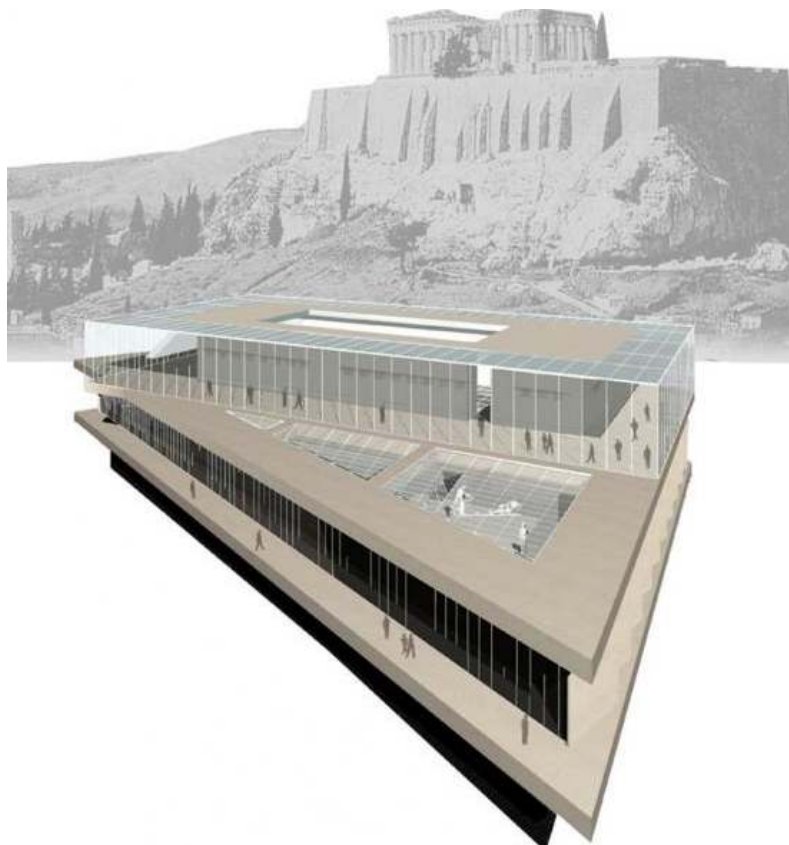
Figure 6.3. General model of the New Acropolis Museum with Parthenon

www.arcspace.com/architects/Tschumi

Moreover, the artifacts to be exhibited in the new museum are priceless and irreplaceable yet will be visited by tens of thousands of visitors everyday. The plan of the museum should allow a chronological sequence that culminates in the famous frieze of the Parthenon Marbles. While direct visual contact with the original site of the Parthenon above should be established, glazing in a hot climate raises technical challenges. At the outset, it was decided to "play down" the architectural approach and to address the evident dramatic complexities of the collection and the site with minimalist simplicity. The aim was maximum sobriety. If

[155] Bernard Tschumi, "*Project report of Hellenistic Ministry of Culture*",(2006),
<*http*:/www.helleniccomserve.com/acropolis.museum.html>.

architecture can be described as the materialization of concepts, the building is about the clarity of an exhibition route expressed through three materials which are marble, concrete and glass. Within the unusual constraints of the site, the project ought to appear effortless and almost undersigned: a base of pilotis above the ruins, a middle section containing the main galleries, and a glass top at the summit containing the Parthenon frieze. The goal of this orchestrated simplicity is to focus the visitors' emotions and intellect on extraordinary works of art.[156] Bernard Tschumi with his approach to this design, has fully accepted his responsibility in front of the history of humanity.

Figure 6.4. The model of New Acropolis Museum

www.archpedia.com/Projects-Bernard-Tschumi_01.html

Bernard Tschumi defines his project for the New Acropolis Museum with three concepts. These three concepts change the unusual constraints and circumstances of the museum into an architectural opportunity offering simple precise artistic context within the mathematical and conceptual clarity of ancient Greece. These three concepts are as follows:

"Blue Sky: A Concept of Light: More than in any other type of museum, the conditions animating the New Acropolis Museum revolve around natural light. As much of the daylight

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[156] Tschumi, <http:/www.helleniccomserve.com/acropolis.museum.html>.

in Athens differs from light in London, Berlin, or Bilbao, so light for the exhibition of sculpture differs from the light involved in displaying paintings or drawings. The museum not only hosts a specific collection but also is designed to preeminently be a museum of ambient natural light, concerned with the presentation of sculptural objects within it.

Figure 6.5. The interior of New Acropolis Museum

www.archpedia.com/Projects-Bernard-Tschumi_01.html

People in Motion: A Concept of Circulation: The visitor's route through the museum forms a clear three-dimensional loop, affording an architectural promenade with a rich spatial experience that extends from the archeological excavations to the Parthenon Marbles and back through the Roman period.

This movement sequence is akin to a narrative which chronologically evolves from the early slope findings through artifacts from the Archaic period to the Parthenon Marbles, with a final exhibition of sculptures from the Roman Empire. The Spatial narrative combines linear movement through space with artistic and historical storytelling.

Movement in and through time, always a crucial dimension of architecture, is an important aspect of this museum in particular. With more than ten thousands visitors daily, the sequence of movement through the museum artifacts is designed to be of the utmost clarity.
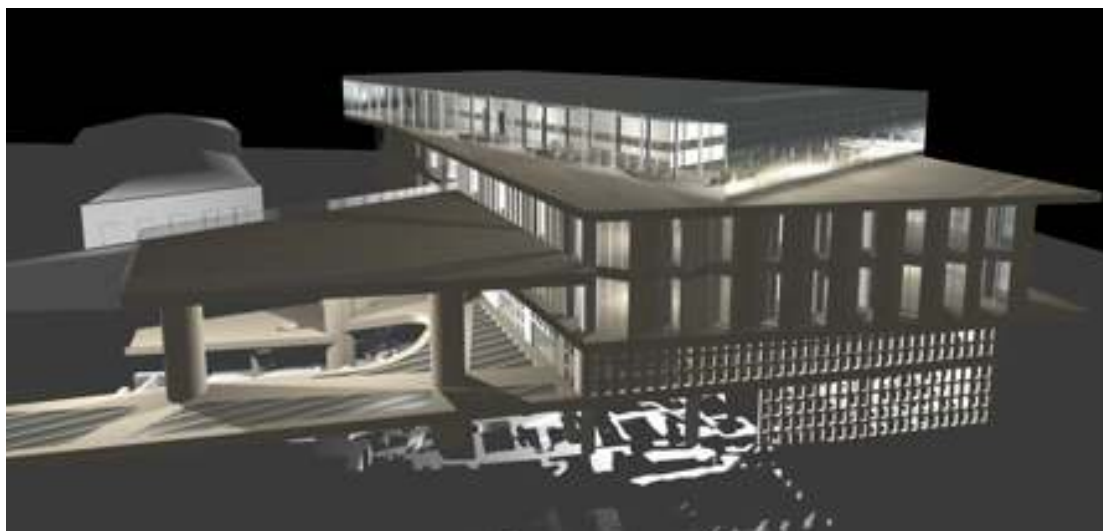
Figure 6.6. Modeling of New Acropolis Museum

http://www.tshumi.com

A Base, A Middle, and A Top: (A programmatic concept turned into architecture): The design of the base of the museum hovers over the existing archeological excavations on pilotis.

The middle is large, double-height, trapezoidal plate that accommodates all galleries from the Archaic period to the Imperial Roman period. A mezzanine level includes a bar and restaurant with a panorama of the Acropolis and a multimedia auditorium.

The top is made up of the rectangular Parthenon Gallery arranged around an indoor court. The Parthenon Marbles will be displayed in this gallery in order to be visible from the Acropolis above. The design of the enclosure is conceived to protect both the sculptures and visitors against excessive heat and light, thanks to the most contemporary glass technology. The orientation of the Marbles will be exactly as it was the Parthenon centuries ago, and their

setting will provide an unprecedented context for understanding the accomplishments of the Parthenon complex itself."[157]

Figure 6.7. The façade model of New Acropolis Museum
www.2blowhards.com/archives/001326.html

Bernard Tschumi's design is in dialogue with the environment, creating a direct relationship between the exhibits and the monuments from which they originally came. Tschumi in this project tries to design a museum which respects to history. This appears as a respect to the site and to the ruins at the historical environment. Also light is a central concept, influencing the selection of construction materials and emphasizing the use of glass.

The low-rise building is divided into three linked sections, most simply described as base, middle and top. The base incorporates the museum lobby, temporary exhibition area, museum shop, and refreshment area. The middle, a trapezoidal-shaped section, hosts the Archaic, Post-Parthenon, and Roman periods. A mezzanine contains a bar, restaurant (with panoramic views of the Acropolis), and multimedia auditorium. The top, a rectangular glass enclosure with a centrally placed outdoor court, forms the Parthenon Gallery. The axis of the glass enclosure differs from the middle section below because it replicates the orientation of the Parthenon.

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[157] Tschumi, <http:/www.helleniccomserve.com/acropolis.museum.html>.

Below the base, on the ground level of the Makriyianni site, the onsite excavation unfolds below the entrance ramp of the museum and extends under the lobby and the depths of the building. The building has three basement levels with service areas.[158]
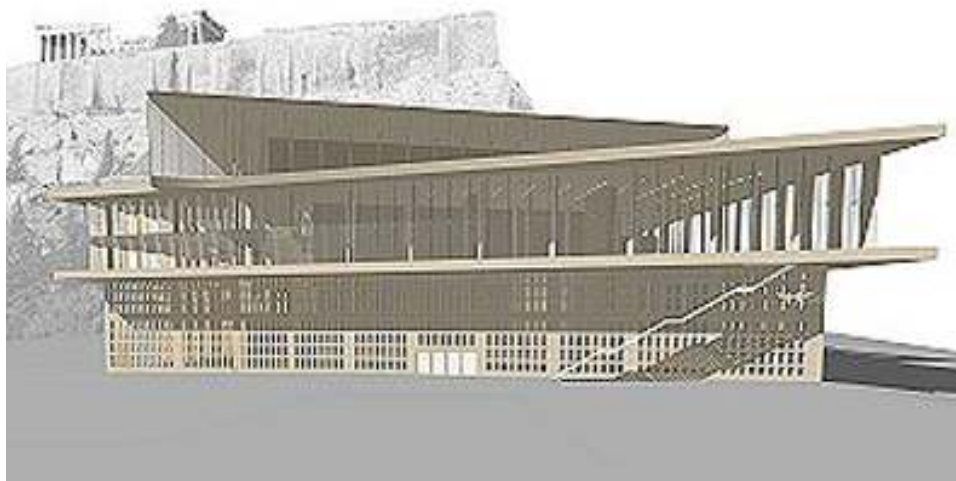
Figure 6.8. Façade modeling of New Acropolis Museum

http://archiguide.free.fr/AR/Tschumi.htm

Bernard Tschumi's New Acropolis Museum design connects the visitors to Parthenon from its top gallery. Moreover, the design allows exhibits to be seen in natural light and incorporates a number of on-site excavations, including a large urban settlement dating from Archaic to Early Christian Athens. Tschumi designed this museum to insert the historical values of Parthenon into the lives of its visitors with the way of a modern approach, in architecture.

In conclusion, Tschumi, by creating a motion of circulation over a spatial route and by placing the history of ancient Greece, has brought this history into a state of being an event under the bright light of Acropolis.

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[158] Tschumi, <http:/www.helleniccomserve.com/acropolis.museum.html>.

6.1.2. National Studio for Contemporary Arts

The project which covers nearly ten thousand square meters, is an international center for contemporary arts in Le Fresnoy in Tourcoing, France. The program includes; a school, a film studio, exhibition halls, two cinemas, laboratories for research and production of sound, electronic image, film and video, an administrative office, a bar and a restaurant.[159] Such a program describes a multi-functional building design.

Figure 6.9. The new and the existing buildings of Le Fresnoy

http://www.tschumi.com

The site of Le Fresnoy was unaccustomed, because it was corporating the buildings of a former leisure complex dating from the twenties which were asked to be reused. This is the reason why Tschumi found the subject unique and genuine. Bernard Tschumi explains his analysis about the site as follows: "The first preoccupation was the condition of the existing buildings. Serious doubts about the solidity and waterproofing of the edifices, specifically walls, timber work and roofs, lead the project with the following solution: Either demolishing

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[159] Bernard Tschumi, "Le Fresnoy, National Studio for Contemporary Arts, Toucoing, France, 1991-97", <http://www.classic.archined.nl/extra/expo/9707/fresnoy4.html>.

the parts that were most affected by time, and thus loosing a large part of the magic of the site; or faithfully and at great expense, restoring all parts that were weakened or susceptible to further deterioration; or protecting the most spectacular parts of Fresnoy with a big roof, thus sheltering them from bad weather while installing all necessary technical installations on the underside of the roof." After explicating all these options, the last solution appeared to Tschumi was the most satisfactory one, not only from the financial but also from the architectural, programmatic and technical point of view.

Figure 6.10. The façade of the National Studio for contemporary arts

http://www.classic.archined.nl/extra/expo/9707/fresnoy2.html

Conceptually this project can be explained as a succession of "boxes" in a "box". The concept of this project is explained with three different fictional points by Tschumi. These three points are summarized at his project report which is published in the official web address[160] of the Le Fresnoy National Studio for Contemporary Arts as follows:
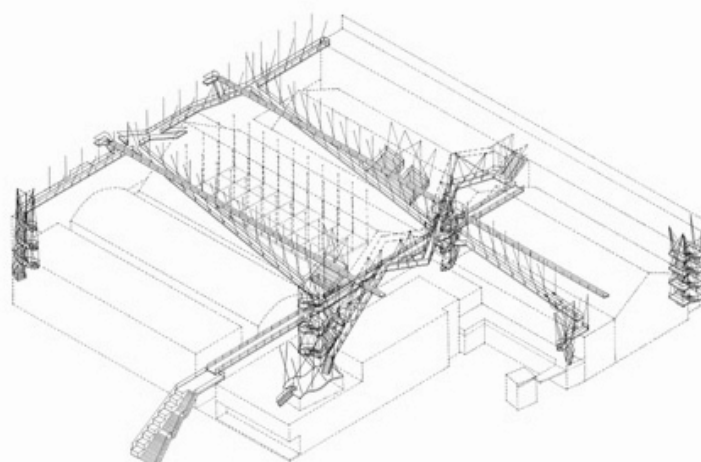

Figure 6.11. The perspective of the National Studio for contemporary arts

http://www.tschumi.com

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[160] Bernard Tschumi, *"Le Fresnoy, Architectural Story",* <http://www.le-fresnoy.tm.fr>.
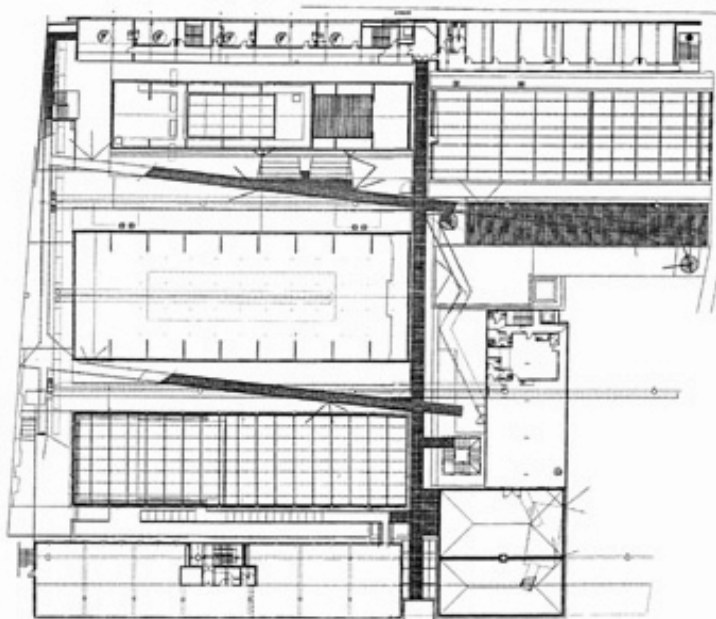
Figure 6.12. The plan of the National Studio for contemporary arts

http://www.tschumi.com

The first point, the outer box is the rectangular, ultra-technological solid of modernity in which one of the four vertical sides is closed (north). The other sides remain open so as the old buildings and the group of new buildings are seen. The upper horizontal face, in other words the roof, is a rectangle with a dimension of about one hundred meters by eighty meters with several large openings. Moreover, it includes in its structure all the technical casings for heating, ventilation and air-conditioning, with the necessary vertical connections descending to the different facilities.

The second point, beneath this huge electronic roof, there are the boxes of the existing building which, for the most part, are now protected from bad weather. Only on the strip of the north façade where the old buildings situated on the south-eastern side of the site have been demolished as their state of disrepair did not justify renovation. Therefore, these groups of buildings were replaced, and were evolved into a new architectural and technical plan which made it possible to give a definite main façade of the building. Tschumi has also planned new equipment situated in the existing space such as boxes which are technically independent, but still respecting the fluidity of the space of Le Fresnoy.

Figure 6.13. The interior of the National Studio for contemporary arts

http://www.le-fresnoy.tm.fr/english/visite/e_visite.htm
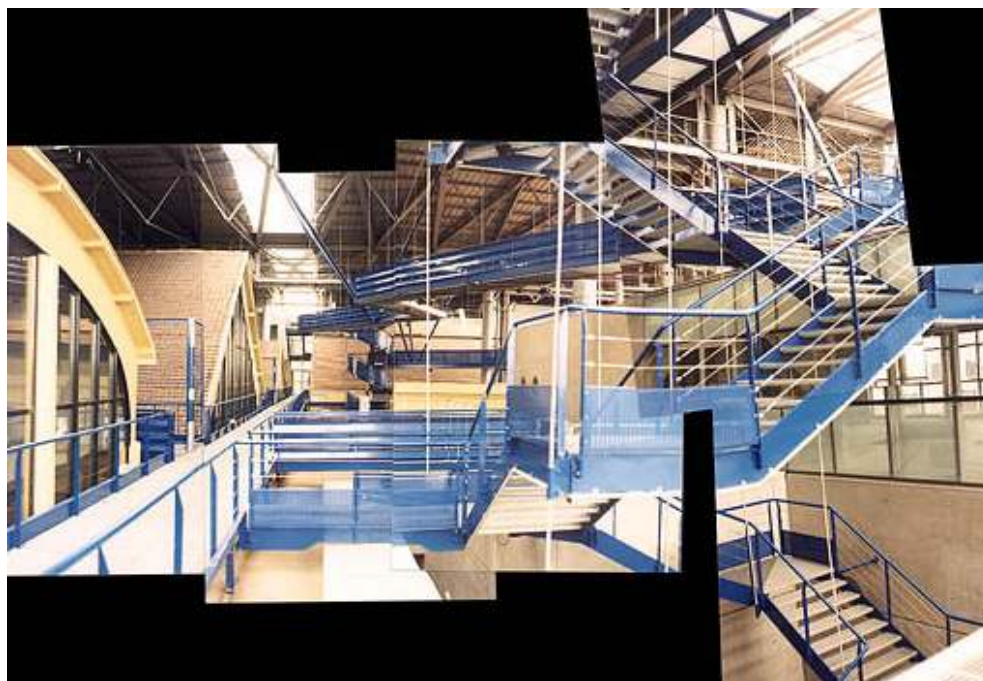
Figure 6.14. The interior of the staircases of National Studio for contemporary arts

http://www.classic.archined.nl/extra/expo/9707/fresnoy2.html

The third point, Tschumi developed the spatiality (space) situated between the new steel roof and the old tile roof. Large glass openings in the shape of "clouds" form an under-roof bathed in light, crossed by a traverse corresponding to the north-south axis of the project. A large landscaped terrace will house the bar-cafeteria which will have direct access to the garden by the big outside staircase.

Figure 6.15. General interiors of the National Studio for contemporary arts
http://www.classic.archined.nl/extra/expo/9707/fresnoy2.html

The roof acts as the common denominator of the project in other words, a huge umbrella-screen, where Tschumi tried to restore the poetic character of the combination of different elements by placing the school-research laboratory and the former Fresnoy, centre of performing arts and cinema with additional needs of the complex, side by side the unique roof.

As a multi-purpose spatiality (space) this roof covers an ever continuing event. The activities of congresses, concerts, exhibitions with their visitors, shall establish a new urban spatiality (space) of the 21st century, using buildings of early 20th century. At Le Fresnoy, Tschumi with this design is manifesting an architectural event rather than an architectural object. By the help of such an approach the spatiality (space) between the new and the old roof, will become the chiesmatic central place for all kinds of fantasies and experiments concerning film and sound exploration in space time.

Figure 6.16. The interiors of the National Studio for contemporary arts

http://www.classic.archined.nl/extra/expo/9707/fresnoy2.html

Figure 6.17. The backside facade of the National Studio for contemporary arts

http://www.tschumi.com

6.1.3. Rouen Concert Hall

The site of the Rouen Concert Hall, is the fostering area of the economic expansion and cultural development of Rouen district. This double economic and cultural function makes the site divergent; the site is filled with potential, and well located at the entry to Rouen and approximately one hundred kilometers to Paris.

This project is realized with an architectural competition design. The jury of the competition called this design as: "an inspirational, forward-thinking approach to an element of architecture that is more routinely designed and the concert hall is powerful in its simplicity of form"[161] Also the great rounded surface hovers delicately above the ground plane, an icon in the landscape. The concert hall constitutes as a landmark of Rouen district.
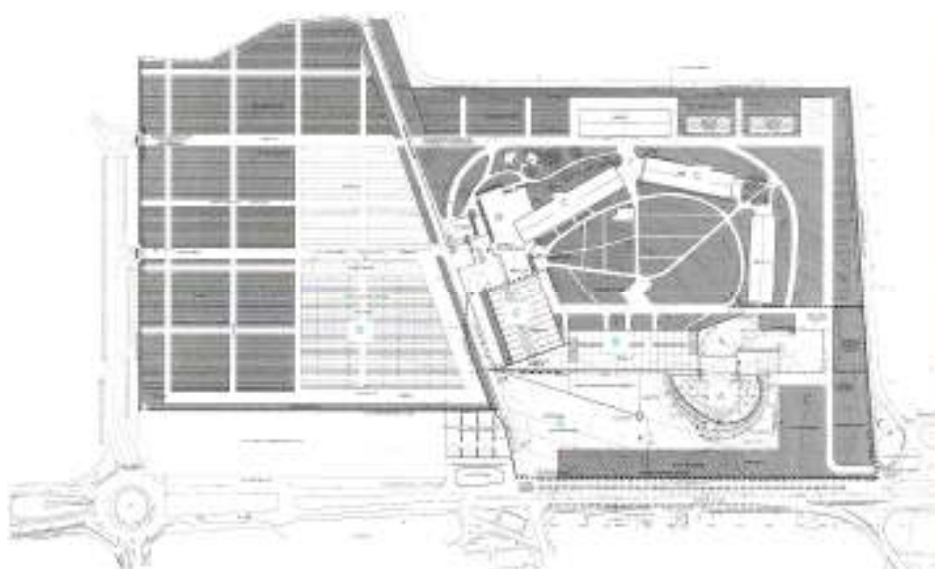
Figure 6.18. The site plan of the Rouen Concert Hall

Bernard Tschumi, "Conference Center and Concert Hall",Architectural Rewiew, Volume:1254, (August 2001), 56.

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[161] AIArchitect, "Fifteen Projects Capture Honor Awards for Architecture", (2003),
<http://www.aia.org/aiarchitect/thisweek03/tw0110/0110tw2architecture.htm>.
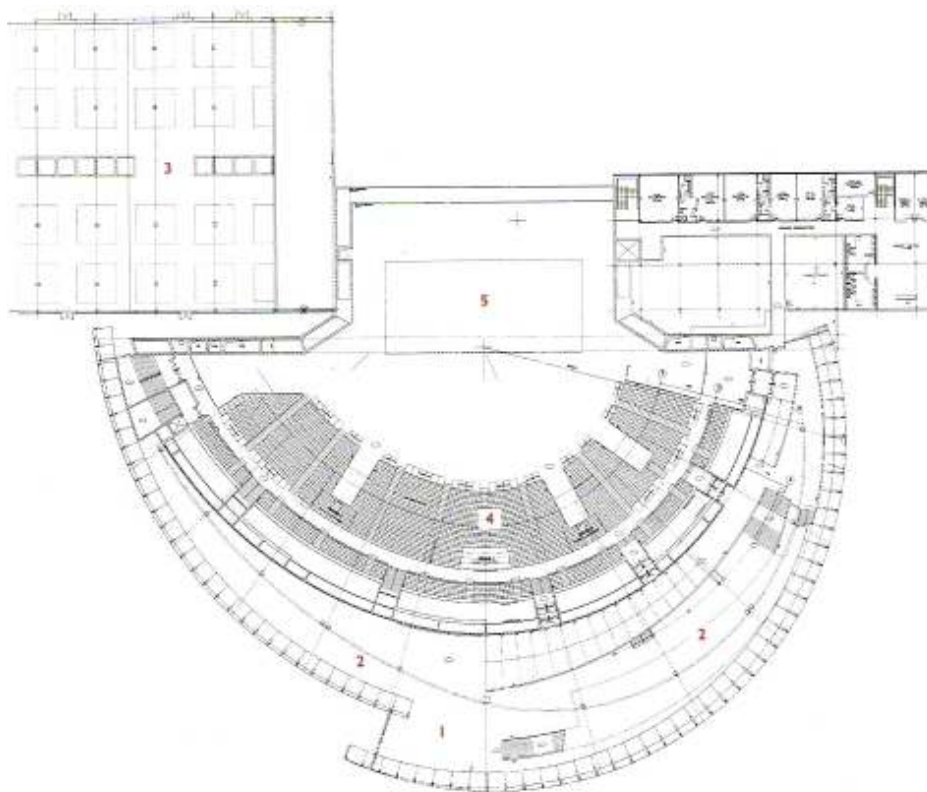
Figure 6.19. The plan of the Rouen Concert Hall

Bernard Tschumi, "Conference Center and Concert Hall",Architectural Rewiew, Volume:1254, (August 2001), 58.
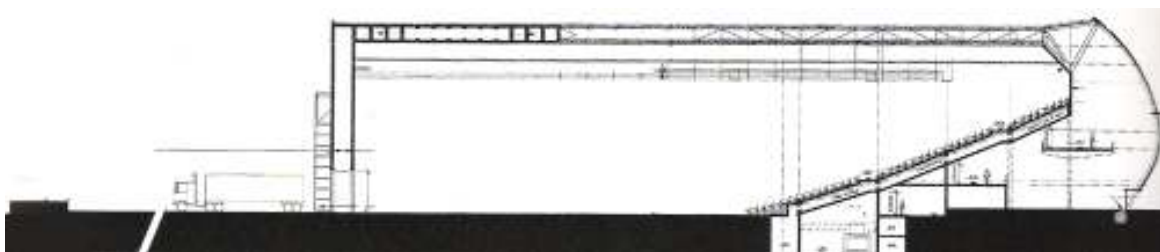
Figure 6.20. The section of the Rouen Concert Hall

Bernard Tschumi, "Conference Center and Concert Hall",Architectural Rewiew, Volume:1254, (August 2001), 58.

The concert hall belongs to the multipurpose "Zenith" series, first developed in France by the Ministry of Culture in the 1980s to accommodate musical events, sports spectaculars, political conventions, and theatrical events. In Zenith de Rouen, seating allows this hall to serve audiences of up to 8.500 people.[162] A slight asymmetry in the seating updates the form of the classic concert hall, lends "spontaneity" to pop music performances, and permits the

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[162] Bernard Tschumi, *Zenith de Rouen,* (New York Princeton Architectural Press, 2001), 156.

theater to be reconfigured into three smaller volumes. The cable-tensioned roof of the hall allows an economically long span that in turn offers long-distance visibility and great flexibility of use.

In the concert hall, each curving skin assumes a toroidal form so; the users feel that spiraling towards the centre of event. Inside the foyer, the concert and conference hall is dominated by an opaque concrete surface. The inner core is itself asymmetric, setting up a certain tension amid the rows of 8.500 transparent plastic seats but also allowing for useful and flexible compartmentalization.

Tschumi makes no great claims for the inner spatiality. It appears practical: the stage area nudges into the datum strip of the trade hall, the black painted ceiling secludes an array of technical equipment, and there are no fussy finishes. The materiality suggests some description such as "smooth Brutalism".[163] At Tschumi's project report, he summarizes his project as: "The plaza opens towards the respective entrances of the exhibition hall and the concert hall. An opening in the structure allows the people to be welcomed into spaces of these two buildings without disrupting their structural logic. He makes no great claims for this inner space. It appears practical: the stage area nudges into the preliminary strip of the trade hall, where there are also administrative offices; the black painted ceiling separates an array of technical equipment. At night, especially from outside, one can notice a subtle slanting of the foyer and exterior skin. One long low window at an upper level registers this shift and recalls in its illuminated horizontality. The structural system of the roof permits both an economical long span and long-distance visibility, due to the three masts, illuminated on concert evenings. Tension cables hold the middle of the long spans, allowing a lighter truss system." [164]

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[163] Bernard Tschumi, "Conference Center and Concert Hall", Architectural Rewiew, Volume:1254, (August 2001), 59.
[164] Bernard Tschumi, "Rouen Concert Hall", <www.tschumi.com>.

Figure 6.21. The exterior view of the Rouen Concert Hall

www.tschumi.com

As with his National Studio for Contemporary Arts design at Le Fresnoy, Tschumi's focus is on the "in-between space". The space between the structural, acoustical envelope and the weather security envelope can be described as an "in-between" concept. Its size makes it a major space in the project, animated by the various routes to the hall itself.

Figure 6.22. The exterior view of Rouen Concert Hall main entrance

http://archrecord.construction.com/projects/portfolio/archives/0106ConcertHall-1asp

Tschumi's focus is on the in-between space. The tall linear foyer is filled with gentle ramps, refreshment counters and cantilevered, open-rise stairs. Visitors ascend and descend to different levels effortlessly, catching glimpses of activities on other floors.[165]

Tschumi indicates architecture as an "event". In Rouen Concert Hall, he designed a plain and a basic form, and created two different events. One is the event which is realized inside the main hall that does not flow outside. In other words this event is hidden in the building. The second event which is occurred in the main foyer can be perceived from the exterior of the building with its glassed ceiling, lightening and transparent façade. This event reflects towards the street.

Figure 6.23. The interior view of the main foyer

http://www.floornature.com/worldaround/articolo.php/art31/3/en

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[165] Bernard Tschumi, "Conference Centre and Concert Hall", The Architectural Review, Volume: 1254, (August 2001), 59.

Figure 6.24. The interior view of the hall

http://www.floornature.com/worldaround/articolo.php/art31/3/en

Figure 6.25. The exterior view of the Rouen Concert hall

www.tschumi.com

These two events have a common point, which can be called "transparency of the spatiality". The utilization of the concept of transparency is different in the perception of the inner and outer events. The inner event; which is experienced in the main hall, has a unique, one open spatiality. Tschumi does not use any curtains, or any partial elements to divide the hall into its components as the stage or the auditorium. Also the transparency of the hall is supported by the transparent seating elements. It is a transparency towards the inner world of humanity. The outer event has an expressive representation which has communication with the outer spatiality. All the horizontally gridded cladding of the outer surface, establishes a transparency towards the outer world of humanity. By combining these two different transparency concepts, it can be said that; the inner concept is a subjective transparency, while the outer one is an objective transparency. Also the design has asymmetry but this asymmetric body contains asymmetry axis which extends up to the entrance. But both the dualities in the project are referring to the "deep thought" in human life. Thus, the building has become a landmark of the Rouen district.

6.2. Peter Eisenman

6.2.1. Wexner Center

Wexner Center is a technologically advanced and architecturally innovative building which connects Academic Community University with Columbus Community.

Figure 6.26. The site plan of the Wexner Center

Peter Eisenman-Richard Trott, *Wexner Center for Visual Arts,* (London: Academy Group Ltd, 1989), 11.

The program of Wexner Center presents; visual art exhibitions, music and dance concerts, performances, films, videos, and mixed media projects, as well as educational programs for audiences of all ages. Facilities include four exhibition galleries, a film-video theater, a flexible "black box" performance spatiality, a café, a book shop specializing in books of art and artistry, a state of the art video production studio and editing suite, and the adjacent 2400 seated Mershon Auditorium.

The center can be described as a non-building in which an archeological earthwork whose essential elements are scaffolding and landscaping. The scaffolding consists of two intersecting three-dimensional gridded corridors which link the existing performance hall and auditorium with the new galleries and art facilities.[166] One branch of the scaffolding is aligned with the campus grid, the other scaffolding is aligned with the City of Columbus street grid which is 12,5 degrees askew. Hence, the project both physically and symbolically links the campus and the city beyond.[167] Instead of symbolizing its function as a shelter of art, the building acts as a symbol of art as process and idea, of the ever changing nature of art and society.

Peter Eisenman explains his building as follows: "The extension of the Columbus street grid generates a new pedestrian path into the campus, a ramped east-west axis. The major circulation spine of this scheme, a double passageway wracks out of the ground, and runs north-south. This passageway, one half enclosed with glass, the other half with an open scaffolding, is perpendicular to the east-west axis. The crossing of these two "found" axes is not simply a route but an event, literally a "center" for the visual arts, a circulation routes through which people must pass all the way up to the end, to perform diverted activities. Thus, a major part of the project is not a building itself, but a "non-building". Scaffolding traditionally is the most impermanent part of a building. It is put up to build, repair or demolish buildings, but it never shelters. Thus, the primary symbolization of a visual arts center, which is traditionally that of a shelter of art, is not figured in this case. For although this building shelters, it does not symbolize that function."[168]

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[166] Stanford Presidential Lectures in the Humanities and Arts,
http://prelectur.stanford.edu/lecturers/eisenman/prpjects.html.
[167] Philip Jodidio, *Contemporary American Architects*, (Hamburg: Benedikt Tashen, 1994), 58.
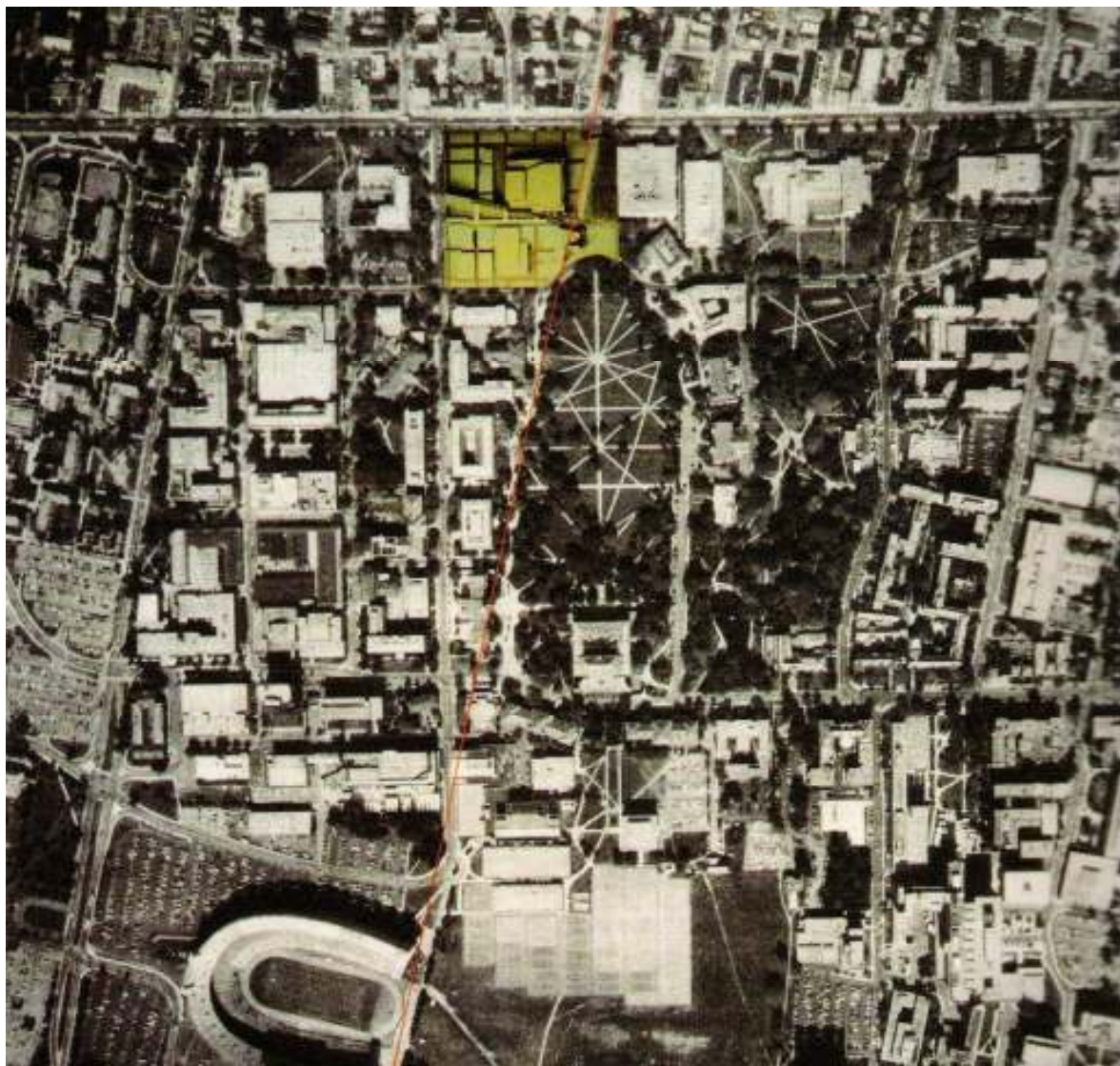[168] Peter Eisenman, *Recent Projects*, (Graafland Arie, Nijmegen: 1989), 63.
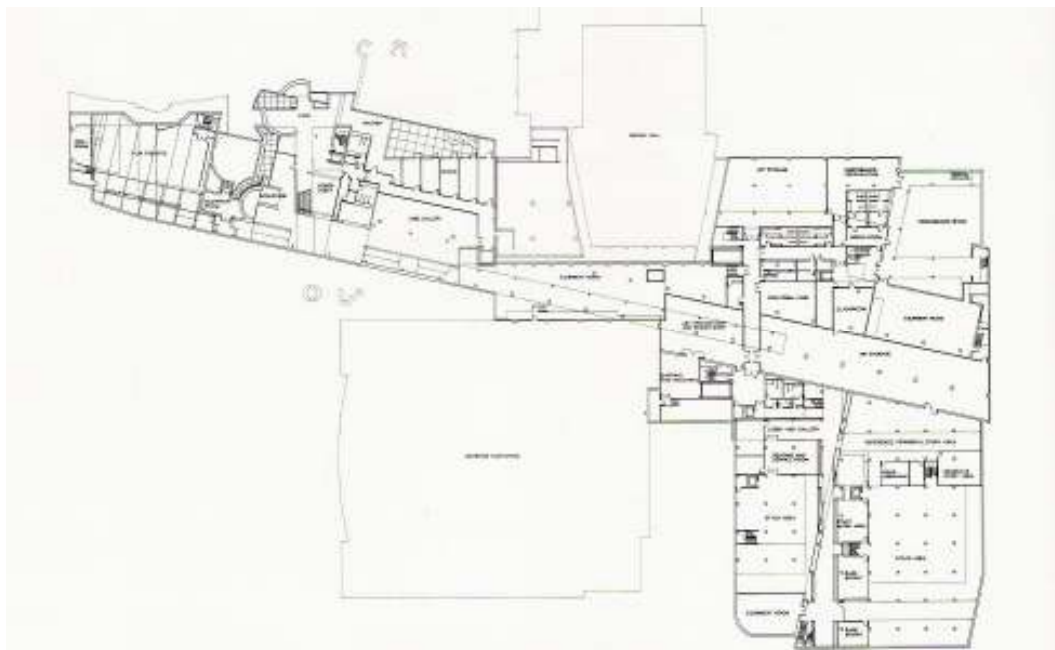
Figure 6.27. The plan of the Wexner Center

Peter Eisenman-Richard Trott, *Wexner Center for Visual Arts,* (London: Academy Group Ltd, 1989), 18.

Wexner Center brought a new discourse both to notions of architectural design and urban design with its genuine concept. The master critics of 1990s such as, Philip Johnson and Charles Jencks expressed their comments with astonishment after the competition of the building as follows:

Philip Johnson summarizes his personal notes about Wexner Center as follows: "The center is a terrific success against all odds. Not only would his solution never crossed my mind, but after seeing the design at the project stage, even then I never would have imagined it possible that it would succeed. I did not think that one could create a grand space by wrecking two adjacent building and jamming an axis between them."[169]

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[169] Peter Eisenman-Richard Trott, *Wexner Center for Visual Arts,* (London: Academy Group Ltd, 1989), 9.
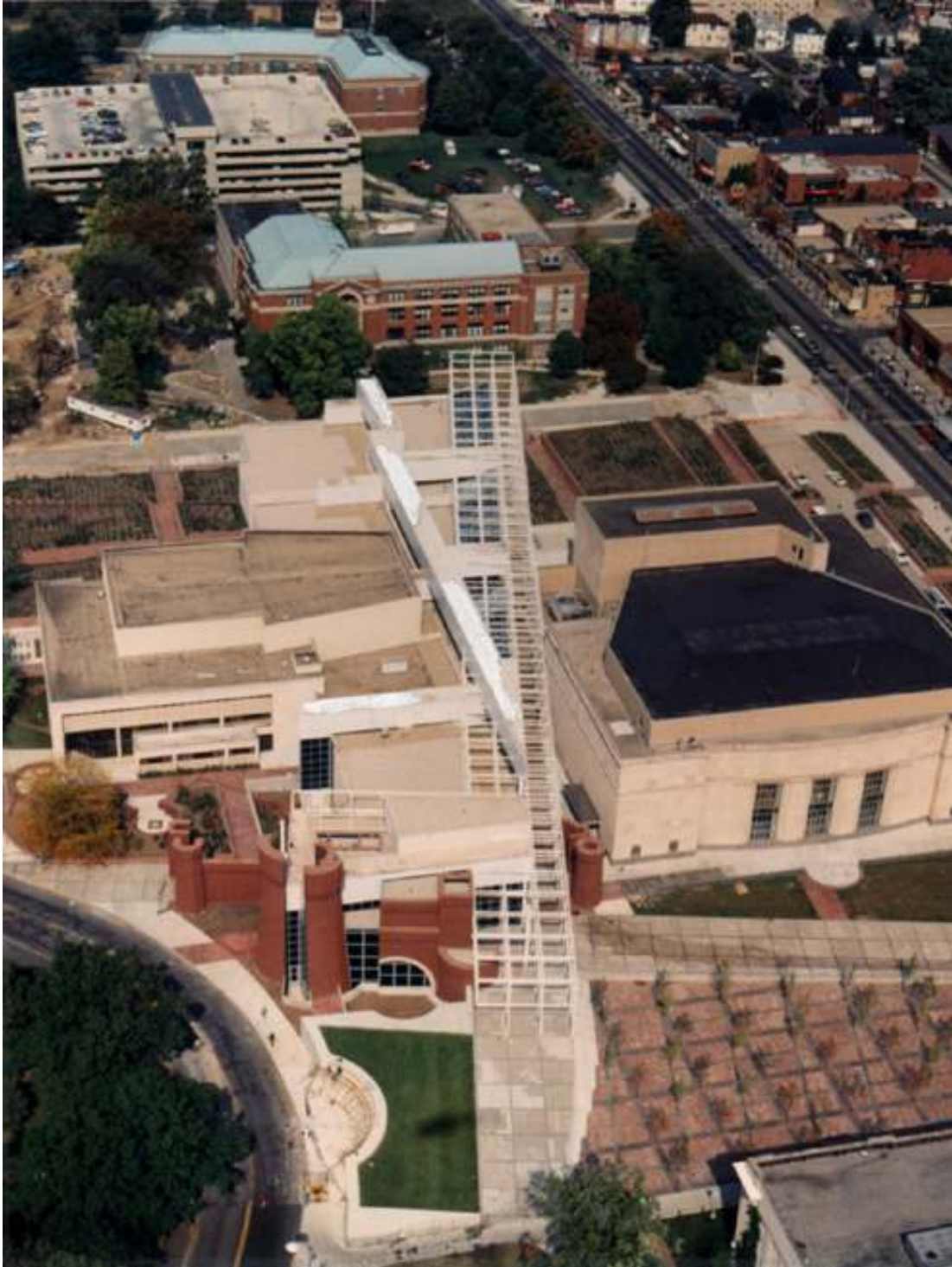
Figure 6.28. The general view of the Wexner Center

http://eisenmanarchitects.com
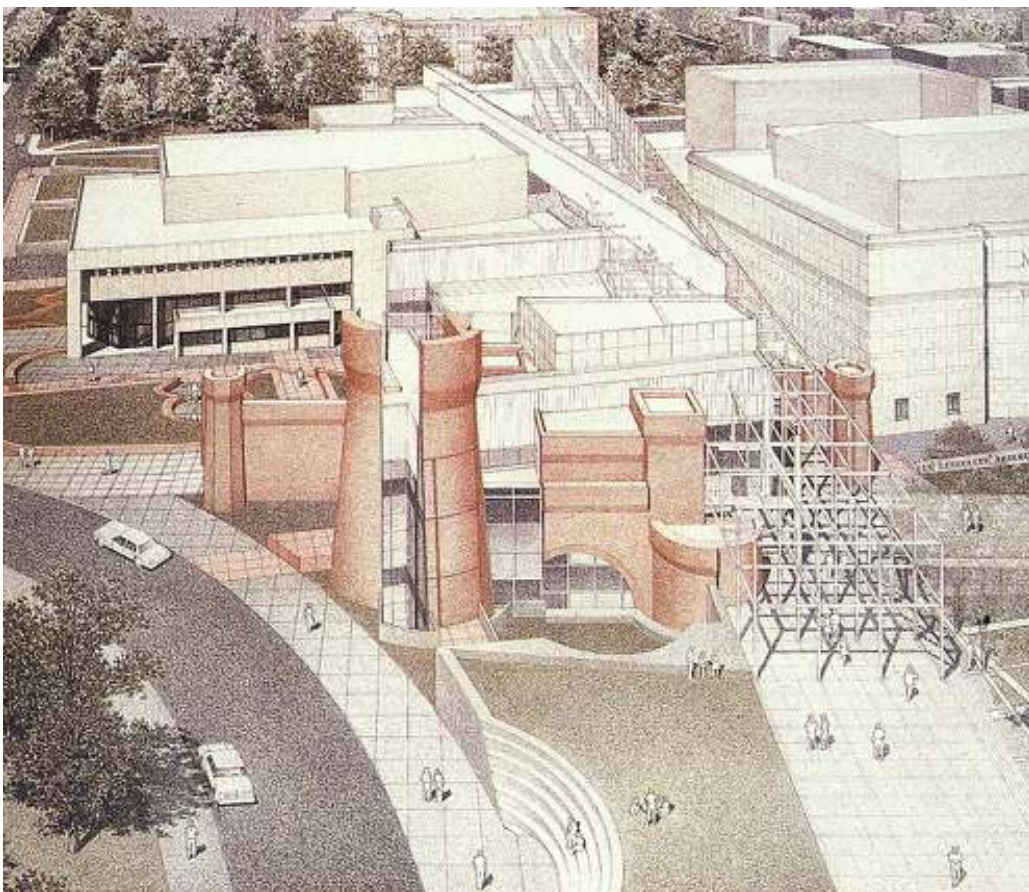
Figure 6.29. The general view of the Wexner Center

http://www.usc.edu/dept/architecture/slide/ghirardo

Charles Jencks explains his impressions about the building by defining this project as "Eisenman's white holes". He defines Wexner center in 10 steps, these steps are as follows:

1-   The two grids, shifted at 12,5 degrees, blast through an existing auditorium and hall to either side. They slice off parts, but then use the same stone material to rebuild parts of the new Wexner Center.

2-   This repetition of the destroyed corners is "simulation".

3-   The ghost building of the armoury, which no one could mistake for the original, is "dissimulation".

4-   The "non-building" has neither a beginning nor end; above or below; it dissolves into the campus and landscape. In fact it treats the landscape as "not-building", burrowing library underneath the ground.

5-   These gridded mounds to east and west recall, for Eisenman, Indian mounds which are not far away in Ohio.

6-   A slice, or cut, or tilted sheer in these mounds recalls, the "Greenville Trace", that line of colliding grids which runs through Ohio. This collision let Thomes Jefferson's gridded plan use for democratic America with two conflicting measuring devices for magnetic north.

7-   The "not-scaffolding" represents an unfinished building awaiting its art of the future.

8-   The tilted outdoor "not-auditorium", with its skewed "not-seats", visually turns the campus axis towards the Wexner Center. The larger curve of the adjacent road is taken up elsewhere in the "not-building", especially in the curved wall of the interior auditorium.

9-   The White Tower fast food restaurant is not only an inspiration for Richard Meier's white enameled panels of the last fifteen years, but an influence on Eisenman's ghosted turrets in the "not-armory".

10-   Eisenman and Meier are "not-first cousins", but more distantly related.

Figure 6.30. The interior view of the Black Box in Wexner Center

http://www.eisenmanarchitects.com

Depending upon the comments above, it can be argued that in Wexner Center project Eisenman has achieved to build a "non-building". And with such an effort he has achieved to erect "an architecture only once" because such a non being cannot be realized a second time.

6.2.2. The Galician City of Culture

Galician City of Culture project is a new cultural center for the province of Galicia in Northwestern Spain; located on Monte Gaias, a small hill overlooking to Santiago de Compostela. The project is a technologically advanced complex of six buildings which is planned as a dynamic resource of today's Galicia and a new destination for visitors from other countries.

Figure 6.31. The site model of the Galicia City of Culture

http://www.archidose.org/Blog/galicia2.jpg

Major components of the Galician City of Culture are; museum of Galician history, new technologies center, music theater, Galician library and periodicals archive, central services and administration building, and surrounding the built area of the complex which is an area of

gardens and native woodland, conceived as both a recreational and an educational facility.[170] Currently four buildings are under construction. The total area of the design is approximately 110.000 square meters and the construction is expected to be completed in 2010.

Figure 6.32. The model of the Galicia City of Culture

http://www.eisenmanarchitects.com

The project is distinguished with an architectural competition, which the Department of Culture, Social Communications and Tourism of the Xunta de Galicia initiated in February 1999. The competition jury chose Peter Eisenman's proposal.

The design evolves from the superposition of three sets of information. First, the street plan of the medieval center of Santiago is overlaid on a topographic map of the hillside site. Second, a modern Cartesian grid is laid over these medieval routes. Third, despite the computer modeling software, the topography of the hillside is allowed to distort the two flat geometries, generating a topographical surface that repositions old and new in a simultaneous matrix which is never before seen.[171] Peter Eisenman explains the project in his competition report as follows:

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[170] Peter Eisenman, "Competition Report of Galicia City of Culture", <http://www.archpeida.com/Projects-Peter-Eisenman_01.html>.
[171] Peter Eisenman, "Competition Report of Galicia City of Culture",
<http://www.archpeida.com/architects/eisenman/ccg/ccg.html>.

"The City of Culture of Galicia complex has a fascinating program, whose goals far exceeded any summary of spaces and functions. The first demand was for an open and dynamic design, which would be permeable to all sorts of possibilities that as yet could not even be envisioned.

Instead of the ground's being conceived as a backdrop against which the buildings stand out as figures, it is generated a condition in which the ground can rear up to become figure, the buildings can subside into ground. It is a new kind of urban fabric. In which space people inhabit can seem both smooth and furrowed, much as a seashell, the age-old symbol of Santiago, is smooth and furrowed. The coding of Santiago's medieval past into the City of Culture of Galicia creates the sense of an active present, as found in a tactile, pulsing new form, what people might call a fluid shell."[172]

Figure 6.33. The model of the Galicia City of Culture
http://www.eisenmanarchitects.com

Although not included in the project, Eisenman wanted to donate to the North American architect John Hejduk, who died in the year 2000, by erecting two glass and granite towers near the newspaper archive. This project is linked to the city of Santiago, since they were

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[172] Eisenman, <http://www.archpeida.com/Projects-Peter-Eisenman_01.html>.

initially going to be located in Belvis Park in order to house educational activities related to the garden as "botanical towers".
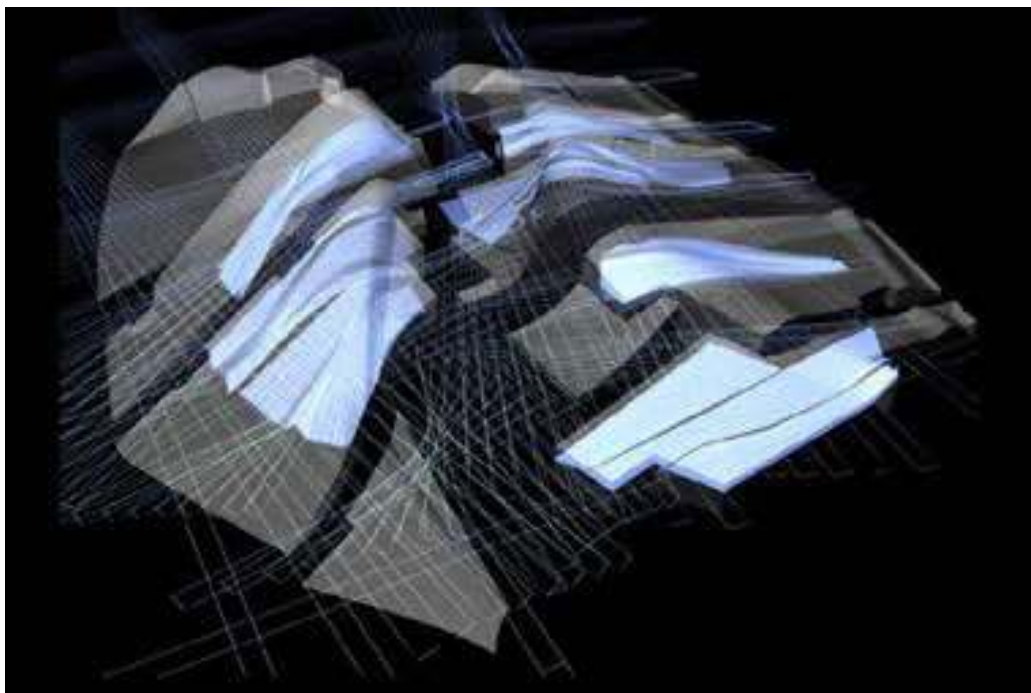
Figure 6.34. The computer modeling of the Galicia City of Culture

http://www.eisenmanarchitects.com

Thus, the project does not emerge as a curving surface that is neither figure nor ground but as both figured ground and a figured figure that supersede the figure-ground urbanism of the old city.[173] Santiago's medieval past appears not as a form of representational nostalgia but as a new -yet somehow familiar- presence found in a new form. The basic conceptual discourse demonstrates itself as plastic singularity and its exceptional harmony with the surrounding environmental.

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[173] Eisenman, <http://www.archpeida.com/architects/eisenman/ccg/ccg.html>.

Figure 6.35. The above view of the construction area of Galicia

http://www.eisenmanarchitects.com

Figure 6.36. The interior modeling of the Galicia City of Culture

http://www.eisenmanarchitects.com

The Galician City of Culture project serves for a new conceptual approach, which Eisenman calls "neither figure, nor ground". In this design, two grids, the street plan of Santiago city center and a Cartesian grid are embedded within each other. Afterwards this collaboration has been placed upon the topographical features of the site, and used to form the main concept of the design. In this transformative operation, Santiago's past appears not as a type of representational nostalgia but as a vibrant tactile active present. The secular complex, which is different from the religious centre below, takes a form of expressing the traces of the old city.[174] This approach leads to a design which has never seen before.

6.2.3. The Church of the Year 2000

After reaching to millennium, the functions and necessities of the people have changed by the invention of computer and network webs around the world. Under this context, the project of The Church of The Year 2000, is an architectural competition, which Eisenman was asked to participate in 1996.

Figure 6.37. The site plan of the Church of the Year 2000

Andreas Papadakis, *NA Reaching for the Future*, (Andreas Papadakis Publisher:United Kingdom, 1997), 76.

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[174] Peter Eisenman, "Cultural Complex", Domus, Volume: 851, (September, 2002), 51.
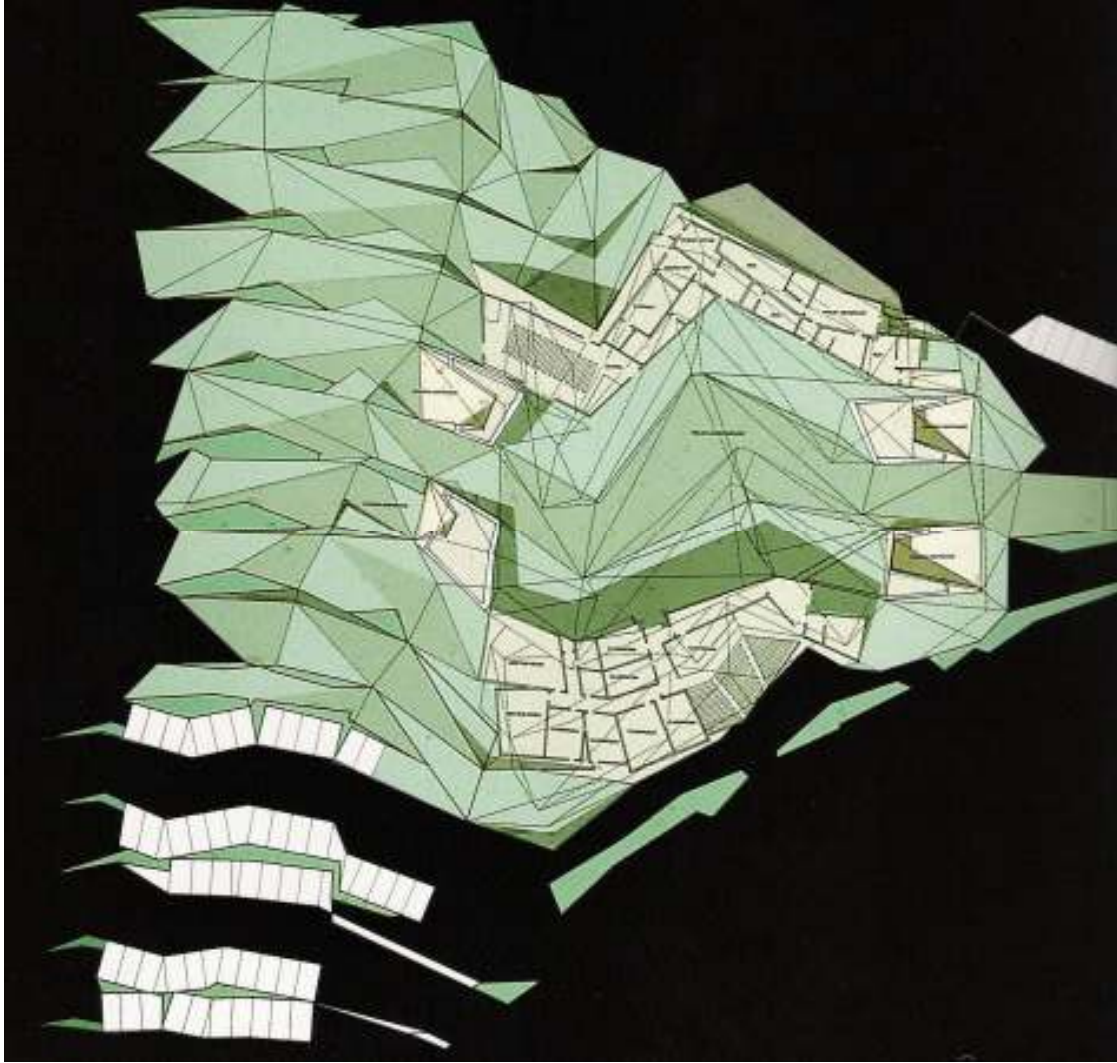
Figure 6.38. The plan development of the Church of the Year 2000

Andreas Papadakis, *NA Reaching for the Future*, (Andreas Papadakis Publisher:United Kingdom, 1997), 76.

Today, air travel and media have created universal access to the experience of the pilgrimage. The church should provide itself the pilgrim's experience of distance and proximity. Therefore, the heart of the church becomes, as it were, two sided entrance, each providing passage as in a pilgrimage space of communication. In this design, the church is an earthly analogue to heaven in which the aim to create the feeling of a greater space is still. Everything is mysterious and half-hidden, yet everything is revealed; the church in its contemporary contradictions between mystery and clarity, spatiality and mass.[175]

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[175]Andreas Papadakis, *NA Reaching for the Future*, (Andreas Papadakis Publisher:United Kingdom, 1997), 71.
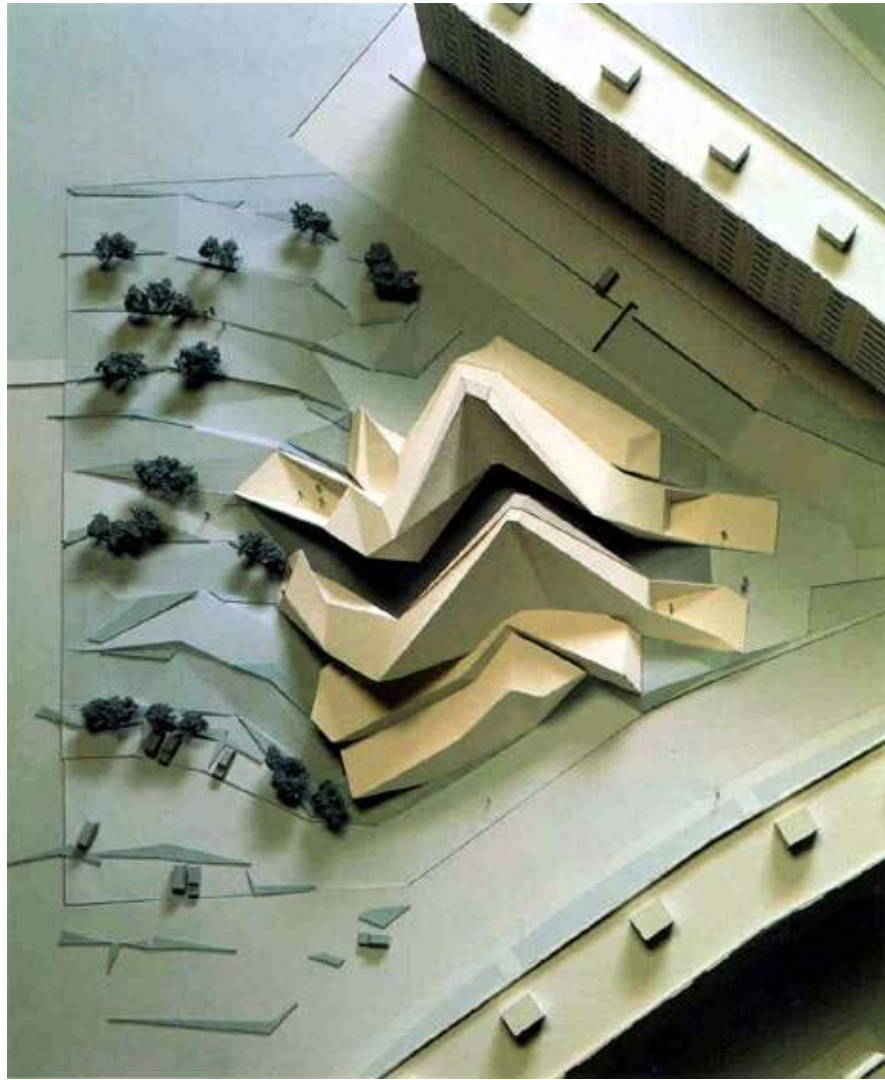
Figure 6.39. The mass model of the Church of the Year 2000

http://www.geocities.com/lecorbisier/peter/petercy.html

According to Eisenman, church has three different missions: church as a community center, church as a media, and church as an icon. Eisenman exposes these three missions as follows:

Church as a community center: The church has two components, the spatiality of communion and the spatiality of community. The nave of the church is split down to the centre to allow for the passage of the community through and into the church. The new nave

is a communal spatiality open to the outside. This trick provides the connection with the community centre, auditorium, classrooms, and a small chapel.[176]
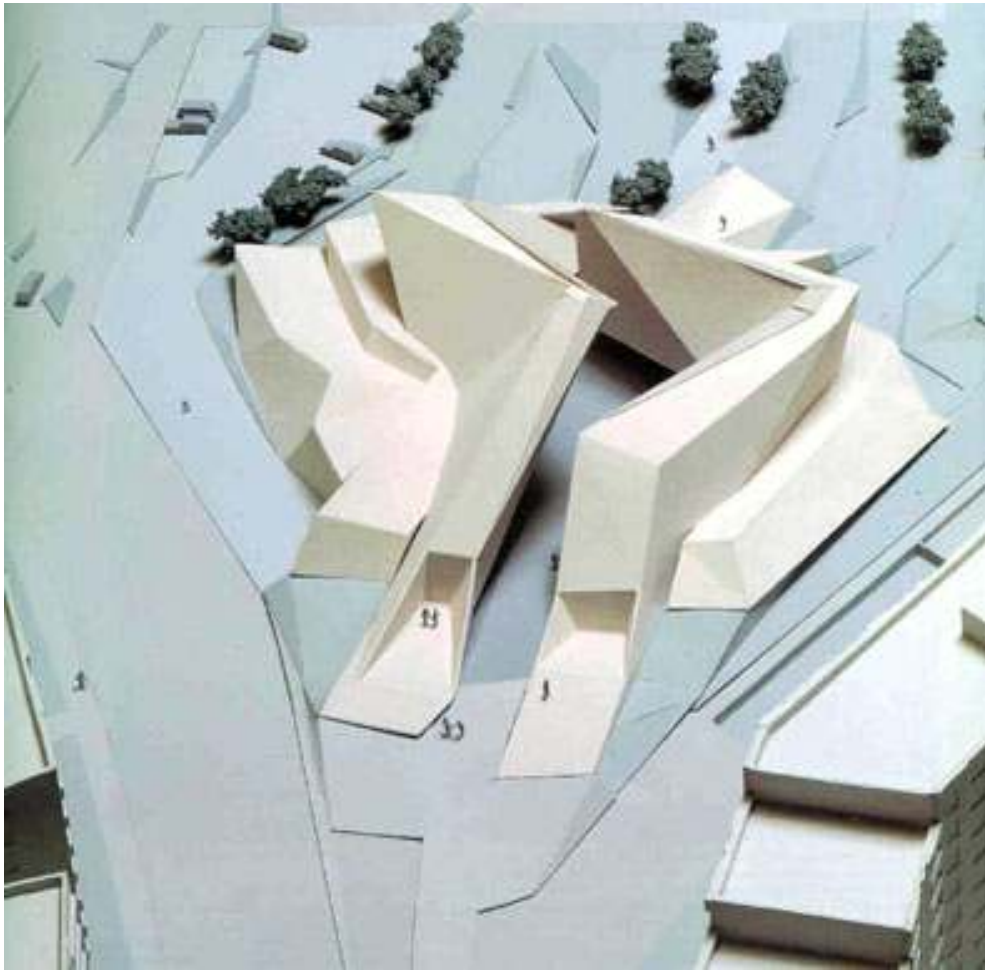
Figure 6.40. The model of the Church of the Year 2000

http://www.prelectur.stanford.edu/lecturars/eisenman/projects.html

Church as a media: In the middle ages and the period of the Gothic Cathedrals, the church mediated between the celebrant of the mass and the congregant. The congregant did not understand the Latin language of the mass, but the iconography of the church, its chapels, sculptures, carvings, tapestries, and paintings related with the religious significance of the mass to the people.[177] Church architecture was a strong media at these dates.

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[176] Papadakis, 71.
[177] Peter Eisenman, "Project Descriptions and Gallery" (1998),
http://prelectur.stanford.edu/lecturers/eisenman/projects.html.

Figure 6.41. The model of the Church of the Year 2000

http://www.cooper.edu/architecture/faculty/eisenman/eisenman05.html

Figure 6.42. The model of the Church of the Year 2000

http://www.cooper.edu/architecture/faculty/eisenman/eisenman05.html

Today, people are experiencing a cultural shift from a world in which technology and its mechanisms were the mediators in which information is becoming the new mediator between God, man, and nature to one. No one can ignore the change, but anyone should come to terms with it. This design reflects the effect on the architecture of the church, and particularly the architecture of this pilgrimage church at this place, at this time, for this particular function.

Stained glass in the Gothic Cathedrals was a dominant form of media, in this church; the design introduces a contemporary form of "stained glass". A media wall is created in each side which can be seen from both the central outdoor spatiality and each side aisle. The media wall allows for both light and media to penetrate the body of the church, and allows everyone to witness the sacraments during days of large assembly. The media wall is made up of panels of liquid crystals, which leads to the iconography. [178] At this point, the third mission of the church appears:

Figure 6.43. The computer modeling of the Church of the Year 2000

Andreas Papadakis, *NA Reaching for the Future*, (Andreas Papadakis Publisher:United Kingdom, 1997), 73.

The church as an icon: The iconography of this church is based on two parallel ideas: one, the proximity and distance inherent in the idea of the pilgrimage and the idea of media; and two, the new relationship between man, God, and nature. A form of nature is used to symbolize a condition between proximity and distance of the pilgrimage church. The most precise condition of betweenness in nature is the condition of the liquid crystal, which is a state of suspension between the static crystal and the liquid state. The forms of the church grow literally out of the ground of the molecular order of a crystal. They represent the gradual distortion of an original crystal phase to a nematic state, the phase in the molecular order before it reaches the isotropic or liquid phase. Another aspect of the liquid crystal is that of

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[178] Papadakis, 75.

multiple layers and overlaps seen as the deformations of several different layers. They are all present in the evolving form of the building and the landscape.

Figure 6.44. The model of the Church of the Year 2000
http://www.cooper.edu/architecture/faculty/eisenman/eisenman05.html

Church of the Year 2000 presents the concept of pilgrimage experience as a joy of proximity. By this way the function of a church has gained a new feature which can be called as a "public centre". The form of the church evolves out of the ground, out of palpable reality toward heaven and the infinite. The church as such becomes the mediator between nature and God, between the physical and the infinite. As a result, in this proposal, the concept is not only the mission nor the form, basically the people. Thus, people are the main identifier of Church of the year 2000's architecture.

6.3. Daniel Libeskind

6.3.1. Contemporary Jewish Museum

The discussion about a Jewish Museum in Berlin has been in process for almost a quarter of a century. Many eminent experts and holocaust survivors discussed this issue and the implications of building a Jewish Museum in Berlin. The conclusions reached were the ones

formulated in a brief for the competition held in 1988-89. Some writers, composers, artists and poets formed the link between Jewish tradition and German culture in Berlin. Libeskind finding this connection plotted an irrational matrix in the form of a system of intertwining triangles that would yield some reference to the emblem of a compressed and distorted star; the yellow star which was so frequently worn on this site.[179]

Figure 6.45. The above view of Jewish Museum

http://www.aliciapatterson.org/APF2001/Klein/Klein18.jpg

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[179] Daniel Libeskind, *Radix – Matrix*, (New York: Prestel, 1997), 34.

Figure 6.46. The plan of Jewish Museum

Daniel Libeskind, *Radix – Matrix*, (New York: Prestel,, 1997), 38.

The plot of the design is at Lindenstrasse, near the Rondel, once a famous Baroque intersection of Wilhelmstrasse, Friedrichstrasse and Lindenstrasse, and next to the distinguished Collegienhaus.[180] The building has an area of nearly 10.000 square meters. It is connected to the existing building with an underground exhibition hall to each other in which, the notions of old and new are completely separated from each other over the ground, each revealing a different content, with both of these notions preserving their contradictory autonomy.[181] The new extension is conceived as an emblem in which the invisible and the void make themselves apparent as such. The void and the invisible are the structural features that have been gathered in the space of Berlin and are exposed in an architecture in which the

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[180] Libeskind, 34.
[181] *Ibid,* 34.

unnamed remains, in the names which keep silent.[182] The museum is a zigzag with a structural rib, which is the void of the Jewish Museum running across it. And this void is something which every participant in the museum will experience as his or her own absent presence.

Figure 6.47. The interior of Jewish Museum
http://www.aidan.co.uk/data_sheetDeBJewishMusExhib4218.jpg.htm

The building is not a collage or a simple dialectic, but a new type of organization which is organized around a center which is not, around what is not visible. And what is not visible is the richness of the Jewish heritage in Berlin, which is today reduced to archival and archeological material, due its physical disappearance. Daniel Libeskind believes that this scheme joins architecture to questions which are now relevant to all humanity. What he tries to demonstrate is the Jewish history of Berlin which is not separable from the history of modernity, from the destiny of this incineration of history; because both are bound together; but not bound by means of any obvious forms, rather through faith; through an absence of meaning and an absence of artifacts. Absence therefore serves as a way of binding in depth, within a totally different manner from the same hopes of people. This is a conception which does not reduce the museum or architecture to a detached memorial or memorable detachment. It is instead, a conception which re-integrates Jewish / Berlin history through the

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[182] Libeskind, 34.

unhealable wound of faith, in other words, is the "substance of things hoped for; proof of things invisible".

Figure 6.48. The above view of Jewish Museum

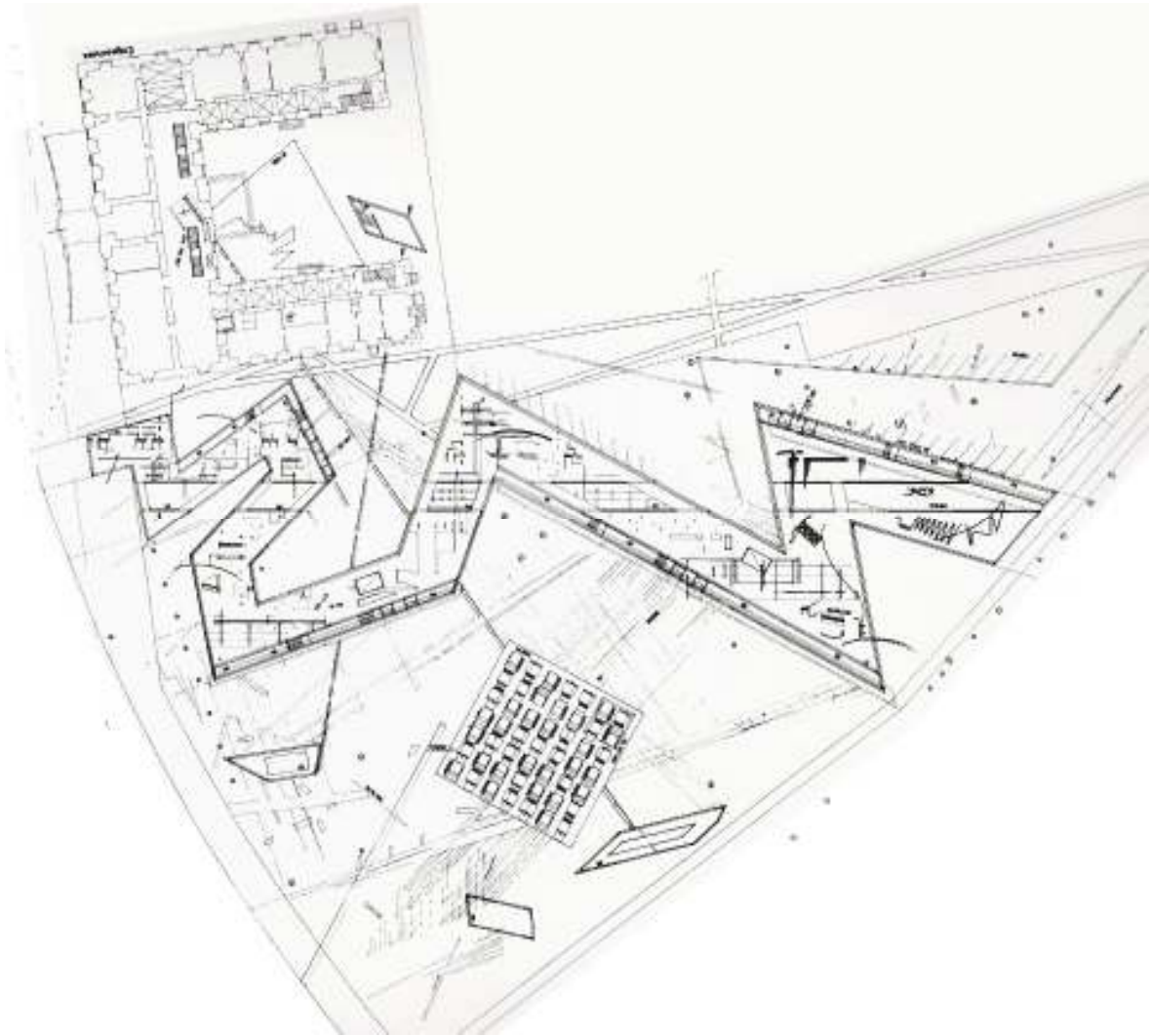Daniel Libeskind, *Radix – Matrix*, (New York: Prestel,, 1997), 40.

Daniel Libeskind calls this project as "between the lines" because it is a project about two lines of thought, organization and relationship. One is a straight line, but broken into fragments; the other is a tortuous line, but with continuing infinitely. These two lines develop architecturally and programmatically through a limited but definite dialogue. They also fall apart, become disengaged and they seen as separated. By this way they expose a void which runs through this museum, a discontinuous void.[183] The project presents three main paths: the axis of the holocaust, the axis of exile, and the axis of continuity. The axis of the holocaust ends in a bare, unheated, concrete tower. An unsettling "garden" culminates the axis of exile. A pomegranate tree, a symbol of fertility in Jewish tradition, forms a more optimistic climax

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[183] Libeskind, 34.

for the axis of continuity.[184] Arrayed around these paths, the museum's galleries portray the story of Jews in Germany since medieval times.
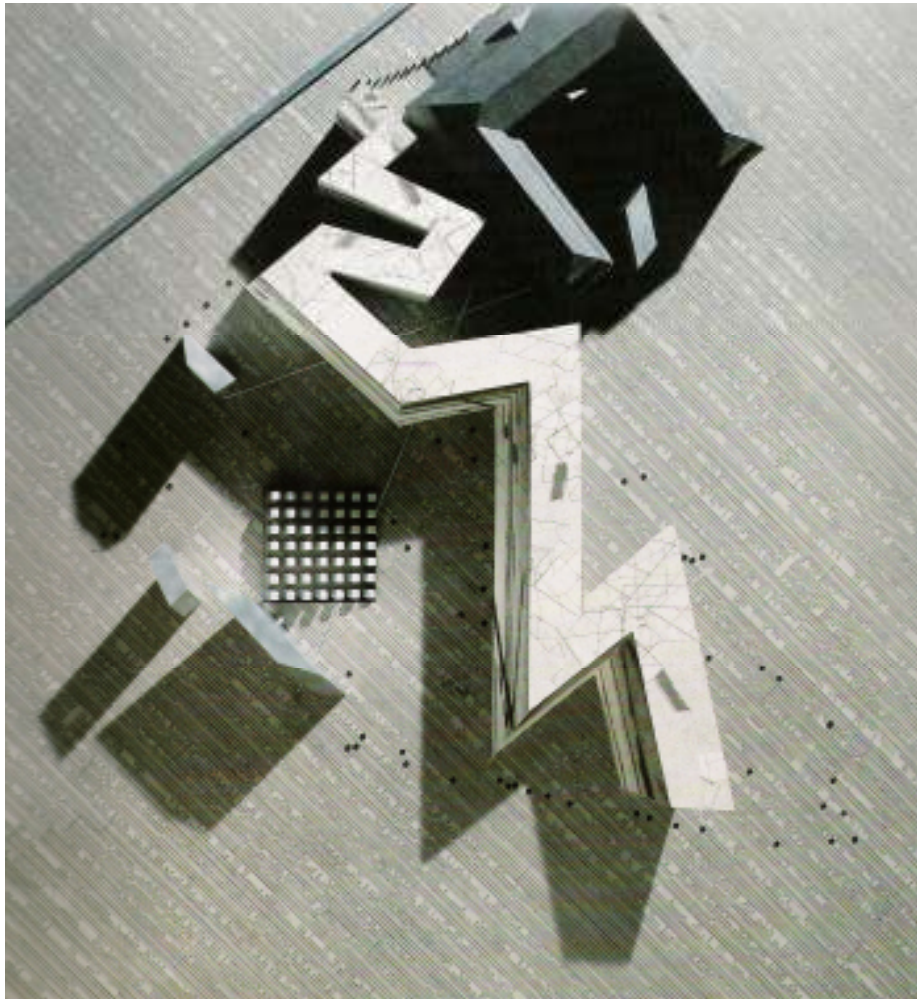
Figure 6.49. The model of Jewish Museum

Daniel Libeskind, *Radix – Matrix*, (New York: Prestel,, 1997), 37.

Daniel Libeskind reveals design as follows: "Jewish Museum engenders a fundamental rethinking of architecture in relation to the program of the project. The museum exhibits the social, political and cultural history of Jews in Berlin from the 4th Century to the present. There are three basic ideas that formed the foundation for the design. First is the impossibility of understanding the history of Berlin without understanding the enormous intellectual, economic and cultural contribution made by the Jewish residents of the city. Second is the necessity to integrate physically and spiritually the meaning of the holocaust into the

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[184] Casey Mathewson, *Architecture Today,* (Milan: Feierabend Verlag, 2004), 110.

consciousness and memory of the city of Berlin. Third, that only through the acknowledgement and in corporation of this erasure and void of Jewish life in Berlin, can the history of Berlin and Europe have a human future.[185]" Libeskind believes that this project joins architecture to questions that are now relevant to all humanity.

Figure 6.50. The staircase of Jewish Museum
http://www.juedisches-museum-berlin.de/site/EN/04-Architecture.php

The Jewish Museum is a museum which explicitly thematises and integrates, for the first time in Postwar Germany, the history of Jews in Germany and the repercussions of the holocaust. There is a new architecture created for a time which would reflect an understanding of history, a new understanding of museums and a new realization of the relationship between program and architectural spatiality. Therefore this museum is not only a response to a particular program, but an emblem of expectation.

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[185] Daniel Libeskind, "The Jewish Museum Berlin, Between the Lines", (2001), http://www.daniel-libeskind.com/projects/pro.html.

6.3.2. Imperial War Museum

The museum is situated on the banks of the Manchester Ship Canal on the Trafford wharf side of Salford Quays about 2 miles from city centre Manchester.[186] The design has approximately 9.000 square meters in total. It was opened in 2002, and the subject of the museum program has been to exhibit the trustees of the Imperial War. The museum is positioned on the edge of the canal basin that is the area's only landmark.[187] It is linked by an unnecessarily energetic new pedestrian bridge, one of the inevitable clichés of recent urban renewal which connects it with Lowry Centre on the opposite side.
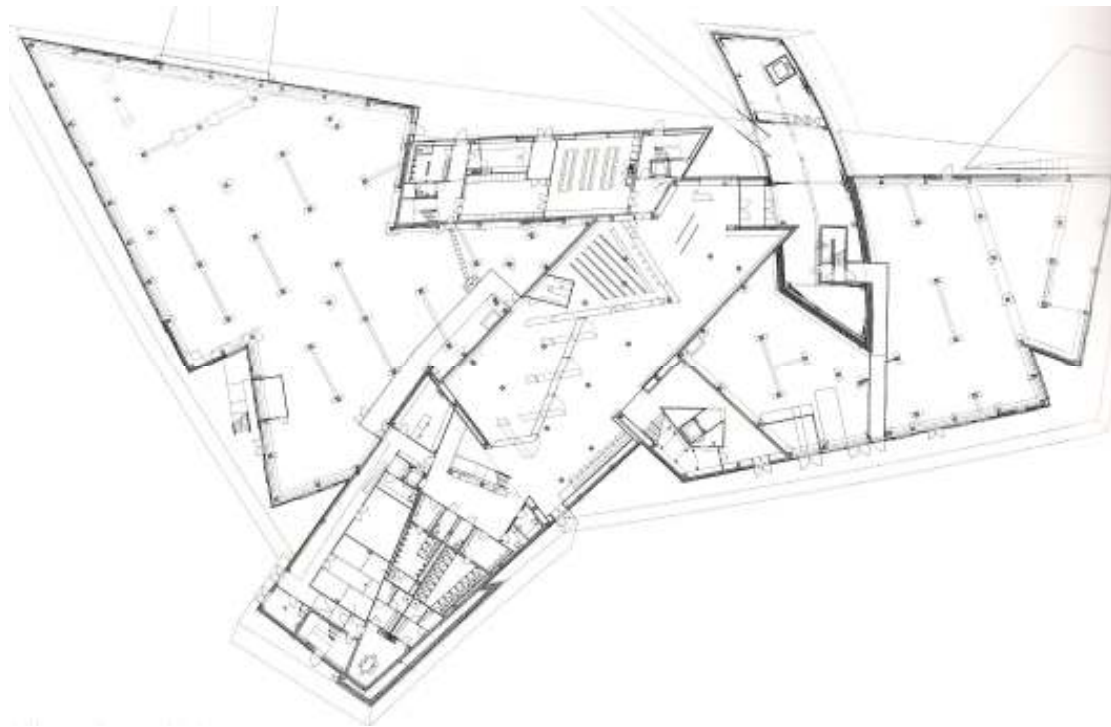
Figure 6.51. The plan of Imperial War Museum

Deyan Sudjic, "Daniel Libeskind's Manchester Museum is a Sobering Reminder of the Impact of War"

Domus, Volume:851, (September 2002), 78.

[186] Daniel Libeskind, "Imperial War Museum North" http://www.manchester2002-uk.com/museums/museums2a.html.

[187] Deyan Sudjic, "Daniel Libeskind's Manchester Museum is a Sobering Reminder of the Impact of War" Domus, Volume:851, (September 2002), 84.

Figure 6.52. The view of Imperial War Museum

http://north.iwm.org.uk/

Imperial War Museum has a different approach when compared to the other designs of Daniel Libeskind. He does not reveal all of the secrets of the design at once. A curious collection of architectural fragments, it is set a little back from the water. The concept of this museum is based upon the contemporary world shattered into fragments and reassembled as a fundamental emblem of conflict. These fragments, shards or traces of history, are assembled on this site and projected beyond it. The building exists in the horizon of the imagination and is visible across the strategic points of the city and its surroundings.[188] The building provides new answers to all programs, invents new connections between the building and its surroundings and instantly becomes a recognizable, memorable place of encounter.

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[188] Daniel Libeskind, "Imperial War Museum, North Earth Time", (2002), http://www.daniel-libeskind.com/projects/pro.html?ID=34.

Figure 6.53. The view of the mass of Imperial War Museum

http://www.simonknott.co.uk/manchester/images/DSCF6785.JPG

The project develops the realm of the in between, the interest, the realm of democratic openness, plurality and potential. By navigating the course between rigid totalities, and the chaos of events, this building reflects an evolving identity open to profound public participation, access and education. The museum is therefore a catalyst for focusing energies, and molding them into a creative expression. Libeskind clarifies the design as follows:

The building is a constellation composed of three interlocking shards. The "Earth shard" forms the generous and flexible museum spatiality. The "air shard" with its projected images, observatory and education spatialities, serves a dramatic entry into the museum. The "water shard" forms the platform for viewing the canal with its restaurant, café deck and performance spatiality. These three shards (Earth, air and water) concretize 20th century conflicts which has never taken place on an abstract piece of paper, but has been fought on a terrain by the infantry, in the skies by the air-force and battled with ships in the sea.[189] The composition of

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[189] Libeskind, http://www.daniel-libeskind.com/projects/ pro.html?ID=34.

forms, functions and relationships both centers and complements the entire area in which the project is situated. The individual forms were taken to symbolize war at sea (the water shard), war in the air (the vertical air shard), and war on the ground (the earth shard). Imperial War Museum can be observed from various views at the same time provides new vistas from the surrounding panorama.

Figure 6.54. The façade of Imperial War Museum

http://www.kalzip.de/galerie/uk/gallery1.htm

The air shard is simply an empty tower, 55 meters high, with a viewing platform two thirds of the way up. Rather it is not empty, but filled with the uninspired scaffolding required to support it in the wind. The elegance of the sculptural shape is not matched by any elegance in the engineering that supports it.

Figure 6.55. The interior view of Imperial War Museum
Deyan Sudjic, "Daniel Libeskind's Manchester Museum is a Sobering Reminder of the Impact of War"
Domus, Volume:851, (September 2002), 84.

The museum spatialities respond to new concepts of exhibition by showing in a concrete and visible form how the personal histories of the people of the north are woven into the fabric of 20th century conflict.

Figure 6.56. The entrance of Imperial War Museum

http://www.daniel-libeskind.com/project

Figure 6.57. The sketches of the concept of defragmentation

Deyan Sudjic, "Daniel Libeskind's Manchester Museum is a Sobering Reminder of the Impact of War" Domus, Volume:851, (September 2002), 80.

The proposal has a huge mass when compared to the other buildings surrounding it. By this way, it can be said that, Libeskind has created a dominant building in Manchester. The style of the design is a typical Libeskind's work, has become known as "defragmentation", and it departs dramatically from conventional vertical and right angle-built architecture in its free-flowing forms and asymmetric geometry.[190] The design presents a new vision to exhibition design engineering and a vision of history and the future. Also the building has brought a new life and potential to this emerging area. The form of the design exposes itself as a sculpture which dramatically symbolizes the war with its 55 meters high tower.

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[190] Libeskind, http://www.manchester2002-uk.com/museums/museums2a.html.

Libeskind's architecture provides an impressive, sober, yet unforbidding context with the way of intelligent strategy.

6.3.3. New World Trade Center

Lower Manhattan Development Corporation, which was established by Governor Pataki, organized a competition of the New World Trade Center. And the jury chose Daniel Libeskind's design for rebuilding the site of the former World Trade Center. The proposal included a hanging garden, a memorial, a cultural center, and freedom tower which would be symbol of the site. Construction is planned to begin at 2006, and expected to be ready for occupancy in 2010.
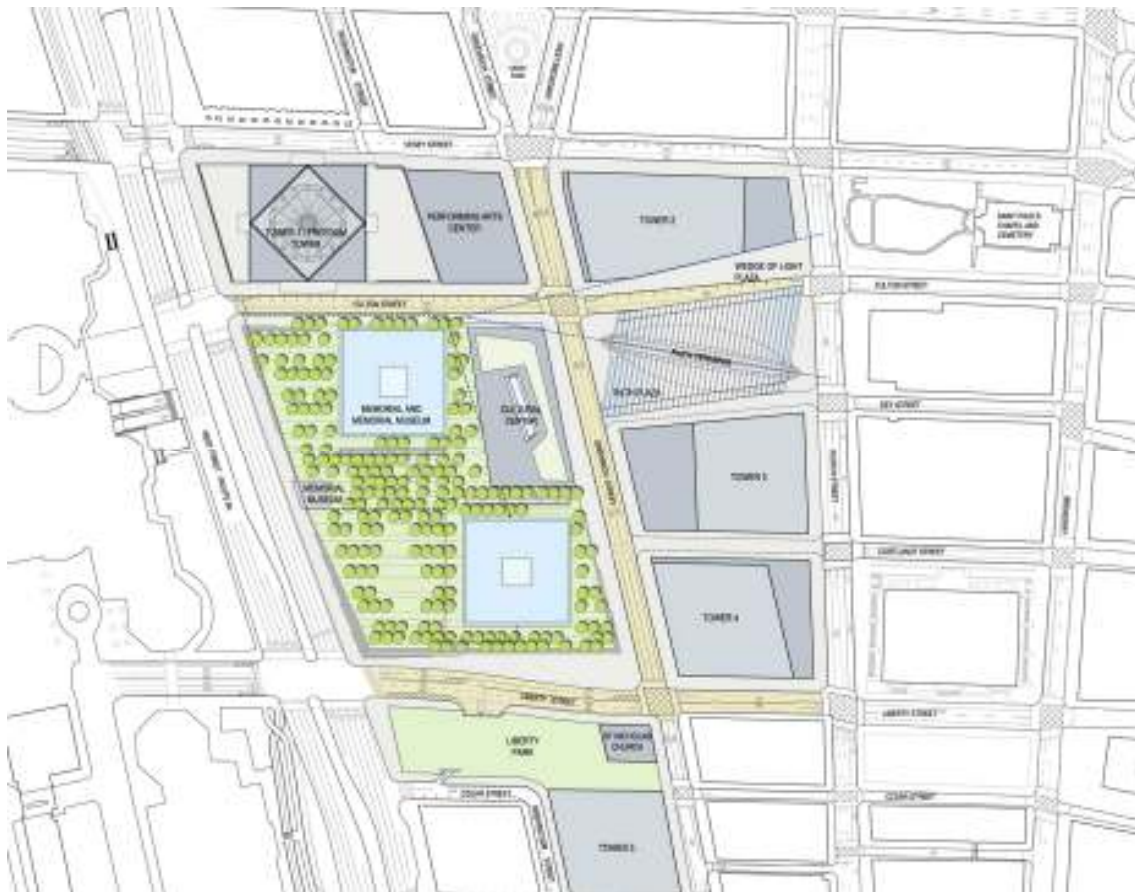

Figure 6.58. The site plan of New World Trade Center

http://www.renewnyc.com/News/mediaresources.asp

Libeskind came to New York by ship when he was a teenager. His first sight was the Statue of Liberty and the skyline of Manhattan. He argues in his project report that; "I have never forgotten that sight or what it stands for. This is what this project is all about."[191]

Figure 6.59. The silhouette of New World Trade Center

http://www.renewnyc.com/images_WMS/freedom_tower/Harbour

New Yorkers has two different ideas about the site: some of them thinks to keep the site of the World Trade Center as it is, some of them thinks to fill the site completely and built the new one upon it. Libeskind observed the people in New York especially the ones who lost their relatives. To acknowledge the deaths which occurred on this site seemed to Libeskind like two moments which could not be joined. He tried to find a solution which would bring these contradictory viewpoints into an unexpected unity. Libeskind decided to go down, about 70 feet into Ground Zero, onto the bedrock foundation, a procession with deliberation into the deep indelible foot prints of Tower One and Tower Two. The foundation is not only the story of tragedy, but also reveals the dimensions of life.

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[191] Daniel Libeskind, "Architect's Statement for the proposed plans for the New World Trade Center", http://architecture.about.com/library/bl-libeskind-statement.htm.

Figure 6.60. General view of New World Trade Center

http://www.daniel-libeskind.com/press/index.html

The Path Trains continue to crosswise this ground now, as before, combining the past to the future. Libeskind placed the museum to that point, to be the entrance of the Ground Zero. Because this entrance is accessible, and leads people to down spatialities of reflection, meditation, and memorial itself.[192] This memorial is the result of the proposal.

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[192] Daniel Libeskind, "Memory Foundations", http://www.daniel-libeskind.com/press/index.html.

Figure 6.61. General view of New World Trade Center

http://www.renewnyc.com/images_WMS/freedom_tower/SOM_T1-34%208x10.5%20RGB-wmark.jpg

Daniel Libeskind exposes his proposal in his project report as follows: to remember the people who lost their lives, he created two large public places, the Park of Heroes and the Wedge of Light. Each year on September 11th, between the hours 8.46 a.m. when the first airplane striked, and 10.28 a.m. when the second tower collapsed, the sun will shine without shadow, in perpetual tribute to altruism and courage. The plaza is designed to be unshaded by adjacent buildings at these times. The sky will be the house of the high tower as the "Gardens of the World". Libeskind defines the gardens as a constant affirmation of life. A skyscraper rises above its predecessors, reasserting the preeminence of freedom and beauty. This creates an icon that speaks of the vitality in the face of danger and optimism in the aftermath of tragedy and disaster.
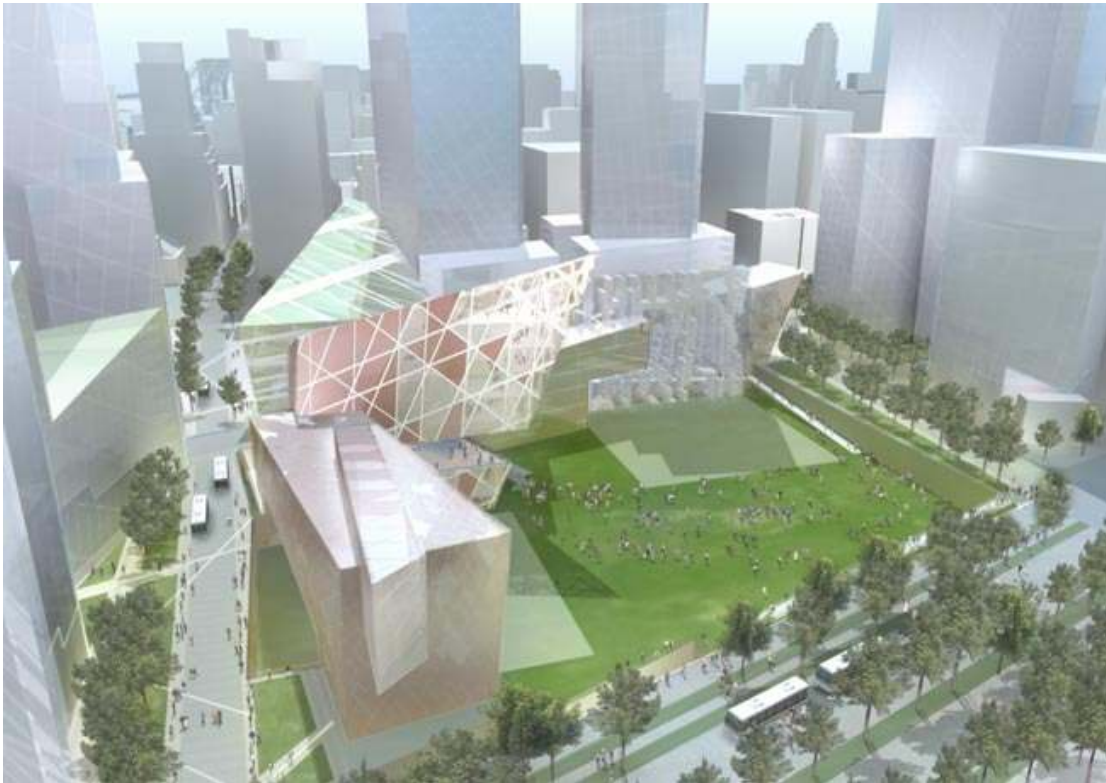
Figure 6.62. General view of the Park

http://www.daniel-libeskind.com/press/index.html

Thus, rapid pace of the competition process and the complexity of all the design components, still there is another psychological part of the project exists. Time will show the effects of such revisions at this site with the people's psychology. The defragmentation shows itself not as the physical aspects of the building, it shows itself as the psychological defragmentation. Libeskind fragmented the functions and basic concepts, by placing each of them into their lofty situation.

6.4. Recollection of Case Studies

The case studies examined above show that; the three architects of these significant works have attributed three different meanings to the entity of architecture. They all are working in the same domain: "the domain of temporalty".

Bernard Tschumi, with his "New Acropolis Museum" design at Athens, proposes a live adventure to the visitors of the museum: to live of an ancient Greek, for a specific period of time.

His "National Studio for Contemporary Arts" design at Le Fresnoy in France, places an technical roof which is opened to sky and light with the holes left in it as clouds and hanging bridges in different directions. And the building has levels to wander around, to the roof, to be able to unify all existing buildings of the old center. He arranges an event to be lived within a specific piece of time, which leaves its dwellers with all kinds of fantasies and experiments of film and sound exploration.

Tschumi's "Rouen Concert Hall" design does not reveal a single event, but reveals the contribution of two different events. As mentioned at chapter four, Jung separates human personality into two poles: "introvertness and extrovertness". Tschumi has begun from such a definition and thus has divided his design into two transcendental spatialities, one introvert the other extrovert. The introvert spatiality (the auditorium), beginning from the transparency of its seats penetrates towards darkness of the stage, ceiling and large exists, expressing the introvert infinity of deepness of human brain. The extrovert spatiality (the foyer), serves for communicative aspects of human brain, with its physically convex volume and transparency. By such a solution Rouen Concert Hall has become a shell which accommodates not only concert events, but also functions as a multi-center for exhibition, trade, social and sport activities.

Thus, it can be said that the architecture of Bernard Tschumi happens to be an event or some events.

Peter Eisenman explains the design of "Wexner Center" with the scaffoldings of constructions which is the most impermanent parts of buildings. They are put up to build,

repair or demolish buildings, but never shelter. Eisenman has solved the backbone of the design by the help of two Cartesian Grids interlocking with each other. He has designed only half of the volume with glass to make it possible to invent the scaffolding effect to obtain the design of a "non-building". A non-building is definitely a unique entity.

The design of the "Galician City of Culture" project consists of a double skeleton. For the first stage, Eisenman has placed the street plan of the Medieval Center of Santiago de Compostela over the flat surface of the topographic map of the hillside. For the second stage, he has also placed a plain Cartesian Grid over the project. By such a genuine solution, the ground of the design has become the figures of the project. Also the figures of the design have been consumed by the ground of the design. Therefore, Eisenman calls his solution as "a design of neither figure, nor ground". This approach leads to a design which is never seen before.

Peter Eisenman's participation to the architectural design competition in Rome for "Church of the year 2000" can be considered as a unique design. The conglomeration of secular pilgrimage life style with the heavenly ecclesiastical lifestyle of the church is zigzagging along a transportation road. And also opens to flanks with underneath building passages and to the two way entrances which establish two other zigzag transport routes, one with the church the other with the pilgrimage area. These solutions impose the importance of religion as a means of communication in the age of information. These merits of the design frame its uniqueness.

When Eisenman's three works are brought together, it can be argued that each of those artifacts possess a different entity and uniqueness. Eisenman suggests "an architecture for only once", and also describes this concept with the terminology: "presence". The presence of anything can be realized with a new notion. When such a new notion appears once again, it gains "re-presence". Thus, according to Eisenman, "being only once" or "the presence" of architecture is essential, and such a situation can be reached by the finishing of its as-builds.[193]

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[193] Papadakis, 26.

Daniel Libeskind describes Jewish Museum design in Berlin as a project "between the lines". Because it is a project of two lines of thought, organization and relationship which consists of a straight line that has been cut into fragments by a tortuous, zigzag line. The project presents three main paths: the axis of holocaust, the axis of exile, and the axis of continuity. These three paths have been fractured into fragments, and to describe the infinity of Jewish exile and holocaust which break the straightness of the relationship of Jewish and German cultures. This design is a new realization of the relationship between program and architectural spatiality.

Libeskind's Imperial War Museum design in Manchester consists of reconstruction of three architectural fragments which symbolize three types of human life: the life over the earth, the life in the water, and the life within the air. Such lives caused the wars of infantry forces, sea forces and air forces in history. Libeskind has placed some fragmental pieces to add his design as a landmark in the forms of shards as the "earth shard", "water shard", and "air shard". Also he has reconstructed these shards as a constellation composed of three interlocking fragments of war life.

Libeskind's winner design of Ground Zero project in New York, expose a diversion from his other approaches to architecture. In the project report he points out that, the New Yorkers possessed two different ideas about the site. One of these ideas was to leave the site completely empty, to remember the catastrophe eternally, in solitude. The other idea was to fill the site with buildings of future. Libeskind tried to reach to a combination of both ideas. He did not try to find out the fragmentation of the physical aspects of the building, but tried to expose the fragmentation of the psychological aspects of the subject. Libeskind was determined with the need of memorial meditation, the reassertion of the freedom and beauty. The absolute light of liberty, the constant affirmation of life in the gardens of the world and the perpetual tribute to altruism and courage as the essential fragments of the design; thus, he composed the reconstruction out of these fragments.

The synthesis concerning the case studies shows that the three architects of these designs have been tracing paths, varying from one to the other when evaluated with the concept of "temporalty". Bernard Tschumi demonstrates a specific architecture as a unique event which refers to the temporalty of an event. Peter Eisenman mentions about the unique presence of architecture by referring to the temporalty of a presence. Daniel Libeskind holds the reconstruction of the fragmentations of architecture by referring to the temporal spaciousness.

At this point a question appears. Do these three architects use the same language or do they differ from each other while giving a meaning to the concept of "temporalty"? To answer this question, the developments of 20th century architecture, which was defined as "four dimensional architecture" by Sigfried Gideon, should be remembered. The researches of Rudolf Arnheim showed that adequate spatialities could be established by a feeling of lifelikeness in the collective human intelligence. Such spatialities could point a way of living to its dwellers.

Since 1990ties architects have been searching of "lifeliness" of architecture instead of "lifelikeness", which can only be explained by the concept of "temporalty". The search for the meaning of temporalty basically came into end with the following solution: "Temporalty is a piece of secular life bordered with a frame work of time. In this definition, "a piece of secular life" acquires some merits: with the contribution of Gestalt Theory it should be "a Good Gestalt". With the contribution of Analytic Psychology it has to connect with "an architecture type of collective subconscious" and to be able to possess these merits it has to be a "good lifestyle formation". The description of a frame work of time for a person possesses a relative quality according to Albert Einstein. He explains that each frame work of time is a relative of its environment. When all these comments are combined and evaluated together "temporalty" can be described as: "Temporalty is a good secular lifestyle formation bordered with a framework of time which is a relative of the subject lifestyle."

Such a description fits to the approach of Bernard Tschumi. Because a good secular lifestyle formation is always happened to be an event.

Such a description also fits to the approach of Peter Eisenman. Because a good secular lifestyle is always unique therefore always exposes a presence.

As well, such a description at the same time fits to the approach of Daniel Libeskind. Because the functionality of any good secular lifestyle formation consists of some fragmental phases which has to be reconstructed.

In conclusion, it can be claimed that the description of temporalty is going to sufficiently shelter the approaches of many other distinguished architects of the 21st century in itself.

7. CONCLUSION

As a complementary effort, depending upon the contributions of the intellectual domain to the subject, gathered together in this study as well as to the results gained from the case studies "A Phenomenological Reading of Temporalty" can be realized as follows:

The dictionary meaning of temporalty is "a piece of secular life bordered with a frame work of time". With the assistance of the phrase of Rene Descartes' "I think, therefore I am." the term "secular life", can be changed with "secular thought". Then, the definition turns itself to: "Temporalty is a piece of secular thought bordered with a frame work of time."

When the term, "a thought" is mentioned, the claims of Gestalt Theory begins to prevail. These claims manifest that: in perception of art, such a thought has to be "a good thought, a good Gestalt". A thought of life seeks for pleasure. Therefore under the context of Gestalt Theory, the definition turns itself to: "Temporalty is a piece of secular good Gestalt bordered with a frame work of time."

Also when the term "a good Gestalt" is examined by the spectacles of Analytic Psychology, "a Gestalt", to become "a good Gestalt", has to be inspired by an archetype of collective subconscious. Thus, by the contribution of Analytic Psychology, the definition turns itself to: "Temporalty is a piece of secular good Gestalt inspired by an archetype of collective subconscious and bordered with a frame work of time."

Then, how can "a piece of secular good Gestalt inspired by an archetype of collective subconscious" be described? Definitely, every piece of anything constitutes of a beginning, a duration, and an end. This combination has been examined by three modern philosophers, Martin Heidegger, Jean Paul Sartre, and Jacques Derrida. Derrida's explanations concerning temporalty are parallel with Heidegger's. Thus, the two claims has been compared at chapter 2.2.4.
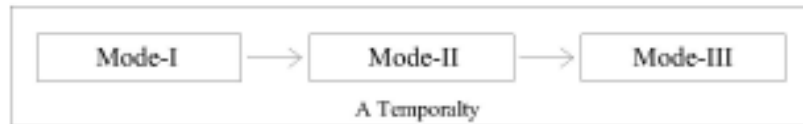
Heidegger's definition of "temporalty"
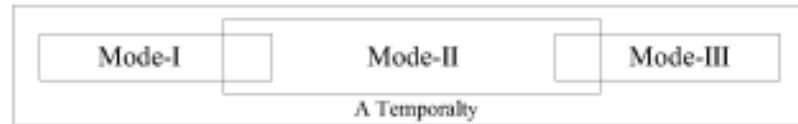
Sartre's definition of "temporalty"

Heidegger's definition can be explained as the deconstruction the past of a being into fragments and the reconstruction it as a future being at present. On the contrary , Sartre's definition is the nihilation the past in ones to choose a new identity for a future being. The destruction of ones past into fragments is that Heidegger did not achieve to find any method for such a procedure. Any fragment can obtain some parts still to be fractured to reach to the minimality of fragturalization. Such a complex fragment will bring some influences of the past to future without doubt. That clarification shows that, there is a shortcut in Heidegger's proposal.

Sartre advises the nihilization of ones past in ones subconscious and to choose a new identity for a future being. The archetypes which were described in Analytic Psychology, can be accepted as pure fragmental of ones ancestoral past. They are in their pure form waiting to be chosen for a future being. In Sartre's model schematized, the present time is a duration of time possessing some past and some future in itself. Therefore such a temporalty is a relative of its subject. Sartre proposes a precise method to bring his philosophy to life. Definitely, the device would make this theory in relation with the intuitions of libido. But also to support such intuitions, a waste amount of information, in the forms of mythologies, legends ..etc. together with dreams, specters, and reflections discussed by psychologists are subjects to detect the archetypes searched. These materials can be used to understand if an intuition is a genuine archetype of collective subconscious or not.

As a result, the phenomenological reading of temporalty can be arranged as: "Architectural temporalty is a good secular lifestyle formation bordered with a duration in present time which is a relative of its formation."

This study has begun with a postulate about the subjects that control human mind. After researching the phenomenological reading of temporalty, it can be declared that: "Beginning from this core, when this postulate is brought to a form of a diagram, the left side of the diagram describes the domain of temporality, the right side describes the domain of temporalty.

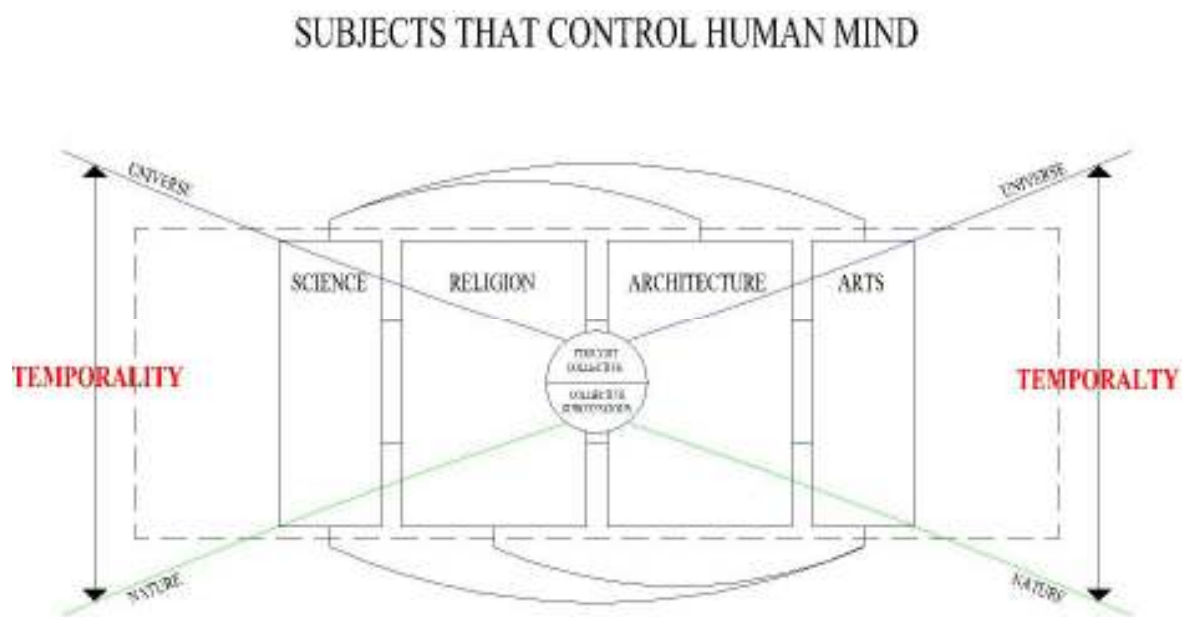
Table 7.1. Subjects that control human mind under the context of temporalty

The UIA/Unesco Charter for Architectural Education published at April 1996, describes the physical body of this architectural temporalty with the following words: "The architects, concerned by the future development of architecture in a fast changing world, believe that everything, influencing the way in which the built environment is made, used, furnished, landscaped and maintained, belongs to the domain of architects." This sentence is the verification of E.T. Stinger's "physical human reticulum" by the voices of modern architects.

APPENDIX A: BIOGRAPHIES

A.1. Martin Heidegger

Heidegger was a German philosopher, and one of the most controversial and original thinkers of the 20th century. He was born in Messkirch, in 1889, and began to study in gymnasium at Constance in 1903, but later was transferred to Bertholds Gymnasium in Freiberg in 1906. At this school he boarded at the archiepiscopal seminary of St. Georg, and was impressed with the thoughts of Franz Brento.[194] This early exposure to Brento, who influenced Husserl's phenomenology, most likely set Heidegger on his path toward greatness as a 20th century philosopher.

Sein und Zeit (Being and Time) which was published in 1927, is Heidegger's most famous publication, deals with the question of Being. Although Heidegger was dismissed sometimes as unintelligible, his thoughts have influenced Satrean existentialism, philosophical hermeneutics, Derridean deconstruction, literature critism, theology, psychotherapy, aesthetics and even environmental studies.[195] In 1933, Heidegger was appointed the rector of the University of Freiburg. He published "On Humanism" in 1947, to distinguish his phenomenology from French existentialism. During the next decade Heidegger published a number of works such as: "An Introduction to Metaphysics" in 1953, "What is Called Thinking" in 1954, "What is Philosophy" in 1956, and "On the Way to Language" in 1959. Since 1960s, his influence has spread beyond continental Europe making an enormous impact on Western philosophy.[196] Heidegger died in Frieburg on May 26th, 1976.

A.2. Jean Paul Sartre

Sartre was born in Paris, in 1905, is an existentialist philosopher. He studied Philosophy in Ecole Normale Superieure from 1924 to 1929, and became a Professor of Philosophy at Le Havre University in 1931.

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[194] Martin Heidegger, "Biography", http://www.egs.edu/resources/heidegger.html.

[195] Heidegger, "Biography", http://evans-experientialism.freewebspace.com/heidegger_bio.html.

[196] Heidegger, "Biography", http://mythosandlogos.com/heidegger.html.

From 1931 to 1945 he worked as a teacher, and he also traveled to Eygpt, Greece, and Italy during his academic life. In 1933-34 he studied in Berlin with the writings of the German philosophers Edmund Husserl and Martin Heidegger.[197] Sartre gave up teaching in 1945 and founded the political and literary magazine "Les Temps Modernes" of which he became editor in chief. After the Second World War, he was studied as an independent writer.[198] His central philosophical work, "Being and Nothingness", in 1943, is a massive structuralization of his concept of being, from which modern existentialism derives.

Most of Sartre's writings deals with existentialism, the freedom of the individual human being. In 1964, he published his autobiography "Les Mots", and was awarded the Nobel Prize for Literature.[199] He died in 1980, in Paris.

A.3. Jacques Derrida

Derrida who was born in Algiers, in 1930 was a French philosopher. At the age of 22 he moved to France and began to his studies at the Ecole Normale Superieur in Paris, focusing on the phenomenology of Edmund Husserl.[200] He had an enormous impact on intellectual life around the world.

He published three books in 1967: "Speech and Phenomena", "Of Grammatology" and "Writing and Difference", which outlined the deconstructive approach to reading texts. These works articulate his extensive and radical critique of Western metaphysics; a critique which draws in part, from the writings of Nietzche, Freud, Heidegger, Marx and Levinas.[201] Throughout the 1970s and 1980s, Derrida conducted yearly seminars as a visiting professor of the humantities at such universities as Yale, UC Irvine and Cornell. He holds honorary degrees from Columbia University, the University of Essex, the New School for Social Research, and Williams College. In 1992, Derrida was given an honorary degree from Cambridge University.

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[197] Jean Paul Sartre, "Biography", http://www.kirjasto.sci.fi/sartre.html.
[198] Sartre, "Biography", http://www.biography.com/search/article.jsp.
[199] Sartre, "Biography", http://nobelprize.org/literature/laureates/1964/sartre-bio.html.
[200] Jacques Derrida, "Biography", http://www.egs.edu/resources/derrida.html.
[201] Derrida, "Biography", http://www.quodlibet.net/derrida.shtml.

His works are of the most frequently cited by other academics in a wide range of fields, particularly in literary criticism and philosophy.[202] He is currently the director of studies at the Ecole des Hautes en Sciences Sociales in Paris.

A.4. Rene Descartes

Rene Descartes was born in the Hague, in 1565. He is a French mathematician, scientist and philosopher. Descartes was educated at Jesuit Collage of La Fleche between 1606 and 1614. Then he interested in the 17th century philosophers including Bacon, Hobbes and Locke.[203] The most influence on Descartes at 1618s, was the mathematician Issac Beeckman who stimulated Descartes by posing a number of problems and issues in physics and mathematics.

Descartes' views about knowledge and certainty as well as his views about the relationship between mind and body have been very influential over the last three centuries.[204] After his most major aphorism has published in the Discourse on Method: "I am thinking therefore I exist", or in Latin "Cogito ergo sum". This aphorism has been an effective theory since three centuries. He died in 1650.

A.5. Edward T. Hall

Edward T. Hall was born on May 16, 1914 in Webster Groves, Missouri, is an anthropologist and cross-cultural researcher.[205] He received his A.B. degree at the University of Denver in 1936. Then he went to Columbia University where he received his Ph.D. in 1942. He analyses the levels of learning.[206] found that there were three levels of learning; the informal level, the formal level, and the technical level.

Hall did most of his work on silent languages. He used the theories above as well as many others to explain how people would communicate without use of an elaborate language. He

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[202] Derrida, "Biography", http://www.derridathemovie.com/bio.html.

[203] Rene Descartes, "Biography", http://oregonstate.edu/instruct/phl302/philosophers/descartes.html.

[204] Descartes, "Biography", http://ne.essortment.com/renedescartesb-rqmk.html.

[205] Edward T. Hall, "Biography", http://en.wikipedia.org/wiki/Edward_T._Hall.

[206] Hall, "Biography", http://www. mnsu.edu/emuseum/information/biography/fghij/hall_edward.html.

has published the books: "The Silent Language", "Beyond Culture", "The Dance of Life", and "Hidden Differences".

A.6. Rudolf Arnheim

Arnheim was born on July 15, 1904 in Germany is a author and theorist of Gestalt Perception. He educated in the University of Berlin, at philosophy department.[207] Arnheim concerned with the subjects of psychology, philosophy and the history of arts and music.

He studied Gestalt Psychology because it related closely interests in arts, in that, it dealt "with the problem of wholeness, field processes, situations, in which the whole is entirely determined by its parts, and the other way around. He also has theories about films and wrote several books on film theory and still considered mandatory reading.[208] At the univer[209]sity Arnheim is surrounded by the most distinguished figures of the century including Albert Einstein and Max Pamong, and in the area of psychology, two of the founders of Gestalt Psychology, Wolfgang Köhler and Max Wertheimer.

He taught most of his career at Sarah Lawrence Collage between 1946 and 1968 while he was also on the Graduate Faculty of the New School for Social Research. During this period he published "Art and Visual Perception" in 1954. In 1968 he was invited by Harvard University to occupy a chair in the Psychology of Art. At Harvard he wrote Visual Thinking in 1969, a more broadly based exploration of thinking in general. Finally, he retired to Ann Arbor, Michigan, where he was visiting professor at the University of Michigan.

A.7. Carl Gustav Jung

Jung was born in July 26th, 1875, in Kessewil, Switzerland. He was surrounded by a fairly well educated extended family, including a few clergymen and some eccentrics as well. He was graduated in medicine from the universities of Basel and Zurich. Jung worked in Zurich Mental Hospital between 1900 and 1909. His wife was trained herself in psychoanalysis.

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[207] Rudolf Arnheim, "Biography", http://pages.slc.edu/psychology/biographies/arnheim.
[208] Arnheim, "Biography", http://origin.www.vh1com/movies/person/156375/bio.jhtml
[209] Arnheim, "Biography", http://lems.brown.edu/vision/people/leymarie/Refs/VisualArt/General.html

In 1906, Jung sent a book he had written about word association to Freud. From this time an exchange of letters began and they arranged a meeting in March of 1907 after Jung journeyed to Vienna at Freud's invitation.[210] Jung and Freud remained on close terms as professional psychologists for several years after. In 1909 Jung established himself in private practice as psychoanalyst at Küsnacht.

In 1921 he published "Psychological Types" a major work dealing with the relationship between the conscious and subconscious and proposing the recognition of the personality types extrovert and introvert. His theories were largely based upon a period of intense self-analysis, later made a distinction between the "personal subconscious" and the "collective subconscious".[211] Jung's approach to psychotherapy was aimed to achieving a reconciliation between the diverse states of personality, which he considered it being stressed not only by the tendencies toward introvertedness or extrovertedness, but also by other contrary tendencies of sensing or intuiting, and of feeling or thinking.

Between 1932 and 1940 Jung held a professorship in psychology in Zürich and in 1944 he held a professorship in medical psychology at Basel. Jung died on June 6, 1961, in Küsnacht.[212]

A.8. Bernard Tschumi

Tschumi was born on 25th January 1944, in Lausanne, Switzerland. He was the son of a well-known modernist architect. Tschumi was graduated architecture at the Eidgenössische Technische Hochschule in Zurich.[213] Between 1970 and 1979 he worked at the Architectural Association in London. In 1975 he organized an exhibition "A Space, a Thousand Words" in New York and after moved from London to New York.

In New York he wrote the "Manhattan Transcripts", promulgating the idea "form follows fiction" rather than the traditional modernist aphorism "form follows function".[214] Tschumi explains architecture as an "event". And also Tschumi advocated a "post-humanist"

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[210] Carl Gustav Jung, "Biography", http://www.age-of-the-sage.org/psychology/jung.html.
[211] Jung, "Biography", http://www.ship.edu/jung.html.
[212] Jung, "Biography", http://www.biogs.com/famous/jungcarl.html.
[213] Bernard Tschumi, "Biography", http://www.artnet.com/library/08/0864/T086427.asp.
[214] Tschumi, "Biography", http://www.gardenvisits.com/b/tschumi.html.

architecture stressing not only dispersion but its effect on the entire notion of unified, coherent architectural form. This attempt to deconstruct the components of architecture must be seen in relation to the linguistic theories of the French philosopher Jacques Derrida. With theoretical works, Tschumi has several architectural projects, as well as competition projects.

Tschumi was appointed as chairman of the Task Force for Flushing Meadows in 1987-1989, in New York, and in 1988 became the dean of the Graduate School of Architecture and Planning at Columbia University, New York.

A.9. Daniel Libeskind

Libeskind was born in Lodz, Poland in 1946 and emigrated with his family to Israel. He was graduated music at the Lodz Conservatory. In 1960, after winning the America-Israel Cultural Foundation Fellowship, he moved to New York to continue his studies in music. In United States, he changed his direction and enrolled in architecture at Cooper Union. He studied with John Hejduk and Peter Eisenman.[215] He was graduated architecture in 1970, and earned his Masters degree in History and Theory of Architecture at the School of Comperatve Studies at Essex University, England in 1972. The subject of his thesis was "Imagination and Space".

In the late 1980s, Libeskind founded the studio Architecture Intermundium in Milan, in order to challenge the trend toward what he viewed as the corruption and commodification of architecture. Libeskind's projects reflect his readings in philosophy, his study of music and deconstructivism in architecture.

Libeskind has thought and lectured at many universities worldwide. Currently he is the chair at the University of Toronto, a professor at the Hochschule Für Gestaltung, Germany, and the cret chair at the University of Pennsylvania. He has several prizes all over the world and honorary doctorates from Humboldt University in Berlin, Collage of Arts and Humanities, Essex University in England, University of Edingburgh and Depaul University in Chicago.[216]

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[215] Daniel Libeskind, "Biography", http://www.getty.edu/research/conducting_research/finding_aids/libeskin_m4.html.
[216] Libeskind, "Biography", www.daniel-libeskind.com.

A.10. Peter Eisenman

Eisenman was born in 1932 in New Jersey. He was graduated as an architect from Cornell University. Eisenman is an international architect and an educator. He designed a wide range of projects and innovative facilities for educational institutions.

In 1967, Eisenman founded the Institute for Architecture and Urban Studies (IAUS), and served as its director until 1982.[217] Eisenman's academic career includes teaching at the universities of Cambridge, Princeton, Yale, and Ohio State. At Harvard, he was the Arthur Rotch Professor of Architecture from 1982 to 1985. He is currently the Louis Kahn Professor of Architecture at Yale and a visiting professor at Princeton.

Eisenman has published several writings and books widely. The main ones are: Blurred Zones:Investigations of the Interstitial, Eisenman Architects 1988-1998 and Giuseppe Terragni: Transformations, Decompositions, Critiques.

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[217] Peter Eisenman, "Biography", http://www.eisenmanarchitects.com/.

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