TOBB UNIVERSITY OF ECONOMICS AND TECHNOLOGY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

AN EXPERIMENTAL APPROACH TO THE UNDERSTANDING OF ARCHITECTURE THROUGH CONCEPT-PAIRS

MASTER OF ARCHITECTURE

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I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Architecture.

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ABSTRACT

Master of Architecture

AN EXPERIMENTAL APPROACH TO THE UNDERSTANDING OF ARCHITECTURE THROUGH CONCEPT-PAIRS

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Today, the buildings that have become the product of the obsession with fleeting trends, instantaneity, fast fashion, and the lack of a sense of place have turned architecture into a consumer object, causing a concern for the future of architecture. Architecture has become self-referential and self-motivated. In this century, architecture moves towards a situation that only reveals ideas through measurable, tangible, visible concepts, thereby motivating only one side of architecture and encouraging one-sided thinking.

The thesis aims a new way of thinking through complementary concepts to develop an experimental approach to architectural understanding, keeping away from one-sided thinking. This experimentality directs the understanding of architecture to the "interaction field" which is defined as open, blurring and dynamic, by removing it from the field that is defined as closed and strictly defined. The proposed new way of thinking suggests that a new understanding is developed based on concept-pairs by criticizing the idea of understanding architecture through individual concepts. At this point, the thesis defines the potential relationships between concepts by establishing

the causality of concept-pairs, specifically based on both the philosophy of Plato as one of Western Ancient Ideas and the philosophy of Yin-Yang as one of Eastern Ancient Ideas. It exemplifies the potential relationships through complementary concepts-pairs such as rational-intuitive, focus-whole in harmony and accumulation-content. The argument of the thesis is based on developing a new point of view on architecture by thinking through concept-pairs rather than attaching importance to the concept-pairs presented. The complementary concepts would eventually lead to a diverse form of architectural thinking.

As a result, this new experimental approach to architectural understanding sets a new conception of architecture by establishing a balance between concepts considered independently. Thus, the pairs that are proposed and have also potential to be proposed would create new “planes” for the understanding of architecture.

Keywords: Concept-pairs, Interaction field, Complementary, Architectural discourse.

ÖZET

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Günümüzde, diğerlerinden farklı olma, modaya hitap etme, çabuk üretilme gibi yaklaşımlar sonucunda ortaya çıkan yapılar, mimarlığı tüketim nesnesine dönüştürerek, mimarlığın geleceği için endişe duyulmasına neden olmuştur. Mimarlık, kendine işaret eden ve sadece kendini motive eden bir hal almıştır. Bu yüzyılda, mimarlık, sadece sayılabilir, elle tutulabilir, görülebilir kavramlar üzerinden düşüncesini ortaya koyan, böylece tek tarafı motive eden, tek yönlü düşünmeye teşvik eden bir duruma doğru ilerlemektedir.

Bu çalışma, tek yöne odaklanan düşünme yönteminden kurtulup, mimarlık anlayışına deneysel bir yaklaşım geliştirmek için birbirini tamamlayan kavramlar yoluyla yeni bir düşünme biçimi sunar. Bu deneysellik, mimarlık anlayışını, kapalı, çeperleri belirgin bir düşünme alanından sıyırıp, açık, sınırları belirsiz, dinamik olarak tanımlanan "etkileşim alanı"na yönlendirir. Önerilen yeni düşünme biçimi, mimarlığın tekil kavramlar üzerinden düşünülmesini eleştirerek, ikili kavramlar üzerinden yeni bir anlayış geliştirilmesini önerir. Bu noktada, tez, kavram çiftlerinin nedenselliğini, hem batı kurucu düşüncelerinden biri olan Platon felsefesi hem de doğu kurucu

düşüncelerinden biri olan Yin-Yang felsefesine dayandırarak, kavramların birbirleriyle kurduğu olası ilişkileri tanımlar. Bunu, mantıksal-sezgisel, odak-bütün ve birikim-içerik gibi birbirini tamamlayan kavramlar üzerinden örneklendirir. Tezin argümanı, sunulan kavram çiftlerine önem atfetmekten ziyade, ikili kavramlar üzerinden düşünerek, mimarlığa yeni bir bakış açısı geliştirmek üzerine kuruludur. Birbirini tamamlayan kavramlar, neticede çeşitli yeni mimari düşünce biçimlerini geliştirecektir.

Sonuç olarak, mimarlık anlayışına yönelik bu yeni deneysel yaklaşım, birbirinden bağımsız olarak düşünülen kavramlar arasındaki dengeyi kurarak mimarlığa dair yeni bir kavrama biçimi ortaya koyar. Böylece, önerilen ve önerilebilecek çiftler mimarlığa yeni kavrayış "düzlem"leri oluşturacaktır.

Anahtar Kelimeler: Kavram çiftleri, Etkileşim alanı, Birbirini tamamlayan, Mimari söylem.

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ABBREVIATIONS

UIA **:** International Union of Architects

1. INTRODUCTION

> The man hunched over his motorcycle can focus on the present instant of his flight; he is caught in a fragment of time cut off from both the past and the future; he is wrenched from the continuity of time … he is in a state of ecstasy; in that state he is unaware of his age, his wife, his children, his worries, and so he has no fear, because the source of fear is in the future, and a person freed of the future has nothing to fear (Kundera, 1995, p. 2).

As noted by Milan Kundera, "speed is a form of ecstasy" that the technical revolution presents to man. He continues comparing the runner with the motorcyclist. Unlike the motorcyclist, the runner always senses the presence of his own body, and he must never leave the breath state of his body in mind. He feels the weight and age of his body as he runs, and more aware of himself, of his life, and of his time than ever (Kundera, 1995). Exactly like the runner, in the field of architecture, by getting over a state of ecstasy of speed, architects have a concern regarding the future, as an indication to be aware of their time; the desire for redefining the understanding of architecture. Indeed, this concern for the future is completely the consequence of the attempt of architectural thinking to be comprehensible for a new age.

Throughout history, the architects that worry about a new age of architecture have tried to define their approach to the future. For instance, concerning the future of architecture, Luis Barragan (2016) in his acceptance speech for the Pritzker Prize 35 years ago, in 1980, emphasised that the language of architecture is deprived of "the words beauty, inspiration, magic, spellbound, enchantment, as well as the concepts of serenity, silence, intimacy, and amazement". He described the state of architecture as being an alarming position even in the 1980s.

Glenn Murcutt (2012), concerning the future of architecture, relates the cause of the problem of this age to the formation of the difference between the rhythms of human and nature's time. According to him, the connection between the rhythms of nature's

time[1], and human time has broken. “Human time has over the last 60 years developed into accelerated time, and it is out of synch with nature’s time” (Murcutt, 2012, p. 15). He continues as follows: “For a new age, architecture should be the one calling back the soul, spirit, and senses of architecture and re-installing the lost equilibrium in natural and cultural levels and rooting the things while going with the flow” (Murcutt, 2012, p. 15).

Moreover, John Nasbitt (1999, p. 32) expresses his feelings about the changes for the past ten years. He indicates;

> The way we live in time has changed steadily in the last hundred years and drastically in the last ten. Our modern lives restrict our connection to nature’s rhythms and sounds. A little more than a century ago, before electricity, cell phones, and e-mail, most Americans woke when the sun rose, went to bed when the sun set, ate homegrown meals and worked close to home. (…) Days were based more on light than hours and years more on seasons than calendars (Naisbitt, 1999, p. 32).

Indeed, the state of today could be associated with the state of ecstasy based on the dominance of the technology. However, the concepts just based on technologic and materialistic analysis have been inadequate to understand the spirit of architecture. In other words, it is impossible to figure out the essence of architecture just by mingling with the technology and making use of it. It is extremely important to examine what architecture means without engulfed by the dominance of technology. At this point, getting overwhelmed by the dominance of technology can be related to the human condition; Cartesian subject that desires technological developments to come to the fore (Turan, 2016).

To explain, Cartesian subject is a selfish subject who does not worry about the fact that the entity that is outside himself is soulless and completely mechanized. He is identified with the act of mechanical thinking.[2] He becomes a model for the modern

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[1] “The time of nature is her daily cycle, her seasonal cycle, the time of the phases of the moon. (…) Human time once worked with nature’s time, but no longer. (…) During this period of human time, there have been in architecture works that have shown brilliance, but such brilliance may not stand the test of time. Affluence, during this recent period of human time, has been unprecedented and greed has provided the disconnect between the rhythms of nature’s time, and human time.” (Murcutt, 2012, p. 15)

[2]The act of mechanical thinking which impoverishes the thought, corrupts the meaning uses mathematical objects. The extension of thinking with closed, uniform and one-dimensional natural mathematical objects emerges as formalization and quantification. This way of thinking is in an effort to solve every difficulty and every problem with a single formula. At the same time, it comes from ignoring the multidimensionality and perspective of meaning (Dereko, 2011).

man to shape all the characteristics of his character by looking at im. This state is the despair of the way of thinking that it is known well from art and literature, which pursues free connotations, to be sent to a kind of exile (Dereko, 2011). Also Cartesian philosophy, embracing a hierarchical and centrist structure, places the Cartesian subject at the top of the hierarchy of power and at the center of all existence, making it the highest authority of decision and highest authority in all matters (Dereko, 2011). Essentially this definition can be a description of a man who can control, change and transform everything in his environment. Accordingly, it can be said that in this age that depends on the dominance of technology in general, it is not surprising that modern people respond to their will in this way. In other words, this man can be more inclined to use technology to accomplish something. This situation can show how this age and modern people feed each other.

On the other hand, the Cartesian subject in this way can tend to be related to mere time. Besides, it can be said that it is worrisome that the Cartesian subject that has been shaped related to this age builds up the understanding of architecture over mere time. Specifically, in mere time as defined by Turan (2016), man loses a deeper sense of belonging and perception and becomes an ordinary perceiver when he loses his sensations regarding everybody's living and being in existence together. He approaches everything within this ordinary perception. For instance, he looks at something that arouses his interest. He enjoys it. Then he gets bored and, looks for another thing. This attitude could be seen as a mere perception[3] versus a deeper understanding of his surroundings. As noted by Dereko (2011), as in the case of humanity, like everyone else, he understands, of course, but ignores what he understands, he underestimates and neglects. It can be such a kind of state of mere perception. Besides, in daily life, even if this person tries to be original, he can not escape being anybody. This man eats, screams and rejoices just like many others are doing. The man who believes that he can put in order everything by himself within his

[3] Mere perception can also be associated with not an intertwining perception. Steven Holl expresses an intertwining perception as follows:
" (…) architecture surrounds us. It promises intimate contact with shifting, changing, merging materials, textures, colors, and light in an intertwining of flat and deep three-dimensional parallactical space and time. Architectural synthesis of changing back-ground, middle ground, and foreground with all subjective qualities of material and light forms the basis for an intertwining perception." (Holl, 1996, p. 12)

own desire and will, begins to build an ordinary anonymous identity by himself (Turan, 2016). So, he begins to be an ordinary man in an ordinary world. He tries to generate the things that are appropriate to the understanding of mere time he exists in, not by trying to understand the essence of things. In a similar way, in the understanding of architecture, mere time and perception could be deceptive terms in order to try to understand the essence of it. Hence, for the man that lives in this age, mere time could be the term that should be avoided and not sufficient enough to figure out the whole.

At this point, while mere time is treated as a shunned term, the term "duration"[4] defined by Deleuze could have the capacity to help make sense of architecture in this age. In the book "Bergsonism", Deleuze (1991) mentioned the terms "homogeneous time" and "nonhomogeneous duration" referring to Bergson. The time that has been intrinsic to the external world is homogeneous time. It becomes countable and measurable by dividing it into equal intervals. It gets linearity. So, every moment in this time begins to refer to homogeneous points in the straight line. It is thought that time is a sum of these points that do not have any relation to each other. This homogeneous time could be sufficient to understand the things that are outside of human perception. Apart from homogenous time, human time requires a further basic understanding of time. Bergson defined this kind of understanding of time as duration that is nonhomogeneous time peculiar to consciousness[5]. Duration is covered by external time, homogeneous time, which also makes itself visible immediately in internal experiences. Duration cannot be measured by numbers, also it is real time that cannot be expressed by the spatial terms. When man is scared, joyful, hopeful, tired or bored, time gains speed accordingly (Yücefer, 2010). Hence, the term "time" does not just only consists of homogeneous time. When men is unaware of the existence of duration and does not

[4]"For Bergson, we must understand the duration as a qualitative multiplicity — as opposed to a quantitative multiplicity. As the name suggests, a quantitative multiplicity enumerates things or states of consciousness by means of externalizing one from another in a homogeneous space." (Lawlor & Leonard, 2016)

[5]Yücefer expresses the relation between consciousness and the duration in the introduction of Bergsonism. As noted by Yücefer, the consciousness depends on a condition in which it emerges in the form of duration: To leave ourselves to living. He continues that when we try to distinguish between the situations we are living in, we separate them from the flow they are in, we call them desperation, passion, pain, and joy, in short, we do not leave ourselves to living, we will not be able to grasp the duration. According to Yücefer, as time separates from the chapters, the inner world of our lives is erased. Sequencing begins to be external and linear and homogenizes the duration. Moreover, once life is grasped as a sum of external states of consciousness, consciousness itself turns into an abstract and indifferent substance that is exposed to these, but contains them, but is beyond them (Yücefer, 2010).

understand that it is based on homogeneous time in essence, the understanding of human experiences begins to disappear (Yücefer, 2010). So, the understanding of the term duration and the awareness of time that consists of homogeneous time and duration come into prominence especially for this age that has been in a state of the ecstasy of high speed.

In the current age, it could be said that there is not nearly any concept aside from representing mere time and measurable, quantified parameter to understand architecture. Everything gains insight just only within technical data, relations, and abstractions of them; thus making architecture unnatural. Accordingly, just focusing on measurable quantitative things encourages human consumption. It is an illusion that people think that a thing that is humanistic invests for the human being. On the contrary, it is for maintaining consumption since people skip the things that are out of the boundary of their own perception in order not to break the rhythm of the time (Turan, 2016).

Hence, the term "time" could be related to consumption. The concept of architecture has become a kind of product of an industrial society that splurges to produce something for short-term consumption (Krier & Eisenman, 1989). In relation to this, Tadao Ando asserts that modern people that have become lost in consumption need nature foremost.[6] He also states that nature should not turn into a consumption product or become ordinary. On the contrary, it should welcome a genuineness that is needed in daily life (Kawamukai, 1990). For this reason, in this age, it would be preferable to examine the ignored values rather than pursuing comfort zones of people. As Toyo Ito said:

> During the first half of this century, everywhere in the world buildings were in a fashion which had a homogeneous tidy interior (…) They were intended to simplify handling of industrially prefabricated components to make possible the erection of numerous buildings within a short time. This was an adequate form of architecture for an industrialized society with the intention of rapid modernisation. But a society which has undergone industrialization transforms into an information and consumer society. It is the transition to a society in which symbolic values obtained through information, rather than the inherent value of things, expand consumption (Ito, 2000, p. 347).

[6] According to Ayla Çevik (1999), Tadao Ando creates spaces where the modern man who breaks ties with nature can experience the existence of nature with all his spirit and body.

Ultimately, it can be argued that today's architecture has been obsessed with marginality, instantaneity, fast fashion, and the lack of a sense of place. Undoubtedly, the mission of architecture, which is compatible with the concepts of truth, ethics and commitment to nature, has now disappeared. Instead of responding to social reality, architecture has become self-referential and self-motivated. It can be said that narcissism and self-indulgence have come to the forefront by keeping empathy and social consciousness in the background. Today architecture, as it is expressed by Abdi Güzer (2000), is gradually reduced to a superficiality based on image trickery and the richness based on meaning is lost in the concept of consumer society within the temporary of fashion. Accordingly, the approach that architecture has been standing at an alarming position should be taken into consideration; by means of that, it does not have enough consciousness to evolve itself to be better.

As an alternative to the situation of current architecture, to describe the concepts for a new age has always been a form of thinking to make sense of architecture for a new age. So, for the next millennium, Juhani Pallasmaa suggested six essential themes of the architecture which are slowness, plasticity, sensuousness, authenticity, idealization, and silence in order to rethink the future of architecture. He purposed many ingenious possibilities for bettering humanity in an age when many seem to despair in architecture or to lose its potential for ennobling mankind (Pallasmaa, 1984). Moreover, more recently, at UIA conference in Beijing, Kenneth Frampton sets out an agenda for the architecture and planning for the new age. Principally, he points to issues with respect to the descent in the interrelation field of the society, the world and the profession (Frampton, 2011). Ultimately, all of these could be seen as an attempt to comprehend the architecture for a new age, which means to redefine the understanding of architecture.

According to Hegel, only one concept could not show the truth in a whole even if this concept is the highest concept. One concept renders just partial truths. The knowledge and truth constitute a dynamic process that consists of the system of concepts. Based on this, necessarily, the thought springs out of another thought. Also, another thought inclines to lead to a contradiction, completing the other thought, to bring another thought to the moment (Cevizci, 2015). In other words, to approach the concepts separately bereaves possibilities that make understanding them deeply. If this manner of approaching is exaggerated, this makes the concepts ordinary. To examine the

concept by itself hinders opening the field of examination. Specifically, when just the concept of "rational" is focused on, the definition of rational could come to people's mind similarly. However, if the concept "intuitive" is placed along with "rational", this pair enlarges the boundaries of the way of thinking. After that, the concept of "rational" could not be an ordinary term. The coexistence of them enhances a new thinking regarding the approach for rational afresh. So, the rational is no longer a self-referential concept as it; breaks itself off from ordinariness and reveals the desire for the coexistence of rational and intuitive. Hence, to compose a system through the concepts that complement and contradict each other, could be a way to give the meaning to architecture, which means to understand the architecture productively for a new age.

In respect of a new age, in "A Whole New Mind", Daniel Pink (2005) expresses six essential aptitudes that professional success and personal satisfaction increasingly will depend on. He defines this age as the "Conceptual Age" which has an economy and a society built on the inventive, empathic, big-picture capabilities of what's rising in its place, instead of being built on the logical, linear, computer-like capabilities of the Information Age. The Conceptual Age is invigorated by a different form of thinking and a new approach to life. So as to lead the Conceptual Age, aptitudes are defined as the design, story, symphony, empathy, play, and meaning. However, he emphasises that these new aptitudes become efficient as long as they make concept-pairs with already known concepts such as: function /design, argument/story, and seriousness/play. Similarly, in the field of architecture, to pair the concepts, trying to understand architecture along with concept-pairs could be an approach for this Conceptual Age.

The new age, defined as the Conceptual Age by Pink, could be an inclusive age by pairing the concepts that have been seen as belonging to different ages. "The future is not what it used to be; neither is the past. Both are in need of reconstruction if we are to have a livable present" (Kaplan, 1966, p. 293). To reconstruct both of them could reveal the potential of the "interaction field"[7]. The interaction field could be seen as a dynamic field; which makes itself regenerable for the new age.

[7] It is explained in detail in the next chapter.

Accordingly, it is obvious that the understanding of architecture needs a renewal for the Conceptual Age. Meanwhile, it requires comprising inexhaustible concepts that would keep pace with every age. As stated by François Jullien (2011), the worth of the teaching of Confucius is related to not ignoring the excitement, so thoughts are perpetually moving within their excitement. These thoughts renew themselves rather than jamming themselves in a certain concept. The thinking of Confucius especially rejects the characterizing system that is concrete in its formulation, and thus it begins to be infertile. Similarly, in the direction of the teaching of Confucius, these concepts should have a capacity that could update themselves according to the age, what it means to be dynamic, and not to be exhaustible.

This study aims to present a way of thinking through concept-pairs that can be used to model an experimental approach to the understanding of architecture. It does so by reviewing the characteristics of complementarity of concepts referring to the discipline of philosophy[8]. At this point, as noted by Alberto Perez Gomez (1996), it is crucial to comprehend that in the late twentieth century, one of the keys to understand the architecture's potential is philosophy.

This experimental approach includes a sort of experimentation within groping[9] rather than experimentation within presenting a specific method. In this study, the method of this study aims this kind of experimentation. In doing so, this experimental model refers to a particular set of complementary concepts-pairs, such as rational-intuitive, focus-whole in harmony, and accumulation-content. This study propounds to extract the potential of the situation of concept-pairs, rather than focusing on those pairs only by reading architecture through these pairs. The argument is that these such complementary concepts eventually lead to a diverse form of architectural thinking and create the interaction field in which these concept-pairs would productively collide.

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[8] Referring to the expressions of Merleau Maurice-Ponty in the book "The Visible and The Invisible", Alphonso Lingis (1968, pp. 44-45) said that: "Philosophy then is and remains interrogation but neither expects nor receives an answer in the ordinary sense, because it is not the disclosing of a variable or of an unknown invariant that will satisfy this question, and *because the existing world exists in the interrogative mode.*"

[9] "Thinking provokes general indifference. It is a dangerous exercise nevertheless. (…) it implies a sort of groping experimentation and its layout resorts to measures that are not very respectable, rational, or reasonable. These measures belong to the order of dreams, of pathological processes, esoteric experiences, drunkenness, and excess..." (Deleuze & Guattari, 1994, p. 41)

The proposed argument of this work is that the conceptual approach appropriate for this new age, structured by these such complementary concepts-pairs, would provide the necessary transfer from the constructed to the blurring zone. It promotes a movement from the dull to the dynamic, energetic, and inexhaustible field, thus obliterating strict boundaries and promoting a kind of thinking beyond boundaries. Consequently, this new experimental approach to the understanding of architecture may possibly restore the balance between the sides that have been strictly separated before, emphasizing both sides of architecture and therefore it redefines a conceptual content for architecture and encourages hope for a new age instead of anxiety.

The thesis consists of three main parts. In the first part, the interrogation field of the thesis is tried to be established. This field also points to where the thesis should be comprehended. This field has been described as an open, dynamic field without boundaries. It can be an attempt to explain this field in many ways. Thus, an attempt is made to settle the interim between definition and nonsense. As a result, the field of study holds all possibilities and becomes inexhaustible. While approaching to the thesis, the field that needs to be addressed is exactly that.

The second chapter is an attempt to answer the question of how the concepts complement each other in order to be concept-pairs that constitutes the main theme of the thesis; meaning that it focuses on the concept of complementarity or pairing. Before concentrating on the concept of pairing, the concept's own structure is tried to be understood, and then the cases of completing a series of concepts are dealt with. In doing so, Ancient ideas which hold all possibilities in themselves, and thus never have lost their update have been applied. Particular attention has been paid to the idea that the thought to be propounded is the product of the synthesis of the two Ancient philosophy; both the philosophy of Plato as one of Western philosophies and the philosophy of Yin-Yang as one of Eastern philosophies.[10]

In the third part, examples of concepts that are supposed to complement each other have been propounded based on the notion of complementarity that is explained in

[10] It does not mean that Western Ancient Ideas is just the philosophy of Plato, or Eastern Ancient Ideas is just the philosophy of Plato. The thesis, with awareness of this sort of way of thinking, propounds to construct the framework principally based on these two philosophies; the philosophy of Plato and Yin-Yang.

previous chapter. Accordingly, many pairs can be listed. The purpose is to try to understand architecture through these pairs and to express their contribution to architectural thinking. It is to uncover the potential of them. Indeed, it can be asserted that complementary concepts/concept-pairs have been used by many architects as a form of looking at architecture as noted in many expressions. While the expressions of these concept-pairs are being put forward, architects and thinkers with certain different approaches on the basis have been tried to be brought in particular. Herewith, multiplicities of approaches have been emphasized.

As a result of all these sections, rather than reaching a definite conclusion, attempts have been made to develop expansions over what is said. It is tried not to go out from the field described in the first chapter. In other words, the thesis proposes to leave the reader in the "interaction field" exactly in the middle of the ambiguous field.

2. THE CONCEPTS TO DEFINE "INTERACTION FIELD"

"'Master, where are you going?' asked Squall. 'To the Great Valley,' said Dar Thickness. 'Why?' 'The Great Valley is the place where one can pour without ever filling up and draw without ever using up.'"

–Chuang Tzu "Heaven and Earth"

The specification of characteristics of the field could be one of the effective ways to show the potential of field. The field that is called "interaction" is a tool to discover new thinking and new understanding concerning architecture outside of its own boundary. "Interaction" in a lexical meaning is defined as a reciprocal action, effect or influence. According to the meaning in physics, it is "a particular way in which matter, fields, and atomic and subatomic particles affect one another"[11]. When the things interact with each other, they begin to exist outside of their boundaries; it means that it does not only refer to their particular meanings but also holds the possibilities of becoming the other one.

Specifically, love shows up in the field that has been intensified by the desire for having beloved one and not having him/her. The desire is not having something or consuming something, which can be the tension of being a pair. It is the sense of coexistence, a kind of fusion within something. It has been said that love is the existence within unraveling. It is a condition to forget a sense of self, and self-reference[12]. That makes it an original field and way of thinking (Turan, 2016).

At this point, the discovery of the potential of this field becomes significant. It is impossible not to realize the interaction field that comes into existence by pairing up two things. This field acts like the desired field that is open to inviting anything else. There is no definite boundary of it. It has a potential to expand its boundary. It seems betwixt and between that is not fully or properly either of two things.[13]

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[11] See https://en.oxforddictionaries.com/definition/interaction [Accessed: 10 March 2017].
[12] On the other hand, as expressed by Zumthor, if architectural portrayals do not have "open patches" to intervene, they begin to be object of designer's desire and self-referential (Zumthor, 1999)
[13] See https://en.oxforddictionaries.com/definition/betwixt_and_between [Accessed: 3 February 2017].

The interaction field could refer to the field of possibilities. As Umberto Eco (1989, pp. 14-15) indicated in his book;

> Pousseur has offered a tentative definition of his musical work which involves the term 'field of possiimbues.' In fact, this shows that he is prepared to borrow two extremely revealing technical terms from contemporary culture. The notion of 'field' is provided by physics and implies a revised vision of the classic relationship posited between cause and effect as a rigid, one-directional system (…) The notion of 'possibility' is a philosophical canon which reflects a widespread tendency contemporary science; the discarding of a static, syllogistic view of order, and a corresponding devolution of intellectual authority to personal decision, choice, and social context.

Each of the concepts such as "field" and "possibility" evokes a particular meaning that is peculiar to itself. However, they begin to expand their boundaries widely when they have been brought together; thus making them a pair. So, this sort of pair has a character of fertility[14] that produces endless new thinking. It holds all possibilities in itself. These possibilities boost the energy of this field; also that makes it an inexhaustible and regenerable field.

Specifically, the expression of Zumthor can be applicable to comprehend how this fertile field serves to the process of design. He said that:

> Sometimes they come to me unbidden, these images of places that are frequently at first glance inappropriate or alien, images of places of many different origins (…) When I allow similar, related, or maybe alien elements to cast their light on the place of my intervention that the focused, multifaceted image of the local essence of the site emerges, a vision that reveals connections, exposes lines of force and creates excitement. It is now that the fertile, creative ground appears, and the network of possible approaches to the specific place emerge and trigger the processes and decisions of design (Zumthor, 1999, p. 36).

In this respect, these "network of possible approaches" generate the interaction field to trigger the process of design; which then makes the design a regenerable process.

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[14] Fertility can be related to the the term "pregnancy" that is defined by Merleau Maurice Ponty. Lingis (1968, p. 50) explains it referring to the words of Ponty in the book "The Visible and The Invisible." "'(…) And pregnancy, Merleau- Ponty tells us, means not only typicality, but also productivity, or generativity — not only the establishing of a type by 'a certain manner of managing the domain of space over which it has competency', but generative power, 'the equivalent of the cause of itself'."

Indeed, it could be approached that this is the process that involves particular characteristics such as openness, blurring, dynamism, inexhaustibleness and so on. They trigger each other to make this field productive. Basically, an openness of the field provides the open to every interference and interpretation. It means the state of the imperfection of this field. Within every interference to the field, its boundary begins to blur and then is lost afterward. From now on, it is possible that the things that had been hidden under the field formerly begin to come into view. In other words, the blurring field makes the things visible. Subsequently, it is seen that it has a capacity to take shape in any form insomuch that the field is enormously productive and inexhaustible.

2.1. Movement From The Concept Of "Closed" To "Open"

The movement from having a closed to open way of architectural thinking is one of the ways in which the interaction field generates a new understanding of architecture. To clarify what the concepts of "closed" and "open" mean, it can be an effective approach to understand how they are used in many different perspectives.

The lexical meaning of closed connotes to have strictly defined boundaries which are not open to criticism or "unwilling to accept new ideas"[15]. According to Umberto Eco (1989), the work of medieval artist could be defined as closed. It reflected the understanding of the cosmos that had been based on a hierarchy of rigid and pre-determined orders. It was fixed in a single conception in a work. The work as monocentered and necessary system basically follows the syllogistic[16] system that reflects a logic of necessity and a deductive consciousness. Accordingly, reality could be exhibited gradually out of unforeseen interruptions. It moves forward in a single direction on the basis of basic principles of science that were considered as one and the same with the basic principles of reality. On the other hand, Japanese architect, Tadao Ando (1993, p. 57) expresses his thoughts concerning the meaning of closed as follows:

[15] See https://en.oxforddictionaries.com/definition/closed [Accessed: 14 March 2017].
[16] Syllogism is "an instance of a form of reasoning in which a conclusion is drawn from two given or assumed propositions." See https://en.oxforddictionaries.com/definition/syllogism [Accessed: 28 April 2017].

> At today, society is a sort of 'closed' culturally. Especially in architecture, historical and territorial side of culture has boiled down to abstraction. Instead of it, qualities based on rationalism and simplicity, ordinariness corresponds to the characteristics of architecture. Everything is made with reference to functionality and rationalism. (…) Homogeneous spaces belonging to Modern period are the products of closed-minded practices. Spaces expand indefinably, people are invited these huge spaces. The distinctive qualities of spaces have faded away. Places are deprived of humanity. The result is 'the disappearance of the essence of architecture'. Architecture has turned into a product. (…) So, architecture becomes a practice that architects implement their own desires on. My view is that primarily we should get rid of this intricate situation.

According to Ando (1993), the closed defines today's architecture. It means that the understanding of architecture has been fed only by the rational and functional characteristics of architecture. Hence, the closed framework of it makes architecture into an exhaustible object. Rather than a closed one, the tendency to have openness can be the productive approach to criticize and enrich the understanding of architecture. On the other hand, Zumthor points out the words of Italo Calvino about Giacomo Leopardi regarding openness. He expresses in this way:

> Italo Calvino tells us in his 'Lezioni americane' about the Italian poet Giacomo Leopardi who saw the beauty of a work of art, in his case the beauty of literature, in its vagueness, openness, and indeterminacy, because this leaves the form open for many different meanings. (...) Works or objects of art that move us are multi-faced; they have numerous and perhaps endless layers of meaning which overlap and interweave, and which change as we change our angle of observation. (…) Applied to architecture, this means for me that power and multiplicity must be developed from the assigned task or, in other words, from the things that constitute it (Zumthor, 1999, pp. 28-29).

Accordingly, he asserts how openness and vagueness contribute to the richness and multiplicity of architecture (Zumthor, 1999).

The concept of openness could connate to the particular understanding of it that could help to comprehend it thoroughly. For instance, open to interference, interpretation, and inquiry; openness of boundaries, openness in Baroque and open to interaction, to open the mind and so on. "The work" that Eco (1989) mentions, continues to be inexhaustible as well as being "open". As a work is open on account of its awareness to endless various interpretations, every interpretation of it gives a fresh point of view. The concept of the word "openness", objects to a field of rigidly pre-established and

ordained interpretative solutions. Moreover, Eco (1989, p. 7) continues to approach the openness as "open form" in Baroque.

> We can find one striking aspect of 'openness' in the 'open form' of Baroque. (…) Baroque form is dynamic; it tends to an indeterminacy of effect (in its play of solid and void, light and darkness, with its curvature, its broken surfaces, and its widely diversified angles of inclination); it conveys the idea of space being progressively dilated. (…) The man is no longer to see the work of art as an object which draws on given links with experience and which demands to be enjoyed; now he sees it as a potential mystery to be solved, a role to fulfill, a stimulus to quicken his imagination.

Moreover, as expressed by Eco (1989), Kafka's work could be described as open. According to him, in Kafka, there is nothing in it accepted by an encyclopedia, and matching pattern within the cosmos, nor it is based on the construction of medieval allegory where the overlapped layers of meaning are strongly dictated. The diversified interpretations of Kafka's symbols such as existentialist, theological, clinical or psychoanalytic cannot exhaust all the possibilities of Kafka, as it holds all the potential inside of it. This is because a world based on ambiguity takes the place of the world that is ordered and established on universally authorized laws. As directional centers are gone in a negative manner; dogma and values begin to be continually questioned (Eco, 1989). In addition, the works of James Joyce is also open. In the "Wandering Rocks", one of the chapters of Joyce's Ulysses, narrated a tiny universe that could be observed from different perspectives. The rational unfolding of time or reasonable spatial continuum that is in place suggests that his characters' movements are not the field of concern for Joyce. As stated by Edmund Wilson, "Joyce's world is always changing as it is perceived by different observers and by them at different times" (Eco, 1989, p. 10). Similarly, the words of French poet, Stephane Mallarme are even more open.

> The important thing is to prevent a single sense from imposing itself at the very outset of the receptive process. Blank space surrounding a word, typographical adjustments, and spatial composition in the page setting of the poetic text—all contribute to create a halo of indefiniteness and to make the text pregnant with infinite suggestive possibilities (Eco, 1989, p. 8).

Accordingly, holding all the possibility of every interpretations and perspective could be one of the approaches to define the work as an open.

In a similar way, in philosophy, it is crucial to be open to the multitude and almost the infinite number of perspectives. It makes people think and perpetually explore and

leads to profound new thoughts. This defined system is incredibly open as it is the same today as it was previously. According to Aristotle and Plato, this openness is a requirement for philosophy to become widespread. In this respect, the words of Aristotle and Plato have extremely stayed up to date. According to them, the thing is not extrinsic if it is humane. They continually have explored the excitement and desire for permanent erudition in themselves. This potential of openness presents a wealth of omnitemporal richness to recapture the questions and answers that can enlighten chaos belonging to this age (Baudart, 2012).

On the other hand, openness could refer to the elimination of boundaries. An open-ended language provides to enlarge the boundaries of the field of architecture and could also refer to the field of the composition of modern music. To clarify, as a student in music practices over the widest diversification and editing in composition, so the student in architecture should desire for the composition that is outside of conventional ways of seeing. The combination of tonality in a unity of harmony or inharmoniousness that represents other characteristics of harmony shows parallelism with architecture. If the music no longer keeps to the major-minor and the classical tonality system, it means that the boundaries of musical perception begin to expand. In a similar way, in the architectural composition, the boundaries of it can be enlarged, also it can be remained open to the inevitable boundaries that have defined architecture in any case and respect (Holl, 2000).

> It would be quite natural for us to think that this flight away from the old, solid concept of necessity and the tendency toward the ambiguous and the indeterminate reflect a crisis of contemporary civilization. On the other hand, we might see these poetical systems, in harmony with modern science, as expressing the positive possibility of thought and action made available to an individual who is open to the continuous renewal of his life patterns and cognitive processes. Such an individual is productively committed to the development of his own mental faculties and experiential horizons. This contrast is too facile and Manichaean[17]. Our main intent has been to pick out a number of analogies which reveal a reciprocal play of problems in the most disparate areas of contemporary culture and which point to the common elements in a new way of looking at the world (Eco, 1989, pp. 17-18).

[17] Manichaeism is "a dualistic religious system with Christian, Gnostic, and pagan elements, founded in Persia in the 3rd century by Manes (c.216–c.276) and based on a supposed primeval conflict between light and darkness". See https://en.oxforddictionaries.com/definition/manichaeism [Accessed: 15 April 2017].

The transition from closed that could be defined as the old, solid concept of necessity to open to the possibility of thoughts, life patterns, and cognitive processes could be thought as contrasting. However, in any case, the concept of openness is a new way of looking at the world.

Moreover, as Uğur Tanyeli (2014) said it is a talent to open the mind for every reading option to the full extent at every turn. While the new thinking is read, the old and new one are redefined at every turn. The future is not only the result of remembering but also forgetting. The text that was read before could not be read after a few years or it would be read in a redefined form; then it could be distilled into a new meaning from these texts. Consequently, openness in every understanding of it could be the first step in order to trigger the interaction field in which the new understanding of architecture would be fostered.

2.2. Towards "Blurring" Rather Than "Strictly Defined"

As it is said in the previous sub-chapter, the concept of open makes the field open to every interference, thus in this way it makes the field inclined to blurring. For instance, the field that has a boundary strictly prescribed, determined and rigidly defined means that it is not open to the outside. However, if the field has no boundary, it begins blurring within every interference, or interaction. It is the process of "blurring" that is the result of openness. By blurring its boundaries, it gains closer interaction with other fields. It is a process of the extremity of liquefaction or dissolution.

Specifically, as noted by Yücefer (2010) in the introduction of "Bergsonism", static structures can be controlled, directed, homogeneous movements to stop the time in their own order. This is a kind of fake movement. The real movement[18] is the movement of time, which carries the new in itself and unifies continuity and creation. It is the real movement that creates new ways of life, new perceptions, modes of emotion, new concepts (Yücefer, 2010). Similarly, at this point, as static structures can

[18] As expressed by Yücefer, real movement is in front of a people when they encounter an event, when they feel they can live entirely another life, or when they discover new powers that they do not realize before. On the other hand, the real move is what people lose when they fall into the static from fatigue and weakness, thus closing themselves to the calling of the coming. According to him, for Deleuze, what is at stake is not only understanding this movement. It is equally important not to remain closed to it, to affirm it (Yücefer, 2010).

become the definition of "strictly defined", the real movement can be described as "blurring".

While the lexical meaning of "blur" as a verb is "to make or become unclear or less distinct"[19], there could be another particular understanding of it. According to Toyo Ito (2000), blurring as a term in the field of architecture is a kind of soft architecture. It has not yet formed in any definite shape. He continues to specify the elements of blurring as follows:

> Blurring Architecture is an architecture with soft boundaries which can react in response to the natural environment. This is an architecture resulting from the continuation of modernism which is contained by producing an artificial environment with the help of numerous technologies. It is so because we cannot return to a life in which we depend only on the natural environment. But also we should not pursue an architecture which had detached itself from nature and was closed off. With the artificial environment as a basis, we must set ourselves the goal of once again responding to nature and its various elements (light, water, wind, etc.). (…) It must be an architecture incorporating an interactive relationship between the artificial environment and the natural environment, guaranteeing the acongenial home for the new body (Ito, 2000, pp. 351-354).

However, blurring could be more effective if it is approached as an act versus a stationary condition. It means that "blurring explains the process as an act[20] that takes action, and not used as an adjective such in 'blurring architecture'. Blurring does not define a completed fact that represents what has already been 'blurred'… The act of blurring needs to be considered as a process instead of reaching its possible results" (Dinçer & Aydınlı, 2016, pp. 49-50). This definition is especially substantial regarding accelerating the field to be dynamic[21]. So, blurring is a way of thinking, an unending phase that could not ever be completed. Here, in order to define one of the characteristics of interaction field, blurring could be explained by referring to the terms "betweenness" and "emptiness".

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[19] See https://en.oxforddictionaries.com/definition/blur. [Accessed : 11 April 2017]. An example for the word "blur" is that "his novels blur the boundaries between criticism and fiction".

[20] Steven Holl's architecture "aspires to be architecture as an action, rather than a state of being, a discovery of order in making, which is also self-making, invoking a wholeness that may stand for all in our compressed planet, and yet remain emphatically beyond tyranny and anarchy" (Perez-Gomez, 1996, p. 10).

[21] This term is explained in the title "the concept of dynamic".

2.2.1.The concept of "betweenness, in-between"

The concept of "in-between" has been questioned by Elizabeth Grosz (2001, p. 91) as follows: "What does it mean to reflect upon a position, a relation, a place related to other places but with no place of its own: the position of the in-between?" She defines it as a strange space. According to her, this space is alike "the choric[22] space" specified by Plato in "Timaeus".

> For Plato, *khora* is that which, lacking any substance or identity of its own, falls in between the ideal and the material; it is the receptacle or nurse that brings matter into being, without being material; it nurtures the idea into its material form, without being ideal. The position of the in-between lacks a fundamental identity, lacks a form, a givenness, a nature. Yet it is that which facilitates, allows into being, all identities, all matter, all substance. It is itself a strange becoming, which is somehow, very mysteriously in Plato, the condition of all beings and the mediation of Being (Grosz, 2001, p. 91).

Hence, Plato poses the choric space in "the condition of all material existence" (Grosz, 2001, p. 91). Moreover, khora is the boundaries of the place in which the thing can completely express itself or be more understandable within. It is the definition of the place to which it can be expanding as much as possible. In fact, it is the boundary of possibility in which it elucidates itself. For instance, as Heidegger said, what makes a cup the cup? The space[23] inside it. It holds the possibility of being able to keep it inside when coffee or wine is put in it (Turan, 2016). Grosz (2001, p. 91) continues thusly: "There is a certain delicious irony in being encouraged to think about a strange and curious placement, a position that is crucial to understanding not only identities but also that which subtends and undermines them, which makes identities both possible and impossible". In-between as a place refers to all the possibilities being together. Furthermore, Grosz defines this space without boundaries.

> The space of the in-between is that which is not a space, a space without boundaries of its own, which takes on and receives itself, its form, from the outside, which is not *its* outside (this would imply that it has a form) but whose form is the outside of the identity, not just of another (for

[22] "The Khora, which is neither 'sensible' nor 'intelligible,' belongs to a 'third genus'. One cannot even say of it that it is neither this nor that or that it is both this and that. It is not enough to recall that khora names neither this nor that, or, that khora says this and that. The difficulty declared by Timaeus is shown in a different way: at times the khora appears to be neither this nor that, at times both this and that but this alternation between the logic of exclusion and that of participation-(…)" (Derrida, 1995, p. 89)

[23] "Space is not the setting (real or logical) in which things are arranged, but the means whereby the position of things becomes possible." (Merleau-Ponty, 2002, p. 283)

> that would reduce the in-between to the role of object, not of space) but of others, whose relations of positivity define, by default, the space that is constituted as in-between. (…)The space in between things is the space in which things are undone, the space to the side and around, which is the space of subversion and fraying, the edges of any identity's limits. In short, it is the space of the bounding and undoing of the identities which constitute it (Grosz, 2001, pp. 91-92).

It is the condition of there, here; this side, that side and the place between the things interact with and contradict each other. It has no form accordingly it allows any identity to be formed, which means that this in-between field has a potential to transform anything. At this point, as Grosz (2001, p. 92) said, the in-between field is the position for social, cultural and natural transformations. It is not simply an appropriate place for movements and transitions. In fact, it is absolutely the only place; meaning it is the place around identities, between identities. It is where becoming, openness to futurity surpasses the protective force to retain cohesion and unity. Indeed as Grosz (2001) expressed, it is more valuable to focus the transformation and transition of the relations between identities and elements rather than the identities, intentions, or interiorities of the wills of individuals. Hence, it is the more productive way of thinking within concentrating on the relations between the things rather than the thing itself.

In addition, Peter Eisenman defines the condition of blurring related particular definitions such as "the between", "betweenness", "the interstitial". He remarks "unmotivated motivation" as a definition of this condition. It is defined by him as "a movement from the fullness of motivation to something less motivated- a between condition" (Eisenman, 2003, pp. 7-8). This condition resides between two conditions, the fullness of something and lack of it.

Even more, saying that "architecture would have to displace the former ways of conceptualizing itself", Eisenman (1996, p. 568) puts forward the significance of "the displacement". This architecture could be named as other architecture that demands a displacement that is a more complex form of the beautiful, one which contains the ugly, or a rationality that contains the irrational. This idea shows the containing within. It pushes to make a necessary break from the tradition of an architecture of categories, in which their system is based on the separation of the things as opposites. So it seems

to be particular aspects[24] that could outline a condition of displacement. One of them is betweenness, explained as follows:

> The third condition of this other architecture is *betweeness*, which suggests a condition of the object as a weak image (…) Not only must one or the other of the two texts not have a strong image; they will seem to be two weak images, which suggests a blurred third. In other words, the new condition of the object must be *between* in an imageable sense as well; it is something which is almost this, or almost that, but not quite either (…) Therefore, the object must have a blurring effect. It must look out of focus: almost seen, but not quite, seen. Again this between is not a between dialectically, but a between *within* (Eisenman, 1996, p. 571).

So, Peter Eisenman (1996) discourse alleges that architecture should discard strictly defined structure and the system of values that had been based on opposition dialectically such as function-form or beautiful-ugly. He supports the other architecture that welcomes blurring boundaries rather than rigid ones. According to him, in fact, architecture should find itself in the in-between that has been fed from things around itself.

2.2.2.The concept of "Median Emptiness"

To further explain the concept of blurring, it is worth examining its relation to "Median Emptiness" in Chinese thinking. The Median Emptiness is one part of the whole defined as the combination of vital breaths within Yin-Yang. It is essential for the harmonious functioning of the Yin-Yang pair. It makes adhesion between two vital breaths, drawing them into the process of complementary becoming. Yin-Yang would be in a connection of frozen opposition without Median Emptiness[25]. Also, they would exist as static substances. Likewise, the Median Emptiness that resides at the essence of Yin-Yang also resides in the essence of all things. By infusing within breath and

[24] There are four aspects which are textuality, twoness, betweenness, interiority. For further information see "En Terror Firma: In trails of Gro-textes" (Eisenman, "En Terror Firma: In trails of Gro-textes", 1996, pp. 570-571).

[25] "In Chinese perspective, emptiness is not, as one might suppose, something vague or nonexistent. It is dynamic and active … it is the preeminent site of transformation, the place where fullness can attain its whole measure. Emptiness introduces discontinuity and reversibility into a given system and thus permits the elements composing the system to transcend rigid opposition and one-sided development." (Cheng, 1994, p. 36)

life, it holds all things in relation to the greatest emptiness, so it allows them to enter into internal transformation and harmonious unity[26] (Cheng, 1994).

Specifically, in regards to Chinese painting, it is explained along these lines:

> Even within the visible world (painted area), emptiness, represented by clouds, circulates between mountains and waters, which constitute its two poles. The cloud, born from the condensation of water but also taking on the forms of the mountain, is an intermediary form between the two apparently antinomic poles, drawing the two, mountain-water, into a process of reciprocal becoming. In the Chinese perspective, without emptiness between them, mountain and water would stand in a relationship of rigid opposition and thus be static. Each would oppose the other and through this opposition be confirmed in its definite status. With emptiness as intermediary, the painter creates the impression that the mountain could virtually enter the emptiness and melt down into waves, and that inversely, the water, by way of the emptiness, could rise up into a mountain. As a result, mountain and water are no longer perceived as partial elements opposed and frozen but as embodiments of the dynamic law of the real (Cheng, 1994, p. 37).

Here, Median Emptiness is approached as a betweenness between water and mountain. It plays a crucial role to generate dynamism in there within mountain and water. It could refer to the term "blurring" at this point within the impression of an intermingling of mountain and water. In the same way, emptiness also refers to the human body, dominated by Shen (spirit) and ching (essence) or by the heart and the belly. Accordingly, it achieves a harmony through this emptiness. Also, it manages the breaths that animate the body (Cheng, 1994). Hence, emptiness could be defined as a nodal point that holds potentiality and becomes interwoven (See Fig.2.1).

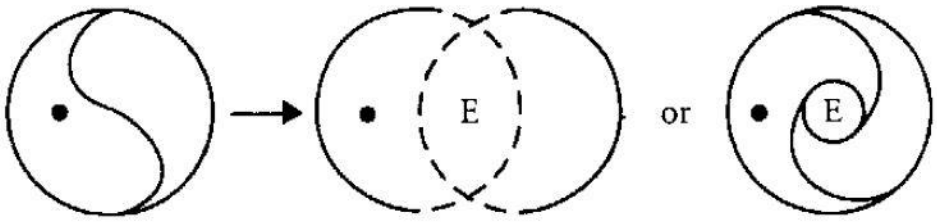

Figure 2.1 : Median Emptiness that is shown as "E" (Cheng, 1994, p. 51).

[26] "Chinese cosmogony is thus dominated by two intersecting movements, which can be presented by two axes: a vertical axis representing the coming and going between emptiness and fullness, in which fullness originates from emptiness and emptiness continues to act within fullness; and a horizontal axis representing the interaction within fullness of the two complementary poles of yin and yang from which issue the ten thousand existents, including the human being, the microcosm par excellence." (Cheng, 1994, p. 50).

2.3. The Concept Of Dynamic / Inexhaustible

As it is mentioned before, these characteristics (openness, blurring, dynamic and inexhaustibility) are the parts of the process of the interaction field to make sense of architecture in this age. The openness of the field stimulates blurring the field; which makes the field dynamic and inexhaustible. This process does not depend on the relationship such as cause and effect. It is a kind of a feedback loop that is a structure, series, or process, the end of which is connected to the beginning[27]. On the other hand, these characteristics also trigger each other without pursuing the circle.

When it comes to inexhaustibility and dynamism of the field, this part not just focuses on these terms, but also examines the particular terms such as imperfection, incompleteness and consciousness which interact with other terms as well. To explain it, the field that has begun blurring is inclined to transform. It is dynamic; meaning that its degree of capability of transformation is high. It signifies that this field never takes its final form. It is dynamic and not finished since it is perpetually in the process. Namely, it is the condition of imperfection. Its energy is high in order to transform itself. Moreover, because of the state of imperfection, this field is alluring. It uncovers the desire for getting involved in there. Also, it has the energy to transform itself within this desire. Indeed, this field that seems chaotic is an ambiguous field, the domain of consciousness. Lastly, the field that holds dynamism, imperfection, consciousness within itself begins to be an inexhaustible field. Based on this approach, these terms could be examined in depth respectively.

One of the terms to provoke the interaction field could be dynamism in that it is related to an imperfection of the field. According to the lexical meaning, imperfection means the state of being faulty or incomplete[28]. Although this explanation seems like a negative expression, it is an essential term for the interaction field. In the words of John Ruskin (2004, p. 13), "Accurately speaking, no good work whatever can be perfect and the desire for imperfection is always a sign of a misunderstanding of the aim of art". According to him, the imperfection is essential in some sort concerning everything that we know about life. It is an indication of life in a mortal body; meaning

[27] See https://en.oxforddictionaries.com/definition/loop [Accessed: 5 January 2017].
[28] See https://en.oxforddictionaries.com/definition/imperfection [Accessed: 8 January 2017].

it is a condition of progress and change. Neither nothing that is living is exactly perfect, nor it would be perfect; signifying that while part of it is collapsing, the other part of it is burgeoning. The foxglove is an example of the life of this world, with reference to that one-third of it is a bud, one-third of it is past and one-third of it is mature. There are certain irregularities and deficiencies in all things that live. No human face is accurately the same regarding its lines on each side, no leaf is perfect regarding its lobes and no branch is perfect in its symmetry. While all accept irregularity, they indicate the change. To reject imperfection is to damage expression, to hinder the desire and to demolish vitality (Ruskin, 2004, p. 14). Also, it is thought that significance of the notion of imperfection; stated in other words, incompleteness is vital in Chinese painting. It is indicated in this way:

> In painting, one should avoid worrying about accomplishing a work that is too diligent and too finished in the depiction of forms and the notation of colors or one that makes too great a display of one's technique, thus depriving it of mystery and aura. That is why one should not fear the incomplete, but quite to the contrary, one should deplore that which is too complete (Cheng, 1994, p. 76).

At this point, it is crucial that incompleteness and imperfection of the field generate a desire to complete it. According to Eco (1989), in general, art intentionally tries to be provoking with regard to its incompleteness. In other words, it deliberately disappoints the expectations in order to arouse the desire to complete it. Similarly, for the interaction field, it is essential especially to awake the feelings to get involved in this field. Furthermore, according to Leonard Meyer,

> The introduction of uncertainty or ambiguity into a probabilistic sequence, such as a musical discourse, will automatically provoke an emotion. A style is a *system of probability*, and the awareness of probability is latent in the listener, who can therefore afford to make predictions concerning the consequences of a given antecedent. To attribute an aesthetic meaning to a musical discourse amounts to rendering the uncertainty explicit and experiencing it as highly desirable (Eco, 1989, p. 77).

So, making the field desirable relates to the incompleteness and changeability of it. Every inclination to complete it makes this field dynamic. In like manner,

> (…) We can say that the 'work in movement' is the possibility of numerous different personal interventions, but it is not an amorphous invitation to indiscriminate participation. The invitation offers the performer the opportunity for an oriented insertion into something which always remains the world intended by the author. In other words, the author offers the interpreter, the performer, the addressee a work to be completed (Eco, 1989, p. 19).

Here, "work in movement" can refer to dynamism in work. Accordingly, in the interaction field, this dynamism and incompleteness reveal the desire and boost the energy of the field, which makes this field inexhaustible.

In a different way, expressed by Eco (1989), the dynamism of work is based on factors that make it sensitive to a whole extent of integrations. Dynamism provides it within organic complements. They graft into the structural vitality that the work already holds in it, even if it is not complete. This structural vitality allows all kinds of different conclusions and solutions. Accordingly, every conclusion and solution prevent the probability of the work exhausting itself.

Moreover, the teaching of Confucius is a referable example to understand inexhaustibility. Confucius thinking refuses the characterization that becomes infertile by isolating the specific situation which discussion has constant relation with. Confucius always changed his words according to the character and level of students especially in the explaining of the concept "ren"[29] that composes the base of Confucius teaching and that students perpetually research about. So there is the possibility of answers to the questions in varied manners (Jullien, 2011). It means Confucius teaching has a capacity to take shape in accordance with the level of student; also that makes itself dynamic. In fact, it would be obvious that this kind of attitude provides inexhaustibility of it when going into the "Analects" (*Lun Yu*) in which Confucius teaching is thought. It is a book in which there are an aphorism, dialogues like a brief and anacdoets that interweave with each other even if they are not organized in a particular order. So it does not include any ordered demonstration. However, it is inexhaustible within its simplicity (Jullien, 2011). Hence, it would be a reference way of thinking to understand quietly how inexhaustibility contributes to the interaction field.

On the other hand, the attribute that the interaction field does not belong to specific place which renders the dynamism of it. It is a kind of oscillation; the condition of betwixt and between. For instance, a constellation is a kind of order. When intending to the order, it means the oscillation between "system of probability and sheer

[29]"*ren* ('humaneness' or 'benevolence'). For Kongzi, this term refers to the sum total of virtuous qualities, or the perfection of human character. (It is etymologically related to the character for 'human,' and thus has previously been rendered 'manhood-at-its-best.')." (Ivanhoe & Norden, 2001, p. 359)

disorder"; thus it is "an original organization of disorder" (Eco, 1989, p. 63). In addition to this, Tadao Ando (1993) defines architecture as an oscillation between the points. According to him, these points refer to inside-outside, East-West, abstraction-representation, piece-whole, history-present, past-future, simplicity, and complexity. At any given time, it has a constant position between these points. That is by virtue of not having a desire to close it in a rigid box. Even if the design is decided to be complete, secondary thoughts come to mind. It is a kind of tension that involves doubt and distrust. As the amplitude of oscillation expands, dynamism in architecture increases. Every oscillation transforms the things that stand in there and generate new thought and new thinkings. As the great modern painter Huang Pin-hung said, "Each point must be a son seed that promises continuous new folding" (Cheng, 1994, p. 147). So, the field that generates constantly new way of thinkings begins to become inexhaustible.

Hence, in this chapter, many definitions and terms are mentioned to express the interaction field; openness, blurring, betweenness, in-between, median emptiness, dynamism, imperfection, inexhaustibility and so on. In fact, it has a parallel with the words of Derrida (1995, p. 94) concerning "*khora"*[30].

> Rich, numerous, inexhaustible. the interpretations come, in short, to give form to the meaning of *'khora'*.They always consist in *giving form* to it by determining it, it which, however, can 'offer itself' or promise itself only by removing itself from any determination, from all the marks or impressions to which we say it is exposed: from everything which we would like to give to it without hoping to receive anything from it.

In a similar way, the aim would be to keep away from any determination. In other words, the aim would be to try to discover this fertile field even if it seems chaotic. In fact, it could be said that the condition that appears as chaos feeds this fertile field if it is referred to the words of Juan Baldeweg about Louis Kahn: "He has a look that comes from the dark. He named it as silence". According to Kahn, silence is a fusion of energy of chaos that has no form between dark and light. It stands so until it reaches to an object (Güvenç, 2002). Indeed, the condition that seems like chaos has an order in itself. According to Kahn, the order is intangible, it is the condition of consciousness

[30] "The *khora*, is anachronistic; it 'is' the anachrony within being, or better: the anachrony of being. It anachronizes being (…)." (Derrida, 1995, p. 94)

that is creative and abidingly rises (Kahn, Düzen, 2002). Consequently, this field is where consciousness is mostly intensive. Thusly, the understanding of architecture gains the consciousness in there. The words of Merleau-Ponty could be so illuminating to comprehend the relation between consciousness and this field; to touch this field.

> How can anything ever *present itself* truly to us since its synthesis is never completed? How could I gain the experience of the world, as I would of an individual actuating his own existence, since none of the views or perceptions I have of it can exhaust it and the horizons remain forever *open?* (...) The contradiction which we feel exists between the world's reality and its incompleteness is identical to the one that exists between the ubiquity of consciousness and its commitment to a field of presence. This ambiguousness does not represent an imperfection in the nature of existence or in that of consciousness; it is its very definition (...) Consciousness, which is commonly taken as an extremely enlightened region, is, on the contrary, the very region of indetermination (Eco, 1989, p. 17).

Consequently, the interaction field where the new understanding of architecture is foreseen to grow needs to be open instead of closed and also needs to have blurring boundaries instead of strictly defined, rigid ones. It could mean that it is blurring insofar as it is open. This boosts the energy of field that is triggered by dynamism; and at the same time, it makes this field inexhaustible. So, the understanding of architecture would regain consciousness in the region of indetermination, the interaction field.

3. APPROACHES TO UNDERSTAND COMPLEMENTARY CONCEPTS-PAIRS

As it is alleged in the previous chapter, the interaction field could be seen as a region of consciousness for the understanding of architecture. However, as the interaction field is an extremely considerable point to be emphasised, to understand the pair of the concepts that participate in this field, generate it, and are perpetually in touch with it are insomuch crucial. In fact, the lexical meaning of pair connotes a set of two things used together or regarded as a unit.[31] But, here the approach to the word "pair" is that it could be a way of not embracing only one concept. Actually, this interpretation focuses to make a strong unity of concepts rather than making the set of two concepts.

It is senseless to mention the interaction field without understanding the concept-pairs. It is the coexistence of the concepts, which creates the interaction field, makes the thing to be in existence in this field and to evolve itself productively. This field cannot actualize itself outside of the concepts, meaning it cannot validate itself. The unity of the concepts is one of the things that make this field the interaction field. Moreover, to pair the concepts can be a productive aspect of thinking since it does not make sense to approach the concept as an individual. However, the production of the pair of concepts could have parallels with the formation of the concept itself. In other words, to try to understand the structure of the one concept could be one of the ways of understanding the unity of the pairs of the concepts.

As noted by Deleuze&Guattari (1994, pp. 15-16), there is no simple concept; which means that every concept has constituents and is described by them. So, every concept has a "chiffre"[32]. It can refer to "combination to indicate an identifying numeral of a multiplicity as in the sense of the combination of a safe or an opus number, as in music" (Hugh Tomlinson, 1994, p. 3). It is a plurality even though every plurality does not refer to the conceptual. Indeed, there is no concept that has only one constituent. Even

[31] See https://en.oxforddictionaries.com/definition/pair [Accessed: 25 February 2017].
[32] In there, it is rendered "*chiffre* as 'combination' to indicate an identifying numeral of a multiplicity, but which is not, however, a number in the sense of a measure" (Tomlinson & Burchell, 1994, p. 3).

the first concept that the philosophy "begins" with has several constituents. At least every concept can double or triple. Deleuze&Guattari continue thusly:

> Every concept has an irregular contour defined by the sum of its components, which is why, from Plato to Bergson, we find the idea of the concept being a matter of articulation, of cutting and cross cutting. The concept is a whole because it totalizes its components, but it is a fragmentary whole (Guattari, 1994, pp. 15-16).

Accordingly, it is approached as though the concept is a fragmentary whole, so the pair of concepts also can refer to the fragmentary whole if the concept can refer to the fragment. It is a kind of articulation that reaches to the whole. So, to understand the relationships of the concepts that refer to the whole can be associated with the understanding of the structure of the concept itself. The structure of the concept-pairs can be examined thoroughly. To explain it by the expression of Deleuze&Guattari (1994, p. 18), a concept has a "becoming" that refers to its relationships with other concepts located on the same plane. Here, concepts reunite with each other, support one another, match their boundaries, articulate their specific problems, even though they belong to separate histories. They express in this way:

> In fact, having a finite number of components, every concept will branch off toward other concepts that are differently composed but that constitute other regions of the same plane, answer to problems that can be connected to each other, and participate in a co-creation. A concept requires not only a problem through which it recasts or replaces earlier concepts but a junction of problems where it combines with other coexisting concepts (Guattari, 1994, p. 18).

Hence, as suggested by Deleuze and Guattari (1994), there could be sorted particular situations to make the nature of relationships of concepts clear. Firstly, one is that every concept refers to the other concepts, not only in its history but also in its becoming or its present links, meaning that every concept has components that can be understood as concepts (Gilles Deleuze, 1994). Every concept can have a component or components that complement itself and makes a whole within itself. Second, components that render the concepts is inseparable from the concept itself. Each partially presents a zone of a neighborhood, a threshold of indiscernibility with another one.[33] These imply the construction of bridges on the same plane. They could be

[33]"(…) Components remain distinct, but something passes from one to the other, something that is undecidable between them. There is an area *ab* that belongs to both *a* and *b*, where *a* and *b* 'become' indiscernible." (Deleuze & Guattari, 1994, pp. 19-21)

defined as zones and bridges, meaning joints of concepts. This inseparability between concepts and joints provide both the internal consistency of the concept and the exoconsistency with other concepts (Gilles Deleuze, 1994). In other words, they are a whole in harmony. Here, joints, zones, and bridges can have parallelism with the interaction field. So, it can be stated that in this thesis it is worth examining how the bridges, or zones between the concepts are composed. Deleuze&Guattari (1994, pp. 19-21) define the relations in the concept as pure and simple *variations* ordered according to their neighborhood. "In the concept, there are only ordinate relationships, not relationships of comprehension or extension, and the concept's components are neither constants nor variables but pure and simple *variations* ordered according to their neighborhood. They are processual, modular" (Guattari, 1994, pp. 19-21).

Similarly, to understand how the concepts bridge between other concepts, the approach that the relations between the concepts are only ordinate relationships can be taken. They are neither constant nor variables. It means that their relationships can change according to their neighborhood. Here, it could be indicated that neighborhood does not refer to metric proximity or distance. It is a perceptual proximity or distance. So, a bridge between the concepts is pure and simple variations ordered according to their neighborhood in the process.

> What is the best way to follow the great philosophers? Is it to repeat what they said or to do *what they did*, that is, create concepts for problems that necessarily change?.. The concept is the contour, the configuration, the constellation of an event to come (Guattari, 1994, pp. 28-33).

So, the aim could be to discover the potential of production of different solutions to the situations that can change in time by approaching the concepts as pairs. Each pair presents different solutions, and also generates different situations. That could be the answer to why the concepts are approached as pairs.

Thus far, this chapter attempts to understand the coexistence of the concepts through examining the composition of concept in itself. When the concepts are paired and made whole, it is an effort to set up the new events from the things and give them a new purpose; that makes the architectural thinking improve productively. One of the motivations that incite architectural thinking is to understand how the concepts complement each other in order to be named as a pair. Even more, it is crucial to

examine how the complementary[34] concepts are used as a tool to constitute a new understanding of architecture. In this respect, it could be asked what the condition of complementation is, and in which situations it can be called as complementary. In this way, what normally is viewed as contradicting and contrasting with each other, can also be seen as simultaneously complementary. To explain, it can be expressed that the situation that the concepts complement each other can be legitimated in the case having a sense of absence of other one. Further, the contradiction generates the complementation in the case such that: The concepts contradict each other thus stimulating the other's potential by questioning its being. Then one concept realizes the importance of the other. In the beginning, it is a kind of conflicting between them, then it transforms itself to reconciliation between each other. As a whole, it can be defined as complementation.

In addition, this chapter tries to focus on how the term "complementary" is approached as the descriptive use of the pairs in order to enhance the understanding of architecture. The discourse of this chapter can be an attempt to apprehend how the complementarity of concepts can be read on the basis of Ancient ideas.

Ancient ideas can be an explanatory approach to apprehend the concept-pairs as a complementary. It is an attempt to use Ancient ideas as a tool to clarify the term "complementary" through a way of thinking about them rather than reveal overall concepts of them. The discourse of appeal for Ancient ideas can reach a new thinking as a whole thereby addressing ways of thinking that seems different; Western and Eastern philosophy[35].

Even more, Ancient ideas based on their essence could be referable in the sense of having an ability to get rid of the corrosive effect of time on themselves. The sources

[34] The lexical meaning is "Combining in such a way as to enhance or emphasise the qualities of each other or another". See https://en.oxforddictionaries.com/definition/complementary [Accessed : 10 April 2017].

[35] Husserl states that a new manner that canalizes man to see the world with a new light and also directs man to the community has showed up in Ancient Greece. He names this aforesaid manner as the word "philosophy". He continues that philosophy as its statement in Ancient Greece, is a universal science, a science of universal unity of world and being as a whole. It becomes prominent through encompassing all the nature and comprises thoughts insofar as objects, also cultural insofar as physical one. Later, this science has begun to be divided to separate sciences especially beginning from the Renaissance. Then, beginning from 16th century, it results from an exploration related to a transformation from perceived world to mathematical world. According to Husserl, staring from 17th century, an exploration as it is, causes to progress in science related with mathematical (Cevizci, 2015).

of Ancient ideas have been opened to interpretations and explanations that have been nourished from the concepts promoted by themselves (Russ, 2011). In this sense, they hold inexhaustibility in themselves so they serve themselves to every age.

That the philosophy is considered as western and eastern cannot impede perceiving and approaching them as a whole. In other words, when they are reviewed together, a wholeness can be reached even if the subjects that the two discuss separately can become distinct. As Husserl said, one ought to see the humanity as only one existence that embraces all people and communities and only bounded up with a spiritual feature. Humanity embraces cultures and people separately, on the other hand, they become the condition of fusion by interweaving each other in some time that could not be apprehended explicitly (Russ, 2011).

It could be said that Eastern and Western philosophy have discussed themselves and found certain deficient sides in their way of thinkings. For instance, in Western philosophy, eurocentrism has been critisised strongly. It is queried that for what reason can the Western philosophy be privileged. Some argue that the integration of Western thought into the scientific and technical fields of work imposes on the whole world. Though, according to Heidegger, modern science and technique represent the perfect lack of meaning (Russ, 2011). Further, Western thinking[36] has restrictions that it is dependent on. It prioritizes the understanding based on logic and reason, and that progresses phase by phase. So, when the thinking by reason mostly could not come up with a result, Western thinking does not generally refer to the intuition that is beyond reason. On the contrary, Eastern thinking accepts the precedence of intuition directly (Chenet, 2011).

In the understanding of architecture, ways of thinking based upon Western and Eastern are also differentiated[37]. Specifically, in traditional Japanese gardens, the boundaries of the garden have never been defined completely. They have been blurred with stones

[36] According to François Chenet (2011), Western thinking could not never reach the essence of truth captured when exceeding the degree of sensual perception since it has never exceeded it even if it has tools such as modern microscopes and telescopes. It does not acknowledge the axiom that the world as physical and spiritual can become the reflection of deeper understanding of the world.

[37] J.B. Ashbrook said that: "In Eastern traditions, the dome construction pervades and highlights the Gestalt expansiveness (or right mode) of knowledge, which has no beginning or end. However, Western societies have more focused buildings (i.e., spiral towers) pointing upward to the heavens; these structures symbolise the orderly, finite, and more rational left side of knowledge." (Mahmoodi, 2001, p. 110)

and plants. However, the artificial lake designed by Philip Johnson was certainly defined in accord with the rational Western approach (Çevik, 1999). They become different based on their philosophies that lie behind themselves even though they seem to indicate the contrast regarding their forms.

In this sense, it could be stated that when Western and Eastern thinking associate with each other, they begin to complement each other concerning their deficiencies, and thus they can present a more wholistic way of thinking. Specifically, while the dialectics and the participation theory propounded by Plato can be a key to clarify complementarity, the characteristic feature of the philosophy of Yin-Yang; opposition and interconnection of poles; involvement of their opponents in themselves; the relations of interconverted, producing-consuming, supporter-constraining and so on can be also beneficial to understand the term "complementary". Accordingly, in order to clarify the term "complementary" to opine through two philosophies; Western and Eastern philosophy could be a reliable way of thinking rather than taking just one side

3.1. Complementary Concepts-Pairs Through The Philosophy Of Plato

> *According to Greek mythology, humans were originally created with four arms, four legs and a head with two faces. Fearing their power, Zeus split them into two separate parts, condemning them to spend their lives in search of their other halves.*
>
> *–Plato*

With respect to Ancient ideas, the philosophy of Plato[38] has laid out the foundation of Western philosophy. His philosophy has succeeded in staying up to date. For every age, it has gained acceptance as a valid approach concerning a way of thinking. So, his philosophy could be a pioneer in this way. In general, he studied on the proportion between things, the division into parts, the separation of principles and mixing principles. In this sense, it could be a guiding light to clarify how the concepts are turned into concept-pairs.

[38] According to the interpretation of Theophrastos, sensation and thinking are the same thing according to Parmenides. Because, rational thought and sense, as they being analogue, arise from the influence of one's on other one. The perception is not distinct from Being since it has resemblance to Being. Samely, Being and thought are the same. In a similar way, senses are not different from perceivable things. These parallellism affected the thought of Plato profoundly (Dumont, 2011).

3.1.1. Relating to relations

Dialectics as the approach of Plato can be one of the ways to analyze the relations between the concepts. Plato explains dialectics in "Sophist" in this way:

> This communion of some with some may be illustrated by the case of letters; for some letters do not fit each other, while others do… But does every one know what letters will unite with what? Or is art required in order to do so? (...) This is the art of grammar. And is not this also true of sounds high and low? Is not he who has the art to know what sounds mingle, he is a musician? (…) And as classes are admitted by us in like manner to be some of them capable and others incapable of intermixture, must not he who would rightly show what kinds will unite and what will not, proceed by the help of science in the path of argument? And will he not ask if the connecting links are universal, and so capable of intermixture with all things; and again, in divisions, whether there are not other universal classes, which make them possible? (...) Should we not say that the division according to classes, which neither makes the same other, nor makes other the same, is the business of the dialectical science? (Plato, 2017, pp. 69-70).

The intermixture of letters can have parallels with the combination of concepts. The vowels and consonant in alphabet comprise a word by combining them in a proper manner. It is the job of a grammarian to know which letters combine with each other. Likewise, it is the job of dialectics to be conscious of which concepts combine with each other (Karasan, 1988). In the book "Sophist", the task of dialectics is to apprehend the "same" and "other", coherent combinations; and to reveal how ideas participate with each other within harmonic musicality of relations. So, it is indicated that it is the profession of dialectics regarding the division concerning the classes, which both makes the "same" the "other" and makes the "other" the "same" (Plato, 2017, pp. 69-72). Even more, the dialectics as the objective and means of cognition within its intuitional and probative characteristics enhances Being that has a composition that fuses both intellectual and sensual characteristics. In this sense, it directs man to the sensible and intelligible base, thus making the essence of one permanent and perpetual in every respect (Baudart, 2012). Hence, concerning the complementarity, the dialectics as an approach of Plato can be a means that canalizes the way of thinking to be more extensive thereby enhancing sensible and intelligible traits.

On the other hand, the balance between the concepts is also crucial to navigate complementarity of the concepts. Focusing on only one concept causes one to be inclined only to one side; which means the balance between the two becomes broken. When the balance is broken, it makes one concept become stronger than the other one.

Accordingly, it can be approached with the words of Plato in "Timaeus" concerning the parts of a soul:

> One part, if remaining inactive and ceasing from its natural motion, must necessarily become very weak, but that which is trained and exercised, very strong. Wherefore, we should take care that the movements of the different parts of the soul should be in due proportion (…) When a man is always occupied with the cravings of desire and ambition, and is eagerly striving to satisfy them, all his thoughts must be mortal, and as far as it is possible altogether to become such, he must be mortal every whit, because he has cherished his mortal part (Plato, 2017, p. 83).

Thus, a man always places himself in the condition of the in-between. This case is both the tragedy and honour of him. He is born and he dies, he is rebirth and re-dies since he belongs to human being. He participates in the divine with respect to the wings of his soul and so he does not fade away thereby being swamped with materiality. On the other hand, this materiality provides his weight. This situation is mentioned excessively in Phaidon (Baudart, 2012). To repeat, even if one is the ultimate meaning of one -intellectual, sensual, a man cannot run away from both of his habitations, it does not change the situation. He seesaws between two of them. In other words, he is in the mixture[39] (Baudart, 2012).

Similarly, if the understanding of architecture just focuses on one way of thinking or one concept, it begins to become one-sided architecture. Consequently, when comparing man to the understanding of architecture, man holds the parts that incite materiality and spirituality. When one is much more dominant than the other one, a man begins to live his life based on one-way of being; which means a man living his life either materialistically or spiritually (Cevizci, 2015). In "Philebus", this condition is specified extensively[40]. At this point, in making the concepts the pair, it is compelling to establish a balance each other.

The way of the relation between concepts, the complementarity of the concepts can be explained referring to participation theory of Plato. Plato is the founder of participation theory. Participation theory can be described as that the sensual partakes in the intellectual and the Becoming (state of Being) partakes in Being. To explain, while the sensual comprises the meaning of intellectual completely as a whole, the job of the

[39] It is mentioned in the title "Relating to the principles".
[40] For further information, see "Philebus" (Plato, 2017, pp. 36-37).

intellect is to help the sensual to be understandable, namely to enlighten sensually. So, he saves Being from the forgotten (Baudart, 2012).

It is a kind of communion of classes which relate to each other. Every classification including Being mingles with each other. They are inside of others mutually. Hereby, "The other partakes of being, and by reason of this participation is, and yet is not that of which it partakes, but other, and being other than being, it is clearly a necessity that not−being should be"[41]. It is the basic argument of "Sophist". So, it can be said that the philosophy of participation aims to interconnect the things that seem to be conflict; which means to reconcile them. Hence, there is absolutely nothing that is free from participation (Baudart, 2012). By the same token, the concepts purpose to combine thereby partaking of each other, and accordingly, this explains how the concepts complement each other. However, while emphasizing the concept's participating in each other, it is also important to enhance one's understanding of how the concepts are classified in order to pair with each other. It aims to propound that the concepts pair with each other with regard to the principles which is analyzed in the next section of the thesis.

3.1.2. Relating to the principles

To assert which concepts collaborate to make a pair, the principles in "Philebus" could be referred to[42]. While speaking of the philosophy of participation, it is also indicated that principles partake of each other. In "Philebus", four principles are stated: unlimited or infinite (aperion), limited or finite (peras), mixture (meikton) and the cause of mixture (aitia). Unlimited is explained as follows:

> When you speak of hotter and colder, can you conceive any limit in those qualities? Does not the more and less, which dwells in their very nature, prevent their having any end? for if they had an end, the more and less would themselves have an end (…) Ever, as we say, into the hotter and the colder there enters a more and a less (…) Then, says the argument, there is never any end of them, and being endless they must also be infinite (Plato, 2017, p. 39).

Accordingly, infinite can mean that it holds both a more and a less. On the contrary, finite is defined as the term "equality, the double and any ratio of number and

[41] For further information, see "Sophist" (Plato, 2017, p. 76).
[42] In "Sophist", the principles are approached as classes. They are classified as Being, motion, rest, other, the same (Plato, 2017).

measure"[43]. Expanding on this, differentiation between finite and infinite can be approached in this way:

> What of the many beautiful particulars, be they men, horses, clothes, or other such things, or the many equal particulars, and all those which bear the same name as those other? Do they remain the same or, in total contrast to those other realities, one might say, never in any way remain the same as themselves or in relation to each other? The latter is the case; they are never in the same state. These latter you could touch and see and perceive with the other senses, but those that always remain the same can be grasped only by the reasoning power of the mind? They are not seen but are invisible? That is altogether true, he said. Do you then want us to assume two kinds of existences, the visible and the invisible? (...) The invisible always remains the same, whereas the visible never does (Plato, 2002, p. 117).

In this sense, finite can be defined as the visible one, whereas infinite can have a parallel with the invisible one. Specifically, as the body is like the visible, so the soul is like the invisible one. While the soul, as an infinite one is like "the divine, deathless, intelligible, uniform, and indissoluble, always the same as itself", the body, as a finite one is like "human, mortal, multiform, unintelligible, and soluble and never consistently the same" (Plato, 2002, p. 118).

The concepts can associate with respect to the terms classified as finite and infinite in order to make pair between each other. The situation of being of a pair can have parallel with the third principle specified in "Philebus" as the mixture of finite and infinite, "an essence compound and generated". This situation is described as the conqueror of life:

> O my beautiful Philebus, the goddess, methinks, seeing the universal wantonness and wickedness of all things, and that there was in them no limit to pleasures and self−indulgence, devised the limit of law and order, whereby, as you say, Philebus, she torments, or as I maintain, delivers the soul (...) We said, if you remember, that the mixed life of pleasure and wisdom was the conqueror—did we not? And we see what is the place and nature of this life and to what class it is to be assigned? This is evidently comprehended in the third or mixed class; which is not composed of any two particular ingredients, but of all the elements of infinity, bound down by the finite, and may therefore be truly said to comprehend the conqueror life (Plato, 2017, p. 41).

Similarly, pairing the concepts can be seen as "conqueror" of the understanding of architecture that can act as belonging to the third principle. Lastly, the fourth principle

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[43]"And all things which do not admit of more or less, but admit their opposites, that is to say, first of all, equality, and the equal, or again, the double, or any other ratio of number and measure−−all these may, I think, be rightly reckoned by us in the class of the limited or finite; what do you say?" (Plato, 2017, p. 40)

is the cause of mixture. Here, the cause of mixture[44] is referred to as a goddess that organizes both the finite and infinite, limited and unlimited as a whole in harmony (Baudart, 2012).

After all, on the basis of Ancient Ideas, dialectics and participation theory of Plato can be an attempt to enhance the relations between the concepts; which means the complementarity of the concepts. The discussion about the principles aims to understand the term "mixture" as a means to apprehend which concepts collaborate each other; which means that the understanding of architecture can be approached as a mixture of both finite and infinite, visible and invisible ones.

3.2. Complementary Concepts-Pairs Through The Philosophy Of Yin-Yang

Based on Ancient Ideas, in addition to the Philosophy of Plato, through Eastern Philosophy, the philosophy of Yin-Yang[45] could be an approach to improve the discourse on the complementarity of the concepts. Yin-Yang is one of the elementary ideas of Chinese Philosophy[46]. The philosophy of Yin-Yang can be defined as follows:

> In their earliest use, *yin* and *yang* may have referred to the shady and sunny sides of a hill respectively. In general, *yin* and *yang* designate two broad sets of phenomena characterized by associated states, tendencies, or qualities. For example, day, hot, above, active, masculine, speech, Heaven, etc. are *yang*; night, cold, below, still, feminine, silence, Earth, etc. are *yin*. The various phenomena and the states, tendencies, and qualities within each set are thought to be related to one another and all are regarded as natural aspects of different situations, things, or events. *Yin* and *yang* are thought to be complementary forces or qualities and a given situation, thing, or event can often be described in terms of one or the other (Philip J. Ivanhoe, 2001, pp. 361-362).

[44] In the conclusion, it is approached as "the plane of immanence".
[45] "The theory of the Yin and Yang came to be connected primarily with the "Book of Changes" (BC.2800). " (Yu-Lan, 1948, p. 139)
[46] Chinese Philosophy describes cosmos being perpetually in a state of flux rather than fixedly setting out a world of designs that is organized by constant concepts (Russ, Önsöz Kurucu Düşünceler, 2011). Specifically, Japanese thinking as one of Eastern Philosophy, can infer this dynamism with Japanese gardens in form. Japanese gardens specified as qualifed are dynamic not static. When a man enters to the garden, he observes birds that go in and out the garden and ambigious changes in trees and moss; as it is, change in time, from a moment to a moment, from a season to a season, from a year to a year. There is a life in the parts and pieces, and they enliven as a whole (Ando, 1993).

It has been said that they are two complementary principles of Chinese philosophy. Their interaction is thought to maintain the harmony of the universe and to influence everything within it[47].

According to Jullien (2011), the philosophy of Yin-Yang can be expressed thusly: In Chinese civilization, primitive religion has inclined to move with cosmology. By coming into power of New Zu Family, the thinking of "God in heaven" has gradually begun to replace with "heaven". Accordingly, heaven has began to be canonized. Heaven is the basic element of goodness. In parallel to dominant status of Heaven, various gods of hell of earlier religion confederated for a mutual whole. The partner of Heaven is no longer Earth. The elementary idea of Chinese thinking as the polarity has been originated from there. This idea has been conceptualized with both complementary and contrast relations of Yin-Yang (Jullien, 2011). To expand on the complementarity of Yin-Yang, Tung Chung-shu[48] expresses it in this way:

> All things have their complements of *yin* and *yang*. . . . The underlying principles of prince and minister, father and son, husband and wife, are all derived from the way of *yin* and *yang.* The prince is *yang,* and the minister is *yin.* The father is *yang* and the son is *yin.* The husband is *yang,* and the wife is *yin* (Moore, 1967).

So, everything can be revolved from two universal principles, Yin-Yang[49] (Moore, 1967). Even more, the two fields that oppose and complement each other compose all characteristics of truth. In other words, there is a connection between two opposite sides as two different sides of the same mountain. All truth arise from the perpetual connection between each other. Chinese philosophy conceives the truth as the process of transformation having neither a beginning nor end. According to it, the dynamism between opposite sides is enough to understand the truth (Jullien, 2011). Hence, in Chinese Philosophy, all truth has tried to be explained through Yin-Yang, and it has been accepted as a tool to understand and make sense of the world itself. At this point, the philosophy of Yin-Yang can be one of the ways to explain complementary concepts-pairs, so it provides to make sense of architecture itself in the same manner.

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[47] See https://www.collinsdictionary.com/dictionary/english/yin-and-yang [Accessed: 13 March 2017].
[48] "He was instrumental in making Confucianism a state ideology." (Moore, 1967, pp. 51-52)
[49] Also "these two principles express themselves through the medium of the Five Agents, with which all things in the world correspond. The Five Agents have their correspondence in the five tones, five tastes, five colors, the various directions, the seasons, and the moral virtues." (Moore, 1967, pp. 51-52)

Here, an attempt o clarify the complementarity of concepts is made over two discourses. First one propounds particular characteristics of Yin-Yang in order to express how the concepts act to become complementary concepts-pairs. These characteristics could be an answer of how and in which conditions it can be said that concepts complement each other. At the second one, referring to Chinese painting, levels in the painting can aid as examples to discern relations between the concepts in order to make concept-pairs an organic whole that based on the philosophy of Yin-Yang.

3.2.1. Relating to the characteristic features of the philosophy of Yin-Yang

> *Yang* cannot exist by itself; it can exist only when it is allied with *yin.* Similarly, *yin* cannot alone manifest itself; it can manifest itself only when accompanied by *yang*[50].

It can be stated that there are particular characteristic features of the philosophy of Yin-Yang. Specifically, these characteristic features are essentially mentioned in the book "Huang Di nei jing su wen"[51]. These characteristic features can be defined as: everything has two poles that oppose each other. However, these poles are interconnected. The poles certainly involve its opponent. The poles are interconverted and are related to each other as producing- consuming and, supporter-constraining. Even more, they contain infinite poles in themselves (Unschuld, Tessenow, & Jinsheng, 1943). These characteristic features can be clarified respectively.

The first defining trait is that everything has two poles that contradict each other, together with this, they are absolutely interconnected. The situation of contradicting each other does not hinder them to be complementary poles. Kryan L. Lai (2008, pp. 215-216) explains this situation as follows:

> These binary pairs (yin-yang) are not oppositional but are interdependent. There is a dialectical complementarity between each set of polarities: high and low, noble and humble, exalted and mean, action and repose, hardness and softness, male and female, beginning and completion. Although there is a hierarchy in some of the binary pairs, for instance in the contrast between

[50] Moore refers to Shao Yung, *Huang-chi ching-shih* (Supreme Principles Governing the World) (Moore, 1967, p. 60).

[51] "(…) For ancient Europe, the emergence of such a medicine is associated with the generation of texts that are widely known as the "Corpus Hippocraticum". For ancient China, it is seen in the context of writings that were gathered into the textual corpus of the "Huang Di nei jing" and a few parallel compilations, during the first through third centuries CE." (Unschuld, Tessenow, & Jinsheng, 1943, pp. 10-11)

> noble and humble, the hierarchy is nevertheless a complementary one. The meaning of each term, say of humility, is not a matter of absolute definition. Rather, the meanings of the terms in each binary set are relative, each being defined in terms of the other depending on the situation at hand.

Moreover, the complementarity of the poles can be defined as a synthesis. Charles A. Moore (1967, p. 54) states this synthesis in this way:

> The tendency to combine different and even opposing elements into a synthetic whole is characteristic of Chinese thought. We will recall that, with Lao Tzu, *Tao* is conceived as both 'is' and 'is not', a point further developed by Chuang Tzu, to become his famous theory of the equality of things. We will also recall that Confucius held the Mean to be the highest ideal, to the rejection of anything one-sided or extreme. We will recall, too, that in Neo-Moism the distinction of substance and predicates, of the universal and the particular, etc., was severely criticized. The YinYang tradition was, through and through, a tradition of synthesis of opposites.

Accordingly, he argues that the philosophy of Yin-Yang is based on the synthesis of opposites. Even more, it could be approached that reality is the process of production and reproduction of Yin-Yang. This is possible in the case there is the interaction of activity, increase, etc. comprising yang and inactivity, decrease, etc. comprising yin. While yang is being, yin is nonbeing. The reality is, therefore, possible only through the interplay of being and non-being. In other words, the reality is the synthesis of being and non-being (Moore, 1967).

The concept of fusion could be discussed in a similar manner to synthesis. According to Wang Ch'ung, "all things are produced spontaneously by the fusion of the vital forces of Heaven and Earth [yin and yang]". He continues that "If Heaven had produced its creatures on purpose, it ought to have taught them to love each other and not to prey upon and destroy one another" (Moore, 1967, pp. 52-53). Hence, Yin-Yang are involved in an interaction to bring into existence each other rather than to demolish each other, which can be considered to a kind of fusion.

Consequently, it can be alleged that yin and yang are interconnected and interrelated concerning defining a relationship such as fusion or synthesis.

Secondly, the poles hold its opponent. As it is seen in the symbol of yin yang, yin yang is composed of a circle in which light and darkness are equally divided. So, while darkness holds the seed of light in itself, light also holds the seed of darkness in itself (Carus, 1902). In a similar manner, Tadao Ando (1993) states that when architecture that is rationally defined is analyzed, it could come up with an irrational side.

Everything could not be explained rationally. Similarly, Umberto Eco (1989) places "infinite" at the very core of the "finite" instead of traditional dualism between them. Specifically, John Henderson defined this relationship thereby giving an example:

> Even at the height of the *yang* there exists the germ of *yin*, and vice versa. *Yin* and *yang*, moreover, are not absolutes but relational ideas: an old man may be *yang* with respect to a woman but is *yin* with respect to a young man (Lai, 2008, pp. 215-216).

Accordingly, the opposition of poles does not mean that they could not contain their opposites. On the contrary, it can be said that they hold their opposites in almost their centers, and also this characteristic feature is one of them that provides to balance between them (yin and yang).

The other feature of yin yang is that they have the relation as producing-consuming and supporter-constraining. In the book "Huang Di nei jing su wen" (Unschuld, Tessenow, & Jinsheng, 1943, p. 95), it is expressed in this way:

> "As for yin and yang, they are
> The Way of heaven and earth[52],
> The fundamental principles [governing] the myriad beings[53],
> Father and mother to all changes and transformations,
> The basis and beginning of generating life and killing[54],
> The palace of spirit brilliance.
> To treat diseases, one must search for the basis.

In the excerpt "the basis and beginning of generating life and killing", as it is stated, while the warmth of yang has characteristics of producing-supporter to make myriad beings coming to life, the cold of yin has characteristics of consuming-constraining with regard to causing to kill them.

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[52] "'This is to say, the Way of change and transformation, of creation and completion.'" (Unschuld, Tessenow, & Jinsheng, 1943, p. 95)

[53] "'This is their function of support and generation. The yang provides the [myriad beings] with proper qi so that they come to life and the yin provides them with support so that they may stand up.'" (Unschuld, Tessenow, & Jinsheng, 1943, p. 95)

[54] "'This is their function [in the generation of] cold and summerheat. The myriad beings depend on the warmth of yang qi to come to life and they die because of the cold of yin qi. Hence it is obvious that the periodic movements of yin and yang [qi] are the source and origin of life and death.'" (Unschuld, Tessenow, & Jinsheng, 1943, p. 95)

Also, yin and yang have the relations of interconverting. It is like the alternation of Yin-Yang. It is repeated several times in the appendices of "I-Ching (Book of Changes)":

> When the sun goes, then the moon comes, and when the moon goes, then the sun comes. The sun and the moon drive each other on, and brightness is generated in this process (…) and the yearly seasons come into being in this process. What has gone is a contraction, and what is to come is an expansion. Contraction and expansion impel each other on, and benefits are generated in this process (Lai, 2008, p. 223).

The poles have features that transform into each other. Transformation enables the endless process of Yin-Yang. Similarly, it is defined as follows:

> The Great Ultimate[55] (Supreme Ultimate) through movement generates *yang.* When its activity reaches its limit, it becomes tranquil. Through tranquillity the Great Ultimate generates *yin.* When tranquillity reaches its limit, activity begins again. So, movement and tranquillity alternate and become the root of each other, giving rise to the distinction of *yin* and *yang,* and the two modes are thus established (Moore, 1967, p. 57).

So, yin and yang transform each other with regard to becoming the core of each other. In other words, it can be said that the characteristics of holding its opposite triggers the feature of interconverted.

Lastly, Yin-Yang consist of multiple polarities. They can refer to anything as Yin-Yang. Still, they refer to a whole thereby complementing each other. In other words, yin and yang imply a whole, yet at the same time they do not hinder to refer infinite poles in themselves. It can be pointed out in this way:

> In the system of change there is the Great Ultimate *(T'ai-chi).* It generates the Two Modes *(yin* and *yang).* The Two Modes generate the Four Forms [major and minor *yin* and *yang]*. The Four Forms generate the Eight Trigrams. The Eight Trigrams determine good and evil fortunes. And good and evil fortunes produce the great business of life (Moore, 1967, pp. 134-135).

To approach as pieces or to have multiple polarities does not mean the disappearance of a whole. In this sense, "The two forces are fundamentally one. Consequently, the many are [ultimately] one, and the one is differentiated in the many. The one and the

[55]"Briefly stated, *li* is the universal principle underlying all things, the universal law governing all things, the reason behind all things. It is at once the cause, the form, the essence, the sufficient reason for being, the highest standard of all things, that is, their Great Ultimate, or *T'ai-chi.* It is self-caused, indestructible, eternal. There is nothing without it. It combines all things as one. It is manifest everywhere. It is fully embodied in the mind." (Moore, 1967, p. 137)

many each has its own correct state of being. The great and the small each has its definite function"[56] (Moore, 1967, p. 57). It is like "one-in-many and many-in-one relationship". In this sense, the example of this relationship can be like that of the moon (Moore, 1967, p. 57).

> Fundamentally there is only one Great Ultimate, yet each of the myriad things have been endowed with it and each in itself possesses the Great Ultimate in its entirety. This is similar to the fact that there is only one moon in the sky, but when its light is scattered upon rivers and lakes, it can be seen everywhere. It cannot be said that the moon has been split[57] (Moore, 1967, p. 57).

Consequently, it can be expressed that all sorted features of Yin Yang reflect the nature of the universe. It is, therefore best described in the Dao De Jing, the religious text based on belief in the Dao, written in the fourth century BC (Palmer & Finlay, 2013, pp. 22-23).

> *'The Dao gives birth to the One:*
> *The One gives birth to the Two:*
> *The Two gives birth to the Three:*
> *The Three gives birth to every living thing.*
> *All things are held in yin and carry yang:*
> *And they are held together in the qi of teeming energy[58].*

It can be said that all characteristics feature of Yin Yang are summarized in this text. So, according to Martin Palmer (2013), the One is the universe. It produces two primal forces of yin and yang, the natural energy of opposites. While Yang, for instance, is hot, summer, male, and heaven, Yin contrasts to this thereby being cold, wet, winter, female, and earth. They are in lasting battle. Also, they hold the seed of the other. Thus, autumn and winter are yin, they surely make way for the yang, spring and summer, which consecutively make way for autumn and winter and so on. These two generate Heaven, Earth, and Humanity, which generate all living things, and it is given the role of balancing everything else to humanity (Palmer & Finlay, 2013).

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[56] Moore refers to Chou Tun-i, *T'ung shu* (Penetrating *The Book of Changes),* XXII (Chan, *Source Book,* p. 474).
[57] Moore refers to Chu Hsi, *Chu Tzu yii-lei,* XCIV (Chan, *Source Book,* p. 638).
[58] Moore refers to Chapter 42 of Dao De Jing (Tao Te Ching), adapted from the translation by Man-Ho Kwok, Martin Palmer, and Jay Ramsay (Shaftesbury, U.K.: Element Books, 1997).

Here, it is crucial to emphasise the term balance and harmony. One of the major principles of Yin-Yang is defined as the interaction of two forces, between which there can be balance and harmony, alongside conflict and opposition (Moore, 1967). In this sense, balance and harmony gain importance for the wholeness of the universe. For instance, in traditional Chinese medicine balance of the body is approved as restoring health in a sick person. It is thought that illness comes from an imbalance of yin and yang (Palmer & Finlay, 2013). In this regard, the understanding of harmony and balance in the universe is based on Yin-Yang; which also could mean the state of the order of the universe. Moore (1967, p. 59) explains it as:

> It is this co-operative functioning of principle and material force that makes the universe a cosmos and the fullest realization of 'central harmony'. 'The universal principles of *yin* and *yang* and the Five Agents manifest themselves in all directions and in all degrees, but there is perfect order in them'[59]. This order is demonstrated in the production and co-existence of things. 'The sequence of creation is the sequence of being. The co-existence of the great and small, and the high and low, is the order of being. There is a sequence in the production of things, and there is an order in their existence'[60]. Thus, the universe, with all its myriad things, is a harmonious system. 'Centrality is the order of the universe, and harmony is its unalterable law'[61].

Consequently, on the basis of Chinese philosophy, even if yin and yang poles seem like opposite poles linguistically, it could be alleged that they are intrinsically complementary concepts that interweave each other with regard to characteristics feature of yin yang. Beyond these features, there is harmony and balance in them that can be utilized to enhance the discourse on complementarity.

3.2.2. Relating to the levels in Chinese painting

As Wang Wei noted, Chinese painting is to re- create an immense structure of emptiness with the help of a simple brush. For that reason, it offers the possibility of extension to real life. Moreover, along with Yin-Yang philosophy, Chinese painting shows itself within the thought of polarity (heaven-earth, mountain-water, far-near, and the like). Together with this, *li*, (the inner laws, or inner lines, of things), also enters the circuit. Driven by these two ideas, it is not enough to reflect the exterior of

[59] Moore refers to Chu Hsi, *Chu Tzu yii-lei,* I (Chan, *Source Book,* p. 634).
[60] Moore refers to *Chang Heng-ch'ii hsien-sheng ch'iian-chi* (Complete Works of Chang Tsai) , 11.5 (Chan, *Source Book*, pp. 501-502).
[61] Moore refers to *Ch'eng-shih i-shu,* VII.

things anymore; it seeks to capture their inner essence and to detect the hidden relations between them (Cheng, 1994).

Accordingly, in order to explain the relations between and within the levels, each level should be analyzed. Apart from the last, each level is expressed by a binary term. These are brush-ink, Yin-Yang (darkness-brightness), mountain-water, man-heaven and the fifth dimension. These levels are not individual. They create an organic whole (Cheng, 1994).

The first level is the brush-ink[62] pair. It is the ink that provides all the changes to be perceived in the eyes of painter within its endless nuances. The ink is there to cooperate with the brush. The ink just remains potential material for in isolation. It can get livelier when used within the brush. In other words, the brush can give life to the ink. Their intimate relation is often defined as a sexual union; nevertheless, there is a division of labor. Han Chuo of the Sung period said, "The brush to give birth to substance and form, the ink to capture color and light" (Cheng, 1994, p. 65).

The second level is Yin-Yang (darkness-brightness)[63]. To clarify, the result of the line is the union of Brush and Ink, and this is also similar to the union of Yin-Yang. In paintings, Yin-Yang has a specific meaning: This concept relates to the action of light. It was also expressed in the possibilities by the play of ink. It means that the union of brush and ink allows the relation of darkness-brightness (Cheng, 1994).

The third level is the pair of mountain-water. In the eyes of Chinese philosophy, Mountain and Water are two poles of nature, and they are filled with rich meaning. Accordingly, in the words of Confucius, "The man of the heart is charmed by the mountain; the man of spirit delights in water"[64]. In this sense, to paint mountain and water is to paint the portrait of a man. It is not only his apparent portrait, but also his portrayal of spirituality[65]. Thus, Mountain and Water should not be considered as

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[62] As expressed by Shih-t'ao, "In impregnating the brush, the ink endows it with a soul; in making use of the ink, the brush endows it with spirit..Man possesses the power of formation and of life. If it were not so, how could it ever be possible to draw from brush and ink a reality having flesh and bone?" (Cheng, 1994, p. 120)

[63] "This level concerns the extendable work of the ink in denoting tonalities and, thereby, distance and depth." (Cheng, 1994, p. 103)

[64] Analects of Confucius, 6.21.

[65] "Man's adaptive structure, attitude, turmoil and contradictions in the inner world, frustrations, soft or overflowing joy, hidden desires, eternal dream, etc." (Cheng, 1994, p. 84)

simple comparative concepts or clean metaphors (Cheng, 1994, pp. 84-85). Also, it is interpreted that the union of mountain and water is a "universal embracing" as follows:

> Nothing less is necessary than to have recourse to mountain in order to see the breadth of the world. Nothing less is necessary than to have recourse to water to see the immensity of the world. It is necessary for mountain to work on water in order for the universal flow to be revealed. It is necessary for water to work on mountain in order for the universal embracing to be revealed (Cheng, 1994, p. 86).

Besides, if the mountain and water represent two poles peculiar to the earth, the earth also takes part in relation to heaven as a living union. In other words, the union of mountain and water shapes the earth, which also is Yin in nature. Yin stands in relationship to heaven which is yang in nature. Also, earth holds the man (Cheng, 1994) (See Fig.3.1). In this context, the pair of man-heaven shows up as the fourth level. Indeed, if four levels are thought to be composed, it can be said that there exists a play of contrasts in several levels, this means a play of Yin-Yang based on Chinese thinking (Cheng, 1994).

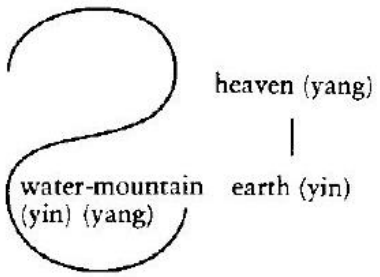

Figure 3.1 : The relationships between four levels in Chinese painting (Cheng, 1994, p. 88).

The last level is defined as the fifth dimension. This dimension can be seen beyond four levels that follow spiral development, a movement that turns both within itself and into the concept of infinity. This level surpasses this universe, carries the painting toward the original unity with the universe (Cheng, 1994). To define this level, Chinese painter uses the ultimate terms beyond all the levels as ching (density of soul) and shen-yun (divine resonance) (Cheng, 1994). This level could be specified in these ways:

> Pure emptiness-that is the supreme state toward which every artist strives. It is only when one first apprehends it in one's heart that one can reach it. As in Vh'an illumination, suddenly one becomes absorbed in full-blown emptiness (…) The picture is on the paper, certainly. There is also what is off the paper, which the invisible extends and purifies (Cheng, 1994, pp. 96-97).

Consequently, along with the fifth dimension, the wholeness of the four levels based on binary terms which compose the Chinese painting. There are different manners of relations in these pairs. In other words, the relations of pairs differ in their formation. To emphasise, not only the relations of pairs in themselves but also the relations between the levels contribute to being a whole. For instance, Shih-t'ao establishes an agreement between brush and mountain and between ink and water; by using the expressions "the mountain of the brush" and "the ocean of ink". On the one hand, the brush and ink is identified with Yin-Yang (darkness-brightness), or mountain-water (Cheng, 1994, pp. 129-130).

> The work does not reside in the brush, which permits it to be transmitted; it does not reside in the ink, which permits it to be perceived; it does not reside in the mountain, which permits it to express immovability; it does not reside in the water, which permits it to express movement; it does not reside antiquity, which permits it to be unlimited; it does not reside in the present, which permits it to be without blinders. Also, if the succession of the ages is without disruption and brush and ink subsist in their permanence, it is because they are intimately penetrated by this work (Cheng, 1994, p. 141).

The pairs on each level should not be regarded as only a form of opposition as the pair of brush-ink coordinates the division of labor. The two concepts together create a living entity. The morale of all objects allows one to penetrate into the other. It breaks down the one-dimensional development, keeps the internal change constant, and keeps the spiral motion in motion. Accordingly, the union of all the relations presents an organic whole thereby coming together. At this point, this thinking behind the concept of the organic whole can applied to complementary concepts-pairs in architecture and create a union which can deepen the understanding of architecture.

In brief, in this chapter, as a beginning, how the concept is formed and how they also unite together is emphasised referring Gilles Deleuze to enhance the structure of concepts. Moreover, that the concepts complement each other has been tried to be understood through Ancient Ideas. It is specifically argued based on the philosophy of Plato and Yin-Yang[66].

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[66] It does not mean that the complementarity or being pair of concepts has been only mentioned in these philosophies. For instance, according to Masnavi as one of Eastern philosophies, the significance of being pair is specified as follows:
"(…)For he who is ignorant misuses the instrument;
If you strike flint on mud you will get no fire.

Essentially, dialectics and participation theory based on the philosophy of Plato and the characteristics feature of the philosophy of Yin-Yang can be approached as references to improve the discourse on the complementarity of the concepts. However, in the philosophy of Plato, while the concepts unite together, the principles of the concepts are specified as infinite, finite, unlimited, limited. In a similar manner, in Chinese philosophy, these are defined as the natural energy of opposites such as Heaven-Earth, light-darkness and the like. While, according to Plato, the union of these principles, infinite and finite can be defined as the mixture, the union of these opposite pairs is explained based on the union of Yin-Yang. The process that composes a whole in harmony is described as the cause of mixture in the philosophy of Plato. The fifth dimension and Great (Supreme) Ultimate mentioned in Chinese philosophy can be paralleled with Plato's idea of the cause of mixture referring to the reason for wholeness. In this sense, the fifth dimension, Great Ultimate and the cause of mixture can emphasise similar points. Also, these terms are similar to the term "the plane of immanence" which is discussed in the last chapter.

Consequently, it can be alleged that there are the seeds of being pair and complementarity in both Western and Eastern philosophy even if they seem to have different approaches. It is understood that the terms mentioned in this chapter regarding Ancient Ideas are timeless and therefore prepare a substructure for the next chapter that is focused on experimental complementary concepts-pairs to enhance the understanding of architecture.

Hand and instrument resemble flint and steel;
You must have a pair; a pair is needed to generate.
(…)God's wisdomin His eternal foreknowledge and decree
Made us to be lovers one of the other.
Nay more, all the parts of the World by this decree
Are arranged in pairs, and each loves its mate.
Every part of the World desires it mate,
Just as amber attracts blades of straw.
Heaven says to earth, 'All hail to thee!
We are related to one another as iron and magnet.'
Heaven is man and earth woman in character;
Whatever heaven sends it, earth cherishes." (Rumi, 2001, pp. 96, 235-236)

4. EXPANDING ON COMPLEMENTARY CONCEPTS-PAIRS

As noted in the previous chapter, complementary concepts-pairs can be explained on the basis of both the philosophy of Plato and Yin-Yang. The capacity of each concept in pairs to complete each other and so to present an efficient, potentially high field may be exactly as described in Ancient Ideas. So, the duality of concepts becomes a means to attain the conciousness of the understanding of architecture. On the other hand, it also contributes to the strengthening of the understanding of architecture. It has a deeper understanding insofar as it is blurring. Also, it has a higher degree of consciousness insofar as it is blurring.

As it is mentioned by Deleuze, even in philosopy, concepts are created based on problems that are not well perceived or thought to be well-established (Guattari, 1994, p. 16). Accordingly, the production of concepts may possibly make the philosophy more understandable in not well-perceived or thought out situations. In a similar manner, concepts can be brought together in architecture to strengthen the understanding of architecture. As a result, the concept-pairs manifest themselves in this context.

The discourse of this chapter expands on concept pairs defined as complementary. Through reviewing how the concepts come together, this chapter strives to propose experimental complementary concepts-pairs. Furthermore, by putting forward experimental complementary concepts-pairs, it aims to reveal a way of thinking that can hold a lot of possibilities in itself. To experiment, to operate, and to transform may be a way of thinking. It is a kind of net that is thrown to the sea, without knowing what it will bring[67] (Merleau-Ponty, 1993).

[67] "To think is thus to test out, to operate, to transform-the only restriction being that this activity is regulated by an experimental control that admits only the most 'worked-up' phenomena, more likely produced by the apparatus han recorded by it (…)To say that the world is, by nominal definition, the object x of our operations is to treat the scientist's knowledge as if it were absolute, as if everything that is and has been was meant only to enter the laboratory. Thinking 'operationally' has become a sort of absolute artificialism." (Merleau-Ponty, 1993, pp. 121-122)

In a similar manner, architecture should proceed as experimental, it should be open to new ideas and aspirations. It should discover the not-yet felt, against the enormous conservative forces that are constantly pushing against the already proven, built and already thought of architecture. The vision of future generations can concretize their lives or architecture in only in an aspiring, hopeful mode (Holl, 1996). It should be disposed to explore possibilities beyond the things. Specifically, as noted by Steven Holl (1996), if there is no program for a project, the architect's job is to shape and attempt new programs. What architecture promotes beyond the program is crucial, rather than what it directly solves for a given program. Holl (1996) continues that the downfall of the profession and removal of an art cause a failure of soul today. Accordingly, "Architecture remains open and experiemental, perhaps marginal. The realization of one inspired idea in turn inspires others" (Holl, 1996, p. 16). In this context, this discourse may also be a demonstration of how it is approached to complementray concept-pairs and how these pairs would be exemplified.

> I believe that buildings only be accepted by their surroundings if they have the ability to appeal to our emotions and minds in various ways. Since our feelings and understanding are rooted in the past, our sensuous connections with a building must respect the process of remembering. But, as John Berger says, what we remember cannot be compared to the end of a line. Various possibilities lead to and meet in the act of remembering. Images, moods, forms, words signs or comparisons open up possibilities of approach. We must construct a radial system of approach that enables us to see the work of architecture as a focal point from different angles simultaneously: historically, aesthetically, functionally, personally, passionately (Zumthor, 1999, p. 18).

As expressed by Peter Zumthor (1999), architecture applies to emotions and mind through various methods. In a similar way, architectural concepts are expected to apply to both emotions and minds while they are paired. This may show to be a productive idea to try to understand architecture through complementary concepts-pairs. This means that the understanding of architecture addresses to not only minds but also emotions. This discourse can be reproduced as follows: architecture can be understood from different perspectives, not only functionally, but also aesthetically; not only personally, but also passionately.

With such an approach, the solid structure of a concept or approach is broken. Accordingly, suppressed values because of the dominance of the other concept can be taken to the foreground.

It may possibly be appropriate to say that this approach constitutes one of thoughts on Deconstruction. The strict structure of solid concepts that excludes and suppresses the other value, the extreme boundaries between disciplines forms the interest of Deconstructvists. Jacques Derrida, one of the Deconstructivist predecessors, says that it is important to open the borders, the boundaries between texts and disciplines in this way. Also, when he refers to boundaries, it means not only human sciences and philosophy, but also architecture and education in architecture (Norris, 1989). According to Derrida, deconstruction refers primarily to the understanding of how a "whole" has been constructed and to restructure it, rather than to demolition of it. It can be said that deconstruction is a method of reading and interpretation which aims to reveal the meaning, especially its exclusionary dimensions, suppressed elements and arguments in the philosophical texts (Cevizci, 2015). Thus, deconstruction bases on the idea that meaning cannot be staticized at all, cannot be made constant, evolves as a method based on interpretation in the final analysis (Cevizci, 2015). So, a way of thinking based on deconstruction thought may help to redress a balance between the concepts, by lifting the privileges of the first and undermining its priority.

Besides, the complementary concepts that present themselves based on a balance, can be also explained by the notion of "intertwining". Man's relationship with the things of the world is a kind of intertwining, a network of reciprocities (Perez-Gomez, 1996). The notion of "intertwining" is approached by Steven Holl (1996, p. 16) in the following way: "The intertwining has a 'between' that alternates from within to without. Our body moves through and, simultaneously, is coupled with the substances of architectural space- the 'flesh of the world'"[68].

According to Steven Holl (1996), within the chiasma[69] of a phenomenal architecture, the aim is to seek the not-yet worked-over. And therefore there would be a chance to elevate architecture to a level of thought by realizing space with strong phenomenal properties. Holl establishes a relationship between the concept of intertwining and the structure of chromosomes saying that:

[68] This term is used by Maurice Merleau-Ponty in the book "The Visible and The Invisible."

[69] The relationship between the visible and the invisible is defined as "chiasma". "It is one of 'intertwining' and 'chiasmus'. It is an intertwining because and invisible are an isomorphic reversal of one another." (Priest, 1998, p. 10)

> Vortexes of city and nature signal other vortexes and geometries for intertwining with phenomena. On the molecular level the double helix structure of complementary (or homologous) chromosomes carries the genetic codes of heredity and reproduction. The work of intertwining considers new geometries[70] and other orders, merging space and time in new ways (Holl, 1996, p. 15).

In a similar way, to pair the concepts, to think through complementary concepts rather than only one concept provides to question the understanding of architecture, to discover the "new" in architecture or to boost the energy to discover "new" things. In other words, bringing concepts together through the intertwining of the concepts can be a way to make sense of architecture through the togetherness of them.

As a result, the concept of intertwining can lead to architecture being read as a whole with balanced twisted complementary concepts. In this respect, there are many examples that are thought to complement each other to make sense of architecture. For instance, one of them may be the expression of the stone and the feather together. Steven Holl (1996) verbalised the stone and the feather, thus expanding on the material. He expresses it in this way:

> A phenomenal architecture calls for both the stone and the feather. Sensed mass and perceived gravity directly affect our perceptions of architecture. The weight of the low, thick brick arches in Sigurd Lewerentz's Church at the Bottom of the Lake outside of Stockholm conveys the power of gravity and mass. Dim light gains its power from the heaviness of the brick masses overhead while also lighting the inner spaces. A duality exists in the bricks' weight pressing in on the dim light. The power and soul of this place would be erased if the space was built in lightweight metal construction (Holl, 1996, p. 14).

Accordingly, the existence of soul in a place can depend on the understanding of the expression of this pair; the stone and the feather. Moreover, Holl (1996) states that the material triggers many tactile, olfactory, aural senses beyond rational existence. This situation can be expressed through the pairs of material and haptic realm; material and aural; and material and senses. While the materiality of the details composes the architectural space, senses are stimulated. In other words, physical dimensions of space engages with psychological dimensions.

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[70] "The form of an architecture's geometry by itself is not univocal; its meaning is not fixed. In the abstract, no geometry is inferior to any other, none superior. Beginning with an infinite possibility of combinations of geometries (Euclidean, topological, Boolean), as well as the open possibility of any syntactical logic of architecture, possible expressions are infinite." (Holl, 1996, p. 15)

As noted by Peter Zumthor, the togetherness of imagination and reality can also be an example to enhance the understanding of architecture. In this sense, he expresses his feelings with regard to the paintings of Edward Hopper in this way: "It is only between the reality of things and the imagination that the spark of the work of art is kindled" (Zumthor, 1999, pp. 33-34). He continues saying that: "If I translate this statement into architectural terms, I tell myself that the spark of the successful building can only be kindled between the reality of the things pertaining to it and the imagination" (Zumthor, 1999, pp. 33-34). Also, he explains the relationship between his imagination and the reality of building as follows:

> (…) It is the reality of building materials-stone, cloth, steel, leather…-and the reality of the structures I use to construct the building whose properties I wish to penetrate with my imagination, bringing meaning and sensuousness to bear so that the spark of the successful building may be kindled, a building that can serve as a home for man (Zumthor, 1999, pp. 33-34).

The path to new dimensions of creative expression goes through the energy of working both together such as imagination and reality, rather than through the academic preference between two principles of approach. It is an attempt to solve their contradiction within variable proportions and combinations. In any creative work, this path occurs between imagination and reality (Eckbo, 2002).

Beyond these pairs exemplified as "the stone and the feather, material and haptic realm, material and senses, imagination and reality", also several pairs can be added. The eye and the mind, reflection and interrogation, interrogation and dialectic, interrogation and intuition, intertwining and chiasm, container and content, perspectival space and fluid space, idea and limit, abstraction and representation, romanticism and classicism, town and country, man and nature, objectivity and subjectivity, rational and irrational, accident and intention, pastoral and monumental, geometry and biology, line and mass, picture and space, culture and growth, ecology and livability, structure and plasticity, intuition and mathematical reason and so on.

In the generation of these pairs, it may be clear that while one side converges to the notion of the measurable[71], the other side converges to the notion of the unmeasurable.

[71]It can be associated with Plato's concepts "limited/finite, unlimited/infinite" as mentioned in the previous chapter.

In other words, based on one of the relations of Plato; "partake of", while one side partakes of the notion of the measurable or tangible, the other side partakes of the notion of the unmeasurable or intangible, which also means that each side partakes of opposite features.

According to Louis Kahn, physical nature pertains to the notion of measurable while emotion and dream or Psyche[72] relate to that of unmeasurable, they have no language (Kahn, 2003). In this context, he notes that the design process of outstanding building begins with the unmeasurable methods, continues within measurable methods, and ends up with the unmeasurable (Güvenç, 2002). Accordingly, in each step, measurable and unmeasurable methods complement each other.

In so doing, it is crucial not to confuse unmeasurable situations with measurable ones. For instance, the application of the concept of quantitative intensity to mental states is contradictory. In other words, to measure mental states is a matter to be criticized. To say that one's pain is more or less intense than the other, is to approach non-spatial mental states with quantitative criteria specific to space. This is because size or smallness, scarcity or multiplicity only provides valid criteria for comparing objects in space. However, even if the external source of the pain, senses, emotions, passions can be measured with them, they themselves cannot be measured[73] (Yücefer, 2010). On the other hand, measurable-unmeasurable states can be made clear by the previously described "duration", "homogenous time". It is important to understand the coexistence of the two on the whole of the concept of time.

Thus, the relation of concepts that partake of the notion of measurable and unmeasurable may also be seen as the relation between science and philosophy as defined in Bergsonism of Deleuze. Accordingly, science cannot be independent of

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[72] The Pysche is related to spirituality. According to Kahn, Pysche does not count, it is unmeasurable. He notes that the physical nature makes itself self-made by borrowing "measure" from Pysche. Thus, Pysche prevails in all the universe… Nature is the maker of all things. Pysche (soul) desires things and challenges nature to express the indefinite, unmeasured, and undescribed. Love, Hate, Nobility… (Kahn, 2003).

[73] As noted by Bergson, the situation how a dark desire gradually turns into a deep passion can be taken. The fact that there is a weak density of desire, firstly, is due to the fact that it seems isolated to the rest of your inner life, isolated from you. But gradually it penetrates more and more spiritual items; they almost paint their own coloring. Your point of view of the whole thing seems totally changed to you. All your senses, all your ideas seem refreshing to you; it is just like a new childhood. Yücefer interprets as that: to intensify is a change in quality, not diminishment or multiplication, in the case of mental states. Thus there is no simple difference between desire and passion, they are inherently different. Passion is not a multiplication of desire but is a change of quality of desire (Yücefer, 2010).

philosophy. Philosophy gives to science an intuition that is lacking in it (Yücefer, 2010). In similar manner, to be Bergsonian today, for example, is to establish metaphysics of molecular brain biology or to do ontology of black holes (Yücefer, 2010). In this respect, this is a kind of completion, to think through concept-pairs.

This completion may also be seen as a combination of the right and left brain that are inseperable parts of a whole; and as the co-operation of two sides. It has been known that the human brain has two ways of thinking. It has been described by many intellectuals as rational, intuitive; rational, metaphoric; associative thinking, bisociative thinking; vertical, horizontal or lateral; deductive, imaginative; abstract, concrete; positive, mythic; relations, correlates; historical, timeless; reductionist, compositionist; propositional, imaginative; successive, simultaneous and so on.. Accordingly, while the left side applies a more sequential, logical thought process and, rational type of thinking, the right side is a more holistic, intuitive type of thinking. However, it does not mean that all thinking activities are strictly determined by either the left or the right hemisphere in themselves. It is the interaction of two hemispheres; that generates proper thought within[74]. This means that in high level mental activities both hemispheres are active, functioning in parallel and changing information between each other (Mahmoodi, 2001). Mahmoodi explains this situation as follows:

> For example, when a student is drafting an architectural drawing, left brain is dominating the activity of drafting while the style of drafting is still being influenced by the right brain. Therefore, it is suggested even in the left-dominated activity, there are evident signs of right hemisphere activity and vice versa (Mahmoodi, 2001, p. 113).

Respectively, this can be seen as the poles in Yin-Yang, which complement each other through involving each other. This also shows how a working principle of the brain has resemblance to the way in which the concepts pair up. In other words, as the interaction of the two hemispheres of the brain offers an appropriate way of thinking,

[74] As Mahmoodi said, "the left brain's dominance due to many years of education in schools using verbal and analytical modes, is one big problem with entrant architecture students who are required to demonstrate creativity in their architectural design exercises. Since most students are used to analytical thinking, they tend to apply that ability in design as well. The 'interactive' design methodology, the proposed model requires the characteristics of both hemispheres to help students during the design process. Therefore, it is essential to distinguish different types of thinking involved in the design process based on their originated hemispheres in an attempt to stimulate the proper hemisphere when needed." (Mahmoodi, 2001, p. 112)

for architectural thinking, it is expected that trying to understand architecture through complementary concepts-pairs would also strengthen the meaning of it.

The next part will focus on experimental exemplifications through these statements. These experimental exemplifications can be rational-intuitive, focus-whole in harmony, and accumulation-content[75]. In this respect, the understanding of architecture would be valid based on not only rational but also intuitive, not only focus but also whole in harmony, not only accumulation but also content. Accordingly, it is expected that a higher consciousness of understanding architecture would be gained when it is read through such kind of complementary concepts-pairs.

4.1. Rational – Intuitive

Rational and intuitive can be approached as the concepts that complement each other to strengthen the understanding of architecture. As said by Garret Eckbo (2002, pp. 51-52), "a man and nature, objectivity and subjectivity, the rational and irrational, meet, merge, and dance together in ever-shifting, ever-changing, ever-variable paterns that are truly the reflection and the fit environment for the dance of life itself". Also Merleau-Ponty (1964, p. 63) used the term "irrational" to define a new way of thinking beyond rationality in saying that: "it was he who started the attempt to explore the irrational and integrate it into an expanded reason which remains the task of our century". Accordingly, here, irrational does not mean unintelligible or contradictory. By saying "irrational", he means the non-rational, non-cognitive, and emotional and lived, concerning feelings and intuition (Priest, 1998). Also, as said by one of classical theoreticians, Carl Jung, "intuition does not denote something contrary to reason, but something outside of the province of reason" (Paprika, 2007, p. 61). In this respect, these concepts can be seen as complementary concepts to compose a whole rather than that of opposing each other.

[75] Eckbo also specifies two random quotations to give examples of sort of relations. "Two random quotations may help to illustrate the constancy of these relations. These are both from the English Architectural Review of September, 1948. The first refers to the contradiction between accident and intention, the second to that between the pastoral and monumental." (Eckbo, 2002, pp. 51-52)

The pair "rational-intuitive" is a form of completion in which one does not have dominance over the other. To exemplify the situation in which one has dominance over the other, the following statement by Aldous Huxley can be applicable.

> As the individual grows up, his knowledge becomes more conceptual and systematic in form, and its factual, utilitarian content is enormously increased. But these gains are offset by a certain deterioration in the quality of immediate apprehension, a blunting and a loss of intuitive power (Maslow, 1954, p. 225).

Increasing specifically in his systematic knowledge causes a loss of intuitive power in man. Basically, to focus on only one side may be a sign of reducing the strength of the other's presence. This form of thinking is an explanation of seeing rationalism above intuition. Specifically, such a way of thinking[76] causes one to refuse to see a more liberal, richer, productive, more complex arrangement that lies behind the organic urban fabric formed by many individual contributions in the framework of non-written rules adopted by society[77] (Çevik, 1999).

Intuition has a significant role in the understanding of things that can be felt, but not be expressed based on logical reasons. To clarify, a rational approach depends on ability, which is measured by many from the conventional IQ test problems. Also, it is associated with ability in science. On the contrary, intuition demands an open-ended approach seeking alternatives where there is no clearly correct answer (Lawson, 2005). The Malaysian architect Ken Yeang makes sense of intuition rather nicely:

> I trust the gut feeling, the intuitive hand, the intuitive feel for the project. You can technically solve accommodation problems, you can solve problems of view and so on but which problem to solve first is a gut feeling. You can't explain it but you feel that's right and nine times out of ten you are right (Lawson, 2005).

Accordingly, as rational partakes of the notion of "finite, limited" and measurable, intuitive partakes of "infinite, unlimited" and unmeasurable. Also, as Plato noted that the principles of "finite, limited" and "infinite, unlimited" partake of each other and

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[76] As noted by Ayla Çevik, to place the urban formations on the mind-coincidence, the order-chaos contrast, is the architectural expression of the system of contradictory values that the Deconstruction discourse opposes (Çevik, 1999).

[77] For example, Muğla organic street texture may be an example of this definition. As noted by Andrew Benjamin in "Derrida, Architecture, Philosophy", organic street texture, which has been in conformity with topography and climatic conditions since ancient times, is defined by the theorists as a coincidental. Even today, the same way of thinking is maintained, and even further, it can be argued that there is a lack of order in such cities and the lack of order is due to lack of reason (Çevik, 1999).

thus compose “the mixture”, it can be said that rational and intuitive partake of each other and so generate a pair “rational-intuitive”. At the same time, they may be in a mutually supportive relationship, as the relation of Yin-Yang, stated in the philosophy of Yin-Yang. They are in balance as in Yin-Yang. So, the balance between them would create a more productive way of thinking in architecture.

To succeed in providing the balance between them, it is important to have a sense of when and which concept will be needed. Specifically, it means that in architectural design, technical solutions that depend on rational approach could not answer the problems that have the need for non-technical answers (Leatherbarrow, 2004). The phase “non-technical answers” could describe a case that applies to intuitive approaches. In these cases, it becomes known when and which approach should be applied. Also, Rick Joy (2002) explains his design approach in a similar way.

> In the designs, a great deal of attention is given to the qualities of the sensual experiences. After achieving a thorough understanding of the owner’s aspirations and the required functional aspects, I frequently enter into a realm of mindfulness that relies predominantly on intuition. This realm allows for a synthesis of the logical aspects of the design and a visceral understanding of the experiences—transcending the theoretical.

In this sense, “synthesis” as specified by Joy can refer to the balance between them. Hence, it strengthens the understanding of architecture. This can be regarded as a kind of “mixture”, complementing each other.

Basically, with reference to the form of relationship that rational and intuitive are complementary to each other, it can be argued that this union “rational-intuitive” has been put forward by many architects with many expressions. For example, as said by Pallasmaa (2005, p. 62); “I like to see how far architecture can pursue function and then, after the pursuit has been made, to see how far architecture can be removed from function. The significance of architecture is found in the distance between it and function”. Here, Pallasmaa argued that architecture can be as pleasant as the distance to function. In other words, the degree of the distance to function, program or rational approach can be related to how much the “intuitive” approach is allowed. In this sense, rational and intuitive may possibly act as a complementary concepts-pair. In a similar manner, Tadao Ando (1980) also wants to see how far architecture can stray be away from function and what the limit of getting away is.

Tadao Ando (1993) noted that everything can not be explained logically, things that are not fully explained or can not be defined are also valuable for architecture[78]. In addition, he notes that designs are not only the result of intellectual processes, but also emotions and intuitions. In this respect, he has always been interested in the undocumented aspects of architecture and wants to be aware of its architecture with all its body and soul. If he struggles to open new horizons in architecture, he realizes that he can not understand architecture only with mental abstractions and he also attaches importance to his feelings and senses, intuition. He emphasises that it is important to try to uncover the side of architecture that can be defined as transcendental compared to function, detail and style (Çevik, 1999). Thus, it can be said that the rational side of architecture brings the side of "transcendental" together. On the other hand, Paul Andreu (1991) sees the function as a task that must always be fulfilled. He argued that architecture is an aspect that exceeds this dimension and expressed it as the poetry of space. This can also be seen through the relationship between function and the poetry of space; which means not only function but also the poetry of space.

Also, Deleuze (1991, p. 21) explains the two tendencies of intelligence and intuition as follows:

> We tend to think in terms of more and less, that is, to see differences in degree where there are differences in kind. We can only react against this intellectual tendency by bringing to life, again in the intellegence, another tendency, which is critical. But where, precisely, does this second tendency come from? Only intuition can produce and activate it, because it rediscovers differences in kind beneath the differences in degree, and conveys to the intellegence the criteria that enable it to distinguish between true and false problems. Bergson shows clearly that the intellegence is the faculty that states problems in general (the instinct is rather a faculty for finding solutions.) But only intuiton decides between the true and the false in the problems that are stated, even if this means driving the intelligence to turn back against itself (Deleuze, 1991, p. 21).

[78] "I have devoted much effort to the design of a special landscape at the recently completed Children's Museum. Until now, the society did not allow the construction of things that could not be functionally explained. However, I wanted to show that there are things that are not only functionally unexplained in society. I wanted to create a place where children who tend to play very little today will come face to face with nature. There is almost no game tool out there. Children are confronted with nature, that is, as many landscapes as possible because I believe that children should explore their own games. There is a long wall that cuts through the green lengthwise but without the roof. I have put non-functional columns and walls because I wanted architecture to allow people to live in an interesting and alive way in nature." (Ando, 1993, pp. 56-59)

Accordingly, the relationship of these two tendencies, intelligence and intuition, can also be handled as a division of labor, as in the brush-ink pair in Chinese painting. Similar to the relation between rational and intuitive, the expressions of Peter Zumthor can also be taken into consideration. Zumthor (1999, p. 20) defines the design process as an "interplay of feeling and reason"[79]. "The feelings, preferences, longings, and desires that emerge and demand to be given a form must be controlled by critical powers of reasoning, but it is our feelings that tell us whether abstract considerations really ring true". In this sense, this may possibly be explained by the fact that feeling and reason trigger each other, "intertwine" with each other, and complement each other.

Eventually, based on the pair "rational-intuitive", the pairs that are mentioned, emotion-reason, feeling-reason, intelligence-intuition, function-transcendental, function-the poetry of space, complementary as in Yin-Yang, can be seen as a consequence of the way of establishing relations by bringing together two concepts (See Fig.4.1). It can be said that these are methods of looking at some kind of architectural understanding, developing ways of expressing architecture. Thus, the understanding of architecture can be viewed from this frame.

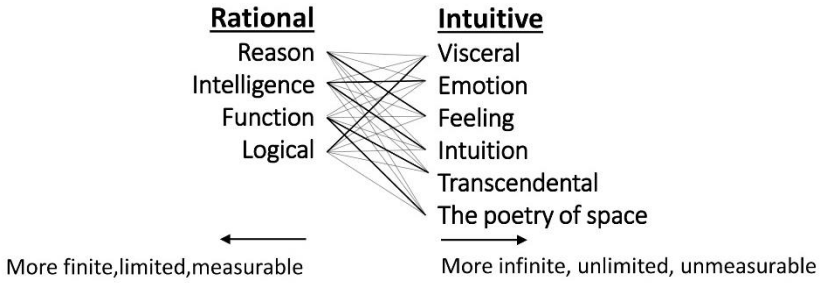

Figure 4.1 : The interaction field generated by the relations and possible relations between the concepts.

Ultimately, rational and intuitive are both involved in architecture in order to strengthen understanding of architecture beyond their partaking of each other. Also, while they complement each other in this way, they generate the interaction field. Accordingly, besides that rational and intuitive partaking of each other, it can be

[79] "The strength of a good design lies in ourselves and in our ability to perceive the World with both emotion and reason. A good architectural design is sensous. A good architectural design is intelligent." (Zumthor, 1999, p. 57)

expected that the understanding of architecture partakes of both rational and intuitive, that is also why this pair is approached as a complementary concepts-pair.

4.2. Focus – Whole In Harmony

Another experimental concept-pair can be focus and whole in harmony. While the notion of "focus" may be related to making an analysis, that of "whole in harmony" can be pertained to synthesizing.[80] The "focus" can be a concept of the integrated parts itself, while the "whole in harmony" can be the concept of grasping the associations of the parts, while they are being integrated. Stated in other words, the concept of "whole in harmony" can be to establish associations and bring together parts; that is to say, to form a harmonious whole, and to relate to an attribute of unmeasurable, quality, also out of focus. On the other hand, it can be said that "focus"[81] partakes of a measurable situation, is specific to the part of the whole, and offers a clear image within its clear boundary. Accordingly, it is expected that these concepts "focus-whole in harmony" will strengthen the understanding of architecture in the case of approaching to them as a pair to also create the interaction field between them.

The concept of harmony is defined in "Philebus" referring music as follows:

> There is a higher note and a lower note…When you have learned what sounds are high and what low, and the number and nature of the intervals and their limits or proportions, and the systems compounded out of them, which our fathers discovered, and have handed down to us who are their descendants under the name of harmonies; and the affections corresponding to them in the movements of the human body, which when measured by numbers ought, as they say, to be called rhythms and measures; and they tell us that the same principle should be applied to every one and many (Plato, 2017, p. 33).

Harmony[82] can be associated with music, and is considered as a concept that is active along with combining the notes in music. Similarly, it can be argued that architecture

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[80] Plato, in "Phaidros", has described the functioning of two chapters.The first is to combine the scattered, fragmented one in a single form, the second is to observe the natural combinations and accordingly separate them again. But in doing so, it is necessary not to damage the pieces as a bad splinter can do. Plato explicitly says that he has passion of the art of this separation and combination in the source of the word and thought (Dumont, 2011). Separating a whole can be as important as combining parts.

[81] Focus is "A device on a lens which can be adjusted to produce a clear image". See https://en.oxforddictionaries.com/definition/focus [Accessed: 13 April 2017].

[82] At the same time, it can be said that it refers to the dialectics of Plato. As mentioned earlier, in the book "Sophist", the task of dialectics is to apprehend the relations, coherent combinations; and to reveal how ideas participate with each other within harmonic musicality of relations (Plato, 2017).

brings together many qualities and provides a whole in harmony. According to Steven Holl (2002), architecture is linked with music that comprises of rhythm and balance. He describes architecture as frozen music. He argues that architecture rises in harmony with the qualities of light, texture, material, and color, as in music.[83] Also, according to Tadao Ando (1993), architecture, which is organized with geometry, revives with nature that contains the wind, water, and the sun. All of these overlap and become integrated as diverse items, so they exist in a harmonic accord. It is also the way of composing a whole in harmony. Also, Maurice Merleau-Ponty[84] emphasises the harmony of senses as follows: "My perception is not a sum of visual, tactile and audible givens, I perceive in a total way with my whole being. I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once" (Pallasmaa, 1999, p. 78).

In addition, the expression of Peter Zumthor can be applied to make sense of how all the qualities are merged in harmony.

> But from the moment I entered the hotel, the atmosphere created by his architecture began to take effect. Artificial light illuminated the hall like a stage (…) Christopher Alexander, who speaks in 'pattern language' of spatial situations in which people instinctively feel good, would have been pleased. I sat in a box overlooking the hall, a spectator, feeling that I was part of the designer's stage set. I liked looking down on the activity below where people came and went, entered and exited. I felt I understood why the architect is so successful (Zumthor, 1999, pp. 48-49).

Accordingly, this discourse is not only an expression of how a whole is formed in harmony, but also expresses the fact that the sense of harmony is an instinctual, non-criterional action.

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[83] Renzo Piano argues that the poetry of a building is not immediately understood as a symphony, and that perception of poetry requires a certain period of experience. Renzo Piano, who parallels between music and architecture, emphasises some points about a symphony. According to him, Beethoven symphony is never completely comprehended, it is necessary to listen to it repeatedly, and something new can be discovered every time. The beauty of music does not originate only from the parts, but it is more important that these parts come together in succession. When listening for the first time, the beauty of the parts is noticed and as they listen, the glory of the music is perceived as a whole (Piano, 1991).

[84] "A task of Merleau-Ponty's phenomenology is the reconciliation of the scientific world picture with the world as we experience it. The two pictures do turn out to be mutually consistent but Merleau-Ponty turns the tables on a twentieth-century orthodoxy when he argues that science cannot explain our experience but our experience can explain the possibility of science." (Priest, 1998, pp. 27-28)

The pair focus-whole in harmony can be approached in many ways, or expressions. For instance, Peter Zumthor (1999) draws attention to the relation between the detail and whole. He expresses this with the music of Johann Sebastian Bach as follows:

> It is said that one of the most impressive things about the music of Johann Sebastian Bach is its 'architecture'. Its construction seems clear and transparent. It is possible to pursue the details of the melodic, harmonic and rhythmical elements without losing the feeling for the composition as a whole - the whole which makes sense of the details (Zumthor, 1999, p. 11).

He notes that what makes sense of detail is a whole. Also, according to him, buildings can be defined as the whole of the parts that need to be joined together. In this sense, the quality of a finished building is also related to the quality of the joints. "Every touch, every join, every joint is there in order to reinforce the idea of the quiet presence of the work". At last, when a finished structure is viewed with an analytical mind, the details tend to emerge. However, synthesis of the whole is not understandable through "isolated" details. "Everything refers to everything" (Zumthor, 1999, p. 25).

At this point, referring to the pair detail-whole and joint-whole, they make each other clear and understand each other, nourish each other, generate each other. Thus, when they generate each other, it can be said that they complement each other as Yin-Yang.

It also can be looked at togetherness of image and whole to understand the concept-pair focus-whole in harmony. As said by Zumthor,

> Thinking in images[85] when designing is always directed towards the whole. By its very nature, the image is always the whole of the imagined reality: wall and floor, ceiling and materials, the moods of light and color of a room, for example. And we also see all the details of the transitions from the floor to the wall and from the wall to the window, as if we were watching a film (Zumthor, 1999, p. 59).

It can be said here that a whole made an association with a film. This is like the scenes in the film overlaying and making films. Also, referring the expression of Holl (1996),

[85] "When I work on a design I allow myself to be guided by images and moods that I remember and can relate to the kind of architecture I am looking for. Most of the images that come to mind originate from my subjective experience and are only rarely accompanied by a remembered architectural commentary (…) After a certain time, the object I am designing takes on some of the qualities of the images I use as models. lf I can find a meaningful way of interlocking and superimposing these qualities, the object will assume a depth and richness." (Zumthor, 1999, p. 25)

creating the whole is like cinema[86]. With a similar approach, images come together to form a whole, which can turn into a whole storytelling, a film. According to Alice Munro, the famous short story writer, story and house resemble each other. Thus, she expresses in this way:

> A story is not like a road to follow … it's more like a house. You go inside and stay there for a while, wandering back and forth and settling where you like and discovering how the room and corridors relate to each other, how the world outside is altered by being viewed from these windows. And you, the visitor, the reader, are altered as well by being in this enclosed space, whether it is ample and easy or full of crooked turns, or sparsely or opulently furnished. You can go back again and again, and the house, the story, always contains more than you saw the last time (Munro, 1997).

Accordingly, it can be said that the story is something about the whole containing moments[87] or images. In other words, whole in harmony presents a story to be listened within these images. So, in addition to focusing on individual images[88], it is also worthwhile to bring them together in harmony; which makes a whole. At this point, the two of them progress by partaking of each other.

Consequently, considering the main pair as focus-harmony, the togetherness of detail-whole, joint-whole, image-film, image-story and image-whole which are expressed can be taken into consideration in order to produce the way of establishing relations by bringing two words together (See Fig.4.2). In this sense, it can be said that the two concepts partaking of and complementing each other, which is important for strengthening the meaning or the expression of architecture. Also, beyond these concepts generating each other, it can be said that the understanding of architecture partakes of rational and intuitive, as well as focus and whole in harmony.

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[86] "(…) We cannot separate perception into geometries, activities, and sensations. Compressed, or sometimes expanded, the interlocking of light, material, and detail creates over time a 'whole' cinema of merging and yielding enmeshed experience." (Holl, 1996, p. 12)

[87] As noted by Tadao Ando (1993), the structure tries to describe the parts while referring the whole, which is important in order to seize the moment and constituting the eternity of the building.

[88] " (…) At the beginning of the design process, the image is usually incomplete. So we try repeatedly to re-articulate and clarify our theme, to add the missing parts to our imagined picture. Or, to put it another way: we design. The concrete, sensuous quality of our inner image helps us here (…) Producing inner images is a natural process common to everyone. It is part of thinking. Associative, wild, free, ordered and systematic thinking in images, in architectural, spatial, colorful and sensous pictures-this is my favorite definition of design." (Zumthor, 1999, p. 59)

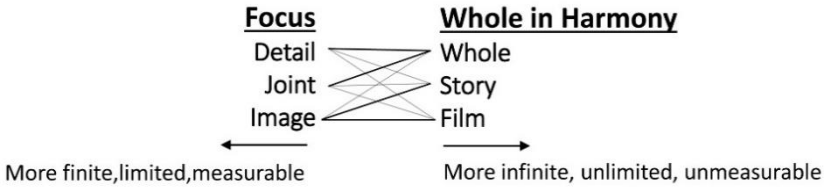

Figure 4.2 : The interaction field generated by the pairs; detail-whole, joint-whole, image-story, image-film and possible relations.

4.3. Accumulation – Content

"We as architects do not think that one must build big to create large value".

(GuerillaArchitects)

The last[89] experimental concept-pair can be the pair "accumulation-content". In this pair, while the concept of accumulation can have characteristics of quantitative acts relating to "a mass or quantity of something that has gradually gathered or been acquired"[90], the concept of content can define more unmeasurable situations that are characterized by significance and meaning[91]. In this respect, just as the concept of accumulation associated with touchable things that can seem countable is important for architecture, besides, the concept of content that can not be counted, felt untouchable, but feels as if it exists, is also so important for the understanding of architecture. As marked by Tadao Ando (1993), architecture is the capture of the invisible, the unformal; that is, the capture of hidden forms of feeling and thought behind forms, their use in a new context, and the giving of life[92] to them. In other words, it can also be seen as the action of exploring and expelling all of this.

As noted by Daniel Pink (2005), it has needed a purpose, transcendence, and spiritual fulfillment in this age that is full of breathtaking material. So, he emphasises the importance of meaning along with accumulation. Specifically, it can be said that architecture not only means superimposing information into the design of a building, but also, it carries content or meaning[93] within it. According to Alberto Perez-Gomez

[89] This is the last concept-pair to be explained, but this does not mean that complementary concept-pairs are limited to these three concept-pairs. This discourse will be opened under the next heading.
[90] See https://en.oxforddictionaries.com/definition/accumulation [Accessed: 7 April 2017].
[91] See https://www.merriam-webster.com/dictionary/content [Accessed: 24 March 2017].
[92] As noted by Ayla Çevik, according to Ando, architecture is about creating living spaces that support life. However, what he understands from the word of life is not the superficial aspects of life, but the living, powerful, simple and proper aspects of life (Çevik, 1999).
[93] "For Steven Holl, at stake is the very survival of architecture (and of human culture as we know it, that is, the space of desire) as the potential implementation of a more compassionate vision: an

(1996, pp. 9-10), "artists and poets, both traditional and contemporary, consistently demonstrate that meaning and its particular sensuous ambodiment cannot be dissociated, that 'content' cannot be reduced to 'information'". Accordingly, it can be said that content cannot be equal to an accumulation of information. Architecture is expected to become more understandable by complementing each other and intertwining these two concepts; accumulation and content.

The concept "content" can find its place within the expression of Zumthor referring "the hard core of beauty". Zumthor (1999, p. 27) said that "to remain close to the thing itself, close to the essence of the thing I have to shape, confident that if the building is conceived accurately enough for its place and its function, it will develop its own strength, with no need for artistic addition". Thus, according to him, hard core of beauty of building has been achieved; that is a concentrated substance (Zumthor, 1999).

In addition to the concept of content associating with "the hard core of beauty", it can refer to a kind of essence or soul of architecture. For instance, as noted by Gönül Evyapan, Kahn's architecture is described as simplicity that descends from the essence of refusing fantasy without complexity. In other words, the concept of "essence" is the image of the endowment of the inner existence of the structure[94] (Evyapan, 2002). On the other hand, Zumthor expresses the importance of the soul of architecture as follows:

> We were standing around the drawing table talking about a project by an architect whom we all hold in high regard. I considered the project interesting in many ways (…) And I had come to the conclusion that, as a whole, I did not really like it (…) And then one of the younger members of the group, alatented and usually rationally-thinking architect, said: 'It is an interesting building for all sorts of theoretical and practical reasons. The trouble is, it has no soul' (Zumthor, 1999, p. 37).

architecture driven by an ethical concern for the 'other' rather than by aesthetic fashion, creating the possibility of meaning in diversity, rather than denoting a meaning." (Perez-Gomez, 1996, pp. 9-10)

[94] As marked by Evyapan, this simplicity, which came from Kahn's quest for "essence", was regarded as a style of criticism and evaluated within the current of Brutalism. In other words, it is not a style entered in the effort to achieve, it is a side from the "essence" (Evyapan, 2002).

Accordingly, here, it can be said that "soul" can be associated with a notion of content. Thus, to accumulate information is not enough to make sense of architecture, besides architecture needs a content, a soul.

Hence, it can be said that the the pair accumulation-content can produce complementary, mutually assisting, mutually beneficial relationships through the pairs; information-content, accumulation-meaning, accumulation-soul (See Fig.4.3). Thus, the understanding of architecture is also the "mixture" of both of them thereby they compose the interaction field. The two are concepts that need to be considered together, offering possibilities for the understanding of architecture, integrating each other, and "partaking" of each other. Thus, architecture does not just put the essentials in a bowl, it also contains an essence, soul and content which makes it different from a ready recipe[95]; that is why accumulation and content need to be considered as a complementary concepts-pair.

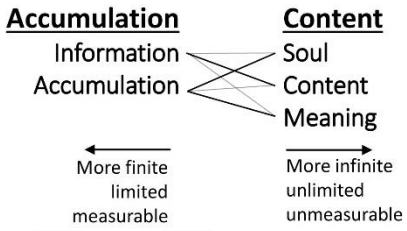

Figure 4.3 : The relations and possible relations between the concepts within the interaction field.

Consequently, this chapter draws attention existing and possible relations over three concept-pairs. Many pairs under these pairs also can be revealed. In fact, as noted in many expressions, these pairs have been used by many architects as a form of looking at architecture, understanding architecture. It is clear that the only one concept to make sense of architecture is not enough, and there is a need for a concept that can complement the other one. The complementarity of concepts with each other can be seen in this way.

[95] As marked by Ayla Çevik, one of the most important conditions of creativity is to have a great interest in the subject, so that if the necessary research is done, it had to be waited freely and patiently until the other creative solution reaches. Unfortunately, creativity does not have a ready recipe (Çevik, 1999).

5. IN LIEU OF CONCLUSION-NEW EXPANSIONS

This study is experimental approach to the understanding of architecture in new age in which the speed can not be traced, thus giving fast-consuming products, focusing on the accumulation of rationality, and forgetting the other values lying behind. This experimentation has used the concept pairs that are supposed to complete each other to make architecture understandable.

To support the experimentality, firstly, the interrogation field is referred to as the "interaction field", which is defined as open, blurring, dynamic, and inexhaustible. Later on, the idea of complementary concepts were tried to be explained on the basis of both one of Ancient Ideas of East and West, the philosophy of Plato and Yin-Yang. Finally, over these complementarity of concepts, experimental complementary concepts-pairs are examined. Instead of the conclusion, in this chapter, new expansions can be made in order to create a discussion area. Within this chapter, it implies a continual process rather than "closed or the end of a process with specific targets to be achieved" (Hillier & Abrahams, 2013, p. 44). It can present "a plane of foresight[96]; … of what might be" (Hillier & Abrahams, 2013, p. 44).

The first expansion could be the concept of "diptych". These experimental concept pairs can be treated like diptychs. The diptych is "a painting, especially an altarpiece, on two hinged wooden panels which may be closed like a book"[97](See Fig.5.1). Peter Eisenman (2017) uses the concept of diptych[98] "to swerve from existing analytic

[96] According to Jean Hillier, foresighting (prospective) is differentiated from forecasting. For further information, see Jean Hillier & Gareth Abrahams, "Deleuze and Guattari: Jean Hillier in conversation with Gareth Abrahams", Association of European Schools of Planning, 2013, pp.59-60.
[97] See https://en.oxforddictionaries.com/definition/diptych [Accessed: 4 April 2017].
[98] It is a painterly idea "that originated as celebratory artifacts in Roman and Byzantine times, as wax and ivory grounds for inscription. Gradually the idea moved from a boxed horizontal surface to a framed vertical surface. This surface was suffused with both aspects of a diptych genre in its narrative and a structure in its formal manifestations. The second iteration of diptychs were usually religious themes, and in the case of Fra Angelico and Botticelli the theme of the Annunciation framed a formal opposition of light and dark, open and closed, inside and outside, mystical and real. As this opposition became sedimented through the centuries as a convention of painting, another element appeared to the binary opposition – the hinge – which returned the diptych to its physical origins in Roman times." (Eisenman, 2017)

matrices to produce a more expanded view of such binary relationships". Thus, he "re-conceptualizes the idea of a binary opposition as a hinged diptych". According to him, "That is to distinguish between mere juxtaposition or binary oppositions, such as binuclear relationships that are already present in architecture" (Eisenman, 2017).

Figure 5.1 : The diptych of the Dukes of Urbino[99] (on the left). Calm Down in a Diary (Diptych)[100] (on the right).

These pairs, rational-intuitive, focus-whole in harmony, accumulation-content, therefore, can be seen as a few of proposed diptychs of way of thinking for the understanding of architecture. Accordingly, it is expected that consciousness of understanding of architecture would be gained when it is read through such kind of "diptychs" meant as complementary concepts-pairs.

Another expansion may be a newly proposed plane for analyzing and understanding the relationships of complementary concepts-pairs defined as the concept of "diptychs". At this point, it can be thought that this proposed plane can find its counterpart with "the plane of immanence" defined by Gilles Deleuze&Felix Guattari.

Up to this point, the idea of complementary concepts-pairs has been examined through three experimental concept pairs. However, this does not mean that experimentality is based on only these three concept pairs. It can be said that the pair emotion-reason,

[99] It is one of the most famous works of art of the Italian Renaissance. It is painted by Piero della Francesca. See http://www.uffizi.org/artworks/portraits-of-the-duke-and-duchess-of-urbino-by-piero-della-francesca/ [Accessed: 08 May 2017]. It is one of the examples of hinged diptychs that is referred by Peter Eisenman in the design studio in Yale School of Architecture.

[100] It is painted by David Salle in 1982. See http://www.tate.org.uk/art/artworks/salle-calm-down-in-a-diary-diptych-l02949 [Accessed: 08 May 2017]. It is one of the examples of diptychs that is referred by Peter Eisenman in the design studio in Yale School of Architecture.

feeling-reason, intelligence-intuition, function-transcendental, function- the poetry of space under the "rational-intuitive" concept pair is referred to as the pair detail-whole, joint-whole, image-story, image-whole under the "focus-whole in harmony" pair, and the pair information-content, accumulation-essence, accumulation-soul, information-soul under the "accumulation-content" pair as well. This means that too many concept-pairs can be produced beyond these revealed concept-pairs. As two concepts come together and form a pair, two pairs can come together and collide to define new pairs with this energy. Specifically, a pair of rational-intuitive can be intertwined with focus-whole in harmony to create the concept-pair rational-whole in harmony, focus-intuitive; or, focus-whole in harmony may collide with accumulation-content, revealing the concept-pair of focus-content or accumulation-whole in harmony.

When creating these pairs, it is a question that needs to be asked as to whether it is something that completes concepts, makes sense of mixtures of concepts, analyzes relationships that bring these concepts together, and explains the reason for the relationships.

According to Ahmet Cevizci (2015), Derrida expresses that the meaning of a concept cannot be grasped independently of the network of concepts in which the concept takes place. Accordingly, the meaning of a concept is determined by the network that brings about the relations with other concepts in the system. Hence, he argues that every concept is registered in a system where concepts are sent to other concepts through a game that can be expressed as a "chain" or "systematic play of differences" (Cevizci, 2015, p. 1244). In a similar manner, it can be said that the system that contains concept pairs is no different from this system. This can lead to think that concept pairs cannot be considered independently of other concept pairs. In fact, there is a system that looks like chaos[101] but has its own unique scheme. It is this system which makes the understanding of architecture efficient. This system, which contains numerous pairs of

[101] "The Order forms itself, covering everything. 'Order is ..' is a situation I came up with. Because I never wrote what it is. I made a long list of what I thought about what happened and then I threw the list (an edge). 'Order is ...' left. It is a kind of covering everything. The word 'is', which does not try to tell us what it is, is a tremendous sense of being in our presence." (Kahn, Düzen, 2002) (transl. by author) According to Güvenç (2002), when defining a concept or gap between concepts, Kahn's words may be the reason for avoiding sharp definitions. Instead of giving lists, it's providing insight, and that storm itself is better explaining that intermediate space.

concepts constantly interacting with each other, may point to the most comprehensible place of understanding of architecture.

At this point, this system can refer to "the plane of immanence"[102] specified by Deleuze&Guattari. According to Deleuze&Guattari (Gilles Deleuze, 1994) , in philosophy, creating concepts and making a plane; both is needed, just like two wings or two fins. In this light, they put forward the plane of immanence. As stated by them, the plane of immanence:

> An unlimited One-All, an 'Omnitude' that includes all the concepts on one and the same plane. It is a table, a plateau, or a slice; it is a plane of consistency or, more accurately, the plane of immanence of concepts, the planomenon (…) Concepts are like multiple waves, rising and falling, but the plane of immanence is the single wave that rolls them up and unrolls them. The plane envelops infinite movements that pass back and forth through it (…) Concepts are the archipelago or skeletal frame, aspinal column rather than a skull, whereas the plane is the breath that suffuses the separate parts (…) Concepts pave, occupy, or populate the plane bit by bit, whereas the plane itself is the indivisible milieu in which concepts are distributed without breaking up its continuity or integrity: they occupy it without measuring it out (the concept's combination is not a number) ora re distributed without splitting it up. The plane is like a desert that concepts populate without dividing up. The only regions of the plane are concepts themselves, but the plane is all that holds them together. Theplane has no other regions tha the tribes populating and moving around on it. It is the planet hat secures conceptual linkages with ever increasing connections, and it is concepts that secure the populating of the plane on an always renewed and variable curve (Gilles Deleuze, 1994, pp. 35-37).

Accordingly, it can be said that concept pairs considered as diptychs can exist with such a plane. It can be this plane that causes the relations between the concepts to form, distort and change, in other words to bring the concepts together. On the other hand, with the motion of the plane, the concepts are intertwined. On the other hand, this plane can be considered as the evolution of the "interaction field" (See Fig.5.2). As the interaction fields between the concept-pairs come together, by overlapping and colliding each other, the field can evolve into the plane of immanence (See Fig.5.3).

[102] "We will say that *THE* plane of immanence is, at the same time, that which must be thought and that which cannot be thought. It is the nonthought within thought. It is the base of all planes, immanent to every thinkable plane that does not succeed in thinking it. It is the most intimate within thought and yet the absolute outside-an outside more distant than any external world because it is an inside deeper that any internal world …" (Deleuze & Guattari, 1994, pp. 59-60)

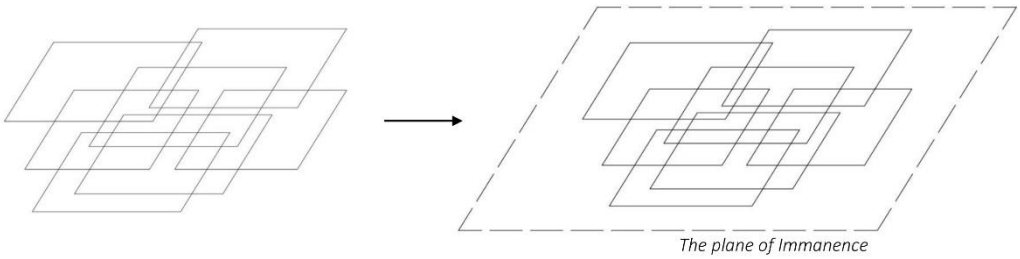

Figure 5.2 : Evolution from the interaction fields to the plane of immanence.

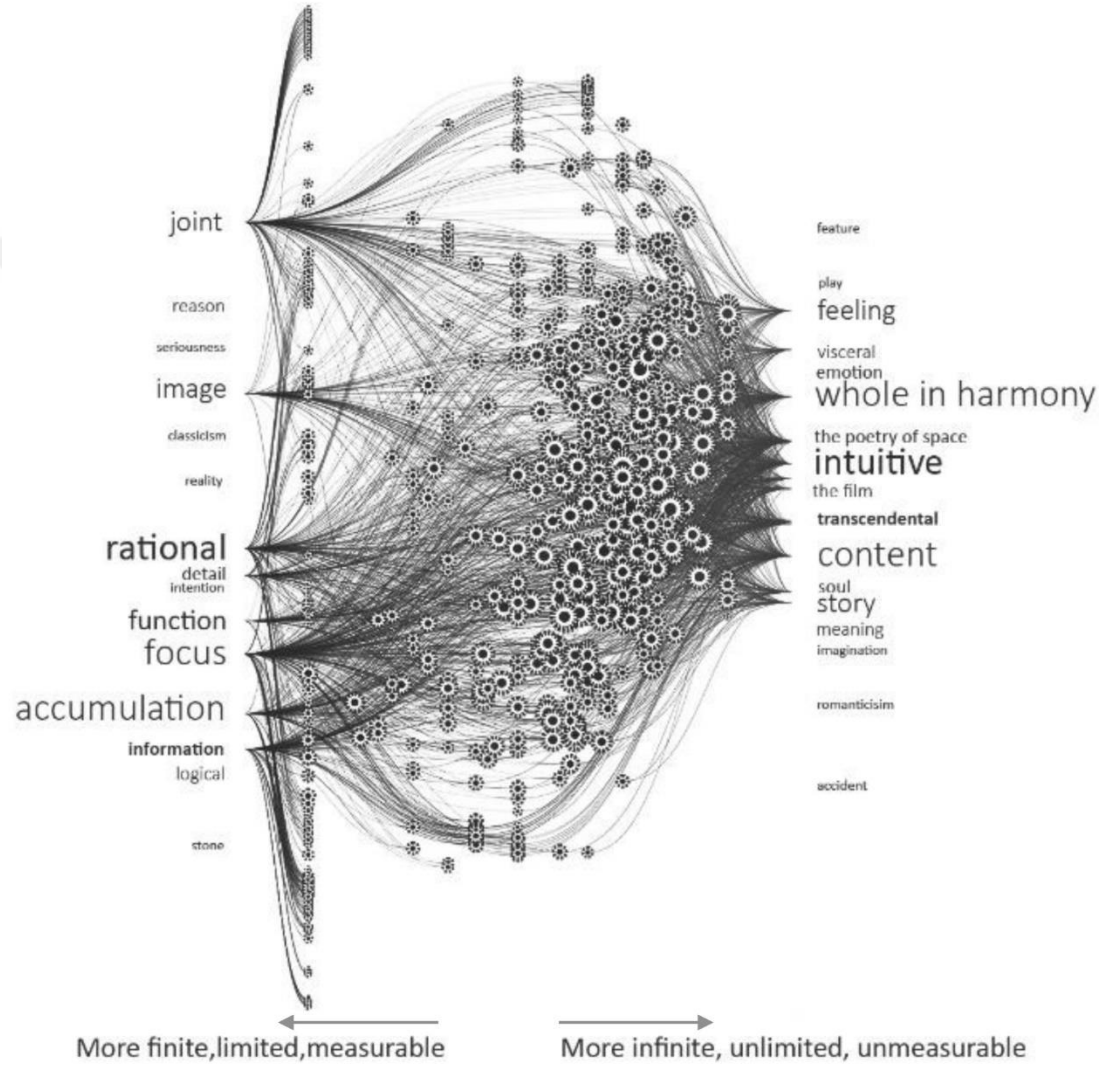

Figure 5.3 : The proposed plane for the understanding of architecture-the plane of immanence[103].

[103] This figure can be seen as an attempt to express the plane of immanence. In the figure, while the circles try to describe the interaction fields of the concepts, the blurring field between the concepts may point to the plane of immanence (This figure is taken from http://tulpinteractive.com/ [Accessed: 08 June 2017] and it is transformed by the author).

Beyond the pairs rational-intuitive, focus-whole in harmony, accumulation-content, there can be many more concept-pairs. They can be rational-soul, accumulation-intuitive, and detail-content so on. It is envisaged that these pairs of concepts can be made understandable by the presence of the plane of immanence. This, in fact, can point to the point where the consciousness[104] of architectural understanding is gained through the light of complementary concepts-pairs.

Finally, it is possible to refer to the cause of mixture, which is one of Plato's principles, which is the plane of the whole which envisaged this consciousness. In a sense, the plane of immanence can be the cause of the mixture of concepts, which analyzes the relations of concepts. Besides, it can refer to the fifth dimension of Chinese painting based on Chinese philosophy. There are five levels mentioned in Chinese painting. Four of them define relations at different levels, while the fifth one is said to be the fifth level that brings them together. In a similar way, while these complementary concepts, which one cannot comprehend the number of, can refer to countless "levels" of architectural understanding, the plane of immanence can refer to the fifth dimension which makes complementary concepts-pairs; "levels" of architectural understanding, a whole.

[104] "Beginning with Descartes, and then with Kant and Husserl, the cogito makes it possible to treat the plane of immanence as a field of consciousness. Immanence is supposed to be immanent to a pure consciousness, to a thinking subject. Kant will call this subject transcendental rather than transcendent, precisely because it is the subject of the field of immanence of all possible experience from which nothing, the external as well as the internal, escapes. Kant objects to any transcendent use of the synthesis, but he ascribes immanence to the subject of the synthesis as new, subjective unity." (Deleuze & Guattari, 1994, p. 46)

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