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MASTER THESIS

BETWEEN ART AND ARCHITECTURE
REDEFINING ADAPTIVE REUSE IN THE WORKS OF
GORDON MATTA-CLARK

İSRA KIRLAR

THESIS ADVISOR: ASSIST. PROF. DR. N. EBRU AYDENİZ

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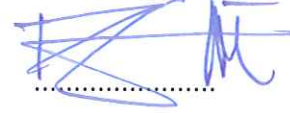
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Prof. Dr. Deniz GÜNER
Dokuz Eylül University

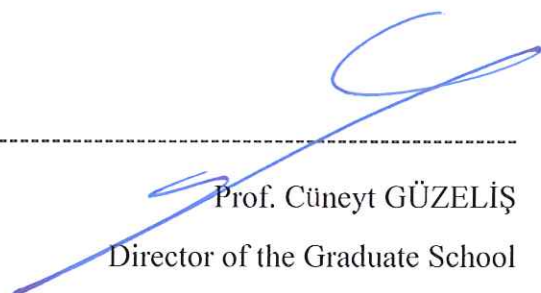
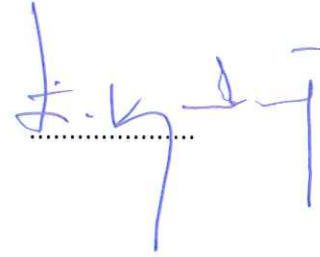
Signature:



Assoc. Prof. Gülnur BALLICE
Yaşar University



Asst. Prof. Dr. N. Ebru KARABAĞ AYDENİZ
Yaşar University



Prof. Cüneyt GÜZELİŞ
Director of the Graduate School

ABSTRACT

BETWEEN ART AND ARCHITECTURE - REDEFINING ADAPTIVE REUSE IN THE WORKS OF GORDON MATTA-CLARK

Kırlar, İsra

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Advisor: Assist. Prof. Dr. N. Ebru AYDENİZ

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Nowadays, adaptively reused abandoned buildings shoulder a conventional architectural function like giving shelter, being places for education or entertainment. But the main aspect of abandoned buildings is that they have outlived their duties, have lost their identities and are no longer in possession of a function. On these grounds, it is of importance to question, if the building can regain a new identity without having a conventional architectural function and to look after new potentials in the adaptive reuse practice. The discipline art is seen as more relaxed practice in terms of function than architecture, because art is not functional in traditional terms, unlike architecture, it does not need to cover functional, social or economic dependencies.

The aim of this thesis is to expand the concept of adaptive reuse by moving outside the traditional boundaries of architectural function and considering art as a revitalizing discipline, where architecture can benefit from, to find out traces of new potentials of buildings reused with a non-conventional function. This investigation demonstrates through theory and criticism from theorists the importance of non-function for adaptive reuse from the beginnings of modernism until today. This thesis mainly focuses on the avant-garde architect and artist Gordon Matta-Clark's social interventions on abandoned buildings and sites as public sculptures and on recent projects effected by Matta-Clark's destructive way of uncovering new potentials and making meaning through buildings.

Key Words: adaptive reuse, intervention, public sculpture, function, Gordon Matta-Clark, resocialization

ÖZ

SANAT VE MİMARLIK ARASINDA – GORDON MATTA-CLARK’IN ESERLERİNDE YENİDEN İŞLEVLENDİRME

Kırlar, İsra

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Günümüzde terk edilmiş yapılar için kullanılan yeniden işlevlendirme kavramı barınma, eğitim veya eğlence mekanları gibi geleneksel mimari fonksiyonu kapsamaktadır. Terk edilmiş yapıların temel özelliği kimliklerini kaybetmiş olmaları ve artık yapının eski işlevini yerine getiremediğidir. Bu gerekçelerle yapının konvansiyonel mimari işlevi olmaksızın yeni bir kimliğe kavuşması ve yeniden işlevlendirme alanı için müdahalelerin ne tür potansiyeller açığa çıkardığını sorgulamak büyük önem taşımaktadır.

Sanat ve mimarlık disiplinleri, çoğu kez işleve olan bağıntılarıyla ayırt edilirler. Sanat, mimarinin yanında fonksiyon açısından daha rahat bir disiplin olarak görülmektedir, çünkü sanat geleneksel anlamda işlevsel değildir ve mimarinin aksine işlevsel, sosyal ya da ekonomik bağımlılıkları yoktur. Bu tezin temel amacı, yeniden işlevlendirme kapsamında mimari işlevin geleneksel sınırlarının dışına çıkmak ve sanatı mimarinin yararlanabileceği canlandırıcı bir disiplin olarak ele almak ve aynı zamanda fonksiyonel olmayan müdahaleler sayesinde açığa çıkardığı potansiyelleri bulmaktır. Bu tez, modernizmden günümüze, mimar ve teorisyenlerden elde edilen teori ve eleştiri yoluyla, aslında birbirine tezat olan, işlevsizliğin yeniden işlevlendirme alanındaki önemini kanıtlamaktadır. Bunun için avant-garde mimar ve sanatçı Gordon Matta-Clark'ın terk edilmiş yapılara ve alanlara yapmış olduğu müdahalelere ve günümüzde etki ettiği yeni projelere odaklanılacaktır.

Anahtar Kelimeler: yeniden işlevlendirme, müdahale, fonksiyon, kamusal heykel, Gordon Matta-Clark, yeniden sosyalleştirme

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I would like to express my enduring love to my family, who are always supportive, loving and caring to me in every possible way in my life.

İsra Kırlar
İzmir, 2017



TEXT OF OATH

I declare and honestly confirm that my study, titled “BETWEEN ART AND ARCHITECTURE - REDEFINING ADAPTIVE REUSE IN THE WORKS OF GORDON MATTA-CLARK” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

İsra Kırlar



December 22, 2017

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CHAPTER 1

INTRODUCTION

Today, working with existing buildings, reusing and restoring them for a continued use has become a sustainable and creative option within the architectural discipline. Because working with the given fabric offers economic, cultural and social benefits and initiates a revitalized environment. By conserving the old fabric, a variety of new uses, culture and society can be achieved and by the time maintains the city's identity. In this point, adaptive reuse is regarded as an important field in the architectural discipline making it possible to redefine and maintain diverse surroundings with different building types from different timelines. By reusing abandoned and unoccupied buildings even decreasing crime rates seem to be possible, because inaccessible, unoccupied buildings and places arouse a sense of fear and insecurity. The main aspect of abandoned buildings is that they have outlived their duties, have lost their identities and are no longer in possession of a function. But it is also important to question if the building can regain a new identity without having a conventional architectural function.

To the end of World War II and the end of modernism, the intellectual and artistic developments of the 1960s profoundly changed the attitude of the society towards old buildings in order to develop new strategies to assure their continued use and reintegration to their surroundings. At this time with the occurrence of the conceptual art movement, adaptive reuse became a discipline with a philosophy and a theory behind it. As one of the first precursors of adaptive reuse can be regarded the French architect Pierre Chareau, who started to try out adaptive reuse between 1928-1932, after him came Carlo Scarpa who transformed an old French apartment. Gordon Matta-Clark came later in the 1960's with a profoundly different idea. He as a trained architect and practicing artists, intervened on buildings to simultaneously define a place where art is accommodated and by the time where architecture is displayed as the object of art and beyond. He made it possible through reusing abandoned buildings

and derelict sites to create art, by using architecture as a tool and furthermore to provide a consciousness about art and architecture in a context.

1.1. Problem Statement and Research Questions

Adaptive reuse has to overcome in contemporary architectural design conventional functions like simply providing shelter or more complex duties like designing specific surgery rooms for hospitals. But besides the conventional sense of function, it is important to look after new potentials in the adaptive reuse practice, in order to prevent a continued repetition of same strategies, which can cause a lack of creativity in further architectural development and also might cause a loss of diversity in contemporary architecture. The urban fabric needs to stay diverse, to provide a variety of culture and conserving the city 's identity, architecture needs to learn from other disciplines. Not only historic buildings but also abandoned just old buildings need to be readapted to maintain diversity and achieve development of the city's own character. Therefore, adaptive reuse is at first glance a good option but it has limitations as to overcome functional, social and economic concerns. In contrast to architecture, art is a discipline free from all these concerns. Regarding the building as a public sculpture serves here as a common ground for both disciplines.

Therefore, the hypothesis of this investigation is defined as followed; the adaptive reuse of abandoned buildings as public sculptures provide a redefined form of architectural function in terms of adaptive reuse. According to the hypothesis, the research questions are formulated as followed:

1. Adaptive reuse is basing on functional terms. Can a buildings reuse as a public sculpture provide any architectural function?
2. What kind of new uses and potentials can be revealed, in order to redefine the concept of adaptive reuse?
3. If the existing building becomes through intervention a non-functional public sculpture, can we speak of being literally adaptively reused?

1.2. Aim and Scope

This thesis is questioning the dependencies of adaptive reuse and the conventional architectural function in architecture. Therefore, in this investigation Gordon Matta-Clark is regarded as the key contributor of reusing buildings on a destructive and non-functional way. Matta-Clark's works were carried out in the timeline from 1972 until his death in 1978, whereby the majority of his interventions on abandoned town houses and industrial buildings took place in New York and were carried out in Europe.

The shifting in Matta-Clark's works from the buildings conventional identity as to fulfil architectural function like living in it, into an abstract form of architecture leads to focus on the term function in adaptive reuse and regarding other disciplines besides architecture, in order to benefit from them and to develop architectural theory and design principles. The aim of this thesis is to expand the concept of adaptive reuse by moving outside the traditional boundaries of architectural function and considering art as a revitalizing discipline, where architecture can benefit from, to find out traces of new potentials of buildings reused with a non-conventional function. This investigation demonstrates through theory and criticism from theorists the meaning of function in adaptive reuse from the beginnings of modernism until today and focuses on the avant-garde architect and artist Gordon Matta-Clark's interventions on abandoned buildings and sites as public sculptures and on recent projects effected by Matta-Clark's destructive way of uncovering new potentials and making meaning through buildings.

1.3. Literature Review

Gordon Matta-Clark's idea of intervening in abandoned buildings with an artistic manner to assure their integration back to the urban fabric, aroused the questioning of the dependencies of architectural function in adaptive reuse. Therefore, an investigation began about literature containing adaptive reuse principles and the search for meaning of function vs. no function in the works of Gordon Matta-Clark. This investigation leads to Fred Scott's (2008) *Altering on Architecture*, Bollack's (2013) *Old Buildings, New Forms* and Brooker and Stone's (2004) *Re-Readings* it came out that none of the mentioned authors focused on the architectural non-function of Matta-Clark's works in adaptive reuse explicitly, but they gave important insights about how

adaptive reuse is defined, each by their own point of views. After a search for the meaning of architectural function began, therefore Matta-Clark's works, interviews, sketches, scribbles and writings in Matta-Clark (1974), Moure (2006), Crow, Kirshner, Karavagna and Diserens (2003) and Breitwieser, Fend and Lee (1997) contributed the main bibliography for this thesis, which also gave fundamental knowledge about Matta-Clark and his way of intervening, but it came out that none of the mentioned authors focused on the buildings future function in terms of adaptive reuse either.

Bilge Bal (2017) suggests in her publication *Gordon Matta-Clark 'in kadavralarında Mimari Tanı[mlam]alar* a kind of dictionary for reading Matta-Clark. The dictionary is intended to reveal speculative diagnoses associated with the cuts of Gordon Matta-Clark's architectural interventions and representations, which are based on reading in the structure and approaching it as a story-building element. She argues that Gordon Matta-Clark's architectural interventions make it possible to make the theory itself poetic and are more experimental based praxis and shared poesies. She also argues that for Matta-Clark, structure is not an aesthetic product or an object; the interventions are "architectural" and that his works are poetic practices in theory that contributed to the original sense of theory. Her findings come close to what is important for this investigation to understand that Matta-Clark's interventions are poetic practises that contributed to the original sense of architectural theory.

Whereby the publication of Bahar Beşlioğlu (2010) created a more beneficial source for this thesis to understand program in the works of Matta-Clark, but here the connection to adaptive reuse is missing. In her publication, the idea of 'programmatic experimentation' is described, in which experimentation leads to the evaluation of program as concept. She reconceptualises 'Program' under two theoretical statements: 'Concept' and 'Experimentation'.

The publication by Uluengin and Görgülü (2014) *'Anarchitecture' As an Oppositional Positon in Architecture* evaluates and emphasizes the contributions of Anarchitecture to the understanding of space today, through the works of three distinguished researchers in this field. They evaluate both the comprehension of space expressed in the installations performed by Gordon Matta-Clark who has substantial works on anarchitecture, whereby he set fundamental principles he sought to destroy. Followed by the 'free space' concept of Lebbeus Woods, who is well-known for approaching Anarchitecture in a more theoretical manner. They also describe the point of view of

Brian Heagney, who has explored Anarchitecture through the concept of space in primitive communities.

It can be argued, that this thesis can fill the gap in literature to understand and redefine adaptive reuse by the practice of conceptual interventions on abandoned buildings, where the building earns a new function by losing the conventional architectural function and begins to be a catalyst. Therefore, the above-mentioned literatures contribute each on his own way for this investigation.

1.4. Structure and Methodology

The First Chapter is the introductory part of this thesis, where the problem statement and the research questions, the aim and scope, the literature review, the structure and methodology are defined. The Second Chapter has the aim to discuss both disciplines art and architecture in a context. Contextualizing the words adaptive reuse and intervention stands here as a representative for the architectural side of this investigation, where the different methods of conserving existing buildings will be defined and explained in detail in order to set the fundamentals. It is important to deepen knowledge about what exactly adaptive reuse is and how we can approach or identify an adaptive reuse project and its strategies how as insertion, installation and intervention. The conceptual art movement, aims to support the artistic side of this thesis in order to create common ground for art and adaptive reuse. Therefore, insights are given about the development of the conceptual art movement in the 1960's to the end of the 1970's and why it was from high significance for the beginnings of contemporary adaptive reuse. Therefore, Sol Lewitt's manifesto 'Paragraphs on Conceptual Art' will be critically analysed. A critical analysis of the theory of architectural function from architects of the modernism against conceptual architects and artists, aims set the stance towards functionalism and function in architecture and to clarify, if function can be regarded as an intersecting point of art and architecture. Because If we adaptively reuse abandoned buildings into public sculptures, what is then the function of the building. Does function in context of art exist and if yes in what extend is function in architecture comparable with function in art.

Chapter Three contains a brief résumé of Gordon Matta-Clark's way of approaching buildings with a completely different manner and contributes to an in-depth knowledge

of the theory and practice Matta-Clark developed for approaching existing buildings. The biographical introduction of Gordon Matta-Clark and an analysis of his contradictory career as an architect and artist, will serve as a definition in order to understand his strategies of approaching buildings. Therefore, four selected works of Gordon Matta-Clark will be then analysed regarding their context with art and adaptive reuse, these works are; The Splitting, Pier 52 (also Day's End or Day's Ending), Conical Intersect and Office Baroque. Analyses of Gordon Matta-Clark's works aim to extend the debate between the field of art and architecture and supports the exploration of new ways of building reuse and to understand these environments through his perspective. At the end a contemporary view on recent works will be carried out in order to see how Matta-Clark effected today's building reuse, to develop adaptive reuse as a discipline more focused on the value of the effects of the strategies carried out and to define it as a discipline free from functional concerns. This part has the aim to display intentions how to bring art and architecture into a context and demonstrate what kind of new potentials a building can serve for.

The Chapter Four is also the last chapter of this investigation, which is concluding the findings from the second and third chapter and demonstrates the new potentials of non-functional approach in adaptive reuse found in the analyses. It contains further research ideas and a conclusion regarding the second chapter as its theoretical part, the third chapter as its practical part.

CHAPTER 2

INTERSECTION OF ART AND ADAPTIVE REUSE

2.1. Contextualizing Adaptive Reuse

One of the first theoretical approaches towards conservation was established by Eugène Emmanuel Viollet-le-Duc (1814–1879) in the 19th century. He defined the way and necessity of conserving historic buildings with the following words:

“(....) the best of all ways of preserving a building is to find a use for it, and then to satisfy so well the needs dictated by that use there will never be any further need to make any further changes in the building” (Viollet-le-Duc, 1990, p. 317)

In his words, he highlights the necessity of adapting buildings for new uses in order to preserve their historical past and he recommends to optimize its new function that there will be no need to change it again.

The practise of conserving historic or old buildings either through preservation or reuse has been carried through history and is not a new method for maintaining old buildings, because cities were not demolished and reconstructed every generation. They rather carry on the story of their subsequent layers since ancient times, where every year brings inclusions and rearrangements to the buildings physical environment. The term conservation was developed after the second World War, when the large scale urban reconstruction began and how preserving the urban heritage became the main problem to solve. Therefore, international conservation organizations like ICOMOS (International Council of Monuments and Sites) and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) were established. The Venice Charter for the Conservation and Restoration of Monuments

and Sites were signed in 1964, which became an authoritative document in architectural and urban conservation worldwide (Li, 2005).

In the dominance of historic preservation by strict restoration, some architects, like the French architect Pierre Chareau and Carlo Scarpa started to try out adaptive reuse. E.g. in 1928-1932 Chareau altered an old Parisian apartment with new materials and a different approach into “Glass house” which can be regarded as one of the first modern adaptive reuse approaches (Bollack, 2013; Li, 2005).



Figure 2.1.1 Maison de Verre by Pierre Chareau, 1931

Right after Chareau, between the 1950's and 1960's, Carlo Scarpa made a remarkable intervention in the medieval Castelvecchio in Verona, Italy between 1956-1964. This work was in terms of adaptive reuse a creative conversion of historically valuable structures. Scarpa made use of new materials like concrete, steel and glass, steel and concrete to emphasize the distinguishing in his intervention from the existing fabric by applying contrasting materials. By the leadership of these architects, adaptive reuse became a method to communicate, read and understand old buildings (Sanza, 2015; Wilkes & Packard, 1990).



Figure 2.1.2 Museum of Castelvecchio by Carlo Scarpa, 1956-1964

In the 1960's, in America adaptive reuse saw also attention first in terms of urban renewal, when preservation emerged as a civic movement. Adaptive reuse appeared slowly later, when New York artists began to change the industrial buildings in SOHO into lofts as places for living and working, which shows that adaptive reuse started to show its potential not only as an artistic attempt but also a method to revive old buildings, old districts even social life. By the time other successful practices from various countries echoed worldwide, where the practitioners of adaptive reuse in the field of architecture and urban heritage studies increasingly developed new systems and solutions for this discipline. Following new charters, basing on the Venice Charter, were the Nairobi Suggestion of 1976, Charter of Machu Picchu of 1977, Burra Charter of 1979 and Washington Charter of 1987, were published. These new Charters had the effect to extended the range of conservation and enriched conservation methods, where adaptive reuse was then officially recognized (Wilkes & Packard, 1990).

It is important to distinguish between the different methods within the field of architectural conservation and to clarify the personal understanding of the term adaptive reuse, by the help of former definitions of authors, in order to determine the

context of this thesis. There are four methods of conservation, according to Stone and Brooker (2004) listed as Preservation, Restoration, Renovation and Adaptive Reuse.

Preservation means to maintain the building in the found state, whether it is ruinous or not, because it is of historical importance. The building needs to be made safe and any further decay must be avoided. **Restoration** is the process of returning the condition of the building to its original position or period so that the building appears as was it has just been constructed. **Renovation** is the process of renewing, repairing and improving a building back to its good condition again. (Cambridge Dictionary , 2017) (Stone & Brooker, 2004). **Adaptive Reuse** is the process of profoundly altering a building.

But Scott (2008) distinguished conservation only by Preservation and Restoration and Alteration, whereby he regards Renovation and Adaptive Reuse as in the same case. Alteration according to him means “making good” and is defined as the process by which a building is repaired, rotten elements replaced, damaged architraves and mouldings restored (Scott, 2008).

Taking the term adaptive reuse apart and focusing on the words separately in architectural terms, will lead to a deeper understanding of it. ‘**Adaptation**’ came from the Latin words *ad*, that means to and *aptare*, that means fit. According to Douglas adaptation means ‘any work to a building over and above maintenance to change its capacity, function or performance’ as well as ‘any intervention to adjust, reuse or upgrade a building to suit new conditions or requirements’ (Douglas, 2002). ‘**Reuse**’ means simply to use again. The word reuse in architectural terms is mostly used as to alter a buildings function or reuse a building for a new (or the same) function. Reuse as a single word is regarded as a very broad term, so that it can be also used in a context of other disciplines besides architecture (Douglas, 2002). Therefore, it is preferred to move on with the term ‘adaptive reuse’, which is more commonly used in the architectural context. In contemporary architecture, adaptive reuse is described as the practice of finding new uses for existing buildings or sites other than they were designed for (Douglas, 2002). The function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationship between spaces. Additions may be build and other areas may be demolished. The term adaptive reuse has many other familiar uses and is described also as adaptation, remodelling, conversion, retrofitting, refurbishment,

rehabilitation or reworking (Stone & Brooker, 2004). Principles of adaptive reuse cover the memory and place, planning controls, environmental sustainability, social sustainability and efficiency (Harrison, Clark, Mackay, Martin, & Snape, 2014).

Approaching a plan of an existing building is determined or based upon factors explored within the analysis of the place. The strategy for approaching an adaptive reuse project is categorized according to Stone and Brooker (2004) in three types, which are determined according to their relation between old and new, these are Insertion, Installation and Intervention.

Insertion – In an insertion a new element is placed within the existing (host) building. The new element is in most cases an interpretation of the past. It is important that the existing building is physically not altered.

Installation – In an installation the new element is installed within the boundaries of the existing building. The elements installed are usually different in style than the existing building, it is up to the architect's own decision or style. Important is that when the new elements are removed the building should be able to go back to its original condition.

Intervention – In an intervention the existing building is so changed that it is not possible to exist independently. The nature of the transformation is so that the old (existing) and the new are totally intervened. It is an act that turns on the potential of the place or reveals the restrained meaning of that building. An intervention only works when the idea of the intended modifications comes from the clues of the existing building. The existing building provides the story and energy for the intended change, the rest is up to a highly intensive reading of the existing building. Here the reading and the outcome can be also destructive as it is constructive, because to reveal forgotten meanings it is allowed to remove and undo the existing (Stone & Brooker, 2004) (Berger & Wong, 2017). According to Scott (2008) the work of intervention is also based on an analysis, of thought that must be both intelligent and intuitive and is founded upon this initial analysis.

But Bollack (2013) categorizes in, *Old Buildings/New Forms*, Interventions as Insertions, Parasites, Wraps, Juxtapositions and Weavings.

An **Insertion** is defined, as it is by Stone and Brooker (2004), as an act where the new structure or a space is inserted in the existing building.

Parasites are defined, where the new piece is attached on the side or on the top of the existing building and becomes one with it, but the structural support must be met before by the existing.

Wraps as the name describes it, wraps the existing structure in a new envelope and provides protection to the existing.

In **Juxtapositions**, the new piece stands next to the existing structure and does not stand in a dialogue with older building but shares the same program.

Weavings are defined as when both buildings the new and the old being woven in and out of each other, where the limits of new and old are not obviously visible.

As the term conservation encompasses a more general terminology, it is intended in this thesis to use Adaptive Reuse *as the practice of finding a new use for an existing building, whereby the function is the most obvious change*, over the above-mentioned descriptions (preservation, restoration and renovation). Together with Intervention as its strategy, *where the old and new are so heavily intervened and the existing building is so changed that it is not possible to exist independently*, as defined by Stone and Brooker (2004). Because it is intended in this thesis to uncover the potentials of works by Matta-Clark, which are marked by his remarkable cut outs defined as interventions, which fit none of the by Bollack described under-categories of intervention.

2.2. The Role of Conceptual Art in Adaptive Reuse

The time between the 1960's and 1970's constituted also the creation of the conceptual art movement, where adaptive reuse by the time became a discipline with a philosophy and a theory behind it. To the end of World War II and the end of modernism, the intellectual and artistic developments of the 1960s profoundly changed the attitude of the society towards old buildings, in order to develop new strategies to assure their continued use and reintegration to their surroundings. By the time in New York according to the decline of manufacturing and warehousing many industries closed, which lead to the abandonment of the buildings, where artists began to insert themselves and buildings became the material for art production. Dancing events, food experimentations, happenings and site specific performances became the active participants, where conceptual art and in particular Sol Lewitt's work provided main inspiration for the development of adaptive reuse and intervention in particular (Bollack, 2013).

The Conceptual art movement commenced, when artists around the world began to experiment with art and no longer consider it as only a physical product. This movement started when artists began to search for different ideas than regarding art as only visual appealing and profit oriented elements, ideas emerged like art as an idea or art began to be regarded as knowledge and the emotional part of an object became its value. From the mid-1960s through the mid-1970s conceptual artists produced works and writings that completely rejected standard ideas of art. They implied that concerns such as aesthetics, expression, skill and marketability were all irrelevant standards by which art was usually judged. Conceptual art is a movement that highly values ideas over the formal or visual components of art works. Their claim was that articulating an artistic idea as the artwork must be enough to regard it as a work of art (Bollack, 2013). Conceptual art can be described as a notion where art is the concept itself.

The Fluxus artist Henry Flynt, was the first, who wrote in 1961 about Concept Art, of which the material is concept as the material of e.g. music is sound, he described performance pieces with this term. One of the first definite approaches were made by Joseph Kosuth in his art works in 1966, titled as *Art as Idea as Idea*, this work resonated the growing idea-based approach to art, where he exchanged linguistic definition of pictorial image by means of definitions, which were taken directly from the dictionary and enlarged in the form of a copy (Newman & Bird, 1999).

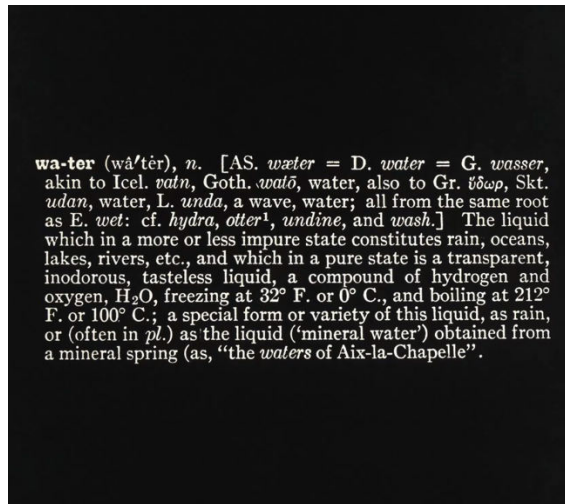


Figure 2.2.1 Art as Idea as Idea by Joseph Kosuth, 1966

In *One and Three Chairs* Joseph Kosuth assembled an object, a photograph of that object and an enlarged dictionary definition of the object. Thereby he questions what actually constitutes a chair in our thinking. It is questioned if it is the solid object we see and use or if it is the word 'chair' that we associate with it and communicate it to others. Furthermore, this work confronts the person with how we make use words to explain and define visible, everyday items. It also conveys how words represent, define, describe, or signify things. It explores how language plays an integral role in conveying meaning and identity and aims to make more aware of why and how words become the verbal and written equivalents for commonplace unreal, solid things and objects (Newman & Bird, 1999).



Figure 2.2.2 One and Three Chairs by Joseph Kosuth, 1965

It is important to note that beside Joseph Kosuth and Sol Lewitt: Andy Warhol, Jackson Pollock and Gordon Matta Clark were also regarded as a conceptual artist. The terminology 'conceptual art' was developed by the artist Sol Lewitt in his essay Paragraphs on Conceptual Art (Newman & Bird, 1999).

“In conceptual art, the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair.” (Lewitt, 1969, p. 1)

Lewitt points out that it is not important how a piece of art looks like, the important part is the concept or idea behind it and that art 'may exist distinct from and in the absence of an object as its representation. In conceptual art, the idea becomes the machine that creates the art and if the artist has an idea and carries it out, then all steps are important and of interest like "scribbles, sketches, drawings, failed works, models, studies, thoughts, conversations" (Lewitt, 1969). Even if the idea is not made visible and stands as a concept in the mind can be regarded also as a work of art. All these steps lead to an output as new techniques and media like photography, videos, musical and architectural drawings. Sol Lewitt points out that any kind of three-dimensional art is expressive art and appeals to the eye or emotions of the viewer rather than to his mind. Accordingly, anything physical that arouses visually interest cannot be described as conceptual art, but except that if the conceptual artist wants to ameliorate his emphasis on materiality or if he wants to use materiality it in a paradoxical way it can be allowed to call this work conceptual (Lewitt, 1969). It can be argued that conceptual art can be or can look like almost anything, important is the idea or concept behind it rather than the finished art object.

The effect the conceptual art movement was so immense that nearly everything was brought into question, for example critics and artists questioned museums and art galleries as an institution. They also questioned the idea why art must be represented in museums or galleries. This questioning emerged a new challenge and developed ideas where art became action and helped in redefining the building and landscape as

interactive spaces. With these assumptions of conceptual art, art was redefined. Firstly, it could be displayed out of museums and galleries and secondly the typical categorizations like painting and sculpture etc. dissolved and could be replaced or expanded with different types of media, e.g.: photography, collages, video etc. After the traditional boundaries of displaying art in museums or galleries disappeared, the process of viewing art was expanded. From now on the city, the buildings and the environment could be redefined as the artists' canvas to create site and program. (Lee, 2000) (Breitwieser, Fend, & Lee, 1997).

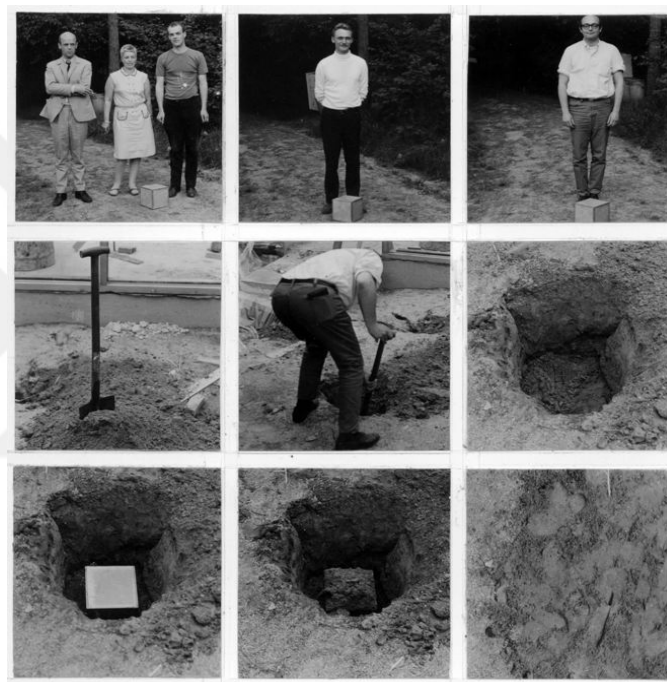


Figure 2.2.3 Buried Cube Containing an Object of Importance but Little Value by Sol Lewitt, 1968

The Burial of the Cube took place in a local garden, but these photographs, referring to the notion of the series or process, are the only proof that Lewitt's actions actually took place. The Buried Cube relies on the idea, as opposed to a finished object, where we do not see that the event takes or took place and without knowing what the cube is containing. Lewitt documented this artwork with photographs, which relied only on the idea instead of the finished project. As a conceptual piece, this work was produced shortly following the publication of Lewitt's 1968 manifesto, where he described the new Conceptual art movement (Powell, 2012).

He defines, in the manifesto "The execution is a perfunctory affair. The idea becomes a machine that makes the art." and "Once it is out of his hand the artist has no control over the way a viewer will perceive the work. Different people will understand the same thing in a different way." (Lewitt, 1969).

It can be argued that conceptual art can be defined and perceived different and individually. Even for artists and architects it can be defined different. For architects a concept is the idea that is at the center of the project and allows people to work together, but the common ground for art and architecture is that the concept is a liberating device for both, that shifts the focus of the aesthetics of the work into site or project specific concerns (Bollack, 2013). Therefore, it is traceable that adaptive reuse is effected by this artistic shift and that many artists and architects especially Gordon Matta-Clark was influenced by this movement, because he generated a practice that fused Conceptual art's critique of cultural institutionalization and conventional aesthetics.

2.3. Function as an Intersection for Art and Architecture

Regarding art as a practice outside the gallery, effected and created a relation to architecture, because architecture as a discipline already outside the gallery has to overcome functional, social and cultural needs, in which art was not or was limitedly involved before.

Gordon Matta-Clark as an example, and the main actor of this investigation, was one of the architects and by the time also artists of the 1960s and 1970s, whose work was based on conceptual art traditions. He began his artworks by reusing abandoned buildings as sculpture and ensured their interactive integration back to the urban fabric with an active manner; by making remarkable cut-outs in a deconstructive way. But Matta-Clark's interventions were regarded according to Walker (2009) as 'a weakening of the built form' and addressed more 'anti-functionalist ideals', because his works did not meet the "institutional" architectural functions like shelter and similar. These ideals became more obvious when he introduced in 1974 his Anarchitecture project, which was an idea developed by Matta-Clark and members of the Soho art community, in order to transmit their critique to the contemporary culture in which architecture was or is still conceived as to fulfil functional ideals.

As James Attlee stated Le Corbusier's *Towards a New Architecture* in his research paper *Towards Anarchitecture: Gordon Matta-Clark And Le Corbusier*:

“The Plan is the generator. The house is a machine for living in. Do not forget the problem of architecture. The problem of the house has not been clearly stated.” –Le Corbusier - (Attlee, 2007, p.5)

This text represents Le Corbusier's high modernist ideals, which claim that good architecture can only be produced by the realization of practical needs. But Le Corbusier's approach towards function, stands in total contrary to Gordon Matta-Clark's ideals of function. Le Corbusier suggested with modernist ideas a mass-produced utopia basing on functionalist ideals, whereas Matta-Clark supported ideas at the level of the small community, that through informal but intense discussion and

shared experience could act as a hothouse for new ideas. Matta-Clark makes it explicit in the letter he wrote to Carol Godden that he is against Le Corbusier's ideal architecture.

“An-machine for not living with an extract from Le Corbusier's Verso Un Architect (edge of paper destroyed) showing the virgin machine he wants to live us in.” Gordon Matta-Clark (Moure, 2006, p. 371)

This statement is the reverse of Le Corbusier's words. The virgin machine representing the new building, can be interpreted here again as an opposite stance, because Matta-Clark's focus lies on existing and abandoned buildings. Le Corbusier's 'machine for living' solves practical need as the need to live in, but according to Matta-Clark it was not solving anything except how to make a living (Jacobs, 1961). There should be more values besides making a living. Matta-Clark's approach to the built environment supports notions of adaptable architecture, as stated by Attlee (2007) “Anarchitecture can be shaped by and for the multi-purpose requirements of the public” (Attlee, 2007), in contrast to Le Corbusier's ideal buildings. As stated by Beşlioğlu (2010), Matta-Clark defined uselessness as “a metamorphosis of use [that] automatically generates non-use, logistically it's unavoidable.” Matta-Clark generated this idea in order to avoid pragmatism and by the time to manifest his actions of being radical suggestions. The intend in his interventions were not only making destructions to demonstrate a criticism of Modern Architecture or on its architectural discourse, which by the leadership of Corbusier reduced the built environment to a machine city. His aim was to convey an architectural analysis of the existing building before the intervention was carried out (Beşlioğlu, 2010). The reason for his stance against modernism and Le Corbusier refers to the time when Matta-Clark, before he went to university, lived in Greenwich Village. Then under the leadership of City Planning Commissioner Robert Moses began to carry out the Corbusian town planning ideals and began demolishing Greenwich Village and replacing the place with new high-rise building (Attlee, 2007).

Supporting the idea of a complex multi-purposed environment, Robert Venturi's *Complexity and Contradiction in Architecture* (1966) can be also regarded as from high significance between many critical studies of modernism that appeared in the mid-1960s. Venturi's manifesto was about a non-straightforward architecture and an architecture that "promotes richness and ambiguity over unity and clarity, contradiction and redundancy over harmony and simplicity" (Venturi, 1977). Venturi criticizes modernism for rejecting the complexities in architecture and solving exclusively accommodating. He also emphasized that a visually complex, constructed, environment is necessary for a vivid social environment (Venturi, 1977) (Haddad & Rifkind, 2014).

The Italian architect Aldo Rossi, in *The Architecture of the City* (1984), defined the city as a collective artifact, which is built over time and characterized by the society with its buildings and other constant components. He argued that all major artifacts go through many transformations in time, alternating functions and adapting to different usages, which does not reduce their architectural significance. Instead of "function," Rossi argued, it is the concept of type which could be more useful as a tool for the production of a legible and coherent built environment, which becomes a living record of a society's collective memory (Rossi, 1984).

Another major representative of modern architecture, before Le Corbusier, was Louis Sullivan, he developed the phrase 'form follows function', this statement has the meaning that the design of the exterior of a tall building (form) should reflect the activities (functions) inside the building. Matta-Clark also manipulated this phrase into 'form fellows function' (Moure, 2006). This wordplay can be interpreted that a strict observance of form narrows the usefulness of the building and diminishes its potential. As described by Louis Kahn:

"When a building is completed it wants to say, look how I'm made, but nobody is listening because the building is fulfilling function. When it becomes a ruin, the way the building is made becomes clear, the spirit returns." Louis Khan (Cook & Klotz, 1973)

It can be argued that the spirit or essence of a building is something separate from its function and perhaps in some cases oppositional to it. Lefebvre, in *The Production of Space* (1974), regarded functionalism as a flattening form of space and as a characteristic of modern capitalist societies (Smith, 2012). He advocated that functionalism tenses function so that a possible multifunctionality of uses are eliminated. Instead of the limitations imposed by a functional approach to use, Lefebvre was interested in the cooption of space, the contribution of those processes to directly achieve the production of a lived, social space. He advocated the idea that “functionalism” impoverishes because it fixes use.

“Functionalism, stresses function to the point where, because each function has a specially assigned place within dominated space, the very possibility of multi- functionality is eliminated.”
(Lefebvre, 1974)

The multifunctional use of space was also traced by Cedric Price’s *Fun Palace* realized in 1964. He developed for this project sciences of cybernetics, information and game technology and theater to produce a new kind of improvisational architecture in critique to the constantly shifting cultural landscape of postwar.

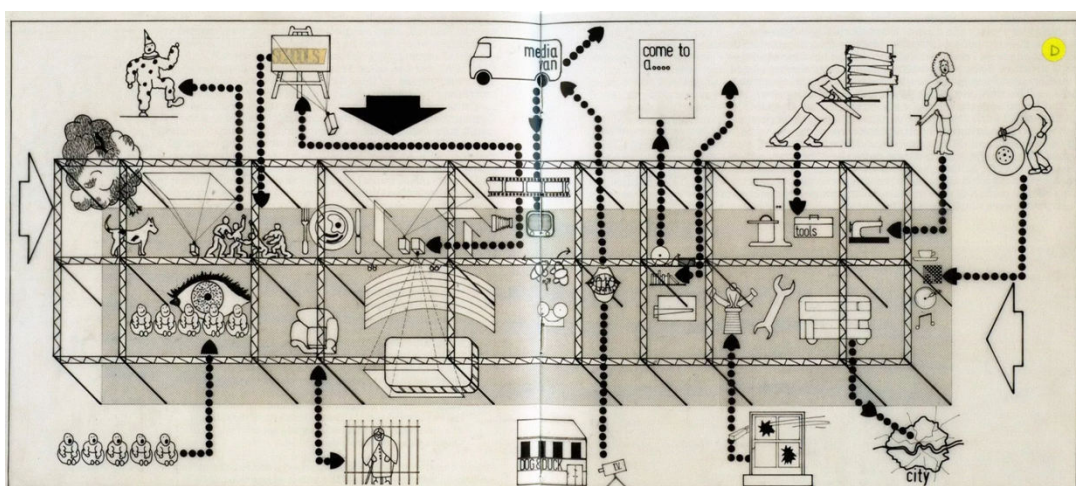


Figure 2.3.1 Fun Palace by Cedric Price, 1962

The Fun Palace was designed as a socially interactive machine, which was adaptable to the ever changing cultural and social circumstances of its time and could not be regarded as a building in a conventional sense. In 1962 Cedric Price began a collaboration together with the avant-garde theater producer Joan Littlewood in order to create a new form of leisure center, as an interactive, performative architecture, that is adaptable to the changing needs and wants of the individual. As stated by Mathews (2005) in *The Fun Palace: Cedric Price's experiment in architecture and technology*, Cedric Price told him before his death, that “The Fun Palace wasn't about technology. It was about people”. This statement emphasizes that his intention in Fun Palace was social, he aimed to emancipate and empower the individual. Because through the improvisational architecture, by arranging their own pedagogical and free time environments by using prefabricated modules and cranes, the common citizens could escape from everyday routine, where he can learn and unfold creativity. The Fun Palace provided also a model for the 1976 Centre George Pompidou in Paris, France (Mathews, 2005).

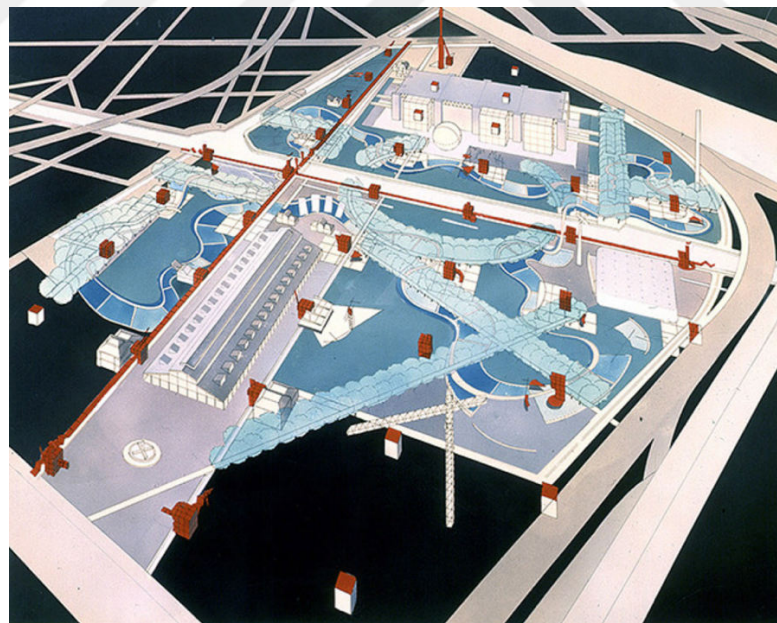


Figure 2.3.2 Parc de la Villette by Bernard Tschumi, 1982-83

Bernard Tschumi, who supported a very close vision. Tschumi's first major work was, the Parc de la Villette, which he won in competition as a “deconstructional” project. His aim in Parc de la Villette was to take many of his critical and theoretical ideas

about space and make a new kind of architectural proposition. Tschumi worked at Parc de la Villette, with three overlapping ordering systems. Here, points were organized in a grid and lines were organized through the site. The intention in the layering was to bring the logic of each system into question. The points were called *folie* and had no predestined function, this should have the effect of associating the site with multiple activities rather than a single use (Tschumi, 1996).

As stated by Rendell (2006): “Artists value architecture for its social function, whereas architects value art as a free form of creativity. [...] Art offers a place and occasion for new kinds of relationship ‘to function’ between people.”. Art and architecture are often distinguished by their relation to function. Art is not functional in traditional terms, unlike architecture art does not cover social needs like giving shelter, when it snows or designing special surgery rooms for hospitals. But it is functional in a figurative sense, because art can encourage self-reflection, social change and critical thinking. If we deal with the version of function in that broader term, “[...] we realize that architecture is rarely given the opportunity to have no function or to consider the construction of critical concepts as its most important purpose” (Rendell, 2006).

In order to sum up, here we have analysed first of all what adaptive reuse is and decided to define adaptive reuse in the context of this thesis *as the practice of finding a new use for an existing building, whereby the function is the most obvious change*. This finding that the function is the most obvious change is from high significance, because function in art and adaptive reuse constitutes the body of this investigation. The contextualizing of the words adaptive reuse and intervention, helped in order to use the right terminology throughout this thesis and furthermore helped in developing the questioning of the word function. In order to link adaptive reuse with art, it was necessary to understand the beginning of art when simultaneously adaptive reuse in a contemporary sense emerged to life. Because Gordon Matta-Clark himself was a conceptual artist and architect. According to Sol Lewitt in his essay about conceptual art, he expressed that the idea becomes the machine that creates the art and if the artist has an idea and carries it out, then all steps are important and of interest like “scribbles, sketches, drawings, failed works, models, studies, thoughts, conversations”. This is exactly what Matta-Clark did he noted every step from his about to be demolished works through different media (video, photography, collages etc.). But another important point conceptual art was that any kind of three-dimensional art, was

regarded as expressive art and appeals to the eye or emotions of the viewer rather than to his mind. We know that Matta-Clark's works are all three-dimensional works except his notes and scribbles, but the outcome is three-dimensional. Accordingly, to this finding it can be said that Matta-Clark's critical stance towards aesthetic design and that building and aesthetic design worked against each other and were solving no problem in terms of function. They had the stance that aesthetic design was itself the problem and countered the notion of design, which implies good taste, in terms of Anarchitecture with improper models of space: the space of collapse and removal. Due to the fact that Matta-Clark's intentions, where not aesthetic three-dimensional works, in contrast his works the idea was more in the foreground, his works can be still regarded as conceptual. The term function and functionalism in the 1960's and 1970's was debated with examples of the modern movement defined by Le Corbusier and Louis Sullivan. The debate begins with that Matta-Clark's works were regarded as 'a weakening of the built form' and addressed more 'anti-functionalist ideals', due to the fact that his works covered not conventional architectural functions like living.

CHAPTER 3

GORDON MATTA-CLARK

In this Chapter, the avant-garde architect and artist Gordon Matta-Clark's life, his contradictory career as an architect and artist will be carried out. Gordon Matta-Clark's work is based on conceptual art traditions and begins with utilizing the building as sculpture and its interactive integration to the space with an active manner; by making remarkable cut-outs and unveiling light and space. In his works the perspective of art is directed by action and experience together with architectural visual social, political and spatial components (Walker, 2008). Entering and experiencing his works are free of charge and are intended for all, who accidentally or intentionally encounter it. His intervening processes, simultaneously define a place where art is accommodated and by the time where architecture is displayed as the object of art and beyond and created a beneficial source for today's practice and theory in art and architecture.

2.4. Introducing Gordon Matta-Clark

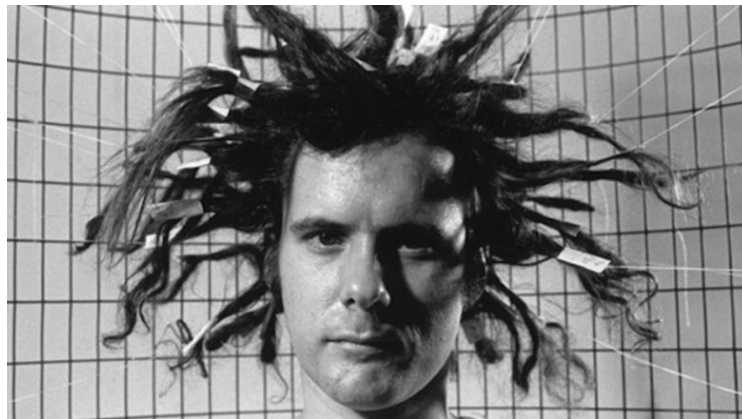


Figure 2.4.1 Gordon Matta-Clark, 1973

Gordon Matta-Clark was born together with his twin brother John Sebastian, as a son of Anne Clark, an American artist and member of a surrealist group in Paris and

Roberto Matta a surrealist painter from Chile, in 22nd of June 1943 in New York. Marcel Duchamp was the godfather of the twins. Matta-Clark spent his childhood amongst an avant-garde artistic milieu and a social environment in New York, Chile and France. After a few months of the birth of the twins, the parents separated. Anne Clark travelled with both sons to France and after a short time finally turned back to New York. Gordon Matta-Clark began studying Architecture in 1962, at the Cornell University in Ithaca, New York. Even if, Matta-Clark received a formal architectural education he was very influenced by Colin Rowe, who run the architecture program at that time at The Cornell University. Colin Rowe, as another leader of conceptualism constituted Matta-Clark's major intellectual influence, who also displayed a critical stance towards modernism and its destructive effect on the historic fabric of the city.

In 1963, Matta-Clark left Cornell to study one year French literature at Sorbonne Paris, where he became aware of French deconstructionism and the detournement organization, which is an artistic practice that stands for transforming artworks by creatively disfiguring them. Matta-Clark broke up his study in France and turned back to New York, where he graduated from Cornell University, in 1968. He remained at Ithaca and collaborated on *Earth Art* (1969) exhibition organized by the curator Willoughby Sharp and also assisted Dennis Oppenheim in *Beebe Lake Ice Cut* (1969).

Gordon Matta-Clark, Carol Godden and Tina Girouard founded in 1971 a conceptual restaurant in the then rundown SoHo New York, which they named FOOD. This restaurant was managed and run by artists, where they turned dining into an event food performances and ongoing art projects by downtown artists. Matta-Clark became very active in the SoHo art scenery, where he was beside FOOD involved in renovating SoHo lofts. Around 1972 it can be said that Matta-Clark has become popular for his so called "cuttings", building transformations by extracting parts of it. His focus was to operate on abandoned leftover buildings by sawing and cutting floors, roofs, walls and doors into abstract shapes. But Matta-Clark's career was cut short, right after his marriage with Jane Crawford he died due to cancer in August 27, 1978, at the age of thirty-five.

2.4.1. A Career between Art and Architecture

The Food restaurant played a significant role in how Matta-Clark first began working with both disciplines art and architecture, together. Matta-Clark described Food as the first project where he technically thought about his total oeuvre and a key contributor for the rest of his works. Food was actually a restaurant project at Prince and Wooster Street, New York, which Godden, Girouard and Matta-Clark run together at the artistic but rundown milieu SoHo, New York, between 1971-1973. This restaurant became a key meeting point for artists and contributed to the economic and social development of the SoHo art district (Bilir & Usta, 2012).



Figure 2.4.2 Food Restaurant, 1971 vs. 2000

Matta-Clark explained to Liza Bear during the interview that after his graduation he began with renovating lofts in a functional way. He described his first ideas about concerning reuse and the effects of Food, that living in New York created a need for adaptation that, inhabitable spaces were transformed into studios or exhibition areas. The act of altering continued when his restaurant Food became a business, he began to redesign the interior, he cut up and rearranged counters, built-in work spaces, cut out walls and room dividers. The Food restaurant was the first project when he approached a space on an aggressive and destructive level, because the first design of the place was not as practical as needed. He explained, that this was the first and last time when he worked within the architectural context in a pragmatic way.

Even if Matta-Clark's interventions might be regarded as away from conventional ideals of architecture, they contain important ideas of architecture like materiality, occupation and transformation. These values can be seen as architectural ideas, that increase and strengthen our awareness of the built environment. Matta-Clarks interests lay more on spaces on a non-functional level, but he also underlines according to preserve the buildings from demolishing that he could adapt his works of art to be potential functional (Walker, 2008). He explains his intention with the following words:

‘There is no reason why one should not live in that place. In fact, I would be very interested in translating cuts like this into still usable or inhabitable places. It would change your perception for a while, and it would certainly modify privacy a great deal.’ (Moure, 2006)

Here it can be observed that Matta-Clark had actually intentions to keep his work alive by giving them a functional identity. If he had the chance he would adapt his interventions into a liveable place. The reality which lay behind that he never could realize this is that literally all of his project were destined to be demolished (Breitwieser, Fend, & Lee, 1997). The reason why he always chose that kind of buildings he explained that they were the ones that were available. (Moure, 2006)

Due permission and financial issues and to the fact that at that time Matta-Clark was not as well-known as he is today, maybe today he could get any building he wants to create art and that building could survive as long as he wanted.

“Why hang things on the wall when the wall itself is so much more a challenging medium? A simple cut or series of cuts acts as a powerful drawing device able to redefine spatial situations and structural components.” Gordon Matta-Clark (Lee, 2000)

He was more interested in the building itself than to fill the building with uses and he enjoyed also the fact that neglected and abandoned buildings where just there open to

anyone and apart from anyone's protective property motives. These were places with a lost program that immediately needed to be redefined and rescued. Abandoned buildings created also a place like a playground for his experimentations, where he could unfold his ideas intentions and plans without regarding any conventional rules (Moure, 2006) (Crow, Kirshner, Karavagna, & Diserens, 2003). Matta-Clark's works can be regarded as a polarized practice as either art or as architecture. It can be said that Matta-Clark's intentions of working with architecture in a deconstructive way did not developed out of hate towards architecture, but out of respect.

“It's not about using sculptural ideas on architecture, it's more like making sculpture through it. So, it seems that there's always been a constant relationship in my work between architecture and sculpture, and now one has taken over the other, rather than one having to do with building the other.”

Gordon Matta-Clark (Moure, 2006)

In the interview section above from Matta-Clark and Liza Bear, it can be said that Matta-Clark was comfortable between both disciplines and that he was conducting both simultaneously. He carried out his works of art in-between art and architecture and he never chose one. He studied architecture, never worked as one but worked with it, because architecture constituted the substance of his works, “he gave up architecture as a career, he continued [...] on architectural discourse” (Walker, 2008).

2.4.2. Anarchitecture: Influences, Motivation and Ideology

Due to the Conceptual Art movement artists and architects like Gordon Matta-Clark began to challenge the conventional functionality and utopian idea of beauty of architecture. The Anarchitecture movement, of which Matta-Clark was an influential member, emerged into life in the 1970's by a group of artists including: Laurie Anderson (writer, performance, film), Joel Fischer (painter, sculptor, performance), Tina Girouard (dance, stage design, video), Susan Harris (choreography, sculptor, video), Max Newhous (electronic music, flutist), Richard Nonas (sculptor), Alan Saret (environmental sculptor, performer), Gen Highstein (sculptor), Bernard Kirschenbaum (engineer, architect, sculptor), Richard Landry (musician, composer, photographer) and Gordon Matta-Clark (architect, sculptor, photographer), who later became the representative of Anarchitecture.

In 1973, the group met every single week, for three months, in order to discuss the unclear character of space and thought about transitional architectural practice. They regarded that building and design worked against each other and were solving no problem. They had the stance that aesthetic design was itself the problem and countered the notion of design, which implies good taste, in terms of Anarchitecture with improper models of space: the space of collapse and removal. Matta-Clark himself described these places as 'interruptions' (Beşlioğlu, 2010). Anarchitecture's aim was to demonstrate an alternative attitude to buildings, that included voids, gaps. Leftover spaces and places that were not developed. For example, interrupting places that we encounter in our daily life, that make reference to movement space, like places where we tie our shoes. Due to spatial ambiguity, the term (until this time, Anarchitecture was not developed yet), the group tried to fix a name for their ideals. In Matta-Clark's notes it can be seen that he tried several wordplays until agreed on Anarchitecture, he scribbled down "An Ark Kit Puncture, Anarchy Torture, An Arctic Lecture, An Art Collector;" (Lee, 2000).

The notion Anarchitecture was developed then as "against architecture", the word can be divided into two words, 'architecture' is the practice of designing and constructing a building; the prefix *an-* associated more often with *anti* or in this case with *anarchy*. *Anarchy* can be defined as a state of political and social disorder due to the absence of governmental control. The fusion of these words result in the concept behind Anarchitecture (Lee, 2000). This term invented by Matta-Clark "does not imply anti-

architecture but rather is an attempt at clarifying ideas about space which are personal insight and reactions rather than formal socio-political statements.” (Moure, 2006).

In March 1974, the group introduced Anarchitecture as an exhibition, in order to transmit their critique to the contemporary culture in which architecture was or is still conceived as to fulfil functionalist ideals. In this exhibition, architecture is interpreted as a symbol of modern culture's extremeness and its negativity. In this context, the term is based on the criticism of the negative aspects of the world we live in; it was born as a reaction to the conflicts in society, to the architecture made for political and economic competence and trade (Uluengin & Görgülü, 2014). It can be argued that Anarchitecture had the potential to act against social conditions because while after the post-war era many architects wanted to contribute to the society through new building, Matta-Clark wanted to make a significant change he knew that he could not change the environment. So, the idea of Anarchitecture approached existing abandoned buildings with a destructive rather than a new constructing manner, in order to solve social problems. Matta-Clark made it possible to question the space by communing architecture and sculpture and turned them into collaborating disciplines. He tried to understand the space beyond the general acceptances by his intervening cuts. In this context, it is possible to say that the cuts are a stance against the general acceptance and that Matta-Clark is seeking to perceive space differently from the space, which is systematically produced.

2.5. Analyzing Selected Works: Methodology and Tools

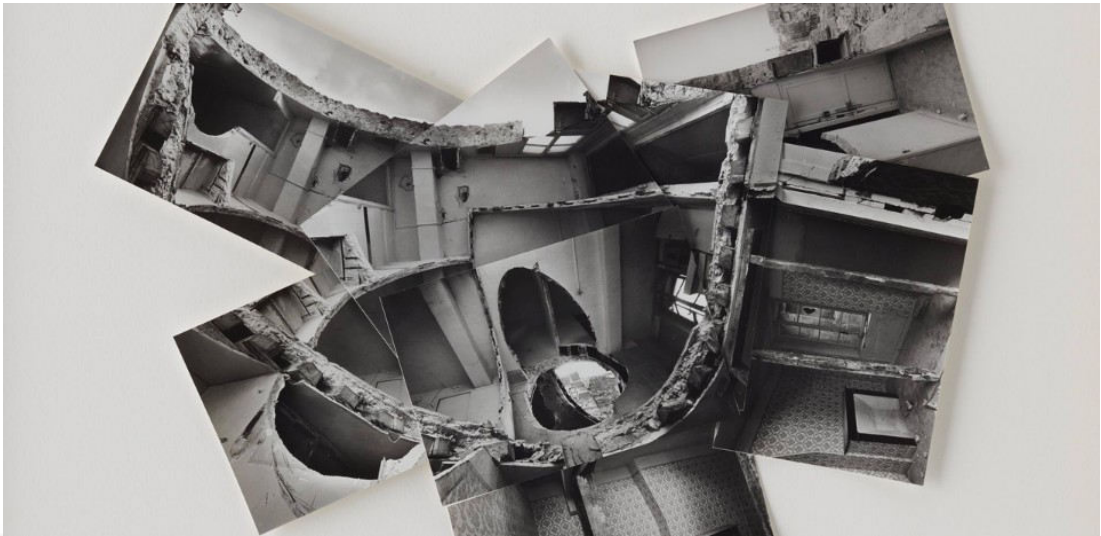


Figure 2.5.1 Conical Intersect, 1975

Matta-Clark's works, ideas and experimentations influenced and inspired many artists, architects and students until today and surely will in future. Because Matta-Clark challenged radical and new modes of exploring and subverting urban and social environments. His idea was more interested in how to extend a real environmental situation into a more accessible space for people (Crow, Kirshner, Karavagna, & Diserens, 2003). For him the manipulation of materials was more a matter of comprehension, which extended into his attempting to insert himself into a social fabric or as he expressed it as "searching for some kind of almost hermetic place in the city that I can identify. It is a strange sort of connection and divergence at the same time." (Moire, 2006). Gordon Matta-Clark was one of them who made it, through cutting and working through abandoned and neglected buildings with a chain saw and reconnecting walls and floors, he blew in new life to these unoccupied places.

Matta-Clark used abandoned buildings, mostly without permission and destined for demolition, due to this fact a concern about permanence aroused. To overcome this concern Matta-Clark made use of different kind of media in order to document the process of his temporally limited artworks. From the first contact with the building to the final display of the project, the use of drawings, models, video, photography and collage constituted the integral part of his artmaking. The most important media in Matta-Clarks works were photographic collages. He first began with this media caused

by frustrating, because he could not capture his interventions in a single photo scene, because the total cut did not fit in the frame, it was to that time technically not possible, today the panorama photo technique could have been used instead. With the use of photographic collage, it was possible to connect floors, walls and ceilings at the same time and he could also achieve a three-dimensional effect. To make the collages Matta-Clark sliced and glued the positives on the light table by himself (Attlee, 2007). Even if he criticized the way that art has to be installed in art galleries and that these places are only empty halls, he admits that he himself put also objects and documentation of his works in galleries.

“All too often there is a price to pay due to exhibition conditions; my kind of work pays more than most just because the installation materials end up making a confusing reference of what was not there. But for me, what was outside the display became more and more the essential experience.” Gordon Matta-Clark (Breitwieser, Fend, & Lee, 1997)

But Matta-Clark’s explanation above justifies why, because the installed the cut-outs or documentations, photos or collages of his projects had the effect that they represented the main work which was presented outside the gallery and stand as evidence of the projects negatives. The Splitting project is the best example for this practise, which is going to be analysed in detail in 4.1.1., after bisecting the building into two halves, he removed the four corners and placed them in a gallery (Figure 4.2) (Moure, 2006) (Walker, 2008).

The second most used media by Matta-Clark is video documentary in order to approach the process of site-making. The narrative parts in his films are missing and technically there is no need for it, because all steps of Matta-Clark’s interventions can be visually encountered and experienced uninterrupted. In the documentary film, about the Splitting, the camera moves through the building and every progress the power saw, the hammer and the outcome of the work as passages of light and space is recorded. Through the use of media even years after its demolition, it is still possible through the writings, drawings, scribbles, photographs, collages and films to track and understand

Matta-Clark's vision today (Attlee, 2007). The act of a building becoming an art object will be analysed by the help of Gordon Matta-Clark's most iconic works. Why not mixing up art and architecture and moving away from the conventional way of adaptive reuse - reusing a building in the context of art is that possible?

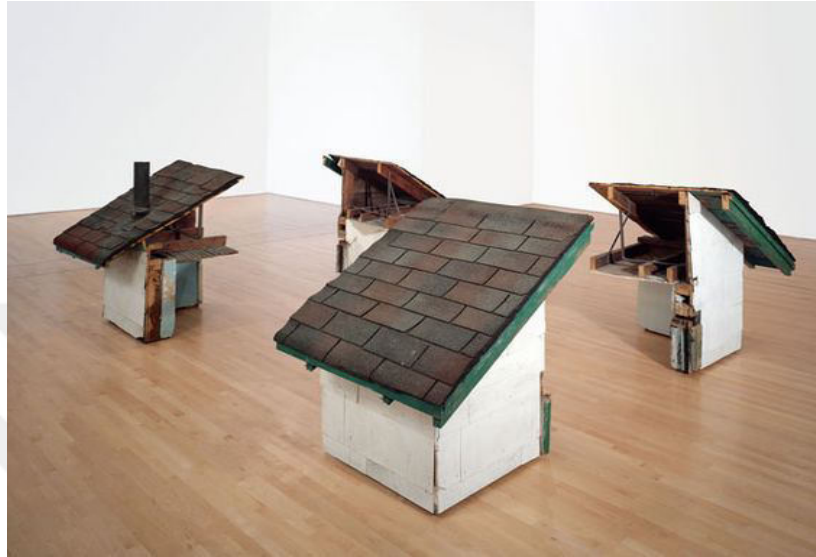


Figure 2.5.2 Splitting / Four Corners

Through analyses of Matta-Clark and his works of art, it is possible to encounter the way how he has sought to invest and give meaning to urban spaces and to investigate an alternative attitude towards buildings. It is very obvious in his biography that he was influenced by many movements, which can be read from his works. For example, by Colin Rowe, his instructor at The Cornell University and leader of conceptualism or when he left for studying French literature at Sorbonne University in Paris, he was influenced by French deconstructionism and detournement movement. These influences contributed to Matta-Clark's biggest work on which all his art works are basing on. Anarchitecture's aim was to demonstrate an alternative attitude to buildings, that included voids, gaps, leftover spaces and places that were not developed. For example, interrupting places that we encounter in our daily life, that make reference to movement space, like places where we tie our shoes.

2.5.1. Splitting

Splitting was one of Matta-Clarks' best known works. The building he had chosen for this project was located in Englewood, New Jersey at today's 322 Humphrey Street, Englewood, New Jersey, New York (Matta-Clark, 1974).



Figure 2.5.3 Location of Splitting today, via Google Maps, 2017

It was a home destined for demolition as part of an urban renewal project. The art dealer Holly Solomon and Horace Solomon owned this building and gave it to Matta-Clark until the demolishing. Gordon Matta-Clark described in his interview with Liza Bear (1974) that the building was probably build in the 1930's and had even no insulation (Moure, 2006) (Matta-Clark, 1974). In his original notes stated and in the short video documentary (Matta-Clark, 1974) about the Splitting, that he filmed, every move of the intervention can be followed step by step. In the documentary, the first thing that attracts attention is that Matta Clark and his friends make two parallel cuts down the centre of the building by the help of a chainsaw. As the next step one half of the structure is jacked up and the support is removed. Removing the support has the effect that the house is then split into two parts and looks like it has been cracked through the centre and accordingly the building allows sunlight throughout the whole building (Matta-Clark, 1974) (Moure, 2006).



Figure 2.5.4 Splitting, 1974

Matta-Clark described the effect of the split with his own words, as the last image in the documentary film of Splitting:

“The abandoned home was filled by a silver of sunlight that passed the day throughout the rooms.” (Matta-Clark, 1974)

This means that through the crack in the middle, the before not visible sunlight is allowed into the house and according to the new act the building revived. In his interview with Liza Bear, Matta-Clark describes that the most difficult part of the whole work was not the physical difficulty but getting to know the building literally by experiencing: ‘It seemed to take cutting through it with a chain saw to get to know it.’ (Moure, 2006). He describes that physically action was required to reveal its meaning. Matta-Clark’s idea of changing the message of architecture is achieved here through opening a volume and by erasing its intimacy so everything can be shown and one can have access to everything. Matta-Clarks intention in the cuttings can be interpreted as to make the space more articulated by preserving the buildings identity as a place and as an object. By the help of the cuttings he intended in this project a dynamic transformation process that redefines the existing (Moure, 2006).

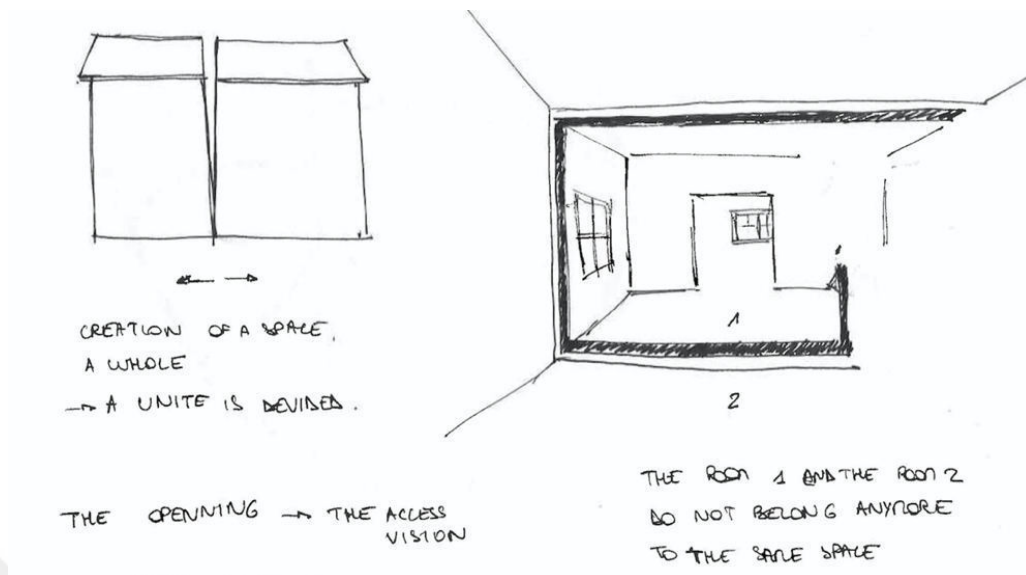


Figure 2.5.5 Splitting, 1974

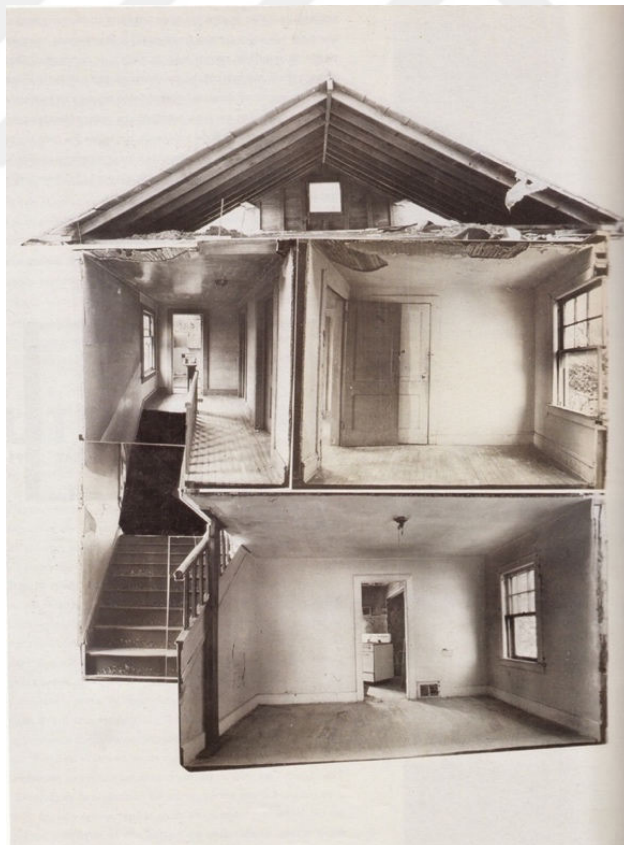


Figure 2.5.6 Photo-Collage Section of Splitting, 1974

To conclude the Splitting, this project is a total dissection of the building where walls and doors, roof and ceiling are united by light openings. The building embodies an in-between state, the building's current reality the materialness of the human habitat and its future demolition. Splitting changed the nature of a simple architectural object by critical cuts and generated a dissociated three-dimensional entity opposed to the idea of an organized system. This project is an example that debates, as in Chapter 2.3, ideas of modern architecture reacting to Le Corbusier's idea of the house as a machine for living. Matta-Clark's action, intentionally violent and aggressive, enhances the contradiction between some abstract ideas of modern architecture and the decay of this model in suburban areas of the city. Matta-Clark photographed his work and made collages out of them in order to record the building, which is destined for demolition, but the reason for filming was that he could view his work of art in all its extent and transmit the experience and the way of its making; the sense of the intervention. In the photo sequences, it can be seen that the once conventional domestic space was altered, stated by Matta-Clark, 'into a sundial on a grand scale' and into an interior space with changing light plays (Lee, 2000).



Figure 2.5.7 Photo-Collage of Splitting, 1974

2.5.2. Pier 52

Pier 52 or with its other names The Day's Ending or The Day's End project was an abandoned warehouse building from the 19th century and was located on a constructed pier at the Hudson river, on Pier 52, at the end of Gansevoort Street and West Street in lower Manhattan, New York (Moure, 2006).

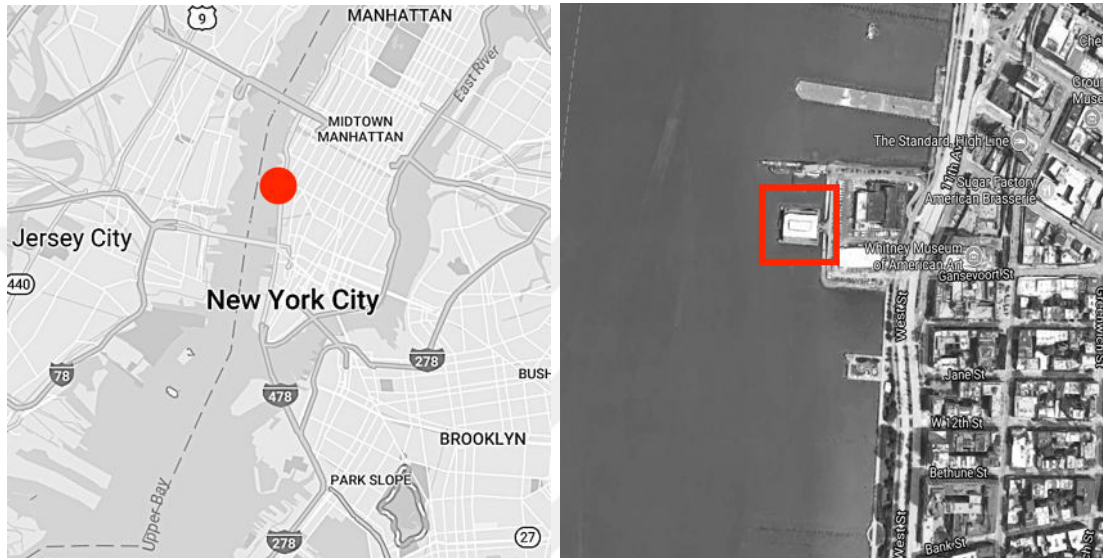


Figure 2.5.8 Location of Pier 52 today, via Google Maps, 2017

The building was a fifteen-meter-high steel structure industrial building and measured 180 meters in length and 20 meters in width. The façade of the building was made of tin that was already corrugated (Lee, 2000).

Although it was Matta Clark's longest surviving work, at least it lasted two years, it could not have been entered by public because it was abandoned by police and stand closed until it was demolished. Matta-Clark had actually no permission to use the abandoned warehouse to make an intervention, because the building and site were owned by the New York Sanitation Department. Because of this project, Matta-Clark was threatened for months by lawsuits and became a fugitive even if for a short time. But Matta-Clark considered that the area was a place in need for a transformation and wanted to change the perception of the area from an unsafe and derelict place to place of creative work of art.

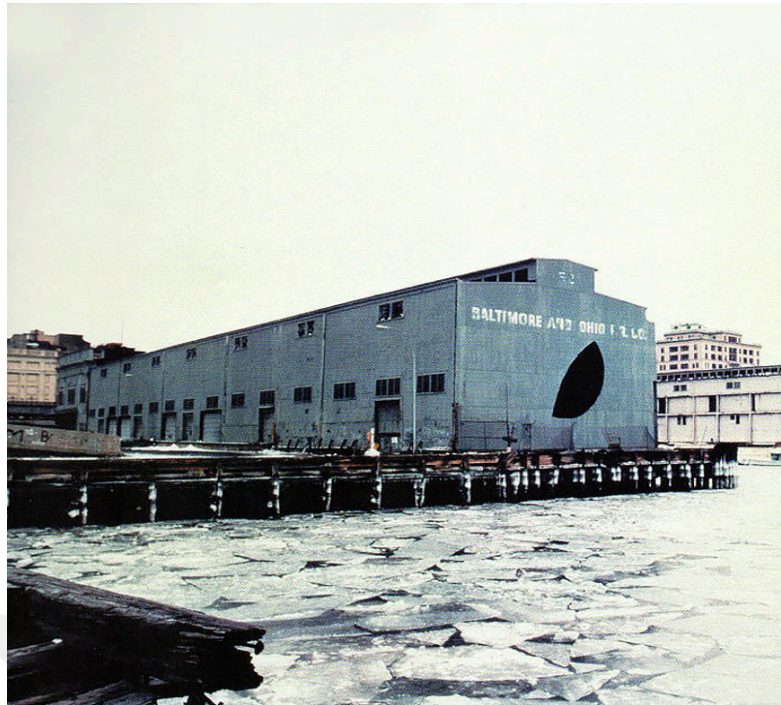


Figure 2.5.9 Pier 52, 1975

Gordon Mata-Clark worked three months inside this building (Crow, Kirshner, Karavagna, & Diserens, 2003). He had firstly the idea to choose a pie shaped cut for this project, his idea behind was to take a piece for himself from the 19th-century imperial New York. He described his intention with the following words:

‘So, I thought that since the 19th-century robber baron American railroad pier was cutting up American business and American holdings throughout the country, it would be appropriate to take a pie-like slice out of it.’ (Moure, 2006)

It is apparent that Matta-Clark’s approach to the site was also driven by its political status. He selected this place and the shape of the cuts according to his experience within the building site. After spending three weeks with observing the sun movement through the building across the floor, he started with a complete different shape – with an arc a less rectilinear shape other than he used in his older works (Lee, 2000).

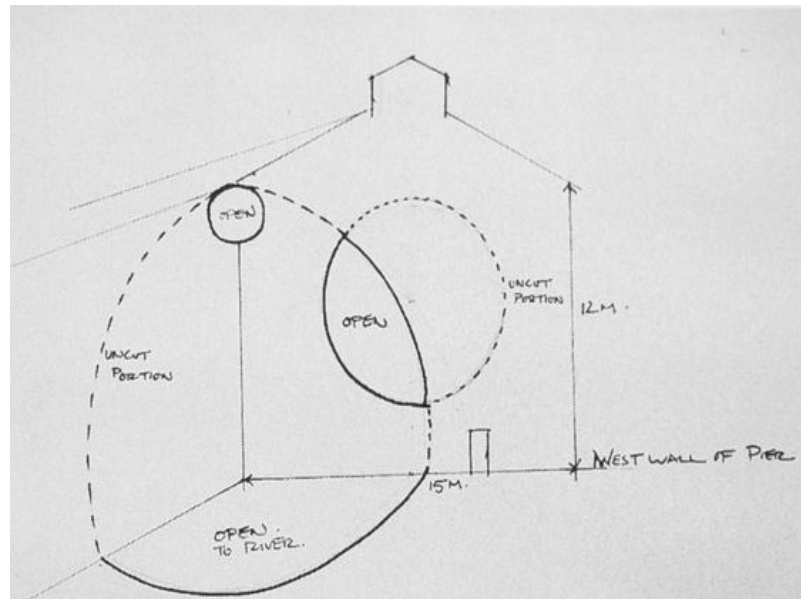


Figure 2.5.10 Schematic for Day's End, Pier 52, 1975

In this project, Matta-Clark tried to tie different intersects together. He first made the roof cut and studied the movement of the sun going across the floor. He tried to build a relationship between the sun and the earth. After the roof cut came the arc shaped floor cut, that followed the beam of light (Figure 4.9). The floor was a thick wooden floor. The opening lead a three-meter-wide channel and 'river door' across the middle of the pier, which revealed the water of the Hudson river below the building (Figure 4.10) (Lee, 2000).

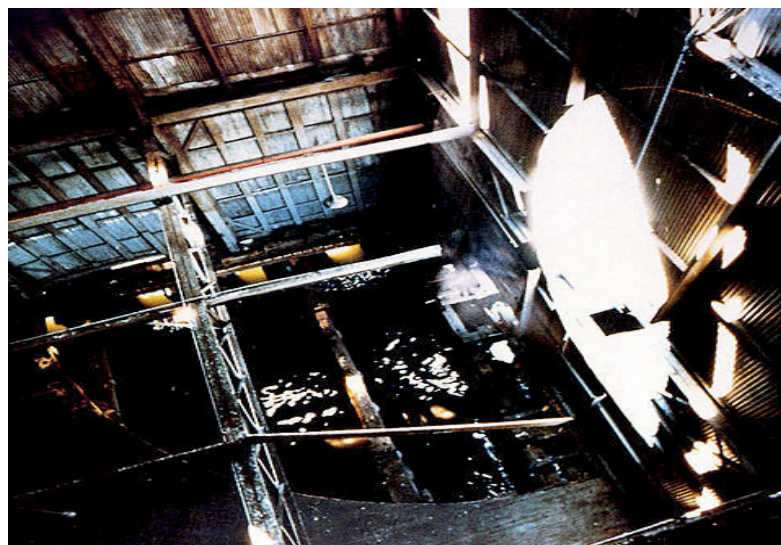


Figure 2.5.11 Day's End, 1975

The last opening was designed in the centre of west end at the river side of the pier, where it cuts the sun light at its highest point and where all cuts intersect. The three cuts through the shell of the dark warehouse, allowed through the intervention light to the interior. With these interventions, spatial potentials like the relationship of solid and void and dark and light are awakened.

“I would really like to express is the idea of transforming the static, enclosed condition of architecture on a very mundane level into this kind of architecture which incorporates... this sort of animated geometry or this animated tenuous relationship between void and surface [...]implies a kind of kinetic, internal dynamism of some sort”. Gordon Matta-Clark (Lee, 2000)

The intervention becomes an experience where the interior and exterior of the building are united and working together in order to open up and invite the environment into the new space and reverse (Crow, Kirshner, Karavagna, & Diserens, 2003). Also, the other name *Day's Ending or Day's End* thought by Matta-Clark for this project, comes from the light play, the game starts when the sun is at its highest point and after that ends with the sundown (Moure, 2006). Even if the building was not accessible to the public due to its illegal status there were the art dealer Holly Solomon and the sculptor Joel Shapiro, who had the chance to enter and witness the piece. Holly Solomon describes the effect of the building on her as a religious and spiritual experience like 'being in a Cathedral' and according to the scale of the building and its near to the water that a sense of fear arouses. Shapiro was in almost the same view like Solomon, he had the notion according to the large scale of the art work, that Matta-Clark was 'creating some kind of abyss' (Lee, 2000).

After all, in 1979 the Sanitation Department decided to replace Matta-Clarks work and renewed the façade of the building, because they found no aesthetic value in its earlier state. Today, the building is still owned by the Sanitation department and works as a deposit and parking site (Figure 4.12).



Figure 2.5.12 Google Earth view of the renewed Pier 52, 2017

Due to the fact, that Matta-Clark was not supported by the official owners and the work was non-durable at the end, he made it possible through interventions to create from abandonment an interaction with the environment. Even if the building was not literally accessible to the public audience, it encouraged a dialogue between the New York art communities and persons who had the chance to enter the building. Gordon Matta-Clark succeeded with this work to communicate the spatial experience of internal and external correlation.

2.5.3. Conical Intersect

Matta Clark's Conical Intersect project was realised in fall 1975, for the 9th Paris Biennial in Les Halles, 27-29 Plateau Beaubourg street, Paris. Under the framework of the urban renewal project, many of the abandoned buildings were demolished just to make space for the cultural centre The Centre George Pompidou, which was going to be designed by Richard Rogers and Renzo Piano.

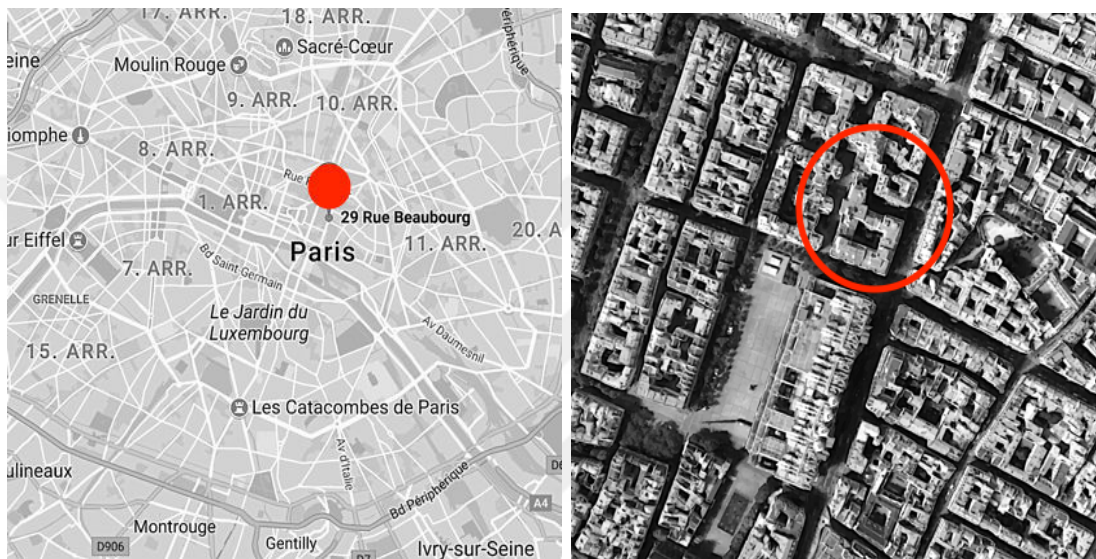


Figure 2.5.13 Location of Conical Intersect today, via Google Maps, 2017

The Centre George Pompidou was still under construction, when the French authorities offered Gordon Matta-Clark two of the, about to be demolished, 17th century town houses to perform his art for the Biennial. The two town houses were built in 1699 for family Lesseville (Breitwieser, Fend, & Lee, 1997).

Matta-Clark's intention in the creation of this work was to set a critical and spatial statement on the gentrification process of the Parisian neighborhood, which was at its highest point due to the new cultural Centre George Pompidou (Spector, 2017) (Lee, 2000).



Figure 2.5.14 Conical Intersect, 1975

The aim of Matta-Clark was here to implement, stated by Matta-Clark, “an alternative vocabulary with which to question the static, inert building environment” (Moore, 2006). Gordon Matta-Clark continued in this project to work with circular forms as he began in *The Day’s End*. As shown in Figure 4.18, 4.19 and explained by Matta-Clark by the help of the above stated words, the cut-through opening in the north wall measured four meters in diameter. It can be seen that the cone shaped spiral falls through the walls, floors and doors and at the end close through the roof of the building at house Beaubourg number 27. The cone stands in 45 degrees to the street, where it allows pedestrians to see into and through the building. It was even possible to see the Centre George Pompidou through the buildings, which can be regarded as a homage to the old and new, unbuilding and building (Figure 4.14) (Crow, Kirshner, Karavagna, & Diserens, 2003).

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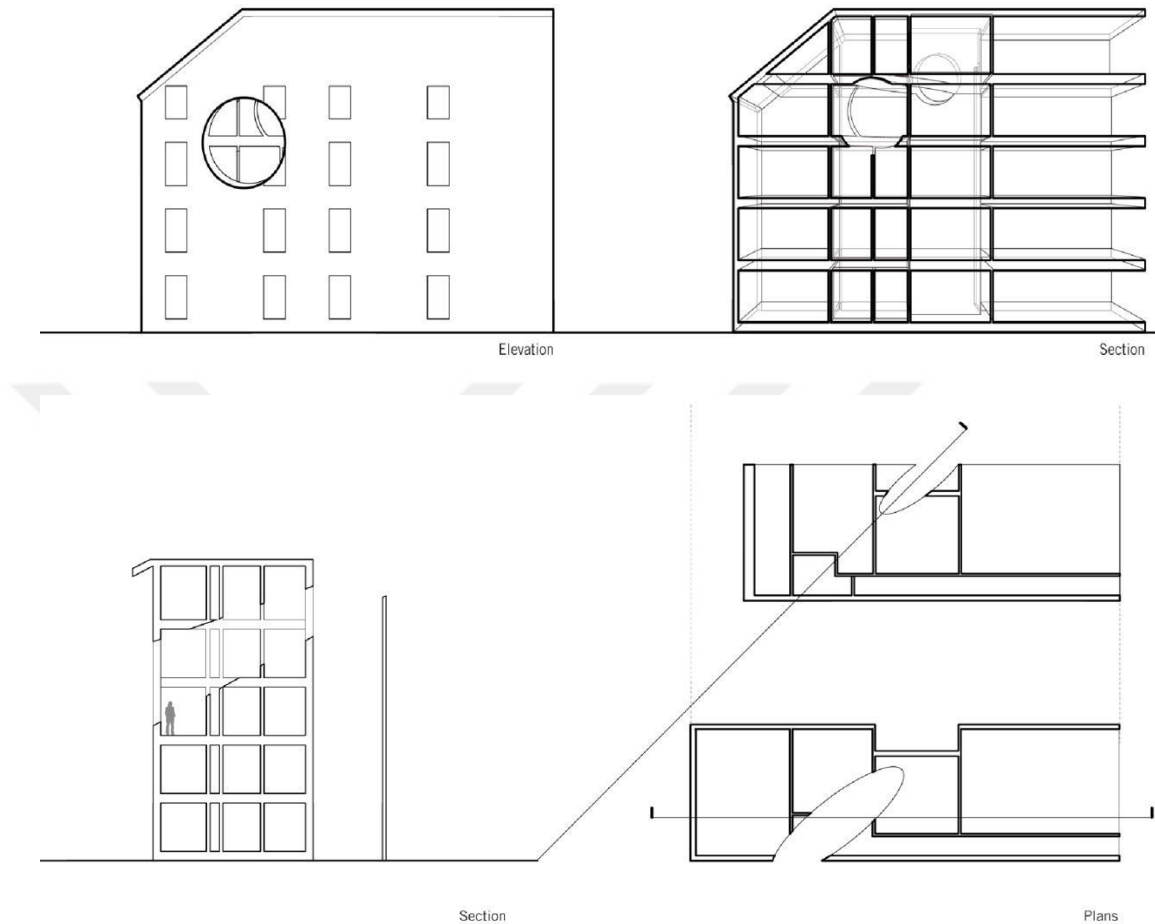


Figure 2.5.15 Conical Intersect

It can be seen that the cone shaped spiral falls through the walls, floors and doors and at the end close through the roof of the building at house Beaubourg number 27. The cone stands in 45 degrees to the street, where it allows pedestrians to see into and through the building. Matta-Clark described the hole as “the hole recalled the structure of a telescope from outside the building, a periscope from within”. [...] As Dan Graham note, “with the aid of this periscope, viewers could look not only into the interior of the Matta-Clark sculpture/building, but through the conical borings to these other buildings that embody past and present eras of Paris” (Lee, 2001, p. 180). It was even possible to see the Centre George Pompidou through the buildings, which can be

regarded as a homage to the old and new, unbuilding and building (Figure 4.14) (Crow, Kirshner, Karavagna, & Diserens, 2003).

“This is the most recent of a series of works using buildings neither as object nor as an art material but as indications of cultural complexity and specific social conditions in an urban fabric. The transformations of the structures were not conceived of as formal structural exercises but a contextual investigation.” Gordon Matta-Clark (Moure, 2006)

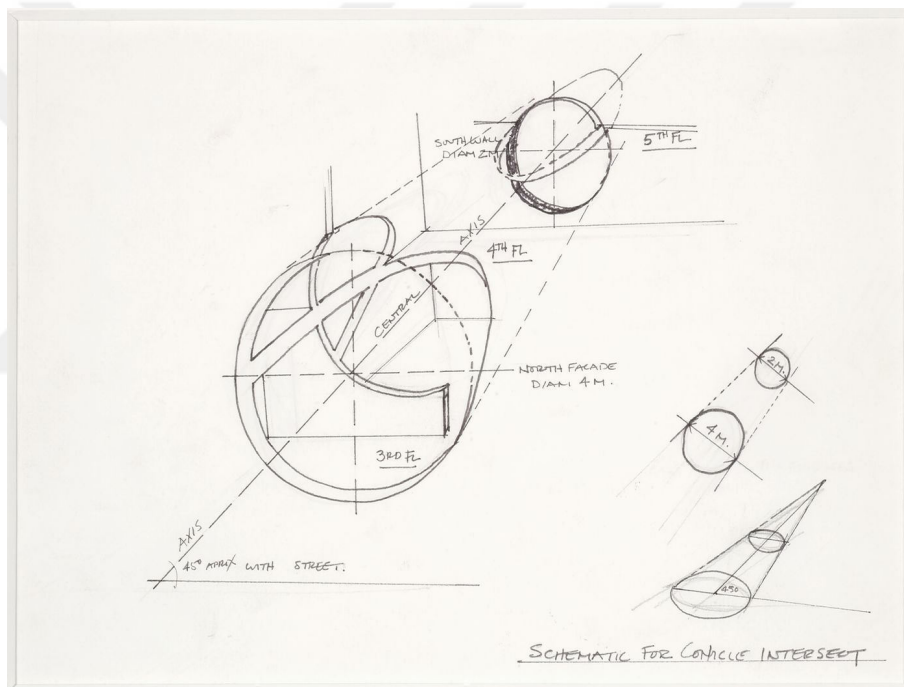


Figure 2.5.16 Schematic for Conical Intersect, 1975

Matta-Clarks' intention in the making of this project was to question the internal dependencies of the structural system in order to create an urban dialogue. He described his interventions as exercises that should serve for a contextual investigation. The Conical Intersect was open to everyone, the cone-shaped intervention as a void 'offered passersby a view of the buildings internal skeleton' (Moure, 2006) (Spector, 2017). Even if the artwork was destroyed soon after the Biennale, still today artist and architects draw back on his works.



Figure 2.5.17 Conical Intersect, 1975

For example, Pierre Huyghe, a French artist projected exactly twenty years later in 1996 Gordon Matta-Clark's movie about Conical Intersect as 'Light Conical Intersect' onto the wall of the building where it originally stood (Huyghe, Tiravanija, & Lee, 2004). This projection stands as a representative of the conical void the only difference is that Huyghe interpreted and solved the project through light not through a cut (Figure 4.21).



Figure 2.5.18 Light Conical Intersect by Pierre Huyghe, 1996

2.5.4. Office Baroque

Gordon Matta Clark was invited for the creation of the Office Baroque project in 1977 by the city of Antwerp, Belgium, for the 400th anniversary of the Flemish painter Peter Paul Rubens, to carry out an art-work on a five storey 1930th office building of a former shipping company that went bankrupt. The title of the project was selected in honour to the baroque artist Rubens and the office building, in which the art work was carried out and according to Matta-Clark as he described it “Office-Went-Broke”.

The five-storey building was located in Ernest van Dijckkaai 1, Antwerp, Belgium, a well visited touristic place opposite to the Het Steen Castle (Crow, Kirshner, Karavagna, & Diserens, 2003).

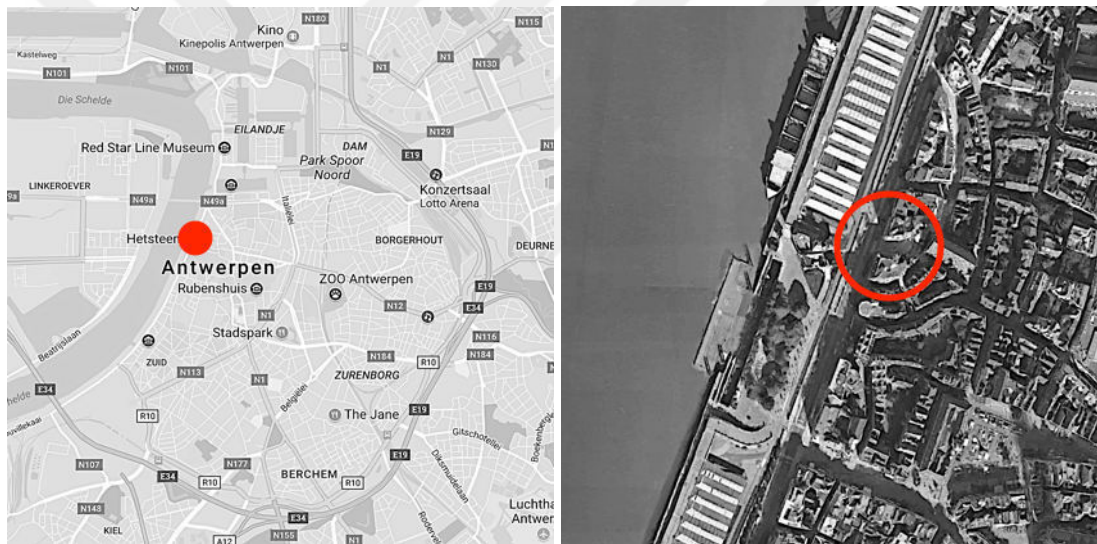


Figure 2.5.19 Location of Office Baroque today, via Google Maps, 2017

The project Office Baroque was intended to be seen from the inside and outside. Therefore Matta-Clark planned to remove a quarter sphere from the corner of the building (Figure 4.24 and 4.25), from street level to the sub attic, but the municipal authorities did not allow an intervention on the exterior part of the office building. They feared that it would be dangerous and unpredictable for passers-by to have access to the building. Consequently Matta-Clark had to call off the outside of the planned intervention and concentrated himself only in the interior part (Breitwieser, Fend, & Lee, 1997).

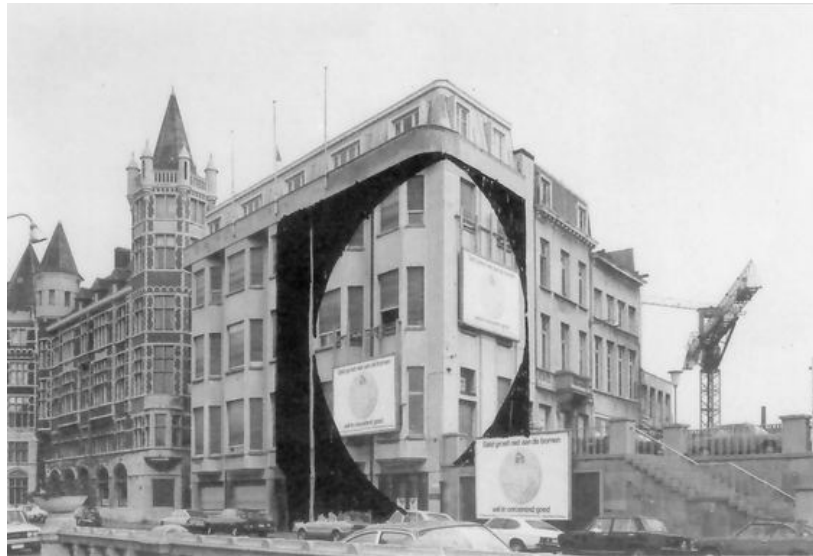


Figure 2.5.20 Office Baroque, 1977

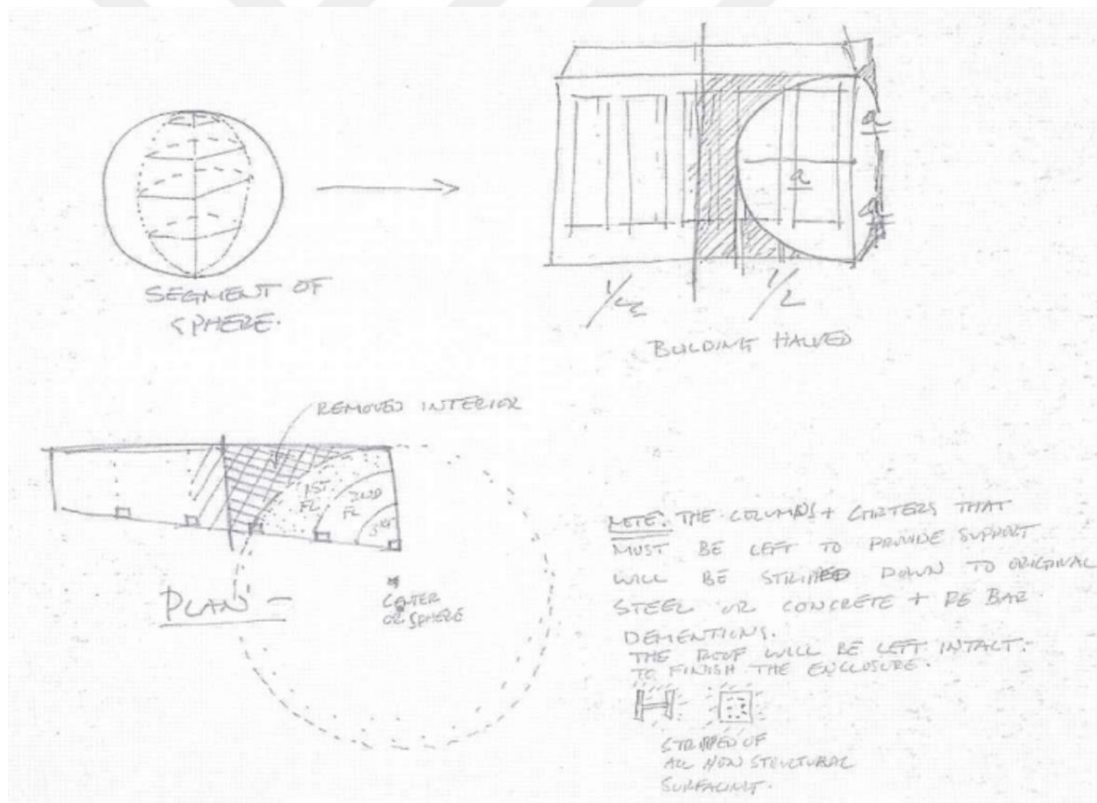


Figure 2.5.21 Office Baroque, 1977

Compared to his older projects, the limitation of the authorities guided Matta-Clark to approach the building in a different way, his different focus on the planning of the project (Crow, Kirshner, Karavagna, & Diserens, 2003).

“To develop ideas about spatial rhythm and complexity that I might otherwise never have done [...] an almost musical score, which a fixed set of elements played their way up and down through the layers.” (Lee, 2000)

Matta-Clark described in his notes that for the first time he could use all five floors and the roof in order to design a multi-layered structure, therefore he used two circular arches that define the space as the shape and the size of rooms.

The result was that the arches change through the building floors and “a series arabesque slices opening the whole building to an ever-changing promenade of internal views” (Moure, 2006).

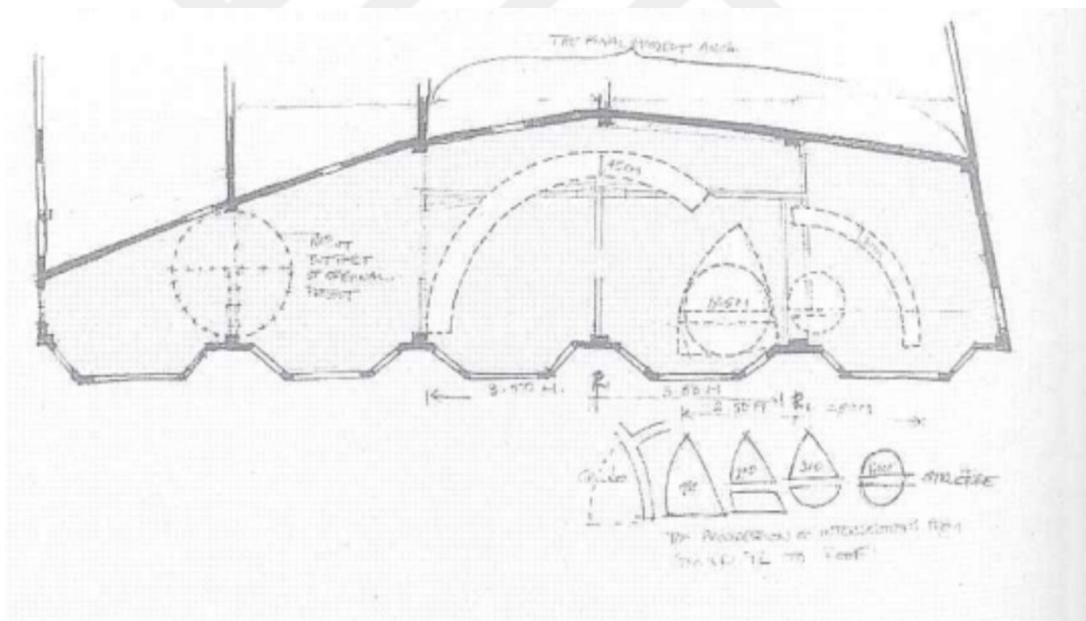


Figure 2.5.22 Plan for Office Baroque, 1977

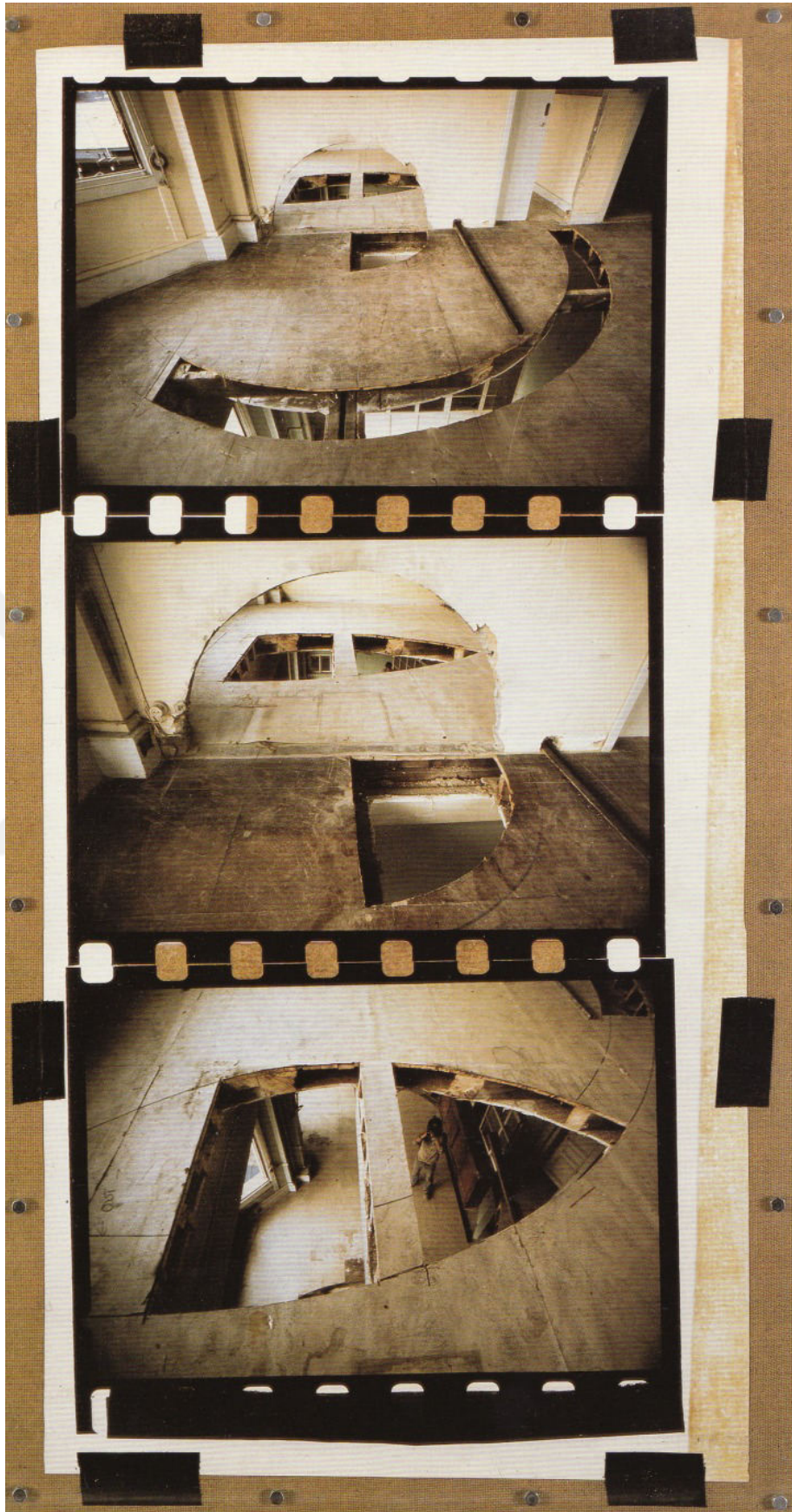


Figure 2.5.23 Office Baroque, 1977

The final result did not offer a single point of view of the total work, but Matta-Clark reconstructed a series of the viewpoints in form of video and photo-collage in order to explain the spatial and visual effect. The Office Baroque was Matta Clark's' fore last architectural project before his death, his last project was *Circus- Caribbean Orange* (Moure, 2006). Today only fragments and documentation in formats like collage, photography and video documentary remained. Figure 4.28 shows one of Office Baroque's last surviving pieces, the teardrop shaped cut-out from the parquet wooden floor including its support beams. On the wall hangs the negative of the piece, a photograph displaying the buildings floor, where it was actually cut out and functions as a remembrance of Office Baroque (Moca, 2004).

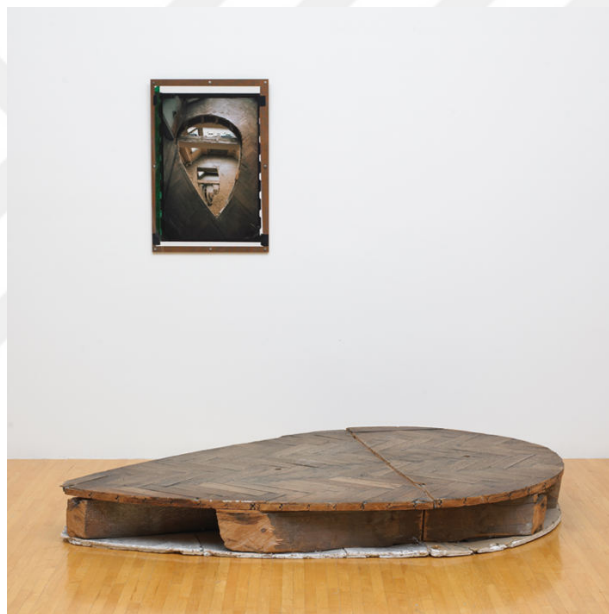


Figure 2.5.24 Fragment of Office Baroque, 2004

In order to conclude all here mentioned works of Matta-Clark; In the Splitting, the dissection of a buildings walls, doors, ceiling and roof were united into a public sculpture, where simultaneously light openings were enhanced. The purpose of the building lies here in an in-between state, this state in a twofold place can be explained as followed: the building as the physical representative of the human habitat and its future state the demolition. According to the fact that the buildings function as a place for living was drastically altered, it can be argued here that it is adaptively reused. Even

if altered in a non-functional way, through the dynamic intervening process this place is now more articulated as the existing buildings identity as a place and as an object.

In Pier 52 or 'Day's End' Matta-Clark used the idea of the hole, where he made three principal cuts one on the floor and two on the walls, which faced the Hudson river. The half-moon like cut transformed the former warehouse with a large steel structure and corrugated façade into a basilica like place reminiscent of light and proportions. Pier 52 itself belongs much more to the domain of architecture than sculpture and it embodies Matta-Clark's ideas about the relationship between project and place; the building's circular cuts relates to the sun path and the Hudson river, which transform the site into a changeable urban landscape that discloses a thin line between art and architecture. The former warehouse itself is transformed from an abandoned industrial structure into a metaphysical social space.

In the Conical Intersect Matta-Clark made again use of the hole, where he cut a cone-shaped hole with an axis of 45 degrees into two 17th century town houses, that enabled viewers to look into the interior of the building and also through it. Due to the fact that the intervention was realized in 17th century townhouses, the metaphor of the hole stands for the connection between past and present. The site was also by the time neighbouring the almost finished Centre Pompidou designed by Renzo Piano and Richard Rogers. Matta-Clark's idea was to create a space allowing a looking through demolished surfaces and heavy masonry to the new light structure of the Centre Pompidou. The hole, stands for the debate of destruction and modernization, it can be regarded as a concept of the relationship among history and current events. On the other hand, the metaphor of the hole refers to a sense of loss.

In Office Baroque, Matta-Clark intervened the first time in a multi-layered manner, which he carried out on a five storey 1930th office building in Antwerp Belgium. In this work, he uses all five floors and the roof in order to design a multi-layered structure, therefore he used two circular arches that define the space as the shape and the size of rooms as a result and different from his other works he develop ideas about spatial rhythm and complexity. As it was in his previous work Conical intersect, this work also fills the gap between the buildings past and its instant state of demolition, it by the time enables people to appreciate the complexity of the visual and spatial relationships of the existing building, which were in terms of architecture and art adaptively reused.

2.6. Effects on Contemporary Adaptive Reuse Projects

Gordon Matta-Clark's works and his way of adapting buildings back into the urban fabric effected many artists and architects until today. It is important to look at recent works, where abandoned buildings were reused in the manner Matta-Clark did it, in order to see what kind of strategies have been applied, what sort of potentials have been revealed and what types of interventions where made to recommend and develop adaptive reuse beyond its functional aspects. Contemporary ideas as similar to Matta-Clark's intentions in site making and revealing hidden values of abandoned buildings and sites happened to the village Pizzo Sella. The Pizzo Sella Art Village is located on the slope of Pizzo Sella in Palermo Italy, on top of a foreland facing the gulf of Mondello. It is one of the many suburban areas outside of Palermo, locating 170 houses, which were part of an illegal construction. As the name tells, Pizzo Sella is frequently described as the hill of shame (Romano, 2017).



Figure 2.6.1 Pizzo Sella Art Village, 2016

The illegal construction began in 1978, where more than a hundred single family houses were build and along to it many of them were never completed, but a few of them were actually inhabited. In 2001, the houses were confiscated by the authorities, but recently a decision by the Court of Cassation definitively returned them to their owners. Some of the houses are still inhabited by their owner, many are abandoned. In the meantime, the Pizzo Sella Art Village was born, which is today an open-air

museum open to all, tourists, locals and artists. In 2013 promoted by the Palermo collective Fare Ala and a group of artists who, together with several well-known artists began painting on the exterior and interior walls of the uninhabitable and uninhabited buildings to bring attention to the place. The intention and strategy here is to give new vitality and also new value to a territory, that was regarded for the last forty years as a place of decay and abandonment (Fersini, 2016). The intervention method here is street art, the buildings are painted by several artists in the interior and exterior in order to express the abandoned village's current state and make them more articulated. As seen in figure 3.3.5 the exterior façade of an abandoned villa is painted with a huge face of a bold man with widened eyes, who seems to be concerned or frightened and who has an opened mouth, for which the windows were used as the mouth. This painting shows the potentials of a building, which now stands as a political representative, the opened mouth of the man shows that from now on someone begins to say something, that the artists have a word to say about that place. It can be said, that the buildings' function as a critical intervention in Pizzo Sella Art Village became the representative of the social status of the place.



Figure 2.6.2 Pizzo Sella Art Village, 2016

Another example is the photo in Figure 3.3.3, where the attention is drawn on the remarkable hill-view. Here again by the use of art, painting a camera as the intervening method to the building, the focus is drawn on the view from the window. The painting

is carried out on the interior façade, around the window, with a terrace, of a room with a view. As visible in Figure 3.3.3, two hands are holding a camera, which looks very dynamic as someone is instantly making a picture. This intervention on the interior of the abandoned building provides not a conventional function to the building in order to adaptively reuse it, but the artistic intervention helps us in order to reveal, what was hidden before, in this case it is the beautiful view to the hills of Palermo, which enhances by the time the value of the building and adapt it back to the environment as a social place.



Figure 2.6.3 Art by Collective FX - Pizzo Sella Art Village, 2016

Another example of a building, which was adaptively reused through intervention as into a social place is Bunker 599. The Bunker 599 was realized by RAAF and Atelier De Lyon in 2013 and is one of the seven hundred leftover bomb shelters on the New Dutch Waterline at Culemborg, Netherlands. The history of the Netherlands could be interpreted in terms of the trials that have given the country its current form over the centuries by being reclaimed from the North Sea, which is more than three-quarters of the country's total area. Dewatering, to make more usable land, has not only remarked the borders of the Netherlands over the centuries, but has also made its people experts in the construction and management of dykes, which became an important defense system in the 16th century during the eighty years of war against Spain. The hydrogeological defense system, the flooding of certain low-lying areas to isolate and

protect certain areas became famous in 1815, with the realization of the New Dutch Waterline (NDW), which is the military defensive line used until the Second World War to protect and isolate the towns of Muiden, Utrecht, Vreeswijk and Gorinchem. This defensive ring was not used after the end of the war, but still preserves today 700 bomb-proof bunkers, which were built in 1940 (Archdaily, 2012; Glancey, 2013).



Figure 2.6.4 Bunker 599 by RAAAF and Atelier De Lyon, 2013

The intervention method RAAAF and Atelier De Lyon, carried out in forty days, was a one-meter cut-out throughout the monolithic concrete structure of the building, by the help of a diamond wire-saw. The bunker separated into two halves has two main strategies, first to bring light into the bunker and to reveal its interior, which was cut from view before, to open it up and see what was inside. And second to let pass a boardwalk, that stretches through the bunker right into the water in order to reconnect it with its historical past and to open it up to the present audience. The Bunker 599 connects military landscape and architecture with the public, and juxtaposes heavy concrete construction with the silent waterfront. Bunker 599 reminds through its deconstruction of Matta-Clark's 'Splitting' (1974) project with the vertical cut, in which a narrow strip of light connects the spaces of the house. As also used by Matta-Clark this operation highlights the contrast between past and present and solid and void and turns the monolithic bomb shelter into a monument with a historical meaning

and a present outlook for visitors to experience and socialize the place, inserted in the site linking the landscape and water. The project interpreted the architecture and transformed it from a historical document into a monument, drawing the attention of the audience from the view of a finding into the viewing and understanding of an artwork.

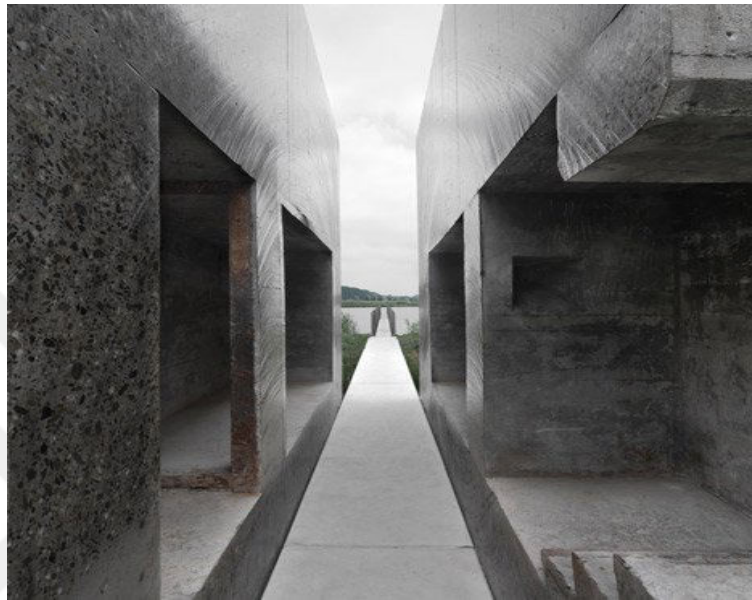


Figure 2.6.5 Bunker 599 by RAAAF and Atelier De Lyon, 2013

Another contemporary work, which was undergone a radical intervention, as in the works of Gordon Matta-Clark, is the Zeitz Museum of Contemporary African Art (in short Zeitz MOCAA) in Cape Town, South Africa. This project was realized and completed by the architect Thomas Heatherwick in 2017. The building is housing a former grain silo, which was built on Cape Town's waterfront in the 1920's, overlooking the Atlantic on the V&A waterfront (Victoria and Alfred waterfront) and was and still is the tallest building in South Africa. This area was thirty years ago regenerated for retail, real estate and tourism on the remnants of two damaged 19th-century harbor basins (Victoria and Alfred). The silos themselves were built over coal sheds that before supplied steamships. The building was once used to store and grade maize from all over South Africa, but with the beginning of containerized shipping, the building lost its purpose. Reused today, the museum part is not the only facility within the 9500sqm complex, there are also a hotel, bars and restaurants integrated (Heatherwick, 2011; Heatherwick-Studio, 2017).



Figure 2.6.6 Zeitz Museum of Contemporary Art Africa, 2017

The abandoned grain silo building is composed of two main elements; a grading tower and a block of 42 silos. The building was in a bad state, covered with dirt and the walls were painted in white before the intervention began. The strategy here was to preserve and reconnect the building with its history. After peeling off the white paint the concrete structure became visible and even if concrete evokes coldness and hardness it got a warmth here, because after inspecting the concrete it came out, that it contained stones and materials only specific for that area, which could not be found in modern concrete. In order to pursue this act of finding history on the building itself, sections were carved out of the forty-two 33-metre-high concrete tubes former vertical silos, of the buildings inner and exterior parts (Figure 3.3.6), each with a diameter of 5,5 metres, with no open space, in order to experience the volume of the building from within. In the centre of the museum is an atrium, that is based on the shape of an original corn from the silo, that was found in during the site visit. This one grain was scaled up 27-meters high, to the full height of the structure and that corn was the representative of the carving pattern. For the cut-outs double-blade handsaws carved the curvy interiors from the building, which created afterwards a x-ray-like view into the buildings structure, which reveals the original intersecting geometries in an unexpected way. It is visible, that as it was in works by Matta-Clark, also here the use of destruction, cutting-out, was preferred, which revealed the potentials of the once-silo building. Through the deconstructive intervention process on the silo tubes new potentials like

light are revealed, in earlier times the silos contained grain and light was cut from sight, now the long tubes allow light inside. Also through the carving process the atrium's height is enhanced and discloses senses and resemblances e.g. like in Matta-Clark's 'Pier 52' (1975), with a cathedral like space and turns the building into place reminiscent of light and proportions.



Figure 2.6.7 Zeitz Museum of Contemporary Art Africa, 2017

Richard Wilson was another person, who made use of intervening in buildings by cutting them. As Matta-Clark, Richard Wilson used the strategy of intervening into an abandoned building in order to redefine and reconnect the architectural space with the environment. The installation artist and sculpture Richard Wilson, was born in 1953 in London, to the same timeline with Matta-Clark (1943). Even if ten years it is not wrong to argue, regarding his works, that he was influenced by him and the conceptual art movement. Wilson's most famous work is 'Turning the Place Over' for the 2007 Liverpool Biennale, until it was switched off in 2011. This public art was an architectural intervention, where Wilson cut out an 8-metre diameter circular piece, over three floors, of the façade of an abandoned building, the Cross Keys house (Wilson, 2008). Unlike Gordon Matta-Clark, he reused the cut-out piece and attached it on a new motorized structure, which had the effect that the façade could turn around itself in a two-minute cycle and revealed an open and closed status of the building, just like a window (Narita, 2007). This act has the effect where the audience explores, experiences and interacts with the space, just by passing by. The opened and closed



Figure 2.6.8 Turning the Place Over by Richard Wilson, 2007

state of the oscillating oval piece creates an every-two-minutes changing game of the total volume (in the closed status) and an illusion of depth (in the opened status), showing the interior structure of the building. The cut-out piece is not only inverted when it is rotating, it also fluctuates into the building and out to the street. The oscillation of the cut-out piece reveals the carved out inner of the building and the distortion, when suddenly the façade of the building physically turns directly over around one-self, uncovers feelings like wonder and the sense of illusion, disorientation and emotions like fear and danger in the viewer.



Figure 2.6.9 Turning the Place Over by Richard Wilson, 2007

CHAPTER 4

CONCLUSION AND FURTHER RESEARCH

It is also important to say that this thesis's aim is not to show an anti-functionalist tendency towards architecture, but to enhance arts revitalizing effect on architecture in order to develop a more creative and vital environment. The transformation of abandoned buildings into public sculptures can be regarded as a common ground for art and architecture and that this action can contribute to the development of architectural theory and design in the adaptive reuse process, because it shows how urban life; space and place; ownership and access can be addressed through works that involve intervention as a strategy of adaptive reuse. For example, Mies van der Rohe was a craftsman, le Corbusier was a painter and both were architects. Architecture without art cannot exist, but the architect moves in a field of tension between commerce and culture. Here it is not wrong to see art as a mode of cultural production, which is much more independent from economic and social concerns. Throughout this thesis, we have seen that art can offer architecture a chance for critical reflection and action. And as analysed in the works of Gordon-Matta Clark when architecture is regarded as art in means of "public sculpture", it becomes clear that artistic interventions can initiate the activity of architectural design and the occupation of buildings. This thesis suggested the field of adaptive reuse not to stand only in relation to architecture but also to co-opt art as a discipline, because if we want the development of architecture as a practice, it is important to look at art and move outside the traditional boundaries of its field. Therefore, as stated by Joan Ockman to pursue a constant development in the architectural discipline it is important to look and learn from other disciplines.

“The architect's only option is to find a course for revolutionary praxis outside the traditional boundaries of his field.” (Ockman, 1984)

Gordon Matta-Clark produced within his short life great architectural interventions and provided a valuable knowledge about how art can stand in context with architecture. Matta-Clark succeeded in intervening the artistic, visual, spatial and architectural with the city's social and political aspects while he worked with architecture or as Matta-Clark said he worked "through architecture"

During this thesis, we have seen interventions with a main methodology: the cutting process. The cutting process is under categorized as a method of intervention, which itself is under categorized as a strategy of adaptive reuse. As the final result of the cutting process it can be argued that the abandoned building, in all of in this thesis discussed works of Matta-Clark, became a public sculpture with not a conventional architectural function. As described also at the beginning of this thesis the conventional architectural function is to give a building the purpose of functioning e.g. as hotel, restaurant, bar or museum etc. Through the works of Matta-Clark we have seen that by the help of artistic interventions, different values of a building can be revealed, without being physically used by people. Matta-Clark's cutting-works embody experiences of building by unbuilding and deconstructing spaces and building by removing. The result of reading disintegrating structures by the practice of removal and making by unmaking create new ways of dealing with given structures, these processes were as important to the aesthetic effect of his works as the finished objects. The act of making meaning took place differently in each of his works, where the audience was able to interpret the works in a way that is different to the artist's and architect's initial aims. The findings make it possible to call a building, which was undergone an artistic intervention like cutting, adaptively reused, hereby it is not important if the building has or has not a function on a physical level. Because the aim of adaptive reuse is to reuse an existing building or site for a purpose other than it was designed for. The main findings in this context lead us to a more metaphysical use, which can be revealed by this sort of intervention as cutting. The new use of the building can be reached through the revealing and viewing process: cutting it open. Though it can be argued that besides the functional aspects of adaptive reuse, the viewing process can be regarded as a developed version of adaptive reuse. The building is then literally adaptively reused because it is integrated back to the urban environment not in a conventional manner, but the building provides many other potentials besides its conventional functions as a hotel or restaurant or museum. In the

contemporary works we have seen, that Zeitz MOCAA is by the time a museum, a hotel with bars and restaurants, but beside all of these conventional functions, it became through artistic interventions a place for everyone, where only the building itself can stand as the work of art, which can be encountered through a viewing process that by the time reminiscent of its past. Pizzo Sella Art Village is reintegrated through street art, which gives critical reflection to the areas current political status as being a former illegal construction site. Bunker 599 turned from a historical bunker into a present monument. Or as it is in the last contemporary example, in 'Turning the Place over' the building functions as where isolated volumes create feelings only by viewing. These contemporary examples stand as evidence for abandoned and former useless buildings for being adaptively reused by artistic interventions, that gain the use of communicating perception, feelings and senses with the viewer. The building, through revealing hidden values, is integrated to the urban fabric and receives attention from the audience by being experienced. In terms of this investigation the act of articulating architecture through cutting open – making potentials and hidden values visible can be called **Resocialization**, because from then on, the building stands in a constant communication with its viewer.

Further research can be carried out in the field of adaptive reuse and social architecture like the Fun Palace by Cedric Price or the Pizzo Sella Art Village, which is a very young and not so well known project, wherefore it was very difficult to access literature.

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