Formation of Spatial Identity on the Axis of Avant-garde Movement

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Abstract: *The article is shaped around the questions of how the conceptual relationships between the avant-garde essences that contribute to the formation process of spatial identity diversify and what spatial potentials they have. In this context, prominent avant-garde themes are discussed through the way they relate to each other and potentials are discussed. Examining the avant-garde movement in a spatial context requires evaluating the palette of hybrid concept sets that can mediate the development of architectural productions. In the study, the avant-garde movement is examined in two basic steps. The first set of figures includes Baudelaire, Lautreamont, Cheval, Gaudi, Rousseau, Chirico, Duchamp, Picasso, Schwitters, Freud, Breton, Apollinaire, Magritte, Aragon, Tzara, Ernst, Kiesler, Dali, Lefebvre, Bataille, Benjamin, Lacan, Deleuze, and Guattari. It is related with how Tanguy, Matta, Brassai, Delvaux, Maddox, Cornell and Agar's productions, mainly painting, sculpture and interior architecture, bring the avant-garde approach to the art environment and, accordingly, contribute to the transformation of spatial identity construction in the artistic context. In the second part, it is discussed how the potentials and possibilities provided by the figures discussed in the first step are used directly or indirectly by the leading actors in the contemporary architectural scene. In this context, leading actors such as Le Corbusier, Invernizzi, Niemeyer, Tschumi, Hadid, Hejduk, Eisenman, Koolhaas, Libeskind, Coop Himmelblau and Diller Scofidio + Renfro are discussed according to the frequency and variety of which avant-garde orientations they use in the construction of spatial identity. This whole evaluation process is developed by discussing the ties between the figures and the way they affect each other. As a result, it is seen that the conceptual richness of the palette and newly produced relational schemes, which avant-garde orientations can offer in the construction of spatial identity in the near future, provides a basis for reference to work areas such as "liquid architecture", "biomorphic architecture", "cybernetics".*

Keywords: *Avant-garde architecture, Spatial identity, Contemporary architecture*

Avangart Hareket Bağlamında Mekânsal Kimliğin Oluşumu

Özet: *Makale, mekânsal kimliğin oluşum sürecine katkı sağlayan avangart özlerin arasındaki kavramsal ilişkilerin nasıl çeşitlendiği ve hangi mek**â**nsal potansiyelleri taşıdığı soruları ekseninde şekillenir. Bu bağlamda öne çıkan avangart temalar, birbirleriyle ilişkilenme biçimleri üzerinden ele alınır ve mekânsal potansiyeller tartışılır. Gerçeküstücü hareketin mekânsal bağlamda incelenebilmesi, mimarlık üretimlerinin geliştirilebilmesine aracılık edebilecek melez kavram setlerinden oluşan bir paletin irdelenmesini gerektirir. Çalışmada gerçeküstücü hareket, iki temel adımda incelenir. Bunlardan ilki, Baudelaire, Lautreamont, Cheval, Gaudi, Rousseau, Chirico, Duchamp, Picasso, Schwitters, Freud, Breton, Apollinaire, Magritte, Aragon, Tzara, Ernst, Kiesler, Dali, Lefebvre, Bataille, Benjamin, Lacan, Deleuze ve Guattari, Tanguy, Matta, Brassai, Delvaux, Maddox, Cornell ve Agar'ın, resim, heykel ve iç mimarlık ağırlıklı üretimlerinin, gerçeküstücü yaklaşımı sanat ortamına nasıl taşıdığı ve bu doğrultuda, sanatsal bağlamda mekânsal kimlik inşasının dönüşümüne nasıl katkı sağladığıyla ilgilidir. İkinci adımda ise, ilk adımda ele alınan figürlerin sağlamış olduğu potansiyel, imkan ve açılımların, çağdaş mimarlık sahnesindeki öncü aktörler tarafından doğrudan ya da dolaylı olarak nasıl kullanıldığı tartışılır. Bu bağlamda, Le Corbusier, Invernizzi, Niemeyer, Tschumi, Hadid, Hejduk, Eisenman, Koolhaas, Libeskind, Coop Himmelblau ve Diller Scofidio + Renfro gibi öncü aktörler, mekânsal kimlik inşasında hangi gerçeküstücü yönelimlerden ne sıklık ve*

çeşitlilikte faydalandıklarına göre ele alınır. Tüm bu değerlendirme süreci, figürler arasındaki bağların ve birbirlerini etkileme biçimlerinin de tartışılmasıyla geliştirilir. Sonuç olarak, yakın gelecekte gerçeküstücü yönelimlerin mekânsal kimliğin inşa edilmesinde sunabileceği paletin kavramsal zenginliğinin ve üretilen yeni ilişkilenme şemalarının "liquid architecture", "biomorphic architecture", "cybernetics" gibi çalışma alanlarına referans sağlayacak bir zemin sağladığı görülür.

Anahtar Kelimeler: *Avangart mimarlık, Mekânsal kimlik, Çağdaş mimarlık*

1. INTRODUCTION

Avant-garde movement describes a field that has produced and is producing its own unique pool of concepts for the comprehension of reality. Before making the definition of avant-garde movement, Breton (1924) addresses the problem of seeing dream and reality as complete opposites in daily life and deepens his discussion in this context. These two forms do not define separate and completely opposite fields, but they are two concepts that interact, affect and transform each other. In his manifesto on the subject, Breton, who defines one of the branches of avant-gardism as psychic automatism in its pure form, expands this definition with his emphasis on the actual functioning of thought. According to this definition, avant-garde perspective is defined as the reflection of reality that does not involve the intervention of control dictated by thought and is exempt from any aesthetic orientation or moral concern. The figures, on the other hand, are highlighted as producers who have made productions according to this definition: Breton, Aragon, Baron, Boiffard, Carrive, Crevel, Delteil, Desnos, Eluard, Gerard, Limbour, Malkine, Morise, Naville, Noll, Peret, Picon, Soupault and Vitrac. At this point, Breton also reminds the encyclopedic definition, emphasizing that avant-garde movement is a disinterested thought game played by considering the combination of neglected connotations. So avant-garde perspective also means the representation of production processes that can replace all psychic mechanisms [1].

In order to draw a framework on how avant-garde movement information is produced in a spatial context and how the produced information can be derived, first of all, it is necessary to deal with the association schemes of the relevant data. The fact that some avant-garde examples emphasized the aim of destroying the "rational causality" phenomenon, which came to the fore with the existence of modern architectural productions, by direct or indirect methods [2], It shouldn't hurt that this view can be read as a "leap" from avant-garde theory. When the historical perspective, which includes examples that provide space for avant-garde productions, is expanded, it can be mentioned that there are works and groups whose effects extend to today's architectural productions [3]. Within this approach, leading figures should be evaluated.

2. LEADING FIGURES AND SPATIAL POTENTIALS

Baudelaire and Lautremont with their similar literary approaches before avant-garde movement, then Cheval, Gaudi and Rousseau with their representations of organic space; Chirico, Duchamp, Braque, Picasso and Schwitters play an important role in shaping the theory of avant-gardism with their approaches that trace the movement in space [4]. The importance of writing and the emphasis on the unconscious reminds Freud, Breton, and Apollinaire [5]. While Magritte, Aragon, Tzara and Ernst stand out with their explanations of new trends that may emerge after dada, Kiesler tries to explain the irrational and modern balance by associating it with street and house dualities (Figure 1). The concepts of avant-garde automatism and "exquisite corpse" are fed by Dali's explanations of paranoid activity and fed by the art nouveau movement [6]. In addition to all these, parallel studies on the various social and public equivalents of avant-gardism come from Benjamin, Lefebvre, Bataille, Lacan, Deleuze, and Guattari [7].

While Tanguy and Matthew define the stylistic side of their work with hybrid expression techniques that serve multiple fields and movements, the theme of desolation in addition to melancholy is applied as a supporter of Chirico's work in the works of Maddox, Brassai and Delvaux [8]. Cornell and Agar, on the other

hand, offer various perspectives on how avant-gardism can be represented in the interior through installations and exhibitions [9]. Considering all these components, it is clear that before examining avant-gardism in architectural practices, these approaches, which will allow a more consistent evaluation of this workspace, offer hybrid production processes that include painting, sculpture, interior architecture and the intersections of these workspaces (Figure 2). Similarly, these premises mediate avant-gardism to present essences that can affect daily life and can be evaluated in direct relation to space [10].
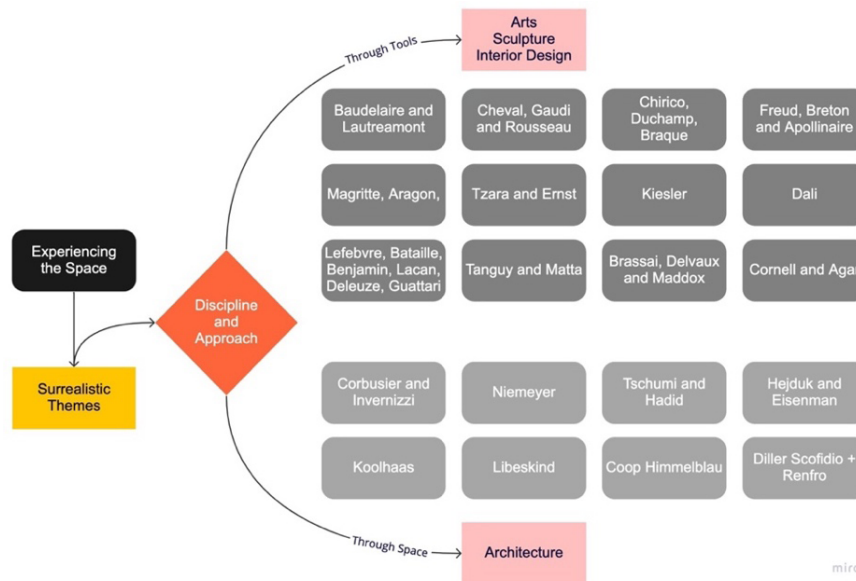

Figure 1. Pioneers contributed to the intersection of avant-gardism and space (Improved by author)

Figure 2. Chirico's Piazza d'Italia, Gaudi's La Pedrera and Kiesler's Endless House, from left to right [URL-1, URL-2, URL-3]

Baudelaire is one of the figures who played a major role in describing the distinctive characteristics of avant-gardism by reading the concepts of strangeness and surprise over the big city [11]. Lautreamont, on the other hand, deals with the themes of darkness and the uncanny, by associating his experiments on the streets with the theme of space [12]. For Cheval, the concepts of spontaneity and naivety indirectly came to the fore and these concepts were interpreted in a unique language that included various partial fragments and inspirations from temples, bungalows, medieval castles, giant statues and caves [13]. Gaudi, on the other hand, pursued rare form combinations in daily life, working with walls leaning on slopes, viaducts and trees carved from stones, in his architectural language, which he nurtured from the theme of fluency. At this point, it can be said that the reason why Gaudi is handled under a sub-title that includes the combination of interior architecture, painting and sculpture titles, rather than directly within the scope of architectural practices, is that his works, which position his language at a unique point, stand out with their features

based on ornamentation and diversification. In addition, the actors of the pioneers in the field of plastic arts working on the subject stand out with their collages, assemblages, poems and paintings, which are parallel to the productions of Gaudi [14].

Another pioneering figure working on the subject, Rousseau's mastery of emphasizing the concepts of uncanny, silence, speed and haste stems from the fact that he chose the nooks and crannies and wild forests as his representational backgrounds. On the other hand, Chirico opens up a unique space for surreal language with its squares, arches, factory chimneys and trains, where he blends the concepts of stillness, silence, abandonment, desolation and melancholy, away from this description of a humid and warm atmosphere. Another contrast, similar to the one between Rousseau and Chirico, but with a different theme palette, is between Chirico and Duchamp. Duchamp reads the themes of mobility and censorship through threads, glass and fragments. A similarity to the multi-partness here can be read in the original language that Picasso captured by matching fastastic images and prisms. On the other hand, Schwitters has produced original assemblages by interpreting the concepts of redundancy and multiplicity as big data and residuals of the city.

Just like the chairs and windows that Freud refers to as inspired by the uncanny and the return of memory [15], Breton's handling of the house-street-"poeme objet" relationship to strengthen the effect of timeless dreaminess [16] and Apollinaire's use of typographical deformation and mirroring on pieces of writing to create new ideas [17]. Creating textual combinations are effective examples in this context. However, it is seen that Magritte conveys the witty representation languages that he developed through timelessness, tension between spaces and the existence of human beings with the help of elements such as rooms, fireplaces, windows and chairs. All these show the sharing role of objects or pieces of space in creating a holistic perception of spatiality [18]. Aragon's use of the city-passage dichotomy to express the theme of uniqueness and Tzara's use of writing and stains to express two difficult concepts such as imagination and fragility similarly reveal how the chosen space or tools increase the representation power of the theme [19]. Ernst's work on the themes of darkness, blotchyness, warmth, rustiness, petrification, and contagion similarly depicts a realm expressed by forests, shells, crystals, and lost boundaries [20]. While expressing the concepts of envelopment, shelter, fluidity and superstition through the house, sphere and cave, Kiesler furthered his work with forms that evoke some of Dali's prominent representations [21]. While Dali shows in his works that sensations such as paranoia, criticality, exoticism, excitement and lack of control can be expressed through horizon, dissolving bodies or transforming parts, he also solidifies the prominent theoretical features of avant-gardism and mediates this field of study to be more consistently debatable [22]. This rich palette of material, sensation and expression has been developed over time by diversifying the ways in which the connections between the elements that appear in dreams are surreal [23]. Lefebvre's work process, which he reads by evaluating the relationship between daily life, action and the city on the axis of logic, includes surreal themes that indirectly contribute to avant-gardism [24]. Bataille, on the other hand, explains the absence of contrast with the help of the "dust" metaphor [25]. Benjamin's mention of lost borders while dealing with the themes of liberation, escape from collective dreams and wakefulness [26], and Lacan's focus on the positive outcomes of nature while addressing the reflections of paranoia are among other important approaches [27]. Deleuze and Guattari refer to the power and potential of lines while dealing with the theoretical weight of organizing against reason, themes of flight-escape, and nomadic feeling [28]. Tanguy points to new geometries and biomorphic landscapes, where syntheticity, softness and wetness are most strongly felt, for similar effectiveness reasons [29]. Similarly, when dealing with plants and technological pieces, Matta concentrates on challenging unique and under-studied themes such as vegetation, the psychological landscape [30], and the stance against gravity (Figure 2). Of course, all these are approaches that have more positive connotations besides the representations of singularity, abandonment, oppression and exclusion in Avant-gardism, existing as hybrid combinations rather than being completely pessimistic. At this point, the feeling of pessimism that Brassai reflects through the pieces now comes to the

fore in a way that can be evaluated in a common area with Delvaux's expression of the concepts of fatality and corporeality, which he aims to represent through ruins and temples, by including the adjectives that expand the boundaries of avant-gardism into the pool [31]. In addition, challenging theme sets such as cryptography and duality are also expressed in Maddox's work through walls, squares and courtyards (Figure 3). Cornell's work on childhood, confinement, fantasy and antiquity is represented through ready-made objects, old photographs, miniatures, space and birds [32]. Agar, on the other hand, reads his quests on illusion, sociability and coincidence by developing discussions on interior space and socialization areas [33].
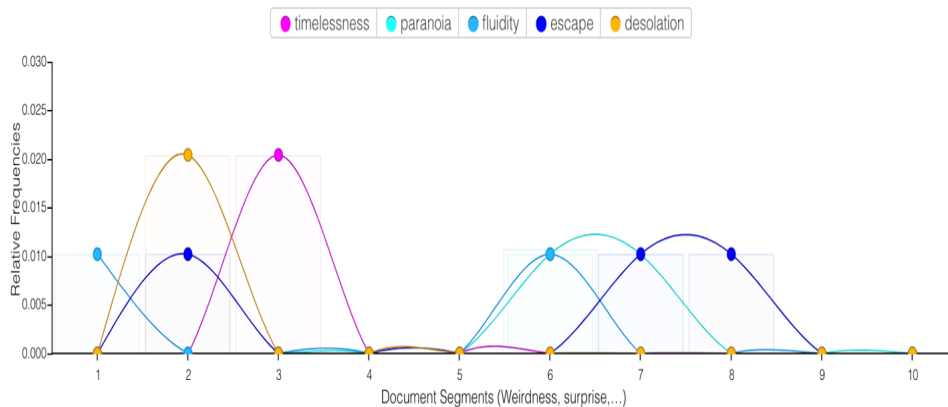

Figure 3. Surreal themes in the context of spatial potentials: relative frequencies of themes and number of intersections of a theme (Improved by author)
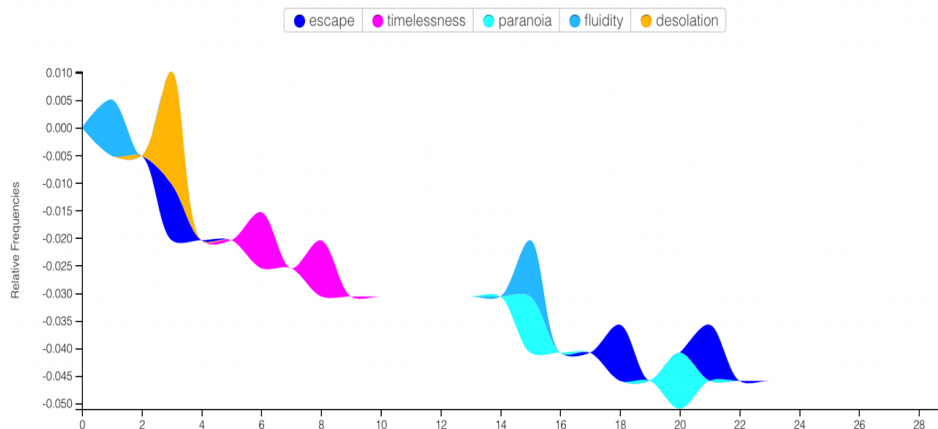

Figure 4. Relations of surreal themes in the context of spatial potentials: relative frequencies of similarities and intensity of similarities of a theme (Improved by author)

3. SPATIAL IDENTITY FORMATION THROUGH SURREALITY IN CONTEMPORARY ARCHITECTURE

It cannot be said that pioneering figures always feed the relationship that contemporary architecture establishes with avant-gardism with primary tools and directly. On the other hand, thanks to these works, which have the opportunity to be represented in the fields of painting, sculpture, interior architecture and civil architecture, the view of contemporary architecture on the spatial reflections of surreal themes has developed and its perspective deepened. In this context, how prominent figures of contemporary architecture produce in terms of situation-object-space-concept can be summarized as follows (Figure 4).

When the leading concepts of avant-gardism that contribute to the construction of spatial identity are taken together, an extremely diverse and deep collage emerges. If the concepts that make up this collage are to be listed collectively, it is seen that a list of themes consisting of the following components is obtained: Strangeness, surprise, darkness, uncanny, spontaneity, naivety, fluency, silence, haste, speed, escape, stagnation, abandonment, desolation, melancholy, activity, uncensorship, multiplicity, redundancy, the return of memory, timelessness, imagination, typographical deformation, mirroring, timelessness, tension between spaces, human presence and absence, uniqueness, dreaminess and fragility, darkness, stainedness, warmth, rustiness, petrification, contagiousness, enveloping shelteredness, fluency, superstition, paranoia, criticality, exoticism, excitement, lack of control, rationality, lack of contrast, liberation, escape from collective dreams, alertness, paranoia, organization against reason, flight-escape, nomadism, syntheticity, softness, wetness, vegetativeness, psychological landscape, anti-gravity, singularity, abandonment, oppressed, thrownness, solemnity, corporeality, cryptology, duality, childhood, confinement, fantasy, antiquity, illusion, sociability, and coincidence.
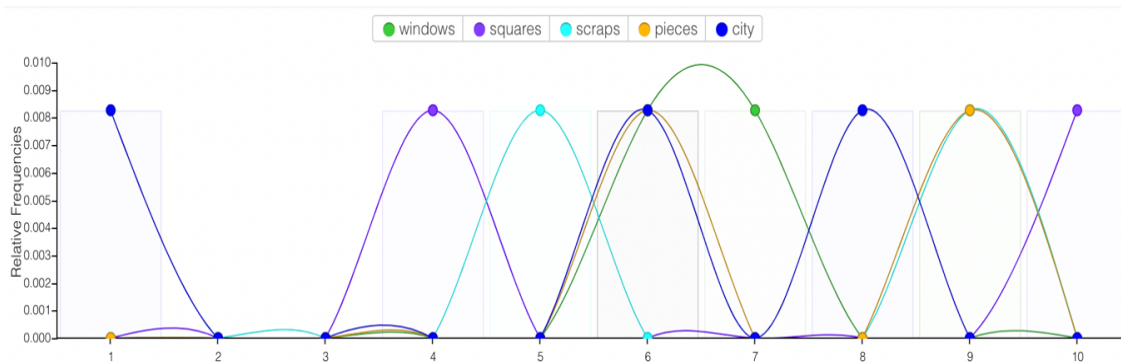

Figure 5. Most relative architectural components in the context of avant-garde potentials: relative frequencies of themes and number of similarities of a theme (Improved by author)

A single collage consisting of any or all of the themes with different characteristics and depths will not be sufficient to define avant-garde movement. On the other hand, the way these concepts come together and relate can find grounds that can reflect the semantic intensity of avant-garde movement with subtle spatial orientations. In order to carry out a discussion about which objects, spaces or concepts can better display the contextual intensity of the above-mentioned themes, these objects and spaces must first be listed (Figure 5).
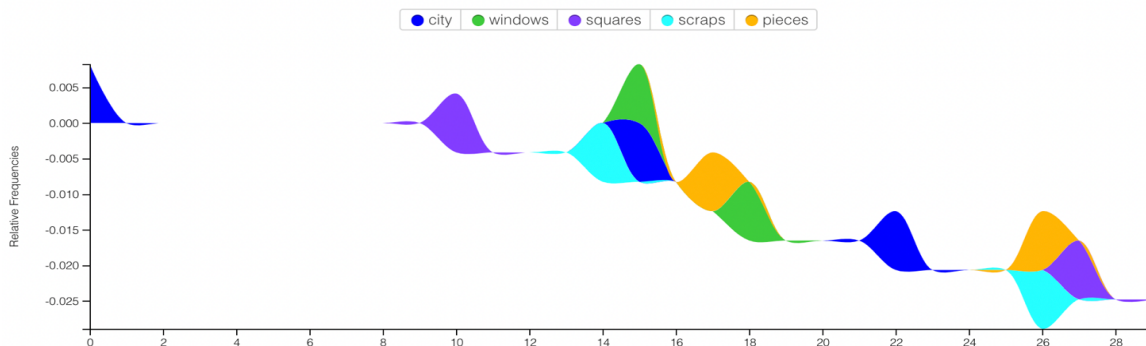

Figure 6. Relations of architectural components in the context of avant-garde potentials: relative frequencies of intersections and intensity of intersections of a theme   (Improved by author)

In this direction, a list is formed as follows: The big city, streets, experiments, space, temple, bungalow, medieval castle, giant statues, maison carree, cave, pocket, wall leaning on the hillside, viaduct, stone carved tree, nooks, wild forests, squares. , arches, factory chimneys, trains, ropes, glass, fragments, fantastic imag-

es, prisms, fragments, remnants of the city, chairs, windows, house, street, "poeme objet", pieces of writing, rooms, windows, fireplaces, chairs, passages, patches, forests, shells, crystals, lost borders, sphere, cave, horizon, dissolving bodies, transforming parts, everyday life, city, dust, lost borders, positive nature, lines, new geometries, biomorphic landscapes, plants, technological fragments, scraps, ruins, temples, walls, squares, courtyards, old photographs, stock photography, miniatures, birds and socializing areas.

It is known that Corbusier, who described the dimensionality and formality through machines, dwellings, prime shapes and grids, furthered his work with the aim of creating a universal and systematically applicable language [34]. Considering the actors who tend to more autonomous themes than such universal views, Invernizzi and Niemeyer can be mentioned (Figure 7). Invernizzi emphasizes that the theme of "surrationality" can be represented through autonomous parts, geometric tracks and moving building parts. Niemeyer, on the other hand, highlights his geometries, which include connotations of monumentality, fantasy and desolation, by constructing singular buildings with the aim of creating a city of desire. Hadid, who uses a dynamic field of study such as suprematism as a source of inspiration in youth work, expresses the visual reflections of emancipation, arbitrariness and randomness through abstraction to make sense of her quest for cosmopolitan nature [35].

Figure 7. Corbusier's Beistegui Rooftop, Invernizzi's Villa Girasole and Niemeyer's Brasilia, from left to right [URL-4, URL-5, URL-6]

Hejduk, on the other hand, is known to use traces, x-ray theme and metamorphosis moments to reinforce the themes of duality and opposition [36]. Touching on a much more comprehensive area than the limited perspective pointed to by Avant-garde movement, Eisenman examines the particles on the axis of the discussions of meaninglessness, contextlessness and modellessness, and makes formal attempts that can shatter the meaning of the whole [37]. Koolhaas's work on the metropolis theme, which he furthered through New York, is detailed with discussions on the most radical forms of concentration, agglomeration, and chaos [38]. At this point, it is Libeskind who mentions that the metropolis as a whole, consisting of the contradiction, overlap and intersection of countless images, produces countless symbols and that the symbols point to a much longer time period in the historical context [39]. Libeskind deals with the themes of expansionism and chance, with traces without identity, symbol sets resembling hieroglyphic traces, and by discussing the theoretical counterparts of invisible floors (Figure 6).

Of course, all these discussions have also worked as supporters for some avant-garde approaches that describe the more speculative study areas of the near future, expanding the theoretical field. Coop Himmelblau's work on improvisation and vulnerability is a good example of this while he deals with the ruins together with the search for an intense sense of reality [40]. Observation and performance orientation, which Diller Scofidio + Renfro evaluates on the axis of the concept of doubt, also contributes to this field, which makes it easier to read the spatial counterparts of the conceptual palette of avant-garde movement [41].
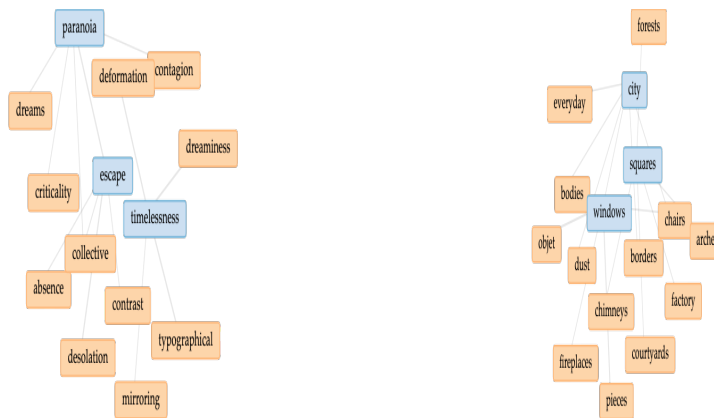
Figure 6. Relations of components in the context of avant-garde potentials (Improved by author)

4. FINDINGS

When the relations between the figures and the detailed bonds are examined, it is seen that the pioneering productions in the field of painting, sculpture and interior architecture, which took place in the light of the guiding theory from literature, poetry and philosophy, affected the creative processes in parts of contemporary architectural superpositions that could be considered as related to avant-garde movement. Architecture is a ground where rationality and irrationality often overlap and/or intersect. Avant-garde movement also includes a data field that can neither be explained only by rationalism nor by irrationalism alone. Concepts that help define avant-garde movement stand out as details that define the processes of experiencing space and action in architecture. The contrasts and similarities reveal a series of products of immediacy, fed by the intertwining of dream and reality, as the decrepit Breton described in 1924 manifesto. Directness is an indispensable tool for avant-garde movement to be included in the discussion platform in a space. Evaluating immediacy together with the concepts of autonomy and automatism enables the knowledge of avant-garde movement from the past to be associated with concept sets of contemporary themes in a way that can be transferred to the future. The concepts that enable the figures who make pioneering productions for the spatial potentials of avant-garde movement knowledge to contribute to the character of today's architectural production by transferring them to contemporary architectural producers can be listed as follows: Dimensionality, formality, surrationality, monumentality, imagination, desolation, fragmentation, autonomy, pluralism, autonomy , emancipation, arbitrariness, randomness, suprematism, duality, opposition, meaninglessness, contextlessness, modellessness, concentration, agglomeration, chaos, expansionism, luck, improvisation, vulnerability, observance, performance orientation (Figure 7).
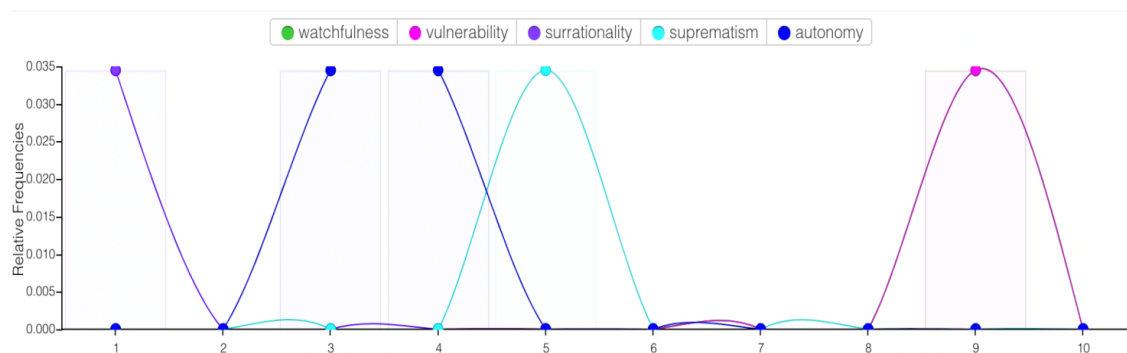

Figure 7. Hybrid themes in the context of spatial potentials: relative frequencies of themes and number of intersections of a theme (Improved by author)

The spaces and objects in which the concepts mentioned above and which affect the production of contemporary architecture can exist on/in and enable the formation of new areas of derivation by being related more rapidly and effectively, form a list as follows: Machinery, dwelling, prime forms, grids, autonomous parts, geometric traces, acting buildings, singular buildings, cities of desire, fragments, borders, cosmopolitan pieces of nature, x-rays, moments of metamorphosis, particles, metropolises, traces without identity, traces of hieroglyphs, invisible floors, ruins, striking facts and doubts (Figure 8, 9, 10).
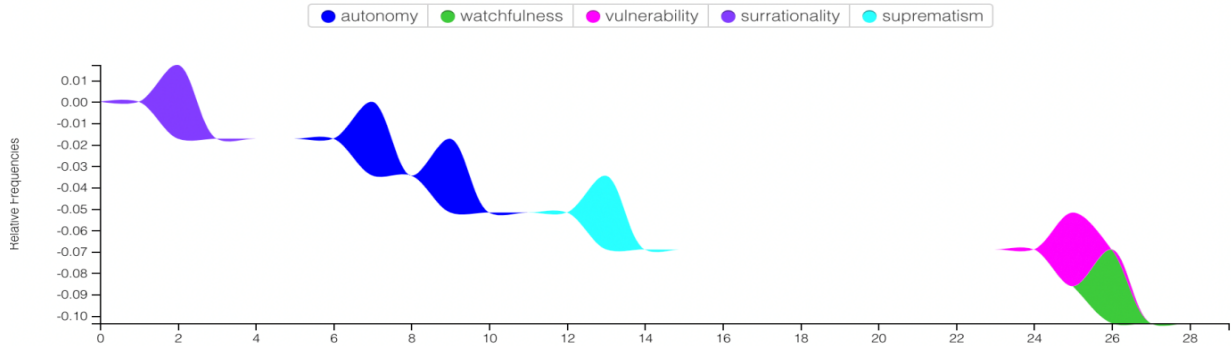

Figure 8. Relations of hybrid themes in the context of spatial potentials: relative frequencies of similarities and intensity of similarities of a theme (Improved by author)
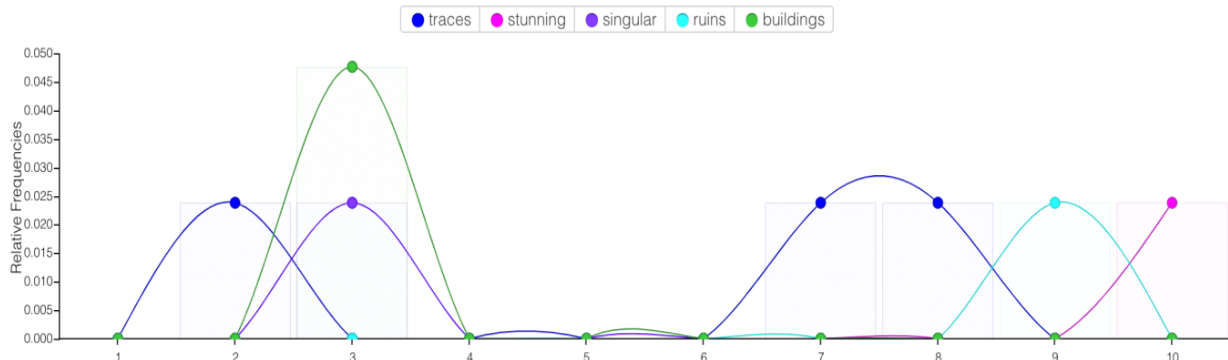

Figure 9. Most relative hybrid components in the context of avant-garde potentials: relative frequencies of themes and number of thematic similarities (Improved by author)
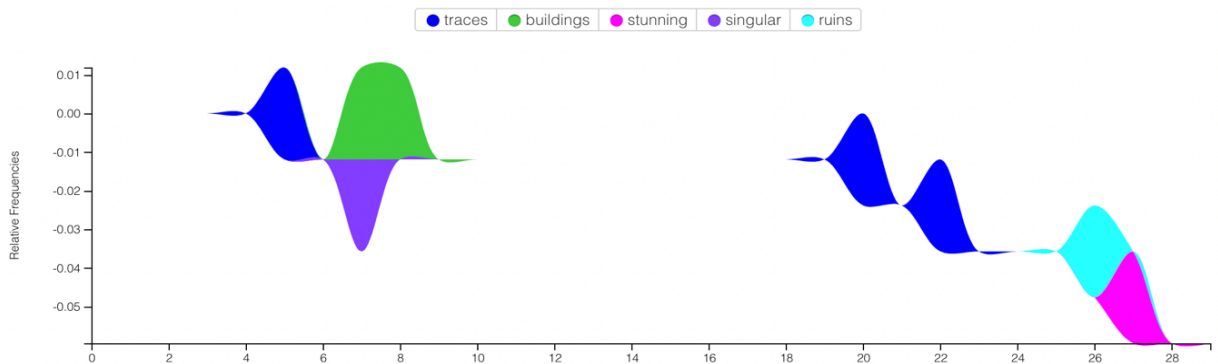

Figure 10. Relations of hybrid components in the context of avant-garde potentials: relative frequencies of intersections and intensity of intersections of a theme (Improved by author)
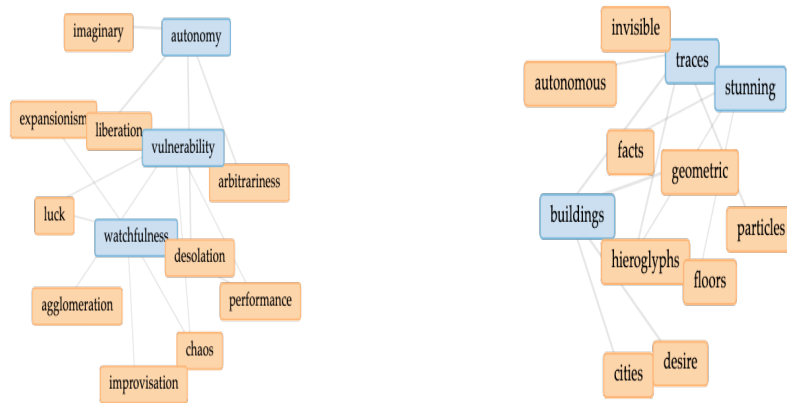
Figure 11. Relations of hybrid components in the context of avant-garde potentials (Improved by author)

5. CONCLUSION

When all data sets are evaluated together, the numerical emphasis will be more prominent in the relationship that avant-garde themes will establish with space in the near future. Thematic groups are listed as: 1. Imaginary, expansionism, liberation, arbitrariness, luck, desolation, agglomeration, desolation, performance, chaos and improvisation. 2. Autonomous, invisible, facts, geometric, particles, hieroglyphs, floors, desire and cities. Smaller groups also demonstrate specific spatial potentials as imaginary; expansionism, liberation and arbitrariness with autonomy; luck, desolation, agglomeration and performance with vulnerability; expansionism, improvisation and chaos with watchfulness; autonomus, hieroglyphs and particles with traces; cities, desire and geometric with buildings; and facts, geometric and floors with stunning. Headlines work as the multiple connectors as "autonomy", "vulnerability", "watchfulness", "imaginary", "buildings", "traces" and "stunning".

While Rabiger says that excessive control in the creation process is one of the most important obstacles, he mentions that dreams are important because of their uncontrollability and directness in conveying data about the subconscious. It emphasizes key goals such as celebrating the downright strangeness of reality and setting aside stereotypes, recalling the dadaist and avant-garde strategies of the early 20th century. In this sense, open-endedness, fragmented clutter, visual and metaphorical situations excite the person who will experience the creative product by inviting them to a solution process and make the product more attractive in terms of experience. Since dreams contain interpretations of surreal experience, symbols and metaphors mediate the unseen, unconsidered and undiscussed aspects of reality. At this point, the leading concepts (2016) arising from the basic questions suggested by Rabiger provide important ideas about the context in which the conceptual palettes of avant-garde figures that can be used in the construction of spatial identity can be brought together. These questions often refer to the structure of the dream, whether there is a crisis point in the dream, whether the associated concepts are connected with a myth or folktale, the hidden factors that make the prominent figures in the dream central, the volatility, the constancy, allusions and challenges [42].

With the title he defines as "visionary architecture", Spiller touches upon how the ways of imagining the future affect spatial understandings. While reminding that for this it is necessary to feed on a very wide pool of concepts, he mentions a concept called "avant-cybernetics" long before today's "cybernetics" theme. The 1992 redefinition of the function of certain areas of the body by imaginary organs by Chard points to the potentials of the idea of the living organism. These works evoke the actionable potentials of fluid states in Dali's work. It is very important in defining the architecture of the future in terms of representing

the cooperation of movement, science and dreams. In this context, in addition to machines, autonomy and the "ornamental savagery" that progresses with them, Gaud's relationship with "morphogenetics" can be defined as "visionary". Spiller associates Diller+Scofidio's 1996 work "Mutant Bodies" with this context, and when he continues to follow the movement, he pursues a new definition of freedom. Thanks to a similar point of view, the definition of "visionary housing" becomes able to find application areas through a language that combines with the space planning of the future. In Ivanovic's "The Farnsworth Machine", Mies van der Rohe's work is reconsidered, and the intense fluidity-slippery-holism represented by interlocking fragments indicates the inspiring potential of reinterpretations. Tschumi's 1983 La Villette models and Hadid's 1983 works for La Villette, which Spiller also mentioned in the context of "visionary architecture", are pieces that contain essences fed by the common concept palette of "visionary architecture" and avant-garde movement. By citing Woods' 1984 Epicyclarium as an example, Spiller reminds us that visionary architecture is not always composed of fluid, intricate and progressive elements, but can sometimes be extremely mechanical. On the other hand, in both cases, there is a distinct poeticism that avant-garde movement uses as a reflection of dreams. Spiller cites Bunschoten's 1985-87 work as an example (Figure 11). When all these are evaluated together, it is seen that at the beginning of the nineties, there is talk of digital dreams, the fantastic effects of light, and the dynamic combinations of parts resembling cables. Similarly, inflatable structures, parasitic structures, visionary representations of nanotechnology, and "cyber-space" studies provide clues about formal and functional collaborations in which future representations can take place [43]. Strategies clustered around workspaces such as liquid architecture and cybernetic organisms [44] will be developed for speed-oriented systems in order to shorten the response time of the systems [45]. In this direction, the inferences that the next agenda will be shaped around human-machine discussions and the desire to reflection of vivid reality still remain valid for the contemporary productions.

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