

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

**A GLANCE AT THE SPATIAL INTERACTION OF INSIDE AND OUTSIDE:
FROM VOID TO PLACE**



MASTER OF ARCHITECTURE

Başak YURTSEVEN

Department of Architecture

Supervisor: Prof. Dr. T. NUR ÇAĞLAR

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Approval of the Graduate School of Natural and Applied Sciences

.....
Prof. Dr. Osman EROĞUL
Director

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

.....
Prof. Dr. T. Nur ÇAĞLAR
Head of Department

The thesis entitled “**A GLANCE AT THE SPATIAL INTERACTION OF INSIDE AND OUTSIDE: FROM VOID TO PLACE**” by **Başak YURTSEVEN**, 144611009, the student of the degree of Master of Architecture, Graduate School of Natural and Applied Sciences, TOBB ETU, which has been prepared after fulfilling all the necessary conditions determined by the related regulations, has been accepted by the jury, whose signature are as below, on 12th June, 2017.

Supervisor : **Prof. Dr. T. Nur ÇAĞLAR**
TOBB University of Economics and Technology

Jury Members : **Asst. Prof. Dr. Aktan ACAR (Chair)**
TOBB University of Economics and Technology

Asst. Prof. Dr. Açalya ALPAN
Eskişehir Osmangazi University

Asst. Prof. Dr. Olgu ÇALIŞKAN
Middle East Technical University

Asst. Prof. Dr. Pelin Gürol ÖNGÖREN
TOBB University of Economics and Technology

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Başak Yurtseven

TEZ BİLDİRİMİ

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Başak Yurtseven

ABSTRACT

Master of Architecture

A GLANCE AT THE SPATIAL INTERACTION OF INSIDE AND OUTSIDE:

FROM VOID TO PLACE

Başak YURTSEVEN

TOBB University of Economics and Technology
Institute of Natural and Applied Sciences
Department of Architecture

Supervisor: Prof. Dr. T. Nur ÇAĞLAR

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One of the most important aspects of designing an architectural project is to envision its architectural and urban spaces together rather than thinking of them as lost spaces. This paper discusses the potential of urban voids in the city by focusing on the transformation of voids into places, while at the same time creating a sense of place. To this end, this thesis proposes that the transformation of voids has a potential to integrate both site and building, which helps to strengthen the place. Within this consideration, discussions on the interaction of voids have been commonplace in the architectural agenda.

A main aim of this study is to find a possible way for place identity by determining the use of urban voids and the in-between spaces as active interfaces within an architectural design, namely as a generator that would trigger new urban life. In this respect, these generative voids can be explained through diverse viewpoints. Within the context of this thesis, these viewpoints describe the relation of a building to a site and landscape, within its cultural context and with its metaphysical-poetic-physical origins. All of these aspects, in turn, create a sense of place and enhance the quality of the urban life. In this regard, the concept of void is scrutinized in detail with an

approach through which both diverse theoretical and practical architectural projects are examined.

Another key objective emphasizes the importance of the integration of the people's lives and the design fields. In addition to this, it is argued that the rehabilitation of urban living conditions and the reclamation of the lost spaces within the city create new paths and opportunities for the fields of landscape and architectural design. Consequently, the concept of place could gain a new or additional meaning with the transformation of voids and the co-existence of inside and outside. This co-existence would show a new approach to architectural design in the future and offer a new paradigm with regard to urban life.

Keywords: Void, In-between space, Urban void, Place, Inside-Outside interaction.

ÖZET

Yüksek Lisans Tezi

İÇERİ VE DIŞARININ MEKANSAL ETKİLEŞİMİNE BİR BAKIŞ:

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Bir mimari projenin mimari ve kentsel mekanlarını kayıp mekânlar olarak düşünmek yerine, gerek tasarımı ile gerek ondan sonra kurduğu yaşantı ile kendi boşlukları arasındaki iç ve dış ilişkisini kurması önemlidir. Bu bağlamda, bu tez kent içinde yer alan kentsel boşlukların potansiyelini tartışmayı amaçlar. Bu düşünceyle beraber, boşlukların yere dönüşmesi hem yapının hem de arazinin bir arada tasarlanması için potansiyel yaratmaktadır. Çünkü yapı bulunduğu yeri dönüştürür ve böylece bir boşluk olmanın ötesine geçer ve yer niteliği kazanır.

Bu çalışmanın temel amacı, yeni bir kentsel yaşama zemin hazırlayacak bir üretici olarak, bir yapının ve çevresinin tasarımıyla beraber, kentsel boşlukların ve aramekanların kullanımını keşfetmek ve yerin kimliğini belirlemektir. Bu bakımdan, bu üretken boşlukları bazı bakış açıları üzerinden incelemek mümkündür. Yer kavramsal ve fiziksel özellikleri içerisinde, yerin boyutları belirlenir ve onun fiziksel, metafiziksel ve şiirsel özelliklerini içeren bu bakış açıları bir yapının arazisiyle olan ilişkisini tanımlar. Bütün bunlar, yerin ruhunu güçlendirir ve kentsel yaşam niteliğini artırır. Bu bağlamda, boşluk kavramı, farklı mimari örnekler ile teorik ve pratik açıdan detaylı bir biçimde irdelenmiştir.

Bu çalışmanın diđer bir amacı, insanların yaşam tarzının tasarım alanları ile bütünleşmesini sağlamaktır. Buna ek olarak, kentsel yaşam standartlarının iyileştirilmesi ve kent içinde kaybedilen boşlukların yeniden kazandırılması, kentsel ve mimari tasarım alanları için çeşitli yaşam biçimleri ve kent için fırsatlar yaratmaktadır. Buna göre, yer, boşlukların dönüşmesi ve bütünleşmesi ile beraber yeni bir anlam kazanır. Kentsel yaşantının tasarlanması ve örgütlenmesi, gelecekteki mimari tasarımlar için yeni bir yaklaşımın göstergesi olacaktır.

Anahtar Kelimeler: Boşluk, Ara-mekan, Kentsel boşluk, Yer, İç-Dış etkileşimi.



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LIST OF ABBREVIATIONS

AFF	: Ataturk Forest Farm
EWSAD	: European Winter School in Architecture Design
BIG	: Bjarke Ingels Group



1. INTRODUCTION

1.1 Why Voids?

Architecture performs the new formulation and reproduction by formatting actions in order to accommodate to the existing environment. The basic practice of the architectural space is to reform the architectural objects on the site. In his book “Mimarlık Kavramları Sözlüğü” (Concepts of Architecture) firstly published in 1974, Doğan Kuban (1990) emphasizes that homo sapiens have built a natural environment for themselves since they first emerged by creating the shelter, thus these structures used as a special concept have determined a part of space by separating them from the cosmic void. Therefore, the first step of architectural practice is to create an enclosed place where people feel safe. In that respect, the built environment that undergoes continual transformation and change has evolved to be closely associated with people and the lives of people. According to this, people have transferred their cultural and intellectual accumulations to the objective environment by reforming the existing architectural and urban spaces. At this point, the relationship between architectural and urban voids came into prominence and elaborated the content of the thesis by go through the some research questions such as what is the void? how is it designed? and how can the void contact with its inside and outside or what is the potential of urban voids in the urban context?

Many theorists, architects, and philosophers such as Christian Norberg Schulz, Kenneth Frampton, Tadao Ando and Juhani Pallasmaa have asked these questions for years. Generally, the void is about absence instead of existence. However, it may be said that void as emptiness is defined with a mutual understanding. Void as a conceptual topic could provide the inspiration for art and architecture. The existence of voids could reach to individuals and society with art and architectural works. Although void and solid are in opposition, they always create each other. So, is it enough to express the void? It seems not because the term of void is very vague on account of constituting a multi-layered fiction. It is unidentified in the first time and

cannot be poured into question. Therefore, it can be thought that void is a notion that allows diverse expansions. In daily language, the notion of the void has a clearer sense. As a noun, void refers both the physical emptiness and the deficiency of something.¹ As an adjective, it refers to a position and a place that is not occupied and generated.² These meanings of void focus on emptiness but actually void is not an empty space.

In the definitions of architectural space, the void plays an active role as an item for creating space. Actually, space could be considered as a three-dimensional void surrounding us and taking form in the architectural and urban design. The void, as a generator that would develop the sense of place with the design of a building and its site, could change the spatial configuration in the city. Also, the concept of void has been explained in other ways.

Specifically, Lao-Tzu, who is a philosopher from ancient China, mentions the importance of the concept of the void in the design realm and reveals it with his words quoted below:

Thirty spokes meet at the hub,
But the void within them creates the essence of the wheel.
Clay forms pots,
But the void within creates the essence of the pot.
Walls with windows and doors make the house,
But the void within them creates the essence of the house.
Fundamentally:
The material contains utility,
The immaterial contains essence (Itten, 1964, p. 18).

As long as the voids constitute the essence, the question of “can voids be designed?” comes to mind. The understanding towards the essence dominates instead of its form. According to Lao-Tzu, voids can be designed. The expression of Lao-Tzu refers to the concept of void that is one of the historical understandings. This concept could be evaluated according to the capacity of convertibility from emptiness to being because space is a disintegration and differentiation that are improved within the void. In this sense, in the spatial organization praxis, the void that has a negative meaning could

¹ See <https://en.oxforddictionaries.com/definition/void> [Accessed: 12 February 2017].

² See <https://en.oxforddictionaries.com/definition/void> [Accessed: 12 February 2017].

transform to the positive space as an act. In Lao-Tzu's maxim, the example of the vessel ideally expresses this situation. The interior void needs clay form to be shaped. However, the clay form also needs the interior void to be the vessel. When the void is designed, the container is also constituted. According to that, thirty spokes unite in the middle of the wheel. The small space between thirty spokes and the wheel spins the wheel. Also, the vessel made from mud functions with its interior and exterior voids, or a room has windows and door but the actual function pertains to voids. All joined items bring benefits but voids have the most important task within them. It is clear that both the inside and outside of the void are designed together at once.

In addition to that, the concept of *Ku* and the symbol of *Ma* are significant points in order to understand and investigate voids in the design realm. In this sense, the concept of *Ku* that is translated into English as void is one of the most important five elements in philosophy and the symbol of *Ma* expresses space or void (Nitschke, 1966). The symbol of *Ma* takes place in the imagination of people by experiencing spaces, thus *Ma* is defined as experiential void or a consciousness of place as well. The consciousness of *Ma* associates with some dualities such as interior-exterior, object-space and figure-ground, which refers to the interaction of voids. In this situation, *Ma* does not differ from inside and outside. According to Günter Nitschke (1966, p. 152),

since *Ma* is more subjective (imaginative) than objective (physical) as a concept, it follows that its external symbols can be of any size and even three-dimensional, in which case one could say that Japanese sense of 'place' is the same thing as the Western idea of 'void'.

The concept of *Ku* is used for "empty" in the built environment. On the other hand, this concept is not empty or void, on the contrary, it refers to the three-dimensional objective space and is an entity (Nitschke, 1966).

Moreover, the integration of voids could be discussable behind the idea of Taoism. According to Taoism, voids (*xu*) are necessary for the existence of objects. In this sense, the void or emptiness is not nothingness. On the contrary, the whole reality comes to light through voids. The connection between the interior and exterior voids has been demonstrated in order to clarify the "in-between field". It is specified as follows:

Even within the visible world (painted area), emptiness, represented by clouds, circulates between mountains and waters, which constitute its two poles. The cloud, born from the condensation of water but also taking on the forms of the mountain, is an intermediary form between the two apparently antinomic poles, drawing the two, mountain-water, into a process of reciprocal becoming. In the Chinese perspective, without emptiness between them, mountain and water would stand in a relationship of rigid opposition and thus be static. Each would oppose the other and through this opposition be confirmed in its definite status. With emptiness as an intermediary, the painter creates the impression that the mountain could virtually enter the emptiness and melt down into waves, and that inversely, the water, by way of the emptiness, could rise up into a mountain (Cheng, 1994, p. 37).

This shows that the urban voids make the understanding of architecture and place with an inexhaustible concept within this dynamism and energy. The place is viewed as the living being with its whole components. Each new structure is removed from this whole, so it becomes an organic part of the whole (See Fig.1.1). In other words, while a new building is built, there is no question to recreate it. Contrarily, the transformation of existing void is in question. That is to say, this in-between field also clarifies the integration of voids by becoming a place.



Figure 1.1 : Landscape, ink and color on paper (Sanzotta, 2010, p. 17).

In painting, free fields on the surface are not just empty areas. The void holds the eternal whole. An entity waits to bloom within the nothingness. Correspondingly, every existing thing is actually a potential for absence. Thus, emptiness is not a void. If so, it would be content with canvas or an empty frame. However, a simple line that is written on the surface of painting refers to its power. The figure of the landscape of

Huang Binhong was painted. Despite the fact that the painting has complexity and incoherent lines, the impact of the brushwork is fluid. According to Sanzotta (2010, p. 17),

also evident is the incorporation of void space in his compositions to enhance the overall composition and effect of the painting. Counterbalancing the thrust of the central mountain against the rock formation with the scholar's retreat, he creates a rhythmic feel to the composition. By leaving the void space, there is a sense of dynamic energy within the composition.

In reference to the quotation above, it may be considered that in this painting, two poles have coexistence between each other although Huang uses the different ink methods and techniques, which creates a composition on paper, like becoming a place on the site. In addition to that, in the idea of Confucianism, the concept of the void is emphasized as "Supreme Void" or "great emptiness". In his book "The Encyclopedia of Confucianism", Xinzhong Yao (2003, p. 594) defines the void as follows:

The great primordial of the universe. It is the *qi*³ of flux and chaos and, consequently, the starting point for the genesis and maturation of the universe. The Supreme Void is formless but, regarding the original state of its *qi*, whether it appears condensed or dispersed, these states are nothing more than the transitory forms of change.

At this point, it could be indicated that the example of "Forbidden City" (Yasak Şehir) is related to the concept of *qi* that is explained as the Great Void. What makes a place is not the solid walls but the void enclosed by the walls in the city. The concept of *qi* emphasized in this city has a mutual resonance between the occupant and the interior-exterior void. Moreover, in the idea of Buddhism, mandalas have an important role in terms of the integration of interior and exterior voids and the representation of them. According to a Buddhist expression, the mandala means a wholeness that is constituted by emptiness. The mandala includes an empty center and two circles of concepts as inside and outside. In this sense, the interior void is paired with the exterior voids, which creates a wholeness. According to Rolf Sattler (2008, pp. 49-50),

³ "(...) *qi* exists without form and is called the Great void. This void *qi* then begins to contract and consolidate with the light part rising to become Heaven (yang) and the heavy part descending to become Earth (yin). The interaction between the *qi* of Heaven and the *qi* of Earth creates different forms and things." (Yao, 2000, p. 102)

emptiness does not imply nonexistence; emptiness implies the emptiness of *intrinsic* (independent) existence, which necessarily implies dependent origination (that is, the interconnectedness of everything). Thus, emptiness is a form, but form that lacks independent existence, which is ‘the true nature of things and events’.

In this sense, when looking at these explanations about void, it is possible to say that the city is also a void that is structured to maintain people’s lives and is a stage that materializes human activity. In this situation, the public space as an urban void exists and becomes meaningful with the urban life. The meaningful voids are related to permanent connections between the urban life and the place. In that manner, Carr et al. (1992, p. 20) emphasize this situation as follows:

These connections may be to one’s own history or future, to a valued group, to one’s culture or relevant history, to biological and psychological realities, or even to other worlds. A continuously used public space with its many memories can help anchor one’s sense of personal continuity in a rapidly changing world. By the build-up of overlapping memories of the individual and shared experience, a place becomes sacred to a community.

When urban spaces are cut due to various reasons such as the attitude of designers toward urban voids, privatization of public spaces, changing land use and an abandonment of industrial sites or it did not keep up with the times, these voids could lose their activities in the city (Trancik, 1986). Without voids, there can be no movement. Voids between spaces involve the sequential experience and link the body to place and events in place. However, voids could exist in spaces with the symbolic and semantic justifications apart from the creating of space.

The void is seen by some scholars, such as Smithsons, as a potential and a latent quality that may be activated. According to Smithsons, as long as voids are proto-spaces, initial or primitive phase of spaces, they turn into the place when they are charged and activated (Saner, 2014). This situation does not mean to fill the voids, on the contrary, it makes a part of a greater urban life. Like Smithsons, in his book, “Landscape and Memory” published in 1995, Simon Schama emphasizes that architectural and urban voids in the urban context are not solely unadaptable places consisting of blight, memories with human exploitation and environmental negligence, contrarily they are places having rich opportunities and reflecting on people’s recent past, the present and also the future, thus they could become experiential and innovative for the city (Armstrong, 2006).

In the spatial meaning, when looking at the concept of void, it can be seen that it refers to diverse viewpoints beyond its functionality. Depending on the relationship of void, space and form can be evaluated through the impact of an entity rather than the meanings of nothingness and absence philosophically. Architectural spaces reach significance in relation to their surroundings, thus the void created on the space is not just an item that is constituted in order to perform the function of building, contrarily it is a part of the city and contributes to the formation of the city. As stated by Gür and Hasol, space is a sufficient void that allows the prosecution of events and distinguishes people from the environment (Kuloğlu, 2013). In addition to that, while an architectural space is forming, it is necessary to be aware of the main spatial void and existential void. In this context, the link with space outside of a building becomes a complementary factor for its presence. When cities and buildings are being designed, they need to create coherence with both their open spaces and free fields.

Urban voids determine the presence of a connection between the individual and community by gathering people and creating symbols for these places. With the variety of environmental images, these voids could be adaptable to change and open-ended while allowing people to investigate and organize the place. Therefore, there should be empty spaces. These voids could be actually considered as roofless architecture. The existence of voids that are identified by the surrounding architecture could be seen in various scales from large urban areas such as parks or squares to small courtyards. The ratio of the scales in open spaces and the link among scales are determined by buildings. At this point, the relationship between structures and the ground should be thought of as a whole and the potential of voids within the city should be considered. When the link between figure and ground is completed and becomes clear, the spatial connections are successfully envisioned and constitute the character of the place by assembling within a frame. In his Archiprix-winning article “Space, Poetics and Voids”, Simone Pizzagalli (2015), an Italian-born architect, mentions that the potential of voids depends on itself, in this sense, the void is actually a place consisting of power, the recollection of reality and the composition of fragments. This shows that the void as a notion can be grasped to be a feature with diverse characteristics that provide the improvement of an architectural design. Pizzagalli emphasizes the narrative significance of voids and

tries to draw a correspondence with language and void. In written language, voids that are between paragraphs and words have the rich potential and distinguish from an empty space because the reader may fill these voids with various meanings and realities. Like that, architectural and urban voids become a place, when considered together.

As based on these definitions and comments, it can be said that void as a conceptual phenomenon is mostly in search of a position at a conceptual level. Naturally, the identified void is different from the void that constitutes space toward the urban life. This is because, without the void, neither the place nor the urban life exists. This situation has been emphasized in disciplines like painting. In Boccioni's manifesto, he says that the need to revolutionize the exterior of the building was based on feelings and sensations, and it provided the relationship between the exterior scene and interior emotion, which would constitute "the new architectural line" (Meyer, 1995, p. 163). As stated by Boccioni, new architecture is built simultaneously with its interior and exterior, so this coexistence becomes meaningful and cause a new architectural line when an architectural design is thought with its environment in mind. Voids created in architectural spaces emphasize the significance of urban voids. At the same time, they determine and steer the link among spaces. When an architectural project is being designed in both an architectural and urban space, this togetherness should be thought of. If it is considered, the creating of the structure is performed by special method as while the building is forming the void, it also sets an important place on the site. The structural elements that are used to limit interior and exterior voids shape the private space and, at the same time, they primarily determine a special void in the urban context. Accordingly, the inside of a building is related to its environment. The building built on the site sits on soil and is basically rooted in the soil, thus it begins to live with the environmental facts including topography, landscape, culture, history and so on.

On the other hand, the subject of urban void is considered as superficial and is largely ignored, thus the building becomes estranged to its location (Trancik, 1986). In his book "Gözün Vicdanı: Kentin Tasarımı ve Toplumsal Yaşam" (The Conscience of the Eye: The Design and Social Life of Cities), Richard Sennett (2013) specifies that from the Archaic age to the present, the separation or integration of inside and outside has been formed, and every thought and art

movement has been shaped in the city. On the other hand, at present, the external space such as parks, squares and public spaces in the urban context does not indicate the reflection of the inner space. This situation gives birth to “the fear of exposure” (Sennett, 2013). The reason why the occurring of the fear of exposure is the neutrality and blandness voids in modern cities. This discrimination between inside and outside results from the fear of exposure to the other, thus a connection with the subjective and social life or individuality and city is not established (Sennett, 2013). Therefore, to understand and perceive the exterior void in the urban fabric is significant in order to increase the value of interior. In other words, the quality of the outer life depends on the quality of interior life. When this relationship between inside and outside could not be established in the city, the quality of urban life and the manner of life are affected by this situation negatively, which creates the deformed spaces depending on site and building.

In this sense, Trancik (1986) mentions that urban voids within the urban context began to be thought as an “anti-space” that means shapeless, continuous and even no positive contribution to the urban fabric. This indicates that these spaces have not a physical character. In that manner, anti-spaces could be defined as loss spaces. In other words, as long as voids are designed separately, the relationship between the nature of the site and the nature of the architectural design could not be in balance. Also, in the past, cities that once held a relationship with the place have become disconnected at the present time and thus they do not connect with the site and context. Therefore, the organic bond between place and structure has been fading away in the city. According to Trancik (1986, pp. 10-11),

with the loss of a collective sense of the meaning of public space, we have also lost the sense that there are rules for connecting parts through the design of outdoor space. In the traditional city, the rules were clear. Buildings were subordinate to the more powerful collective realm (...). One of the challenges to urban design in our times is to redevelop a sense for the rules and, in doing so, to bring back some richness and variety to public life -important ingredients in cities of the past.

Especially, voids that are the ignored and unbuilt places in the city are generally called “lost spaces”, which causes people to worry because the gap between users and urban spaces give birth to suburbanisation and deindustrialisation (Trancik, 1986).

The event of “European Winter School in Architectural Design (EWSAD)” that was first organized under Prof. Dr. Nur Çağlar from the Gazi University Faculty of Architecture has been held with the theme of “lost spaces” from 2007 to the present. This project aims to functionalize “the place” within a dynamic interaction. In 2007, Peter Gabrijelcic, Pieter Brossens, and Giorgio Gasco took part in this event. They gave some directions with regard to the theme of lost spaces. Peter Gabrijelcic discussed the lost space in the context of the question of “what is the contemporary city?”. The contemporary city is both dynamic and complex. Therefore, the development and corrosion of spaces simultaneously occur. The living cities fill the decayed voids with new contents. On the other hand, if the damage that is constituted by the decayed voids is critical, they emerge as program voids in the urban context. These voids are the blind spots of the city, thus they create the lost spaces within the city. Moreover, Pieter Brossens described the contemporary city as the totality of complex relationship. Figures and grounds are the physical consequences of these complex links. This chaos is shaped with buildings and materials that are determined by time, past and history. In this sense, the lost space materializes because of these frictions. Also, for Giorgio Gasco, the lost space means the nonempty area, as well as the unused area, emerged in a place consisting of signs, and fragments of the city. This place should be thought of as the power of a void that creates an opportunity for the architectural design. In other words, the lost space should be evaluated as a place that would constitute new ways for the future. Within these frames of thought, the approaches about the lost space determined the potential of voids and the conceptualization of a place within the urban fabric.

The conceptualization of the place was revealed by Roger Trancik to enhance the quality of modern urban space and attract notice to the lost spaces. In that manner, in his book, “Finding Lost Space”, Roger Trancik (1986, pp. 2-3) describes “lost space” as follows:

Lost space is the leftover unstructured landscape at the base of high-rise towers or the unused sunken plaza away from the flow of pedestrian activity in the city. Lost spaces are the surface parking lots that ring the urban core of almost all American cities and sever the connection between the commercial center and residential areas. They are the no man’s lands along the edges of freeways that nobody cares about maintaining, much less using (...).

Within this consideration, the expression of “lost space” means “lost” and is related to vacant urban voids among the buildings. These voids have not been used or

designed by people. According to this quotation, Trancik states that modern urban design and planning does not give significance to the design of vacant lost voids and unstructured landscape within the city. In order to try to solve the lost space problem, urban planners and architects could create site plans that have a relationship between buildings and the urban context and define urban voids for well-defined outdoor and indoor places. When the dialog among voids is completed and perceived, the spatial construct could be successful and become meaningful. It is generally considered that one of the most important examples of “renewal projects” is “King’s Cross Regeneration Project” in London as this transformed lost space and urban void. King Cross’s station was a London landmark (See Fig.1.2).



Figure 1.2 : King’s Cross as an urban void before and after the regeneration (Webb, 2013) Accessed on February 12, 2017.

In Victorian times, the site of the project was an industrial void before the transforming of the land and was used just by industrial workers from the 18th century (Webb, 2013). In this context, the underused urban voids were actually a lost space into the city because of being deprived of the quality of urban life. After the metropolitan railway of King’s Cross was built, the renewal plan was constituted due to the population increase, thus it became a new piece of London (Webb, 2013). In addition to that, in the 20th century, the redevelopment plan for designing voids was prepared by Allies and Morrison (Webb, 2013). With the plan, the quality of urban life and the connection between the urban context and the city enhanced. Therefore, this example demonstrates that the rehabilitation of these vacant “lost” voids could increase the potential of the city.

On the other hand, these voids in the city could create border vacuums when they are not designed. Generally, these borders create edges for urban life, like walls. Border vacuums that are constituted inside and outside could affect the both sides into the city as better or worse. Mostly, these voids do not attract people and detract them

from open public spaces, which transforms the place around them in a negative way, thus vacancy and urban decay increase. In her book entitled “Death and Life of American Cities”, Jane Jacobs (1961, p. 259) emphasizes that,

borders can thus tend to form vacuums of use adjoining them. Or to put it another way, by oversimplifying the use of the city at one place, on a large scale, they tend to simplify the use which people give to the adjoining territory too, and this simplification of use-meaning fewer users, with fewer different purposes and destinations at hand - feeds upon itself.

In that respect, it is important to think about why empty spaces create edges. For instance, squares, parks, and viable open spaces could put the society on the edges because the urban life and the social interaction are around the voids, which creates a border in the urban context. Besides, special sites in the city that are not commonly used by people as a public space could constitute as a “border vacuum”⁴ for the urban life. These voids could be built on or not; they could be accessible to users or not. At this point, the real problem is that people could not walk through these voids. While these voids are limiting the movement in and out of that society, they could create the non-permeable borders. Instead, they prefer to walk around it or alongside it, which indicates the edge of voids. On the other hand, if these voids are structured on either side, these border vacuums become a seam rather than a barrier (Jacobs, 1961).

On the other hand, most of the cities in Turkey have been generating these border vacuums. The city of Ankara is one of them. At the present time, one of the most debated topics in Turkey is the evacuation of military areas (See Fig.1.3). Huge military areas that are located in the middle of Ankara are generally detached spaces. Therefore, they are unpleasant for users to walk around or even to approach, which creates border vacuums in the city. In that respect, it may be said that after the military areas are moved out from these sites and they are left to the citizens of Ankara, these urban voids could be the architect’s responsibility to discover their hidden potential.

⁴ “The phenomenon of border vacuums is baffling to city designers, especially to those who sincerely value urban liveliness and variety and dislike both deadness and nondescript sprawl. Borders, they sometimes reason, are a feasible means of heightening intensity, and of giving a city a sharp, clear form, as medieval town walls apparently did with medieval towns. This is plausible idea, because some borders undoubtedly do serve to concentrate, and thereby intensify, city areas.” (Jacobs, 1961, p. 262)



Figure 1.3 : The military areas in Ankara.⁵

When these areas were made void, there would be an urban potential in these areas in order to become an “in-between” land in the middle of Ankara. Instead of thinking of them as a wall or an edge, these border vacuums and huge empty spaces could be designed as a mediator and a transitional area for the urban life, which would trigger a new social interaction for citizens. This idea could demonstrate to people the great hidden potential of transforming the whole city. Another important example demonstrating the potential of urban void is “the Ataturk Forest Farm (AFF)” at the city center. AFF has an important role for the city of Ankara due to its history and geographical location. The site of AFF fastens on the city of Ankara in the direction of east-west. This form that reaches from the rural area to the city could be seen as an urban void that continues as a green ecological area and contains the functional varieties such as agricultural and industrial production, dry framing, park, rental areas and zoo area. This void covers a large area within the boundaries of Yenimahalle, Etimesgut, and Çankaya, approximately 3.500 decare area for the present, thus this void should be controlled in order to reveal its potential within the city.

⁵ This map was prepared by students in the Department of Architecture at TOBB University of Economics and Technology.



Figure 1.4 : The boundaries of the Ataturk Forest Farm as an urban void.

This site that was the symbol of the Republic regime and modernism in the then newly established capital of city of the Republic was used as the production center consisting of rituals, cultural values, and activities produced in the daily life (See Fig.1.4). On the other hand, this urban void is no longer thought as a productive landscape because of some economic reasons and it constitutes a border for users within the city like the military areas. Therefore, determining the potential of these voids instead of ignoring them as empty spaces within the city is necessary for better shaping of the future.

Within these considerations, today, the architects that worry about the new age of architecture have tried to describe their approaches to the future. Within the discipline of architecture, today's phenomenon of void including dynamics and potentials is significant in terms of examining and evaluating with a positive perspective. In this situation, the approaches to the design of voids that would

provide the use of the memory of place and would move together with the presses of industry and the economy are necessary in order to satisfy the needs of users.

1.2 The Main Objectives for the Potential of Voids

The subject matter of this study discusses the potential of urban voids in the city and the integration of the interior and the exterior spaces along with a design process that moves towards the transformation of voids to place. While providing the integration of voids, to examine the transformation of voids to place and the potential of urban voids over the selected aspects from the concept of anchoring related to inside and outside would be important in terms of understanding the quality of urban life. Thus, it is necessary to examine urban voids as a whole in order to understand the relationship between them. An architectural object occupying a place in the city creates voids and becomes a place, which enhances the urban life and carries the structure into the future. The building converts its location by being designed with its inside and outside in mind, so voids gain a qualification and the urban life changes. At this point, the term “time” is important to comprehend this process. The changing structure of place though time is associated with alterations of interior and exterior voids as well as the attitudes of people. All relationships that are defined in space are defined in time as well. Thus, the spatial forms change and transform through time. In other words, the existing void could be qualified as “place” with experience.

Time is actually related to the building and its environment including experiences and these experiences establish a bond between past and future. The transformation of voids to place or knowing a place takes shape through time as motion or flow. In time, people may become familiar with the place as a kind of subconscious. For instance, a small child’s time and an adult’s time differ on account of their mental capacities and perspective sensory or experiences on the site, so the subconscious mind of people could show an alteration by depending on the time. Developing the sense of place and the co-existence of voids on the site is a function of time. It is the nature of a place. Therefore, re-understanding the quality of urban life in evolution with respect to the place is important. Thus, the dialectic of voids and time could be bound up with continuity and flux through time. Furthermore, this study that aims to emphasize the conceptual base of the architectural design handles the dialectic connection between inside and outside as a dynamic phenomenon by paving the way

for the consideration of vital features that lies behind the relationship between site and building.

This study firstly covers an overview of literature on the subject. Initially, ever since the 1980s, the theoretical framework of voids has taken effect with regard to the place and emplacement. In addition, examining discourses about voids after the 2000s was thought to help understand the fusion and potential of urban voids within the city. In this historical period, it has been selected the architects who describe the integration of site and building or inside and outside. As the other part of the study, the qualification of place and emplacement depends on the dynamic relationship. Hence, this study constitutes a conceptual schema to become a place. Within the examined theoretical discourses, the ideas of Steven Holl refer to the using of urban and architectural voids. Especially, in his concept of anchoring, he emphasizes that the link of architecture and site should depends on an experiential connection, a metaphysical and a poetic viewpoint. In this sense, these viewpoints could help to grasp the potential of urban voids. The reason why this concept was chosen in the thesis is to provide a strong connection with the building and its environment while examining the transformation of urban voids to place because for him, the site is a reference point for the building. At this point, one question arguably comes to mind. What makes a successful place in the urban context? This question could have various answers. The viewpoints of metaphysical and poetic of the place are enough to develop a sense of place on the site alongside the physical and the local conditions including climate, topography, materials, experience and accumulation of knowledge.

The proposed aim of the study is to present a possible way for developing the place by exploring the use of voids in the urban context and determine the potential of urban voids. In this thesis, primarily, the status of dissolution of the voids organized by aspects currently was discussed and a proposed solution for the improvement of the existing urban life. In addition, the co-existence of site and building provide a solution for rehabilitating urban living conditions and regaining the lost spaces in the city. At this situation, the significance of place and emplacement within the architectural discipline, and the relationship among these generative voids constitute a particular background for the architectural design process.

This thesis is composed of four main chapters, which intend to illuminate the objectives of the thesis from a conceptual perspective. First being the introduction and last being the conclusion, the chapters cover a wide range of discussions on the fusion of the voids, and the transformation of voids to place over diverse viewpoints. During the first phase, a data collection is constituted and a descriptive research methodology is used by examining academic dissertations, conferences, achievements, journals and interviews, which involved the theoretical and conceptual background of voids. This data helps to grasp the design process from void to place and to solve the problems with respect to urban life. At the end of the first phase, a series of architectural discourses are conducted. Thus, the fusion of voids in architectural design is proposed.

The first phase prepares the groundwork for the second. In the second phase, conceptual viewpoints such as physical, metaphysical and poetic that have special meanings for the place and emplacement are offered. These viewpoints are significant because every building has one site and the site collects all purposes of the building with its physical, metaphysical and poetic elements. In that manner, the these aspects within the concept of anchoring defined by Steven Holl are scrutinized in this study.

Within the preliminary chapters, the existing interpretations from the 1980s to the present are analyzed within the studies that reveal the architectural context. A selection of conjectural opinions is presented in the field of architectural design (See Fig.1.5). To do this, a review of the literature is investigated by following the theoretical and conceptual framework. In addition, a number of theoretical and practical architectural projects are examined.



Figure 1.5 : Relational framework of the study.

2. THE RETROSPECTIVE APPROACHES TO THE IDEA OF URBAN VOID

2.1 The Relationship of Urban Voids from the 1980s to the 2000s

The concrete things that constitute the world may be interrelated in conflicting and complex ways, and comprise each other like that the city is made up of houses or the forest involves trees. Therefore, the dialectics of spaces is important in order to think of them as a comprehensive phenomenon. Correspondingly, the concrete term for the environment can be defined as a place where the integration of inside and outside occurs. The urban void refers to the local position of the building. In a built environment, it is necessary and indispensable in order to think inside and outside together. Carol Burns (1991), a theorist, mentions that an architectural design is not constituted of either interior voids or exterior voids, but arises from the studied co-existence between the two, and from an awareness that the outside is received as an architectural construct. This shows that every building has a unique ground that is designed with its specific situations such as topography and circulation, thus to use voids could answer the question of the sense of place in an architectural design.

Initially, many philosophers like Deleuze, Bergson, Edward S. Casey and Heidegger have discussed the integration of the interior and the exterior void. As described in James Williams's book, "Deleuze's Ontology and Creativity: Becoming in Architecture" (2000, p. 204), Deleuze mentions about "a new way of looking at the relation of architecture to environment: architecture can propose (...) some kind of event in which interpretation of the environment is problematized (...)."

This shows that the architectural void is nothing more than the urban void, which creates a new kind of harmony between them. The interaction between the spatial context of a building and the building proper depends on the figure-ground relation and figure-ground contextualism that can be interactive and reversible among the blocks of the building is related to the site. From this perspective, the building could be analyzed by the inside and outside of the voids. In a similar way, Bergson says that "place is something like a void and a resource waiting to be filled with

significance and meaning” (Read, 2007, p. 5). It means that the void provides a cognitive and emotional experience while containing cultural values and practices that connect people to place. Correspondingly, people are disposed to the spatial thought, but nature and landscape do not merely comprise the voids and materials within the space. Time, experience and life are necessary to develop the sense of place on the site. In “The Fate of Place” Edward S. Casey (1998) explains that people and the notion of place are integrated between inside and outside, which demonstrates the depth of the place. For Casey, the sense of place exists with the urban life and takes shape with the body, thus the interior and exterior voids are fictionalized with the body and could be defined as a place.

Accordingly, the interaction of voids would bring the idea of a heterogeneous and differentiated realm. The relationship between inside and outside is intimate. These voids are always ready to be reversed. In the same manner, Martin Heidegger mentions that the void is not actually emptiness, not a deficiency, not a lack or not insignificant, on the contrary, voids constitute a structure of the urban surface and exists with bodies and human activities. In the publication of “Deep Landscapes: Constructing Urban Landscape for Inhabitation”, Stephen Read (2007, p. 5) clearly emphasizes the approach of Heidegger with relation to the idea of void as follows:

Void is something neutral and pre-existing, ‘empty’ and a ‘resource’. The void is something like that ‘empty’ Aristotelian substance, waiting to be ‘filled’ with significance and meaning by some active agent. We get led very quickly into a ‘crisis of place’ because, at the same time, it becomes more and more evident today that locally situated lives are, in some way that escapes definition in this view, less and less simply local.

Kenneth Frampton proposed an approach named “Towards a Critical Regionalism: Six Points for an Architecture of Resistance” for the agenda. In this sense, the phenomenon of the void had become the main topic of conservation in modern architecture. Frampton handles it as a dialectical expression. He addresses the degenerative situation of traditional culture and the way in which people’s technocratic world has altered society to the universalization of civilization (Frampton, 1983). On account of this situation, Frampton aims to create a new type of architecture which including history, identity, culture, prosperity or spirit of a city. Accordingly, to reach this process of the dialectics of nature, tradition, and modern avant-garde architecture, Frampton constituted a theoretical background representing critical regionalism. In addition to that critical regionalism adopts the principle of the

tectonic reality and place in architecture. In other words, the architect should create the tectonic reality by using the physical viewpoints of the site consisting of topography, climate; the sensual features consisting of light, heat, weather movements as well as the visual features and even the materials that are taken by the foreign resources as well as the local resources. For this, the integration of interior and exterior voids on the site is aimed to realize the theory. Critical Regionalism of Frampton was thought as “architecture of resistance”, thus he demonstrated the inherent power of sites. Frampton used the recent interventions to constitute meaningful relations with the place. As stated by Kenneth Frampton (1983, p. 26),

the bulldozing of an irregular topography into a flat site is clearly a technocratic gesture which aspires to a condition of absolute *placelessness*, whereas the terracing of the same site to receive the stepped form of a building is an engagement in the act of ‘cultivating’ the site.

In this example, Frampton emphasizes the new architecture as the building of a site through construction and design. Developing the sense of place on the site and providing the integration of voids underlie the emplacement with its traditional and modern features and integrate it within architectural spaces. Moreover, Frampton, in his “Seven Points for the Millennium: An Ultimately Manifesto” published in 1999, mentions the fusion of voids. The most significant part of designing an architectural design is to envision the design of inside and outside together rather than designing them separately. According to Frampton (1999, p. 78), “the current tendency to reduce the built environment to an endless proliferation of free-standing objects would be overcome by the landscape which would integrate everything into the surface of the ground (...).”

In this context, Frampton emphasizes that not only the building is a free-standing object on the site, but it also takes part and forms within the territorial borders. This shows that the fusion of voids is a redemptive strategy for diminishing the freestanding objects on the site and an overarching system, thus the emphasis on the cultivation of the void on the site is important to constitute a place. In like manner, Norberg-Schulz defines the void as a phenomenon of qualitative. The method of the phenomenology of Schulz is used in a particular way in order to understand and explain the qualitative aspects of the void. For him, the architectural space concretizes the existential void in a symbolic form. In other words, within the existential aspect of landscape and architecture, the place has a meaning. In the book

of “Architecture: Meaning and Place”, Schulz (1988) clearly points out: The building is determined by the identity of nature and landscape that is taken as a reference on the great plains, so architectural voids are created by way of urban voids. This indicates that settlement wants an explicit organization on the site. The relationship among them contributes to a settlement on the site in terms of the definition of forms of the spaces and the built elements, which determines the environmental character and the essence of the place. That is to say, making settlement on the site meaningful is related to identification and orientation. Therefore, settlement comments on the character of the surrounding landscape. Norberg-Schulz’s approach to the phenomenon of an urban void is also relevant to the horizontal and vertical rhythms and the interaction among them. These rhythms play an important role in the settlement and place. The interaction of voids on the site are based on the adaptation and connection of “directions”⁶ within the place (See Fig. 2.1).

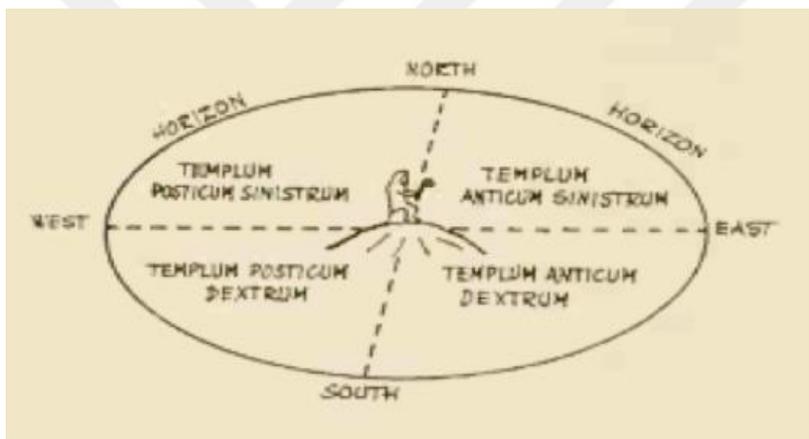


Figure 2.1 : Inner and outer domains of existence on the urban void (Schulz, 1988, p. 33).

In this figure, the domains illustrating the directions-north, south, east, and west- are identified as places defined by closure on a geographical scale.

One of the most important examples indicating this approach is the City of Culture of Galicia/Cidade da Cultura designed in 1999 (See Fig. 2.2). This example refers to the

⁶ “All the spatial properties mentioned are of a ‘topological’ kind, and correspond to the well-known ‘principles of organization’ of Gestalt theory (...). Geometrical modes of organization only develop later in life to serve particular purposes, and may in general be understood as a more ‘precise’ definition of the basic topological structures. The topological enclosure thus becomes a circle, the ‘free’ curve a straight line, and cluster a grid.” (Schulz, 2013, p. 130)

relationship between nature, building, and site that is related to the concept of environmental levels of Norberg-Schulz.

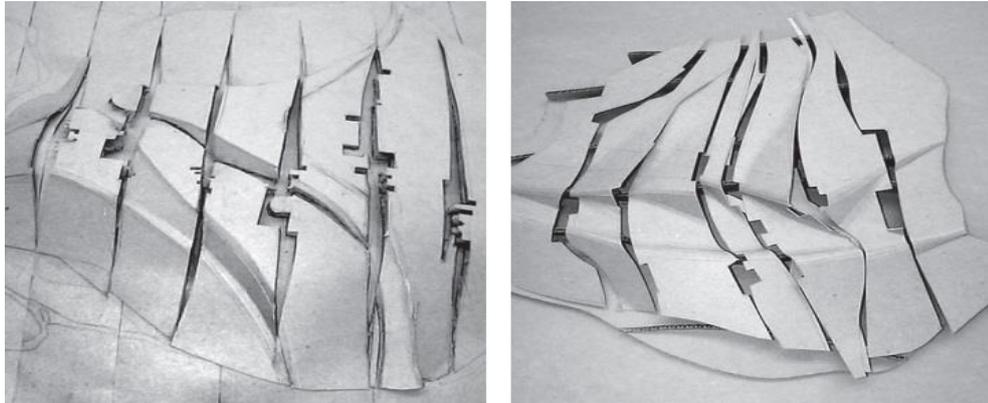


Figure 2.2 : The model of the City of Culture of Galicia (Goldemberg, 2012, p. 171).

The building that constitutes the spatial characteristics of the built and natural environment is the example of landform building defined as the new ground of architecture. The building is designed with the natural elevation by using the urban space and the natural landscape. The atmosphere of space proves that the horizontal and vertical rhythms and voids of the building that provides the relation with earth and heaven become a place. In this project, Peter Eisenman harmonizes figure-ground or presence-absence. The buildings are literally leached into the ground to shape the figure and ground relationship. At this point, both buildings and topography become combined models. Jacques Derrida and Peter Eisenman (1997, p. 7) states that,

traditionally in architecture presence is solid and absence void, whereas in textual terms- that is, in a system of presences and absences-a void is as much a presence as a solid. Solid and void, presence and absence, positive and negative-these are all erroneously taken to be synonymous. For me this system of presences represses what I believe you call difference, which requires the simultaneous operation of both presence and absence.

When looking at the theories of Frampton and Schulz about the essence of a place, there are some differences. While Schulz is evaluating the urban void with the phenomenological and semantic approach, Frampton approaches the void as the field of application in architectural design.

However, the urban void is seen as a universal phenomenology for both Frampton and Schulz. Their aims are to extinguish the meaning limitation about the place

defined as a location. Also, while Norberg-Schulz is indicating the metaphysical viewpoint of interior and exterior voids, Frampton explains a design approach that shows the physical viewpoint of voids consisting of topography, the tectonic relations, and experience.

In addition to that, the late Austro-American architect Raimund Abraham had a unique theory that explains the tension between inside and outside so as to harmonize the decomposition and create a balance in his essay “Negation and reconciliation”. For Abraham, the effect of the act of building on the existing void could constitute the contrast in architecture with its cultural and physical context, so he aims to create a place with both site and building. As architect Raimund Abraham suggests, human life takes place in the built environment. Buildings acquire their positions through the urban voids on the site. The built environment could be thought as an urban void in which people and urban life interact with each other. This void could be formed by topography and landscape (Maminski, 2014).

This shows that this theoretical work of Abraham reveals a link between inside and outside. The building has a significant power to give meaning to the environment and the concrete things take form according to the situation of topography and landscape. Therefore, the interior and exterior voids on the site interact with each other. Like Norberg-Schulz, Abraham also thinks architecture with directions and horizontal-vertical rhythms. For Abraham (1996, p. 465), “the transformation of the topographical nature, the ‘conquest of the site’, lies at the basis of the ontological nature of architecture. In this situation, architecture that is an act appeals to these aspects of collision and intervention.”

In architectural design, a void is a compelling tool in order to understand any complicated solids. He thinks that an architectural response interferes with the archetypal position of the horizon where earth and heaven meet and this situation could be explained as the first act in the development of the sense of place and the creation of architecture.

According to this, Steven Holl also refers to the using of voids on the urban context. Steven Holl published a manifesto called “Anchoring” in 1989. In this manifesto, Holl suggests that voids depend on a specific field of research with respect to the link of site, idea, history and phenomena for each architectural design.

Every building has one site. This site collects all purposes of the building. Both the building and the site are a determinant factor for each other as from the beginning of architecture. At this point, the urban voids are anchored to one place. This connection comes to light by associations that occur with myths and historical events. Today, the link between voids should be designed in a new way that is one of the structural transformations in modern life. Holl believes that “architecture should not so much intrude on a landscape as it should serve to explain or illuminate it” (Mcgavock, 2012, pp. 28-29). When looking at the word of “anchoring” in the dictionary, anchoring⁷ means to moor a ship to sea with an anchor. Actually, the term of anchor can be described as “the instrument that serves as the act of fixation and designates the act of fixation (...)” (Yorgancıoğlu, 2004, p. 33). That is to say, buildings have a strong link with their places, thus they are unthinkable without their sites. According to Holl, the term of anchoring is used “as a metaphor indicating the fixation of a building onto the specific site” (Yorgancıoğlu, 2004, p. 33). Holl explains this condition as an “intertwined relation” between idea and phenomena. At this point, not only does this hybrid create the space, but also carries symbolic, metaphysical, and poetic meaning. Steven Holl (1989, p. 9) supports this view as follows:

The site of a building is more than a mere ingredient in its conception. It is its physical and metaphysical foundation (...) Through a link, an extended motive, a building is more than something merely fashioned for the site (...) Architecture and site should have an experiential connection, a metaphysical link, a poetic link.

This means that anchoring is the re-conceptualization of urban voids in the field of architecture. Architecture is not ever autonomous, contrary it is related to the city and the structural area. When looking at the architecture of Steven Holl, a continuity can be seen. The word of anchoring that is used as becoming a place shows some similarities with the approach of “critical regionalism” defined by Kenneth Frampton (1983). Frampton describes forms that are thought like an image and mentions the possibilities of an authentic architectural manner that refers to a specific place of architecture. According to Holl (1989), the most distinctive feature of architecture instead of the other activities is to stem from being an integral part of a place. This

⁷ See http://www.oxfordlearnersdictionaries.com/definition/english/anchor_1?q=anchor [Accessed: 11 April 2017].

means that place is a ground with its inside and outside and constitutes the basis of both the building and the design. Holl's architectural manner contains the responsibility of focusing on the urban voids in architectural design. In his essay named as "Modernizm'in Yerellikle Uzlaşma Arayışı: Holl"⁸, Abdi Güzer (1995) mentions about the concept of anchoring of Holl that the exterior voids are not only the ground of the building but also of design concepts. Also, the building does not always have a change in order to take part in music, film or art, thus every building has only one place. In like manner, in his article "The Murmur of the Site", Rafael Moneo states that architecture can be thought of living since "without the presence of the site, a singular and unique site, architecture, and urban life cannot exist"⁹ (Yorgancıoğlu, 2004, p. 35). While each design is realized by depending on a specific situation, the design attitude would change inevitably within the variability of these situations.

Within the tradition of architectural discussions, the relationship of voids established through more form and image replaces the relationship between voids and situation as well as place. In other words, the building could belong to a local situation, regardless of image and manner. At this point, instead of the architectural manner, the outstanding thing is the interior and exterior voids that are constituted by the mass composition, the relationship with the site and the program editing. While the architectural elements such as wall, arcade bridge, raised floor, inner street and backyard are providing the link among the voids, they also ensure the continuity among diverse units that constitutes the structure. At this point, facades no longer give identity to the building, contrarily the space setup between inside and outside creates the identity by connecting to the place. Therefore, while the building is giving reference to the place, at the same time it reaches its own creative force. Holl (1989, p. 9) believes that, "when a work of architecture successfully fuses a building and situation, a third condition emerges. In this third entity, denotation and connotation merge; expression is linked to idea which is joined to site."

⁸ "(...) yer yalnızca yapının değil, tasarım düşüncesinin de temelini oluşturan, yapı gibi düşüncenin de üzerine kurulması gereken zemindir." (Güzer, 1995, p. 73) (trans. by author).

⁹ "Yer, mimarinin bir nesne olma özelliğinin güvencesi, özgül nesnelliğinin koruyucusudur. Yer olmaksızın, tekil ve benzersiz bir yer olmaksızın, mimari var olamaz." Rafael Moneo, May 1998, "The Murmur of the Site" (Yerin Fısıltısı) trans. by Dr. Emel Aközer, *ANY Seçmeler*, ed. Haluk Pamir, Ankara: The Association of Architects Publishing, p. 4, (trans. by Derya Yorgancıoğlu).

Contextualism that depends on the link between the material environment and the built form maintains the urban continuity in the city. Not only the environmental features such as light, climate or topography but also cultural features such as local identity and the local materials could define the word of context. Like Norman Foster, in contextualism, a significant approach is to indicate material, technical and visual continuity with its surrounding. Moreover, in Holl's architecture, every situation¹⁰ refers to a specific site in term of an architectural thought. This context doesn't propose a significant or objective situation, contrarily it is a subjective commentary including historical, cultural and physical meanings (Yorgancıoğlu, 2004). For Holl, the exterior voids take references from the interior voids, which constitutes a way of references and situations in the urban context. For Steven Holl, site could be thought of a reference point for an architectural design.

Within the context of architectural design today, the concept of anchoring describes how a building fixes itself upon the site on which it sits and gradually changes its surroundings. These changes in the environment are later reflected on the people that occupy these spaces. In such circumstances, voids can take form and may be designed with the notion of anchoring.

“The Kiasma Museum of Contemporary Art” constructed in 1996 in Finland is one of the most important examples that display the intertwined relation and the archetypal position between idea and phenomenon. While the project that is located in the centre of the city intertwines with a “line of nature” to the urban void geometrically (See Fig.2.3), the name of *chiasmus*¹¹ known as the duality of space and matter indicates the meeting of city and landscape, or nature and culture; it is a primarily contextual matter (Kang, 2013). On the other hand, the concept of *chiasma* could be described as a scientific term demonstrating the crossing of filaments like optic nerves in anatomy while it is the intertwining of two chromosomes in genetics (Sedar, 2011).

¹⁰ The term of situation means a position of employment or the location and surroundings of a place. Also, it could be conditional or circumstantial. For further explanation of this term, see <https://en.oxforddictionaries.com/definition/situation> [Accessed: 11 April 2017].

¹¹ “Merleau-Ponty uses the French word ‘chiasme’ for the Greek ‘khiasmos,’ which means ‘a crosswise arrangement.’ (...) Although Merleau-Ponty chooses the French word that correspond to the rhetorical employment of ‘khiasmos’- and does so perhaps because it comes closest to capturing the notion of ‘reversibility’ that is central to his idea of the flesh.” (Evans & Lawlor, 2000, pp. 17-18)

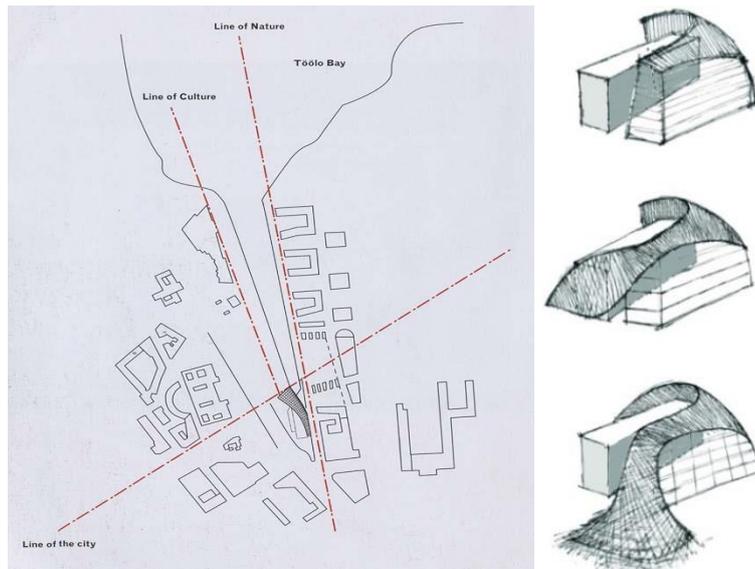


Figure 2.3 : Kiasma Museum's Site Diagram and the relationship between its inside and outside (Sedar, 2011, p. 1).

The conceptual basis of the project intertwines with the geometry of the city and nature. This geometry is reflected by the form of the building. This cultural line links the building to the Hall while this line is creating a natural line between Töölö Bay and landscape (Holl, 1996). Therefore, the interaction among voids is provided by the line of nature. In this project, the site is constituted with the connection of diverse city grids. The form of the building connects both the landscape and water while a stream is permeating into the design (Sedar, 2011). The co-existence of the voids is created by the intertwined geometry and topological transformations.

The Kiasma Museum also refers to the notion of “place-making”. The aim of the project is to anchor architecture to place with the multiple layers. In so doing, a third situation emerges as a representative of hybrid among voids, which forms the viewpoints of metaphysical, physical and poetic for the place. A “third situation” is actually a lived space and shapes the chiasmatic link for the urban context. This means that in this project, the using of urban voids constitutes a notable architectural landmark for people and the project aims to educate the public by enhancing the contemporary art in Finland. At the same time, the project creates new spatial experiences and the ever-changing perspectives due to its form by constituting the living capacities in time. The curvilinear form of it and the differences of shape and size in fluid spaces constitute mystery and surprises for visitors. While the circulation among these capacities is providing with ramps, created voids, stairs, and curved walls, it is also supported with both light and colour. This circulation experience and

the spatial orientations among voids prompt the effect that would cause the revival of senses. As stated by Steven Holl (1996, p. 90),

with *Kiasma*, there is a hope to confirm that architecture, art, and culture are not separate disciplines but are all integral parts of the city and the landscape. Through care in development of details and materials, the museum provides a dynamic yet subtle spatial form, extending towards the city to the south and the landscape to the north. The geometry has an interior mystery and an exterior horizon that, like two hands clasping each other, form the architectonic equivalent of a public invitation. The interiors refer to the landscape and form the site that, in this special place and circumstance, is a synthesis of building and landscape (...) a *kiasma*.

When visitors entered the building, the essential principle is to feel a “closed” space. This closed space is actually related to the urban void. This means that the interior void of the building reveals the outside on account of its dynamic geometry, which provides the visual, physical and spatial experiences.

In like manner, the Swiss architect Peter Zumthor has some theoretical discourses with respect to the harmony of inside and outside. The design strategy of Zumthor resembles the design method of Abraham and Holl. In the method of Abraham, he aims to create a balance through tension. As long as the building wants to develop the sense of place and find its place, it should establish a meaningful dialogue with the existing site (Zumthor, 1998). While Abraham is explaining this situation with the integration of heaven and earth, Zumthor thinks that the essential qualities having to the building should shed new light on the existential place and the characteristics of place. In addition to that the approach of Zumthor bases on the relationship between fragment and whole. The potentiality of interaction between the new and the pre-existing through a site and the architectural object appears in this relation. Accordingly, the relationship between the interior and exterior voids could be shared similarly with the integration of fragment and whole as evidenced in Zumthor’s architecture. Zumthor also identifies the new place as the act of contradiction and interference in the exterior void, re-creating a harmony between site and building, and the conformance process in the form of the design of the building.

Within this consideration, Zumthor draws attention to the embedment of buildings in the urban context because they should be accepted by their surroundings. If the new building has strong bonds with its surrounding that is the source of the design of architecture, the meaning of place may become important. Moreover, Zumthor

emphasized the importance of “topological architecture”. So, what is the topological architecture? Zumthor thinks that the designed buildings and its interior voids are related to surfaces on the ground, which constitutes a topological spatiality. These surfaces are superposed to each other by performing and describing a topological spatiality, rather than a continuous spatiality (Ursprung, 2009). This interaction between the building and the site shifts from the abstract to concrete, and constitutes a new space in the specific surfaces.

Manuel Gausa who is a Spanish architect and a theorist refers to the new connection between inside and outside as a “hybrid contact”. Gausa uses the urban voids as a tectonic tool and defines this process as the landscape architectonic. Harry F. Mallgrave and David Goodman (2012, pp. 171-172) explain the theory of Manuel Gausa with related to “the hybrid contact” as follows:

The mutual inflection of landscape and architecture emanates from a changing attitude toward nature—from a romantic or ‘bucolic’ understanding of the natural to a ‘mixed and wild’ approach. In other words, a new generation of architects and landscape architects had begun to approach the local topology without sentimentality, knowing that it too could be manipulated and this intervention could, in turn, redefine the work of architecture.

Actually, this situation means to constitute new topological forms and hybrid spaces including viewpoints such as inside-outside and open-close. These viewpoints that constitute the connections of perceptual, spiritual and physical relations between “in-between” fields characterize the urban life and are related to the conjunctive tissue of the city. In addition to that, the concept of hybrid contact could be related to the designs of Alvar Aalto. Aalto creates heterogeneity and varieties in his architectural designs rather than homogeneity and monotony. While architecture as an occasion for variability is renewing the requirements of the void, it also refers to a growing organism by engaging in dialogue between the urban fabric and building. This is because this interaction among voids creates a system that forms a whole and works in harmony each other like an organism. For Aalto, nature and site constitute a model for architecture, which states the attachment to nature (Curtis, 1996). Actually, the topography of nature forms the layout plan and the design follows the lines of nature because the form of the site is essential. Generally, buildings provide the integration between landscape and people, and the co-existence between site and building creates a new urban life, thus the buildings integrate nature into daily urban life. Alvar Aalto emphasizes that architecture is not thought differently from the natural

and built environment, contrarily the aim of the design is to provide the hybrid of nature and building within the urban context (Curtis, 1996). In that respect, Aalto forms his buildings according to the topography of the site. In his architecture, the voids are connected to each other with canopies and pergolas. The passing from the outside to inside occurs on a regular basis, which causes the psychological relation with the urban life and nature.

Another crucial example in terms of “in-between” field is “the Hague City Hall” designed by Richard Meier in 1986. In this project, it could be said that the connection between inside and outside emerges the place. The City Hall has one of the largest open spaces in terms of atrium, which is a distinguishable trait compared to the other city halls. The project’s urban and architectural voids had been created in response to the formal organization within the urban fabric. The urban voids constituted by the building create a new city center consisting of exhibition spaces, a public library, municipal offices and cafes with its horizontal and vertical components. Within this context, these voids shape the cultural and social square between site and building.

In reference to the figure below, it may be considered that in this project, the site was designed by using the city’s two grids. The existing grid system within the city was shaped the horizontal and vertical surfaces of the project. Moreover, the Hague city hall was built according to the site, thus both building’s main entrances and site are related to each other, which indicates that the project’s voids transform to the place in the city (See Fig.2.4).

Louis Kahn considered one of America’s greatest architects, adopts the idea that architecture refers to the landscape (Ashraf, 2007). The works of Kahn contribute to the developing discourses on the void. In addition to that meditation on the site creates a provocative progress of thinking with related to a building’s relationship with the urban void, thus the building is defined by its environment. The critical connection between the voids revealed two diverse disciplinary practices and distinctive entities. Like Frampton, Kahn discussed for an intimacy about the topological continuum, grounding, and gardening. The vital point for Louis Kahn in regarding interior and exterior voids is that buildings complete what landscape can’t make and in this process, urban voids conceive of a commonality with architectural spaces.

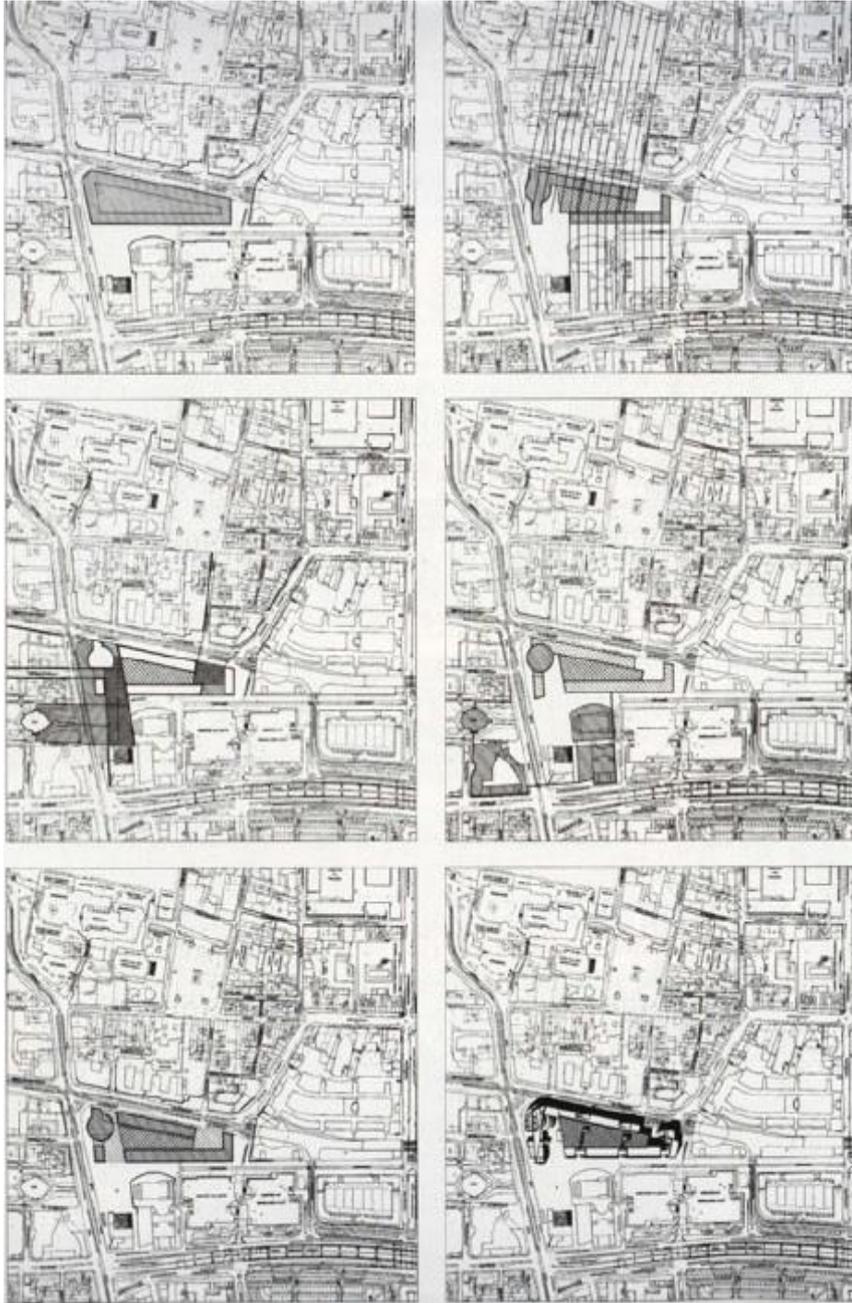


Figure 2.4 : The counterpoint between the external civic spaces and the internal galleria (Frampton & Rykwert, 1999, p. 77).

In his article “Taking Place: Landscape in the Architecture of Louis Kahn”, Kazi Khaleed Ashraf (2007, p. 49) emphasizes the idea of Kahn as follows:

The architect can learn from a farmer not in making the landscape pretty but ‘to preserve his crops by the logic of planting.’ In collaboration with Harriet Pattison, two distinctive but dialogical constructs formed the basis for the Roosevelt Memorial in New York City (1973). A triangulated, grassed area lined-with wall-like trees lead to the apex of the memorial-an abstract roofless ‘room’ with high stone walls. The garden and the room as two archetype forms, the former as a ‘personal gathering of nature’ and the latter as the ‘beginning of

architecture'. The tall 'walls' of trees made the landscaped area closely approximate the psychophysiology of a room.

This indicates that the dialectics of external and internal voids has a mutual task. The Roosevelt Memorial or The Four Freedoms Park designed by Kahn in 1973 is one of the most significant examples that show this intimacy. For Kahn, garden and room are two distinct archetype forms that are qualified as a place and a gathering of nature with the beginning of architecture. In this theory, the aim is to incorporate the idea of building as sculpted landscape and establish a dialogue between people and nature because in his architectural designs, Kahn catches people's attention to the design by creating the core of urban environments, which becomes a place. In a similar way, like Kahn, Santiago Calatrava emphasizes the integration of voids in his architectural designs. For him, nature, topography, and building should be thought all together. All of them constitute the essence of the project. Calatrava shows a tendency to the approach of "biomorphic" (Ekincioglu, 2000). This means that Calatrava uses the naturalist geometry in his designs, which refers to the relationship with voids. Natural forms are necessary for the creative process and are characterized by a balanced symmetry. In addition to that as long as exterior voids are designed in a subtle way, they become more inclusionary and interesting in terms of the building and the dynamic quality in the city. As stated by Santiago Calatrava, buildings do not impress on landscape, contrarily they aim to enhance nature by giving it meaning and adding a new viewpoint to voids within the urban context (Sharp, 1992). This indicates that the exterior forms and voids could display various analogies with nature, but the main thing is the inner creative process. The voids of Calatrava are designed with the procreative nature. Both the urban voids are enlightener and guiding for the interior voids. This situation analyses the architectural features of the building by determining its environmental effect, thus each technical structure gains importance while it is forming its physical environment and adds a new dimension to the outside. In this situation, nature and the urban landscape are combined in order to improve the structural environment, which balances between the interior and exterior void. Santiago Calatrava (2002) tries to provide the co-existence between inside and outside with the example of "Stadelhofen Train Station" in Zurich because the project designed in 1983 brings a flow of landscape and nature into the cityscape.

The project that is the first rapid transit system in the city separates two different areas by revealing two diverse disciplinary practices. While one side is very urban and is close to the city center, on the other side is very green. The design of Calatrava uses voids by excavating the hillside in order to attach the track. Therefore, the hillside is built with a multilevel structure, which enhances the urban life. The aim of Calatrava in this project was to improve the quality of urban life and solve the traffic problem in the city. Calatrava (2002, p. 37) emphasizes that,

our exercise was to enlarge the station. It is a station that is heavily trafficked and one that is important within the regional railway scheme. Our intervention considered the fact that there was an existing cut from which we had to step back, cutting deeper into the hill. The basic idea was to conserve the original edge of the cut, so as to be able to retain the green condition above it. For this, we proposed a walllike structure that is permanently anchored to the hill. The wall supports the houses built on it, which are often very close to the edge of the site. Gardens and a pergola were created along the wall, preserving the character of the upper part of the site and allowing for the possibility of people promenading above while passengers wait for the train below.

This shows that in this project, the site is the important point because it is used as a shelter for the station. Also, it has a good relationship between a sense of scale and the urban environment. At this point, the transformation of urban voids to place increases connectivity on the urban context and provides the creation of a commercial arcade by anchoring to the hill.

The dialogue between voids and people was also the architectural approach of Bernard Tschumi. Tschumi created a diverse aspect with related to the contextual architecture on the urban context. The urban context is not only a restrictive space in terms of morphological for new buildings, but also it is a practical space that presents the design potentials, so he uses voids to become a place. These voids called as “in-between field” are generally spaces between two specialized envelopes that are situated above the other. For him, architecture refers to a situation and situates on a site. In the new architecture of Tschumi, the urban context is not an unchanging truth, contrarily a context is an ideological tool in terms of interpretation. This means that the architectural designs of Tschumi have a meaning with the site. In this situation, these projects give rise to the blur of boundaries between voids on the ground surface. The approach of Tschumi to the void is heterogenic and dynamic. This approach could be seen in the project of *Park de La Villette* in Paris. The project

by Tschumi that won an international competition in 1983 conceives the co-existence between landscape and architecture. Instead of restrictive, stabilize, and conventional forms, the parks proposed modern and impermanence forms, because, in the interior and exterior voids, fluidity is important. According to Tschumi, the void becomes valuable when there are “movements and events caused by people using these areas in both unexpected and expected ways” (Havik, 2012, p. 136). Therefore, the urban park includes various events, activities and programs among the architectural spaces, which states the experimental approach on the site. The connections on the site indicates the relationship of the park and the design process through time with its inside and outside and consists of various programmes of the park. It is clear that the main idea of the urban park was to examine the social and programmatic changes and the urban life, thus it is thought as an urban design project. In this sense, the park could be thought as one of the largest structures. Due to the fact that this park overlaps with diverse layers in particular areas, Tschumi (1987) wanted to design it as “an embryonic model” consisting of the new programs for the 21st century within the urban fabric. This shows that the conceptual frame of the project allows different combinations and changes within the built environment, and the integration of interior and exterior void on the urban context is provided in any case.

In a recent polemic entitled “Towards New Horizon in Architecture” written by Tadao Ando in 1991, he states that the presence of architecture depends on the creation of nature and nature appears as the primary role in architecture (Ando, 1996). In the architecture of Ando, the notion of nature emerges as abstract nature or the architecture of nature. Nature holds the true feelings in order to achieve the highest value. Accordingly, scrutinizing the site, and establishing a relationship between inside and outside are significant. Tadao Ando who is a Japanese architect says that in Japanese tradition, the relationship between a building and surrounding nature de-emphasizes the physical boundary and gives significance to the spiritual threshold. The interior and exterior voids constitute a meaningful whole because the building transforms the site by gathering nature and people. In this situation, not only does architecture create a new landscape with the formal characteristics of the site, but it also relates to the senses. When both the inside and the outside of the structure are properly combined, the building could transform urban voids and changes its meaning. In his essay, Tadao Ando (1996, p. 460) states that,

the presence of nature within an architecture austere constructed by means of transparent logic. The elements of nature bring architecture derived from ideological thought down to the ground level of reality and awaken man-made life within it. Contemporary architecture has a role play in providing people with architectural places that make them feel the presence of nature. Architecture transforms nature through abstraction, changing its meaning. When water, wind, light, rain, and other elements of nature are abstracted within architecture, the architecture becomes a place where people and nature confront each other under a sustained sense of tension.

This means that Ando attempts to draw nature inside rather than isolate nature from man's dwelling, thus there is no specific line between inside and outside. The interaction of voids is like a mutual permeation and reveals the spiritual sensibilities on the site. Correspondingly, Ando designs buildings by considering the essential logic. For him, the architectural design expresses a commitment in order to determine the formal characteristics of a site, along with its climate, natural environmental features and cultural traditions (Ando, 1996). That is to say, the materials of a building allow coherent meetings with the sky, forest or water, so the interior and exterior voids on the site become a place with a new intensity. In this situation, the spatial fiction and communication between inside and outside give importance. The site is not a ground; on the contrary, it is the basis of the design. The identity of buildings lies behind the compatible communication with its surroundings. Tadao Ando also mentions that architecture and its surroundings connects with the imponderable values consisting of emotions and thoughts. In this manner the sense of place could develop in the city. Another important theorist, who wrote "Architecture as Another Nature" written in 1991, is the Japanese architect, Itsuko Hasegawa. He also refers to the integration of nature and building. Hasegawa (1997, p. 113) remarks that,

I believe any new building must make up for the topography and space that is altered because of its introduction and help create a new nature in the place of the one that used to be there. I feel any new building ought to commemorate the nature that had to be destroyed because of it and serve as means of communicating with nature.

This shows that, natural and built environments are intertwined. Both nature and building are in communication with each other.

As mentioned earlier, the architectural discourses and theories between the 1980s and the 2000s indicate that the co-existence of voids triggers a new urban life and

constitutes a hybrid contact between them. At the same time, the connection of the site and building develops a sense of place by conveying the significance of landscape and architecture, which shows the potential of urban voids.

2.2 The Modernist Paradigms about The Interaction of Voids after the 2000s

The architectural theories and manifestos related to the urban life scenarios determined today's perspectives. From the 1980s to the 2000s, an architectural object occupies a place in the city and changes the urban life there. Also, this integration on the site constitutes the hybrid contact in the architectural designs. In this sense, while the architectural void is referring to the urban void, the outside refers to the inside as well, which becomes a place for exploring the use of voids. Accordingly, the theory of void is developed by the way of understanding the reactions of people and the character of the place, which redefines the urban identity. The reactions opposed to the void trigger the necessary intervention as both individual and communal, which reflects the architectural designs. In this sense, the urban void related to the body forms a whole consisting of the orientation of space, memory, feelings, nature, landscape and so on, which refers to the urban life. This can be especially seen in the "New Futurists", defined by Jean-Louis Cohen, which has discourses related to the architecture in the late 20th to the early 21st century. Architects have made projections about the hybrid of the outside and inside. In their architectural designs, the urban void is transformed into a model of a building. Initially, Abdullah et al. (2013, p. 2) emphasize the architecture of Zaha Hadid, who was one of the prominent contemporary architects as follows:

Architecture is not only a closed structure that holds the activities it is built for but it also should make its users calm, think, keep them 'dry' and motivate the spirit (...) Architecture should be a unique thing leaving its influence in the area's life and attracting people to experience it.

This shows that she designed "a new kind of landscape" (Abdullah et al., 2013, p. 2) by formulating her buildings in the urban context. Architecture not only contains physical conditions of the urban void, but it also determines the spiritual values and the lives of people. In addition to that, a new kind of "landscaping the building" is a complementary part of the urban context and creates a strong bond from the site to the building.

Daniel Libeskind and Paul Goldberger (2008) explain this situation with the form of communication. They believe that the architectural site has to be part of the story as an “act of communication”. It is not just a container to be filled; on the contrary, it is part of the symbolism of the building. This means that the site is not a container containing its physical configuration; on the contrary, it is a tool that constitutes interfaces between the architectural and urban voids.

Zaha Hadid tried to melt and embed the project within the urban context by conceiving the articulated voids such as landscape and topography, thus she acquired some qualities from the context to the project, which provides a harmonic combination into each other (Abdullah et al., 2013). Especially, Hadid learned this method from Chinese painting, art, and architecture in order to improve the link between the landscaping building and its surrounding context. Accordingly, Hadid constituted a great combination with urban voids by using the technique of “landscaping the building”¹² so architecture would be embedded within the natural landscape (Abdullah et al., 2013). This means that the urban voids viewed as the ground have a significant quality and potential but the traditional architecture is disposed to neglect these voids. Thus, in her architectural designs, Zaha Hadid used the artificial topography and nature in order to increase the potential of the ground by providing the fluidity and order in the urban context. In the essay of “The Architecture of Zaha Hadid”, Joseph Giovannini (2004, p. 3) indicates that,

rather than building an object building with a commanding visual presence that pivots the site with the grace of Vitra, she conceived the building as part of the landscape (...) Her resulting garden structure was hardly distinguishable from the ground from which it emerged and into which it returned. With her second German building, she switched figure and ground, cultivating the field rather than the object.

For the appearance of the potential of urban void, Hadid used diverse techniques for landscaping the project. Vanishing is one of them. According to Hadid, the technique of “vanishing” gives the project the quality of being a land born metaphorically (Abdullah et al., 2013). This means that the structure is designed with the site and constitutes a part of the building. Therefore, the form of the site creates coherence with the conformation of the building. In addition to that, while this coexistence is

¹² “Landscaping the building” means to melt an architectural design within the site by thinking the link between building and topography in the urban fabric.

created on the site, Hadid gives significance to the using of one color in the exterior voids and interior surfaces, which provides the existence of the meeting line between site and building. It is clear that the using of one color in designing form would be important in terms of the perception and the experience of the place.

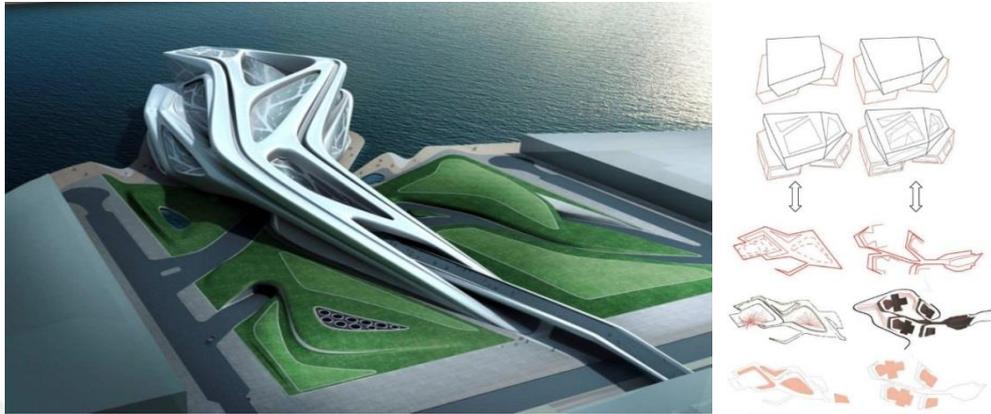


Figure 2.5 : Vanishing landscaping: Abu Dhabi Performing Arts (Abdullah et al., 2013, p. 6).

The project of “Abu Dhabi Performing Arts” designed by Hadid in 2007 is one of the examples of vanishing landscaping. This project indicates the perception of nature by pulling exterior into exterior and engaging outside with inside. As stated above, the series of diagrams express how the logic of space is improving and how the branching network between inside and outside is engaging with the site (See Fig. 2.5). In Hadid’s design, neither space nor character is inseparable from each other. Also, it reflects both the spirit of the place and the character of the place by using the concept of lived space, thus it is an important example for the quality of urban life.

The other technique for the integration of voids in design is “wall extension”. In her architectural designs, the walls of the building are expanded and folded in order to shape the structure of the site, which provides the affiliation to the origin (Abdullah et al., 2013). The example of Heydar Aliyev Culture Center designed in between 2007 and 2012 by Hadid in Azerbaijan uses this technique (See Fig. 2.6).

In this project, Hadid emphasized that the formative lines of the building are used in order to create the landscape of the site. In other words, “if the building design uses spiral lines, the landscape design also takes the same manner such as pavements, green zones, lakes, and stairs. This creates a strong relationship between the building and site” (Abdullah et al., 2013, p. 6).



Figure 2.6 : Extending project’s walls in Heydar Aliyev Culture Center (Abdullah et al., 2013, p. 6).

With these techniques, Zaha Hadid created amazing places and voids in her designs and aimed to provide the great connection between outside and inside, thus the integration of the site and the building enhances the quality of human life with contemporary cities.

Like Zaha Hadid, Dominique Perrault who is a French architect and urban planner creates in-between spaces and a new type of urban space within the city by using voids. For him, the interpretation of architecture depends on the natural, urban and metropolitan landscape. Therefore, he emphasizes this situation as “architectualizing landscape” (Koo, 2009). Within this framework, in Mark Garcia’s interview with Dominique Perrault entitled “Impending Landscapes of the Architextile City” in 2006, Perrault highlights the creation of new volumes by revealing the pre-existing reality of the landscape. As Garcia (2006, p. 29), states:

I try to connect the complexity and specificity of a box with functions, with the environment. My strategy is how to link the disposition of a volume in space with its context (...) I manage the presence of the context around the building, around this box, with another element (...) With this flexible, supple material, this tissue, it is possible to develop, around a very functional box, a special in-between space that also connects to box to the geography of the site. I have been interested in the land art approach because I am constantly investigating new relationships between architecture and landscape. I like to build landscape, not just buildings.

Within this context, Perrault thinks that urban voids designed with the buildings could change the urban context. He proposes a new landscape for topography and creates flexible and transparent public spaces because it is necessary to create in-between public and private, in-between culture and nature spaces for an architectural design. Upon this quotation, Perrault approaches his projects as a land art in order to

provide the integration of building and site. He aims to build a specific nature and urban void for users.

In reference to the quotation above, it may be worth mentioning the architecture of strata. Both Zaha Hadid and Dominique Perrault give importance to “the urban strata”¹³ in their designs. While both of them are creating in-between spaces between architecture and site, they give an opportunity for the independent link between urban life and city, which constitutes the urban strata. One of the most important examples that indicate the urban strata within the city is “the Ewha Campus Center” designed by Perrault in Seoul. This project designed in 2008 creates a fascinating urban void and a new topography into the campus. With the linear void, the different levels of the site are united together (See Fig. 2.7).



Figure 2.7 : Site plan of Ewha Campus Center (Ivy, 2012) Accessed on January 12, 2017.

A new seam slices through the topography revealing the interior of the EWHA campus center. A void is formed, a hybrid place, in which a variety of activities can unfold. It is an avenue, gently descending, controlling the flow of traffic, leading to a monumental stair carrying visitors upwards, recalling les Champs Elysees or the Campidoglio in Rome¹⁴ (Ewha Womans University/Dominique Perrault Architecture, 2012).

¹³ “The urban strata identifies the given site to represent the marks of time and space in the dialectical situation.” (Koo, 2009, p. 830)

¹⁴ In this source, the page number and the author are uncertain. For further explanation of this subject, see <http://www.archdaily.com/227874/ewha-womans-university-dominique-perrault-architecture> [Accessed: 12 January 2017].

Upon this quotation, it may be said that the created urban void provides an interactive dynamic balance between building and site. Through the multifunctional levels of the building and topography, the urban strata is created. Another important feature of this project is that it corresponds to the urban context (See Fig.2.8).



Figure 2.8 : Aerial view of Ewha Campus Center (Ivy, 2012) Accessed on January 12, 2017.

While Perrault is providing the relationship between the texture of the museum and the city, the added surfaces and landscape make reference to the urban strata, “conceiving a large glazed roof to shelter the underground piazza and the existing railway station”¹⁵ (Perrault, 2012). The “urban strata” for Perrault is actually to touch the context. Therefore, it can be thought that it is an urban response. As related to the urban context, the hybrid contact between inside and outside is significant in order to understand the potential of urban voids. Another important project about the hybrid contact is “Market Hall” designed by MVRDV¹⁶ in Rotterdam. This project designed in 2014 that is located at a historical place has the first “urban roof” as a new icon compared to other market halls. The urban void that is constituted within the building provides connections and coherence with the urban life. In addition to that, the integration between its historical site and the building could engage in dialogue with the everyday lives of its users because the urban structure consisting of indoor food markets could focus on the environmental, social and cultural connection.

¹⁵ This part of writing has been quoted from the interview of Dominique Perrault with MAXXI architecture director Margherita Guccione in Rome. For further explanation of this interview. In this source, the page number is uncertain. For further explanation of this subject, see see <http://www.domusweb.it/en/interviews/2012/03/22/underground-perrault.html> [Accessed: 15 April 2017].

¹⁶ MVRDV is a firm that is founded in Netherlands and is based on the architectural and urban design.

The innovative architect Norman Foster, who is one of the New Futurists, is famous for his sensitivity to the past and place in his works, which has taken him out of the definition of modernity. For him, the place comes to light with diverse forms such as the integration with the urban fabric or the integration with nature (Foster, 2000). The architecture of Foster adopts the rationality depending on communication and daily life, so its architecture rejects neither the people nor the urban life. The consistency of Foster is not only in his buildings, but it also related to the integrity of the building in itself and its environment. In addition to that the architecture of Foster is successful in terms of both the spatial fiction and the sensitive approach to traditions because, for him, the building is not an image, contrarily it is a space responding to the daily life and fictionalizing the whole with its inside and outside.

In Foster's architecture, the spatial fiction is always planned with the perceivable form so there is no place in any mysterious process. Everything is regular and persistent. Transparency in spaces is a powerful feature. Interior voids are intertwined with the exterior voids, which are provided by permeable surfaces and large courtyards inside the building (Foster, 2000). In these designs, the urban voids on the ground establish a dialogue with both the building and the city. This shows that the urban area is formed with the void that is a part of the building. The architectural form not only creates itself, it creates the physical environment at the same time. Hence, he uses the interior and exterior voids with a holistic design approach in order to design the building. The approach of contextualism of Foster gives birth to a genuine result in every building due to his architectural language. His architecture that is related to traditional architecture, topography, and physical environment is understood as a way of searching for a genuine structuring that would not become lost in the process of reproduction. Therefore, Foster emphasizes that rather than designing the individual buildings and voids, it is important to create the architectural designs at the level of the city by thinking of its inside and outside. In his book "Norman Foster: A Life in Architecture", Deyan Sudjic (2010, p. 194) describes the quality of urban life in Norman Foster's designs as:

a core, primary activity because anything in any part of the world that we inhabit has to be made. But before it is made it has to be designed. There are no exceptions, whether it is on the scale of a city, the infrastructure of its buildings, the equipment in them, the infrastructure of streets and public spaces, pavements, the paving slabs, the door handles and even the invisible digital electronic world - it all has to be designed. It is a human act because the

design is a response to the needs of people, whether they are spiritual or material. The quality of that design affects the quality of all of our lives.

This shows that the design should improve the standard of urban living and build more densely in urban voids because it refers to the human act, which enhances the quality of urban life. Correspondingly, Foster proposes an urban void on the master plan that is prepared for “the Vieux Port of Marseille” (See Fig. 2.9). In this design, the canopy being an architectural element created an urban void by using the impact of reflection and void (Kuloğlu, 2013). This design enlarges the urban space for people and provides new platforms over the water. The landscape design consists of the original limestone cobbles and pale granite surfaces in order to provide accessibility within voids.



Figure 2.9 : The Vieux Port of Marseille (Kuloğlu, 2013, p. 211).

With this project, Foster associates the urban context with the structure by using transparency and the technique of reflection so he presents a new perspective on the flexible architecture on the site.

In like manner, Wang Shu who is a Chinese architect provides a dialogue among voids in his architectural designs. His approach is that the building and nature should coexist and complement each other. In the Pritzker Architecture Award, Wang Shu supports the landscape city model in his architecture and allows the pastoral urban site consisting of rivers, forests, trees, and large hills, thus buildings are designed according to the exterior (Ong-Yan, 2012). Nature constitutes both the exterior and interior void of buildings. This shows that in his designs, the building is not only a dominant factor and object, but also it is a compatible part of the overall setting in the urban context. The most important example of this explanation is seen in the city of Hangzhou in China. The name of the city implies half city and half landscape, thus

they mix together. Thousands of years ago, the capital of China was Hangzhou, but it devoid of the sense of place. Chinese people asked about the new urban life and architecture. Wang Shu produced and developed a new form of modern Chinese architecture integrating voids. In the interview, “Three Chinese Architects on Tradition, Innovation, and Business: Conservation with Pei Zhu, Wang Shu, and Qingyun Ma”, Wang Shu constituted a “landscape city system” at the campus of the China Art Academy in order to provide a new urban life. For the Chinese dream of the traditional city, this city was the perfect example (Mendel, 2012, p. 26). The ideas of Wang about architecture are related to naturality and the coexistence of building and nature was enough to continue a quality life in the city.

Moreover, the connection between nature and building could be seen in the example of the “Ando Hiroshige Museum” designed by Kengo Kuma in 2000 (See Fig. 2.10). In his design, generally, Kuma combines traditional and new materials that are compatible with its surrounding to create public spaces in the city.

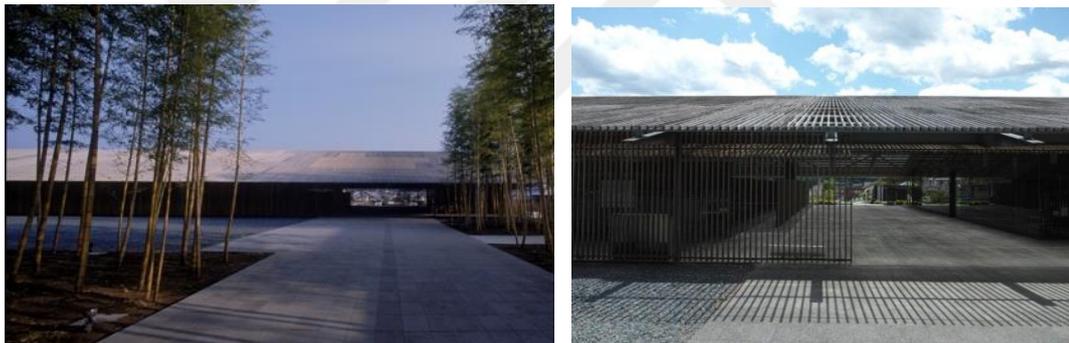


Figure 2.10 : Aerial view of the Ando Hiroshige Museum (Bognar, 2005, p. 92).

For him, “apertures” within an architectural design have an important role because, in his project, these apertures are designed by using the concept of void (Bognar, 2005). In this sense, these apertures could be thought of as a physical counterpart to the meaning of void and a connection between inside and outside. Generally, these voids are not just architectural voids but urban voids. By way of the transparent materials of the project, the building constitutes semipermeable spaces. In that manner, in his book “Kengo Kuma: Selected Works”, Botond Bognar (2005, p. 90) expresses the link between inside and outside by way of the sentences of Kengo Kuma as follows:

These densely spaced slats help to render the boundaries of the building transparent, translucent, or opaque, depending on the position or movement of the observer and the changing light that filters into the space. By virtue of this wooden grill, the building thus alters its essence, oscillating between presence and virtual absence.

This indicates that in Kuma's architecture, the idea of a compositional void is at the forefront and emphasizes the blurred boundaries between architectural and urban spaces, which depends on transparency and translucency. Therefore, he tries to show the humane aspiration of the project.

Especially, it is argued within this chapter that, from the 1980s to the present, the theoretical framework of voids is examined in a broad way with various projects (See Fig.2.11). The purpose is to understand the potential of urban voids in the urban context and the connection between inside and outside to make a place. When looking at the process, it could be seen that the hybrid contact between site and building and the evaluation of potentials within the urban fabric would help to enhance the quality of urban life.



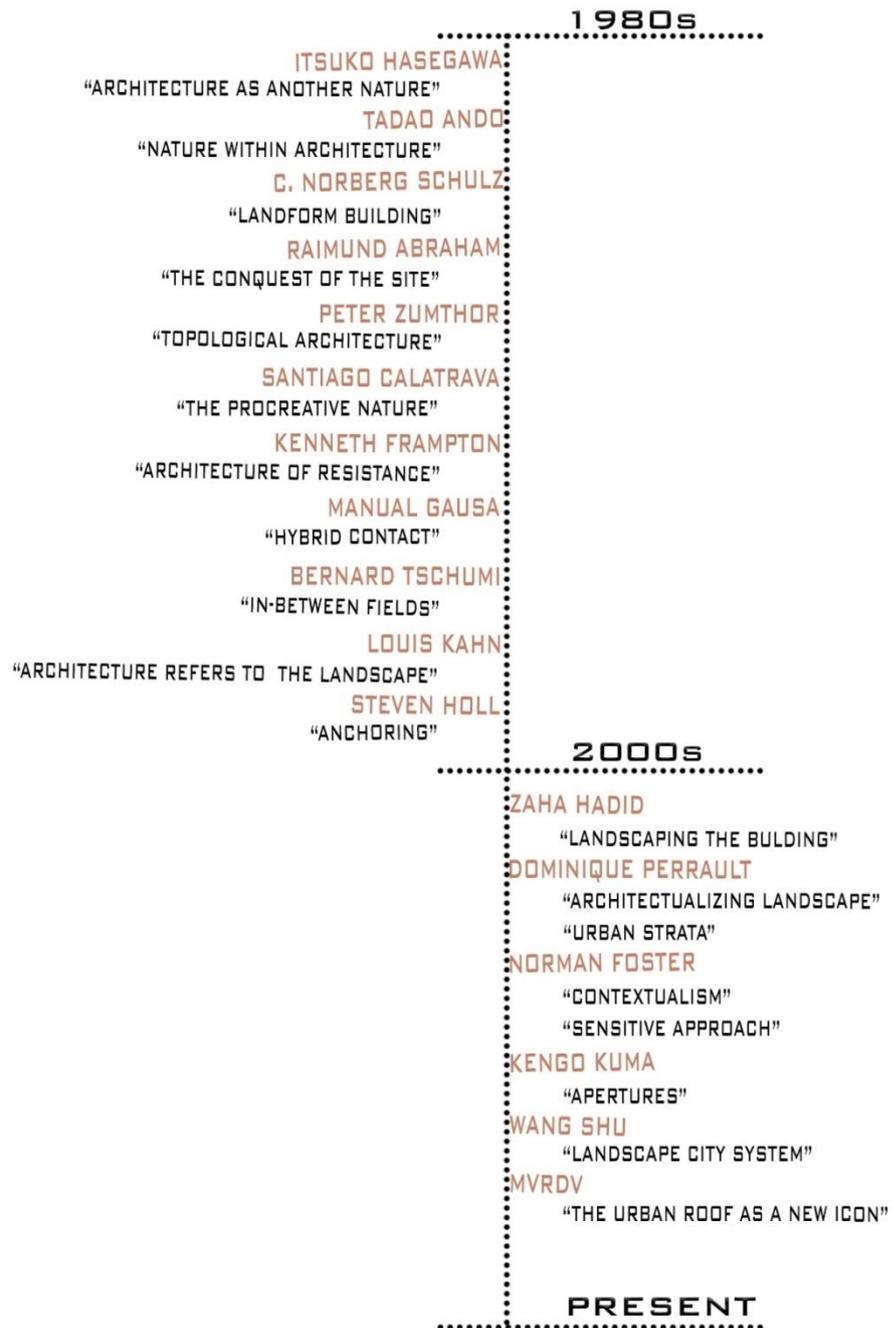


Figure 2.11 : The theoretical investigations from the 1980s to the present.

3. IN SEARCH OF THE TRANSFORMATION OF URBAN VOIDS TO PLACE THROUGH DIVERSE VIEWPOINTS

“The current over-emphasis on the intellectual and conceptual dimensions of architecture contributes to the disappearance of its physical, sensual and embodied essence.”

– Juhani Pallasmaa

The previous chapter of the thesis aimed to examine the theoretical framework of urban voids from the 1980s to the present within the co-existence of inside and outside. This chapter focuses on the transformation of these voids to place over diverse viewpoints of physical, metaphysical and poetic.

When examining the theoretical background of the voids from the 1980s to the present, it can be seen that architectural and urban voids create spaces by wrapping up the architectural objects. This simple relation creates an eternal and continuous field when the voids are thought to be in an advanced stage. They leak from all gaps, which integrates inside and outside, and constitute forms and surfaces in the urban context. At this point, the existing of objects depends on the link among voids. This dualist link is actually a neutral background for becoming a place. The general experiences in urban life constitute a part of the place and the urban life. Beyond the natural ability to be able to notice the familiar places, the place that is conditioned as cultural is important in terms of finding its meaning on the site.

So, does the transformation of urban voids to place enhance the quality of urban life? If so, how it is enhanced? These questions become a highly controversial topic because, at the present time, the co-existence of voids is largely ignored, thus the connection between site and building have been regarded as superficial, which causes the growing placelessness which has spread throughout the world. On the other hand, as long as the mutual relationship between them is ensured, it is possible to improve the urban life and develop the sense of place, which determines the environmental character.

Becoming a place is a special act that meets the natural needs of the people and responds to the preservation instinct. The requests of relating a structure to a physical

environment are essential and indispensable. This is because scrutinizing the physical foundation of a place as concrete phenomena such as man-made or natural situations, topography, vistas, and ecology necessitates the common link between architectural and urban voids. When voids have conceptual features and meanings, the void becomes a place. In that manner, David Seamon (1993, p. 84) emphasizes the opinion of Murray Silverstein as follows:

From the inside, we are surrounded, and experience our container as a hallowed place. We feel the closeness and intensity of the place, the feeling of being within a compressed, diminutive bubble of space. (...) From the outside, there is a sense of steady. We are oriented not to a still center but to the sky and the landscape beyond.

This shows that while the urban void is taking its place and organizing the place around the urban context, the interior void constitutes its own world metaphysically and poetically. People need a safe place that engages in dialogue between urban-architectural spaces or internal-external fields. At this point, the metaphysical, physical and poetic characteristics of the place are inevitably intertwined.

In addition to that, Steven Holl's concept of anchoring has been constituted toward an understanding of wholeness and the potential between inside and outside. In this concept, Holl discusses the interaction between site and building over aspects. In this study, discussion regarding the viewpoints consisting of physical, metaphysical and poetic elements aim to help to understand the transformation of urban voids to place and the potential of the urban voids into the city.

3.1 Physical Viewpoint

The basic viewpoint of the relation between the building and site depends on the inevitable physical and functional connections. Urban voids are always related to motion and change. They are taken as a prerequisite of motion because without void, there cannot constitute the physical aspect in the city. Correspondingly, the motion depends on the nature of architectural object and is associated with the physical reality of people on the ground. In the physical viewpoint, the transformation of urban voids to place integrates the experiential realm to the building and creates particular meanings transmitted through lived experiences and a specific intellectual frame. The physical reality of inside and outside and the realm of experiences formed

in the built environment provide continuance in the urban context, which becomes a place for the urban life.

3.1.1 Experiential perspective in the urban context: The comprehensive with the body

“Place is center of meaning constructed by experience”

– Yi-Fu Tuan

The transitions and relations between human beings and the environment could cause a disturbance related to a phenomenon that is perceived with its physical features. This tension gives information about the character of space. The causality of lived space is stated with the concept of sense of place. Also, this situation means the creation of a place and is significant in terms of the semantic frame. Every living environment creating the sense of place defines an atmosphere. The atmosphere could be thought as an expression that reveals physical experience. The experience of space, becoming a place, the understanding with the body and perceptual evaluations are involved in experiential perspective. At this point, the bodily experience is a significant task in order to build up embodied meanings within the city. Juhani Pallasmaa (2005, p. 40), a Finnish architect and theorist, emphasizes that, “our bodies and movements are in constant interaction with the environment; the world and the self-inform and redefine each other constantly. The perception of the body and the image of the world turn into single continuous existential experience (...).”

When people describe themselves within the void, they use the place as a reference. In this sense, the place is a void. Being in a place means both people and place exist. The entity of people refers to the link between their movements and the place because people notice the place through senses and experience. The relation between building and ground is more experiential rather than preconceived by existential references. The essence of place depends on architectural experience that provides movement of the body through space. In his book entitled “Landscape Architecture”, John Ormsbee Simonds (1961, p. 145) mentions that,

experience is rarely static; almost always, there is motion involved, in the person or in the thing experienced. A structure is seldom seen from a fixed point of view or in direct elevation, but usually by a man on the move. Therefore, its three-dimensional form and modelling are more important than its facade. A plan pattern is seldom seen from a fixed focal point, but is, rather, realized from an infinite number of viewing points by people

moving through it. The more fluid the circulation pattern, the more points of view and, therefore, the more interest. It can be seen that the most important visual aspects of a project are those revealed to the moving observer. The most important functional aspects are also those experienced by men in motion or in induced repose.

This means that the real experience of designed voids cannot emerge without the eventuating of design, thus architectural projects do not always have a potential to become a place. The strategy of “experience planning” that is offered by Simonds could assist a project in becoming a place.

Man-made places have a meaning if the human being experiences them. These places reach to individuals by lines and patterns of motion. Therefore, the pattern of motion is a major factor of an architectural and urban design. This is because it establishes the sequence and nature of its visual and physical experience. The architectural object is an experienced field instead of being a monitored object. Experience is realized by making sense of the space because human experience based on urban life. Correspondingly, architectural and urban voids are defined by experiences. The body in the architectural object enters into some experiences. Not only buildings constitute absolute physical structuring, but also the place that is related to sensation, perception, and conception and has the interaction with the body is designed physically (See Fig. 3.1). Therefore, both the body and place are connected to each other. In a space, we feel the place with our bodies. Actually, the place is existential, the existence is a place, thus the place is formed with the existence of bodies. In like manner, Steven Holl (2000, p. 26) states that, “the movement of the body as it crosses through overlapping perspectives formed within spaces is the elemental connection between ourselves and architecture.”

The place is a focal point. In the understanding of place, the main component is the bodily and physical motion rather than authenticity. At this point, the empirical character of the place depends on motion and the habitual nature of motion originates from the body. David Seamon believes that the everyday actions in the city have returned to the habit. These everyday actions are perceived by the body, which emerges the inherent capacity. Body-subject is the inherent capacity of the body in order to steer behaviours and get experience, which defines it by such words as automatic, involuntary, habitual and mechanical (Seamon, 1980). Accordingly, the

daily experiences within time-space routines conceptualize the sense of place, thus the motion of bodies connects with both place and time.

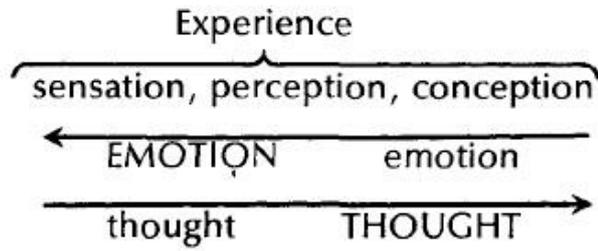


Figure 3.1 : Experiential perspective (Tuan, 1977, p. 8).

In the same manner, Tadao Ando who has formed his architectural designs by caring about the existential situation of human being emphasizes that the architectural object should design liveable spaces and create spatial experiences affecting the human spirit (Ando, 1996). The architectural manner that concentrates within experience has a stimulant impact by raising the awareness for people. The significance of experience that is emphasized between an architectural object and human has comprehended by architectural explorations. At this point, the place is a significant platform for action and experience, rather than just the exterior void where the building happens to be located.

Urban voids are dynamic and temporary instead of static and permanent. The transformation of these voids to place in a physical context needs events and movements so as to gain a genuine urban and architectural experience. Indeed, experience composed of fragments of the urban life is a process based on the body and these voids within the city. Italo Calvino, in his book entitled “Invisible Cities”, says that the main factor that constitutes the city is the human being who experiences the urban life. As stated by Calvino (1974, pp. 156-157) in his narrative,

Penthesilea is different. You advance for hours and it is not clear to you whether you are already in the city's midst or still outside it. Like a lake with low shores lost in swamps so Penthesilea spreads for miles around a soupy city diluted in the plain; pale buildings back to back in many fields, among plank fences and corrugated-iron sheds. Every now and then at the edges of the street, a cluster of constructions with shallow facades very tall or very low like 156 a snaggle-toothed combat seems to indicate that from there the city's texture will thicken. But you continue and you find instead other vague spaces, then a rusty suburb of workshops and warehouses, a cemetery, a carnival with Ferris wheel, a shambles; you start down a street of scrawny shops which fades amid patches of the leprous countryside (...).

In this quotation, the urban voids, where people live and have fun, could undergo change constantly. However, each new environment in which the man coexists with the other people actually makes the city and urban life. This is because the great void denoted as the city could exist with people and experience within spaces, which enhances the quality of urban life. Obviously, the body having to the external reality has a physical viewpoint through the motion in the city.

One of the most important architectural projects showing this relation is the “High Line Park” designed by James Corner Field Operations in Manhattan, New York. According to James Corner (2009), the project is designed by an intimate movement that enables diverse vistas and experiences by using different paving, lighting and social spaces, which creates a memorable, an authentic, and an experiential perspective in New York City. The High Line that was used as a railway in 1934 and has a linear perspective in the city was transformed into a public space and an urban void for the benefit of the people (See Fig.3.2).



Figure 3.2 : High Line running through industrial buildings in 1934 (2009)
Accessed on February 27, 2017.

This experiential architecture approach is sensed with individual’s movements through time and space. The historic rail line having dynamic open spaces and the texture of the park’s plants emphasize the potential of an urban void within the existing context while providing the surreal journey on the line. The railway’s historic structure and its surrounding are connected to each other, which creates a new paradigm for the place. On the whole, it can be said that in this project, alternative routes and the variety of environments consisting of botanical garden,

natural landscape designed among the buildings is based on a sensitive connection and allows the bodies freedom to the sense of discovery (See Fig.3.3).

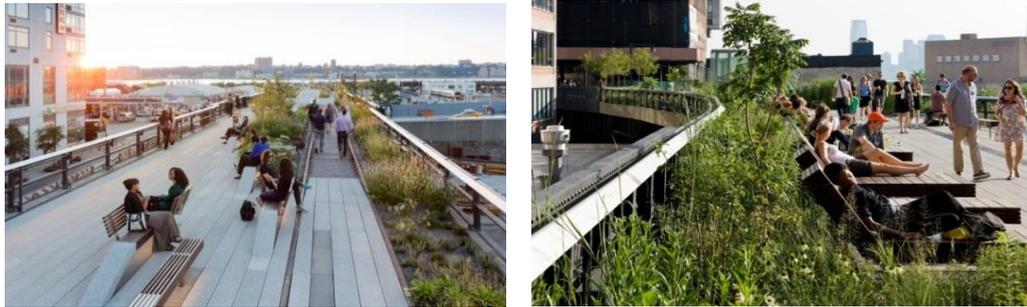


Figure 3.3 : Alternative routes on the High Line Park (2009) Accessed on February 27, 2017.

The architectural items with its inside and outside go through a cognitive process and give meaning to experiences of people, thus people could feel the sense of place. Everybody perceives and lives the place distinctly in the physical viewpoint. Therefore, both the place and the body should be thought of together. Likewise, the project anchors into its urban void, which creates a certain experience of the place. Corner emphasizes the experiential connection among voids. This experiential perspective is not preconditioned, but rather consists on the user of the site. Actually, this experiential connection is directly associated with movement, sensual effects, and perceptual factors.

3.1.1.1. Movement

The concept of void is directly associated with the “event”¹⁷ that steers the movement of bodies. While Aldo Rossi is drawing attention to the link of “event-place” with the concept of locus, Colin Rowe emphasizes the link of “event-structure” with the concept of collage. In this sense, it could be said that these events reshape the organization of interior and exterior voids. With the experimental and interactive events, the link between body and void becomes significant. Each movement of the body reveals the potential space of an urban void. These potential voids are determined with the in-between condition in the urban fabric. In-between

¹⁷ “event: an incident, an occurrence; a particular item in program. Events can encompass particular uses, singular functions or isolated activities. They include moments of passion, acts of love and the instant of death. Events have an independent existence of their surroundings. Events have their own logic, their own momentum.” (Tschumi, 1994, p. XXI)

spaces could take shape with unexpected events and movement. In that respect, Bernard Tschumi created a diagram including object-movement-event in the urban context (See Fig.3.4). His aim is to create a diverse reading related to the voids. For him, the complex relationship between movement-void, between meaning-being, between man-object demonstrates the potential of urban and architectural spaces. Especially, in his book the “Manhattan Transcripts”, Tschumi (1994, p. 9) emphasizes that,

thus the Transcripts never attempt to transcend contradictions between object, man, and event in order to bring them to a new synthesis; on the contrary, they aim to maintain these contradictions in a dynamic manner, in a new reciprocity and conflict.

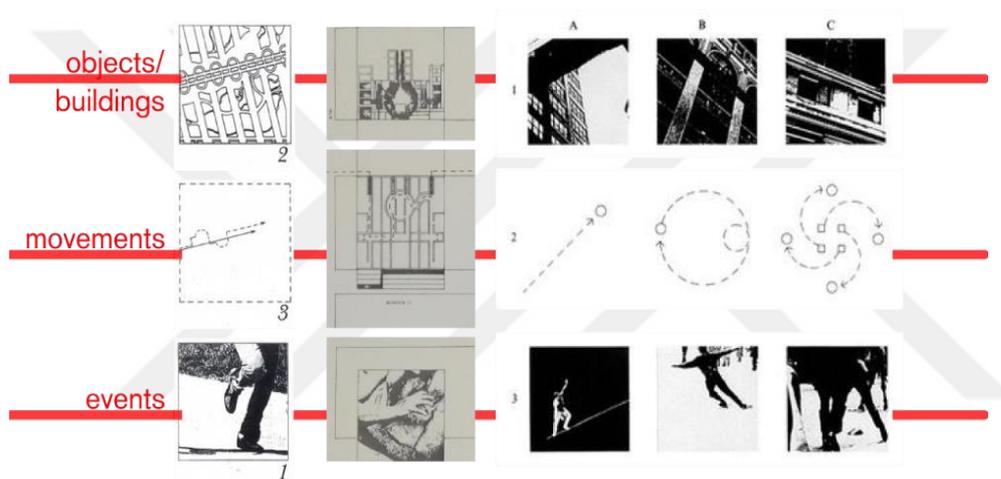


Figure 3.4 : The diagram of object-movement-event (Tschumi, 1994, pp. 16-17).

The concept of movement, that is also related to dynamism, speed and mobility and depends on the sequential positions of the human body, is thought as a main factor in the formation of urban void in the contemporary culture. At this point, W. K. C. Guthrie (1965, p. 390) refers to the relationship between void and movement as follows:

(...) there could be no movement without void, which the void was ‘not being’, and nothing of what is not being; for what, strictly speaking, is, is completely full. But such being, he claimed, is not a unity. It consists of a plurality of things infinite in number and too small to be seen. They move in the void (for there is void), and their combination causes coming-to-be, their separation dissolution. They act and are acted upon as they happen to touch (for in this way they are not alone) and generate by coming together and interlocking. (...) he claimed that alteration and every form of being-acted-on takes place in this way: dissolution

and destruction occur by means of the void, as also does growth when solid bodies slip in (to fill empty spaces).

The presence of people in the world becomes different from the presence of other living beings. People constitute societies instead of colonies because the individuals who constitute colonies do not depend on a particular place. On the contrary, they are moving. Living in a particular place and taking part in the same society cause similarities in the behaviours of individuals. The action areas and movement of community nearly resemble each other. The patterns which occur by these action areas and motion paths are not spatial relationships due to the fact that they have a tendency in nature as visual and structural. These environments that refer to the human existence are qualified as a place.

The phenomenon of movement constitutes the core of experiential connection. The movement gains a new meaning to a place. When a person shifts from one place to another, this person acquires a sense of direction experientially. Husserl has brought the action to the place. He accentuates that the concept of place depends on kinesthetic movement. According to Edmund Husserl (1962), the place is realized by kinesthetics, which experiences the character of the place as optimal. This means that a place is a location, as well as a complex whole within the urban fabric. With the movement, the experiential connection comes into prominence, thus experience becomes an active part of the place. The body produces the place that has its own directional movements with the kinetic dynamism. Martin Heidegger says that the kinetic dynamism on a place refers to the word *Ort*¹⁸ that is “the point of a spear or lance” (Maminski, 2014, p. 27). This point has an important potential and a mystery in order to convert energy into matter. In other words, when a lance is thrown, it produces kinetic movement that is an act, thus the lance hits the site and lands on a point, which describes the place and constitutes a “gathering together” on the site (Abraham, 1996). This situation is actually related to the transformation of voids to place. When the building anchors into the site with the kinetic movement, indeed the

¹⁸ “In his theory, Abraham focuses on the creation of a place. This precedes the creation of architecture. Here Abraham relies on a notion of philosopher Martin Heidegger, namely that of the etymology of the German word *Ort* (place). The reason that Abraham goes back to the word *Ort*, is because according to him architecture begins with the creation of a place rather than with elements of architecture, such as forms, aesthetics or material.” (Maminski, 2014, p. 27)

building defines the place on the site and becomes a place through human experience. This relationship expresses the experiential connection among voids.

An architectural design begins with the movement that is between voids. People could experience the place by moving through them. This is because the experience of architecture constitutes as long as people are in contact with its transitions. Although it can be defined as a sequential form like the frames in a movie, this spatial sequence takes place in an active environment with the movement of the body. Movement describes the architectural narrative as the act of walking that is a narrative strategy and is like speech (Kang, 2013). In his essay “The Infinite Spontaneity of Tradition” published in 2012, Wang Shu, who has the 2012 Pritzker Architecture Prize, links architectural and urban voids with movement. He generally tries to indicate the moments of circulation and place as a natural fact by creating his architectural designs with the concept of a Chinese garden, thus this movement could be defined as a labyrinth of pathways due to having multiple perspectives and layers on the site (Ong-Yan, 2012).

One of the important projects for experiential perspective could become “Europa City in France” designed by Bjarke Ingels Group (BIG)¹⁹ in the urban scale. This project that is a magnificent urban void into the city could be thought of as an experimental hybrid place between building and site and a gathering point (See Fig.3.5).



Figure 3.5 : The combination of urban voids and the urban life (Vinnitskaya, 2013) Accessed on February 11, 2017.

¹⁹ BIG is a firm that is based group of designers and architects within the field of urban design and architecture and led by Danish architect Bjarke Ingels.

While people are moving between urban voids, they constitute the experiential connection by combining dense city with open landscape. Each circulation system within the city depends on different urban places such as urban boulevards and green valleys. All of them provide the green continuity on the site. The project that has a semi-circular form proposes multiple levels voids by designing intimate streets and the pedestrian boulevards, which is important to explore the movement of the voids (See Fig.3.6).



Figure 3.6 : Aerial view of the Open City (Vinnitskaya, 2013) Accessed on February 11, 2017.

3.1.1.2. The re-discovery of the sensual impacts

Experiential perspective is associated with the sensual modes such as taste, touch, smell or sight provoked by external stimuli characterized by thought and feelings. Sensual impacts allow for human beings to enhance the strong feelings associated with the place and the spatial qualifications. As stated by Yi-Fu Tuan (1975, pp. 151-152),

with hearing, and particularly with seeing, we seem to be actively exploring the world beyond its and getting to know it objectively. Seeing is thinking, in the sense that it is a discriminating and constructive activity; it creates patterns of reality adapted to human purposes. Even taste, smell, and touch are affected by thought in the above sense: they discriminate among stimuli and are able to articulate gustatory, olfactory, and tactual worlds.

Urban voids and their qualifications are simultaneously evaluated by the eye, ear, nose and musculoskeletal system. Especially, within the tactual and sensorial architecture, experiential perspective is considered important. Rather than the importance of hearing and seeing, one of the most prominent senses is the sense of touch. So, how does the sense of touch affect the architectural experience? In his book “The Eyes of the Skin” published in 2005, Juhani Pallasmaa emphasizes the

concept of multi-sensory architecture. Pallasmaa has various works about the sense of touch and the sense extensions within the architectural experience. He mentions that skin could read texture, density, and weight of matter (Pallasmaa, 2005). For instance, when man touches the surface of an old object, the situation of proximity and intimacy that connects people with tradition and time emerges (Pallasmaa, 2005). In addition to that the voids of an architectural design could be perceived by the sense of touch that enriches the comprehension of spatial character and qualities of the place. This is because the skin could be able to feel mass, volume, shape and size in the urban context by depending on the structure of the body and the ability of movement. In the urban context, the space could be read with surfaces. When people touched the urban surfaces, they could feel this space. This is because, the texture within the space is the totality of parts that create the space. The textures consisting of wood, stone and concrete determine the identity of urban void within the city.

When an architectural complex with its inside and outside are thought of, the sensual impacts can be identified. According to Tuan, urban voids can refine human feelings and sensations because without voids, people cannot distinguish the variations between closed and open, interior and exterior, darkness and light (Tuan, 1977). The sensual experience of the urban void sustains the essence, texture and touchability of materials. At this point, the architectural perception could be considered as a result of the haptic realm²⁰ and materials in the place like the taste of food depends on the materials within the food. The materials and details of an architectural design still have a potential in order to shape the daily activities because feeling the link between the body and materials gives a meaning to the place and provides closeness among spaces. This situation of closeness with the sensual impacts is clarified by Michel Foucault (2002, p. 20) as follows:

There are four of these that are, beyond doubt, essential. First of all, *convenientia*. This word really denotes the adjacency of places more strongly than it does similitude. Those things are 'convenient' which come sufficiently close to one another to be in juxtaposition; their edges touch, their fringes intermingle, the extremity of the one also denotes the beginning of the other. In this way, movement, influences, passions, and properties too, are communicated.

²⁰ In their book "Body, Memory, and Architecture", Kent C. Bloomer and Charles Moore explain the haptic realm as follows: "The body image (...) is informed fundamentally from haptic and orienting experiences early in life. Our visual images are developed later on, and depend for their meaning on primal experiences that were acquired haptically." (Pallasmaa, 2005, p. 40)

Within this framework of thought, *convenientia* means closeness, spatial proximity or adjacency connected with the place. This closeness and touch are always capable in order to arise new resemblances like body and soul. In fact, spatial proximity is a part of the experiential perspective and contains similarities in two ways. Especially, with the haptic realm, the body and the space make contact with each other. The end of one determines the beginning of the other at each point of physical contact. They become more similar because of their proximity. This is because the proximity between the site and the building creates a physical experience and provides a deeper sense of communication associated with convenience.

3.1.1.3. Perceptual factors

When the human being is involved in a space, perceptual factors take place. The quality of perceptual relations can be defined with determinants such as the perceptual context and the perceptual manner. Environmental perception in the urban context depends on experience and constitutes the primary form of knowledge. As stated by Christian Norberg-Schulz (1974), not only does the environmental perception not include the visual impression at any single moment, but also it is specified by people's knowledge of the presence of certain forms. By exploring and perceiving a space, people establish a sense of place in their environment. At this point, the body's structure has a significant role for the perception of urban voids.

The spatial perception shows an alteration in the direction of the act and location of a perceiver. If boundaries have been drawn and perceived, urban voids can become a place because each different point on the ground brings into a different state the form of perception. Diverse distances give birth to diverse perceptual forms. Increasing the dimensional perception in urban voids is associated with architectural objects. The dimensional relations could be perceived with the detection of the spatial experience. In this sense, the urban voids have both the visual and symbolic dimension, alongside the physical aspect. Within this context, Rudolf Arnheim (1977), in his book "The Dynamics of Architectural Form", argues that the perceptual impact of urban void emerges when the urban surfaces do not constitute a structural system allied with its images. This means that the distances that are determined by the observer could create different perceptions, thus the designing of voids in the correct way is significant to provide the spatial construct.

The awareness of spatial perception depending on the experiential sense of place is a major factor for architectural and urban voids. Beyond the visual and physical continuity of the place and the perceiver, the spatial perception presents different viewpoints to develop the sense of place. Maurice Merleau-Ponty, the French philosopher, elaborates on the link between space and the human body. In his work, “The Phenomenology of Perception”, he discusses the role of the body in the perception of void and gives some details about the embodied experience consisting of the spatiality of the human body and the role of the senses in spatial perception (Havik, 2012). Moreover, Gordon Cullen, an urban designer, mentions that the spatial experiences of individuals are evaluated by depending on the perspectives of them (See Fig.3.7). The scope of voids and the importance of perception related to consciousness, physical sensations, mental image and even intuitive cognition of the place have been emphasized (Cullen, 1996). Therefore, the individual’s emotional expression has been determined towards the sense of place.

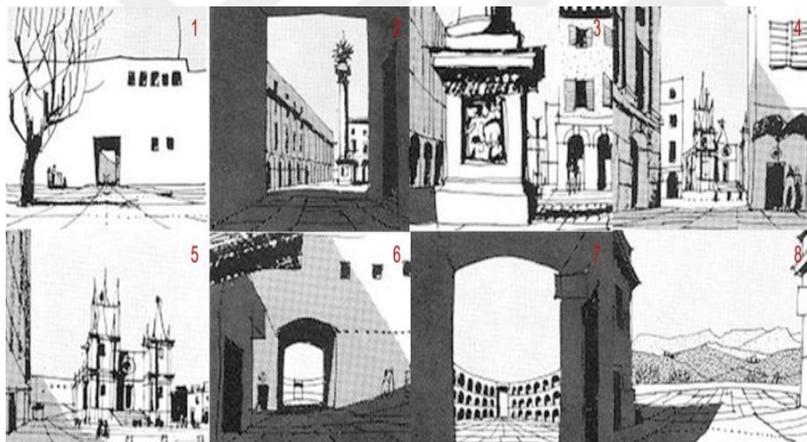


Figure 3.7 : The expression of voids with different perspectives (Cullen, 1996, p. 17).

According to this expression of Cullen, the spatial perception that is acquired with the position of urban artefacts and the relationship of nature with their objects differ from each other. In this context, the movement in the perception process has a dynamic feature and a continuous structure.

This diagram constituted by Hüseyin Kahvecioğlu indicates the link between voids and image (See Fig.3.8). When the place is firstly experienced, the spatial perception is fictionalized with the visual memory and the memory of past experiences. At this point, the visual and physical features of the place are dominant. By increasing

experience, the real image emerges. In other words, when the perceiver looked from the outside, the image could be seen as a whole. On the other hand, this image is associated with memories and experiences as well.

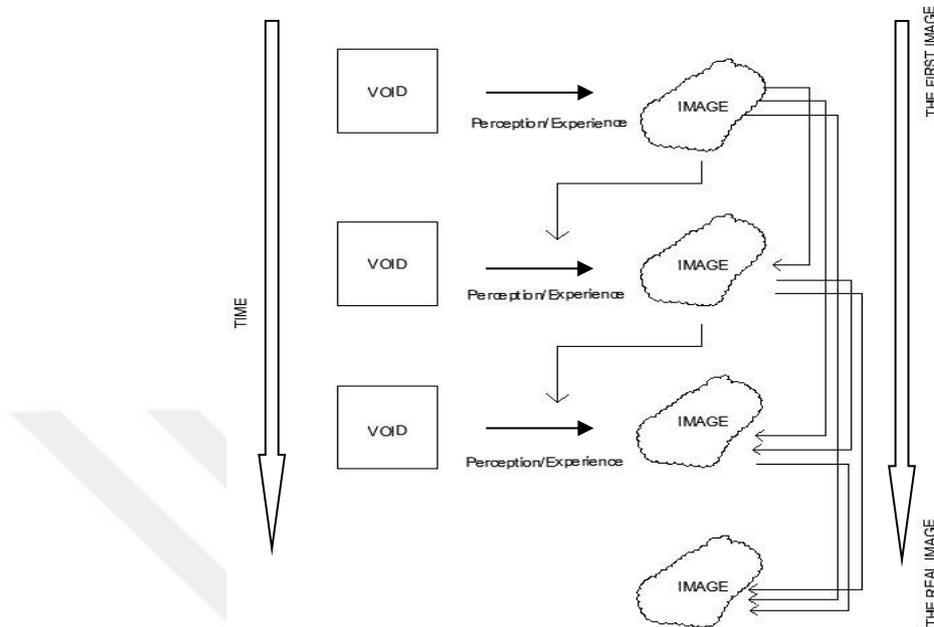


Figure 3.8 : The diagram of perception through time (Kahvecioğlu, 1998).

“Plaza of The Centre Georges Pompidou” designed by Richard Rogers and Renzo Piano in Paris is one of the most significant projects that is related to the perception of urban voids. The project, which is designed as a library and modern art center, presents a new urban design concept within the city. Especially, the public square in front of the cultural center is an urban void that provides gathering and creates the environmental perception between image and void. Due to the fact that the exterior of the building has a level surface, the spatial perception could show an alteration. In addition to that, the flexible urban space creates a comfortable sitting area by using these levels (See Fig.3.9). This sitting area integrates into the existing urban void.



Figure 3.9 : Seated crowd in front of the Pompidou Center (Perez, 2010)
 Accessed on February 16, 2017.

Despite the fact that this public space is a slopping place, actually, the structure of body could perceive it distinctively because of the perceptual factor of the void. Within this context, this void causes a different perception while constituting the physical and visual continuity in the urban context, which emerges diverse viewpoints and perspectives. These perspectives are created with the movement that helps to emerge the ideal image. Therefore, this project that encourages interaction makes the urban life liveable in the city.

On the whole, it can be said that the experiential perspective occurring between urban voids is composed of fragments of the city, thus the place experiences a sense of social involvement through movement, sensual impacts and environmental perception. Beyond the physical viewpoint and visual connectivity of the voids, the physical reality of inside and outside has a significant role for making a place.

3.2 Metaphysical Viewpoint

The metaphysical aspect of voids is related to the branch of philosophy that emerges the fundamental nature of being and the world. To put it another way, the understanding of architecture requires metaphysical and spiritual aspects, thus looking at philosophy is important in order to comprehend the relationship between interior and exterior voids in architecture. The philosophy of place is actually based on the relationship between the human body and void. In this situation, the site becomes important metaphysically. When looking at the metaphysical fusion of building, site, and landscape, it can be seen that phenomenology underlies attitudes toward them.

At this point, phenomenology is an important way to understand the city and the environment. Like the other philosophical movements, it is related to the link between subject and object, and between body and mind, which creates perceivable and meaningful architectural designs in the city. This is because the architectural phenomenology aims to grasp lived experience by constituting people's natural metaphysical assumption. With diverse definitions, phenomenology has gained depth. While it is defined, some determinant expressions have been used by Edmund Husserl, Martin Heidegger, Merleau-Ponty, and Norberg-Schulz. In the architectural design, this concept draws interest as practical. According to Norberg-Schulz (2000), phenomenology penetrates into the urban life, hence it is the best method to grasp

daily life and enhance the quality of daily life. Like Heidegger, he also uses this concept as a method to make his projects become a place.

3.2.1 The phenomenological and abandoned voids of the place

Urban voids have a phenomenological connection and a metaphysical wholeness. In the metaphysical condition, the notion of the urban void has the quality of the productive tool and these voids could be transformed into positive spaces rather than constituting absence, lack, and loss spaces in the urban fabric. The phenomenological voids that are a part of individual events constitute these positive spaces and serve as more powerful connections. In addition to that, the phenomenological voids have described a place. According to Hall (2010), a place hinges on the urban context and history rather than the urban growth and transformation in the city. This indicates that places consisting of historic transformations, sites, and the clearings of urban texture on account of wars or natural disasters shape phenomenological voids and such voids unify emotions and memories. As a matter of fact, when these voids, arisen from some traumatic circumstances, are utilized in a sense of place, they are no longer lost spaces. Actually, they give shape to absence.

Sola-Morales Rubio, who was a Spanish architect, described the phenomenological voids as *terrain vague*. At this point, it is necessary to explain the term of *terrain vague*. For him, the first term, *terrain*, means the land or the ground and embodies an urban quality within the city while the second term, *vague*, is referring to instability and creating a multi-dimensional circumstance (Sola-Morales, 1995). In addition, the city's terrain vagues are "out of order"²¹ and in-between spaces metaphysically that are open to the new or alternative ways of experiencing the urban life, which enhances the quality of life. For instance, urban voids that lead to inexplicable senses, fear, uncanny feelings are terrain vague but they are potential areas within the city. Indeed, every positive entity takes up empty spaces phenomenologically. On the other hand, as long as these voids are not designed, these spaces could create the vast emptiness within the city. Camillo Sitte, the Viennese architect, says that these voids

²¹ "Unincorporated margins, interior islands void of activity, oversights, these areas are simply un-habited, un-safe, un-productive. In short, they are foreign to the urban system, mentally exterior in the physical interior of the city, its negative image, as much a critique as a possible alternative." (Sola-Morales, 1995, p. 120)

cause “Agoraphobia”²² which is a unique nervous disorder and gives birth to anxiety and discomfort in the city (Vidler, 1993). In other words, it means the fear of open space or the fear of the urban void.

In that respect, in the light of this assumption, terrain vagues within the city could be thought of as potential threshold spaces and a shared place of common life. These phenomenological voids can create a sense of strangeness to people or frighten them because of the fact that they are empty and unpractical spaces. With the integration of building and site, these voids as a common space could become a part of everyday routines. To further elaborate, Slovenian philosopher Žižek (1994, p. 115) writes that:

It hinges on the difference between space *qua* void and positive entities occupying space, 'filling it out.' Here space is phenomenologically viewed as something existing prior to the entities that 'fill it out': if we destroy or remove the matter occupying a given space, space *qua* void still remains.

In that manner, urban voids are shaped with architectural spaces, and they keep space open as such. On the other hand, urban voids could be thought as empty spaces, but actually phenomenological voids as an impossible possibility could be filled out. Especially, Daniel Libeskind has some architectural designs that relate to phenomenological voids. He designs voids that change the spatial configuration, the experience, and the meaning of the space significantly, and creates empty axes or narrow openings among his buildings. The voids that connect memory and remembrance are not simply the physically empty spaces in cities. It can be constructed architecturally.

One of the most significant examples showing the phenomenological void is “The National 9/11 Memorial” at Ground Zero²³ designed by Michael Arad. The World Trade Center that was attacked on September 11th, 2001 was redesigned as Ground Zero that is both a site of memory and a healing space for New York City. In this

²² “Agoraphobia is a very new and modern ailment. One naturally feels very cozy in small, old plazas and only in our memory do they loom gigantic, because in our imagination the magnitude of the artistic effect takes the place of actual size.” (Vidler, 1993, p. 27)

²³ “The term of ground zero also conveys the idea of a starting point, a tabula rasa. Architect Michael Sorkin’s book about rebuilding New York is entitled ‘Starting from Zero’ (2003). And, as Amy Kaplan writes, ‘We often use ground zero colloquially to convey to the sense of starting from scratch, a clean state, the bottom line,’ a meaning that, she says, resonates with the ‘often-heard claim that the world was radically altered by 9/11’. The idea of ground zero as a blank slate thus enables a set of narratives about September 11.” (Sturken, 2004, p. 311)

project, the concept of a void is a basic element of the memorial design. After the attack, two gigantic voids- in the footprints of the World Trade Center- formed and these voids are shaped to memorialize the people who died in the attack (See Fig. 3.10). At this point, the footprints of the building become meaningful for the site because the building is anchored in the site.



Figure 3.10 : The voids of the 9/11 Memorial (2004) Accessed on January 21, 2017.

Michael Heizer, who is an American land and environmental artist, has various artworks related to the void. In the works of Heizer, the void is a presence rather than an absence. Like the language of Heizer, in this project, the voids are made visible, so the voids become a place within the city (See Fig.3.11). Michael Arad and Peter Walker’s “Reflecting Absence” proposed that two gigantic voids that are ringed with water and are among lots of trees would be “open and visible reminders of absence” (Batuman & Baykan, 2014, pp. 4-5).



Figure 3.11 : The master plan of the 9/11 Memorial (2004) Accessed on January 21, 2017.

In his article, “Shaping the Void”, Paul Goldberger (2011) writes that,

Early in the design process, Arad was teamed with the landscape architect Peter Walker, who shares his minimalist sensibility, and they have made the space around the two footprints a handsome and restrained civic square, with oak trees, benches, and light poles giving the place a kind of quiet, firm order (...) Ground Zero cannot be a place where your thoughts escape completely into history, as at Maya Lin’s extraordinary Vietnam Veterans Memorial, or on the battlefield at Gettysburg. You are in the middle of the city, part of an urban life that was as much a target of the terrorists in 2001 as the lives of three thousand people. The people will not come back, but the life of the city has to. When you stand in Arad and Walker’s park and look toward the footprints ringed by names and the new towers behind them, you feel the profound connection between these two truths.²⁴

Phenomenologically, “The National 9/11 Memorial” is a sacred place and has a metaphysical perspective compared to the others. Michael Arad and Peter Walker designed it with a minimalist sensibility by having it consist of special rituals of the urban life and the everyday life patterns (Batuman & Baykan, 2014). The project that is a phenomenological void is a part of the urban life and becomes essential to the lives of people because this place is an icon and states a symbolism due to memorializing the people who died. For Goldberger, unlike other projects such as an ordinary park and urban piazza, this project should reflect a sense of dignity and repose.

Another important project explaining the phenomenological void in the metaphysical viewpoint is “The Jewish Museum” that was designed by Daniel Libeskind in Berlin. Generally, for Libeskind, the form of communication in an architectural design is important because architectural and urban voids could communicate with the spiritual feelings and the cultural and social history by being a part of the symbolism of the building. Actually, these interior and exterior voids are filled with the story of a structure. The Jewish Museum emphasizes this approach because of its history. The site of the building carries the traces of past and today in the atmosphere of this city, so the voids of this project have an essential value instead of ordinary museum spaces. By means of these voids, Daniel Libeskind aims to indicate “the invisibility of the Jewish culture” (Saner, 2014, p. 45). Moreover, in an interview with Paul

²⁴ In this source, the page number is uncertain. For further explanation of this subject, see <http://www.newyorker.com/magazine/2011/09/12/shaping-the-void> [Accessed: 26 May 2017].

Goldberger published in “Counterpoint”, Libeskind mentions that these metaphysical voids arise from “Star of David” as a straight line void which depends on the extent of the Jewish Museum (Libeskind & Goldberger, 2008).

When looking at the museum, it can be seen that interior and exterior voids that are shaped by people who live in this city symbolize both past and hope. With these voids, building, and site are integrated by considering the history of Berlin metaphysically. Voids bear the traces of memory because the fictionalized voids refer to certain numbers, dates, and names. Therefore, these voids are called “between the lines”²⁵ by Daniel Libeskind because of having the history and culture of Jews. The zigzag plan of the museum actually embodies the sense of being lost (See Fig.3.12).



Figure 3.12 : Aerial view of Jewish Museum (Saner, 2014, p. 45).

Like the Jewish Museum, the project of “Vietnam Veterans Memorial” designed by Maya Ying Lin in Washington is a part of the phenomenological voids. The Vietnam Memorial has an important meaning and a special impact on account of its historic memories related to the Vietnam War. Moreover, the Memorial’s design provides the integration of site and building while it is also an example of landscape art with its wall. These walls anchor into the site and constitute a meaningful void for people. Marita Sturken (1991, p. 121), in her article “The Wall, the Screen and the Image”, says that,

²⁵ “Libeskind calls his design ‘Between the Lines’ because it is a project about two lines of thinking, organization, and relationship. One line is straight line, but broken into many fragments, the other is a tortuous line, but continuing indefinitely. These two lines develop architecturally and programmatically through a limited but definite dialogue. They also fall apart, become disengaged, and are seen as separated. In this way, they expose a void that runs through this museum and through architecture, a discontinuous void.” (Lahiji, 1997, p. 149)

the memorial is not simply a flat, black, abstract wall; it is a wall inscribed with names. When the ‘public’ visits this memorial, they do not go to see long walls cut into the earth but to see the names of those whose lives were lost in the war. Hence, to call this a modernist work is to privilege a formalist reading of its design and to negate its commemorative and textual functions.

According to this, the project that creates a new image for the city that could be thought as a part of the collective memory. The design approach of the project depends on the concept of “loss” or “void” and is symbolized with “the slot on the site” like a wound, which revives the collective memory with these specific meanings.



Figure 3.13 : The Walls of the Vietnam Veterans Memorial (Wolfson, 2011)
Accessed on February 27, 2017.

By means of the walls, people could feel and observe both openness and closeness on the site because of their heights. Indeed, this situation is a reflection of thoughts, feelings or beliefs metaphysically, which becomes a place in the heart and mind (See Fig.3.13).

The phenomenological voids of the place contain spiritual feelings while transforming the lost spaces within the city to the potential places characterized by the changes in the history and the clearings of the urban life. Both the projects of Ground Zero, the Jewish Museum and the Vietnam Memorial are some of the most important examples expressing the phenomenological voids.

3.2.2 Place-making as a tool to touch with the urban void

Approaches to the physicality of space and the relationship between man and environment bring new initiatives related to the place. Especially, place-making offers some alternatives for the emergence of the sense of place within voids. The place-making in the city is related to the commitment and involvement of people. In addition to that place-making aims to re-establish the quality of urban life in the

public realm by intertwining specific voids, a pattern of social activities and a set of shared and personal meanings (Relph, 1993).

Christian Norberg-Schulz (2013) makes a reference to the myth of the protective spirit. This myth is used to determine its distinctive atmosphere in the process of the transformation of voids to place. He mentions about the concretization of existential urban voids through making of a place. He aims to offer an alternative way for urban voids by bringing them into connection with nature that became superficial. Man-made and natural places resemble each other as existential and structural. The forms of physical items such as interior-exterior or above-below have a specific spirit for these places. Actually, according to Norberg-Schulz (2013, p. 127), architectural phenomenology is referred to as “a ‘return to things’²⁶ as opposed to abstractions and mental constructions.” He mentions that the place constitutes a totality arising from material things, as well as an abstract site. In this sense, Schulz tries to understand and interpret voids by using the concept of phenomenology. Also, Schulz, who brings an existential structure to the architectural design, establishes a contextual link between place and the presence of things. At this point, he explains the quality of place with the term of *genius loci*²⁷ because the essence of the place is associated with the sense of place. Genius loci is an idea of the Romans. According to Ancient Roman belief, each individual has a protective spirit called the genius. This spirit constitutes the character and essence of place from birth to death. Schulz says that actually, a place is considered as a space that has a different identity and character, which refers to the meaning of the genius loci or the spirit of place in ancient times (Trancik, 1986). For Schulz, architecture is a part of the genius loci that constitutes meaningful place in the city.

As long as the architectural spaces are originally associated with urban voids, they serve as *foci*, thus the character and the meaning of urban voids are condensed. The understanding of urban landscape’s spirit is efficient in order to offer unique designs

²⁶ The concept of phenomenology is defined as return to things themselves, as a way of seeing, or essence of imagination.

²⁷ “According to ancient Roman belief every ‘independent’ being has its *genius*, its guardian spirit. This spirit gives life to people and places, accompanies them from birth to death, and determines their character or essence. Even the gods had their *genius*, a fact which illustrates the fundamental nature of the concept. The *genius* thus denotes what a thing is, or what it ‘wants to be,’ to use a word of Louis Kahn.” (Schulz, 2013, p. 133)

in the city. Cities have natural places and different atmospheres consisting of lakes, hills, rivers and valleys. Therefore, urban textures including social dynamics and built environments are generally fictionalized by considering urban voids. At this point, Norberg-Schulz (2013, pp. 128-129) emphasizes that,

in general, nature forms an extended comprehensive totality, a 'place,' which according to local circumstances has a particular identity. This identity, or 'spirit,' may be described by means of the kind of concrete, 'qualitative' terms Heidegger uses to characterize earth and sky, and has to take this fundamental distinction as its point of departure.

The place has an identity and a character in the urban life with its spatial configuration and architectural features. When all of them constitute a meaningful whole, the place becomes a strong site and makes visible the urban life. If people make a choice among images that are presented to themselves by the place, the place creates an identity. In other words, the identity of people needs the identity of a place, which develops the sense of place. Place-identity necessitates the sense of rootedness that belongs to the place. Yi-Fu Tuan (1980, p. 6) describes this situation as “an unreflected state of being in which the human personality merges with milieu.”

In the same manner, some phenomenologists explain the spirit of place with similar concepts like *Topophilia*²⁸ that means the character of place and love of place. This term used by Yi-Fu Tuan defines emotional and strong links between voids and people. These connections show a change in terms of the way of intensity, detail, and expression.

The internal connection about place is examined and interpreted on the dialectics of interior and exterior. Heidegger uses the notions of earth and sky to make a place because, for him, place is a gathering (Schulz, 2007). According to Heidegger, “the building brings the earth as the inhabited landscape”, so the sense of place develops “under the expanse of the sky” (Schulz, 2007, p. 129). This means that *genius loci* gather both man-made and natural things. Buildings are associated with their surroundings consisting of the site and the sky, which constitutes the spirit of place within the urban life. Therefore, the integration of urban and architectural spaces

²⁸ “The word ‘topophilia’ is a neologism, useful in that it can be defined broadly to include all of the human being’s affective ties with the material environment.” (Tuan, 1974, p. 93)

develops a powerful place attachment. For Heidegger, the urban voids make sense as a gathering. According to Norberg-Schulz (2013, p. 132),

man needs to gather the experienced meanings to create for himself an *image mundi* or a microcosmos which concretizes his world. Gathering evidently depends on symbolization and implies a transposition of meanings to one place, which thereby becomes an existential 'centre'. Visualization, symbolization and gathering are aspects of the general processes of settling; and dwelling, in the existential sense of the word, depends on these functions. Heidegger illustrates the problem by means of the bridge; a 'building' which visualizes, symbolizes, and gathers, and makes the environment a unified whole.

Upon this quotation, Heidegger considers gathering²⁹ as a unified whole. For him, making a place depends on visualization, symbolization, and gathering. While he is considering gathering, he also provides the integration of architectural and urban voids by concretizing the world. So, what is the role of voids for the situation of place making or how they contribute to the place making? Actually, it can be said that the impact of voids for creating place making could be perceived with the capacity of intervention. When a person interfered to space, this space is in communication with the person. At this situation, the void is a part of the place making.

According to Heidegger, the bridge is an urban tool and a catalyst between landscape and the city as a metaphor. In addition to that, it is both space and subject. The example of the bridge of Heidegger gathers the earth and the sky as an urban void around a stream (Sharr, 2007). It connects banks and makes a place come into presence. In his book "Heidegger for Architects", Adam Sharr (2007, p. 47) mentions about "the bridge" of Heidegger as follows:

The bridge swings over the stream with ease and power. It does not just connect banks that are already there, the banks emerge as banks only as the bridge crosses the stream. The bridge designedly causes them to lie across from each other. One side is set off against the

²⁹ "Gathering or assembly, by an ancient word of our language, is called 'thing.' Indeed, it is such *as* the gathering of the fourfold which we have described. To be sure, people think of the bridge as primarily and really *merely* a bridge; after that, and occasionally, it might possibly express much else besides; and as such an expression it would then become a symbol, for instance a symbol of those things we mentioned before. But the bridge, if it is a true bridge, is never first of all a mere bridge and then afterward a symbol. And just as little is the bridge in the first place exclusively a symbol, in the sense that it expresses something that strictly speaking does not belong to it. If we take the bridge strictly as such, it never appears as an expression. The bridge is a thing and *only that*. Only? As this thing it gathers the fourfold." (Heidegger, 1971, p. 151)

other by the bridge. Nor do the banks stretch along the stream as indifferent border strips of the dry land. With the banks, the bridge brings to the stream the one and the other expanse of the landscape lying behind them. It brings stream and bank and land into each other's neighbourhood. The bridge gathers the earth as landscape around the stream.

Within this framework, the bridge could be thought as a thing and it enables to gather the fourfold³⁰. In this sense, the bridge has a meaning of place in the urban context and express more than a bridge. This is because, when looking at the bridge, it can be perceived that the banks of a river are connected each other by the bridge, which gathers both landscape and land. Actually, it is a symbolic form.

The example of the bridge in Heidelberg's quote develops the sense of place by using and emphasizing the urban void. In this example, the landscape is actually hidden from the city and with the virtue of the bridge, the landscape becomes meaningful, thus the void may be called as a "place". The bridge is a place. Place that is constituted by the bridge contains lots of places around the bridge, which indicates the situation of betweenness. While the bridge is changing the human experiences of people, it also provides conciliation between people and their surroundings. Actually, as mentioned before, while it is providing shelter, it can create new feelings or give the opportunity to rethink with relation to the world by gathering the landscape and its surrounding. For example, a human who is passing always over the bridge may perceive it as different because it holds varied feelings in each passing and a human being also gains familiarity with the bridge, which is exhibited in the world.

For instance, "The Museum of Ocean and Surf" designed by Steven Holl is one of the examples having the meaning of gathering. This project is integrated with the context of the museum, which is reflected in the design of the museum. According to Holl (2007, p. 244),

³⁰ Living things can allow the fourfold structure consisting earth, sky, mortals and divinities to be revealing the everyday presence and the fourfold may be co-disclosed to the human being. Therefore, the things, fourfold and dwelling may be thought as a whole at this point. As a matter of fact a thing is the gathering of the fourfold structure of the earth, sky, mortals and divinities. All of them constitute an inseparable whole. Heidegger explains this situation thus; "the fundamental character of dwelling (...) reveals itself to us soon as we reflect that human being consists in dwelling and, indeed, dwelling in the sense of mortals stay on the earth. But 'on the earth' already means 'under the sky'. (Sharr, 2007, p. 43)

the design concept is based on the phrases ‘under the sky/under the sea.’ The building shape is intended to create gathering plaza, open to sky and sea, with the horizon in the distance. This ‘Place de l’Océan,’ with its curved under-the-sky shape, forms the character of the main exhibition space, while the convex structural ceiling forms the under-the-sea shape.

The line between sky and earth transform to the topography of building. Under the sky is interpreted with the concave form while the convex roof is designing exhibition halls with the phase of under the sea (Holl, 2007). Moreover, the outdoor of the museum aims to integrate both architectural and urban spaces, and ties the project to the ocean horizontally (See Fig.3.14). Therefore, both the concept of the project and topography give the building its unique character. Also, by means of the urban voids, the main gathering space is open to the public for daily activities and festivals (See Fig.3.15).

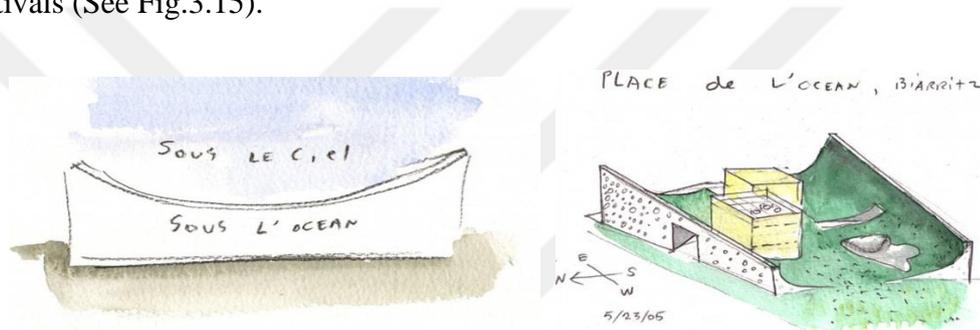


Figure 3.14 : Sketches of the Museum of Ocean and Surf (Holl, 2007, p. 244).



Figure 3.15 : The design of Museum of Ocean and Surf (Holl, 2007, p. 245).

To sum up, the metaphysical fusion of building and site indicates a deeper connection in the architectural design. When the building anchors into the site, both architectural and urban voids become metaphysically linked each other. Their fusion causes the formation of a new situation within the gathering. Correspondingly,

phenomenological voids of place and place making require re-thinking and re-interpreting about the link between site and building.

3.3 Poetic Viewpoint

“Poetically man dwells”

– Friedrich Holderlin

Void and poetry are related to each other due to their similar features. Images and metaphors that are the common ground of poetry and space intersect in the intuitional world of people. The poetic image provides a direct connection with a bridge that combines human and space. While poetry is a product of imagination and the mental process, the void is an analysis tool for the human psyche.

Poetry is shaped by the indiscriminate situations with the sensual tendencies to unearth the emotions of people in lived spaces. These places have a meaning with the poetry. The place always moves through the spatial volume. It sees forms and objects, hears sounds, and feels the breeze. On the one hand, the place is a physical circumstance like wood or stone. It is shapeless in consideration of its nature. Its visual form depends on the quality of light and its aspects. If space is regulated or stereotyped by stylistic elements, architecture has a particular identity. Therefore, poetry depends on the everyday observations such as smells, weather conditions, seasonal varieties, colours, light or shadow with the human senses and emotions.

As stated by Gaston Bachelard (1994) in his major book “The Poetics of Space”, when the poetic image immediately takes root in us, actually it constitutes the void as the field of poetic imagination. Accordingly, the poetic imagination within the void does not state the past, contrarily people shape the spaces and the similar spaces have a meaning with senses, emotions, thoughts, and memories of people, which shows the poetic viewpoint of the voids. Poetic viewpoint of the voids could record the moment and constitutes the collective memory related to objects, people and environment.

In addition, the poetic aspect of the voids is actually a process that comprises both physical and metaphysical aspect (See Fig.3.16). Poetic image affects the depth of feelings and emotions in the lived or experienced realm. This lived realm could be regarded as a dialogue of experience and sensory interactions through time while the

poetic imagination is comprehending the sensing body in the urban context, which indicates that the imagination within the voids confronts the past and reality. In this sense, Gaston Bachelard (1994, p. 9) states that,

memories are motionless, and the more securely they are fixed in space, the sounder they are. To localize a memory in time is merely a matter for the biographer and only corresponds to a sort of external history, for external use, to be communicated to others.

The poetic thinking means to take a measurement of the lived place. It establishes the nature of the place. Neither the poetry nor the place could be exemptible from each other. Both of them are interconnected. At the present time, people settle between architectural and urban voids unpoetically but this situation weakens the quality of urban life. Therefore, examining the place in poetic viewpoint is significant.

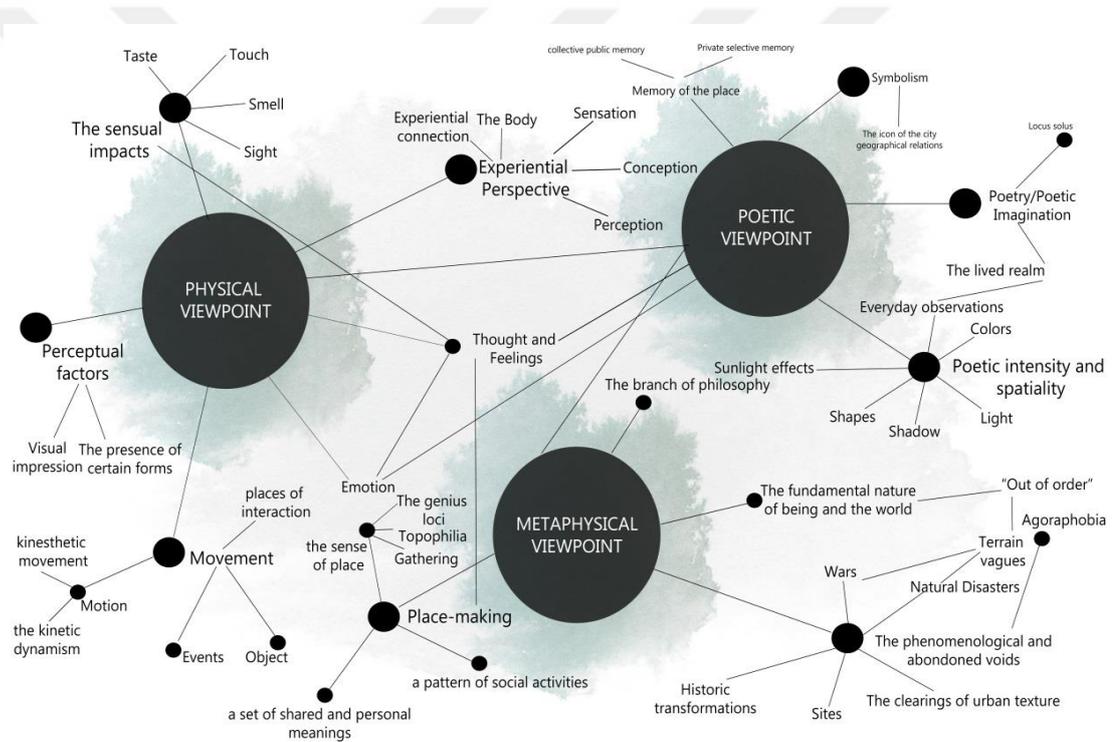


Figure 3.16 : The relationship with physical and metaphysical viewpoint of the poetry of urban void.

3.3.1 The poetic nature of the void in the lived space

In the historical process, the phenomenology of place and the sensitive meanings could be thought of as a special indicator in order to explain the transformation of voids to place. At this point, the lived space has an important role for the poeticalness of the place. These lived spaces are understood and explained by the poetry, thus an architectural design and poetry can be easily linked. The poetic imagination of the

city provides the explanation of voids. With the poetic imagination, the expansion of place and settlement reveals the existential meaning of voids. In addition, the poetry depends on the links between space and users. Each point of lived spaces has the power of different poetic imaginations. The poetry is associated with the lived and experienced void that allows people for the place. The lived space transforms a place with the features of materials that surrounds the visual form. Alongside the physical reality, the social and cultural values give birth to the emergence of lived space.

These areas could be evaluated as abstract spaces. These spaces are constituted in order to contact with the urban fabric and provide the expansion of physical space. In that manner, the “lived space” contains the everyday activities of users with “conceived voids”. According to this, Henri Lefebvre (1991, pp. 38-39) a French theorist, mentions that, “conceived space is the dominant space in any society (or mode of production) (...) (lived space) is the dominated (...) space which the imagination seeks to change and appropriate.”

The lived space that is more personal and consists of a common body structure is a dimension that develops over time through human-environment interaction. At this point, the place is a product of both lived time and lived space. Both of them are the interwoven totality. According to David Seamon (1993, p. 250), “lived space is experienced in everyday life with meanings and values intact. Its value is intrinsic (...)” This means that memories, values, and imagination of the past indicate the passage of time within the architectural and urban voids. In addition to this, the poetic imagination and poetic viewpoint of voids allow people to notice the place. This shows that the void is not homogeneous area; on the contrary, it exists with its dreams and collective memories, which creates a developed sense of space. In his book, “Practical Poetics in Architecture”, Leon van Schaik (2014) mentions that when an architectural design with its inside and outside approaches to space as poetic, the existence of design would be associated with people, which connects to memories of people and individual experiences.

Both inside and outside of the design should be lived space for having a poetic imagination. The lived space is the shelter of imagination. These spaces are experienced to dream, so they transform to a new imagination and create dynamism within the city. In like manner, Yi-Fu Tuan (1975, p. 165) explains as follows:

Place is created by human beings for human purposes. Every row of trees or of houses originally existed as an idea, which was then made into tangible reality. A building, a park, or a street corner does not, however, remain a place simply because it is tangible reality and was originally designed as a place. To remain a place it has to be lived in. This is a platitude unless we examine what 'lived in' means. To live in a place is to experience it, to be aware of it in the bones as well as with the head. Place, at all scales from the armchair to the nation, is a construct of experience; it is sustained not only by timber, concrete, and highways but also by the quality of human awareness.

In addition to that, the lived space necessitates the spatiality of time for the poeticalness of the place. Understanding and revealing the existential meaning and value of voids are related to the notion of time. Not only the existence of the void and time are an abstraction, but also this relationship constitutes the life itself. Despite that they are the asunder formations, they are, at the same time, predestined to each other. Within this consideration, architectural and urban voids could be thought of the notion of time because time needs a reference to the built environment, thus lived spaces within the city become a place. In nature, time is thought of as within the space because "each place shows its age like a tree trunk, bore the mark of the years it had taken it to grow" (Lefebvre, 1991, p. 95). Therefore, time and place relationship have a poetic viewpoint within voids.

The poeticalness of urban void is related to the potential field depending on the ontological and ontic space, which creates a spatial continuity. In this sense, the poem states what happens in urban life and is not a result of urban life. For this reason, such a way of thinking is viewed as a process instead of a product. At this point, the place-time dialectics in an architectural design is two inseparable totalities. This is because this duality reveals in the perception of time, thus the lived time and space are thought of as a process to enhance the sense of place. Especially, the integration of architectural and urban voids within the space-time duality could be explained by the concept of *locus solus* defined by Aldo Rossi (1982). So, what is locus solus and what is the relationship between place and locus solus? The city is composed of urban artefacts. Each artefact has a singular and special place within the urban context, which is defined as the notion of locus solus. Not only the urban artifacts are a building, but also they are a fragment of the city with its built environment consisting of their history, geography, and connection with the urban life (Rossi, 1982). In this sense, urban voids within the city involve the urban

artifacts. This situation is *locus solus*. *Locus solus* is determined by time and place, and by topography and form, so it is a specific and universal connection between the building and a certain site. In his book, “Architecture of the City”, as Aldo Rossi (1982, p. 7) clearly points out:

(...) the city is a theater of human events. This theater is no longer just a representation; it is a reality. It absorbs events and feelings, and every new event contains within it a memory of the past and a potential memory of the future. Thus, while the locus is a site which can accommodate a series of events, it also in itself constitutes an event. In this sense, it is a unique or characteristic place, a *locus solus*.

As can be thought, buildings could be thought of as signs of events on the site. The link of building, site, and event determines the character of urban artifacts, which is actually a collective and urban memory in the urban life. In addition, the sequence of events within architectural and urban voids constitutes the urban memory, which helps to understand the voids in poetic aspect. The concept of *locus solus*³¹ related to time and place is a part of the urban memory. Through time, the urban memory emerges and reveals the senses of an individual. In this context, memorable experience within the voids is important in order to state the poetry of the place and the urban life. Peter Zumthor (1998) mentions about the memorable experience. For him, buildings should be accepted with their sites as long as they evoke memories and emotions that are rooted in the past in various ways, thus the poetic relationship with building and site reveals the process of remembering. As mentioned before, *locus solus* hides in the place by depending on the time. In unexpected situations, it is discoverable. As stated by Aldo Rossi (1982, p. 130),

one can say that the city itself is the collective memory of its people, and like memory, it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city’s predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense, great ideas flow through the history of the city and give shape to it.

³¹ “The city, a social entity, is in psychological terms a product of a collective unconscious. At the same time, as an amalgam of formal artifacts, it is a product of many individuals. That is, it is both a product of the collective and a design for the collective. Whereas the *locus solus* defines the nature of the object, *homo civilis* now defines the nature of the subject.” (Rossi, 1982, p. 9)

The memory of a place is associated with embodied experience. That is to say, every place may be remembered with the body of a person. Memory experience helping to interpret and shape the voids gives people a compatible picture of the past and brings the urban continuity. Eric Kandel, the American Nobel prize-winning neuroscientist, mentions about the connection between urban memory and knowledge (Karamanea, 2015). He states that both of them determine personal identity because collective memory occurring within the voids is necessary for the transmission of culture, thus the loss of memory removes the bond between past and future. This shows that memorial voids are needed.

Within these frames of thought, the example of “Open City” in Ritoque on central Chile’s Pacific coast could reflect the concept of “locus solus”. An architectural and design school built the Open City as a combination of architecture and poetry. On the other hand, in the early 1970s, a group of French poets and philosophers established “the poetic acts”³² that are designed and experienced as a performance on the void (Leon, 2012). In addition to that these poetic acts on the inhabited landscape include various activities such as games, rituals, sculptures or installations and provide the site-building orientation on the coast. This demonstrates that these poetic acts indicate the aspect of art of the voids. Every art piece on different sites tries to explain the meaning of the urban void by making the voyage of discovery and constructs the art of the void. Therefore, this project within the in-between condition of the site reveals the integration of poetry and art.



Figure 3.17 : Location of the Ritoque concentration camp and the Open City School (Leon, 2012, p. 81).

³² The “poetic acts” are a process and bring poetry into the daily life by providing the artistic undertakings in the urban voids.

Each activity on the site is freely realized from external events (See Fig.3.17). When participants visited the experimental city, they could see its surrealistic and hybrid feature. Through time and space, all events constitute the collective memory between past and future, which enhances a deep sense of community (See Fig.3.18).



Figure 3.18 : The poetic and experiential acts in the Open City (Leon, 2012, p. 87).

Places without the poetry of urban voids are monotonous and elusive, thus they should be produced and shaped in the poetic aspect. Especially, symbolism in the architectural designs causes a variety of meanings related to a place. It is a visual association consisting of an idea, image or thought, which creates the poeticalness within the city. Symbolic values and meanings could increase the potential of the urban voids and the poetic nature of the void with nostalgia, enjoyment and pride. The urban voids which have poetic features symbolize the society. These voids could acquire various meanings to the city with their functions. Within this framework, as it referred by Carr et al. (1992), the symbolic urban voids are associated with the shared meanings. In other words, the rituals, spiritual meanings and mystical experiences occurring in daily life determine the relationship between place and people. The meanings of symbols can show an alteration according to time and place. In this sense, the co-existence of architectural and urban voids could constitute an urban symbol for users. The interpretation of building and site that is created at the end of the process of architectural design mostly depends on users. Due to the fact that these symbolic places contribute to the urban life, they come to the forefront compared to other places. Particularly, within the city, monumental urban voids with their structures affect the character and identity of the city. They could be thought of as tools that concrete the ideas of social, cultural and artistic upon an architectural design.

One of the monumental public architecture examples about symbolism is “The National Library of France” designed by Dominique Perrault in Paris. The project

that is built on an industrial wasteland has “a sense of monumentality and visual iconicity”³³ (Langdon, 2011). The four towers of the library symbolize four open books when looked at from a bird’s eye view and the central courtyard that is filled with lots of trees among these towers is a symbolic and mythical place for users. According to David Langdon (2011), the identity of an architectural design depends on the basis of the design and human knowledge, which is associated with landscape and nature.

The library could be thought as a square for Paris because of its continuity of empty spaces, thus it transforms a symbolic place and the urban landmark within the city. Architectural and urban voids of the library constitute both natural and poetic connection between the city and people, so the project could be expressed as locus solus because of its singularity. Moreover, Perrault uses vertical and horizontal lines to combine open and free spaces (See Fig.3.19).



Figure 3.19 : The National Library of France, Paris (1989) Accessed on January 29, 2017.

The project that has appeared within the duality of time and space is an expression of architectural symbol. In lived space, the library for readers creates a silence and calm place poetically. The integration of landscape and building could give a poetic imagination to the city.

Especially, the green courtyard related to mediation and sensation makes an urban place outside of time. In this sense, Anthony Vidler (1993, p. 119) emphasizes the

³³In this source, the page number is uncertain. For further explanation of this subject, see <http://www.archdaily.com/103592/ad-classics-national-library-of-france-dominique-perrault-2> [Accessed: 26 May 2017].

idea of Dominique Perrault as follows: “The greatest gift that it is possible to make to Paris consists today in offering space, the void, in a word: an open space (...).”

The monumental act of architecture constitutes a void and an open space within the city, thus it could be seen as a privilege for the building and the ritual object of monarchical, which shows that it is a place instead of just being an object or building. The link between garden as a poetic void and the four buildings as the central metaphor emerge a symbolic form within the city. In addition, Dominique Perrault indicates that the building with its inside and outside is “a piece of urban art and a minimalist installation” (Vidler, 1993, p. 130). Within this consideration, the poeticalness of the lived place is associated with memories and poetic imagination. This imagination is constituted through time. Architectural and urban voids are a tool for creating the poetic value of the city, thus they could be thought as a symbol in order to enhance the quality of urban life.

3.3.2 The poetic intensity and spatiality with the sensual effects

The poetic intensity within architectural and urban voids depends on the simplest everyday observations consisting of smells, colors, shapes, light or shadow and the vital situations constituting emotional and imaginative dynamics. The visual form and the quality of light are associated with the limits that are identified by the elements of place. As long as the voids are designed, the sense of place constitutes the poetic viewpoint. In this way, voids activate sensations and feelings of the viewers because poetry could be findable everywhere.

The sensual impacts are necessary in order to create the form of buildings and sites. Especially, hearing and sight have a fundamental planning factor for making a place among the voids. These contacts are associated with the most comprehensive of the urban activities. As mentioned before in physical viewpoint of the voids, perception is constituted by human senses. Through perception, people could experience the poetry of voids while the formal and objective features that belong to space are storing to the provisional memory. In this sense, this space gains a meaning according to the area of usage, which determines the poetic intensity.

Making a place wants for a multi-level dimension. In this sense, the urban life could be thought of as a multi-level dimension within an urban continuity because urban life comprises a poetic thinking that is a threshold between inside and outside.

Colours, words, sounds and smells of the daily life strengthen the sense of place. Steven Holl describes that the poetry of place may also be perceived with the senses, thus multi-sensory fusion is significant to experience voids. According to this,

though the eye, acting as what Steven Holl describes as a ‘phenomenal lens,’ is essential in the interpretation of architecture as a ‘quality of light and shadow shaped by solids and voids, by opacities, transparencies, and translucencies,’ the experience of architecture must be a multi-sensory fusion. Architecture has the potential to ‘simultaneously awaken all of the senses.’ In so doing, a design strengthens beyond a functional solution, and into a phenomenological experience with embodied meaning; an *event* both site and circumstantially specific, molded for an architecture of the present (Mouch, 2009, pp. 65-66).

This means that sensory perception of voids containing light, shadow, colours, transparency, and materials engage in the complete experience of the void. Architecture and landscape poetically evoke the emotional power of the senses. In the same way, Juhani Pallasmaa says that “a particular smell or sound makes us re-enter a space that has been completely erased from the retina memory” (Havik, 2012, pp. 58-59). Therefore, the poetic impacts of a space are related to the past of the observer.

Apart from sight, smell is a determinant to remember the place while the sound is providing the imagination of a space. When smell reaches the brain, it remembers this smell by depending on the codes that are gained by experiences. Therefore, these experiences generally make a reference to the past, which makes these spaces special. Each void reaches significance with this smell that stimulates the brain. Frequently, smell gives information about the users of void and the void, which constitutes an interface between people and void. In addition to that, in his book “Experiencing Architecture”, Steen Eiler Rasmussen (1964) who is a Danish writer mentions that various sounds on the street determine the identity of urban voids and public spaces, which depends on the sounds of footsteps.

While such voids are creating the poetic spatiality with their nostalgic descriptions, at the same time they could constitute the place and spatial identity by using the sensual impacts. This situation could provide the relationship between a person’s life events and the urban voids. At the present time, this poetic intensity constitutes a collective memory for people by evoking the dynamism and the continuity of urban life. By means of bodily memory and human experience, these sensual impacts interconnect past and present, which constitutes the poetic spatiality. Listening, walking, looking

and smelling awake these memorial voids within the city and bring them to urban life again. As mentioned by Nevzat Sayın, the more the sensual one is subjective, the more the mental effects on people is so objective (Sayın, 2017). In other words, the sensual impacts in the urban fabric depend on personal interpretations in contrast to the mental effects.

3.3.2.1 “Light and shadow” as poetic materials of the voids

In the poetic relationship between urban voids, light is one of the most productive elements in order to determine the place and develop the sense of place. By way of the use of light, phenomenal features could be created between architectural and urban voids, which changes the perception of spaces and constitutes the poetic depth within the city. Also, the visual effects are associated with light. As long as the type and power of light change, the poetic spatiality among voids would change. Emphasizing light in the correct way gives new meaning to the place with reflection and transition.

The natural light and the impact of shadow also constitute diverse spatial influences and create a sense of spatial depth by transmitting into architectural voids poetically. Depending on the time of the day, the effect of natural light redefines the urban void and enables one to perceive the existence of a place in time (Yorgancıoğlu, 2004). Within this context, Rasmussen (1964, p. 188) states that,

outdoors the light sifts through the foliage of trees scattered about the grounds. You gaze out under their branches at the view and you feel - just as in one of Palladio's villas - that here you have a firm base, a carefully conceived plan, from which to observe the surrounding countryside seen through the rectangles of the steel framework (...).

Upon this quotation, Rasmussen considers that in order to make a place, the factor of light and shadow has an important role. When the sizes and locations of spaces are altered, the possibility of diverse spatial voids increase. In addition to that, the light and shadow could develop the sense of place and create the sensual impacts on people. The spirit and mythical identity of a place takes shape according to the technique of light and shadow.

Playing with light and shadow is memorable. With the help of natural light, the impact of changes in weather and the position of the sun make contact with both urban and architectural spaces, which creates “the psychological effect” on people

momentarily (Holl, 1989). At this point, it is necessary to think about the connection between the psychological effect and the poetry among the voids. In his book “Anchoring” Steven Holl (1989) states that the notion of void is meaningless without shadow and light because light, shadow and their transparency within the void emphasize the connection through fields of experience and “a psychological and transcendent realm of the phenomena of architecture” (Holl, 1989, p. 11).

To evaluate the above-mentioned quotation, according to Holl, psychological space is related to spatial experience. The changes of light and shadow emerge the spatial spirit of an architectural design, which creates a natural synthesis between collective and urban memory. In this sense, Holl emphasizes the emotional content of poetic spatiality as a metaphor demonstrating the impact of light and shadow among the voids. Within this context, the voids constitute a psychological space of association with the poetic materials.

Within this framework, the project of “The Salk Institute” designed by Louis Kahn could be exemplified to understand the poetic spatiality within the city and the urban landscape’s spirit by using light and shadow (See Fig.3.20).



Figure 3.20 : Site plan of the Salk Institute, California (Modak, 2016)
Accessed on February 4, 2017.

The project that is situated near the Pacific Ocean reflects the spatial organizations as clear and logical. Kahn centers the natural light around public functions in order to create a poetic imagination. As is emphasized by Holl (1989, pp. 9-10) about Louis Kahn’s project:

At Louis Kahn’s Salk Institute, there is a time day when the sun, reflecting on the ocean, merges with light reflecting on the rivulet of water in the trough bisecting the central court.

Ocean and courtyard are fused by the phenomenon of sunlight reflecting on the water. Architecture and nature are joined in a poetics of place.

In that respect, it may be said that the building is composed of two different structure groups and an open courtyard that shapes a strong linear axis toward the Pacific Ocean. While the architectural manner is formed, the place emerges the volumetrical impact by light, shadow, materials and natural items such as water, wind, sky and rain. Therefore, the co-existence of building and site generate the poetic viewpoint of the place. At this point, the seasonal variations and solstices make visible the place and make it meaningful (See Fig. 3.21). The quality of light could add a new aspect and give a meaning to the place, which provides the relationship with its surrounding. The proper use of light could improve the sense of aesthetics while evoking various sensual impacts with respect to this place. Also, light is inexistence with shadow. The movements on the urban surface create diverse shadows. In this sense, it is necessary to examine the intensity of the light source, as well as the direction of light because both buildings and site are completed by the power of shadow and light.

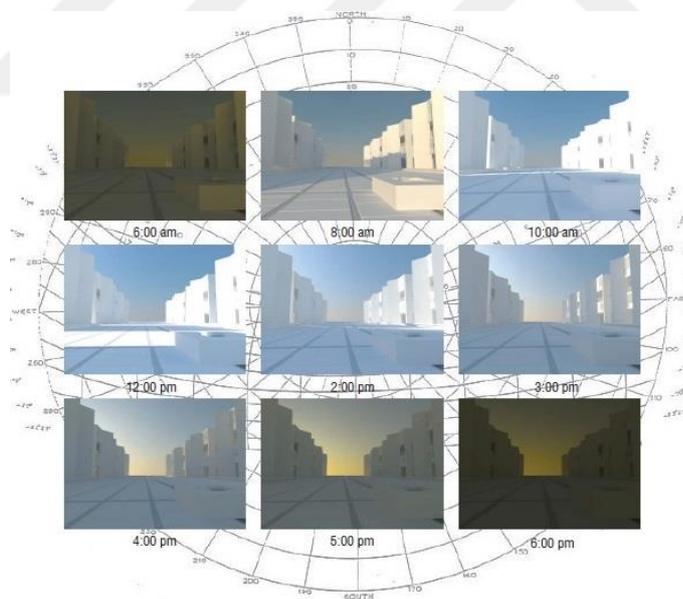


Figure 3.21 : The sunlight effects and the spatial qualities of the open courtyard (Modak, 2016) Accessed on February 4, 2017.

In this project, the passage of time is related to the passage of light and shadow (See Fig.3.22). According to this, architectural and urban voids “embrace the eternal

challenge of silence”³⁴ (Coulter, 2015). For the poetic reflection between building and site, it is necessary to grasp the impact of sunlight, which constitutes the kind of timelessness that revives urban memory and imagination. This is because, the concept of “void is timeless” within the city (Coulter, 2015).



Figure 3.22 : The open courtyard of Salk Institute (Modak, 2016) Accessed February 4, 2017.

The issue discussed in this chapter aims to examine the transformation of architectural and urban voids to place over the viewpoints as physical, metaphysical and poetic. In this part, it is seen that the co-existence of physical and metaphysical viewpoint gives birth to the poetic dimension. Actually, making a place within the city is a process. In this sense, the aspects of a place could affect the form of architectural design, thus all aspects should be embraced as a whole. These aspects constitute new relations by using the collective memory and imagination of place. Therefore, they could be evaluated as conceptual aspects that build a bridge between theory and practice. In addition to that the physical integrity and the metaphysical totality within the urban life involve the poetic viewpoint of the place. Experiential perspective and the sensual impacts that are the part of physical viewpoint make phenomenological voids through time as symbolic or memorable places, which materializes with the integration of building and site. Within this context, the poetic aspect is a result of this duality. All these elements enhance the quality of urban life.

It could be seen that the bond between site and building could be designed in the urban fabric differently. Especially, at present, architects have to conclude that it is

³⁴ In this source, the page number is uncertain. For further explanation of this subject, see https://www.generativeart.com/ga2015_WEB/louisKahn_coulter.pdf [Accessed: 26 May 2017].

almost impossible to design both the urban and architectural voids together. Due to the urban growth and the urban industrialization within the city, they do not contribute to the urban form. On the other hand, improving the quality of urban life and determining the potential of the voids within the city depends on the co-existence of site and building.



4. IN LIEU OF CONCLUSION

“(...) what does it mean to reflect upon a position, a relation, a place related to other places but with no place of its own- a position in-between?”

– Elizabeth Grosz

The main objective of the thesis was examining the potential of urban voids while integrating of architectural and urban spaces and scrutinizing the viewpoints of the voids in order to strengthen the place in the urban context. The overview and approaches associated with the concept of void, as well as the transformation of voids to place demonstrate that the voids constitute a whole with the buildings. This integrity is necessary to determine the potential of them in the city, thus in this study, the viewpoints consisting of physical, metaphysical and poetic that reveal the dynamic aspects of urban voids are featured in order to examine the link between site and building in a conceptual framework. The reason why these viewpoints are selected is the concept of anchoring. This concept aims to contextualize the link of site and building and gives clues about the urban context. These viewpoints within this concept of Steven Holl is important to understand the process the transformation of urban voids to place.

An architectural design determines the identity of the building, which gains its indispensable specialness. Space enables a distance between people and voids because it exists with all kinds of voids. This study aimed to improve a new understanding about architectural and urban spaces by going beyond the ordinary of the urban life. Within this consideration, the concept of urban void comes into prominence for the quality of urban life. From another perspective, the voids could transform the flexible spaces due to the fact that they have the ability of adaptation and could be interpreted as a platform that reflects the urban life.

Primarily, the notion of “void” and the prominence of them in the city was discussed as a description of the possibility of the environment. The void refers to a wide range of concepts including emptiness, expanse, blank and so on. The main understanding of void depends on the mutual affinity between people and his/her relation with the

environment. Within this context, it could be thought that this notion becomes meaningful as long as it is in existence with the urban life because both urban voids and movements within the urban context are directly proportional. On the other hand, at the present time, the potential of urban voids is disregarded and these voids are thought as “lost spaces” in the city. It has been mentioned before that lost spaces that are described by Roger Trancik are the urban voids that are not actively used and reached by people. These voids could divide the city in terms of physical and social, which creates the collapse areas within the city and gives birth to the border vacuums. Similarly, in his book entitled “On Streets”, Stanford Anderson emphasizes that one of the most important planning problems of the urban life is about the use of urban voids between the buildings (Trancik, 1986).

The theoretical framework of voids from the 1980s to the present was examined in order to understand the urban voids in the city and determine the potential of them. It may well be said that these spaces could create the mass and spatial impacts on the architectural form by constituting the hybrid contact and the harmony, thus the urban voids are actually not emptiness, contrarily they exist with the buildings and the human activities in the urban context, which strengthens the place. In this period, many theorists who indicate the interaction of inside and outside, and New Futurists such as Zaha Hadid, Dominique Perrault, Norman Foster, MVRDV, Wang Shu and Kengo Kuma have emphasized the power of the urban void and the dialogue of site and building. In addition, a number of architectural projects with these discourses were examined rather than emphasizing the only one project to grasp the process. Especially, the Kiasma Museum designed by Steven Holl and emphasized in terms of the bond of site and building was discussed like the other architectural projects in the urban context and fabric. Therefore, the theoretical framework was determined.

According to this, it may be said that the city as a microcosmos develops an identity with its architectural and urban voids. While a building is being designed, the designer should be aware of the urban voids, as well as the architectural spaces. This is because the dialectics between the urban void and the building could be seen as complementary of an architectural design and a design element. While the cities and the buildings are being designed, they should belong together with their surroundings. It is argued within this thesis that, actually the urban voids are not

unused areas. On the contrary, they are a necessity in order to give meaning to the buildings in the urban context.

The transformation of the urban voids to place was discussed in the chapter to do with viewpoints. The viewpoints that are examined as a process are an indicator for the integration of voids. As related to the human activities and the conceptual space, the place states the whole of the objective and relational aspects beyond the social space. In other words, the place could be evaluated by the viewpoints of physical, metaphysical and poetic. The design of a new building in whichever environment is largely associated with how the urban voids are discussed and evaluated within the city. When looking at the physical viewpoint of the urban voids, the experiential perspective has an active role with its movement, perceptual and sensual impacts. The circulation of the body on the site and the link between people and urban voids come into prominence. Within this framework, the types of experience in the urban context should not be ignored in terms of the configuration of buildings on the site. People and the urban life have been changing as conscious or unconscious. In this situation, the motion maintains its continuity. Within this motion, people experience the voids.

The public spaces as an urban void become meaningful with the urban life. Experiences create a direct and strong communication between the city and the human body. The quality of urban life has the potential to design urban voids that meet the expectations of people spiritually, emotionally, and physically. It has been mentioned before that the presence of the human body is a part of the physical viewpoint. The sequential dynamic, sensual and perceptual experiences of the human body in urban voids could emerge the potential of urban life and the place. In addition to that, the phenomenological connection and the metaphysical wholeness of the voids depend on the spiritual feeling and the memorable experience. In that respect, it may be said that for the metaphysical viewpoint of the voids, it is necessary to constitute the place making in terms of offering alternatives and attributing new meanings to the urban life. It may be considered that both physical and metaphysical viewpoint of the voids depend on a process.

Within this context, the poetic viewpoint that is a part of this process comes to the forefront. The poetic nature of urban voids contains the features of the physical and metaphysical aspects. The poetic intensity and spatiality in the urban voids anchor

into the daily observation, which constitutes the poetic imagination for the architectural object. The sense of poetry and the qualities of poetic viewpoint consisting of light, shadow, texture or colors could develop the sense of place. The voids could be explained with these aspects.

In this sense, the urban voids become a design element that is thought as multi-dimensional. In this situation, the place could integrate with the architectural design by using the viewpoints, which transforms the void to place in the urban life. Within this consideration, the viewpoints of the urban void could help to establish a link between past and future, thus a sense of individuality on the site could be constituted. On the other hand, in the designs related to the urban space, the urban voids among the buildings transform the “lost spaces” because the buildings are considered with priority. These lost spaces are mostly limited to the sequence of collocated facades, which constitutes the spatial interfaces in city and life. The spatial interfaces or voids that affect the perceptual and vital fiction are unnamed voids by people and designers, thus they have a determinant role for the wholeness of the design and the potential of urban voids.

Keeping these above-mentioned comments in mind; within the boundary of this thesis, it could be seen that it is important to examine the urban voids in various scales from the large scale voids to the in-between spaces in order to determine the potential of urban voids and make a place.

Lately, one of the controversial decisions in Turkey is the removal of military areas and forbidden zones due to the July 15 coup attempt. When the military areas were built, the city of Ankara was affected by this circumstance substantially. When the military areas constitute the huge emptiness in the urban fabric, it would at the same time make ways for various activities, which shows the potential of urban voids. As long as people recognize its potential, these in-between spaces have a chance to connect the urban life and people. Actually, it could bridge the city and transfer goods, society and ideas. In addition to that, it seems essential to be aware of the voids in the metropolitan regions as a dynamic potential but today, the importance of voids has been getting lost because of capitalism, which triggers the process of privatization. Therefore, people begin to fill the urban voids instead of designing them into the city in order to provide the spatial organization of the city with its

cultural and economic relations. This situation prevents the occurrence of the public life and decreases the quality of urban life.

Another significant example with regard to empty areas in Turkey is the “Ataturk Forest Farm (AFF)”. As was mentioned before, this area that has potential to enhance urban life is a special urban greenery in the city of Ankara which has been disappearing day to day because of improper functions and spaces. In this sense, it is necessary to think about the question of “how these voids would be managed in the city?”. However, the concept of void and its usage continue to change each passing day. These examples show that looking at the potential of voids within the urban fabric could create the “in-between condition” by integrating context and object. AFF and the military areas, reflecting economic, recreational and ecological values, have a qualification due to providing the relationship between natural and built environment, thus the design of in-between condition is crucial in order to think the sense of the city as a whole and scrutinize its symbolic, functional and structural place within the dialectics of site and building.

The re-thinking of “the in-between spaces” or “the transitional spaces” between site and building would help to create this integration (See Fig. 4.1). So, how would these spaces provide this reciprocal link between the urban context and buildings?

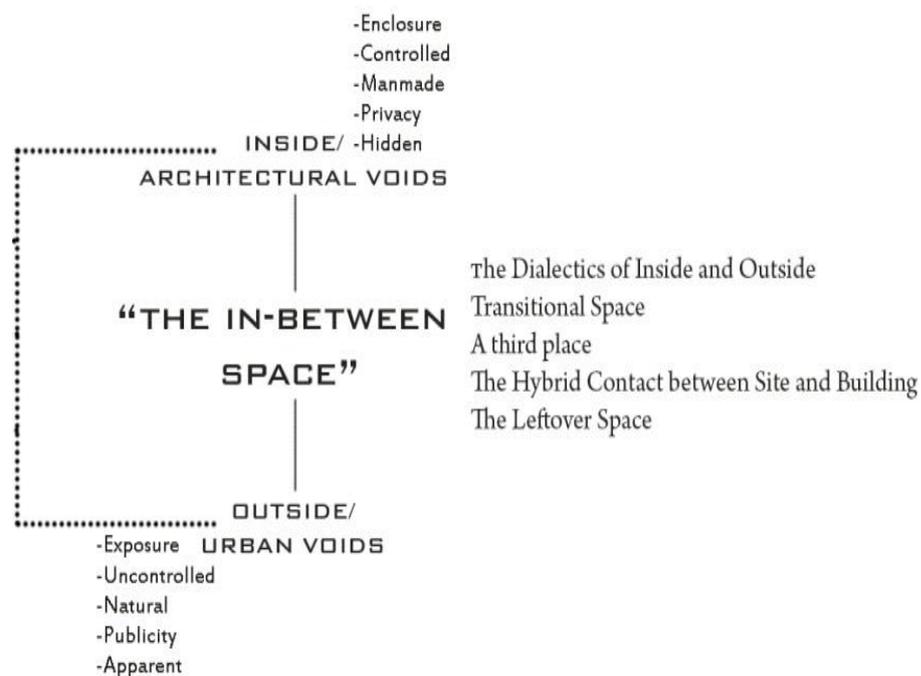


Figure 4.1 : The in-between space among voids.

As mentioned before, the position of this interaction space creates a continuity with passages and transit in the urban fabric. In other words, the “in-between”³⁵ is actually a part of the daily activities and routines and could be also considered as connection, border and threshold fields. This transitional situation is a determinant factor in order to characterize the place, which constitutes a third space between site and building or inside and outside (See Fig. 4.2).

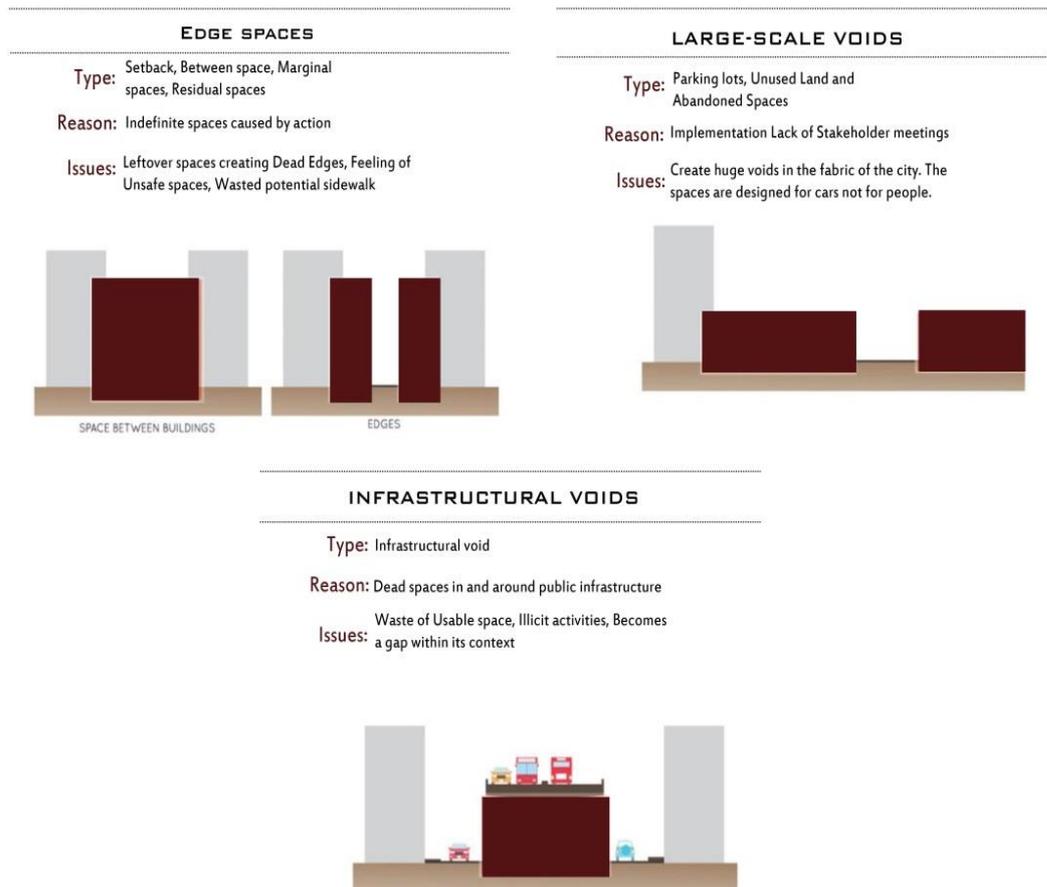


Figure 4.2 : The typology of the in-between spaces.

According to this schema, it could be seen that the in-between space refers to a middle location between two diverse voids and constitutes the urban interfaces by using horizontal and vertical components in the urban context. Within this framework, in Simon Knott’s interview with the Japanese architect Sou Fujimoto entitled “Sou Fujimoto: The spaces in-between” in 2014, Fujimoto highlights the link

³⁵ See <https://en.oxforddictionaries.com/definition/in-between> [Accessed: 21 May 2017].

between architectural and urban voids by referring to the notion of the in-between space. For Sou Fujimoto, the in-between space includes both inside-outside and nature-architecture. Also, “every kind of definition has an in-between space. Especially if the definitions are two opposites, then the in-between space is more rich”³⁶ (Knott, 2014). This demonstrates that this situation could be thought of a hybrid program. According to this approach, re-viewing these voids could create a new urban expansion for this study. The co-existence of site and building create a natural and tectonic realm within the city and refer to the urban continuity and a programmatic place on account of the form-giving potential of urban voids by emphasizing its locality.

Furthermore, it is associated with the physical, metaphysical and poetic conditions of a place. The symbolic meanings, the experiential perspective of the urban void and the bond between the urban life and people demonstrate the enhancement of a place. Especially, in the physical viewpoint, these spaces reflect the physical reality between residential and communal uses and show an alteration according to their usage, conception, movement pattern and construction in the urban fabric, which constitutes a part of urban transitions and spatial interfaces, and creates a strong correlation. In that manner, buildings create a common place and the urban fabric by forming streets and squares and using the in-between spaces. Specifically, in his book “Complexity and Contradiction in Architecture”, Robert Venturi (1977, p. 82) emphasizes the idea of Aldo van Eyck about the in-between space as follows:

Architecture should be conceived of as a configuration of intermediary places clearly defined. This does not imply continual transition or endless postponement with respect to place and occasion. On the contrary, it implies a break away from the contemporary concept of spatial continuity and the tendency to erase every articulation between spaces, i.e., between outside and inside, between one space and another. Instead, the transition must be articulated by means of defined in-between places which induce simultaneous awareness of what is significant on either side. An in-between space in this sense provides the common ground where conflicting polarities can again become twin phenomena.

At this situation, it is significant to examine the spatial features of voids. To illustrate, the main entrance of “Louvre Museum” located in Paris is a transitional

³⁶ In this source, the page number is uncertain. For further explanation of this subject, see <http://architectureau.com/articles/sou-fujimoto-the-spaces-in-between/> [Accessed: 21 May 2017].

space and the in-between space between site and building. This transitional space creates a spatial situation and a social interaction for the dialogue between inside and outside, which is actually associated with physical, metaphysical, spatial and psychological features of people. This is because, in these voids, people could feel both the public and private space simultaneously.

While these voids are transforming the site with the buildings, at the same time, they make a place in a larger framework, which reinforces the relationship between the urban life and people and offers new alternatives related to the urban and architectural design. Therefore, it is needed to take into consideration the potentials in the urban context and examine the aspects of these voids in order to provoke a rethinking related to the place. More particularly, the empty and unused areas within the city create powerful proposals in order to rethink and redesign the ground into the industrial and symbolic voids. As suggested by David Gissen (2011) who is a theorist of urbanism and architecture, architecture is a site with the reconstruction of nature because nature with its urban voids appears as a production of the urban fabric and an act of recovery within nature's reality. In that manner, the re-designing of in-between spaces produces a new idea related to the quality of urban life that integrates diverse functions. Moreover, the design of in-between spaces that combine nature and building could become significant to organize open spaces and identify the place of the building within the landscape.

In addition to that, as long as these in-between spaces are organizing the place with new techniques, the community regeneration and the quality of urban life would be improved. Moreover, Elizabeth Grosz³⁷ defines the in-between space as a connection, a relation and even a position having a relationship with other places. As stated by Grosz (2001, p. 91),

the space of the in-between is the *locus* for social, cultural, and natural transformations: it is not simply a convenient space for movements and realignments but in fact is the only place - the place around identities, between identities - where becoming, openness to futurity, the conservational impetus to retain cohesion and unity.

³⁷ Elizabeth Grosz who is an Australian philosopher has various studies with related to space, time, women, gender and materialism.

In reference to the quotation above, it may be considered that Grosz discusses the in-between space as a third physical location. The position of this place could lack a fundamental identity and form, but it enables all identities and matter, which provides a unity with its inside and outside. In that manner, the evaluation of in-between spaces within the mega-voids as an urban discourse would make a place with new possibilities and new hybrid typologies for people and would reconfigure the fragmented urban environment. Thus, the re-thinking of in-between space approach could be crucial for the harmony and combination of urban and architectural voids and create a modern architectural phenomenon to re-establish urban living conditions while constituting a collective vision for users and society. In this sense, these voids could determine cultural and social perceptions, which enables more participation for users and large-scale interventions for the quality of urban life. In addition, it could be thought as a “place-creating potential” within the urban nexus.

According to this, the concept of the in-between space could regenerate the lost spaces and determine the potentials of urban voids. In this situation, the physical, metaphysical and poetic viewpoints would be thought of as a process in the transformation of voids to place. The using of these transitional spaces provides a panoramic screen between buildings and the urban context, which create the experiential perspective. Moreover, they could have a phenomenological experience of the visual landscape in the metaphysical aspect. These voids related to the duality of space and time could be a container of a collective memory of a place because they depend on the way of seeing and perception. All of them increase poetics.

As aforementioned, the in-between spaces provide for the enhancement of the contemporary cities and the evaluation of the lost and unused spaces. This is because the differentiation of voids within the urban fabric occasionally gives birth to the uncertain boundaries or edges for the users. In this sense, it is necessary to notice the use of site and building and design in the “in-between spaces” with the cultural, social and natural transformations, which would give an identity to a place. In other words, the in-between spaces enable the reconstruction of relationships formed between the daily routine and the urban reality. Within these voids, while the temporary, transitional and changeable spaces constitute the hybrid contact between inside and outside, they would redefine its *locus* by meeting the needs of urban life.

In that manner, it can be seen that the in-between spaces have actually their own taxonomy within the urban fabric. However, when approached by a large scale in the city, it is possible to say that these urban voids echo back to the notion of “megaform” that is articulated by Kenneth Frampton as an urban landscape and a design tool within the city in contrast to the notion of mega-structure. In his book entitled “Megaform as an Urban Landscape”, Kenneth Frampton (1999, p. 20) mentions about the concept of megaform that is defined as “an urban nexus set within the space-endlessness of the megalopolis”. This is because, in each passing day, the architectural and urban designs have been enlarging. This approach is also associated with the existing urban voids and emerges the topographical dimension within the urban context. Furthermore, Kenneth Frampton (1999, p. 40) describes the concept of megaform by associating it with building and site as follows:

(...) a megaform-as an element which due to its size, content, and direction has the capacity to inflect the surrounding landscape and give it a particular orientation and identity. I believe that such forms are capable of returning us to a time when the prime object of architecture was not the proliferation of freestanding objects but rather the marking of ground.

According to this approach, this concept could be thought of as an urban expansion of this study towards the future and a topographic dimension, providing the architectural intervention into the specific context. The co-existence of site and building could create natural and tectonic realm within the city. Also, these features of megaform could refer to the urban continuity for the future. In this sense, megaforms that would constitute a new closeness between site and building and conceive the identifiable voids could be crucial in order to emphasize the in-between space and the place with a changing context.

In light of the research that was concluded for this thesis, it can be concluded that many alternatives in order to renovate urban voids and transform these voids to place could be created, which constitutes the harmony between existing voids and buildings and provides the design of the transitional spaces correctly. At this point, it is relevant to think of the idea of Nevzat Sayın with relation to the link between inside and outside. In his conversation entitled “Space” presented in the Architects’ Association 1927, Nevzat Sayın emphasized that “inside does not always mean to be

in inside because the exterior of a place defines its interior or the interior of a place defines its exterior”³⁸ within the urban context (Sayın, 2017). In that manner, the relationship of inside and outside is a necessity for public spaces. Moreover, this study tried to stress the importance of the revitalization of voids that have lost their effectiveness while providing information on the transformation of the existing voids to a sense of place within the city. Within these frames of thought, many types of urban voids have been examined and a different perception has been created in regard to the city and the urban life by drawing attention to the viewpoints of the voids and the intersection of inside and outside, which strengthens the place and rehabilitates the urban living conditions.



³⁸ “Dışarda bir iç: İç her zaman içerde olmak değildir. Bir yerin dış mekanı da içeriği tanımlayabilir.” Nevzat Sayın, 9 May 2017, “Space” (Mekan) trans. by author. Ankara: The Architects’ Association 1927.



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CURRICULUM VITAE

Name-Surname :Başak Yurtseven
Nationality :T.C
Date of Birth and Place :03.06.1990/Ankara
E-mail :b.yurtseven @etu.edu.tr/basaky5@hotmail.com

EDUCATION:

- **Undergraduate** : 2014, İhsan Doğramacı Bilkent University, Faculty of Art, Design, and Architecture, Department of Urban Design and Landscape Architecture
- **Graduate** : 2017, TOBB University of Economics and Technology, Institute of Natural and Applied Sciences, Department of Architecture

PROFESSIONAL EXPERIENCES:

Year	Place	Work
2012	Karaoğlu Landscape and Architecture Co.	Internship
2013	P2 Design	Internship

REWARDS:

- 2014 – Ankara, 1th Prize in Barış Eyikan Kılınç Urban Design and Landscape Architecture Student Design Competition
- 2015 – Çanakkale, 3th Prize in Çanakkale War Research Center National Architectural Project Competition

FOREIGN LANGUAGE: English

PUBLICATIONS ABOUT THESIS:

- **Yurtseven, B.** and Çağlar, T. N., 2016. Anchoring: Re-understanding the Architectural Process from Void to Place. *Archtheo'16: X. International Theory of Architecture Conference*, Dakam Conferences, October 27-28, 142-150.



