COLLAGE IN URBAN DESIGN: A CRITICAL REVIEW OF DESIGN THINKING

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ABSTRACT

COLLAGE IN URBAN DESIGN: A CRITICAL REVIEW OF DESIGN THINKING

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Although collage has been widely discussed as a design method in architecture and landscape architecture, the use of collage in urban design needs further discussion. Apart from being an art form and technique beyond the physical act of collage, as in the transition between "*painting and sculpture*", collage has widespread use in visual arts, design, music, literature, and photography. While collage is taken further with modern painting, it also affects the perception of modernist space in architecture and urbanism within conceptual, theoretical, and practical frameworks. Although it occupies an essential place in urban design practices, further theoretical research on the subject is required to understand the potentials, limitations, and boundaries of collage. The study aims to comprehend further the use of collage in urban design as a method.

Collage can be construed with an idea of seeking the image of the place, which is already in the designer's mind or the ones to be explored in the process of production. Despite working on the two-dimensional surface, collage may help revitalize and bring forth the concept, program, and material of the place by resembling the components of actual space; moreover, it may evoke new ways of perceiving the space within imagination processes for the designer. Considering the emerging

involvement of collage in the contemporary urban design practice, the study assumes the increasing influence of the method in urban design thinking. That signifies the potential use of collage as an innovative design method in urbanism. To test this hypothesis, the study conducts a design analysis that involves a number of design practitioners who work with collage as a design method in their design processes. The notion has the potential to open up a new discussion and highlight the idea of extending the boundaries of conventional mediums and methods of urban design.

Keywords: Collage, Visual Arts, Architecture, Urban Design, Design Thinking

ÖZ

KENTSEL TASARIMDA KOLAJ: TASARIM DÜŞÜNÜŞÜ ÜZERİNE ELEŞTİREL İRDELEME

Sönmez, Büşra
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Kolaj, mimarlık ve peyzaj mimarlığında bir tasarım yöntemi olarak yaygın bir şekilde yer alsa da, kentsel tasarım pratiklerinde kolaj kullanımının daha fazla tartışılmasına ihtiyaç duyulmaktadır. Fiziksel eylemlerinin ötesinde, "*resim ve heykel*" arasındaki ince bir çizgide bulunan kolaj mekansal tasarım süreçlerinde iletişim, temsil, tasarımın kendisi veya yaratıcı süreçleri destekleyici bir araç ve yöntem olarak kullanılabilir. Bir teknik ve sanat formu olmanın dışında, kolaj görsel sanatlar, tasarım, müzik, edebiyat ve fotoğrafçılıkta yaygın bir kullanıma sahiptir. Kolaj, modern resim ile bir adım öteye götürülürken, mimari ve şehircilikte modernist mekan algısını kavramsal, teorik ve pratik çerçevede etkiler. Kolaj, kentsel tasarım uygulamalarında önemli bir yer tutsa da, yaklaşım ve yöntemlerin potansiyellerini, güçlüklerini ve sınırlarını anlamak için konunun daha fazla tartışılması gerekmektedir. Bu araştırma, bir yöntem olarak kentsel tasarımda kolaj kullanımının detaylı bir şekilde araştırılmasını amaçlamaktadır.

Kolaj, tasarımcının üretim sürecinde, zihninde olan veya henüz keşfedilemeyen mekanın imajını arama fikri ile bağdaştırılabilir. Kolaj, iki boyutlu yüzey üzerinde çalışılmasına rağmen, fiziksel mekanın bileşenlerini andırarak mekanın konseptini,

programını ve malzemesine dair anlatı, strüktür ve imajların canlandırılmasına yardımcı olabilir; dahası tasarımcı için yaratıcı üretim süreçleri içerisinde mekanı algılamanın ve görmenin yeni yollarını yaratabilir. Çağdaş kentsel tasarım pratiğinde kolajın ortaya çıkan katılımını göz önünde bulundurarak, araştırma, kentsel tasarım düşüncesinde kolaj yönteminin artan etkisini varsaymaktadır. Bu, şehircilikte yenilikçi bir tasarım yöntemi olarak kolajın potansiyel kullanımını gösterir. Bu hipotezi test etmek için çalışma, belirli bir sayıda tasarım uygulayıcısını içeren bir tasarım analizi yürütmektedir. Çalışma geleneksel kentsel tasarım yöntemlerin sınırlarını genişletme potansiyeline ve gayesine sahiptir.

Anahtar Kelimeler: Kolaj, Görsel Sanatlar, Mimarlık, Kentsel Tasarım, Tasarım Düşüncesi

For the ones I lost,

The ones I lost with,

The ones they are lost in me,

The ones lost me,

And the ones that I never had,

For me,

and myself.

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CHAPTER 1

INTRODUCTION

1.1 Definition of the Research Question (s)

Theoretical and conceptual framework of collage and its practical dimensions have been well established in visual arts. In spite of the richness of the relevant discussions in several art domains and its successful translation into architecture studies, correspondence of collage in urban design studies is relatively scarce. One of the reasons for this specific lack of attention is the current dominant tendencies in urban design. Marshall (2016: 399) illustrates this point by arguing that "*[…] the artistic dimension of urban design has been downplayed in the face of more pressing social, economic and environmental priorities*."[1] Indeed, the potential of collage in providing artistic expression is less than what it offers for the spatial design practices. In that regard, acknowledging that collage provides a wide range of virtues for urban design studies, this study aims to discover its hidden power as a design thinking method to be utilized in the practice.

The invention of the modernist collage was posed as a manifestation the ways of seeing in Western traditions, which understands the reality with a photo-realistic attitude, depicting the object in the way it appears and narrates the world. Poggi (1992: 257) states that "*in retrospect we can see that the invention of collage,*

[1] Marshall, S. (2016). The kind of art urban design is, *Journal of Design*, 21:4, 399, DOI: 10.1080/13574809.2015.1133226

scarcely noted in the critical literature of its time, founded an alternative to the modernist tradition in twentieth-century art".[2] As Ding (2021: 10) states that:

> "*The visual cognition on which western art exists came from space at first, and this kind of cognition gradually expands into aesthetic view, and then forms part of its world view. With the change and deepening of spatial understanding, the planar two-dimensional space has been explored. Flattening is not equal to simplification but expands the new field of human cognition*."[3]

Since the new way of perceiving the reality was emerged in relation to the modernist space and modernized society, the evolutionary nature of collage influenced not only art but also the dialectics and practices of architecture and design. In response to that, the constant change and transformation in architectural and urban space reflects itself in the ever-changing nature of collage. Therefore, while the practices on collage of Cubist painters provide the innovative comprehension, interpretation and representation of modernist space, the discussion on spatial and temporal dimensions of space were enriched and led to novel approaches and methods in design. From this point forward, this study aims to discuss how collage can be related to physical space, which are both framed in a two-dimensional surface. Moreover, the research also attempts to investigate how collage could respond to the fundamentals of urban design in order to be used as a design method to envision, speculate or convey design ideas. Finally, the metamorphosis of collage is discussed within the scope of the study to extend definitions of it within the current and future digitization processes.

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[2] Poggi, C. (1992). *In defiance of painting cubism, futurism, and the invention of collage* (p. 257). Yale University Press.
[3] Ding, Y. (2021). The relationship between Space Field and real space in art. *Proceedings of the 6th International Conference on Arts, Design and Contemporary Education (ICADCE 2020),* 7–10. https://doi.org/10.2991/assehr.k.210106.002

1.2 Methodological Approach of the Research

The research is essentially conducted via a comprehensive literature review on the conceptualization of collage within visual arts and spatial design, and a qualitative thematic analysis on semi-structured interviews with identified designers and their works on collage processes to test the potential utilization of collage in urban design practice. By relying on the literature review on collage practices in architecture and urbanism, a conceptual framework has been developed to interpret the data obtained from the interviews. This conceptual framework is compared with the recurring themes and discourse originating from the content of interviews and analyzed to comprehend the potentials, actual utilizations, and definitions of collage in design processes.

1.3 Structure of the Thesis

The thesis consists of three main chapters. In the following chapter, collage is examined in visual arts with the various contributions of the related artists, art critics, architects and designers. Firstly, the emergence of collage in visual arts is discussed to comprehend the modernist collage's roots and innovative transformations. Investigating what kind of art collage is, the study aims to bring forward the core discussion on collage regarding space and time by several theories in art and kindred fields to integrate actual theoretical and conceptual practices in spatial design. The study represents the forms of collage in poetry, music, and painting in the forms of "*verbal collage", "musical collage"* and *"collage-paintings"* respectively. Moreover, it also aims to discuss the adoption of collage by other forms of art to comprehend the contributions to the domain of collage given by different art movements. Since the different use of collage in various art movements provides their own manifestations, collage gained multi-layered perspective for the disciplines of art and design. Lastly, the cognates of collage such as bricolage, photocollage,

photomontage, montage and assemblage are discussed as well to define the boundaries of the overall discussion.

The use of collage in spatial design from conceptual and theoretical points of view is discussed in Chapter 3. For this reason, the chapter's structure is divided into three primary sections: collage as a pre-design, design, and post-design. In the first section, the main concentration is on the conceptualization of collage as a pre-design process by investigating the potentials of collage to envision the initial ideas, provide a surface to practice spatial, technical, and compositional qualities of design, and speculate the future of the place by provoking and communicating. The discussion is extended with the illustrations of actual designs of notable architects and designers to represent the translation of collage works into the physicality of architectural and urban spaces. In the second section, prominent works of paper architecture and urbanism that provide utopian and dystopian manifestations by using the representative and speculative power of collage, and theoretical studies conceptualizing the nature of the built environment by relying on the collage mentality are examined in detail. In the last section, the use of collage as a post-design in spatial design processes is discussed. To that end, the communicative and expressive capacity of collage in reflecting design concepts and transmitting the primary design ideas and its ability to manipulate and represent the past, present and future of the cities are highlighted.

In Chapter 4, the use of collage in actual urban design processes is illustrated. From that point forward, firstly, the current state of art of collage in contemporary urban design practices is taken into consideration as a design review. Later, research methodology, structure of the interviews, selection of the participants, data collection and analysis are discussed to provide the detailed information about the fundamentals of the research. After demonstrating the results, findings and discussions obtained from the interviews, it is aimed to reveal the role of collage in urban design processes. The generated conceptual framework at the end of the study reveals the main attributes and notable correspondences of collage to urban design and provides a fertile ground to discuss its virtues and benefits.

CHAPTER 2

COLLAGE IN VISUAL ART

"If these are the feathers that make the plumage, it is not the glue that makes the collage."[4]
Max Ernst

2.1 The Emergence of Collage in Visual Arts

Even though it is just recently regarded as an art form, the practice of collage has been on the agenda as folk art in Japanese culture since almost the same period as the invention of paper, around 200 B.C. Although the very essence of collage has been molded by similar approaches, the collage can be founded in history with many related forms such as decoupage, cubist collage, assemblage, and photomontage. As an intensified image of deconcentrating of senses, visuals, and conscious minds, collage has also been altered in itself by the structure of society, the art movements of the epoch, and technological developments. The act of collage is not "*copying*", yet it is "*to respond*" and "*to reflect*" on the related social, cultural, and political phenomena by an individual mindset.

Originally, the roots of the word "*collage*" date back to Ancient Greek civilization: "*kolla*". It means "*sticking together*", "*gluing*"; similarly, as in French, "*collér*". Although today's notion of modernist collage, papier-collés is represented by Pablo Picasso, *Still Life with Chair Caning* (1912), and Georges Braque, *Fruit, Dish and Glass* (1912), Guillaume Apollinaire is known as the first one who used the word "*collage*" for one of his plays: "*Les mamelles de Tirésias*" (1903) (Drag,2020).

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[4] "*Si ce sont les plumes qui font le plumage, ce n'est pas la colle qui fait le* collage." Max Ernst, "*Au-delà de la peinture*" (1936), Écritures (Paris: Gallimard, 1970), 256.



Figure 2.1 Pablo Picasso, *Still Life with Chair Caning*, 1912. Oil on oilcloth over canvas edged with rope, 29 x 37 cm. (Source: URL 1)

Until a new way of interpreting nature emerges as a manifestation of conventional painting methods, collage has been widely used in Japanese culture for the embellishment of colored papers with a rather provocative approach by using some letters. The visualization of language on a certain surface provides additional depth to the image and allows the artist to make the image visible from all angles. According to Rona Cran (2014: 11-12), Mexicans used collage as a "*paper-cutting ornament in the sixteenth century, for kernel mosaics produced by European captives in the seventeenth century, for butterfly-wing collages done by nuns in Europe, and for Valentine's Day cards and postage stamps in the twentieth century*"[5]. In the

[5] Cran, R. (2014). Collage in Twentieth-Century Art, Literature, and Culture: Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan (1st ed.), Routledge. 11-12. https://doi.org/10.4324/9781315572680

nineteenth century, collage has been an entertainment tool for the high-class society as "*a leisure activity*" (Cran, 2014: 11-12).

With the progress of technology following the Industrial Revolution, mass production introduced new possibilities in printing techniques and materials for collagists: as a new way of imagining, challenging but doable. The theme of the conscious and unconscious mind of the epoch instigates the concerns of subjectivism and individuality in relation to the social and psychological effects of the Industrial Revolution. Reconsideration of those concepts by individuals in art also creates a mere surface about traditional methods of visual representation. The act of "*pasting*" has evolved into a conceptual instrument for all artists and designers who are the ones have a desire to question the traditional methods of representative or figurative art and seek to express. In other words, collage creates a crucial impact on further discussion of art movements and design. Collage emerges as a total abscission from the "*formalist teleology of modernist abstraction, rather than as a step in it*"[6], as Rothman and Verstegen (2007: 288) indicate. In its broadest sense, collage can be defined as an art form that creates a penetrated surface of two- and three-dimensional images, constructed with multi-layered techniques and different kinds of materials. Shields (2014:2) states that:

> "*The founders of Cubism – Pablo Picasso, Georges Braque, and Juan Gris – valued collage as a hybridization of painting and sculpture existing at the threshold of two and three dimensions*."[7]

[6] Rothman, R. & Verstegen, I. (2007). Arnheim's lesson: Cubism, collage, and gestalt psychology. *Journal of Aesthetics and Art Criticism*, 65(3), 288. https://doi.org/10.1111/j.1540-594x.2007.00259.x

[7] Shields, J. A. E. (2014). Collage *and architecture*, 2. Routledge.

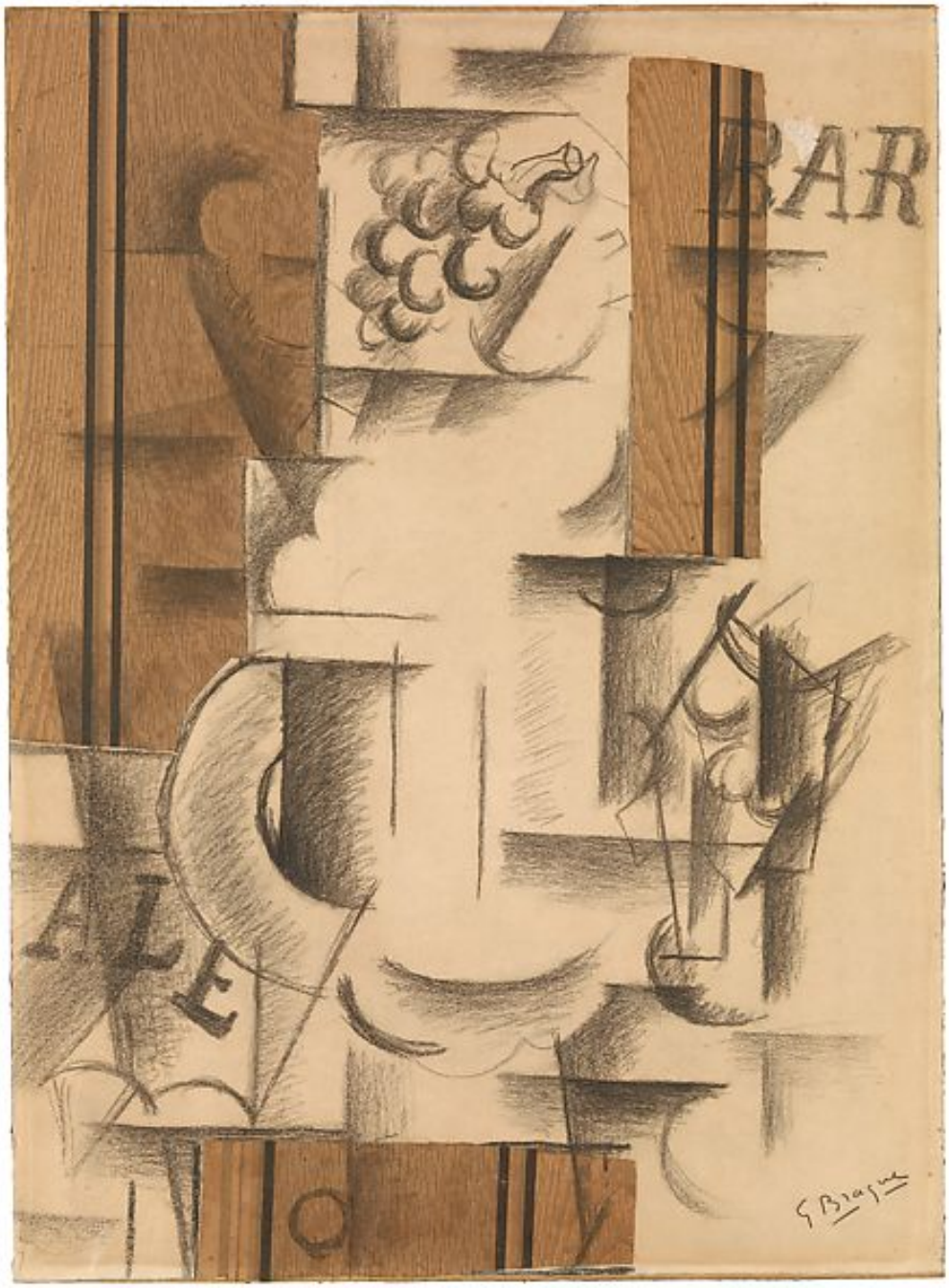


Figure 2.2 Georges Braque, *Fruit Dish and Glass*, 1912. Charcoal and cut-and-pasted printed wallpaper with gouache on white laid paper; subsequently mounted on paperboard. (Source: URL 2)

Collage interrogates the virtual illusion of flattened and pictural images not only by permitting volumetric space in itself but also by presenting different perceptions of an item since the appearance of an object relies on its ambient conditions. Collage recalls what is already there in the manner it is not seen but how it is perceived by re-construction of the entities that have already been destructed. In another saying, it may help to bring forth the image with intuitive senses. Collage, as an "*extension of two-dimensional space*", can act as a product of the unique creative process and a process of the creating itself. As if "*Art is an affirmation of life*", said Alfred Stieglitz, collage can be interpreted as an affirmation of illusional reality to make it visible. It is not only about creating a "*unified image by fragmented realities of daily life*"; however, a concentrated moment of life itself.

Even though the digitalization process has introduced new media into today's collage practices, conventional methods and materials in collage-making remain on the agenda. The physical methods can find a common surface in a digitalized modern world with old-fashioned techniques of collage. The fact that the evolution in methodological concepts of collage goes back and forward in time makes it relevant to the present. The diversity of methodological concepts and materials of collage at the point of osculation enables the creation of new ways of seeing in various forms. Thus, it has been accepted by many artists and designers and turns it into a part of the theoretical and practical concepts until today.

2.2 What Kind of An Art Collage Is?

"The principle of collage is the introduction [into the painting] of an object, a substance, taken from the real world and by means of which the painting, that is to say the world that is imitated, finds its whole self once again open to question"[8]
Louis Aragon

Collage, the one is known as "*papier*-collés" which is encountered by Pablo Picasso and George Braque, has been used as "*a technique and an art form*" in time, and fused into a framework in which even the effects of today's art movements and theories can be observed. The journey of collage which begins with questioning the traditional ways of seeing Western painting has ignited in all of Europe from France to Italy, then speeded around all over the world, to Russia and America. Christine (1992: 435), explains this evolutionary revisitation in *"In Defiance of Painting, Cubism, Futurism, and the Invention of Collage"* by stating:

> *"The invention of collage put into question prevailing notions of how and what works of art represent, of what unifies a work of art, of what materials artists may use; it also opened to debate the more recent Romantic definition of what constitutes originality and authenticity in the work of art."*[9]

Apart from the enormous contribution of the re-invention of collage by Pablo Picasso and Georges Braque, many other collagists interiorize what is achieved, and adapt it to their works, not only in art but also in architecture, design, music, photography, and literature. While, among all avant-garde artists who are practicing collage in their works, Juan Gris, as one of the main encounters of cubism, worked on collage by continuing to question two-dimensional surfaces with Picasso and Braque. Dadaist artists such as Hannah Höch adopted the collage into her work and produced many

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[8] Louis Aragon, "*Collage dans le roman et dans le film*" (1965), in Coll, 119. Original text: "*La notion de collage est l'introduction [dans la peinture] d'un objet, d'une matiere, prise dans le monde reel et par quoi le tableau, c'est-a-dire le monde imite, se trouve tout entier remis en question*."
[9] Poggi, C. (1992). *In defiance of painting: Cubism, futurism, and the invention of collage*, p.1.Yale University Press.

works of art that concern the political environment, gender roles in society, and the industrialized patriarchal world. While Kurt Schwitters invented his popular "*Merz"* by using collage and scrap materials, Raoul Hausman improved photomontage as a "political instrument" which is fed by his collage practices. Shields (2014:8) states that "*Dadaists conceived of their work as a rejection of existing cultural and aesthetic values through their adoption of collage."*[10]

Surrealist and Dadaist artist Man Ray practiced many cognates of collage such as *montage, photomontage*, *papier-collés*. Surrealist Joseph Cornell, with his outstanding "*boxes*", assemblages, and films, has a powerful impact on the epoch's art environment as also a collagist among Miró, Ernst, Gris, and Dali. As a critic of modernized, homogeneous, standardized, and mechanized bodies and lives, While Duchamp's ready-mades open a new perspective on the definitions of work-private life- leisure by blurring the boundaries between work and home and creating an attempt to find "*joy*" between them, even the technique and the approach that he used can be traced in collages[11]. The echoes of cubist collage and cubism in Russia can be seen in two opposite art movements: Constructivism and Suprematism. While Suprematism seeks to create the abstract composition of the "*object*" to make them free by giving space to construct their own communication in a very anti-utilitarian perspective, such as Kazimir Malevich's collages, the concerns of Constructivist collagists can be regarded as more rough critics towards social and political dimensions, are more likely to embrace "*the reactions between the machine and human*", in El Lissitzky's collages and multi-layered photo collages. Vladimir Tatlin practiced Picasso's collage in his sculptures, drawings, and assemblages. Collages of László Moholy-Nagy can be understood within the framework of integration of technology and modernized bodies with a style that is composed of intersections of

[10] Shields, J. A. E. (2014), p.7-8. *Collage and architecture*. Routledge.
[11] Poggi, C. (1992). *In defiance of painting: Cubism, futurism, and the invention of collage*, p.1.Yale University Press.12.

art, design, sculpture, film, and photography as a manifestation of unification of every form of art. His works concern mostly light, space, motion, and transparency by the juxtaposition of new materials, inspired by Dadaism and Constructivism. The transmission of collage from Europe to America absorbed some Abstract Expressions, such as Lee Krasner. Nancy Spero creates her collage against every form of oppression, by emphasizing the color, motion, and speed of the contemporary world, as such in Wangechi Mutu's feminist collages. While collage is fused in visual arts as "*a technique and a work of art*"; it also has an impact on every form of the art environment. Poets such as Ezra Pound and T.S. Eliot write poems by the application of collage; also, some songwriters and composers such as George Rochberg, Contra Mortem et Tempus and Symphony No. 3, or Bob Dylan create their compositions by layering and juxtaposition, using the collage as an inspiring technique (Cran, 2014).

Needless to mention, it is pointed out collage, which is the innovative form of cubist collage within the clear impacts of fauvism, instructs and influences not only the art movements from Futurism, Dadaism, Surrealism, Suprematism, Russian Constructivism, to Abstract Expressionism and even Pop Art, which contain aesthetical, social, and political orthodoxies and aspects of daily life; yet it also affects every form of artistic, creative, and aesthetical fields.

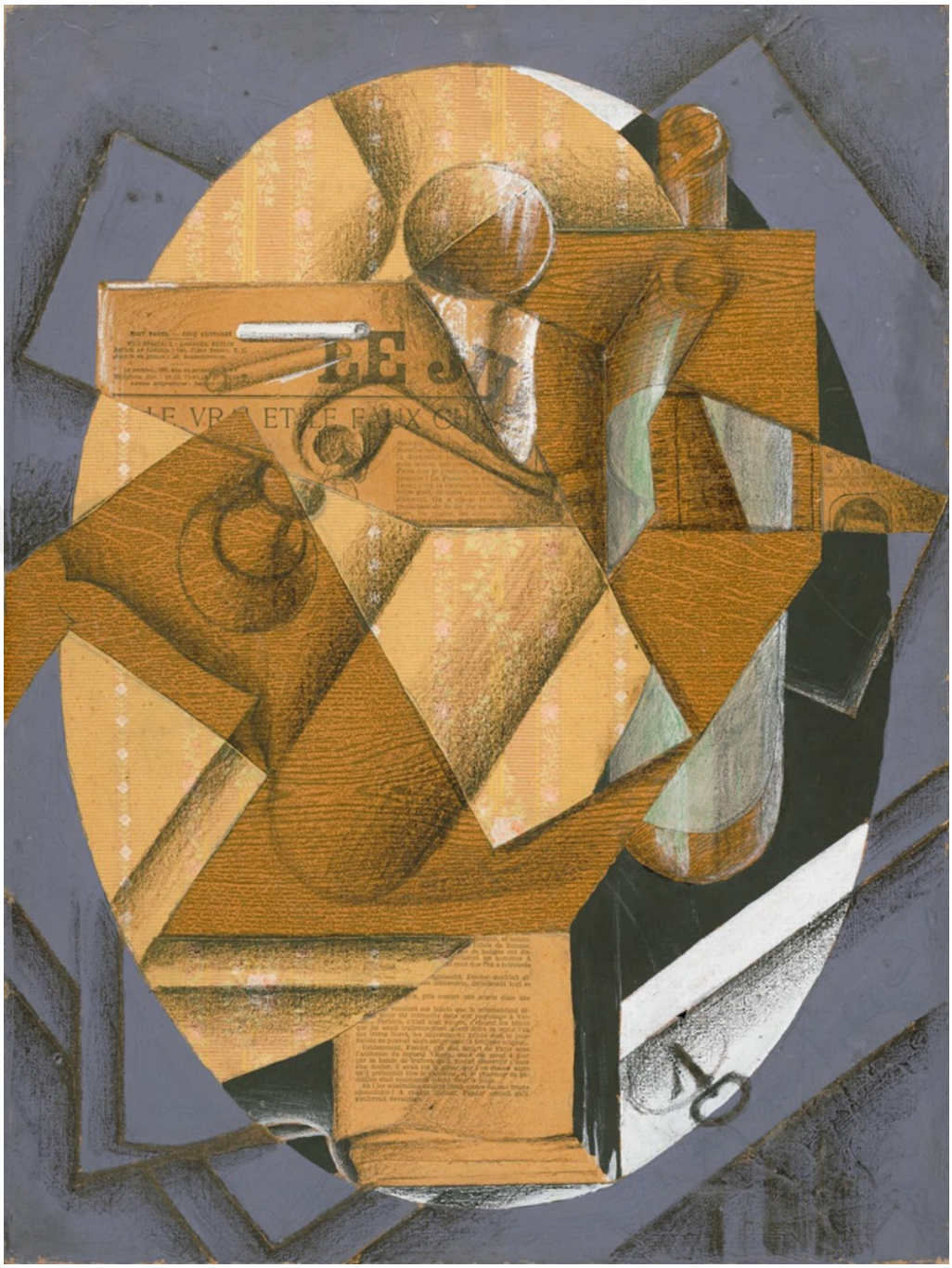


Figure 2.3 Juan Gris, *The Table*, 1914. Paper, opaque watercolor, and charcoal on canvas. (Source: URL 3)

2.2.1 Form of Collage as A Medium

While the Cambridge Dictionary explains "*collage*" as *"(the art of making) a picture in which various materials or objects, for example, paper, cloth, or photographs, are stuck onto a larger surface*"[12], The Merriam- Webster dictionary describes it as "*an artistic composition made of various materials (such as paper, cloth, or wood) glued on a surface*".[13] However, by addressing what Ernst contends, the component that makes collage is not the glue only. Cran (2014: 14) states that:

> "*Collage in its twentieth-century manifestation was about meaningful encounters and juxtapositions, about displacing, disrupting, and deconstructing, while simultaneously representing the possibility of dialogue and synthesis between heterogeneous elements*."[14]

As Cran also mentions, collage, beyond sticking multiple separated elements, proclaims itself with various encounters, *"language, and images",* which is altered the objects that carry their own meaning to communicate for the designer, artists, spectators, or viewers, and construct the space as a communal act, yet by individuals. Moreover, those elements can lead to a union just as Louis Aragon in *"La Peinture au Défi"* put it as a coalescence that "*finds its whole self once again open to question*", as mentioned above, and redefine what is already defined by fragmentized objects. Perloff Marjorie (1985: 73) supports these arguments by presenting Walter Benjamin's words, although he didn't directly mention the word "collage", of "*detach [ment of] the object*" and its "*reactivat[ion]" elsewhere*.[15] Martino Stierli (2010: 64) sincerely reminds that collage, also montage, shouldn't be taken as only

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[12] Cambridge. (n.d.). Collage. In Cambridge dictionary. Retrieved February 23, 2022, from https://dictionary.cambridge.org/dictionary/english/collage

[13] Merriam-Webster. (n.d.). Collage. In Merriam-Webster.com dictionary. Retrieved February 23, 2022, from https://www.merriam-webster.com/dictionary/collage

[14] Cran, R. (2014). Collage in Twentieth-Century Art, Literature, and Culture: Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan (1st ed.), Routledge. 14. https://doi.org/10.4324/9781315572680

[15] Perloff, 'The Invention of Collage', 1985,73

an "*artistic technique*", but it can be also understood as "*symbolic forms for modernity*"[16] by defining the method of collage uses as "*breaking-up the two-dimensional picture plane as a means to push the image into space*"[17]. Although Manfredo Tafuri's critics of the role of the avant-garde in the commodified world by associating the concepts with montage can be interpreted as extremely general, this notion also provides another definition of collage: a sign to show the capacity of "*avant-garde's capacity*" by accepting the "*logic of the assembly line*"[18]. Among many art critics and writers, while Poggi argues collage cannot be separated from its "*context*", Krauss interprets collage as liberated from its social and cultural context. While Shields (2014:2) emphasizes "*the process over product*"[19], Brockelman (2001) defines collage by emphasizing the materials "*from outside of the world of the painting*"[20]. Dragu (2020) examines collage within the terms of "*'medium-specific' and 'non-medium specific'*" methods by emphasizing it as "a *heterogeneous articulation*".[21]

While the question of "*what is art*" has not been associated with a certain answer, moreover, might never have to be, art has been claimed itself as being in existence for almost one hundred thousand years ago, with, one of the oldest evidence, the human's handprints, disputatiously, by saying "*I am Here*" in *Sulawesi Island Cave*, animal prints emphasized abstractionism and symbolism in the cave of Altamira, Spain, Paleolithic figurative paintings in the cave of *Chauvet* in France. In its primitive roots from the palm prints to animal drawings in caves, art didn't construct itself for beauty *per se*; yet, as an organic form of the nature of the existing body, to describe reality, and to stimulate the society. Art itself has passed through various

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[16] Stierli, M. (2010). *Mies Montage*. AA Files, 64, 54–72. http://www.jstor.org/stable/29546066
[17] Stierli, M. (2010). *Mies Montage*. AA Files, 69, 54–72. http://www.jstor.org/stable/29546066
[18] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 73, 26–53. https://doi.org/10.1162/grey_a_00255
[19] Shields, J. A. E. (2014), p.2.*Collage and architecture*. Routledge.
[20] Brockelman, T. P. (2001). The frame and the mirror: On collage and the postmodern. Northwestern Univ. Press.1.
[21] Dragu, M. (2020). *"The whole shebang!"1 Musical collage and meaning. In Form and meaning in avant-garde collage and montage* (introduction, xix). essay, Routledge.

breaking moments throughout its history, serving to the new art theories, discourses, and movements with equal and opposite motives. Friedberg (2007: 117-118) explains Giedion's way of perceiving architectural history by conceptualizing the space into three periods: "*volumetric solidity*" in Egyptian and Greek, "*hollowing out of the interior space*" in Romans, and "*dissolution of perspective and single viewpoint*" in the modern period.[22] Searching for the ways of affirmation of "*reality*" in art and design has been practiced by the "*illusion of depth*", with the help of initiatives of perspective, by Greeks in Classical and Hellenistic periods, reached its pick point by the Italian Renaissance, and evolved by questioning the approaches and techniques by modernist, until today. Perspective is to understand the relations between proximity and distance for the eye of the viewer, space, and object. Elsaesser and Hagener (2015: p.20) in "*Film Theory"* marked that, however, perspective is not only a technique, yet a "*symbolic form*", as Martino (2010: 64) defined collage as well:

> "*As a technique, the single vanishing point and the respective implications of size and scale ensure that a three-dimensional reality is reduced to a two-dimensional surface, which is organized in such a way as to simulate another three-dimensional reality. […] As a symbolic form, perspective embodied the belief of Western humanism in a world "centered" on the single individual, whose frame of perception is aligned or equated with an act of possession…*"[23]

The beginning of the modernist period is regarded with Édouard Manet's "*Le Déjeuner Sur l'Herbe (Luncheon on the Grass) in 1863 at the Salon des Réfusés in Paris"* by propounding two main concerns towards the traditional norms of the era in painting: the elimination of illusional depth, in other words, comprehending of flatness, and the abandonment of the themes, which are mostly comprised of significant people and events. Manet, one of the master Impressionists, canalized the

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[22] Friedberg, A. (2006). *The virtual window: From Alberti to Microsoft*. Cambridge, Mass: MIT Press.p.117-118

[23] Elsaesser, T. & Hagener, M. (2015). *Film theory*. https://doi.org/10.4324/9781315740768.p.20

attention of art in the direction of re-discovering the boundaries by criticizing the mediums of painting and representing the modern life by reinterpreting *Titian's "Le Concert Champêtre, c. 1509, Louvre Museum, Paris"*. By questioning art within itself, modernism has repercussions on all art, literature, and design discussions, nouvelle inauguration: "*trompe l'oeil",* which is a technique practiced by the society for many years from the ancient times to the so-called "*highest*" Italian Renaissance, and even until today. "*Trompe l'oeil"* can be defined as a realistic rendering to create "*an optical illusion with constrained perspective in three-dimensional space*" by convincing the signifier of what is signified in two-dimension for visual and aesthetical contentedness: "*fooling the eye"*. As the primary concerns, raised from the underlying effects of believing afterlife and infinitive spirit, was consolidation in Egyptian art and architecture, which constitute the basis of the eastern and Greek art world later, although the realistic imaginary was taken into consideration, there is a certain lack of notion of depth and perspective in paintings and sculptures. The initial residues of deceiving the eyes date to the period of ancient Greek, which is different from Egyptian art by the notion of reaching out the beauty and reality as an extension of the lifestyle of the epoch. Despite the tissue of Egyptian and Mesopotamian basis of art can be observed in the *Archaic Period* of Greek art, such as frontal depiction and lack of motion, two main distinctions stand out in the classical period: encountering of attempting the inclusion effort of depth and proudly depiction of nudity in women figures, as similarly in Manet's "*Le Déjeuner Sur l'Herbe",* apart from paleolithic small scale Venus figures. Although the perception of depth is considered by only one angle in "*Discóbolo de Mirón"*, the attempt of representing volumetric space by motion is quite a path breaking. When "*Lysippos, Apoxyomenos (Scraper, Roman copy after a bronze statue from c. 330 B.C.E., Vatican Museum"* discovered in *Trastevere, Rome,* the evidence of enlarging the perception of multi-dimensional visual thinking has come to light, also by Zeuxis' realistic grapes in painting. The discourse of "*trompe l'oeil*" is carried a step further by Italian masters in Renaissance. The manipulative delusion is represented by the help of a sophisticated notion of a realistic object as to how it is seen by eyes in real space:

"*perspective"*. While some ceilings are decorated as it is an extension of the structure with the paintings of columns, balconies, and stairs in interior design such *as "Design for a Trompe-l'oeil Ceiling Decoration, c. 1780 by Pietro de Angelis",* the others represent the idea of eternal life with the depictions of angels and gods such as "*Sistine Chapel, Rome by Michelangelo*", "*Ceiling of the Treasure Room of the Archaeological Museum of Ferrara, Il Gesù Church, Rome",* or *the ceiling of the "Spouses Chamber, Castle of San Giorgio in Mantua in Italy, by Andrea Mantegna".* This advanced technique can even appear in contemporary works of art such as Banksy's "*Slave Labour".* What Manet's most striking approach, except his courage to break the tradition towards the idealized the nakedness of women for the ones not "*real*", is that fuzzification of "*trompe l'oeil".* In other words, the acceptance of the flatness of the surface is declared. While unbending the bones of three-dimensionalities of the objects on the two-dimensional surface reveals the acceptance of the flat surface, the existence of the optical illusion of the depth creates uncertainties between what is "*reality*", and what is not. However, introducing both on a surface is a prerequisite to keeping the illusional depth of the three-dimensional space in its cycle, by holding "*depicted flatness*" within reality, "*literal flatness"*, and illusion. According to Florman (2002: 66) that incongruity constitutes the basis of modernism by stating "*literal flatness is a condition that modernist painting had to acknowledge, but to which it refused to be fully reconciled…*".[24] She continuous her state by addressing Clement Greenberg, one of the most influential art critics of twentieth century, in the essay of "*Art and Culture*":

> *"Painting had to spell out, rather than pretend to deny, the physical fact that it was flat, even though at the same time, it had to overcome this proclaimed flatness as an aesthetic fact."*[25]

[24] Florman, L. (2002). *The Flattening of "Collage*." October. 102, 66.
[25] Greenberg, Clement (1961) [Essay first published in 1959]. "Collage". Art and Culture. Boston: Beacon Press. pp. 71

As mentioned above, it is neither directly "*recognizing nor refusing*"; not being completely portrayed, yet, not sepulchered either. This way of seeing builds the basis of how Picasso's and Braque's cubist collage appeared. At this point, collage can be described as a seeking while emphasizing the actual surface, disembodying it from the danger of extinction completely by serving an object with its multi-dimensional perspectives. Moreover, "*trompe l'oeil*" is being altered not by being neglected, in the contrast, as an extension of the traditional approach. Greenberg (1961: 72) states that Brague, in 1911, realized "*trompe l'oeil*" might be utilized to both "*unfool and fool the eye*",[26] in other words for "*trompe l'esprit",* as Picasso states:

> "*The purpose of the papier colie was to give the idea that different textures can enter a composition to become the reality in the painting that competes with the reality in nature. We tried to get rid of "trompe l'oeil" to find a "trompe l'esprit*."[27]

One of the discussions behind the effect of "*trompe l'oeil"* directs to the need for reassessment of the relations between figure and ground, which can be observed as a fuzzification also in Monet's paintings. The unification of the "*nonunified real objects*" by rearranging on the surface enables to the blurring of the boundaries between figure and ground. It is also referring to *"trompe l'esprit"*, as the essence of "*the figure alters into the ground, and vice versa, as the ground appears as the figure*".

Flatness could be one of the most dominant mediums on the picture surface; however, it has the potential to turn itself onto an allusion to the planes defined with parallel surfaces, simultaneously a threat to cubism: abstraction or representative, being torn between being able to hold the depth of illusion and abstracting three-dimensionality. What helps to overcome this paradox by bringing some alternatives

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[26] Ibid,72.
[27] Pablo Picasso, "*in conversation with Francoise Gilot and Carlton Lake, Life with Picasso*" (New York: McGraw-Hill,1964), p.70.

in reconstruction is collage itself. Arnheim (1974: 219) suggests in one of his most impressive text "*Art and Visual Perception"* that it cannot be regarded any object as complete flat:

> "*First of all, it is always related to the two-dimensional extent around it. Depending on the range and also the shape of this empty environment, the appearance of the line changes. Furthermore, there also seems to be no way of seeing the line strictly in a flat plane. Instead, it is seen as lying-in front of (or within) an uninterrupted ground. […] Our first, surprising discovery, then, is that there is no such thing as a strictly flat, two-dimensional image."*[28]

Rothman and Verstegen (2017: 288) proceed to argue the discussion in the text of *"Arnheim's Lesson: Cubism, Collage, and Gestalt Psychology" by* comparing two influential art critics' main interests in their works: while E. H. Gombrich concerns with the "*visual illusion*", "*trompe l'oeil*", Arnheim is mostly occupied with "*visual suggestion*". [29] Although Gombrich also adopts the idea that visual suggestion in the image-making process of creative art somehow exists by conducting the way how an artist creates the structure which may already "*suggest*" in the mind, Arnheim's primary concern, as can be understood from his perspective towards flatness, mentioned above, is constituted by "*visual suggestion*". It can be said that the object has a "*value",* or *"limits of iconicity"*[30] by Brockelman (2001:4), more than what it represents. As Krauss suggests that the "f-shapes of violin" in both Braque's and Picasso's cubist collages act as "*a symbol for the depth of the space*".[31] Another approach to Picasso's using *f*-shapes of a violin is not only to reinterpreting the depth, but also an association of "*the form of a woman's body*", or a part of the word 'U' in "*journal*". Perloff Marjorie reminds an uncommon depiction of collage, "*as, literally*

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[28] Arnheim, R. (1974). Art and visual perception: a psychology of the creative eye. New version. Berkeley, Calif.; London: University of California Press.
[29] Roger Rothman, & Verstegen, I. (2007). Arnheim's Lesson: Cubism, Collage, and Gestalt Psychology. The Journal of Aesthetics and Art Criticism, 65(3), 287–298. http://www.jstor.org/stable/4622241
[30] Brockelman, T. P. (2001). *The frame and the mirror: On collage and the postmodern.* Northwestern Univ. Press.4.
[31] Krauss, R. E. The Motivation of the Sign. Picasso and Braque, 261–287.

a pasting, is also a slang expression for two people living (pasted) together — that is to say, an illicit sexual union—and that the past participle collé means 'faked' or 'pretended'."[32] In the collages', by Picasso, the main themes concern the daily life of Paris such as "*the unstable politics of Europe, sex, money, and culture*" by using the objects such as "*a wine glass, bottle, a bit of piece of newspaper, letters, images from a book, guitar, on oilcloths by sometimes charcoal*", it is clear the connotation within the objects, glued on the surface. In other saying, an image is not simply an optical copy of what it represents, yet it as a contained object consists of its particular features what is already represented in it. Collage, as Rothman and Verstegen (2007: 292) described, "*its adoption of the principle of semiological arbitrariness, of the conventional relationship between signifier and signified*"[33], as Arnheim states "*structural equivalence"*. As a common sample of structural equivalence, While Pablo Picasso uses *"le jou"* in his collage "Guitar*, Sheet Music and Glass, 1912" or "jou" in "Still Life with Chair Caning,1912"* as a representation of *"the journal",* he picks the words *"u-r-n-a-l*" for the same purpose in "*Table with Bottle, Wineglass, and Newspaper,1912";* in other words, fragmented objects of the image what is represented, two signifiers in this example: *"le jour"* and *"jou"* helps to be completed as a whole, "*the journal"*, for even one signified. Once again, collage, then, is not coping; however, rather "*evoking*".

Collage seems to the world as a product of the process of the conscious mind of an industrialized one by what is imposed in the environment of everyday objects, in other words, it can never be an individualized act with this way of thinking. However, Perloff (1985:77) reminds while explaining the expansion of Picasso's Cubist collage to, an altered version of it, Kurt Schwitters':

> "*But it does not follow that collage is essentially a "degraded" or "alienated" version of earlier (and presumably superior) genres. "On voit*

[32] Perloff, 'The Invention of Collage', 1985,51
[33] Roger Rothman, & Verstegen, I. (2007). Arnheim's Lesson: Cubism, Collage, and Gestalt Psychology. The Journal of Aesthetics and Art Criticism, 65(3), 292. http://www.jstor.org/stable/4622241

naitre de ces negations," says Aragon, "une idee affirmative qui est ce qu'on a appele la personnalite du choix" (There is born, from these negations, an affirmative idea that has been called the personality of choice) (Coll 53). La personnalite du choix: it is a nice phrase to keep in mind when we contemplate the evolution of collage from the first papiers colles of Picasso and Braque to, say, Kurt Schwitters's first Merzbau of 1933."[34]

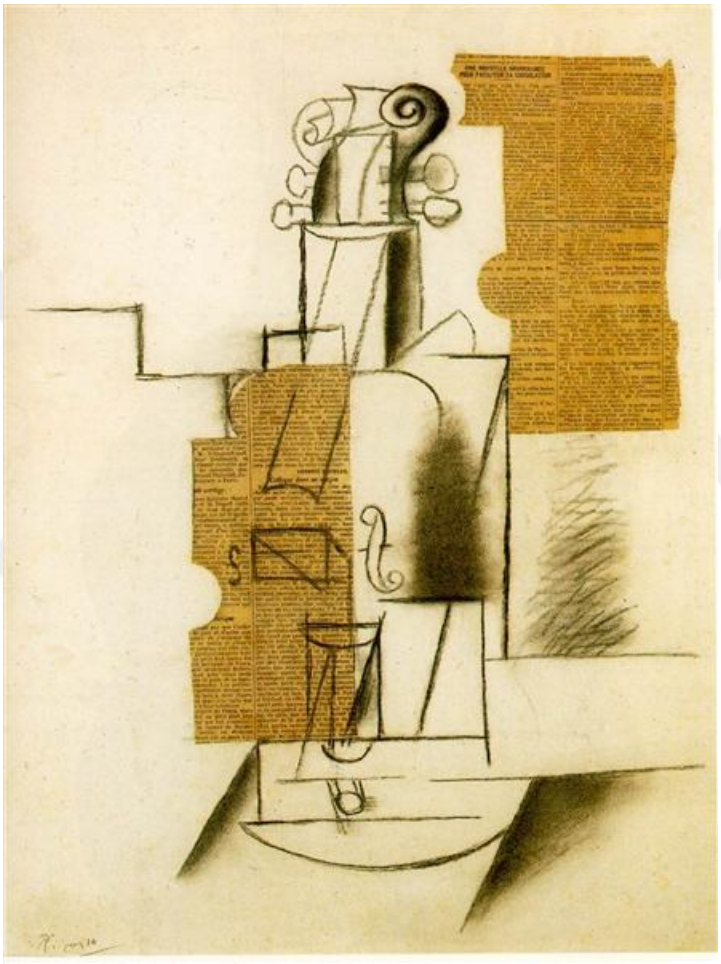


Figure 2.4 Pablo Picasso, *Violin*. December 1912. Pasted paper and charcoal. (Source: URL 4.)

[34] Perloff, 'The Invention of Collage', 1985,77

2.2.2 Collage In Other Forms of Art

While collage continues to affect avant-garde movements, and even contemporary works of art until today, painting and sculpture are not the only fields that collage has an influence on. Collage made "*what is invisible visible, language"*. In other words, it has also a powerful impact on poetry and literature.

Giving freedom to the words was practiced by some poets and artists such as Stéphane Mallermé, Guillaume Apollinaire, Futurist Marinetti, and André Gide: "*liberation of words"*. William C. Seitz (1961) examined collage in "*The Art of Assemblage"* with the sections called "*liberation of words and objects*". As an inspiring extension of these definitions, liberation is taken one of the key concepts to understanding the evolution of collage. According to Poggi Christine (1992: 28), "*parole in libertà*" is the same as "*what is done by papier-collé in poetry*".[35] The method which is used in poetry is similar to the method of collage in terms of the configurations of the words. Dragu (2020:57) explains the main types of collage in poetry by separating them into two:

> *"…there are first those with an overt visual dimension that displace words from syntax by placing them in visual relations within the spatial plane,[…], and second there are the poems that indirectly enact and evoke the acts of cutting and pasting characteristics of collage, […], which rely less (or not at all) on the spatial dimension of a visual collage*."[36]

Futurist artist Carlo Carrà's work "*Interventionist Demonstration (Patriotic Holiday – Free Word Painting)"* which is generated from Filippo Marinetti's "*parole in libertà"* can be regarded as the first type that Dragu explains with its compositional configuration, "*The Waste Land"*, written by T.S. Eliot is a prominent example of the second part.

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[35] Poggi, C. (1992). *In defiance of painting: Cubism, futurism, and the invention of collage*, p.28.Yale University Press. Preface ix.
[36] Dragu, M. (2020). "The whole shebang!"1 Musical collage and meaning. In *Form and meaning in avant-garde collage and montage* (p. 57). essay, Routledge



Figure 2.5 Carlo Carrà, *Interventionist Demonstration (Patriotic Holiday – Free Word Painting)*, 1914, tempera, pen, mica powder and collage on cardboard. (Source: URL 5)

"The Waste Land", written by T.S. Eliot, a modernist poet, in 1922 goes beyond its own epochs as one of the striking visions among collagists in literature. The poem has an expressive power of depiction the dislocated society of London and dispirited daily life after First World War, loaded with politics, sex, death, and detachment. Apart from the noteworthy technique in poetry, it is conducted by juxtaposition and quotation of many works of intellectuals such as French poet Charles Baudelaire, Dante's "*Inferno"*, John Webster's play of "*The White Devil"*, "*Purgatorio"*, the second part of Dante's *"Divine Comedy"*, "*Shakespeherian Rag"*, "*Ovid's Metamorphoses"*, St. Augustine's *"Confession"*, *F.H. Bradley's "Appearance and Reality"*, Weston's *"From Ritual to Romance"*, the Buddhist, and Hindu writings, by using the languages of Italian, French, Latin, and German with detailed references to delightful genres: music, literature, art, and poetry. The structure is constructed in five chapters: "*The Burial of the Dead", "A Game of Chess", "The Fire Sermon", "Death by Water", and "What the Thunder Said"*. The impressive opening begins with the epigraph of "*Satyricon by Gaius Petronius":*

> "*Nam Sibyllam quidem Cumis ego ipse oculis meis vidi"*
> *"in ampulla pendere, et cum illi pueri dicerent:"*
> *"Σίβνλλα τί Θέλεις; respondebat illa: άπο Θανεΐν Θέλω*"
>
> "For Ezra Pound
> *il miglior fabbro."*[37]

The translation by Eliot (1971) in Greek and Latin:

> "*I saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her: "Sibyl, what do you want?" she answered: "I want to die." Quoted from the Satyricon of Petronius Arbiter, a noted libertine of the first century C.E. It is one of many empty boasts and tall stories delivered at the banquet of Trimalchio, a freedman. The Sibyl, one of a number of prophetic figures so named in ancient times, is confined to a jar because her body threatens to deliquesce. Granted a wish by Apollo, she had asked for as*

[37] Eliot, T. S. (Thomas Stearns), 1888-1965. (1999). *The waste land*: and other poems. London: Faber and Faber.

> *many years of life as there are grains in a handful of sand, but she forgot to ask for eternal youth as well*."[38]

By "*For Ezra Pound, il miglior fabbro*", he refers to "*The Divine Comedy*" by Dante Alighieri, "*Canto 26 of Purgatorio*" for complimenting to Ezra Pound, translated as "*The better craftsman (Italian)":*

> "*Eliot's tribute to friend and fellow poet Ezra Pound (1885- 1972), whose poetic craftsmanship was invaluable in editing the Waste Land manuscript. The phrase echoes the tribute offered by Dante Alighieri to twelfth-century Provençal poet Arnaut Daniel in Canto 26 of Dante's Purgatorio, a section from which Eliot also borrows*."[39]

The line 31-34, Eliot's note is,"*31. V. Tristan und Isolde, I, verses 5-8"*[40], is written in its original language, German:

> "*Frisch weht der Wind"*
> *"Der Heimat zu,"*
> *"Mein Irisch Kind"*
> *"Wo weilest du?*"[41]
>
> "*Fresh blows the wind"*
> *"To the homeland"*
> *"My Irish child"*
> *"Where do you wait?*"
>
> *"(German). The first of two quotations from Richard Wagner's Tristan und Isolde (first performed in 1865). This one, which occurs at the beginning of the opera, is part of a song overheard by Isolde, who is being taken by Tristan to Ireland, where she is to marry King Mark. The original story, put into German verse in the middle ages by Gottfried von Strassburg (Wagner's source), gradually became part of Arthurian literature and thus*

[38] Eliot, T.S., The Waste Land: authoritative text, contexts, criticism, Michael North, ed., New York, London, W.W. Norton & Company, A Norton Critical Edition (2001)
[39] Eliot, T.S., The Waste Land: authoritative text, contexts, criticism, Michael North, ed., New York, London, W.W. Norton & Company, A Norton Critical Edition (2001)
[40] Eliot, T. S. (Thomas Stearns), 1888-1965. (1999). *The waste land*: and other poems. London: Faber and Faber.
[41] Eliot, T. S. (Thomas Stearns), 1888-1965. (1999). *The waste land*: and other poems. London: Faber and Faber.

came to be associated with the Grail legend Eliot refers to elsewhere in the poem."[42]

Lines between 60 and 63 is quoting from the poem "*Les Sept Vieillards (The Seven Old Men) of Charles Baudelaire*" in 1857:

"*Unreal City,"*
"Under the brown fog of a winter dawn"
"A crowd flowed over London Bridge, so many,"
"I had not thought death had undone so many."[43]

According to Eliot's Notes (1971), its original version in French:

"*60. Cf. Baudelaire"*
"Fourmillante cité, cité pleine de rêves,"
"Où le spectre en plein jour raccroche le passant."

According to North (2001), Line 128-130,

"*O O O O that Shakespeherian rag—*
It's so elegant
So intelligent," [44]

consist of the lyrics of the era written by "*Gene Buck"* and "*Herman Ruby"* and composed by "*Dave Stamper"*.[45]

As it is clearly understood that T.S. Eliot share this parataxis of poetry, juxtaposition of original languages, typology, and texts, furnishing references to the multitude cult works, marvelous game among them with Ezra Pound by introducing him as "*The better craftsman",* Ezra Pound's *"The Cantos, Pisan Cantos (1948*)" can be regarded as one of the collagists in modern poetry. It is known that collage practices have a

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[42] Eliot, T.S., *The Waste Land*: authoritative text, contexts, criticism, Michael North, ed., New York, London, W.W. Norton & Company, A Norton Critical Edition (2001)
[43] Eliot, T. S. (Thomas Stearns), 1888-1965. (1999). *The waste land*: and other poems. London: Faber and Faber.
[44] Eliot, T. S. (Thomas Stearns), 1888-1965. (1999). *The waste land*: and other poems. London: Faber and Faber.
[45] Eliot, T. S. (Thomas Stearns), 1888-1965. (1999). *The waste land*: and other poems. London: Faber and Faber.

place in literature along with art and poetry. Perloff Marjorie put forward Jacques Derrida's book, Glas, has become a semiotic form of writing which also discuss the linguistics and structuralist philosophy of Ferdinand de Saussure, by quoting of his own words:

> "*Derrida himself has referred to his style as "a parody, a collage, a juxtaposition," carried out "as gaily and scientifically as possible*."[46]

This avant-garde work consists of the writings of two conspicuous intellectuals, Georg Wilhelm Friedrich Hegel and Jean Genet, with their original texts, fonts, and languages. Each page of the book is combined with mainly two separate columns, philosophical discussions of Hegel on the left and writings of Jean Genet on the right. Moreover, each column which has carried its own style and order, creates an arrangement in the sense of collage within itself. In other words, a partial combination of philosophical, spiritual and literary texts in columns, and then the juxtaposition of the partial combination of those columns acts as a collage by serving unified and consequential work as a final product, "***verbal collage***".

Another eliciting a sense of verbal collage is enriched by the conations of using collage as conscious phenomena in music, musical collage. Although this approach is mostly associated with early avant-garde works, its primitive roots go a long way back. The influential transition, which is molded by convenient relations with the visual artist of the epoch, from vison to verbal is raised by Eric Satie's "*Parade: ballet réaliste (1917)*", Charles Ives' "*The Fourth of July (1920)", "Washington's Birthday (1909)", "Symphony No. Four (1919–1920)"* or Igor Stravinsky, notably; Magda Dragu (2020:39) traced how visual collage has become an artistic technique

[46] Perloff, M. (1985). *The futurist moment: Avant-garde, Avant Guerre, and the language of rapture*. University of Chicago Press.p.251. Her notes: 58. Jacques Derrida, "Entre crochets," Diagraphe 8 (1976): 100. I am indebted to Ulmer for this reference.
Derrida, J. (1986). Glas. Lincoln: University of Nebraska Press.

in Charles Ives's "*The Fourth of July*" by showing her own analysis of combinations of compositions in the bars and state that:

> "*Fourth of July is in its entirety composed as a musical collage. It is made up of a thematic development of "Columbia, the Gem of the Ocean" and the main countermelody, 'The Battle Hymn of the Republic'*." [47]

The ardent reaction after what Pablo Picasso and Georges Braque reintroduced to the modernist world has ached to all types of media, art, and aesthetical discussions; it has evolved into intensified political instrument within the purgatory of technique and art form, and it fertilizes itself within new forms which informs the environment as being ahead of its time, *la séduction de l'art.*

2.2.2.1 Collage-Paintings

As Jennifer Shields discusses collage-drawings in her book Collage and Architecture, collage-paintings have a place given the commonalities with collage in terms of technical methods, formal aspects, and material use. While collage paintings may be used as an inspiration resource for the designers, they could also be used to communicate with the perceiver. As an example of collage-paintings, the works of Julie Mehretu and Mark Bradford can be given. While Kathryn Brown (2010: 101) classified the works as "*absorptive maps*," it is underlined that both artists re-evaluate the contemporary grid in a speculative manner with juxtaposition of abstract forms and varied perspectives of place and people to reflect the urban life, experience, and image of the city by permitting the viewer involved to creates the narratives. Apart from that, they both question traditional ways of depicting the city; whereas Bradford utilizes materials taken from the streets with an aerial perspective in the paintings and collages, such as *Across 110th Street*, Mehretu creates the depth of the space through multiple viewpoints with superimposition of actual layers

[47] Dragu, M. (2020). "The whole shebang!"1 Musical collage and meaning. In *Form and meaning in avant-garde collage and montage* (p. 75). essay, Routledge.

(Brown, 2010:106- 108). Those large-scale speculative works that consist of the knowledge and information might have the capacity to enrich the perception for the designer and representations of the space. Brown (2010: 111) states that:

> "*As examples of absorptive maps, the collages and paintings of these two artists epitomize multiplicities of perspective, of layering, of narrative, and of community*."[48]

By establishing Lefebvre's classification of social space, Agnieszka Mlicka (2007: 13–17) shows how Julie Mehretu's works act as psychogeography mapping within the representational space. The term is clarified by Mlicka (2017: 13) as follows:

> "*The 'spatial practice' is lived directly before it is conceptualized – this is the perceived space of society. The 'representations of space' is the conceptualized space of planners, urbanists, social engineers the conceived space of knowledge and ideology. The third, 'representational spaces', is the space as directly lived through its associated images and symbols, foremost by artists, writers and philosophers who describe space*."[49]

Julie Mehretu's paintings, such as *Empirical Construction, Istanbul (2003),* or *Stadia II (2004,)* are created by multi-layering and juxtapositions of several urban and architectural plans, symbols, and signs of the city with very abstract and visual forms, related to the approaches of Constructivist and Surrealist painters (Mehretu: 2006). Aside from her collage-sensitive approach to urban environment, which is shaped by sensations and urban experiences, Mlicka (2017: 14) claims that working within the representational space turns itself into the representations of space by her paintings. Brown (2010: 110) explains the works of Mehretu as:

> "*Mehretu shows the ability of architecture to render particular territories legible by providing key points of recognition for individuals and communities. In this way, her works undermine aerial-view maps as the primary means of organizing an image of a selected terrain and instead*

[48] Brown, K. (2010). The Artist as Urban Geographer Mark Bradford and Julie Mehretu. *American Art*, *24*(3), 111.
[49] Mlicka, A. (2017). *Drawing the city: Motives and methods* (thesis), p.13.

> *promote a way in which cities can be effectively mapped and understood from a position within that same space*."[50]

Bradford's works involves the individual perspective into the representation of space by experiencing of the perception the whole city with implementation of grid by using the materials of the city (Brown, 2010: 104). In other words, the collage of Bradford also provides the sense of movement like the days in a metropolis by creating the various focusing points for the gaze of the spectator as a cinematic experience. For both artists, Brown (2010: 111-112) states that:

> "*Rather than comprehending the grid solely as an autonomous, anti-real structure characteristic of early-twentieth-century art, the viewer is invited to interpret the grid as a dynamic means of representing the social and visual flux of the city*."[51]

Another extension of the provoking the boundaries of collage can be molded with the works of Gerhard Richter: "***overpainted photographs***". As the artist blurs the boundaries between painting and photography in his works, the overpainted photographs operate as a collage in between two forms of art that emerge as a juxtaposition. Furthermore, there is always a challenging and contradictory transition in the medium between being figurative and abstract. Guillermet (2016: 178-199) explains the works of Richter as follows:

> *"Unlike the precise retouching of early twentieth century pictorialism, however, Richter does not apply paint to the photograph using a brush, but instead resorts to a series of manipulations which radically narrow his authorial control. […] One can shed light on the disproportionate pre-eminence of overpainted landscapes in this context by turning to Richter's earlier photo-paintings of landscapes and to the role they played in the emergence of the overpainting technique"*[52].

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[50] Brown, K. (2010). The Artist as Urban Geographer Mark Bradford and Julie Mehretu. *American Art*, *24*(3), 110.

[51] Brown, K. (2010). The Artist as Urban Geographer Mark Bradford and Julie Mehretu. *American Art*, *24*(3), 111-112.

[52] Guillermet, A. (2016). 'Painting like Nature': Chance and the landscape in Gerhard Richter's overpainted photographs. Art History, 40(1), 178–199. https://doi.org/10.1111/1467-8365.12225

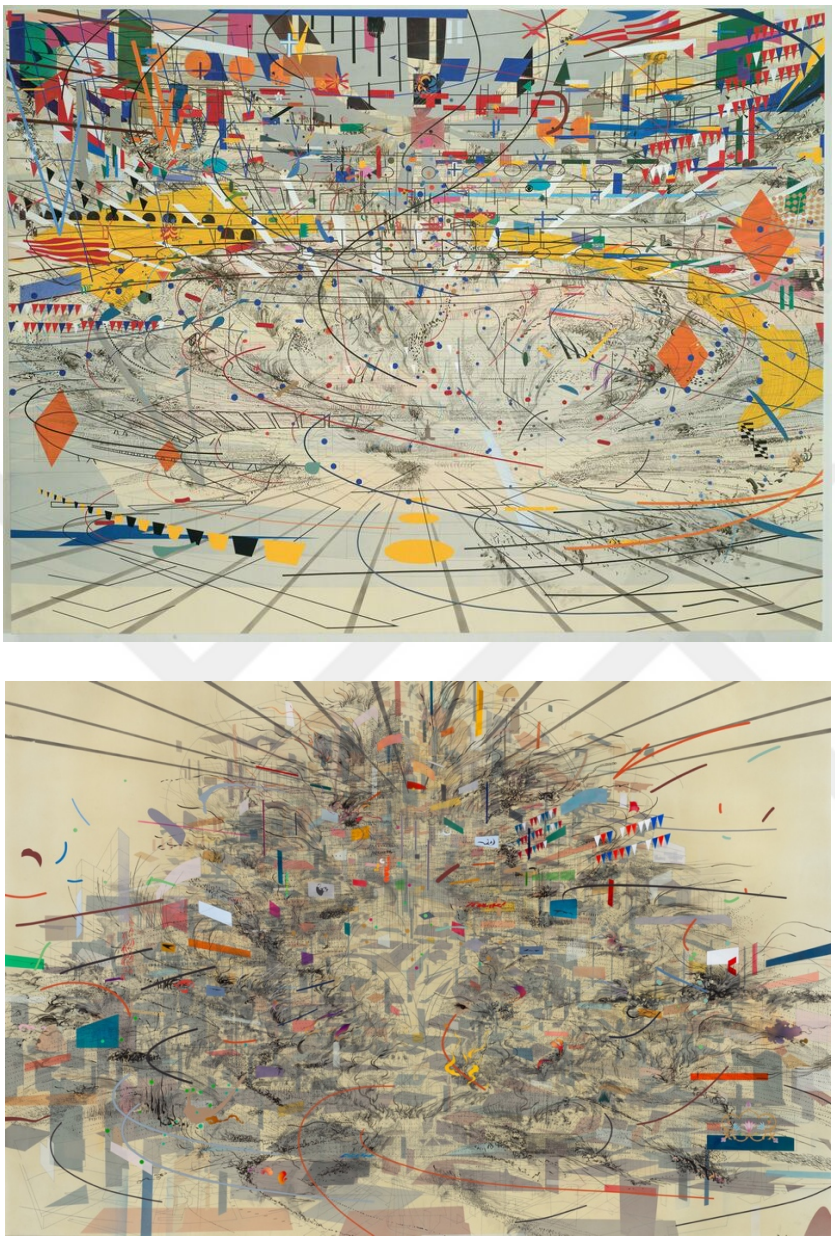


Figure 2.6 Julie Mehretu, *Stadia II*, 2004. Ink and acrylic on canvas. -above- Julie Mehretu. *Empirical Construction, Istanbul*. 2003. -below- (Source: Brown, K. (2010), 100–113; URL 6)

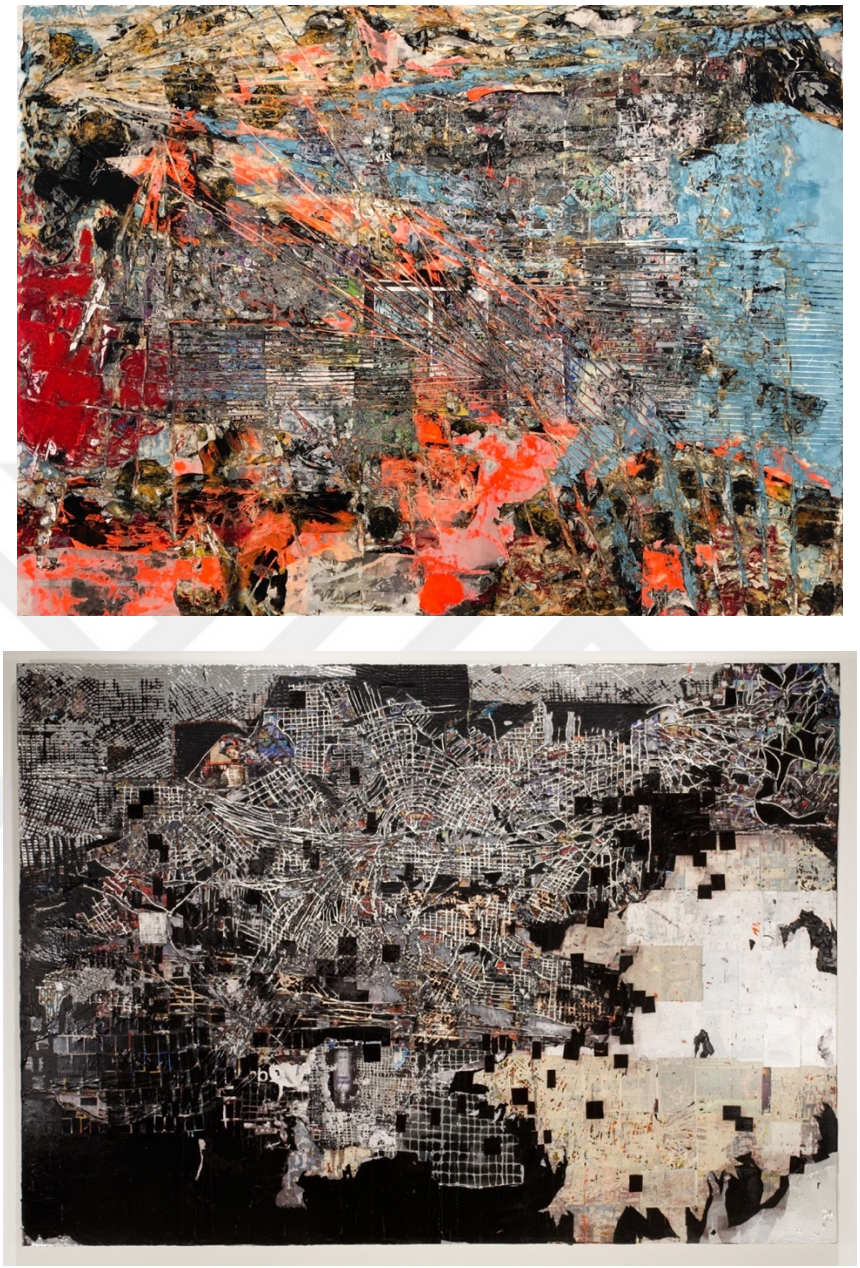


Figure 2.7 Mark Bradford*, Looking at me funny* (2018). -above- Mark Bradford, *Across 110th Street*, 2008. Mixed-media collage on canvas. -below- (Source: URL 7; Brown, K. (2010). 100–113.)







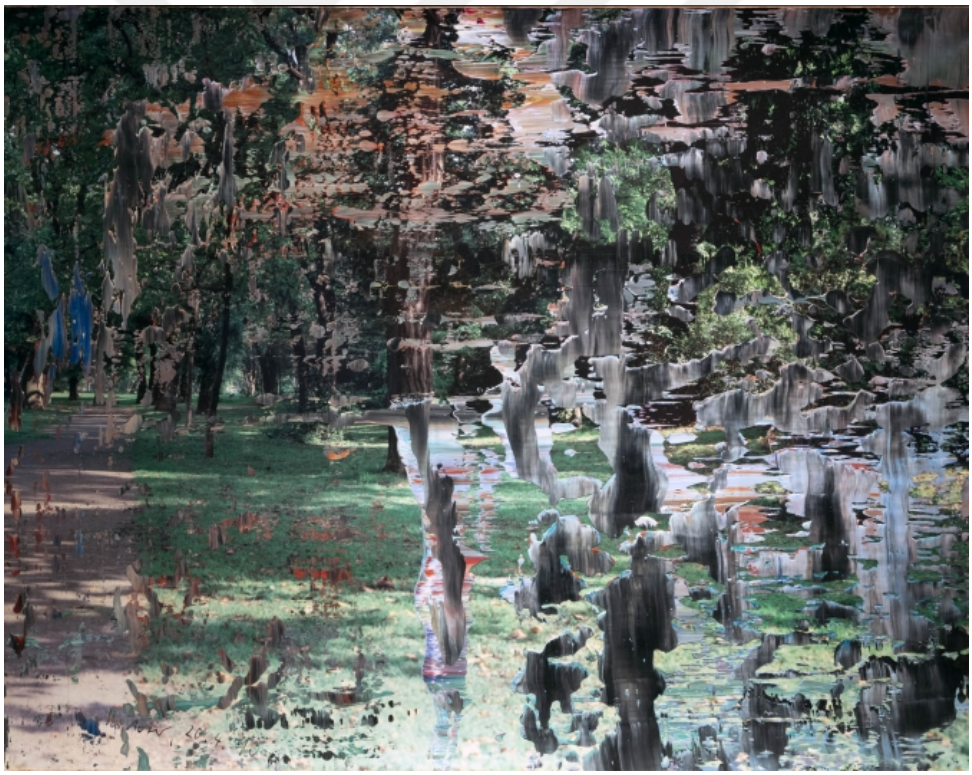




Figure 2.8 Gerhard Richter, Urban Landscapes, 11.4.89, 1989; 4.4.89 (Golden Gate); 8.4.91; 20.4.90; People,9.1.89; Florence, 10 Dez.99 [Firenze]. (Source: URL 97)

2.3 Collage As a Manifesto in Art

As a manifestation in art, collage, after what Picasso, Braque and Juan Gris bring forward to the industrialized world can be approached in two main aspects: the liberation of traditional methods of representation of illusion, and reflection of the structure of the new society and modern space. In that regard, William C. Seitz's (1961) reference of Margaret Miller's writing about the concerns collage brings to the twentieth-century art world is "*the nature of reality and the nature of painting*."[53] The attempt for improving the tralatitious knowledge about portraying what and how is perceived in art by allusion rather illusion, echoes all art movements of the epoch, and alters itself in a form that constructs by respecting their own manifestos. The technological transformation which forms the system of communication and information, and how it is transformed sensory politics regarding the aesthetic of modernist society by the media environment practices also democratize life in-between object, photography, film, furniture, image, and human as a mode of technophilic production. Adjusting itself by the adoption of a revolutionary act of Picasso and Braque immediately by Italian Futurists, and immense provocation on the Dadaist artists to Surrealism, responses from Russian Constructivism to Abstract Expressionists in America enables collage layered technical, political, cultural, and social innovations and being canalized in their own way. According to Brockelman (2011: .3), "*postmodernism*", as an "*unsolved crisis in modernism*"[54], is also formed with the help of collage.

It is that as being an art form, collage should have diagnosed the current situation of everyday life of popular culture, which in the appearance of "*papier*-collés" consists of displaced, disheartened, and deteriorated society after World War, the reactions

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[53] Seitz, W. C. (1961). *The art of assemblage the Museum of Modern Art, New York*. Museum of Modern Art.
[54] Brockelman, T. P. (2001). The frame and the mirror: On collage and the postmodern. Northwestern Univ. Press.13.

to the war in the Balkans, as it can be seen in many pieces of newspapers onto the collages of some artists, also fulfilled with existential awareness and the subject of gender. Cran (2014: 10) explains how collage can act as a "*catalysis*" all over the world in different urban contexts, by associating the harmony in the chaotic environment of collage with the natural dynamics of the society:

> *"The sense of transience and urban displacement, present in all big cities but particularly in one as densely populous as New York, a city constantly on the move, actively permits this notion of the absent origin in the sense of fleeting, 'now you see it, now you don't' occurrences… Americans with their gazes repeatedly turning toward Europe (yet another present absence), collage itself ultimately functioned as an important absent origin – its disruptive democracy reduced down to its component concepts, it was able to inform and inflect their work without necessarily being continuously present in it."*[55]

In addition to Cran, Martino Stierli (2018: 1) addresses the new dynamics of the modern perception, culture, and space by referring to the emergence and the intersections of new forms of production in art, architecture, urbanism, film, and photography:

> *"The combination of steel construction, the railway, the automobile, the skyscraper, and masses of people displaced by war and in search of new forms of employment produced a city that was larger, denser, taller than ever before and that moved at a faster pace. […] The modern metropolis required viewers to perceive it in motion, and buildings within it required a sequentialized perception*."[56]

As the discourse of collage essentially discuss light, line, color, material, texture, and space with the help of the techniques such as juxtaposition, adjustment, superimpose, or overlapping, those can be taken as the main differentiations in the derivatives or

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[55] Cran, R. (2014). Collage in Twentieth-Century Art, Literature, and Culture: Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan (1st ed.), Routledge. 10. https://doi.org/10.4324/9781315572680

[56] Stierli, M. (2018). *Montage and the Metropolis: Architecture, modernity, and the representation of space*. Yale University Press, p.1

the alternatives that collage might lead. After all, what collage manifest more interestingly is the "***tactility over visuality"*** (Stierli, 2010:64).

2.3.1 The Different Uses of Collage in the Movements of Art

> *"Collage was a major turning point in the evolution of Cubism, and therefore a major turning point in the whole evolution of modernist art in this century."* [57]
> Clement Greenberg

The archaic essence of the collage, which is shaped as postage stamps in the Japanese culture, can be defined as decoupage, just like the "*cut-outs*" of Henri Matisse, such as Nu Bleu II in 1907. The basics for creating decoupage are painting, cutting, gluing, and painting over again or emphasizing the object sometimes. Although it is accepted as a work of art and a technique by avant-garde artists later, decoupage, for its old-fashion roots, can be regarded as a craft that compresses paper or cloths glued to the surface and varnished.

When Picasso's primitivist works, which came in sign with the head of an African tribal mask, led him to develop "*Les Demoiselles d'Avignon*", regarded as the beginning of Cubism by confronting an extreme geometric form, flatness, abstraction of two faces on the right of naked women inspired from Grebo mask, Georges Braque was searching new approaches in sensible grid plane with powerful chiaroscuro, mostly murky colors, the sharped form of the lines, and tissues of some letters on the canvas, "*representation of sign*", *Analytic Cubism*. Collage is one of the earliest practices of Analytic Cubism. As significant features of *Analytic Cubism* comes to the forefront, the preference of selection of monochrome colors, mostly a combination of the spectrum between shaded black and grey and a bit of piece of earth colors, serving the objects with its all-different angels by accepting the flatness of the surface, respecting to the time by playing with the lights and shadows, in other words, the fourth dimension, and the practicing verbality, the first examples of

[57] Greenberg, Clement (1961) [Essay first published in 1959]. "*Collage*". Art and Culture. Boston: Beacon Press. p. 70

Analytic Cubist collages display all those components, as in Picasso's "*Still Life with Chair Caning*". However, what collage contributes to *Analytic Cubism* is a declaration of the resembling value that the object carries by contrasting a part of the whole. Somewhere between abstraction and reality, while analytic Cubism is shifted to *Synthetic Cubism*, the collages of Picasso's and Georges Braque's also recognized the transformation: lighter colors, simpler forms of the real-made objects, the use of the abundance of materials such as wallpapers, newspapers, oil, charcoal, painter's previous drawings, a piece of papers of musical notation by accepting the literalness with playing figure-ground, ground "*looks like*" simplified surface and the figures located as on top of it, as in Picasso's "*Guitar, Sheet Music, and Glass*" or Juan Gris's "*Le Lavabo*". Juan Gris' collages, one of the most notable artists in the formation of Cubism, differ from the ones of Picasso or Braque in terms of compositional expression. While Picasso specifically uses the fragmented objects by making them free to find their own ways in the composition, Gris generally searches for the ways of compositional unity by reflecting mirrored optics of the object to be able to create trompe l'oeil. Shields (2014: 63) explains the collage works of Juan Gris as:

> *"In works such as Juan Gris's Composition with Violin, the use of line in conjunction with collage fragments serves as a means to disassociate object profiles (line) from their materiality (collage fragments)*."[58]

[58] Shields, J. A. E. (2014), p.63.Collage *and architecture*. Routledge.

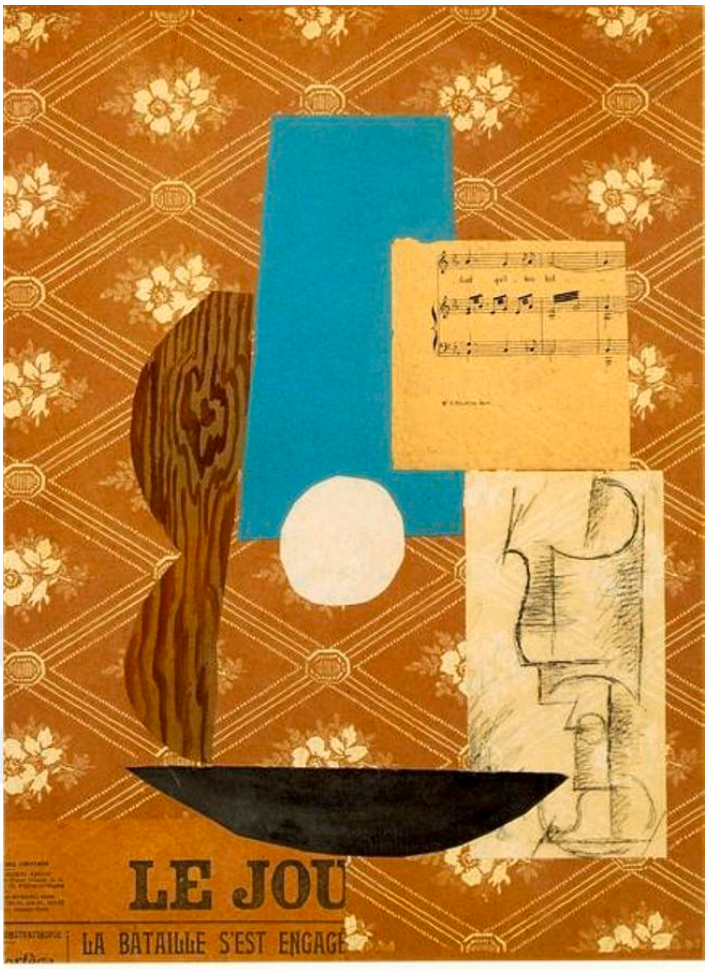


Figure 2.9 Pablo Picasso. *Guitar, Sheet Music, and Glass*. Paris.1912. Cut-and-pasted wallpaper, newspaper, sheet music, colored paper, paper, and hand-painted faux bois paper, charcoal, and gouache on paperboard. (Source: URL 8)

By glorification of speed, motion, dynamic life, and industrialized society, Italian Futurists easily adjusted their works of art to the Cubist collages. The main differences between those two are courageous application of assorted materials, more recherché attitude towards materials, form, more dominant usage of letters and words, and emphasis on publicness which can be regarded as a political instrument.

As if the words and the fragmented objects complete their own cycle, death, then reborn within a meaningful arrangement in Futurist collages, Carlo Carrà affirms powerfully the words as a main component of the work in "*Interventionist Demonstration (Patriotic Holiday – Free Word Painting)"* which is generated from

Filippo Marinetti's "*parole in libertà".* The primary idea is to enhance the work's sensibility by massively destroying pre-existing objects such as words taken from newspapers and using some sounds, "*TRrrrrrrrrrr…*", "*TRRRRR...*", "*BBBRRRRR…*"; as well as putting the viewer at the center due to the central structured composition, which is focused and dispersed within an art-historical context. By destroying the context of the object conveyed from the outside world and giving direct access to reality, Futurist collages differ from Picasso's "*papier-collé*".

Kurt Schwitters, apart from his "*Merz",* uses collages for primarily two considerations: one, to "*expand a two-dimensional image into three dimensions, from painting to architecture";* and second, to serve as "*a new investigation tool"* for both the *"aesthetic expression"* and *"symbolic form of modernity by emphasizing 'materiality' and a 'memorial quality'*" [59] (Stierli, 2010:66). Raoul Hausmann's collages "*Dr. Max Ruest, 1911", "Mynona,1919"*, and "*Der Dada 1- 2, 1919"* are comprised of newspaper, woodcut cutouts, photos, and painted oil on board.

[59] Stierli, M. (2010). *Mies Montage*. AA Files, 66, 54–72. http://www.jstor.org/stable/29546066



Figure 2.10 Kurt Schwitters, *Relief in Relief*. 1942-5. -above- Kurt Schwitters, *Opened by Customs (Zollamtlich geöffnet)*. 1937-8. Paper, printed paper, oil paint and graphite on paper. -below- (Source: URL 9&10)

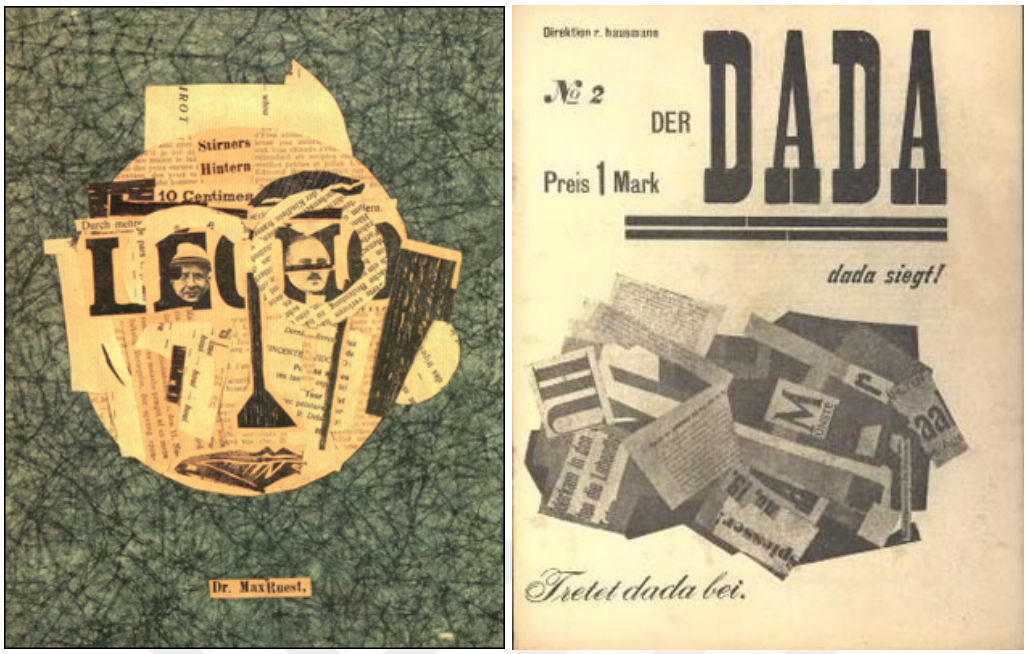


Figure 2.11 Raoul Hausmann, *Portrait eines Dienstmannes: Dr. Anselm Ruest: Dr. Max Ruest (The Portrait of a Service Man. Dr. Anselm Ruest. Dr. Max Ruest*). 1919.-left- Raoul Hausmann*, Der Dada 2*, December 1919. -right- (Source: URL 11& 12)

Hannah Höch employs a variety of materials in her collages, sometimes in a more geometrical arrangement such as in "*Untitled (Dada),1922"* and sometimes in a multi-layering approach to re-orientation of disjoined bodies, as seen in "*Indian Dancer: From an Ethnographic Museum (Indische Tänzerin: Aus einem ethnographischen Museum),1930"* all within a social-political framework. Many Dadaist collage artists are concerned with the proliferation of using photographs in collage in which ways directing a reference to the reality (Dragu, 2020:49). Shields (2014:8) gives a summary of the technique and the materials of collage which are done by Dadaists:

> "*The social commentary of the Dadaists was represented formally through changing perspectives, sharp diagonals, and contrasting materials and images, using rich textures and representations of the human body*."[60]

[60] Shields, J. A. E. (2014), p.8.Collage *and architecture*. Routledge.



Figure 2.12 Hannah Höch, *Untitled (Dada*). 1922. Cut-and-pasted printed and colored paper on board. - above- Hannah Höch*, Indian Dancer* ,1930. Cut-and-pasted printed paper and metallic foil on paper. -below- (Source: URL 13&14)

The collages created by surrealist artists are integrated more to investigate materiality rather than the "*narratives*" of form and sense, as many surrealists are concerned with imagination, unconscious mind, and dreams. (Dragu, 2020:52). While Joan Miró's *"Collage, 1929"* and *"Illumined Pleasures",1929* of Salvador Dali consist of objects of the liquefied mind and dreams as a self-exploration, Max Ernst manipulates the narratives of "*time and perception*"[61] in his "*les romans-collages".*



Figure 2.13 Joan Miró. *Collage*.1929. Conté crayon, gouache, ink, flocked paper, newspaper, abrasive cloth, and various papers on flocked paper. (Source: URL 15).

[61] Dragu, M. (2020). *"The whole shebang!"1 Musical collage and meaning. In Form and meaning in avant-garde collage and montage* (p. 56). essay, Routledge.



Figure 2.14 Salvador Dali. *Illumined Pleasures*. 1929. Oil and collage on Board. (Source: URL 16)

The abstract forms and lines of cubist art influenced Kazimir Malevich, the pioneer of Suprematism (Shields, 2014: 64). According to Shields (2014:65), since Futurism and Suprematism lay the backbone of Russian Constructivism:

> "*Constructivist collages were dominantly formal, scaleless studies, with layered and intersecting forms. Dynamic compositions were achieved through diagonal emphasis, and through the conception of the canvas as an infinite space*."[62]

[62] Shields, J. A. E. (2014), p.64-65. Collage *and architecture*. Routledge.



Figure 2.15 Kazimir Malevich*, Lady at the Poster Column*,1914. (Source: URL 17)

Constructivist and Supremacists collages employ predominantly painted paper, metal, oil painting, and restricted usage of images on the surface to create an abstract composition as a whole. El Lissitzky is concerned with basic geometry, material, and depth in his collage drawings while looking for geometrical order and the new order of the society within art and architecture (Shields, 2014: 68). Bauhaus artist Moholy-Nagy's photomontages and collages has also a similar style which is mainly

constructed on a minimalist and pure geometry that questions the depth of the surface, which is also emphasized by Shields (2014: 69):

> "*Moholy-Nagy's photoplastics, showing clear formal associations with El Lissitzky's Prouns, attempt to reveal an underlying social or personal truth. Diagonal lines imply motion and depth, while tension and spatial dimensions are constructed through a juxtaposition of line and figure*."[63]

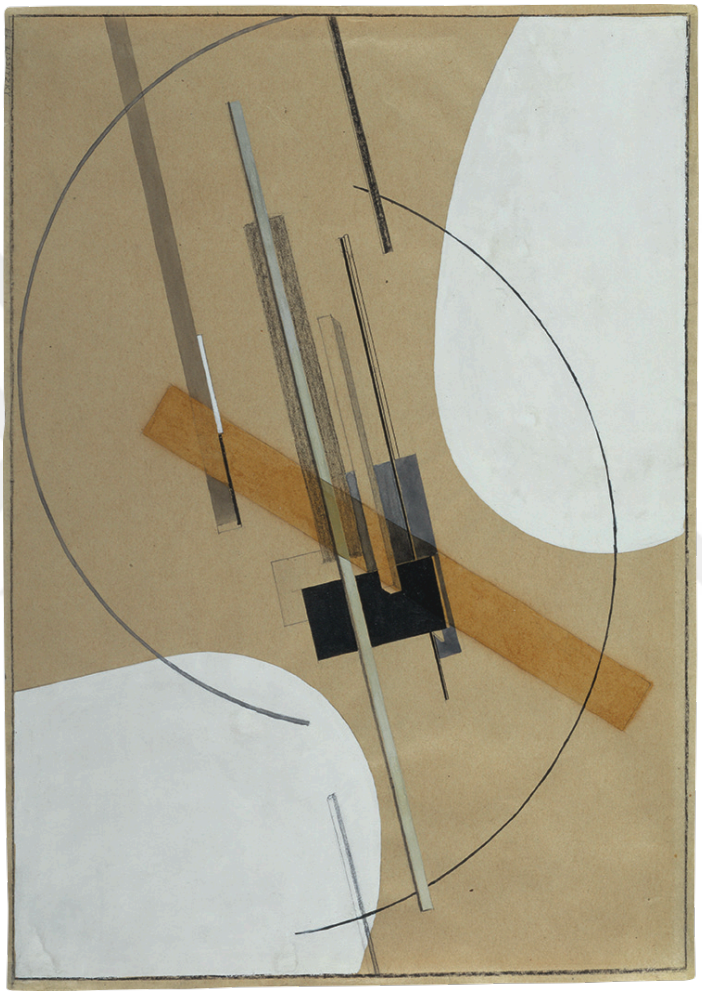


Figure 2.16 El Lissitzky (Lazar Markovich Lissitzky). *Proun (Entwurf zu Proun S.K.). 1922–23*. Watercolor, gouache, india ink, graphite, conté crayon, and varnish on buff paper. (Source: URL 18)

[63] Shields, J. A. E. (2014), p.69. Collage *and architecture*. Routledge.

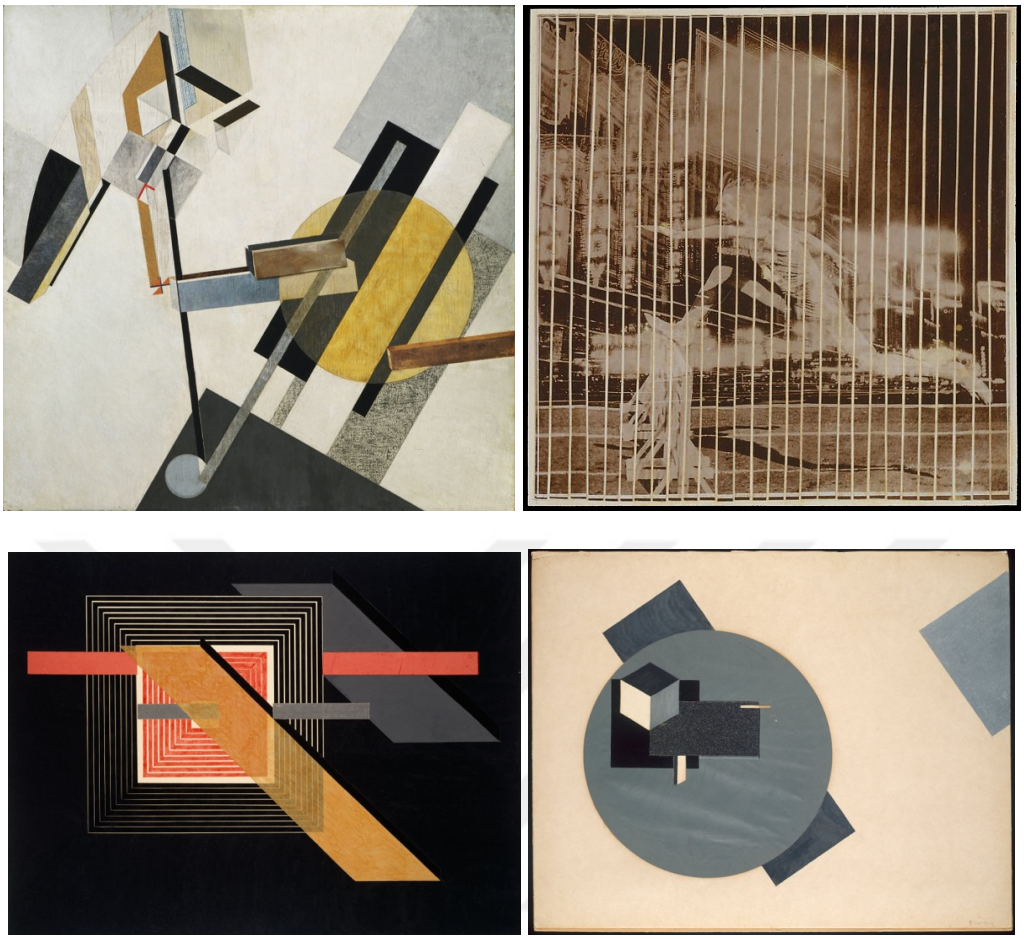


Figure 2.17 El Lissitzky, *Proun 19D*. 1920-1- upper-left- *Runner in the City*. 1926. Collage. -upper-right- *Proun*, 1924-25.-lower-left- *Proun,* 1920.-lower-right- (Source: URL 19, 20, 21, 22)

The echoes of Cubism cannot be seen only in Futurism, Surrealism, or the works of Russian Constructivist, yet, what is done by Picasso, Braque and Gris also affected the Abstract Expressionists by Americans in the 1930s which is framed around automatism and subconscious (Shields,2014: 8). In that sense, Lee Krasner has created notable impulsive collages which consist of some cut-outs of her paintings on linen, and sometimes with some pieces from the old paintings of Jackson Pollock.



Figure 2.18 László Moholy-Nagy, *Jealousy (Eifersucht),* 1925. Newspaper clippings and original photographs with ink. -above- László Moholy-Nagy ,*25 Bankruptcy Vultures (25 Pleitegeier),* 1922–23. -below- (Source: A "*Schooling of the Senses": Post-Dada Visual Experiments in the Bauhaus Photomontages of Laszlo Moholy-Nagy and Marianne Brandt,* Elizabeth Otto, 2009)



Figure 2.19 Lee Krasner, *To the North*, 1980, oil and paper collage on canvas. -above- Lee Krasner, *Untitled*, 1954, oil, glue, canvas, and paper collage on Masonite. -below- (Source: URL 23, 24)

Collage conveys fundamental potential into all avant-garde trends, such as Pop Art, which originated in opposition to Abstract Expressionism in the 1950s, like a prerequisite of being interconnected for an artwork to be defined as collage in creative processes (Shields, 2014: 8). Richard Hamilton's "*Just what is it that makes today's homes so different? 1956" ,*although, is defined as photomontage sometimes by some writers, it has a crucial role in terms of merging the extensions of collage practices with Pop art, it acts as evidence of the 1950s interior design with his another works, "*Interior II*" (Fletcher, A. 2014: 241). There is an endeavor to portray modernized society utilizing found objects and photography with a discerning lens and to communicate (Shields, 2014: 8) such as in "*Cleaning the Drapes (from the series House Beautiful: Bringing the War Home)",* Martha Rosler.



Figure 2.20 Richard Hamilton, *Just what was it that made yesterday's homes so different, so appealing?* (1992). -above- Richard Hamilton, *Interior II*, 1964. Oil, cellulose, collage, and metal relief on panel. -below- (Source: URL 25, 26)



Figure 2.21 Richard Hamilton, *Just what was it that made yesterday's homes so different, so appealing?* (upgrade).2014. Collage on paper. (Source: URL 27)



Figure 2.22 Martha Rosler*, Cleaning the Drapes, from the series "Bringing the War Home: House Beautiful*", 1969-72. -above- Martha Rosler, *Cargo Cult (large detail), from the series "Body Beautiful, or Beauty Knows No Pain*,", 1966–72. (Source: URL 28& 29).

2.4 The Cognates of Collage

2.4.1 Bricolage

Bricolage, originally from French, is described as "*construction (as of a sculpture or a structure of ideas) achieved by using whatever comes to hand*" [64] by Merriam-Webster Dictionary. Schmidt and de Kloet (2017: 1) explain bricolage as "*a concept coined by French anthropologist Claude Lévi-Strauss (1962), translates into English as 'do it yourself'"*[65] by supporting the Derrida's way of perception:

> "*Derrida argues that there is no subject who is the absolute origin of his own discourse and can construct it out of nothing. For him, nothing exists outside (previous or existing) discourse; all thought—whether mythical and scientific—takes place within discourse and relies on the language that is inherited. Hence, for Derrida, we are all bricoleurs; we all draw on the ideas, discourses, and tools that surround us" (Schmidt and de Kloet, 2017: 2-3)*.

In addition to being a technique, Bricolage's works may serve as a political gesture by emphasizing the earth's limited resources using shock materials and as a concept by questioning the stress between space, place, and the bodies' existence.

Collage and bricolage tend to be perplexing in sorts of ways. While both collage and bricolage seek to create an object out of established materials in an unrehearsed manner, collage is an aesthetic endeavor to push the boundaries of everyday objects; bricolage, on the other hand, is more structured and does not push the limits of the "*set of materials*" (Stierli, 2018:21). Although a common approach to recognizing the complexity between collage and bricolage is based on three-dimensionality, it is

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[64] Merriam-Webster. (n.d.). Bricolage. *In Merriam-Webster.com dictionary*. Retrieved April 27, 2022, from https://www.merriam-webster.com/dictionary/bricolage

[65] Schmidt, L., & Kloet, J. (2017). Bricolage: Role of Media. *The International Encyclopedia of Media Effects*, 1. https://doi.org/10.1002/9781118783764.wbieme0116

worth noting that collage can also be used to construct three-dimensional space, even if it is framed on a two-dimensional surface since it holds the volume within itself.

2.4.2 Photomontage

According to Magda Dragu (2020:50), visual collage is transformed into "p*hotomontage*", then pulsed for the emergence of montage by extensive use of photographs, as evidenced by early practices of *"photo-collag*e"; as a result, collage and photomontage should be treated as "*two distinct methods*".[66].While Stierli defines photomontage "*as the manipulation and montage of photographs*"[67], Jennifer Shields (2014: 127) considers photomontage as an subdivision of collage since it consists of fragmented photographas collected from multi-media environment by accapeting the diffrences with collage. Photomontage is mostly confronted by the Dadaist artist. It is defined by Dadaists as not only a representation of modern metropolis in the age of technology by fragmented objects, but also as an experimental tool to create "*new meanings of visuality*"[68] (Stierli, 2018:66). He compares Dadaist montage and photomontages with Mies's by stating that:

> "*Dadaist photomontages fundamentally questioned monocular image space, Mies's montages took a stand against the traditional homogeneous image of the city, aiming to convey the logic of photomontage to real urban space. […] Mies led the way to understanding aesthetic tension as a quality that could be made productive for architectural and urban design."*[69]

Among many works of Mies van der Rohe such as montages, architectural projects, and photocollages, Mies' architectural photomontages highly blur the reality and fiction(Stierli, 2010:65) such as "*Armour Institute of (now Illinois Institute of*

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[66] Dragu, M. (2020). *"The whole shebang!"1 Musical collage and meaning. In Form and meaning in avant-garde collage and montage* (p. 50). essay, Routledge.
[67] Stierli, M. (2010). *Mies Montage*. AA Files, 65, 54–72. http://www.jstor.org/stable/29546066
[68] Ibid,66
[69] Ibid,67

Technology) campus, Chicago", which is perceived as an indivisible part of the glorified existing urban tissue. While one of the best known Raoul Hausmann photomontages, *"The Art Critic, 1919-1920",* uses lithographs and printed papers as mediums to criticize the consumerist society, Höch's "*Cut with the Kitchen Knife Through the Last Weimar Beer-Belly Cultural Epoch in Germany,1919"* assumes a similar pose by experimenting the scale. Russian Suprematist and Constructivist El Lissitzky' "*meaning-control*"[70] photomontages, such as in *"Wolkenbügel, 1924-25"* which seeks innovative approaches to portraying "*architectural culture*"[71], are highly intensified with the geometrical composition regarding space and form; the photomontages of László Moholy- Nagy is not only political, yet putting the unmediated narratives behind the image. Tsunehisa Kimura's photomontages carry a surrealistic gaze that emphasizes the environmental damages done by urbanization processes in the cities. The technique produces a unified image by using photographs as an aesthetic and political assembly.

[70] Dragu, M. (2020). *"The whole shebang!"1 Musical collage and meaning. In Form and meaning in avant-garde collage and montage* (Introduction, xviii). essay, Routledge.
[71] Stierli, M. (2018). *Montage and the Metropolis: Architecture, modernity, and the representation of space*. Yale University Press. 100

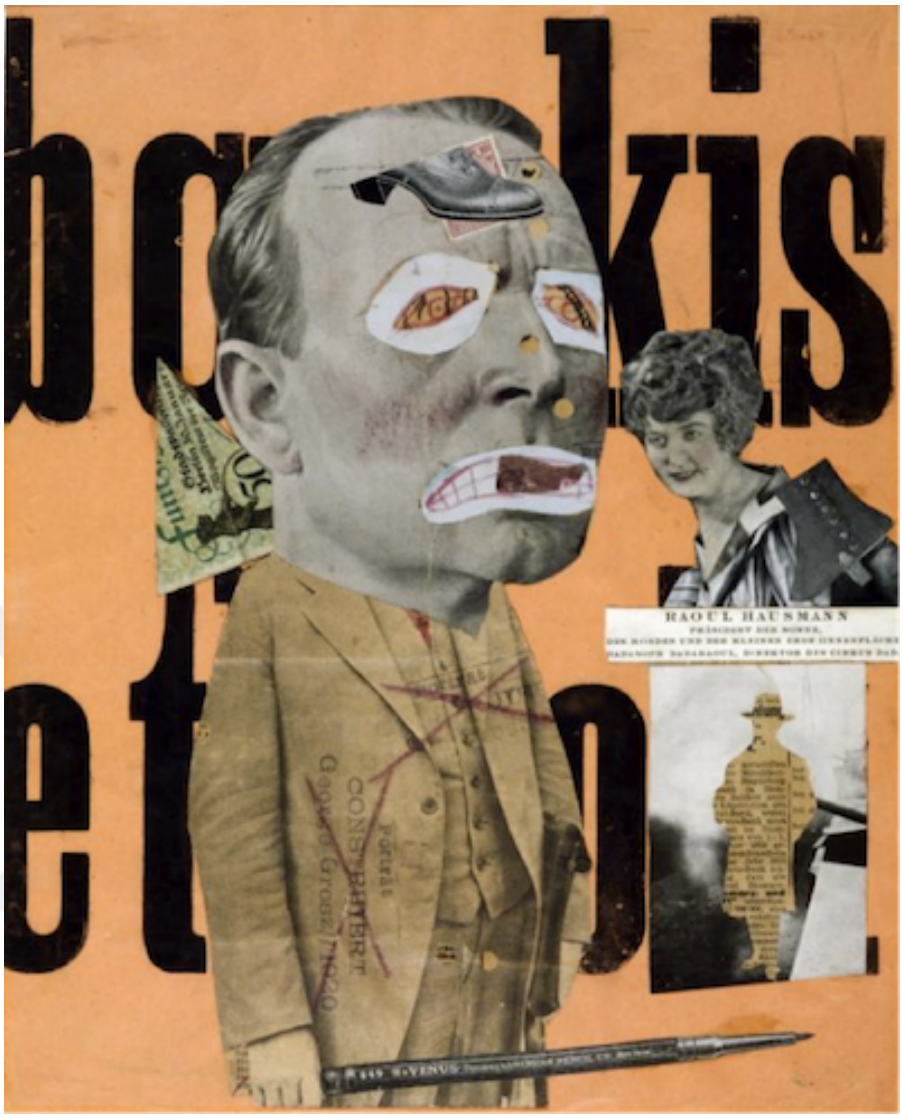


Figure 2.23 Raoul Hausmann, *The Art Critic*. Photomontage. 1919-20. (Source: URL 30)



Figure 2.24 Hannah Höch, *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*, 1919. (Source: URL 31)

2.4.3 Photocollage

Photocollage can be read as a pre-step practice in-between collage and photomontage by using photomediatic materials in the collage-making process in history.

In his photocollages, Mies van der Rohe emphasizes the two-dimensional surface not as a substitute for three-dimensionality, but as a prerequisite for virtual depth by layering parallel surfaces onto one other utilizing linear perspective within the dialectics of "*space-image and flatness-depth*".[72] (Stierli, 2010:69-70). Therefore, the object appears as a flattened aperture within its frontal view by immobilizing the spectator.



Figure 2.25 Mies van der Rohe (with George Danforth and William Priestly*), Resor House photocollage featuring Paul Klee's Colourful Meal,* 1939. (Source: URL 32)

[72] Stierli, M. (2010). *Mies Montage*. AA Files, 70, 54–72. http://www.jstor.org/stable/29546066

2.4.4 Montage

As another extension of provoking configurations in Western art toward the ones that are created by Renaissance single-point perspective, montage became a "'*artistic' and 'representational' phenomena*" [73] in the twentieth century within the social and cultural context. Montage acts as not only the eyes of the modern industrial culture but also the mind of the modern city which could be identified as a complex system that emerged during the "*technological age*"[74]. Martino Stierli (2018: 1) states that montage appeals to the "*mode of perception specific to the mechanized metrapolis*".[75] As a key concept within the relations of two and three dimensionalities, montage does not concern the reality; rather, envisions the experience of life itself and even the future possibilities. Buckley (2018:33) defines montage as:

> "*the assembly of two-dimensional photomechanical materials to the assembly of three-dimensional structures and machines*".[76]

With the shifts in media and modes of reproduction, montage, as a tool for understanding modernity itself, frames the attention with distractions. Montage can alter itself into various forms such as films or photomontages by regarding the relations between time and space. Apart from being one of the most popular artworks, montage is on the agenda for many artists, architects, and designers. In addition to László Moholy-Nagy's photograms, and films, he has several works as montages such as "*Jealousy (Eifersucht), 1925", "City Lights (Die Lichter der*

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[73] Stierli, M. (2018). *Montage and the Metropolis: Architecture, modernity, and the representation of space*. Yale University Press. 12.
[74] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 73, 41-42. https://doi.org/10.1162/grey_a_00255
[75] Stierli, M. (2018). *Montage and the Metropolis: Architecture, modernity, and the representation of space*. Yale University Press. 1
[76] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 73, 33. https://doi.org/10.1162/grey_a_00255

Stadt), 1928" or "*Light Prop*" project, which can be regarded as connections of sound and vision by making 'sensory experience' and generating "*interactive space*" [77] (Tóth,2015: 31). Artists such as Sergei Eisenstein, Hannah Höhn, Man Ray, Joseph Beuys, and Paul Graham have impacts on the development and interpretation of montage.

According to Stierli (2018: 4-16), in *Montage and Metropolis,* montage is *"heterogeneous, spatial, polyfocal, industrialized, dialectical, or epistemological*".[78] Among many types of montage, as an example, "*demonstrative montage*" is mostly related to giving political messages by celebrating the partial entities as seen in Sergei Eisenstein's film theory and "*intellectual montages*", or Dadaist Höch's "*Indian Dancer*", "*integrative montages*" pretend not to see compositional displacements. By making the spectator or viewer involved in the experience, filmic montage provide also mental space within the kinetic environment. The concept in Sergei Eisenstein's montages and films can be taken by perceiving "*image as a static entity and 'aesthetic perception as a sequential process*"[79]. While Thomas Elsaesser traced "*Architectural Postcards*" in one of his writings, there is an attempt to understand what photomechanical production has held in its hand as a consequence of "*power*" and "*control*"(Elsaesser, 2018). [80] Montage, having the capacity to represent three-dimensional objects just as in cubism and collage, creates a dilemma in itself for the artists, architects, or planners who try to form the representation with the discussion "*controlling*" and "*accessing*", as Elsaesser puts. The stress is discussed in Archigram's *"Control and Choice"* [81] project by Buckley (2018:42). Apart from Archigram's montages have importance

[77] Tóth, E. (2015). Capturing modernity jazz, film, and Moholy-Nagy's light prop for an electric stage. Modernism/Modernity, 22(1), 31. https://doi.org/10.1353/mod.2015.0013
[78] Stierli, M. (2018). *Montage and the Metropolis: Architecture, modernity, and the representation of space*. Yale University Press. 4-16.
[79] Stierli, M. (2010). *Mies Montage*. AA Files, 68, 54–72. http://www.jstor.org/stable/29546066
[80] Elsaesser, T. (2018). The Architectural Postcard: Photography, cinema, and modernist mass media. Grey Room, 70, 81. https://doi.org/10.1162/grey_a_00232
[81] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 73, 42. https://doi.org/10.1162/grey_a_00255

by re-inventing the montage in the 1960s in the form of "*knowledge production*", later the techniques are called 'post-industrial' in different types of media. Buckley(2018) states that:

> "*No longer mediating between inside and outside, surface and depth, or private and public, such screens sought to envision distinctions such as emancipation and passivity, software and hardware, choice and control*."[82]

As another example that can be read as a montage, The Eameses' ground-breaking technique in "*Glimpses of the USA"* by using multi-screen displays a day in the USA, is not only a technique but also a new way of perceiving the space, and an introduction to "how information forms the modern space and media".[83] Systematically designs in Eameses' films, furniture acts as also a "*pedagogy*" in the technoscientific and social environments of postwar lifestyle and space. Just like the "*ready-mades*" of Duchamp, play in work-home, Eameses' fragmented mediums in media and the objects, almost like the lives in midcentury society, create its own communication by informing themselves. According to Buckley (2018: 42), the differences between Archigram's montages and Eameses' works are that while Eameses' have multiple and diversified images in a sequence, Archigram's projects put a more linear approach to "*envision*" [84] what is not seen yet in the city. While Archigram emphasizes being in control, predominate, and experimenting; Eameses' concerns are more about representation for promoting their works by distractions to find the balance in-between work and play.

As agit-prop, *"The Gleaners and I"* of Agnès Varda's criticism toward a consumerist society that is created by modernity can be taken also as another form of montage, *gleaning*. In Medvedkin's *"The Film Train"*, the most notable part is to understand

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[82] Ibid, 46.
[83] Colomina, B. (2001). Enclosed by images: The Eameses' multimedia architecture. Grey Room, 2, 6–29. https://doi.org/10.1162/152638101750172975
[84] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 73, 26-53 https://doi.org/10.1162/grey_a_00255

the echoes of moving and still images, like in "*The New Moscow*" which are basically consists of three-dimensional objects which become two-dimensional image; then the image which is already flattened into a screen alters into a commodity represents "*volumetric space*"[85](Bird, 2020). Lutz Koepnick (2009: 12) explains Walter Benjamin's notion of modernity defining as "*a non-place, designed for and inhabited by endlessly mobile and distracted viewing subjects, but far from mourning the loss of solid orientations*".[86] Mies van der Rohe's montages can be compared to his photomontages as being more in contrast rather than unity.

As the confusion montage with collage, mostly, exists in practice and theory, it is crucial to clarify the misconceptualization. While Martino Stierli(2010: 64) addresses many theoretical and conceptual phenomena of montage, he also draws a framework for the relations between collage and montage by explaining montage as "*both extending and opposing collage*".[87] He separates the differences between montage and collage into three main points: contrast and unity, representing and presenting, visuality and tactility (Stierli, 2010: 64). In other words, collage is molded uniqueness of the object by mixed media; montage consists of photomechanical materials. He states that:

> "*First, the inclusion of heterogeneous elements is characteristic of both collage and montage, but their juxtaposition in the production of visual meaning is mainly the preserve of montage - contrast, rather than unity, is the source of the montage's productive power. Secondly, […] Collage is symptomatic of a fundamental crisis of representation, directly presenting fragments of reality rather than representing them, whereas montage is the affirmation of the work of art in the age of technical reproducibility - hence, it embraces representation, albeit in an altered sense. Finally, montage and collage have different qualities of visuality*

[85] Bird, R. (2020). The film train stops at Mosfilm: *In the Studio*, 145–165. https://doi.org/10.2307/j.ctv125jsnh.11
[86] Koepnick, L. (2009). *Framing attention windows on modern German culture*. Johns Hopkins University Press.p.12.
[87] Stierli, M. (2010). *Mies Montage*. AA Files, 64, 54–72. http://www.jstor.org/stable/29546066

and tactility. The inclusion of 'reality fragments' (Peter Bürger) means that collage is subject to tactile perception; montage, conversely, is not."[88]

As an investigation and pedagogical tool to understand modernity and the space as a form of production within the relations with time, those transitions in, in-between objects in motion, motion into objects, images to objects, and objects into images might be experienced in many fields.

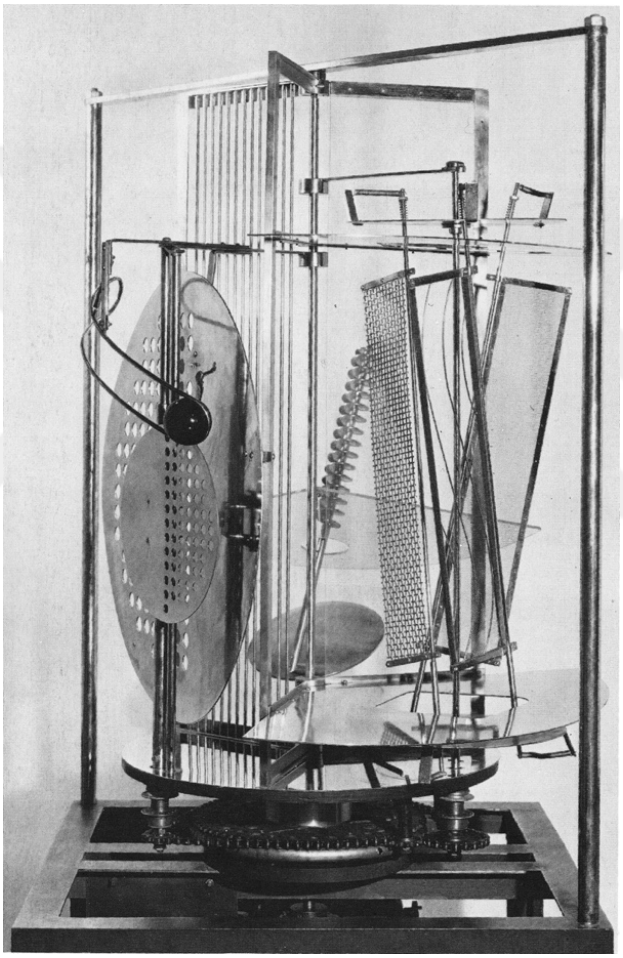


Figure 2.26 László Moholy-Nagy, *Light Prop for an Electric Stage*, 1922–1930. (Source: URL 33)

[88] Stierli, M. (2010). *Mies Montage*. AA Files, 64, 54–72. http://www.jstor.org/stable/29546066

2.4.5 Assemblage

William C. Seitz (1961), in "*The Art of Assemblage",* relates the roots of the assemblage with cubist practices in the 1900s specifically in the framework of collage, and he states that:

> "*An "assemblage," extending the method initiated by the cubist painters, is a work of art made by fastening together cut or torn pieces of paper, clippings from newspapers, photographs, bits of cloth, fragments of wood, metal, or other such materials, shells or stones, or even objects such as knives and forks, chairs and tables, parts of dolls and mannequins, automobile fenders, steel boilers, and stuffed birds and animals*."[89]

While assemblage, collage, and other cognates of collage are regarded in the modern space and modernist era, what constitutes assemblage from comparable expressions is not mainly concerned with "*pictorial representation*" (Stierli, 2018:17). Assemblage utilizes "*found objects*" and non-art materials such as junk and food, reflecting "*anarchic approaches*"[90] to creative techniques (Fletcher, 2014).

Assemblage also is adopted by Futurists, Russian and Italian Constructivistst, Dadaists, Surrealists, Americans' Abstract Experrionism and even today's art movements. Apart from Duchamps' "*Bicycle Wheel",* "*Indestructible Object"* of Man Ray, Kurt Schwitter's "*Merzbild Rossfett"* in 1919, Pablo Picasso's "*Bull's Head"* in 1942 Frank Stella's "*Takht-i-Sulayman"* in 1967, there is a glorification of "*land art, site-specific art, or earthart*" in 1960s' art environment. As the cities come across with the displacement regarding the deindustrialization process in global level, the art world turns its attention to the "*junks*" in the 1990s which is a notable return to also past which sometimes constitutes nostalgia. Noah Purifoy's "*66 Signs of Neon"* is an exihitibiton consisting of the assemblages which are made with the materials from the neighborhood in Los Angeles, Watts to emphasize what is not

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[89] Seitz, W. C. (1961). *The art of assemblage the Museum of Modern Art, New York*. Museum of Modern Art.
[90] Fletcher, A. (Ed.). (2014). *The art book*. Phaidon.

seen in a critical and political ways towards the society. In the catalog of the exhibition, the works are defined as:

> "*The assemblage of junk illustrated for the artists the imposition of order on disorder, the creation of beauty from ugliness. Its analog was the essence of communication, for the placing unrelated. Objects in a pattern concieved by intellect and emotion made them speak coherently, much as the juxtaposition of two persons in a certain context permits them to converse in a way that would be impossible under so-called normal circumstances*."[91]

While modern cities become a modern ruin of the unstable flow of the capital and the people, by holding the connotations of the past, those assemblages act for "society in the same way just as the process of it"[92], the unification of the fragmented entities apart from pictural representation (Uddin, 2020).

While McFarlane (2011) offers an approach towards the critical urbanism by constructing with assemblage thinking. There is an attempt to highlight the imaginative capacity of assemblage and collage in relation to city dynamics. This approach is also connected to the collage mentality towards the built environment:

> *"First, assemblage thinking entails a descriptive orientation to the city as produced through relations of history and potential (or the actual and the possible), particularly in relation to the assembling of the urban commons and in the potential of 'generative critique'. Second, assemblage as a concept function to disrupt how we conceive agency and critique due to its focus on sociomaterial interaction and distribution. Third, assemblage, as collage, composition and gathering provides an imaginary of the cosmopolitan city, as the closest approximation in the social sciences to the assemblage idea"*[93].

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[91] Noah Purifoy Foundation. (n.d.). Junk Art *" 66 Signs of Neon"* Catalog. Los Angeles, California.
[92] Lisa Uddin, "And Thus Not Glowing Brightly: Noah Purifoy's Junk Modernism," in *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, ed. Irene Cheng, Charles L. Davis II, and Mabel O. Wilson (Pittsburgh: University of Pittsburgh Press, 2020), 308-23; 402-6.
[93] McFarlane, C. (2011). Assemblage and critical urbanism. City, 15(2), 204. https://doi.org/10.1080/13604813.2011.568715



Figure 2.27 Marcel Duchamp. *Bicycle Wheel*. NY,1951. Metal wheel mounted on painted wood stool. (Source: URL 34)



Figure 2.28 Man Ray (Emmanuel Radnitzky), *Indestructible Object (or Object to be Destroyed)*. 1964 (replica of 1923 original). (Source: URL 35)

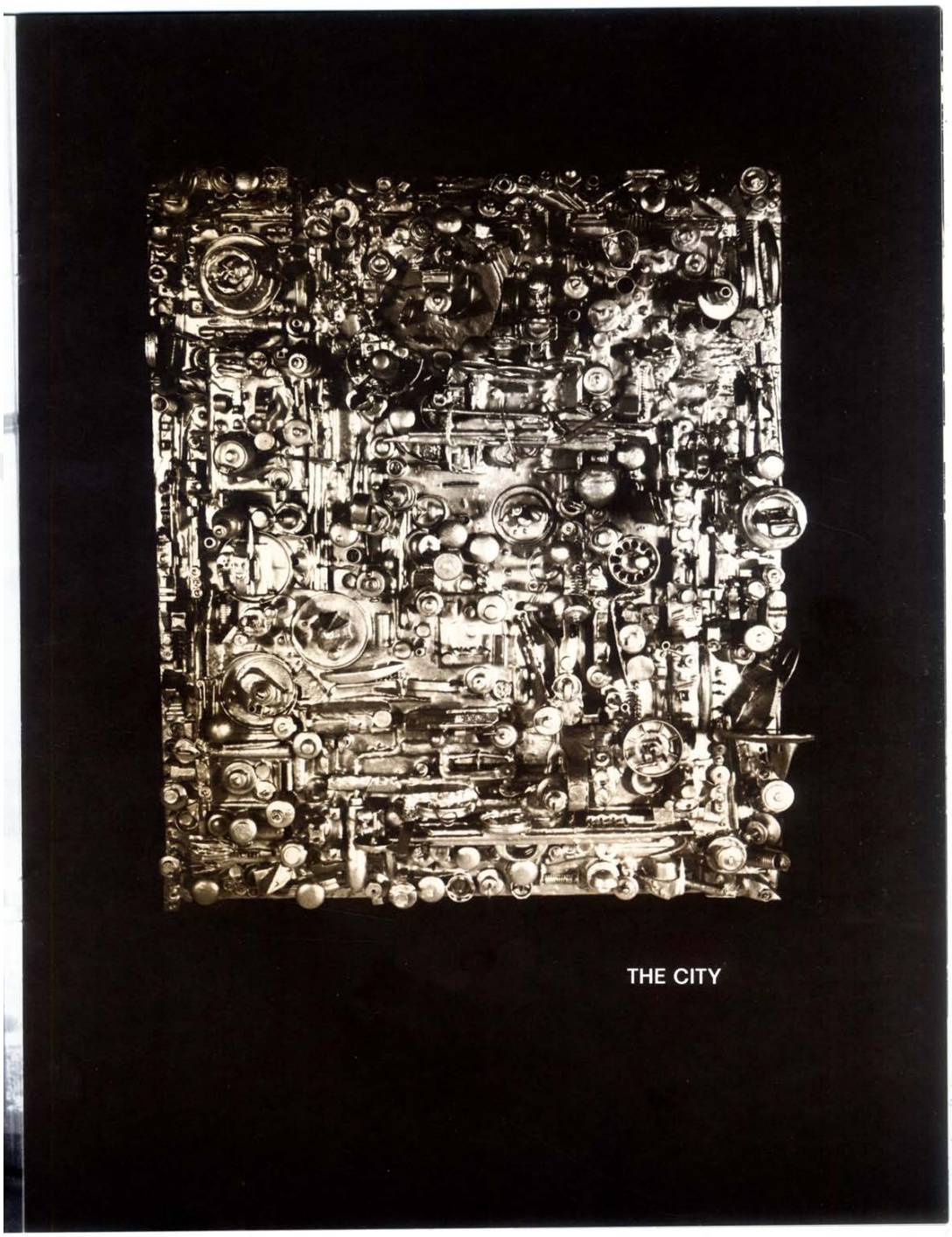


Figure 2.29 Arthur Secunda, *The City*. (Source: Purifoy, 66 Signs of Neon. Junk Art)

CHAPTER 3

COLLAGE IN SPATIAL DESIGN

"The interconnectivity and overlap of collage methodologies in art movements of the twentieth century provide a diversity of ideologies, techniques, and materials from which architects have drawn, and will continue to draw, inspiration." [94]
(Shields, 2014:9)

3.1 Use of Collage in Architecture and Urbanism

In "*Hapticity and Time, Encounters 1: Architectural Essays"*, Juhani Pallasmaa (2013: 320-334) provides a space for architecture that is enhanced with the approach that consists of the relations among sensory stimuli. According to Pallasmaa (2013: 323), although vision has another level of importance than other senses, touch emerges first, even before vision, when the eye first encounters what is signified by an unconscious behavior. Touch is not a single entity; however, it is a whole since objects are perceived by all senses simultaneously. The hapticity associated with matter distinguishes each entity as having its own language regarding time and materiality. By referencing Merleau- Ponty, Juhani Pallasmaa (2013: 322) describes architecture within the multisensory experience and the hapticity as is to introduce what is invisible, just as collage provides. At that point, Pallasmaa (2013: 325) connects the discussion of the relations between the object or the material and the time with the collage practices which are taken as an advantage in the epoch's art environment:

> "*Collage and assemblage are favored techniques of contemporary artistic representation; these media enable and archaeological density and a non-linear narrative through the juxtaposition of fragmented images deriving*

[94] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. (pp.9).

from irreconcilable origins. Collage invigorates the experience of tactility and time. Collage and film are the most characteristic art forms of our century, and these modes of image-making have penetrated into all other forms of art, including architecture."[95]

As mentioned, while collage serves the sensory experience with the touch and the vision by providing a multi-dimensional perspective that holds the observer in itself as an extension of the cubist space (Pallasmaa, 2013: 331), it also represents the time that is transmitted from the past and the time that the unified object exists at a certain moment. In this way, since collage involves time and space briefly, it can be fitted into the theoretical or practical frameworks of the design and the processes of it. Shields (2014: 2) states that collage has a potential to penetrate the surface for spatial, temporal and material dimensions of the place by resembling the practices, layers, dualities, and operations of collage with the work of architecture; and even for some cases, the built environment itself can be read as collage in "*Collage and Architecture".* Collage is examined into three main sections in the book within the conceptual, theoretical, and practical frameworks: "*collage as artifact, collage as a tool for analysis and design, architecture as collage* "(Shields, 2014: 3). While Shields (2014) constructs a base for the main two section by touching the historical background of collage in visual art, if it is needed to be simply put, she argues that collage, that holds diverse dichotomies in it such as "*representational/abstract, gestural/precise, field/ figure, surface/depth, and literal/metaphorical"*[96]*,* is used as an investigation tool and a technique for the works of architecture by also recognizing collage as the digital representation method of the end product; the structure or the site can be interpreted as collage for same cases. In this chapter,

[95] Juhani Pallasmaa. (2013). Hapticity and Time. In P. B. MacKeith (Ed.), *Encounters 1: Architectural Essays by Juhani Pallasmaa* (pp. 325).
[96] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. (pp.14).

collage is taken in the following categorizations: collage as pre-design, collage as design, collage as post-design processes. Shields (2014:59) kindly reminds that:

> "*The works of architecture resulting from the implication of collage in the design process offer the rich and varied ways the inhabitant might perceive the spatial and material experience of the architecture and landscape*."[97]

3.2 Involvement of Collage in Spatial Design Process

3.2.1 Collage as Pre- Design

Juhani Pallasmaa (2005:20) explains Merleau-Ponty's way of perception by quoting his words as a unified wholeness of dispersed beings, collage provides multi-sensorial perception for the designer to be expressed which is gained with what Picasso and Braque achieved. According to Pallasmaa (2005: 16), the Renaissance representation approach of positioning the eye at the center of sight through "*perspective conditions the way of perceiving*"[98]. While Picasso, Braque, and Juan Gris utilize cubist thought to challenge representation techniques by blurring the boundaries of what is figure and what is ground, perception is re-conditioned by deceiving the mind within the dialects between the depth and the surface. All these tensions have the potential to broaden the comprehension of what is visually portrayed in process. In other words, the cubist collagist opened a new conception of space, and perception of the new definition of space. In the sense that canvas or collage, sometimes they refer the same meaning, can construct the space-time dimension in the way what Magda Dragu (2020:47) defines collage:

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[97] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. (pp.59).
[98] Pallasmaa, J. (2005). *The eyes of the skin: Architecture and the Senses*. Wiley.16.

> "*Collage does not mean just pasting objects on a board, it creates complex forms of space–meaning interactions within a pictorial tradition and a pictorial space, as seen in Picasso's collages*."[99]

Collage has a potential to envision the archaic ideas of the design as it holds three-dimensional space onto two-dimensional surface by juxtaposition of figures, lines, and materials. Shields (2014) argues that collage:

> "…*suggests new narratives, dialogues, juxtapositions and temporal durations*."[100]

Magda Dragu (2020: 23-41) focuses on the theory of "*intermediality*" since it concerns the perspective of seeing and the creating of the works of art in *Form and Meaning in Avant-Garde Collage and Montage*. In that regard, "*intermedial reference*" or "*implicit reference*" of Wolf and Rajewsky appear as one of the fundamental layer that is transmitted by works in the art and media environment (Dragu, 2020: 28), and it is stated that:

> "*Implicit reference becomes apparent when the illusion that one experiences a different medium was created, claimed Wolf. Implicit reference is the core concept of intermedial refer- ence because it allows for the most interesting experiments with form, structure, and meaning."*[101]

Since collage practices can be understood in the sense of intermediality, the implicit reference might be one of the main component that collage holds to the ability to communicate and evoke the space, time and material, and connect the unified object with the actual place. The other most expreineced method to practice the depth in collage- making process by some artists and architects, as a cubist extention, is to

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[99] Dragu, M. (2020). "The whole shebang!"1 Musical collage and meaning. In *Form and meaning in avant-garde collage and montage* (p. 75). essay, Routledge.
[100] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. Foreword, ix.
[101] Dragu, M. (2020). "The whole shebang!"1 Musical collage and meaning. In *Form and meaning in avant-garde collage and montage* (p. 29). essay, Routledge.

utilization of layering, and the liminal spaces that is created with "*phenomenal transparency"*[102] (Shields, 2014: 23).

While architects such as Le Corbusier, Bernhard Hoesli, Eduardo Chillida and Richard Meier have been used collage in the form of papier-collé in their works to investigate on the concept, the form or the technical qualities of the design; the works of Mies van der Rohe, Daniel Libeskind, Ben Nicholson, James Corner can be taken under the name of "*collage- drawings*", which consists of photographs, oil or painted paper, and drawings, to represent how the collage might act as a design methodology, and exploration of the dynamics of the space and place for the designer with the spatial and aesthetical tissues that come from the art movemenst such as Dadaism, Surrealism, Bauhaus Movement and Constructivism (Shileds, 2014: 11-27),and they mostly concern to search for the "*geometric order*" (Shields,2014:69-96). Shields (2014: 27) states that:

> *"...Le Corbusier, Hoesli, Chillida, and Meier considers the fragmentation and synthesis of spatio-temporal conditions as a physical manifestation of place, intertwining built form and context. These designers acknowledge an underlying order that is manipulated or disrupted by conditions of site, program, or perceptual intent, creating an ambiguity between figure and field*."[103]

The collage works of Le Corbusier are constructed on the framework which consists of relations between form and the qualities of the spatial composition. He utilizes the depth in the collages by using phenomenal transperency, and by portraying the strong figure- ground relations. (Shields, 2014: 30). One of the method that Corbusier used in his collage works, art and architecture is to collect "*objets à réaction poétique* (

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[102] The term is later discussed on page 142.
"*Phenomenal transparency describes not only a multiplicity of viewpoints but also an ambiguity of figure and field, a condition in which a figure could be read as field and vice versa."*
Shields (2014: 26)

[103] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. (pp.27).

objects evoking a poetic reaction)"[104] which is a notion linked with Surrealism to trace indeterminate temporal dimensions by turning the fragments into "*communication space*" (Weston, 2014: 175). Weston (2014:173) provides André Breton's remarks on "*poetic analogy*", which he defines as "*to be utilized to link the thoughts of distinct things emerged on other dimensions that the consciousness struggles to rationally comprehend*". Then, collage is the canvas for this mind practice, as Le Corbusier's works. The "*temporal collages*"[105] of Le Corbusier, which are consist of simple objects and the objects inspired from nature, provides a sensibility for his architecture in terms of form and material qualities by fragmented entities through their narratives (Weston, 2014: 178-180).



Figure 3.1 Le Corbusier*, Habiter (Dwelling)*. (Source: URL 36)

[104] Hvattum, M., Hermansen, C., & Weston, D. M. (2004). Le Corbusier and The Restorative Fragment at the Swiss Pavilion. In *Tracing modernity: Manifestations of the modern in architecture and the City* (pp. 175). essay, Routledge.
[105] Hvattum, M., Hermansen, C., & Weston, D. M. (2004). Le Corbusier and The Restorative Fragment at the Swiss Pavilion. In *Tracing modernity: Manifestations of the modern in architecture and the City* (pp. 178). essay, Routledge.

Shields (2014: 27-34) contends that Le Corbusier's architectural works are influenced by his own collage practices, and there is a clear evident of the resemblance of the collages in his works such as Villa Stein, Casa Curutchet, and the "*Unité d'Habitation"* in terms of conceptual, technical and material qualities. According to Weston (2014: 175-189), the "*Swiss Pavilion"* may also be viewed as an extension of Le Corbusier's collages, which respect the meaning and heterogeneity of the fragments; his approaches towards cities are criticized in terms of detachedness from the context and monotone homogeneity.



Figure 3.2 Villa Stein-de-Monzie, "*Les Terrasses*", Garches (Vaucresson), France, 1926 (Source: URL 37)

While Hoesli confronts the process of the form of the design and the order by adapting phenomenal transparency in the collage works within the discussion of the physical and representational space (Shields, 2014: 36-41), Chillida challenges the norms of the void in his collages with subtractions to produce depth inside the adjusted and distracted spaces which are converted into an actual space in his sculpture, as the connection can be observed in-between "*Die Kunst und der Raum VI* (1969)" and "*Peine de Viento* (1977)" with Luis Peña (Shields, 2014: 44-49).

According to Shields (2014: 52-57), Meier's intricate, experimental, and diagonal collages, such as "*S12* (1987)", "*Rauschenberg and Schwitters* (1987)", *"Annano Agent* (1987)", which were influenced by Russian Constructivism mostly, have an impact on his architectural works, and his architectural practices inform his collages reciprocatively.



Figure 3.3 Bernhard Hoesli*, XLVII: Untitled*, 1976–81. – above- Santa Eulalia del Rio, Ibiza,1963.- below- (Source: Shields, 2014)

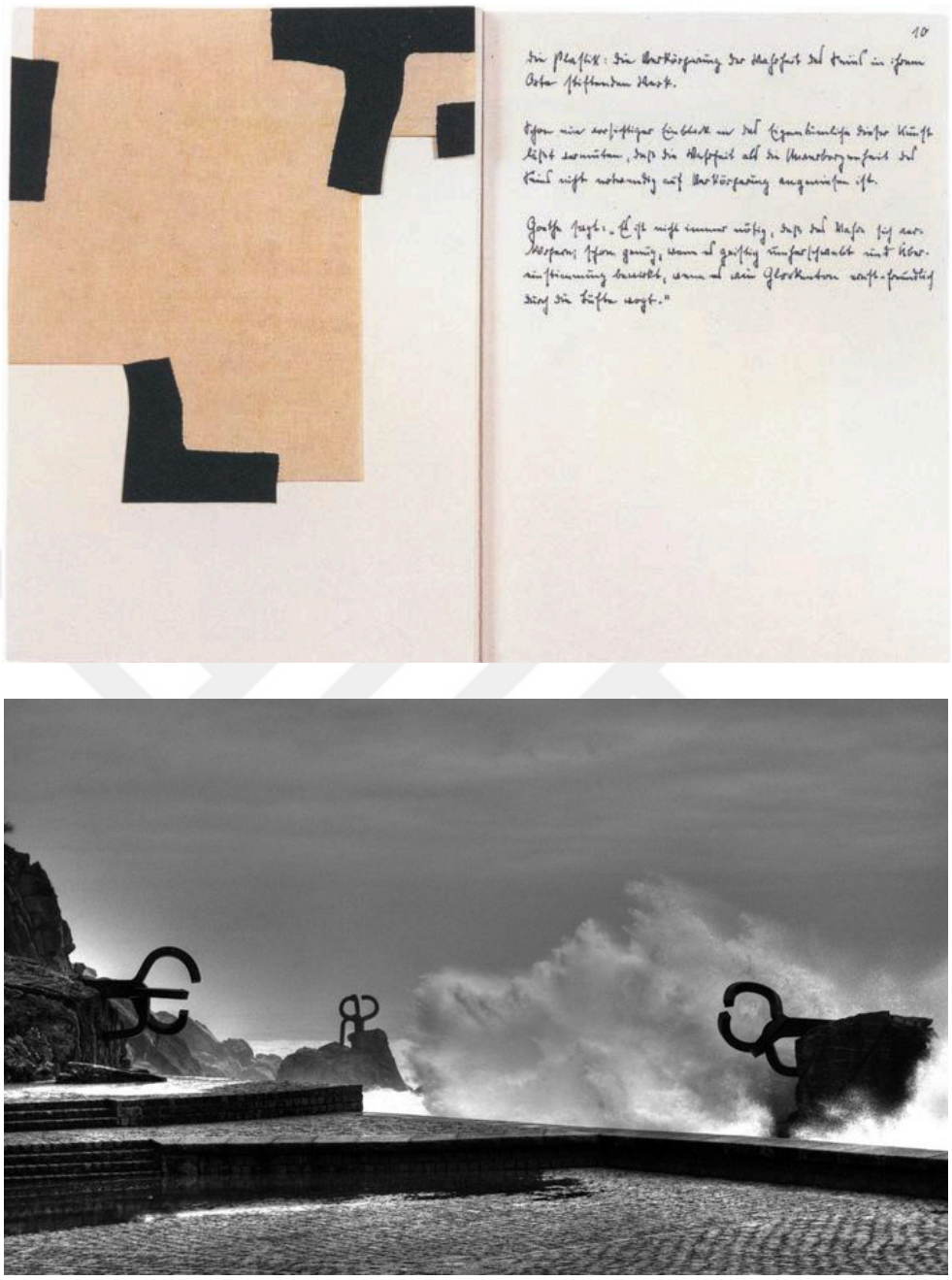


Figure 3.4 Eduardo Chillida, *Die Kunst und der Raum VI* (1969), 2012. -above- Eduardo Chillida and Luis Peña Ganchegui, *Peine de Viento*, 1977. – below- (Source: Shields, 2014; URL 38)

Regarding to Mies van der Rohe's collages, such as "*The Concert Hall, 1942"*, Martino Stierli explains that collage, as it consists of two- and three-dimensional transition in-between, has a potential to represent the concept of the space by overlapping and layering (Stierli, 2010:69). According to Shields (2014:72-75), Rohe's collage drawing are constructed to create not only the initial proposal of the form and material for the sake of geometrical order, but also the relations of the design and context with a minimalist aesthetic and influence of Dadaism. Martino Stierli (2010:69) claims that:

> "*Rather than breaking-up the two-dimensional picture plane as a means to push the image into space - the typical strategy of artistic collage - Mies' peculiar insistence on absolute frontality and flatness reinforces two-dimensionality*."[106]

According to Martino Stierli (2010:70), the perception of space is controlled by the space - time conditions of the image; architecture can be encountered as a "*temporal succession of visual impressions or images, and bodily movement serves to generate such a sequence of images*".[107] In other words, while the image or collage act a cinematic experience, it also informs the architectural or urban space. While examining Mies van der Rohe's works, which were taken as anti-thesis of chaotic urban environment, Stierli (2018:148) emphasize Mies's works that enriched the discussion of utilizing collage as a tool in spatial design practices and representation of perspective:

> "*Mies provided apologists of an urban collage/ montage aesthetic a visual tool that enabled an understanding of the historically determined ruptures within contemporary cities- not as haphazard manifestations of irreversible historical process, but rather as the site of an aesthetic tension in the manner of a palimpsest that could be made productive for architectural and urban design*"[108].

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[106] Stierli, M. (2010). *Mies Montage*. AA Files, 69, 54–72. http://www.jstor.org/stable/29546066
[107] Stierli, M. (2010). *Mies Montage*. AA Files, 70, 54–72. http://www.jstor.org/stable/29546066
[108] Stierli, M. (2018). *Montage and the Metropolis: Architecture, modernity, and the representation of space*. Yale University Press. 148.

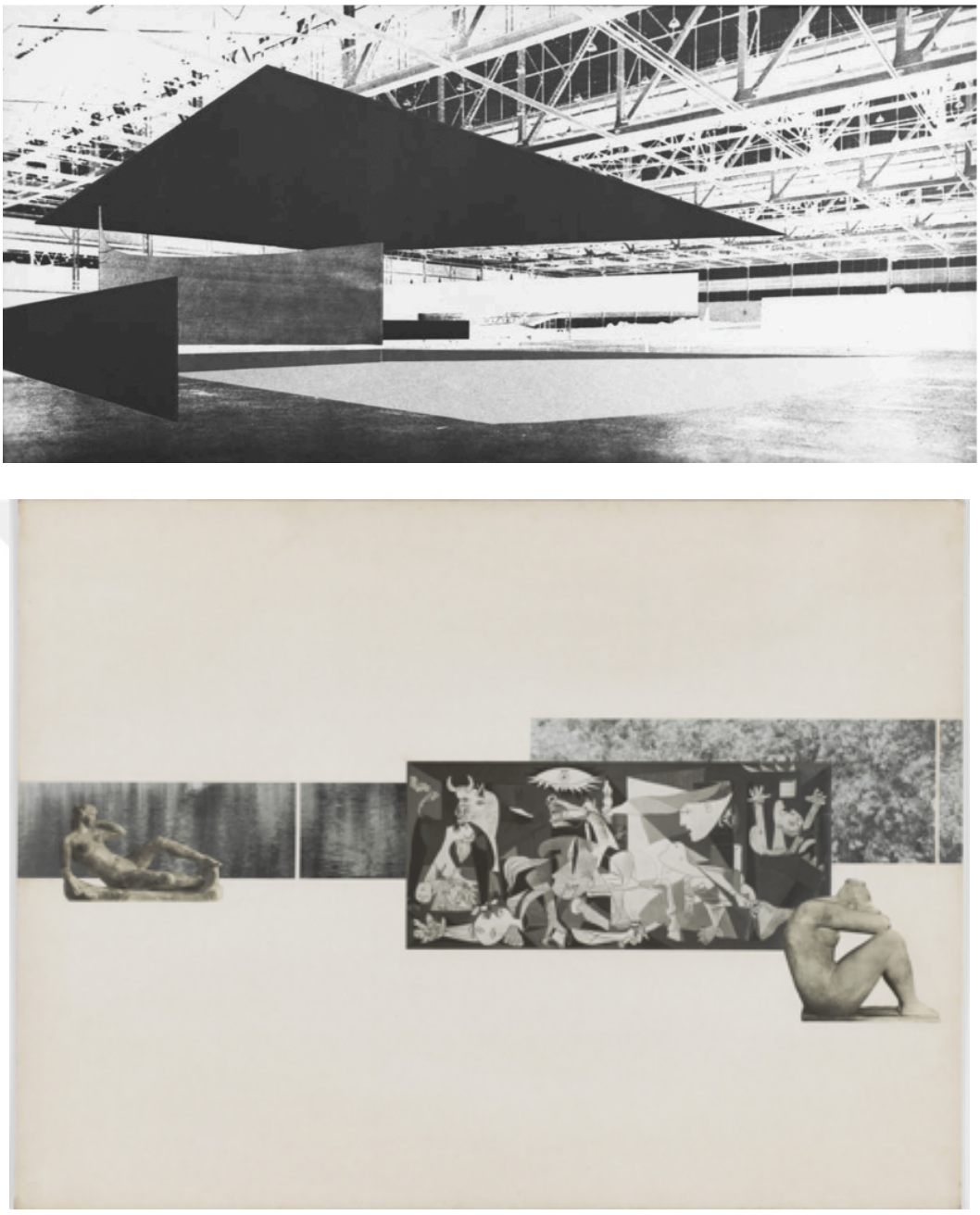


Figure 3.5 Mies van der Rohe, *Concert Hall* proposal, 1942. -above- Ludwig Mies van der Rohe, *Museum for a Small City project (Interior perspective*), 1941-43. -below- (Source: Shields, 2014:71; URL 39)

The collage works of Daniel Libeskind, which are molded by De Stijl, Cubism and Constructivism, demonstrate the ability that collage might be conveyed into the architectural form by suggesting the three- dimensional space with fragmentations and dislocated geometric order (Shields, 2014: 78). Daniel Libeskind has also a significant contribution in theoretical and practical framework of art and architecture with his two renowned drawings that corresponded his collage practices: "*The Micromegas* and *the Chamber Works"*. While the Micromegas, with the influence of El Lissitzky and cubism, are reassembled reconstructed fragments, lines and abstract geometries, the Chamber Works relates to collage with the core discussion towards Renaissance perspective. By the Chamber Works, Libeskind (1990: 22) developed the way of perceiving towards the traditional notion on single view perspective as cubist painters introduced *trompe l'esprit*. In "*Between the Lines: Extension to the Berlin Museum, with the Jewish Museum",* it is stated that by the approach of taking "*vanishing point*" as a line and separation of the subject from the surface (Libeskind, 1990: 22), he practices the void within the lines neither connected nor separated at all just as the modern space with the references of his works of architecture.

Collages by Daniel Libeskind, according to Seungkoo Jo (2004: 85), indicate how it might be interrelated with architecture. Jo (2004: 85) states that Libeskind employs architectural drawings as collage by deconstructing some part of them and then rearranging the fragments by using shadow manipulation. While working with axonometric perspective, also with evidence of his architectural works such as "*Danish Jewish Museum"*, Shields (2014: 78-79) explains how the depth is given in the works of Libeskind by giving an example as "*Collage Rebus"*:

> "*In Collage Rebus, overlayed grids provide the framework for ordering the complex geometries of the drawing fragments – one orthogonal grid, and one*

rotated 30 degrees counter-clockwise. These geometries are then extrapolated into three-dimensional form via axonometric drawings."[109]



Figure 3.6 Daniel Libeskind, *Collage*, 1970. (Source: URL 40)

[109] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. (pp.78-79)

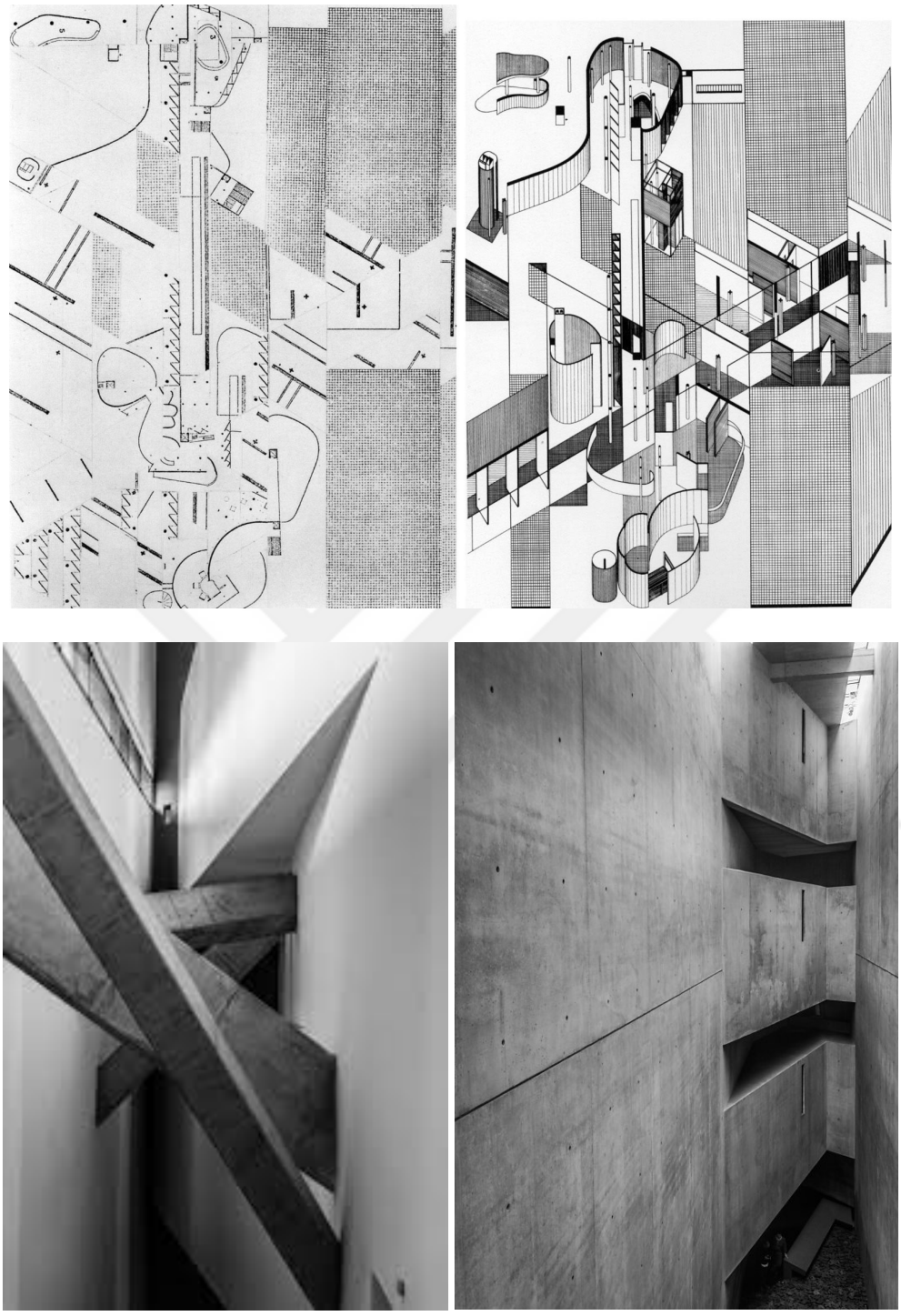


Figure 3.7 Daniel Libeskind, *Collage Rebus 2*, 1967. -above- Daniel Libeskind, *Jewish Museum*, Berlin. -below- (Source: URL 41,42)

Ben Nicholson considers collage as an essential component of the design process to resolve the paradoxes of the subconsciousness and first impulses through conscious selection and choices; he also uses the depth which is gained by the actual layers of the juxtapositions (Shields, 2014: 84-88). While the Appliance House, one of his most influential works, can be regarded as a critique of the practices of modern architecture in terms of reductive attitude towards the psyche and built environment, it is also a conceptual work that rises the function over form since the frame is constructed around idea of perceiving physical structure as the appliance with every day and the found objects. Ben Nicholson (1990: 941) explains the Appliance House with the tissue of collage as:

> "*The entire structure called an "appliance house" because (i) it exposes the principles of household appliances with their smooth, high-gloss surfaces and mysterious interiors; (ii) its parts and features are "applied to" it in the manner of collage, both in the design stage and in the final process of building, (iii) problems*."[110]

The extension of the Appliance House includes a discussion of urban planning practices underneath the term "*Urban Poises*", in which the built environment and interventions might be relevant to discourse of collage (Nicholson, 1990: 943). Turning back to the Appliance House, it consists of six rooms, which one of them is called "*The Kleptoman Cell*"[111] created by many collages, drawing, sketches, and sections (Nicholson, 1990: 110). According to Shields (2014: 89), since collage has a capacity to provide visual, spatial, and formal languages, Ben Nicholson utilize collage to establish a design method by "*The Appliance House".* Ben Nicholson (1992: 16) states in "*The Grit and Grist of Thinking the Unthinkable House":*

[110] Nicholson, B. (1990). Urban poises. *Critical Inquiry*, *16*(4), 941–967 (941). https://doi.org/10.1086/448568
[111] Nicholson, B. (1990). The Kleptoman Cell, Appliance House. Assemblage, (13), 110. https://doi.org/10.2307/3171110

"*Once a pile of collages was in hand, each was ordained with a name: "You are a Facade" or "You are a Plan", and then suddenly out of nowhere the spatial configuration of the House became apparent*."[112]

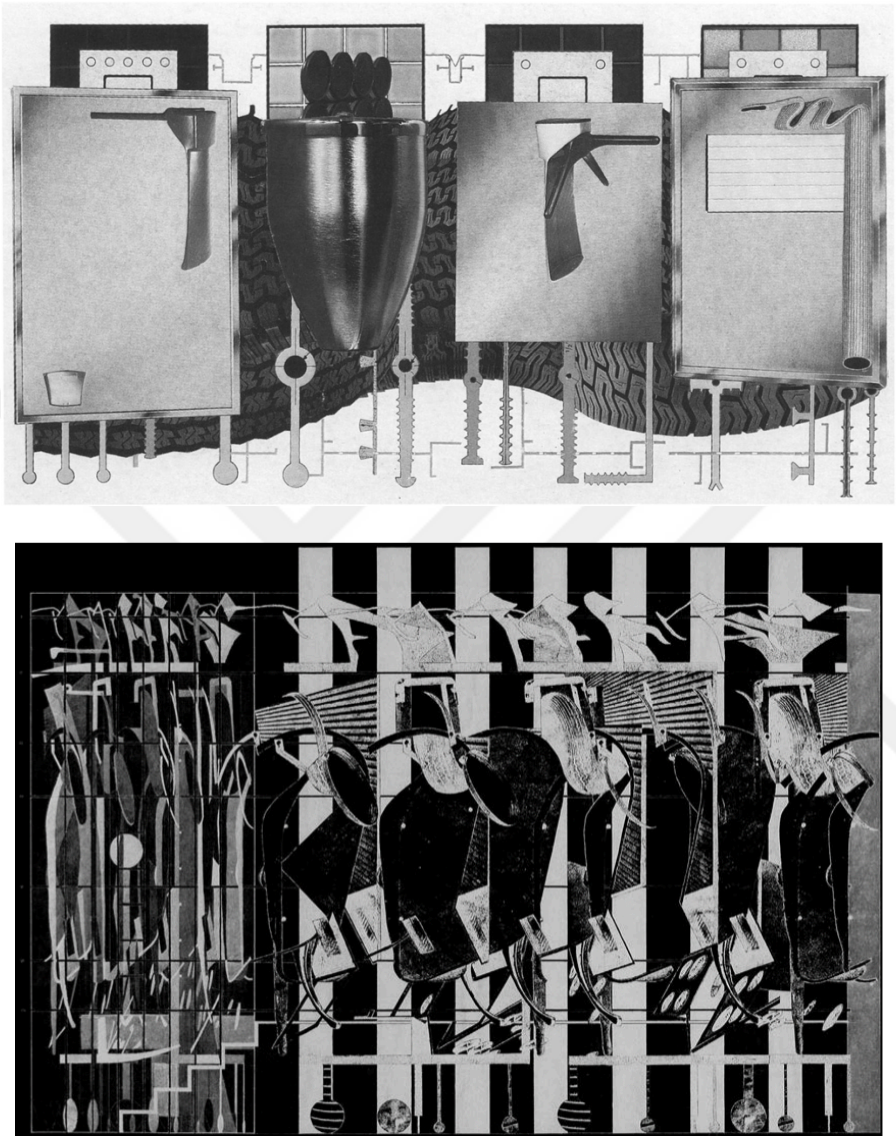


Figure 3.8 Elevation Collage of the *Appliance House*. -above- Ben Nicholson, *The Appliance House: Kleptoman Cell Elevation*,1990. -below- (Source: Nicholson, 1990: 110.); Shields, 2014: 86)

[112] Nicholson, B. (1992). The grit and grist of thinking the unthinkable House. *Research in Phenomenology*, *22*(1), 16. https://doi.org/10.1163/156916492x00025

While James Corner (2002: 245) differentiates mapping and collage since mapping necessitates more systematic relations, he also embraces mapping as collage in terms of implementation and objectives such as exploration and unveiling in "*The Agency of Mapping: Speculation, Critique, and Invention".* Furthermore, while drawing attention to the distinctions among maps and urban plans, he suggests that new approaches in urbanism should adopt the design methods such as mapping, which emphasize the process rather than definite entities of the urban space by representing David Harvey's thoughts on urban planning (Corner, 2002: 228). Although James Corner clarified the value of mapping, which "…*enables the designer to construct an argument, to embed it within the dominant practices of a rational culture, and ultimately to turn those practices towards more productive and collective ends"*[113]*,* it can also be interpret for collage for the reasons mentioned above. Although some of the architectural works of James Corner might be consider as collage such as the "*High Line Park"*, which the relations of figure- ground might be evaluated as a conversion into path-place, in terms of spatial and material configurations, his collages work as a method to create the order regarding to the site or program such as "*Powers of Ten*(1996)", or "*Ideograms, Töölönlahti", "Helsinki* (1997)" (Shields, 2014: 92-94).

[113] Cosgrove, D. E., & Corner, J. (2002). The Agency of Mapping: Speculation, Critique and Invention. In *Mappings* (pp. 251). essay, Reaktion Books.

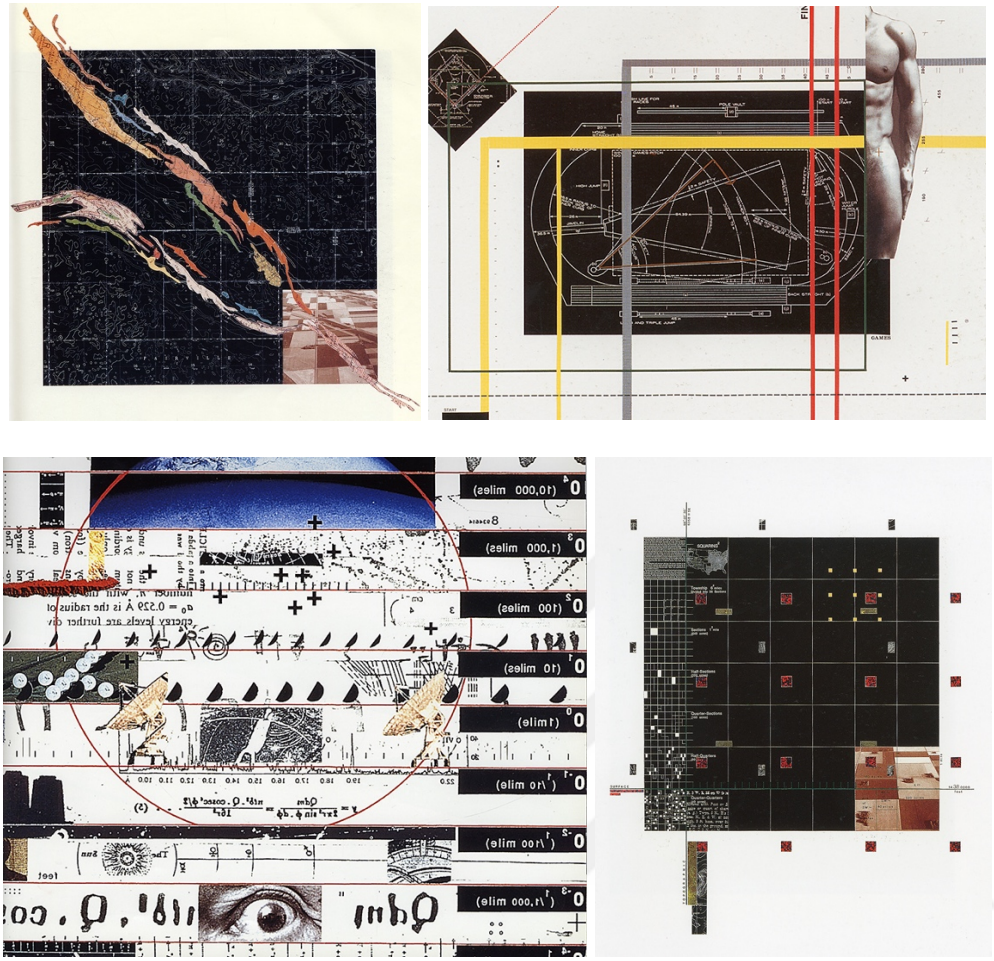


Figure 3.9 James Corner, *Taking Measures Across the American Landscape*, 1994. (Source: URL 43)

Point Supreme (2019: 47) exhibits the adaption of collage mode of thinking in the article "*Piano B. Arti e Culture Visive"*. Collage is used as an investigation instrument to comprehend the contradictions and intricacies of the city, and to represent the design idea with plans, sections, or drawings by Point Supreme. Story- telling is one of the advantages that collage can provide at the early steps of the design process, as it can be seen in the analog and digital collages of Point Supreme (Shields, 2014: 187-188). The works such as "*Archipelago Cities (2011)" or "Projects of Athens (2012)",* eight visions represented for the Athens at the Venice Architecture Biennale 2012, with a mixed style of Archigram, Koolhaas, and

Pop-art, creates the speculative narratives within the urban context to propose the design (Shields, 2014: 188).



Figure 3.10 Point Supreme, *Athens Ferry*, 2012. Graphic design curated by IV, Irini Peraki and Natalie Donat-Cattin. – above- Point Supreme, *Archipelago Cities*, 2011. Team Konstantinos Pantazis, Marianna Rentzou, Beth Hughes, Jean Sébastien Lebreton. – below- (Source: Supreme, P. (2019). Collage Manifesto: 55; URL 44)

"Learning from Las Vegas" (1997) of Robert Venturi and Denise Scott Brown has a significance contribution the theoretical and phenomenological framework of modern architecture and urbanism. Apart from one of the main discussions in the chapter "*The Duck and the Decorated Shed",* understanding the city through the symbols, billboards, signs, and every object with its conflict that modernism has an intent to reduce, and critic provides a thought-provoking lens. The map that depicts every text on the Las Vegas Strip may also be viewed as a collage, which is used to assess the dynamics of the city, such as density and types of uses, through the physical juxtaposition of existing artifacts of the road. Although collage is controlled by the physical actions of the designer or artist, the components of it have the potential to carry the original context, whereby the discussion is directly attached to what is signifier and signified, Venturi confronts architectural elements with the propensity to evoke, as stated by Seungkoo Jo (2004: 83-88). Venturi et.al. (1997: 19) state that:

> "*It is extremely hard to suggest the atmospheric qualities of Las Vegas, because there are primarily dependent on watts, animation, and iconology; however, "message maps", tourist maps and brochures suggest some of it*."[114]

Dr. Tiiu Poldma and Dr. Mary Stewart (2004: 71-79) carried out research on the capabilities of concept maps and collage as a design research approach by illustrating some of the works of interior design students. This study provides evidence to illustrate that mapping and collage practices may assist in the portrayal of abstract narratives, which can be intangible for designers at times, in research and initial design ideas by bringing alternative modes of perception. According to Poldma and Stewart (2004: 77):

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[114] Venturi, R., Brown, D. S., Izenour, S. (1997). *Learning from Las Vegas*. The MIT Press. (pp.19).

"*…This phenomenon allows for the creation of new insights using art either as the starting point for creative thought generation or as the means by which new meanings in the research can be uncovered."*[115]

3.2.1.1 Collage as Data-Design for Speculative Digital Animations and Data-Sculpturing

The dialectics between window- frame and art-architecture has been used as one of the key analogies to interparent the relations between time, space and materialized built environment. Mondloch (2007: 24) explains Friedberg's emphasize on media art which can be interpreted with the "*cultural tendencies*" to see two dimensional surfaces such as screen or canvas as "*windows open onto another world*"[116] which the perception is constructed by Western paintings in Renaissance. The window is the dice between outside and inside, by "'*framing' private into out and 'public' into in*"[117] with the help of transparent glass, according to Anne Friedberg (2006, p.111), and if "*all media works like windows"*[118] as Lutz Koepnick (2007) puts in *Framing Attention,* then the media operates space. Moreover, as Friedberg (2006, pg.118) quotes Giedion as: "*modern space was cubist"*[119]. Uroskie (2014: 123) reminds that by works such as Joseph Cornell's or Robert Morris' boxes, the work of art is "*neither a window nor a mirror, yet a screen*"[120] anymore.

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[115] Poldma, T., & Stewart, M. (2004). Visual and Textual Interfaces in Design Research: Considering the Value of Concept Maps as an Interior Design Research Tool. *IDEA JOURNAL*, 77. https://doi.org/10.37113/ideaj.vi0.221

[116] Mondloch, K. (2007). *Be here (and there) now: The Spatial Dynamics of screen-reliant installation art. Art Journal*, 66(3), 24. https://doi.org/10.1080/00043249.2007.10791263

[117] Friedberg, A. (2006). *The virtual window: From Alberti to Microsoft.* Cambridge, Mass: MIT Press. 113.

[118] Koepnick, L. (2009). Framing attention windows on modern German culture. Johns Hopkins University Press.5.

[119] Friedberg, A. (2006). *The virtual window: From Alberti to Microsoft.* Cambridge, Mass: MIT Press. 435.

[120] Uroskie, A. V. (2014). Between the black box and the White Cube. https://doi.org/10.7208/chicago/9780226109022.001.0001

In this framework, by re-calling the definition of Jennifer Shield (2014) of collage as "*...suggests new narratives, dialogues, juxtapositions and temporal durations*."[121], screen- reletad art-works can be placed in the spatial design practices since they have the capacity to analyse, speculate and to be an input of the actual design. As if the screen is taken as, just as what collage is, a sign to show the capacity of "*avant-garde's capacity*" by accepting the "*logic of the assembly line*"[122] by the unification of the nonunified images of objects and visuals by rearranging on a two-dimensional surface, the screen can be read as an extension of collage with formal, compositional and material qualities to utilize the advantages for the place-making process in the age of digitization. As a consequences of globalization and enhancing digital media environment and mediums, still images extend its boundaries by moving images to "*respond*" the needs of the society within the digital and global forces. Just as the cities' rapid growth with high-speed and mechanized, the media also "*the media also mobile, pervasive, and instantaneous*"[123] (McQuire, 2009: 47). By the liquefication of images, social structures and the forms, the shift from canvas to the screens was inevitable to deconstruct images, this time, and reconstruct within itself. Thus, while the screens as an extension of collage in the age of digitalization introduce the new concepts of the space, they also have the capaticy to envision design ideas. With this perspective, the speculative digital animations and data-sculpture works are examined as fruitful sources for the urbanist, architects and designers. For this study, data-sculpturing or data-mining art works can be defined as data-collages.

In *Be Here (and There) Now: The Spatial Dynamics of Screen-Reliant Installation Art,* Kate Mondloch (2007) concerns screen- based artworks and the consequences

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[121] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. Foreword, ix.
[122] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 73, 26–53. https://doi.org/10.1162/grey_a_00255
[123] McQuire, S., Martin, M., & Niederer, S. (2009). Urban screens reader. (INC reader; No. 5). McQuire, S., Mobility*, Cosmopolitanism and Public Space*. p.47. In The Media City Institute of Network Cultures. http://www.networkcultures.org/_uploads/US_layout_01022010.pdf

in the sense of spatial and temporal relations in the late 1960s and 1970s. By the installations that provides haptic and optic experience, introduce actual and virtual space in a certain specific moment, show the transformation of adaptation cinematic experience not only in black box, yet into an exhibition space, image, or object. As the spectators' mobility and movement are integrated as an artwork in that type of works, those works are incomplete unless a spectator participates. That's why, by the media screens encountered to the gallery in the late 1950s, artists have experienced the different notion of space with the "*screen-reliant installations*"[124] based on spectatorship as a context (Mondloch, 2007:22). As the relations between spectatorship, screen and virtual space informs the actual space, the architecture of spectatorship matters. The media art depends on the process and bodily involvement of the spectators somehow creates the notion of illusionist perception by using different materials. Mondloch (2007: 23) states that by some critics it is understood as an extension of Renaissance way of representation: trompe *l'oeil.* However, screen-based installation constructs the space dimension in the following ways stated by Mondloch (2007: 24-25):

> "*…the space inside the screen (the screen acts as a window onto a space of representation), the space in front of or before the screen (the screen is used in a way that draws attention to the space between the viewer and the screen), and the real, spatial presence of the frequently overlooked screen itself as an object*."

As an extension of spatiotemporal discussion, to be connected how the collage creates time dimension, so as screens or works of art, Dragu (2020:15) states that:

> "*There is (i) the time contained by the work of art (Lessing's emphasis on the physical properties of the work), (ii) the temporal properties of the viewer's perception of the work of art (Gombrich's addition), and (iii) the temporal properties of what the work represents*."

[124] Mondloch, K. (2007). Be here (and there) now: The Spatial Dynamics of screen-reliant installation art. Art Journal, 66(3), 22. https://doi.org/10.1080/00043249.2007.10791263.

Therefore, it can be said that two-dimensional surface become the three-dimensional space in, on and around it. Nor being here neither there yet at the same time both in screen-based installations, is a consequence of modernized and industrialized minds just as in collage of Picasso.

In" *Speculative Animation: Digital Projection of Urban Past and Future"*, Joel McKim (2017: 287- 305) demonstrates how digital animations have become a key method for speculating the future of cities with dystopic and utopic scenarios of some artists and architects, as well as re-building the past to learn from it, by representing two-contemporary media theorist points of view on the risks and potential outcomes of the digitalization process on imagination and individual mindsets. To illustrate how the digitalization might be utilized as a political instrument to think about the future with the enhanced capability that the technologies can bring, four works are shown in relation to this subject. Stan Douglas' "*Circa 1948"*, and "*The Rafah: Black Friday" of* Forensic Architecture originate from the method of re-imagining the past through ruins and the war in Gaza, while the projects of artist Larissa Sansour and Liam Young propose and envisage the future. They are all intended to criticize society's social and political circumstances just as many Dadaists collagist in 1900s. Liam Young, he defines himself as a "*speculative architect*", uses multi-layered digital techniques for the animations. "*Where The City Can't See"* is shot entirely with 3D laser scanners which is the first one in the world. McKim (2017: 302) states that:

> "*The forms of animated speculation that Young develops both illuminate elements of our contemporary media ecologies to which we are largely unaware and encourage us to reengage in the activity of imagining the future development of our urban condition.*"[125]

[125] McKim, J. (2017). Speculative Animation: Digital Projections of Urban Past and Future. Animation, 12(3), 287–305. https://doi.org/10.1177/1746847717729581

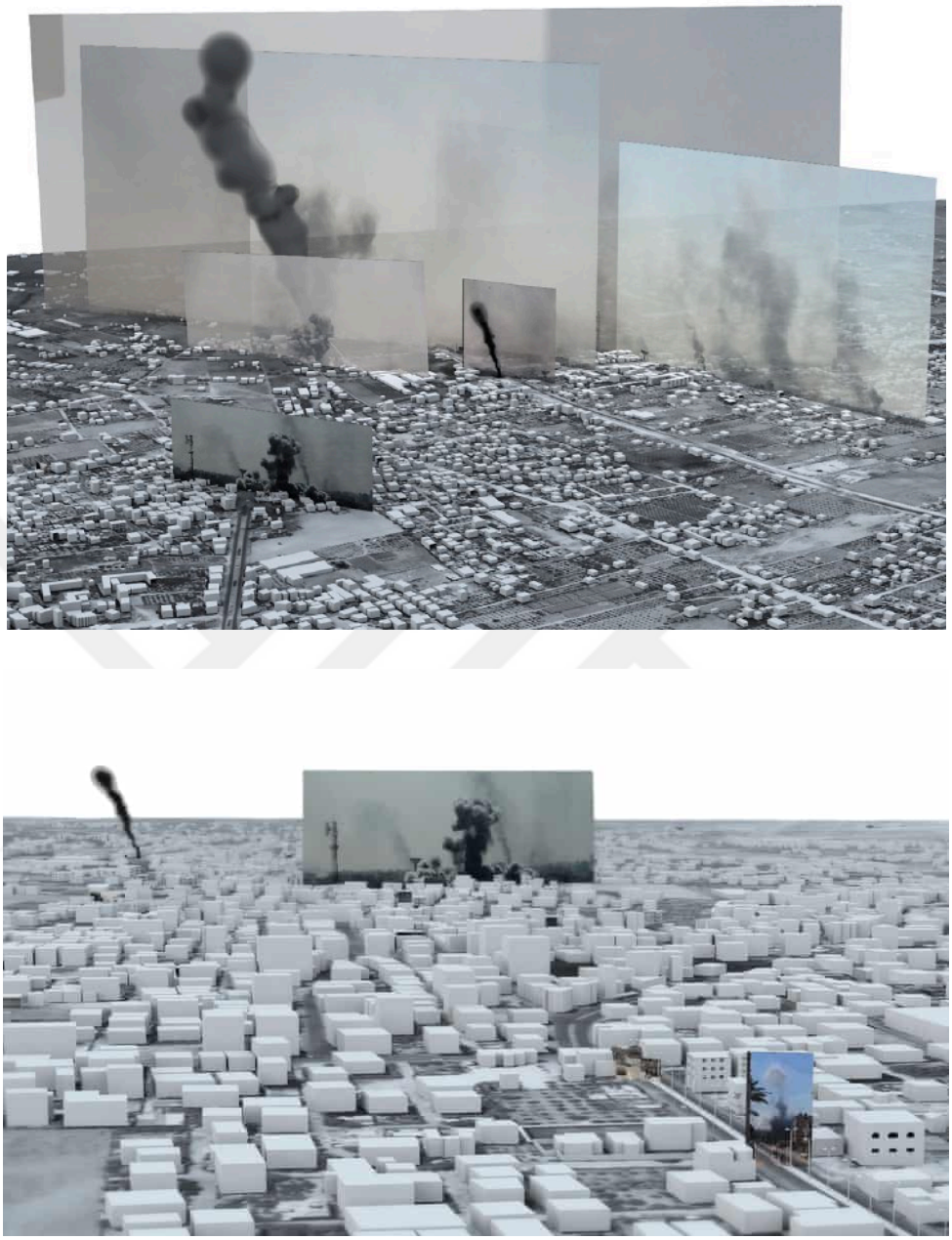


Figure 3.11 Forensic Architecture, Still from *Rafah: Black Friday*. (Source: URL 45)

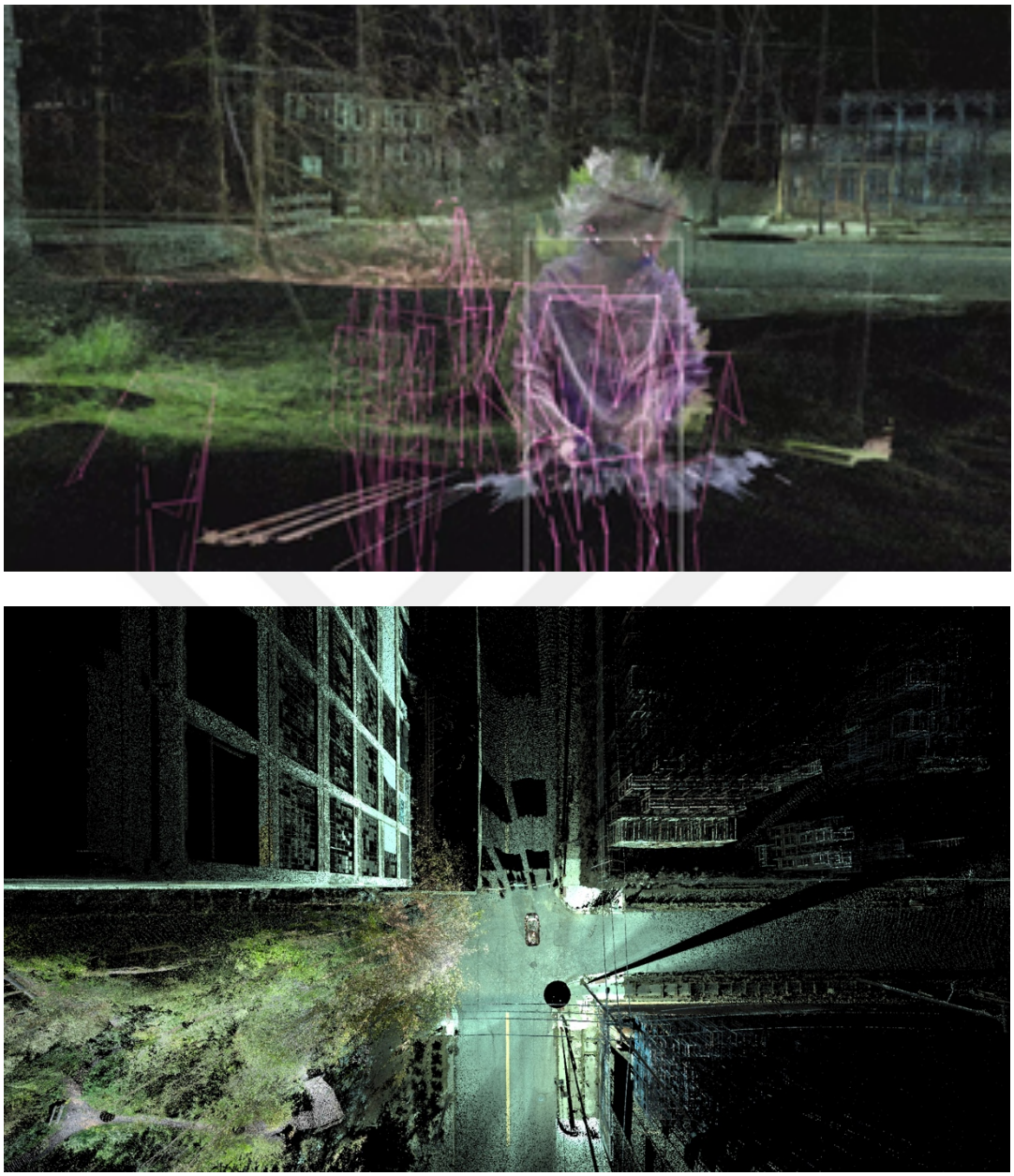


Figure 3.12 Liam Young, Still from *Where the City Can't See*. (Source: URL 46)

The works of Refik Anadol can also be discussed regarding to the AI technologies. He basically concerns with the perception of time and space within the machine dominant environment in the hyper-digitalized world. Apart from the aesthetical dimensions of the works, he also provides a new concept and a method to utilize the big data and data mining technologies into an artwork. While those kinds of artworks concern the architectural space, have the capacity to introduce new concepts of the space by the communicational connotations that the work holds, to form the exhibition space itself, so as the building, facade, or the city, or to re-shape the space by interactions of the users. The data-based works neither painting nor the sculpture creates three- dimensionality by the help of art, science, and architecture, yet they are still on the two-dimensional space, just as the collage of cubist artists in 1910s.

Refik Anadol's applications of expanded mediums that may be enhanced on facades, within white cubes, or in public areas give a chance to reinvent the actual and virtual space by adopting machine intelligence in media art and architecture (Anadol, 2020). Anadol (2020: 83) states that:

> "*The integration of media arts into the design of building materials, facade systems and public spaces has made it possible to fulfil communicative functions*."[126]

While questioning 'whether the machine can dream,' which may be seen as an extension of surrealism perception in the digital age, Anadol also provides a chance to transform space into the mind and senses by including the body. As technology allows for the prediction of acts and the place is defined by user-generated context, new techniques of perceiving those intersections, or new lenses of collage in, on, around, and as cities, are on the agenda to be developed. As an example, while Anadol's "*Alkazar Dreams, 2021"* which is created by juxtapositions of over a hundred old Turkish movies and the tissue of the theater provides a bodily

[126] Anadol, R. (2020). Synesthetic Architecture: A building dreams. Architectural Design, 90(3), 76–85. https://doi.org/10.1002/ad.2572

involvement as a prerequisite for the artwork to be defined as so, it also enlarged the boundaries of media art and post-digital architecture by stating that:

> "*Cities and urban architectures served as rich sources of narrative inspiration as countless iconic urban locations were treated as if they were living organisms with multiple layers of history and sensation projected on them.*"[127]

As the architectural or urban area becomes a screen, media art evolves to architecture or city. In this regard, Refik Anadol's most recent work, "*Casa Batlló",* based on Antoni Gaudi's famed building, might be addressed. Taking inspiration from the organic style of the architecture, Refik Anadol's media art has the task to redefine the facade, and then the architecture itself. When the facade is interpreted as a collage of fractured screens, the adjustments made to those walls begin to define the street. Bodies extending the boundaries of screens onto the street provide another depth to the experience; architectural space becomes urban. The configurations of screened buildings introduce another description of collage in city scale: "*media city*" or "*mediascape*", as an extension of unsynchronized passions of screens and decentralized media. Apart from being an aesthetic phenomenon, the cityscape, which is a complex process, transforms itself into a collage formed of heterogeneous screens.

Although those works don't represent the design, since they carry the spatial and temporal dimension of the space in a speculative way, the kindred works, in the sense of collage, might be utilized to create innovative design concepts, approaches, thought-provoking design ideas or new definitions of contemporary space.

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[127] Anadol, R. (2022). Space in the mind of a machine: Immersive narratives. Architectural Design, 92(3), 28–37, 34. https://doi.org/10.1002/ad.2810



Figure 3.13 Refik Anadol, *Living Architecture: Casa Batlló*.2022. (Source: URL 46)

3.2.2 Collage as Design

Rather than being a research tool, data collection and inspiration source, paper architecture and urbanization, as well as the built environment itself, might be generated as collage. Examining various physical works and theoretical approaches serves this objective. Along with the main subject of discussion, it is essential to consider the collage's ability to simultaneously convey design concepts as an end-product within the digital environment.

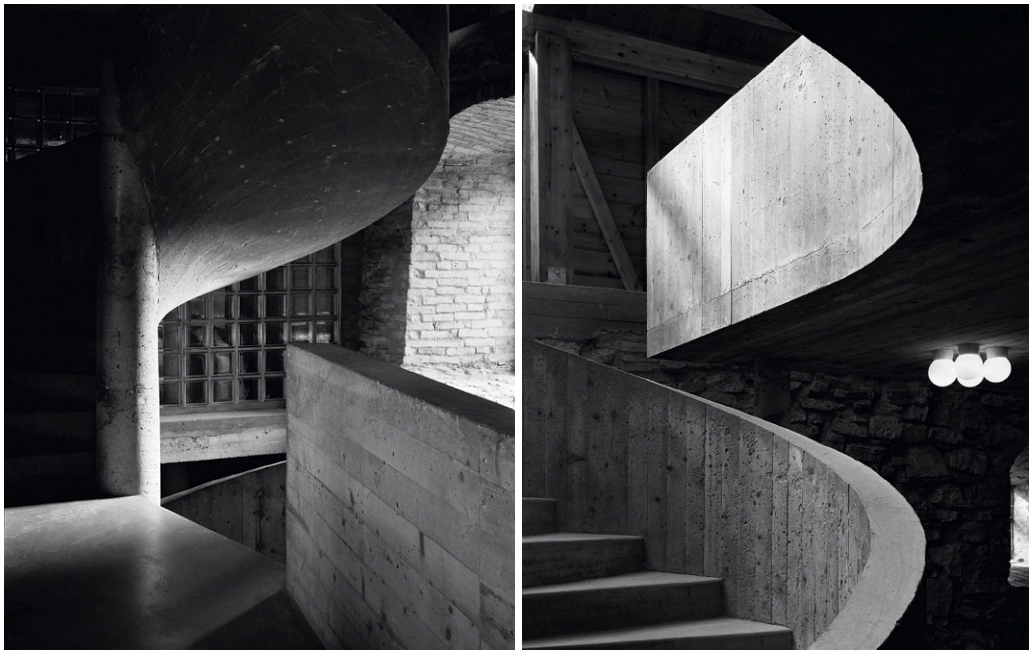
Shields constructs the section *"Architecture as Collage"* to demonstrate how collage sensibility may be recognized and conveyed into architectural works of various scales. In that sense, the six examples are given by Shields (2014:12): "*Luis Barragán's House and Studio, Mexico City, Mexico, 1948"*, "*Casa Curutchet (La Plata, Argentina, 1949–53"* of Le Corbusier, "*Markuskyrkan (Stockholm, Sweden, 1956–63"* of Sigurd Lewerentz, "*Hamar Bispegaard Museum in Hamar, Norway 1973"* by Sverre Fehn, "*the Fundación Sancho el Sabio (Vitoria-Gasteiz, Spain, 2008"* of Roberto Ercilla Arquitectura, and *"The Olympic Sculpture Park in Seattle, WA, 2007"* by WEISS/MANFREDI. The works can be read as collage in terms of the compositional, formal, and material components. These structures operate similarly to many collage works of art in that they interact to the figure-ground, juxtaposition lines, surfaces, and depth through phenomenal and literal transparency, adjust specified colors, employ raw concrete, naked forms, metal, or recycle materials.



Figure 3.14 Luis Barragán's House and Studio. -above- Le Corbusier, *Casa Curutchet*. -below- (Source: URL 48,49)



Figure 3.15 Sigurd Lewerentz, *Markuskyrkan (*Stockholm, Sweden, 1956–63). (Source: URL 50)



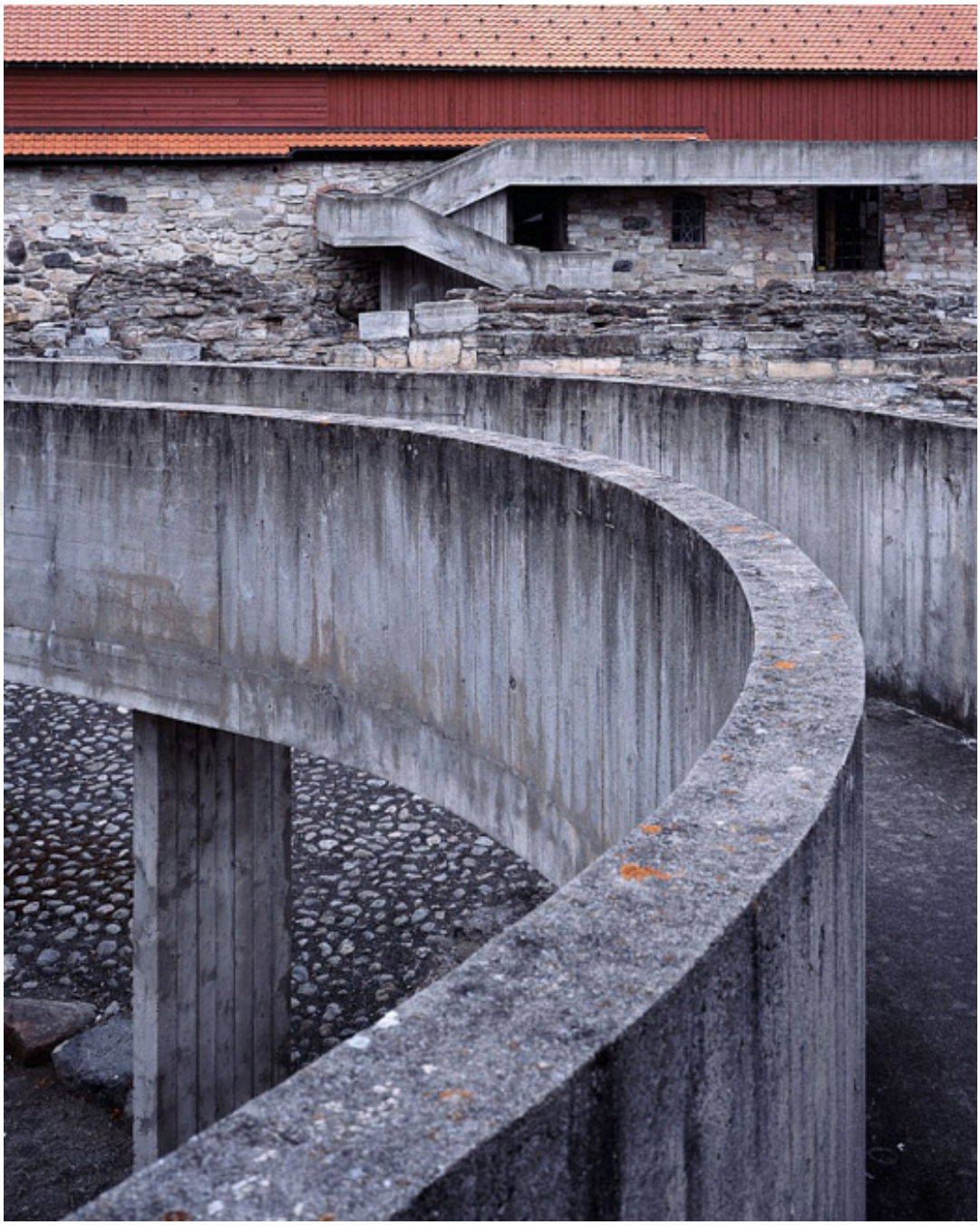


Figure 3.16 Sverre Fehn, *Hedmark Museum,* Hamar. (Source: URL 51)



Figure 3.17 WEISS/MANFREDI, *The Olympic Sculpture Park in Seattle*, WA (2007) (Source: URL 52)

Reading the structures as collage may be divided into two main parts. One of them would be those that are built by blending modern constructions with fragments of historic structures. Those kinds of works, which are highly context- based, mostly relate to the renovation projects or the brownfield areas. As Shields (2014) puts, "*Le Granit Theater"* in Belfort, France by Jean Nouvel and the project in "*Neues Museum"* of David Chipperfield perform as a unified entity composed of fragmented objects fused by preserving the tissues of the past and acknowledging the present, or James Stirling's "*Neue Staatsgalerie"*. The other part is to build from the scratch with a collage mindset. Apart from some solid examples of Shields, MVRDV's the "*Harbour Experience Center*" in Rotterdam, the interior of "*DZ Bank Building ,2001"* by Gehry Partners, the facade OMA's "*Galleria in Gwanggyo"* and the "*Axel Springer Campus, 2019*", which consists of multi-layered functions, forms, places, events and indirectly people.

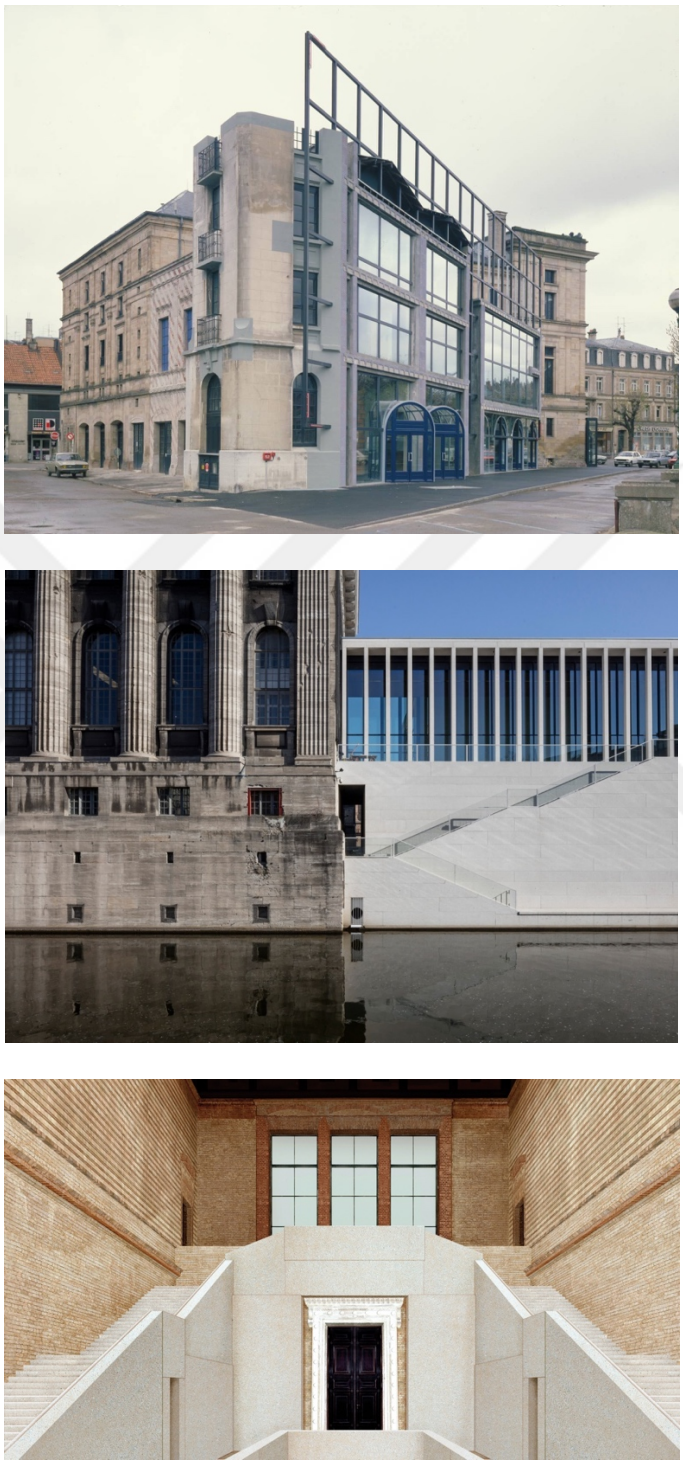


Figure 3.18 *Le Granit Theater in Belfort*, France by Jean Nouvel. -above- David Chipperfield Architects, *James- Simon Galerie*. -below- (Source: URL 53,54)

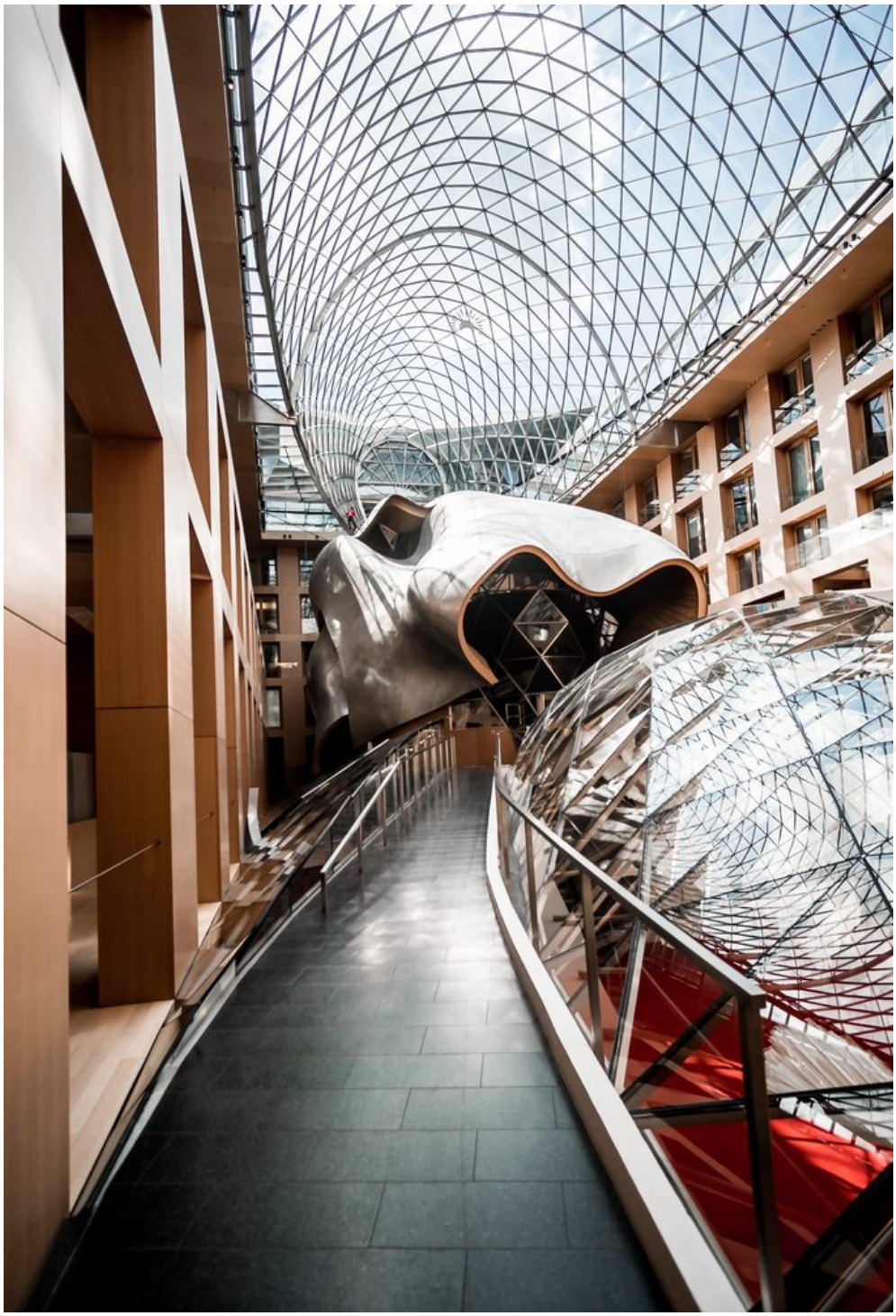


Figure 3.19 Gehry Partners, *DZ Bank Building* (2001). (Source: URL 55)

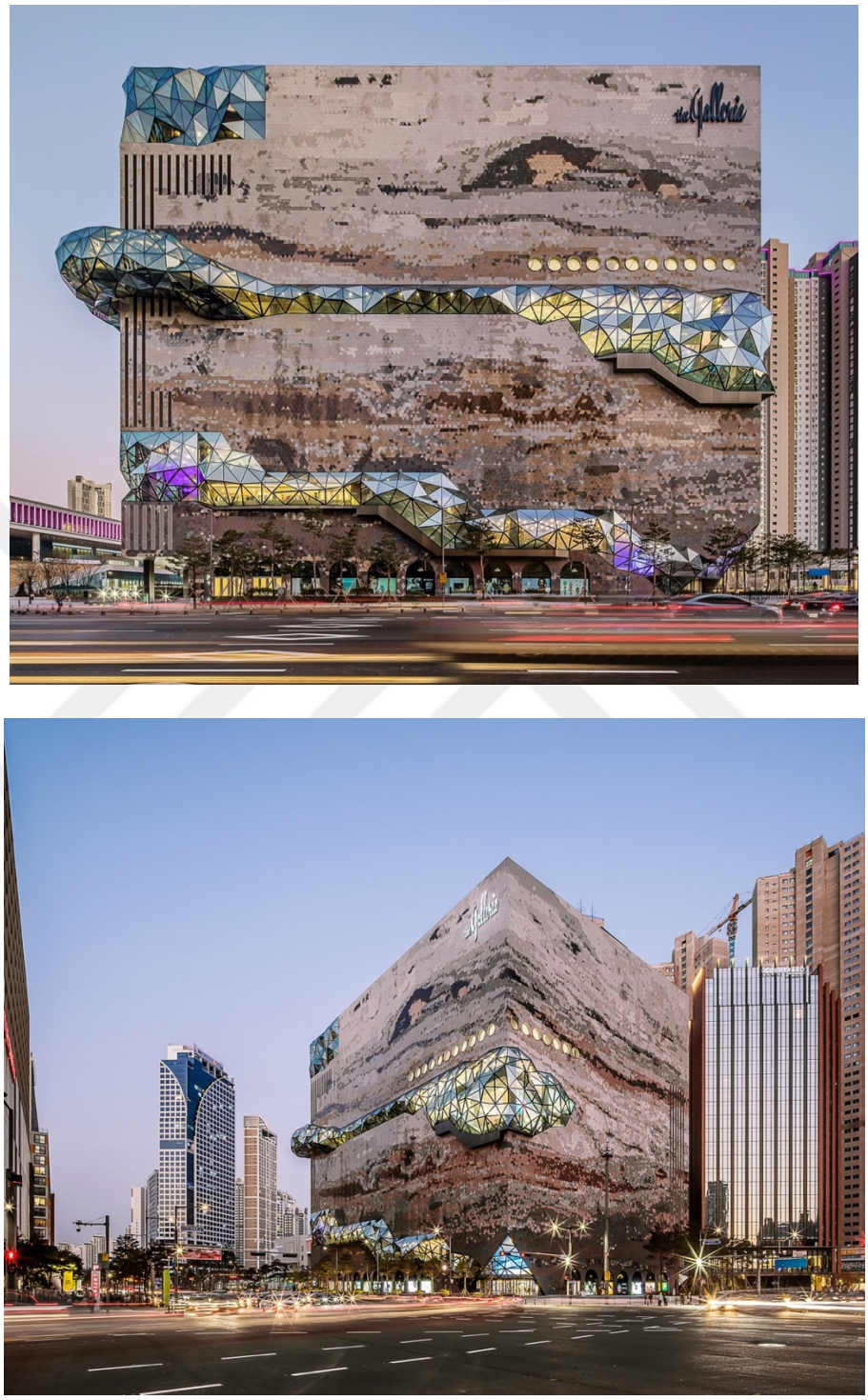


Figure 3.20 OMA, *Galleria in Gwanggyo*. (Source: URL 56)



Figure 3.21 OMA, *Axel Springer Campus* (2019). (Source: URL 57)

Collage was extensively utilized as a conceptual, technical, and methodological instrument by several artists and designers. Nevertheless, the theoretical dimension of collage was acquired by Colin Rowe and Fred Koetter's "***Collage City"*** at the end of the 1970s (Shields, 2014: 9). "***The Plan Game"***, created in the 1950s for pedagogical purposes by a group of individuals known as The Tax Rangers at the department of Architecture of the University of Texas, ultimately provided a foundation as a design method used to approach "*Collage City"* (Türk, 2021: 3).Even though there are certain discrepancies between developing an imaginary and integrated city plan by employing with fractured figure-ground maps of the historical and existing urban textures with the dialectics of "*Collage City"* which emphasize the potentials of inspecting into the units of the city, "*the Plan Game"* is situated to confront the complexities in terms of understanding the solid and void through a two-dimensional urban plan.

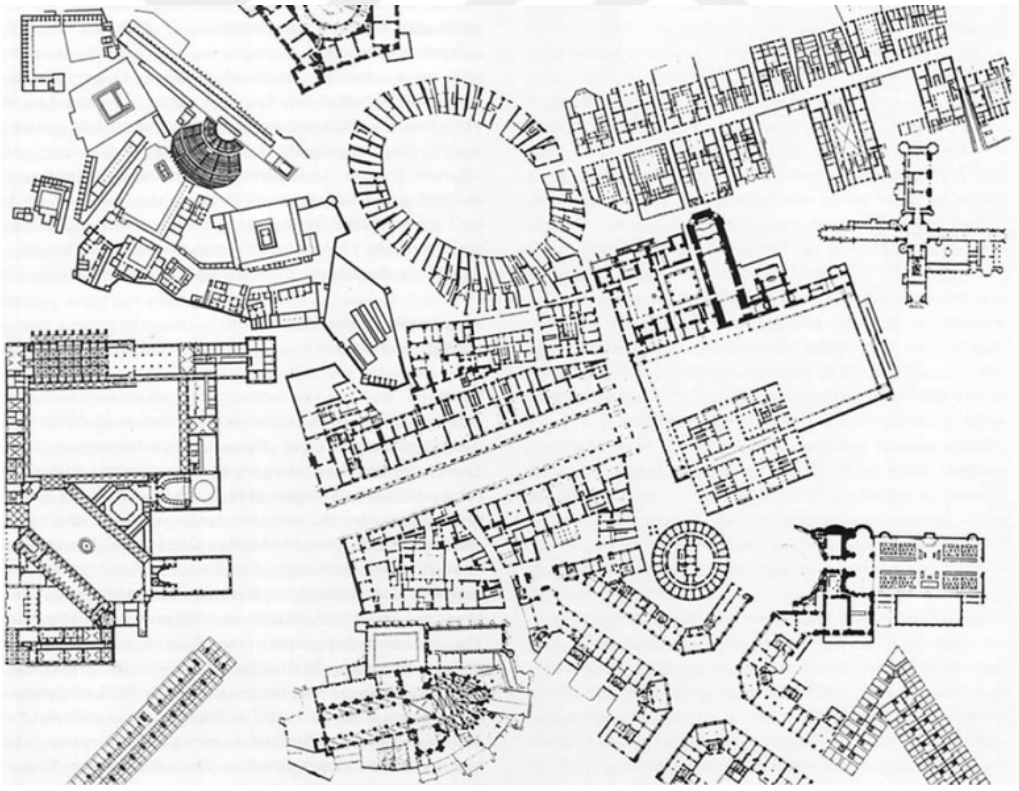


Figure 3.22 David Griffin and Hans Kolhoff, *City of Composite Presence* (Source: Rowe and Koetter, 1978)



Figure 3.23 Cover page of *Collage City* (Source: Rowe and Koetter, Collage City, 1978)

"Collage City" advocates postmodern architectural and urbanism critics that resist reductive, minimalist, and mere modernist approaches by recognizing complexities and conflicts and embracing the multi-layered textures, spaces, and communities of cities. One of the primary objections is to the utopian approaches of the epoch which seek to alienate the city from its surroundings by neglecting the existing urban tissue and traditional textures, values, and structures with the exaltation of mass buildings and ignorance of the heterogeneity and the modernist cities which are defined as ***"the city in the park"*** (Kömez Dağlıoğlu, 2016: 108). *Collage City* provides a compelling perspective on urban planning and design that is positioned as the "***radical middle***"[128] in contrast to conventional modernist theories and design practices (Kömez Dağlıoğlu, 2016: 108); to represent "*collage as a metaphor to critique a unified vision for city planning and instead advocating a multivalent approach*"[129] as Shields (2014:36) puts while collage is in-between innocent and devious (Rowe and Koetter,

[128] KÖMEZ DAĞLIOĞLU, E. (2016). Karl Popper's architectural legacy: An intertextual reading of Collage City. *METU JOURNAL OF THE FACULTY OF ARCHITECTURE*, *33*(1), 107–119. https://doi.org/10.4305/metu.jfa.2016.1.6

[129] Shields, J. A. E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. 36.

1978: 140). According to Rowe and Koetter (1978: 144), the collage mode of thinking towards the built environment, which is molded by the imprints of Karl Popper's philosophical approaches towards utopia and tradition, as well as his scientific methodologies, is the key approach in architecture and urbanism to comprehend the dynamics of the city and establish the concepts correspondingly:

> *"It is suggested that a collage approach, an approach in which objects are conscripted or seduced from out of their context, is- at the present day- the only way of dealing with the ultimate problems of, either or both, utopia and tradition; and the provenance of the architectural objects introduced into the social collage need not be of great consequence. It relates to taste and conviction."*[130]

The city and all of its components in different scales may be interpreted as fragmented entities that have somehow juxtaposed each other rather than from a totalitarian perspective since cities cannot be constructed from scratch, and the present condition is accumulated through time even with dust, the destruction of sites and places, the reconstruction or maintained tissue of multi-layered buildings, facades, and urban spaces. "*Collage City"*, in this sense, gives an insight of how the city is perceived by its partial and eclectic constituents. Rowe and Koetter describe collage as follow:

> *"... it is also a strategy which can allow utopia to be dealt with as image, to be dealt with in fragments without our having to accept it in toto, which is further to suggest that collage could even be a strategy which, by supporting the utopian illusion of changelessness and finality, might even fuel a reality of change, motion, action, and history" (Rowe.C, Koetter, F., 1978: 149)."*[131]

As utopia forms an integral part of the "*Collage City"* discussion, Mozzato (2019: 145) comments on the distinguishes between "*classical utopia"*, which is seen as traditional approaches to urban design practices, and "*activist utopia"*, which is established on the surface to define the potentials of the future city with the political

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[130] Rowe, C., & Koetter, F. (1978). *Collage City*. MIT Press. 144.
[131] Rowe, C., & Koetter, F. (1978). *Collage City*. MIT Press. 149.

insights represented by Rowe and Koetter. As previously mentioned, while Rowe and Koetter embraced Popper's perspective, they are more concerned with the discrepancies between "*utopia as a metaphor and utopia as a prescription",* where *Collage City* seems more as a metaphor than a social prescription (Mozzato, 2019: 145-148). At this point, Mozzato (2019: 148) describes the relevance of collage as "*a compositional technique guarantee the continuous intersection between a necessary, ideal and fantastic pre-figuration and an empirical operation that acquires the materials of the project from the context of history and existing traditions".* Despite the resemblance in the approaches, Rowe and Koetter bring attention to "***The Analogous City***" which is created for *the Venice Biennale of Architecture*, 1976 by Aldo Rossi, Fabio Reinhart, Bruno Reichlin and Eraldo Consolascio. It is defined by Mozzato (2019: 149) as "*the locus of memory that expresses the value and meaning of life and experience".* "*Collage City"* and "*Analogous City"* both have a similar mentality as its underlying assumptions, yet they vary significantly in that "*Collage City"* doesn't attempt to explicitly address "*Analogous City*'s" concern of what the connotation of form in relation to semantic analogies; while Rowe and Koetter do not directly interest with the context, Rossi's poetic city sincerely does regard to the image and memory (Mozzato, 2019: 150-151). Mozzato explains the *Analogous City* as follow:

> *"If ideology is implicit in the form as utopia is in the image, by freeing utopia from any ideological-political implication the analogous city becomes a poetic image of traditions, customs and desires of a society. And if the meaning of history resides in memory, then the analogous city represents the answer to the construction of the new city: a city analogous to the existing one, a moment of synthesis between the demands of utopia and those of reality."*[132] *(2019: 156).*

[132] Mozzato, A. (2019). Colin Rowe and Aldo Rossi. Utopia as Metaphor of a New City Analogous to The Existing one. *SITA*, (6), 142–158. https://doi.org/10.54508/sita.6.11

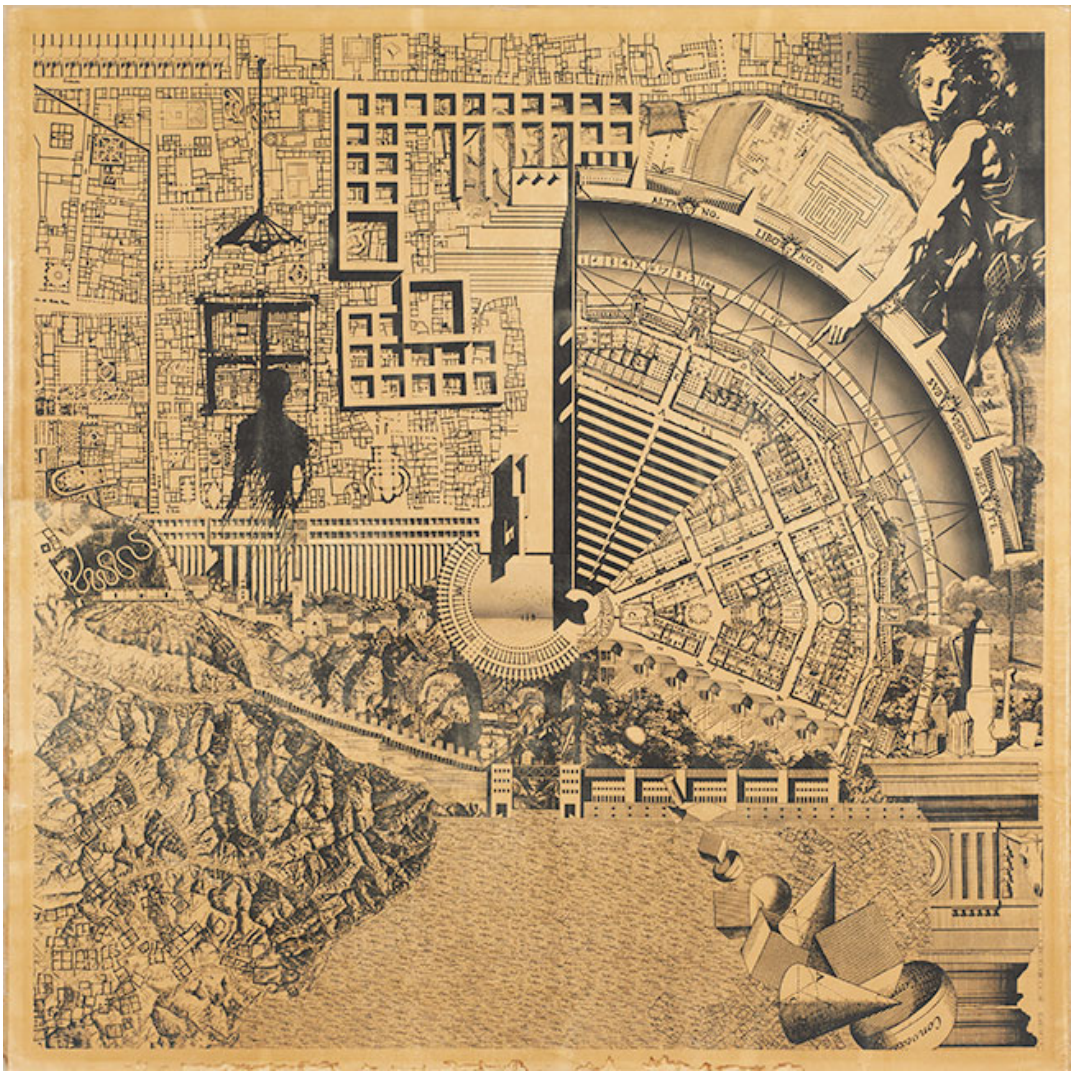


Figure 3.24 Aldo Rossi, Eraldo Consolascio, Bruno Reichlin et Fabio Reinhart, *La Città Analoga*, 1976. (Source: URL 58)

Another key debate raised by Rowe and Slutzky within and along the framework of *collage* is the distinction between ***"literal and phenomenal transparency"***[133]. The comparison of the two terms is significant in terms of art, modern architecture, and urbanism practices. Gyorgy Kepes' explanation of transparency in art works is mentioned in attempt to implement the notion that transparency isn't just a physical condition (Rowe and Slutzky, 1963: 45). As the discussion of sensation, the level of transparency is mostly associated to cubism and cubist space, Rowe and Slutzky (1963:48) suggest that whereas artists used the trompe l'oeil method to reflect the literal transparency, Kepes' perspective of perceiving and sensing transparency was caused by the configurations of the abstraction of the objects, figure and ground, and the chiaroscuro on the surface. Phenomenal transparency, as was mentioned in the previous chapter, is among the core aspects utilized in many collages works to evoke a sense of depth. While Shields (2014: 26) explains phenomenal transparency, she also emphasizes the role of the spectators to perceive the work:

> *"Phenomenal transparency describes not only a multiplicity of viewpoints but also an ambiguity of figure and field, a condition in which a figure could be read as field and vice versa."*[134]

Reflection of the term on modern architecture as a design method is also significant, yet not a compulsory for a structure or complex. Even while the use of materials and light in architecture promotes literal transparency quite noticeable as an actual reality, obtaining phenomenal transparency is much more challenging (Rowe and Slutzky, 1963: 49). According to Shields (2014: 32) the architectural works of Le Corbusier such as "*Villa Stein, France, 1927"* and the "*Unité d'Habitation, 1952"* utilize the phenomenal transparency in building scale. While emphasizing the

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[133] Rowe, C., & Slutzky, R. (1963). Transparency: Literal and Phenomenal. Perspecta, 8, 45–54. https://doi.org/10.2307/1566901

[134] Shields, J. A. E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. 26.

differences with the Bauhaus in terms of the use of literal transparency, Rowe and Koetter (1963: 50) explains Le Corbusier's implementation of phenomenal transparency in space by "*not through the agency of a window but rather through our being made conscious of primary concepts which 'interpenetrate without optical destruction of each other'*"[135]. Shields (2014:32) explains the interpretations of Rowe and Koetter on Le Corbusier practices as follow:

> *"…a juxtaposition between the perceived layering of spaces implied from the exterior, the frontal view of the house and the planimetric stratification of spaces, which seems to run perpendicular to what is expected."* [136]

Constant, a member of the Situationist International and associate with Guy Debord, is the creator of *New Babylon*, the establishment of which is *"**unitary urbanism**"* with the concentration on "***social space***" as a prerequisite for cities, which is referred as "*the complex, ongoing activity which consciously recreates man's environment according to the most advanced conceptions in every domain"* (Constant, 1980). In a recognized article of Debord released by the "*Foundation Constant"*, there is a condemnation of modernist approaches in architecture and urban planning in terms by only promoting industrialized individualism with a lack of creativity by declaring that "*our new cities and districts are as boring as the life that unfolds inside them*", Constant (1960). Constant represented the social model of "***New Babylon**"* in the exhibition book in 1974 by stressing automation, collective ownership, and allow users to obtain time and effort for play, creative, and productive processes. While "*New Babylon*" broadens the boundaries of the epoch's utopias by constructing the frame from a perspective with mobility and play, it represents a multi-media portfolio to reflect the proposed design and to design the future of cities with several illustrations, collages, plans, and models, in other words, with art to enhance and

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[135] Rowe, C., & Slutzky, R. (1963). Transparency: Literal and Phenomenal. Perspecta, 8, 50. https://doi.org/10.2307/1566901

[136] Shields, J. A. E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. 32.

practice the creative processes since it is manifested. The Situationist and Constant also utilize the complex digital media environment as a political instrument to articulate the condemnation of the urban practices which are already in vogue.

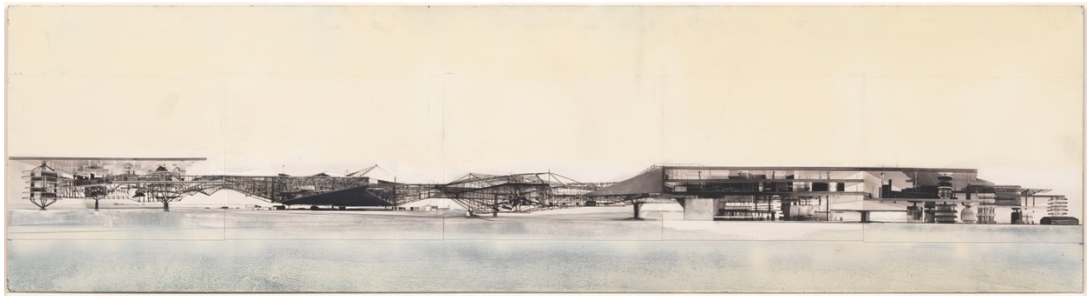


Figure 3.25 Constant (Constant Anton Nieuwenhuys), *Collage of Sector Models,* 1969. Gelatin silver prints and paper with alkyd paint, crayon, pencil, and colored pencil mounted on wood panel. (Source: URL 59)

While the term "***drift or dérive"***, connected with the Situationist avant-garde group of the 1950s and 1960s that had an impact on Italian architectural formations of the epoch, such as Archizoom or Superstudio, offers to create a new technique known as "***pyscogeographic mapping****"*, particularly associated with Guy Debord, it also represents an alternative reading of the existing design and demonstrating the design as collage with an approach on spatial experience through performance, play, and senses. Elliot (2009: 15) explains the purpose of having this technique as:

> *"First, a conscious break with habitual and purely utilitarian urban itineraries is made that allows the pedestrian a non-instrumental, more spontaneous rapport towards the material environment. Secondly, the construction of a new sense of place is arrived at through collective experience of the psychological-emotional traits of different sites."*[137]

With an attempt to read the situationist maps as collage since they are practically produced by the juxtaposition of existing city plans, lines, geometric figures and performative drawings with an emphasize the motion and the gaze of the spectator,

[137] Elliott, B. (2009). Debord, constant, and The Politics of Situationist urbanism. *Radical Philosophy Review*, 12(1), 249–272. https://doi.org/10.5840/radphilrev2009121/216

Corner (2002: 231-232) states that those "***dream-like***"[138] works are to propound to the design itself based on exploration from the street level which can be seen in the Paris maps of Debord, the *Naked City*,1957. While the technique which is nourished with the basis of Dadaism, Surrealism and Performative Art encourages the involvement, it also links to the pre-design practices by generating the new way of perceiving of the topology and providing the representation of relations of everyday life (Corner, 2002: 214-234). In the manifesto of Debord (2014: 2), "*The Society of the Spectacle"*, it is stated that:

> *"The images detached from every aspect of life merge into a common stream in which the unity of that life can no longer be recovered. Fragmented views of reality regroup themselves into a new unity as a separate pseudo-world that can only be looked at. The specialization of images of the world has culminated in a world of autonomized images where even the deceivers are deceived. The spectacle is a concrete inversion of life, an autonomous movement of the nonliving."*[139]

[138] Cosgrove, D. E., & Corner, J. (2002). The Agency of Mapping. In *Mappings* (pp. 214–300). essay, Reaktion.

[139] Debord, G., & Knabb, K. (2014). *The Society of the Spectacle*. Bureau of Public Secrets.

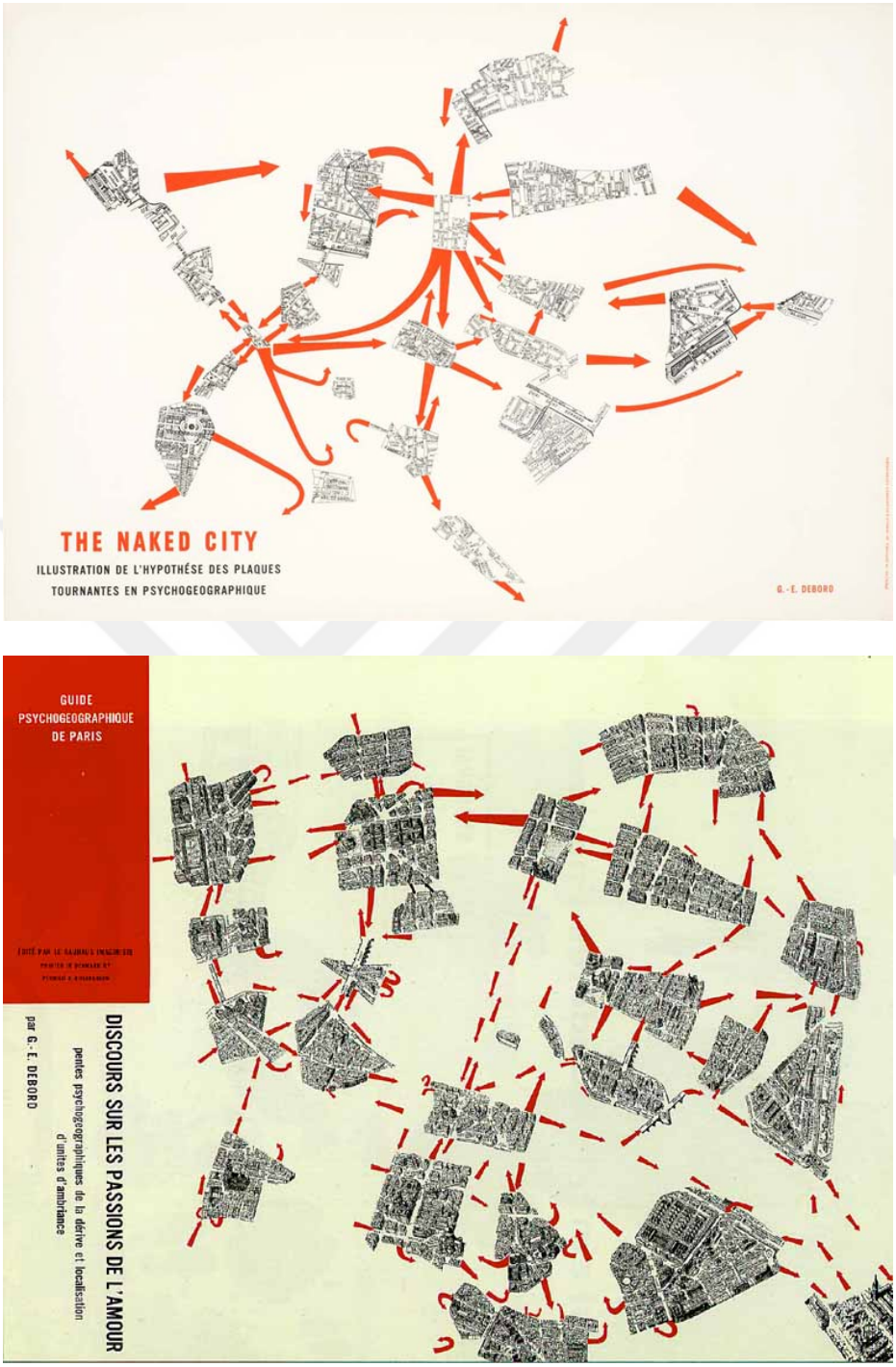


Figure 3.26 Guy Debord, *The Naked City*, 1957.- above- Guy Debord, *"Psychogeographic guide of Paris: edited by the Bauhaus Imaginiste*". -below- (Source: URL 60)

Archigram has a notable connotation in terms of collage history which Buckley (2018) clarified that Archigram re-invented the collage and montage in 1960s in the form of "*knowledge production*" later the techniques are called as "*post-industrial*" in different types of media. Buckley(2018: 46) states that:

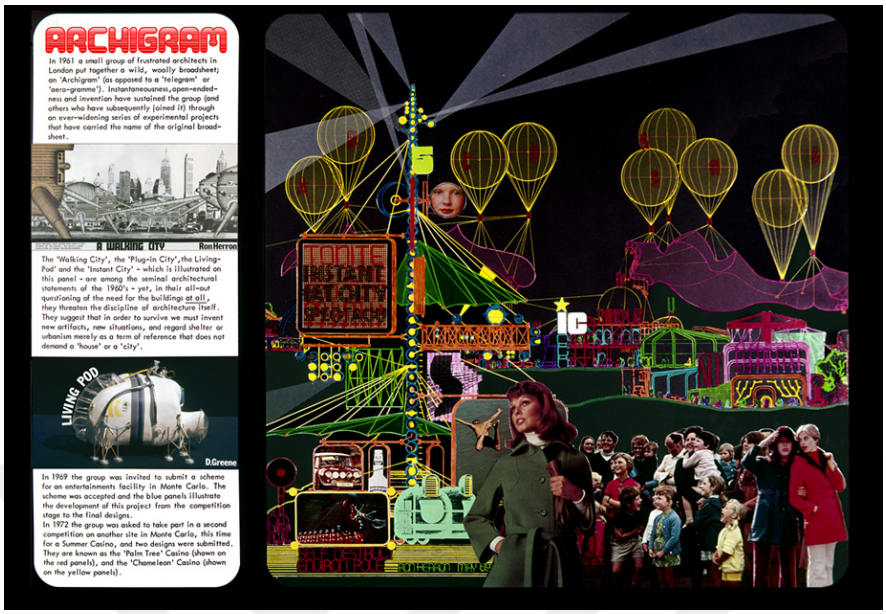
> "*No longer mediating between inside and out- side, surface and depth, or private and public, such screens sought to envision distinctions such as emancipation and passivity, software and hardware, choice and control*."[140]

As a response to the "***new social order of the society***"[141], Archigram also establishes a provocative base for traditional architectural representations which is molded with Pop Art, Russian Constructivist style and the Bauhaus (Shields, 2014:100), which the effects can also be seen in the manifesto of "*The City in Space"* of Ricardo Bofill. In other words, Archigram is the mid-century counterpart of Picasso and Braque. Collage provided the instrument for Archigram works like "*The Living City", "The Instant City, 1969-70"*, and "*Tuned Suburb,1968"* to explore indeterminacy (Shields,2014: 100). According to Buckley (2018, 42), while Archigram emphasize being in control, predominate, experiment; Archigram's projects put a more linear approach to "*envision what is not seen yet in city*".[142] Jennifer Shields (2014: 103) states that:

> "*The variety of perspectives that juxtapose precisely constructed line drawings against architectural image fragments and the human figure tests the development of a 'vocabulary of form' derived from existing sources, as anticipated by Cook. Despite the disillusionment with the architectural avant-garde of the 1960s for their obsession with technology and consumer culture, their visionary projects, and experiments in representation, particularly collage-drawing, have had a lasting effect on contemporary architecture*."[143]

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[140] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 46. https://doi.org/10.1162/grey_a_00255.
[141] Shields, J. A. E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. 101.
[142] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 73, 26-53 https://doi.org/10.1162/grey_a_00255
[143] Shields, J. A. E. (2014). Collage and architecture. Routledge. 103.



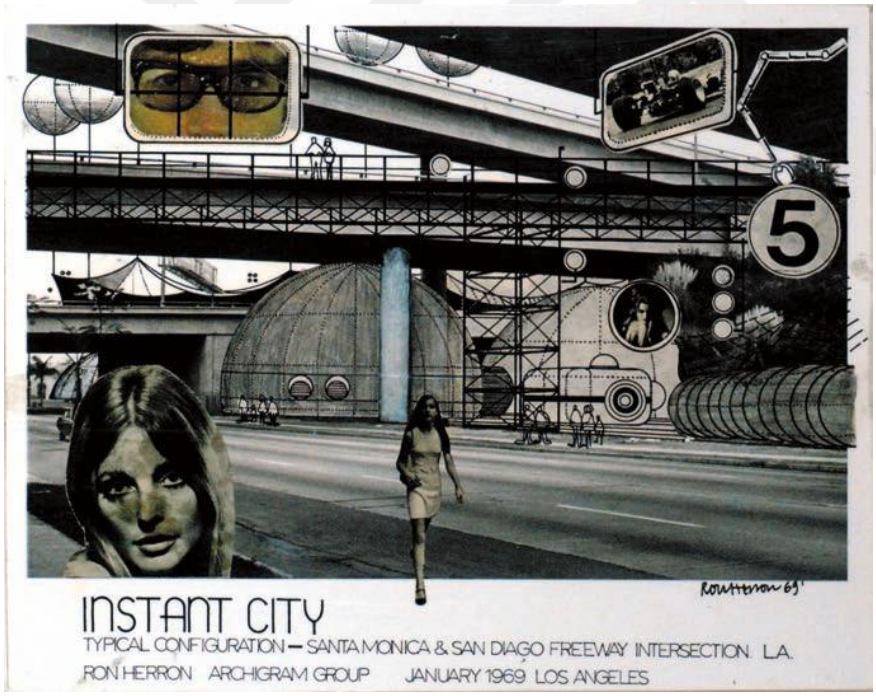


Figure 3.27 Peter Cook, Dennis Crompton, David Greene, Ron Herron; Collaborators: Colin Fournier, Ken Allinson, Tony Rickaby, 1974. -above- Ron Herron, Archigram, *Instant City Typical Configuration*. *Santa Monica + San Diego Freeway Intersection* (1969–70). -below- (Source: URL 61, Shields, 2014: 102)



Figure 3.28 Ricard Bofill, *The City in Space*. (Source: URL 62)

Regarding the avant-garde practices in England around 1950s and 1960s, Superstudio and Archizoom, which are established in Italy, have a significant contribution to the representation techniques, notion of space and design concepts regarding to the politics, forms, and composition. According to the Shields (2014: 106), the speculative and political perspectives of Superstudio are established on the "*architecture of the monument; architecture of the image; tecnomorphic architecture"*[144]. "*Architecture of the image*" is the part that Superstudio utilizes the collage and several creative visuals to represent the critics towards the problems or the approaches of the built environment such as "*Monumento Continuo, 1969" as "**architecture without city**"*[145], concepts and the narratives regarding to the spatial and temporal dimensions. While the works of Superstudio challenge the design process with its own politics, which are constructed on the approach of "*anti-design*", the immensely remarkable and aesthetically appealing visual communication capabilities of the works shows the abundance in the use of interconnected the multi-media, and the ability of "*restoring an order and a cosmic sense to an expressionless metropolis*"[146] (Branzi, 2006:154). While there is a considerable usage of superimposition of architectural structures on the existing urban space with digital mediums, the techniques of Superstudio such as subtraction and adjustment with an immense adoption of grid have been utilized in art, architecture, and urbanism (Shields, 2014: 109). De La Rose (2012: 239) emphasizes the collage of Superstudio as:

> *"A new paradigm under which it turns out difficult to appreciate how aesthetically revolutionary Superstudio's collage proposals were, and to what extent its iconography has become part of our visual memory. In this sense, it is interesting to analyse Superstudio's contribution to architecture's graphic language by reviewing their most emblematic Works such as Un viaggio nelle regione della ragione (1968-69), or continuous monument(1971), Istogrammi (1971), LÁrchitettura Interplanetaria (1972)*

[144] Shields, J. A. E. (2014). Collage and architecture. Routledge. 106.
[145] Branzi, A. (2006). *No-stop city*. HYX. 153.
[146] Branzi, A. (2006). *No-stop city*. HYX. 154.

or five fundamental acts: Life, education, ceremony, love, and death (1972-73).”[147]



Figure 3.29 Superstudio, *Il Monumento Continuo*, New York 1969. Superstudio, *Il Monumento Continuo, Grand Hotel Colossae*, 1959. (Source: URL 63, 64)

[147] de la Rosa, M. A. S. (2012). Complexity and Contradiction. Superstudio’s Graphic Legacy. *Revista de EGA*, 20, 236–245, 239.

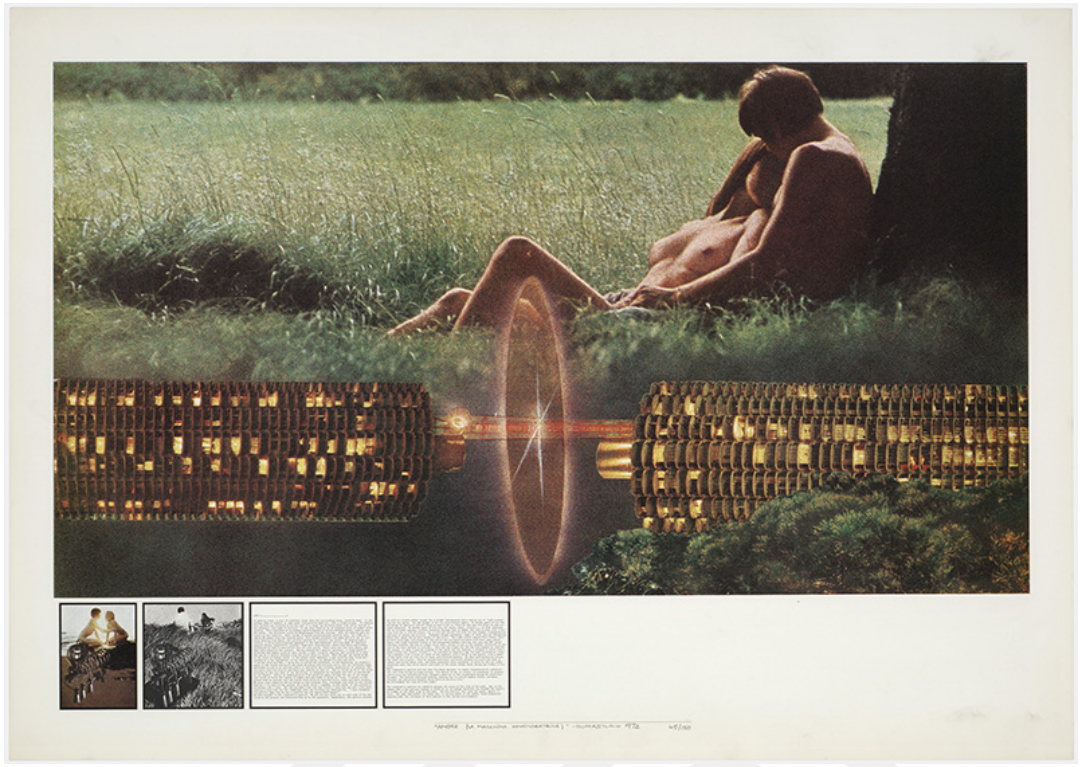




Figure 3.30 Superstudio, *Atti Fondamentali. Amore. La macchina innamoratrice*, 1972. -above- *Il Monumento Continuo (Piazza Navona),* 1970. -below- (Source: URL 65, 66)

Apart from the very significant project by Archizoom, "***No-Stop City** (1972)",* which is associated with "*The Continuous Monument"* of Superstudio by blurring the lines between architecture and city, Archizoom shares several communities in terms of technical, ideological, and representational aspects towards design practices with Superstudio. "*No-Stop City"*, which acts as also a political instrument to criticize the modernist approaches and reformist urban policies, is, in-between utopia and dystopia, constructed on the emancipation and the flow. In the visuals and collages, there is a clear reference to the art movements of the epoch such as Pop-Art, which is taken as *"a sarcastic denunciation of the realities of the world of commodities and consumerism"*[148], Land Art and Arte Povera in 1960s and 1970s:

> *"... a city conceived as free in its itineraries and in its choices, we cannot forget that Land Art, on one side, and Arte Povera, on the other learnt how to discover the freedom of movement, as well as the conditioning relationship between nature and objects."*[149]

By acknowledging the contradictions of the city in political and social dimensions, one of the collage works of the city represents the juxtaposition of the liberated mega-structure which appears as a city, ***"city without architecture, therefore where the urban landscape (cityscape) was formed by large anonymous containers, merchandise, industrial products, the plankton of data, and the market***"[150] and the natural elements which are embraced with the image of industrialization and digitalization together, not unified totally (Branzi, 2006: 152). Branzi (2006: 136) explains the main ideology behind the project, and describes the city as:

> *"No-Stop City proposed a totally de-dramatized vision of history, restored to its lay dimensions, and completely devoid of tragedy, because it was devoid of metaphysics. […] A system based on the repetition of signs, at once diffuse and fluid, within which architecture and nature, like so many exceptions and*

[148] Branzi, A. (2006). *No-stop city*. HYX. 146.
[149] Branzi, A. (2006). *No-stop city*. HYX. 136.
[150] Branzi, A. (2006). *No-stop city*. HYX. 153.

incidents, dissolved and disappeared into the amniotic space of metropolises."[151]

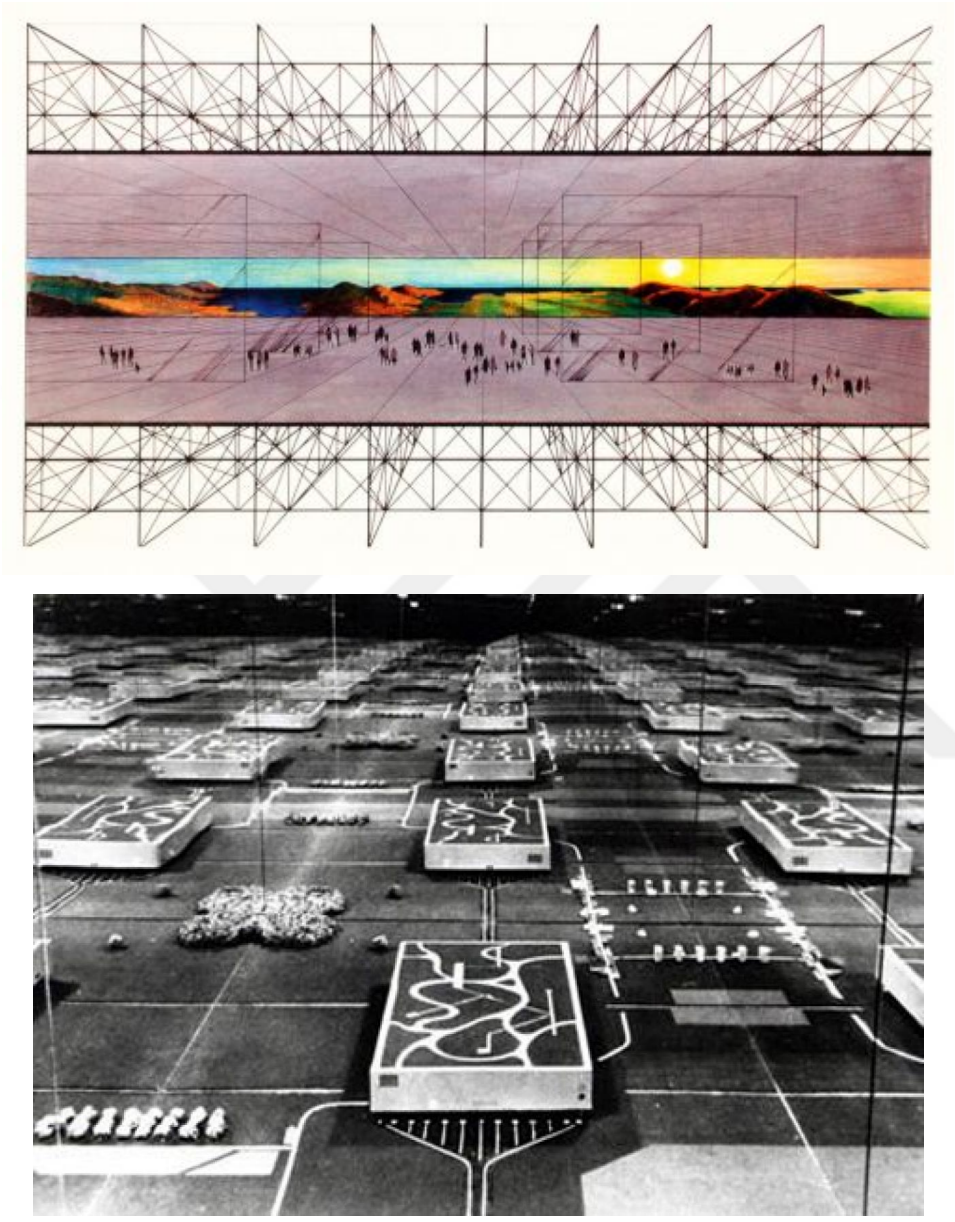


Figure 3.31 Archizoom, *No Stop City*, 1968-70. (Source: URL 67, 68)

[151] Branzi, A. (2006). *No-stop city*. HYX. 150.

3.2.3 Collage as Post- Design

Collage might be defined as an investigation tool for the pre-design process and as a design itself, it also be utilized as a communication apparatus which construct the dialog between mind, body, and object. That is why it can be said that collage can be accepted in the post- design process to represent, communicate, and enrich the design process itself by re-calling the definition of Jennifer Shield (2014) of collage as "*...suggests new narratives, dialogues, juxtapositions, and temporal durations*."[152].

By the advancement in the technology, digital representation tools within interchangeable media-environment become dominant in the visualization of space within the rooted discussion coming from Western perception of space and time. Although there is still a tendency in meshing digital mediums with analogue techniques, the impact of the digitalized production enriches the creative design thinking processes to communicate, convey and represent the information, narratives, forms, and concepts with the impacts of art and trends. Those techniques might also be utilized in every stage of design with several purposes as mentioned previously such as storytelling, criticizing, manipulating, politized and promoting, developing the initial of the design or designing by creating. While the contemporary method of digitalization enables to extent the capacity to produce aesthetical visuals on two-dimensional surface, it also provides multi-sensory experience by the involvement of the sound or touch such as "*operative 3D, augmented reality and robotic manufacturing*"[153] (Carreiro & Pinto, 2013). In that sensei virtual reality (VR), immersive digital environment (IDE), augmented reality (AR), which is separated from the other in the way "*the virtual reality that invades the material world, converting it into a hybrid space where both realities share the same*

[152] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge. Foreword, ix.
[153] Carreiro, M.B., & Pinto, P.L. (2013). The Evolution of Representation in Architecture.

environment"[154], provides hyper-realistic experience within the boundary that blurs what is real or virtual (Carreiro & Pinto, 2013: 30-31). Carreiro and Pinto (2013: 135) envision the future practices of digital representation methods by constructing the concept on a space that the boundaries between reality and virtual are more blur which both can be exist simultaneously. While Kingery-Page and Hahn (2019) explain the aesthetical and ethical aspects of the digital representation, they emphasize the use of the hyper-realistic visuals, *kitsch*, to "*neglect of the abstraction necessary to address context, meaning and aesthetics"*[155].

As collage could be used for design thinking during the pre-design and design processes, it may also be seen as an end-product of the design to represent the final image. In the final phase of the design process, the potential of collage cannot be neglected. Despite the hyper-realistic renders and visuals, digital illustrations, post-digital collages, and as a contemporary trend, collage gifs or animations may be the ultimate instrument for both aesthetic and functional purposes. While digital illustrations provide more unified complex images of the design with homogenized layers, post- digital collages hold the heterogenicity between the layers in a more minimalist and less colored style. As collage gifs or animations are mostly used to represent the layers of the project, place or the context relating to the varied profiles and needs, they also have a capacity to show the process. One of the popular methods used in collage animations recently is to merge the visuals with the sound so that it provides a hybrid experience and sensation. In the framework of collage, the most important domain in digital environment of this innovative tool consists of the photographs, hand-sketches, digital sketches, data, existing or proposal vectoral architectural and urban drawings, plans, sections, historical maps, or renders. Moreover, as the digital drawings enables to arrange several options of the scale and

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[154] Carreiro, M.B., & Pinto, P.L. (2013). The Evolution of Representation in Architecture.31.
[155] Kingery-Page, K., & Hahn, H. (2012). The aesthetics of digital representation: realism, abstraction and kitsch. *Journal of Landscape Architecture*, *7*(2), 70. https://doi.org/10.1080/18626033.2012.746091

the perspective since the choice and control have a wider spectrum in representation of the design, they also provide several physical methods during production. In that perspective, Shields (2014: 204) addresses to the techniques of some digital collage works of FELD Studio, such as "*Extracts of Local Distance: Vanishing Points and Perspective Grid, 2010", "Barcelona Pavilion* ,2010", or "Jewish Museum,2010" as:

> *"After the input images are processed, and before the final collage is generated, vanishing points and a corresponding perspective grid can be mapped in infinite space at the complete discretion of the user. This allows the user to create the compositional framework that will guide the collage. In addition to setting the perspectival map, the algorithm can be adjusted by a series of input sliders that provide the user the ability to narrow the selection range in the collage-making process."*[156]

While collage as post-design provides the communication about the design ideas and concepts, it always carries the purpose of speculation of reality and future. Apart from being representative, they don't have to directly refer the actual space. In this perspective, collage as post-design is in the constant relation, and communication with the form of it as pre-design. While post-product collage is created after the actual design process, it can involve the beginning of the cycle by having capacity to act as a process.

[156] Shields, Jennifer A.E. (2014). *Collage and Architecture* (W. Fuller, B. Woolhead, L. Williamson, & E. Gadsden, Eds.; First Edition). Routledge.204.



Figure 3.32 KoozArch, *Post- Digital Collages*. (Source: URL 69)



Figure 3.33 Enoch Liang, The Bartlett School of Architecture. (Source: URL 70)



Figure 3.34 Pasquale Iaconantonio, Universita Sapienza di Roma – Facolta di Architettura. -above- Tyler Lemmon / University of the Creative Arts. Image via Aarhus School of Architecture. -below- (Source: URL 71,72)



Figure 3.35 Hai-P'ing (Hefference) Teow, Taylor's University. Image via Aarhus School of Architecture. -above- Guotong Liao, Guangdong University of Technology. Image via Aarhus School of Architecture. -below-(Source: URL 73)

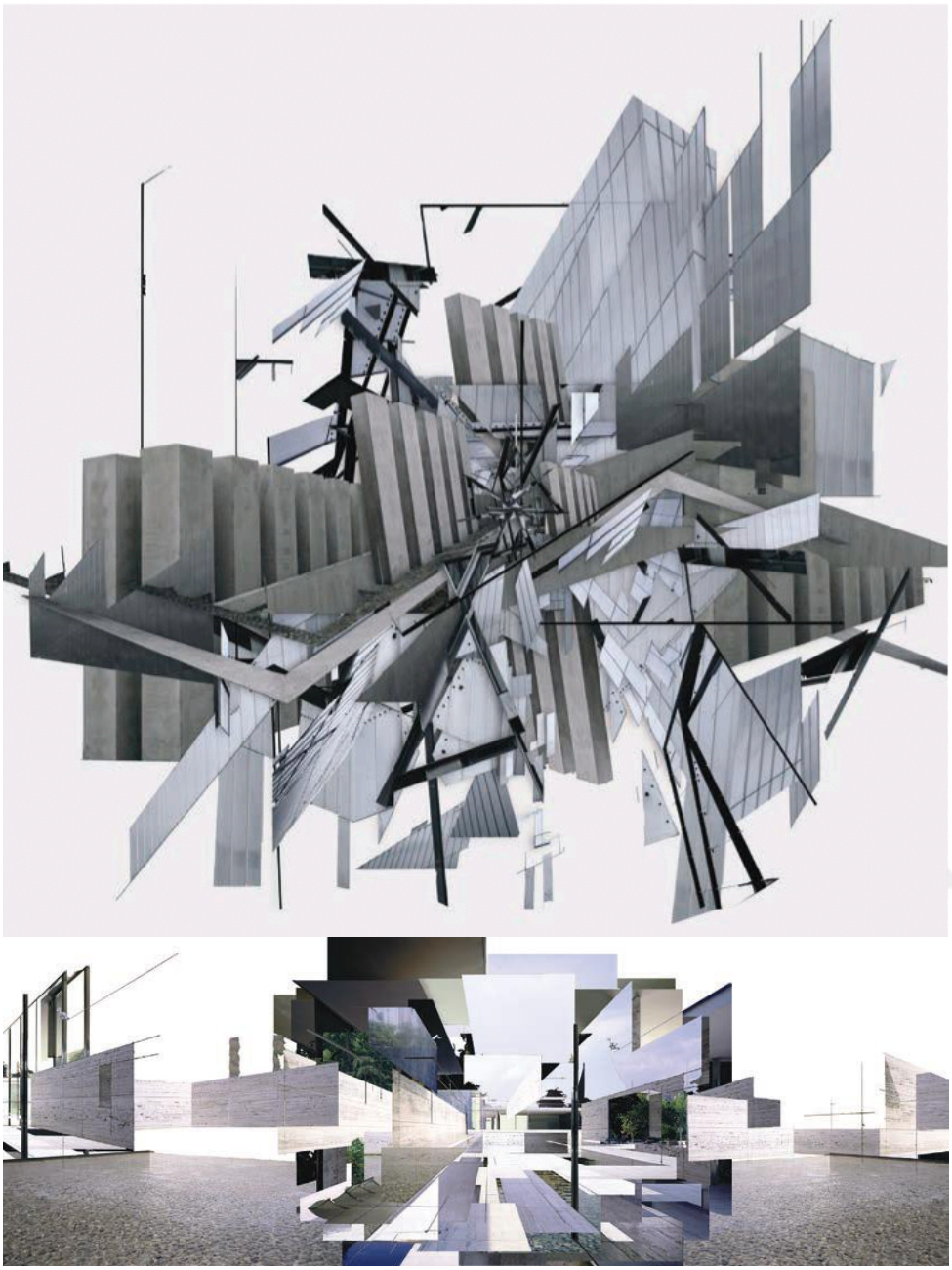


Figure 3.36 FELD studio, *Extracts of Local Distance: Barcelona Pavilion* (2010); FELD studio, *Extracts of Local Distance: Jewish Museum* (2010). (Source: Shields, 2014.)

CHAPTER 4

USE OF COLLAGE IN ACTUAL URBAN DESIGN PROCESSES

"We are images, dreams, photographs.
We must not stay here.
Prisoners!
We shall break the illusion.
This is Maya! Goodbye to the Holy Mountain.
Real life awaits us."[157]

The Holy Mountain

As it has already been indicated in the previous chapters that collage has a loaded history in many realms as a conceptual artefact, a methodological design approach and a tool for communication, representation, and investigation. In Chapter 2, the role of collage in visual arts with specific reference to the orthodox techniques of Renaissance painting introduced by Picasso and Braque, was emphasized to show how and in which ways it affected the way of perceiving reality not only in art but also in music, literature, and poetry. While the modernist collage fertilized some approaches in modern and contemporary art environment, it also had a capacity to influence other forms of art such as photomontage or assemblage. The operations, techniques and core discussions represented by the notions of artists, art critics and the works of art were introduced to reveal some connotations regarding to following chapter. In Chapter 3, the use and various forms of collage in spatial design practices are examined to show in which steps and how collage can be involved into design processes concerning physical place. This chapter is organized to present, firstly, the use of collage in actual urban design practice by demonstrating visual materials. Then, the research methodology, results, findings, and discussion will be given.

[157] The Holy Mountain, 1973, Directed by Alejandro Jodorowsky.

Besides having a strong heritage in theory and practices, collage is still on the agenda of art, architecture, and urbanism for various purposes. Although collage has been practiced in multiple contexts and diverse perspectives, there is still not enough awareness of its methodological potential on urban design processes in theoretical and practical frameworks. While Khodabakhshian examines the "*Architectural Collage*" for landscape urbanism as an "*applied method*", it is clearly stated (2019: 13) that the method has a potential to be addressed further in urban design practices, which is "*less comprehensive than either architecture or landscape urbanism*".

This research aims to understand how collage can be utilized in actual urban design practices and how it functions as a design thinking method. With respect to this objective, the research adopts a qualitative thematic analysis approach on semi-structured interviews conducted with identified urbanists, urban designers and architects using collage as a tool and technique in their works. In this chapter, while the background of the adopted research methodology will be given, the structure of the interviews, selection procedure of the designers, the process of data collection, data analysis techniques and the findings of the analysis of the interviews will be discussed respectively.

4.1 Design Review

4.1.1 The Current State of Art of Collage in Contemporary Urban Design Practices

Although the history of collage in urban design has a significant influence in practice, the emphasis on theoretical frameworks gets less attention. In contemporary urban design practices, collage provides a various range of potentials and possibilities for every phase of the design process. The current tendencies on the use of collage focus more on the digital mediums. Apart from static images, collage-gifs, animations, or videos have been used to envision, to communicate, or to represent in urban design practices. The digital and analog hand-sketches, hand-drawings, photographs,

painting, urban maps, satellite images, plans or architectural drawings, signs, symbols, landmarks, sections, or elevations are included in the collage-making processes by designers.

Most of the current collage practices in urban design constitute utilizing collage as a post-production throughout the design phase. The representation capacity reinforces the most evident aspect of collage's engagement in contemporary design practices. Another common practice of collage confrontations as a mapping and graphics which illustrate some information of the site, or the main design approaches in the early stages of design such as analysis and synthesis. Although collage offers a variety of possibilities to be accommodated, the images serve primarily to represent the information about the site or place and not to construct knowledge. In other words, collage appears as a technique in contemporary urban design practices to represent the information or the imagined place only. While Farrelly (2011: 120) defines collage as "*an essential way to describe a proposal for a city and can create a convincing impression of an idea*", the ability that collage holds were emphasized as follows:

> *"[…] a site can be photographed and an image that has been created in another piece of software can be overlaid on it, or a digital image of a model of a scheme or proposal can be inserted to give a photorealistic impression of an idea*."[158]

[158] Farrelly, L. 2011. *Drawing urban design*. Laurence King. 120.

The use of collage in the contemporary urban design practices might be extended within the framework of the scope as follows:

Pre-Design

Conceptual Thinking and Spatial Analysis by Collage

- Conceptual and Contextual Analysis
    - Timelines
    - Producing Different Scenarios
    - Producing the Design Vision and Strategies
    - Option Testing
- Producing the Base-maps for the Analysis
- Spatial Analysis
    - Plans, Conceptual Diagrams, Layers of the City
    - Landuse Analysis
    - Solid and Void Analysis
    - Open and Green Spaces
    - Transportation Network | Accessibility
    - Borders and Boundaries
    - Spatial Transformation of the Place
- Mapping

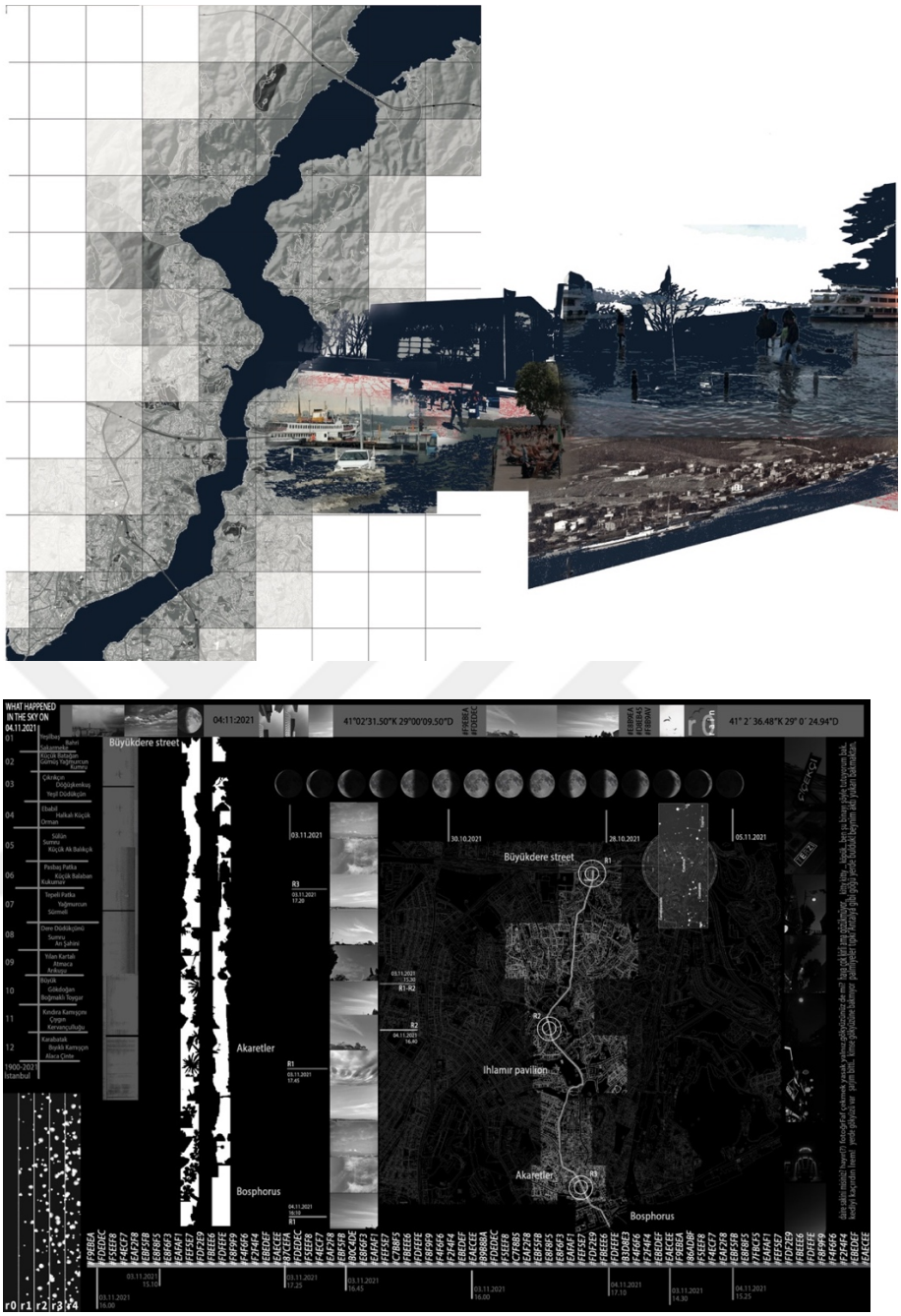
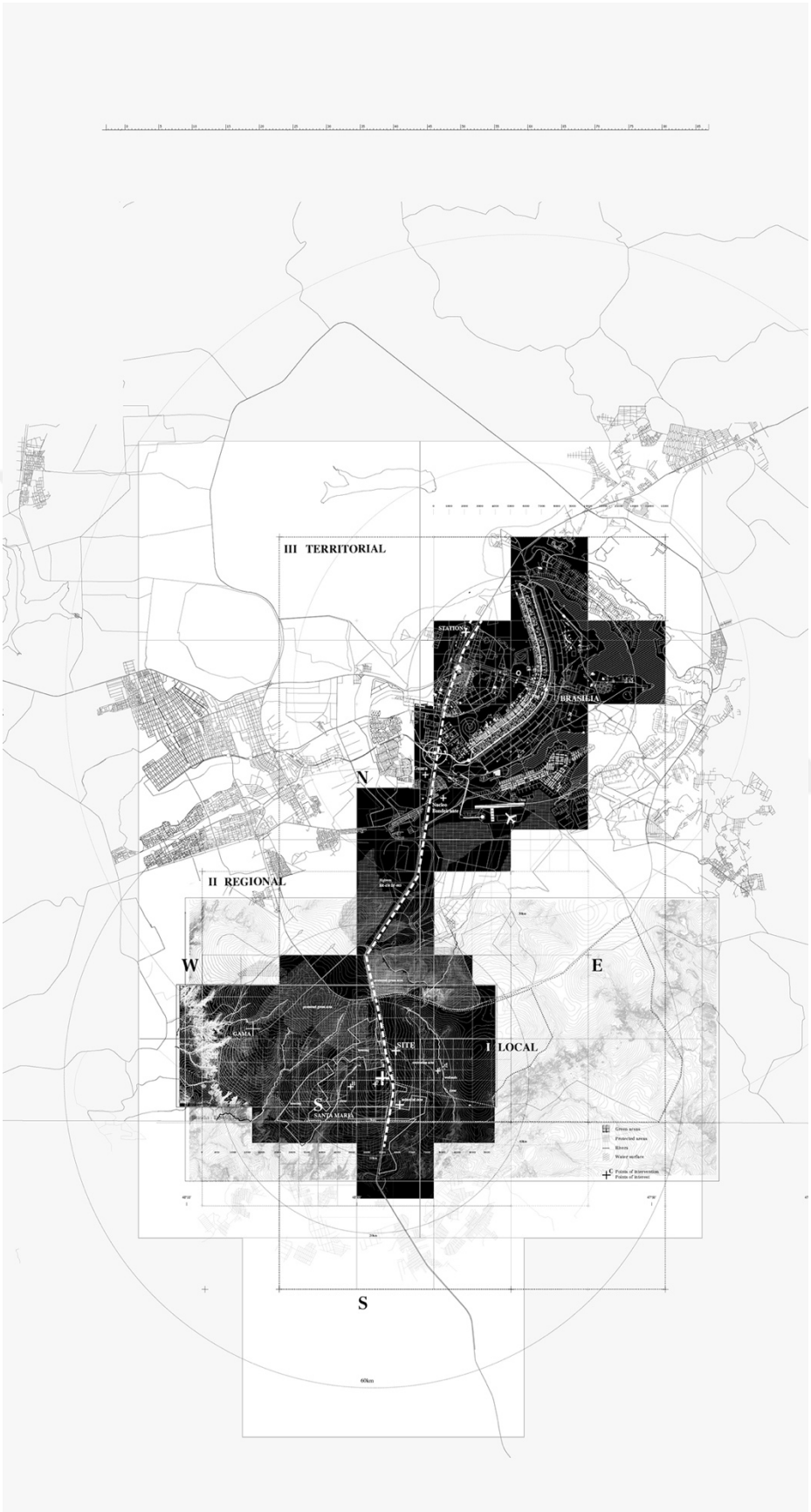


Figure 4.1 Selin Sönmezışık*, Being on the Shore: An Inquiry into Publicity on the Bosphorus Coasts*, 2021. -above- Cankat Seyret, Çağatay Çomaklı, İrem İncetuzcu, *The Map of Looking Up Heavensward*, 2021. (Source: URL 74, 75). Collage might act as a mapping to test the dynamics of the place, to understand the space or temporal changes about the site. It can also be molded by juxtaposition of the urban maps or images which is appeared another unified object at the end of it to be used as an input in design process.


III TERRITORIAL
STATION
BRASILIA
N
II REGIONAL
W
E
GAMA
SITE
I LOCAL
S
SANTA MARIA
S
Green areas
Projected areas
Rivers
Water surface
Points of intervention
Points of interest
60km

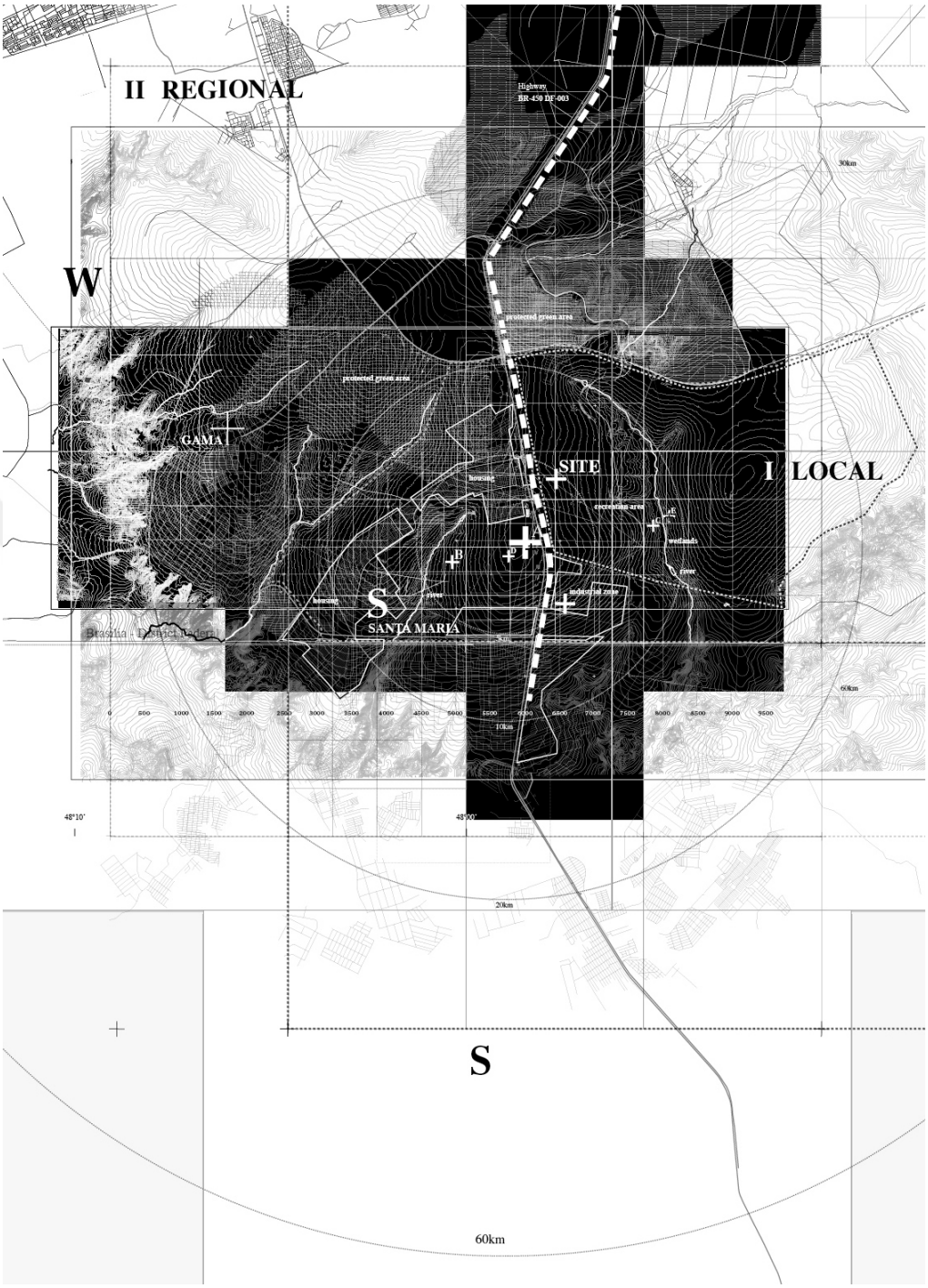


Figure 4.2 Alexander Daxböck, *Urban satellite*. (Source: URL 76). Mapping, in the form of collage, can be constructed with layering two-dimensional urban plans, topography, existing urban pattern, or significant features such as main roads, urban network, borders and boundaries for both analysis part or the representation of information about the proposed urban plan.



Figure 4.3 LCLA Office*, HEATHROW AIRPLOT. WEIGHTLESS*. (Source: URL 77). Collage enables to work; represent, and analysis the different layers of the city with different perspectives within an unified flattened surface.

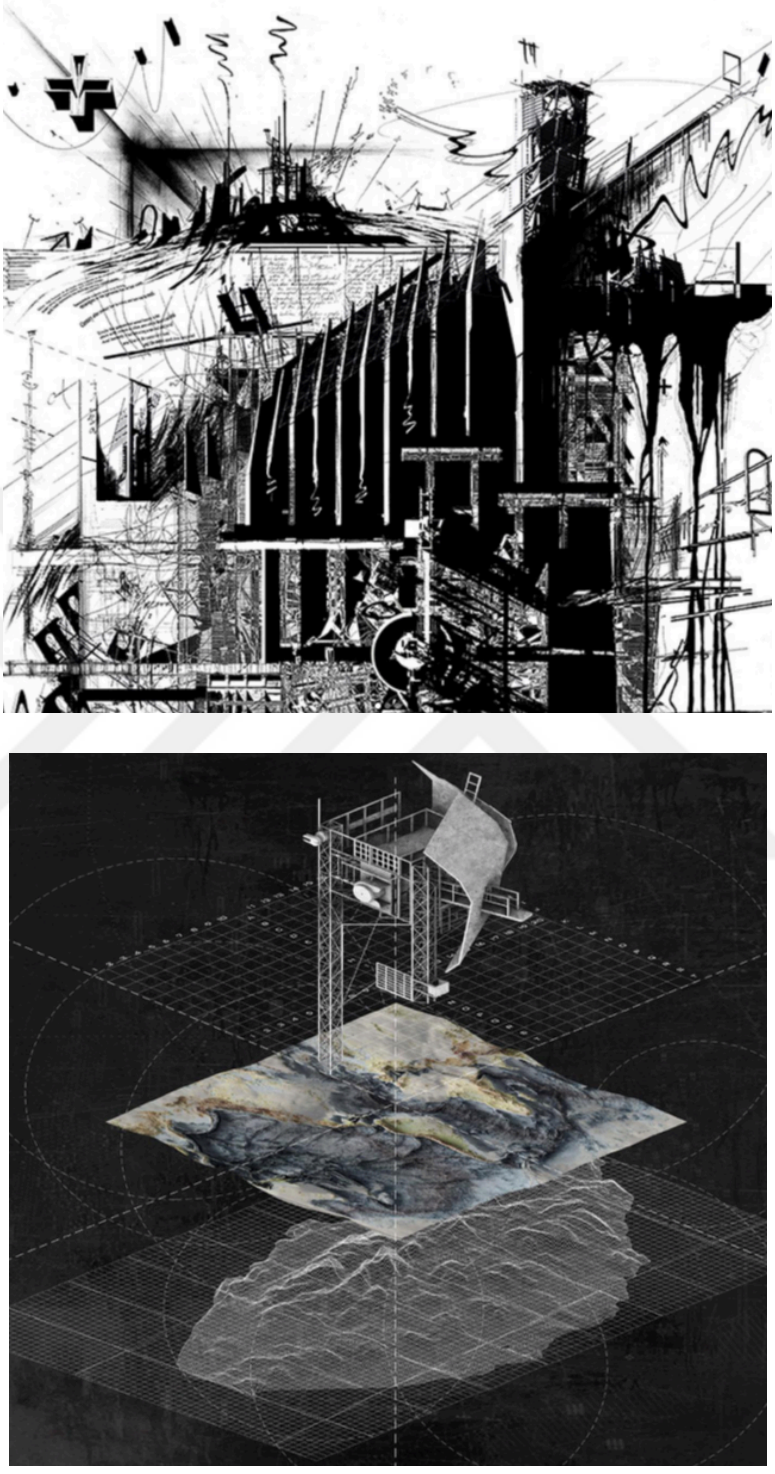


Figure 4.4 William du Toit, "*The Machine Stops"*. -above- Xianhao (Thomas) Zhou, "*Charting Null Island*". -below- (Source: URL 78,79). Collage can help to demonstrate the invisible layers of city by making visible.



Figure 4.5 Gillian van der Klashorst, *Deciphering the city*. (Source: URL 80). Collage plays a significant role in traditional urban design practices to reveal the image of the city, and highlight the valuable features of the place.

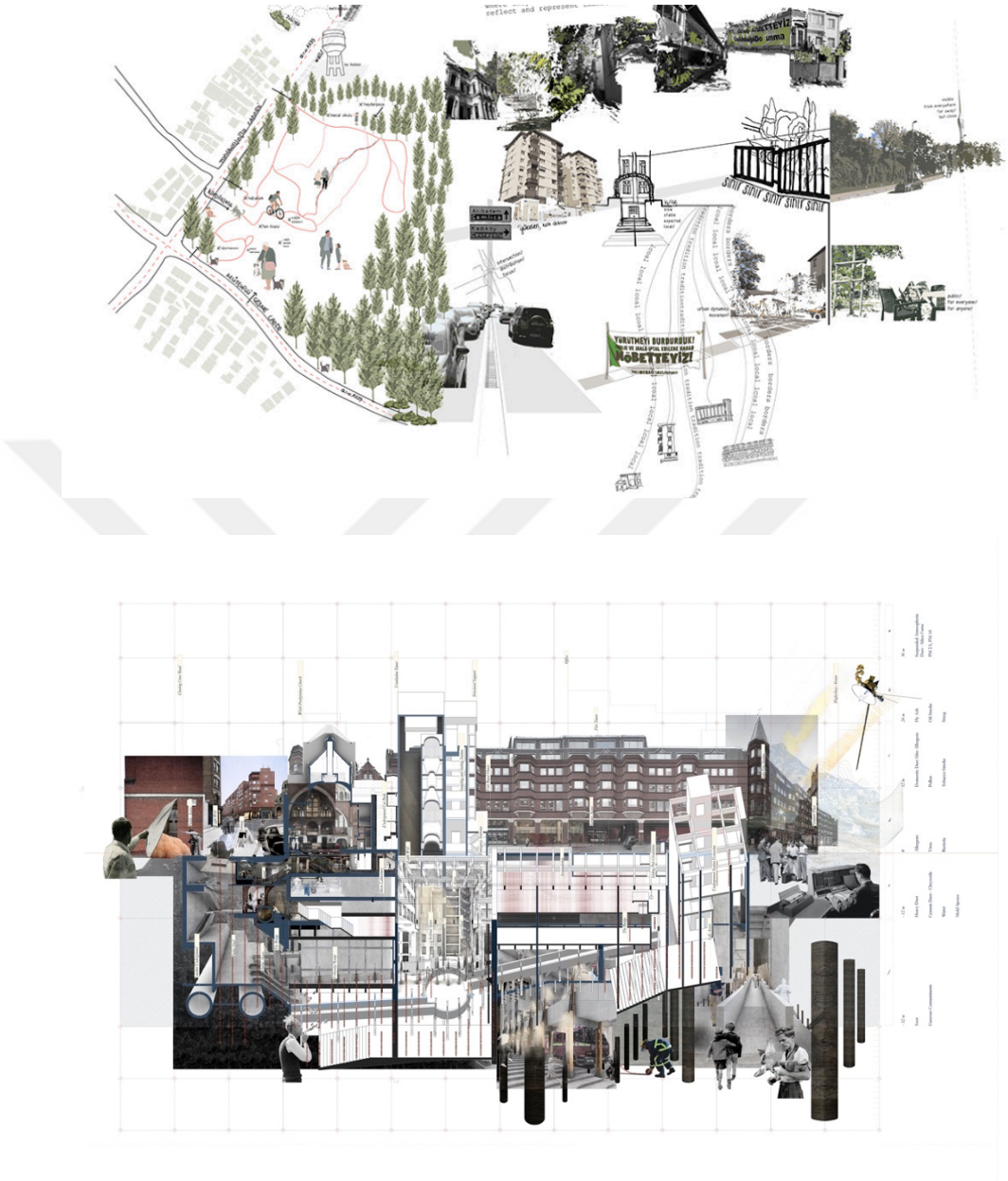


Figure 4.6 İrem Naz Özgan, *A Conceptual Reading on Validebağ & "The Bazaar"*.-above- Jae-Whan Kim, *Observatory μ - Urban Archaeology of Dust*, AA. -below- (Source: URL 81,82). Collage might be utilized as an investigation tool for the context and the concept.



Figure 4.7 Zübeyda Apdik, *Maslak: Büyükdere Caddesi*. (Source: URL 83). Storytelling is one of the most common use of collage in contemporary urban design practices.



Figure 4.8 Iris Lim Wan Rong, Architecture of Urban Happiness. -above- Untitled. -below-(Source: URL 84;98)

Design

- Reading Existing Design as Collage
- Producing The Design as a Collage

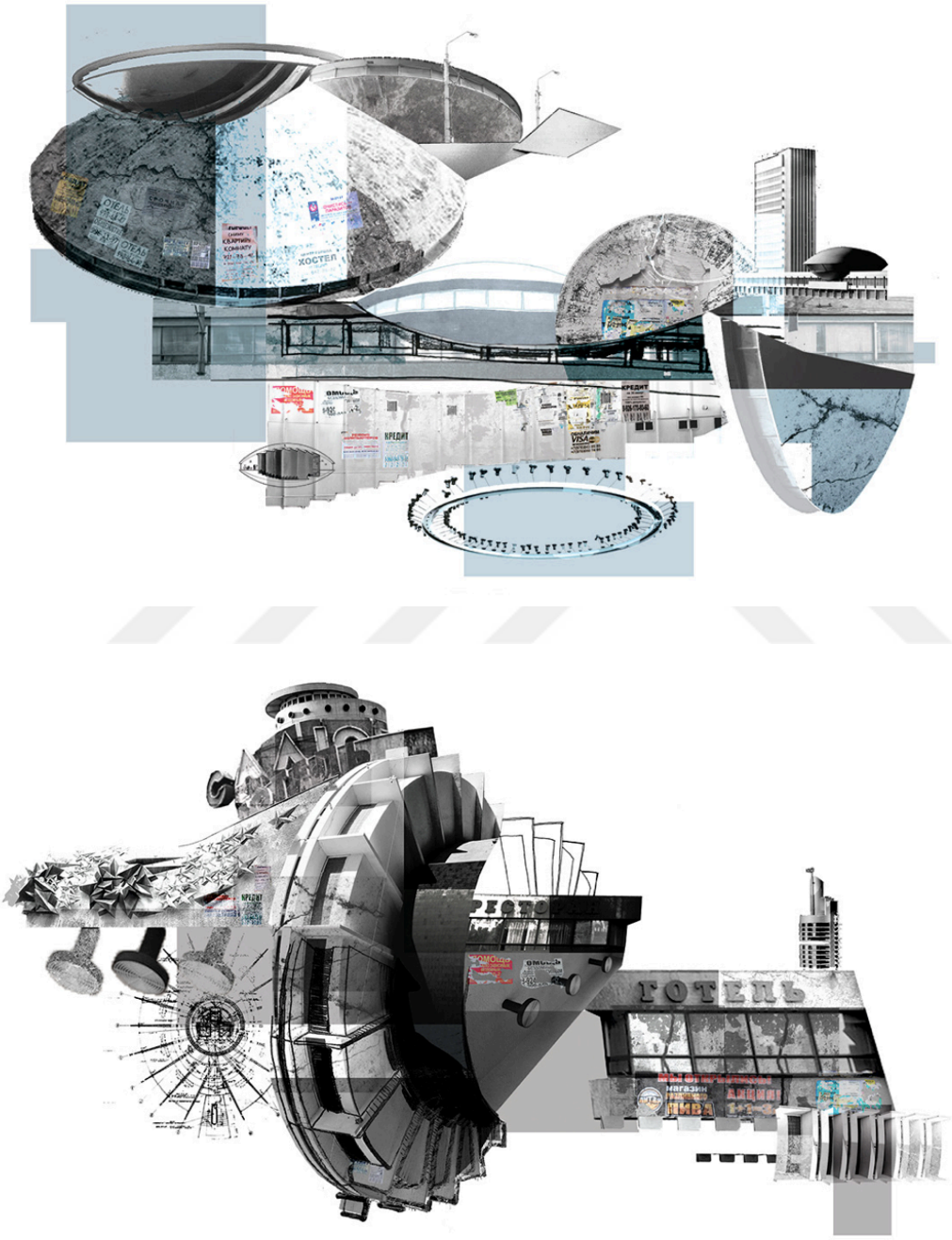




Figure 4.9 Viktoriia Rozentsweig, CONCRETE UTOPIA: *Plate on Lybidskaya, Hotel "Salut", Zhitniy Rinok*. Source: URL 85). Collage enables to concrete the ideas on an utopia as a mega structure consists of significant structures of the city; and so, the image challenges the existing condition.



Figure 4.10 Gillian van der Klashorst, *Urban Observatory: Re-introducing Observation and Measurement to Reveal the Invisible City*. (Source: URL 86)

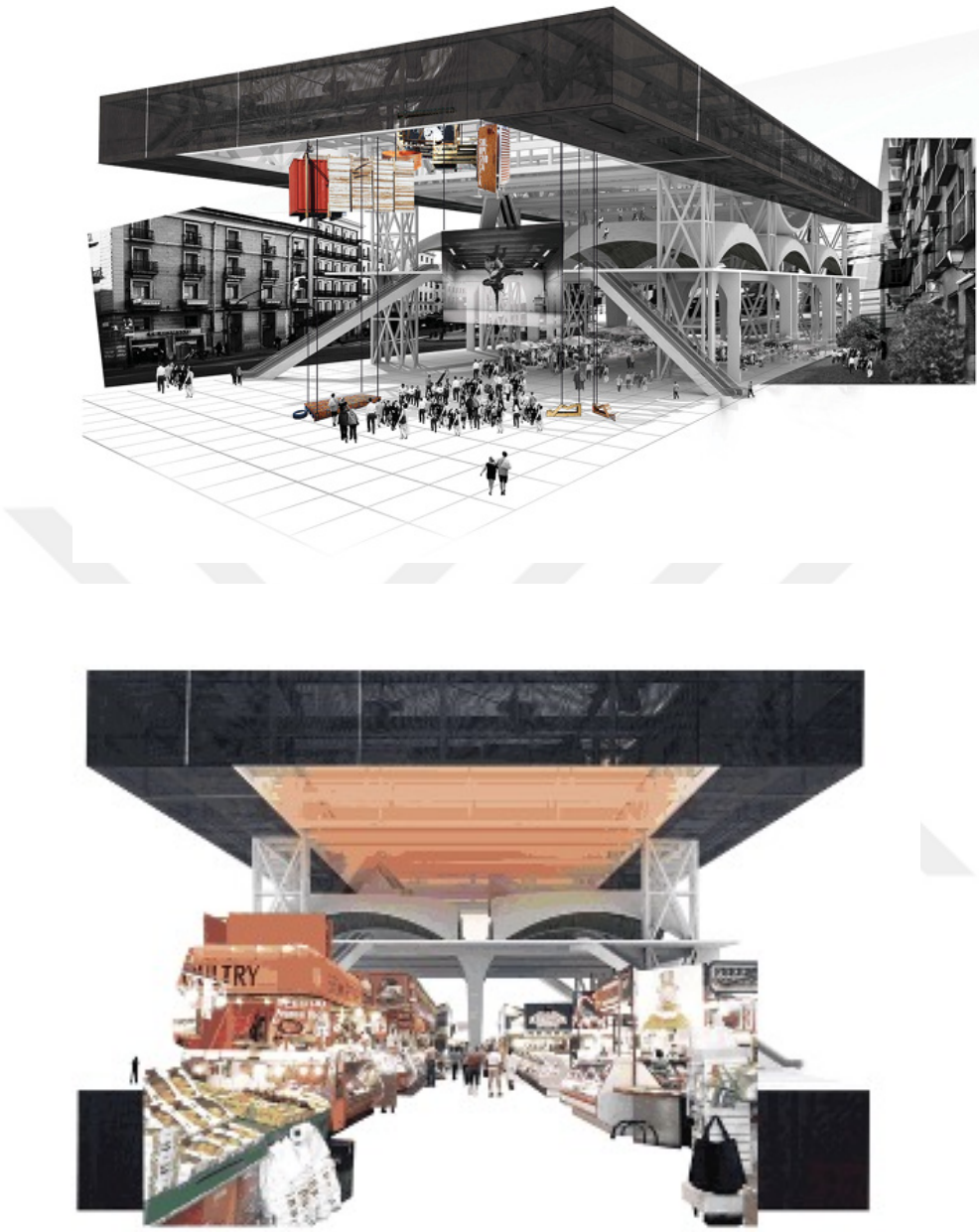


Figure 4.11 Zuhal Kol, Carlos Zarco Sanz. *ACTIVATING THE VOID: The Negotiation Of The Two : Local & Urban*. (Source: URL 87)



Figure 4.12 Urban Tissue. -above- Tatiana Bilbao. -below- (Source: URL 88, 89)



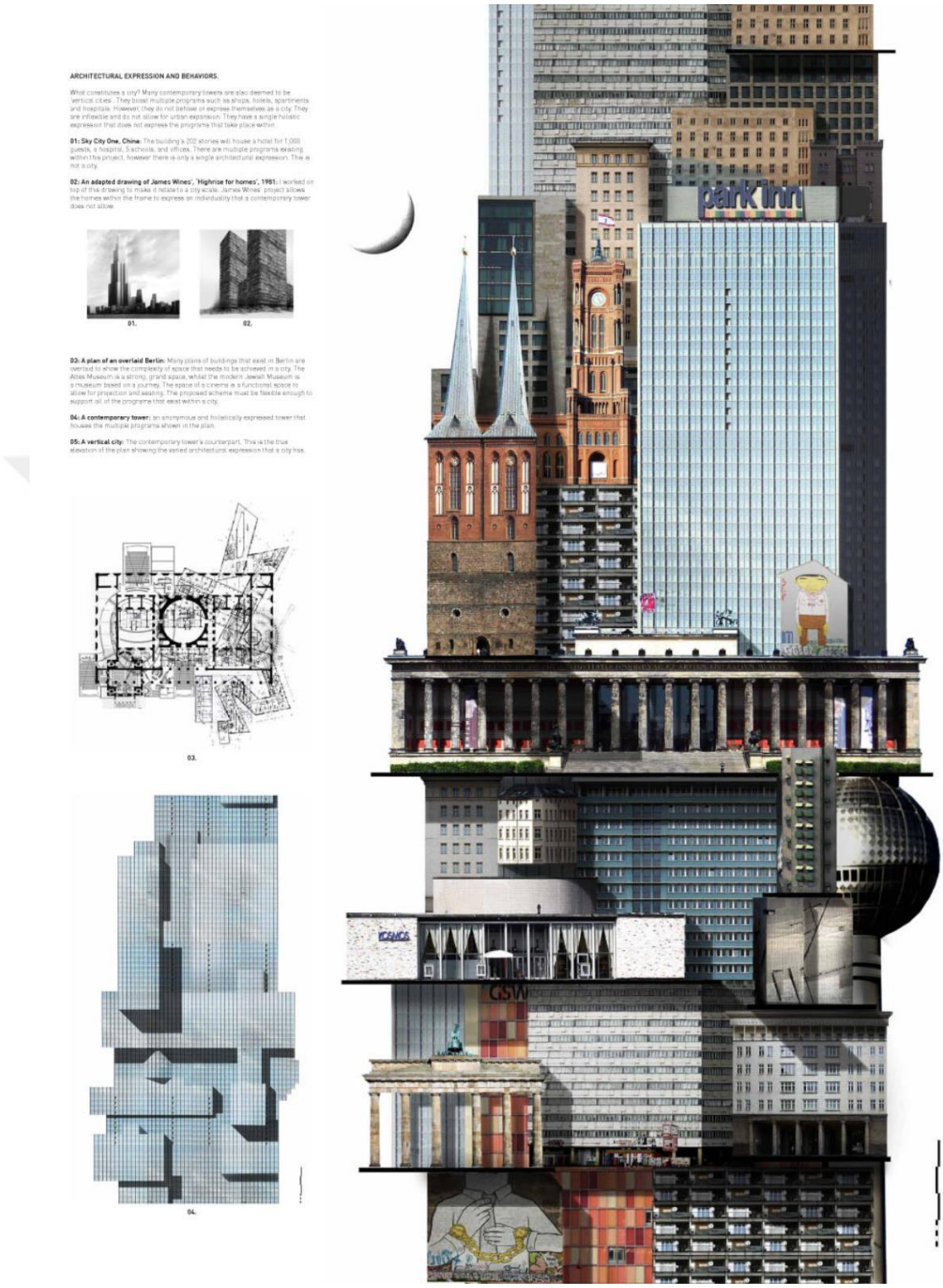


Figure 4.13 Henry Stephens. *THE PAPER CITY.* (Source: URL 90)

Post-Design

- Representing and Communicating by Collage
- Representing the Pre-Analysis of the Site
- Representing the Narratives of the Design | Storyboards
- Producing Master Plans
    - Proposed Areas, Networks, Density
- Representing the Details of the Design
    - Sections, Elevations, 3D Models, Perspectives, Urban Design Codes
- Testing Validity of Design

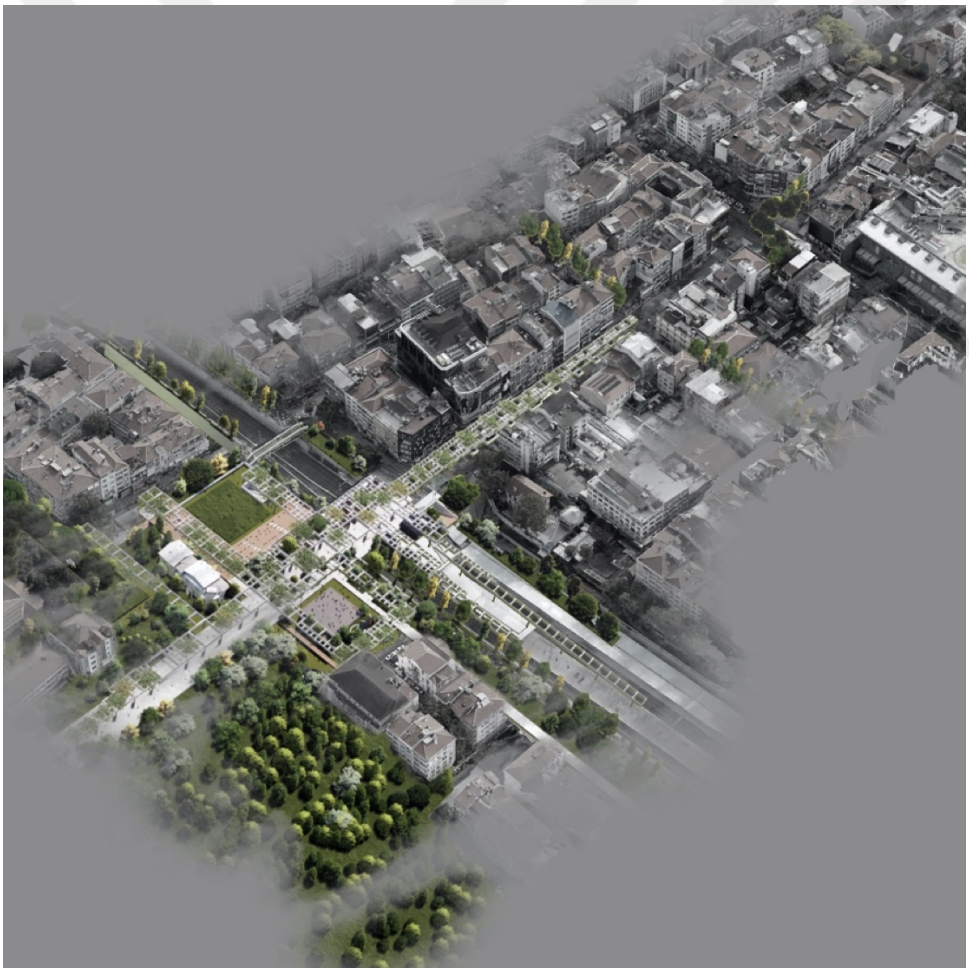


Figure 4.14 2x1 Architects, Bakırköy Cumhuriyet Square. (Source: URL 91). Collage enables to represent existing and proposed design within one unified image.



Figure 4.15 Anna Nikaki, *Urban Design Collages*. (Source: URL 92)





Figure 4.16 2x1 Architects, Bakırköy Cumhuriyet Square. -above- KooZA/rch, *Touched / Untouched*. -below-(Source: URL 93, 94)

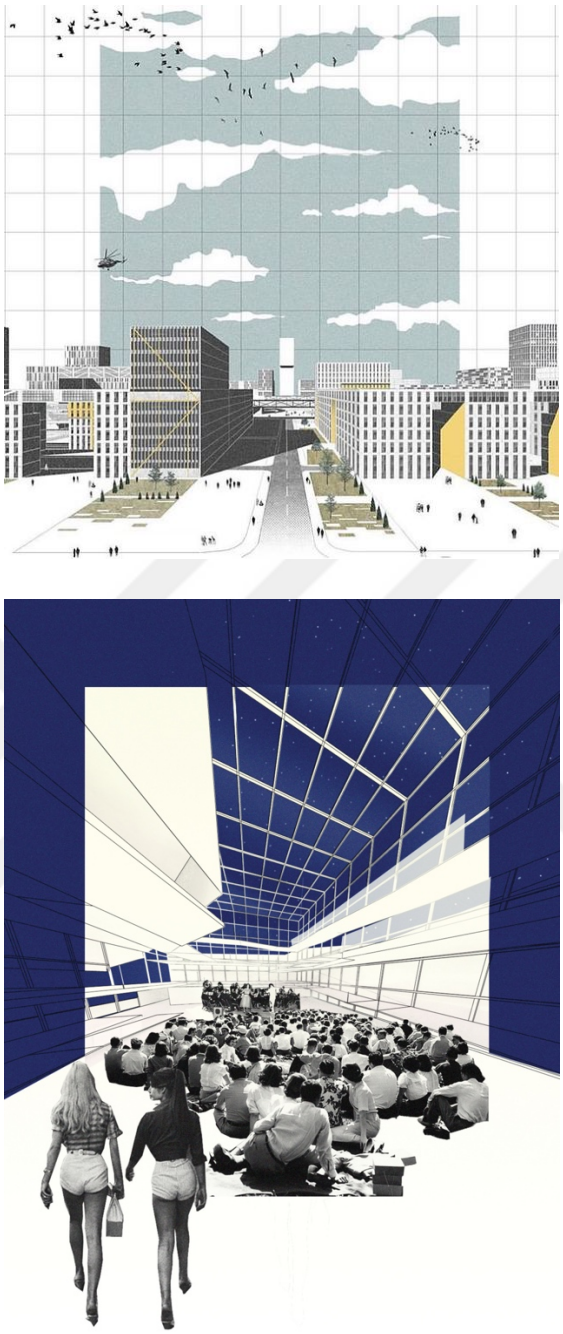


Figure 4.17 Ruscule Artem Shplv. -above- Zoe Ella, *Gig Night*, Victoria University, Wellington, NZ. -below- (Source: URL 95,96)

4.2 Design Analysis

4.2.1 Design Analysis Methodology

As the research mainly relies on the interpretation of the narratives and discourse derived from the in-depth interviews, it requires a methodology based on the qualitative analysis of non-numerical information. More specifically, "*thematic analysis*" is used as one of the forms of the qualitative analysis for the transcribed interviews. Alhojailan (2012: 40) states that thematic analysis can be utilized "*to analyse classifications and present themes (patterns) that relate to the data"* while it enables the researcher to correlate "the *frequency of a theme with one of the whole contents*". While the method is mainly based on the "*careful reading and re-reading of the data*", it could be defined as "a *form of pattern recognition within the data, where emerging themes become the categories for analysis*" (Fereday & Muir-Cochrane, 2006: 82). Interpreting the data and identifying the themes are the two consecutive phases within the thematic analysis. One of the methods to define the themes is to use codes which they become the concepts of the themes. In that sense, each interview transcription has meticulously been read and critically investigated in the process of "*coding*" to identify the recurring themes and concepts.

From an epistemological point of view, inductive and deductive analysis are two distinctive types of the thematic analysis, though they could be conducted simultaneously depending on the nature of the research. While inductive approach aims to investigate the data obtained from the participants to reach the outcomes without any bias or pre-determinations, deductive approach adopts a conceptual framework and evaluates the non-numerical data within that pre-conceived structure. Deductive analysis is defined as *"an efficient way to analyze the data as it is informed by an established conceptual framework and sensitizing concepts or based on the act of preliminary coding of a small portion of the data*" and the coding for the deductive approach might be structured in relation to the theoretical framework, the preliminary interpretation of the data, or the initial scanning of the scripts

(Yukhymenko, M. A., et al., 2014: 96). This research adopts a deductive thematic analysis approach by relying on the conceptual framework which is generated from an extensive literature review on the use of collage in several art domains and its specific utilization in spatial design practices. The data obtained from a sample of semi-structured interviews will be interpreted with the help of this conceptual framework to understand the narratives and definitions given by the selected respondents.

4.2.2 Structuring the Interview, Selection of Participants, Data Collection and Data Analysis

The data collection of this study is based on semi-structured interviews conducted either face-to-face or online depending on the availability of the respondents. The questionnaire is a reflection of semi-structured interview which consists of eight main questions. While the research questions are constituted around the main discussions on the reviewed literature, it is allowed to be directed by the participants to some certain extents not to interrupt the explanations and to allow respondents to explain themselves freely. During the interviews, some questions of the participants about the research were also answered, and some extra questions were posed according to the flow of the discussion to extract the pure expressions and to understand the details in some cases. The flow of the semi-structured interview begins with the exploration of how the participants define collage so that the main connotations in-between collage and design could be revealed. In relation to the research's major objective, identification of whether the participants have a propensity to adopt collage as a design method by discussing the components collage and assessment of in which phases of the design process they prefer to use it have a critical importance. In this manner, the connection between the spatial and temporal dimensions of collage and the actual design practices were encountered through the definition of collages, professional and personal perspectives, and the visuals addressed by the participants to demonstrate how collage can be used by a designer

to be closely linked to design practice. Another interpretation of this discussion is to trace the conversation in reverse to discover which components of the design are reflected in the collage works. As data pertaining preferred collage techniques on digital and analog medium is acquired, an attempt is also constructed to comprehend the boundaries of collage to investigate whether it could be adapted to the post-design process in the context of the interrelationship between art and design.

The interviews are conducted through online or face-to-face meetings. The participants were informed about the aim of the research, the process, and the importance of the participation to the study. Apart from the introduction, the permissions are obtained for the video and audio recordings of the interviews to share the results, transcripts and the visuals which will be utilized in the study. During the interview, some critical parts of the discussion were also noted. It was crucial that some of the participants preferred to represent the collage works to explain the ideas. This is actually the sign of the communication capacity that collage holds in itself. The questions of the interview are listed as follows:

1. How do you define collage?

2. How do you involve collage in your design practice?
    a. *Which phase of the design process?*

3. Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?

4. What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?

5. Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality | the major aspects of spatial quality in your design)

    a. Do you involve exiting context into your design collages?

    b. Do you involve time-dimension in your design collages? (-i.e., progressive (trans)formation of space, temporality use of space)

    c. Do you consider the different user- profiles and their involvement in the space within your collages?

6. Within your collages, do you consider the programmatic aspects of design? -i.e., activities and utilizes-

7. Which one would represent your collage approach?
    a. A realistic vs. speculated image
    b. Abstract vs. representative
    c. Vague vs. highly specific
    d. Medium-specific vs. non-medium specific
    e. Other. (Could you please explain?)

8. Do you see any relationship between art and (architectural/urban) design?

In qualitative research, the phases of data collection and data analysis can be molded together since it requires interpretations. In this study, one of the main approaches regarding the research process is to conduct the data collection phase while analyzing the data simultaneously to respond and navigate according to the needs of the research. That is the reason why the identification process of the codes, upper-level concepts and themes and the transcription process of the interviews were run simultaneously.

Before analyzing the raw data and pre-reading of the interview transcripts, the codes, concepts, and themes were created according to the literature review given in the previous chapters. After defining the conceptual framework with a deductive approach, the analysis was performed by reading and investigating each transcript carefully.

As the research prioritizes the practices of designers and their own experiences with the utilization of collage in and during the design processes, the participants are selected according to their professional backgrounds, completed projects and the portfolio of the works regarding the proximity of art, collage and urban context. As another selection criteria, apart from the multi-disciplinary practices in-between collage and design, the sample group is formed with an equal number of similar professions defined within the boundaries of the educational and professional background of the participants. The research is conducted with **8 architects and 8**

urban planners (specialized in urban design)[159] having a professional awareness on the use of collage in their design works. In the selection procedure for the designers, the connectedness of respondents with collage practices in design with respect to the urban scale is more valuable than the differences among professions. However, the diversity within the group of participants is anticipated to be the fruitful for the overall framework of the study.

4.2.3 Results, Findings and Discussions

By recalling the definition of collage as it *is "*a major turning point in the evolution of Cubism, and therefore a major turning point in the whole evolution of modernist art in this century.", stated by Greenberg (1961: 70), it is crucial to remind why modernist collage matters. Creating the new ways of perceiving, which modernist collage provided by questioning the conditions of pre-determined perspective conveyed from Renaissance, can be actually regarded as a reflection of modern mentality, modern society, modern politics and modern space. Apart from being a manifesto, it is clear that collage had also influenced every form of design with a loaded history as Shields (2014: 9) states "*the interconnectivity and overlap of collage methodologies in art movements of the twentieth century art provide a diversity of ideologies, techniques, and materials from which architects have drawn, and will continue to draw, inspiration*". Moreover, the transitions cannot be observed only in architecture; collage influences and informs various technical, methodological, spatial, compositional, and phenomenological approaches in urbanism and urban design. Since collage has a long background in art, architecture, urbanism and urban design, there are various forms of collage that can be encountered in any design environment with several works, definitions,

[159] Participants of the Interview: Abdullah Eren Demirel, Aybüke Tufan, Berçem Kaya, Cankat Seyret, Sümeyra Didar Akın, Guillermo Andres Rojas Alfaro, Gülsen Namıduru, Hilal Polat, İbrahim Alp, M.Najdat Yawer, Melih Gürcan Kutsal, Mert Akay, Merve Narçakar, Nihan Oya, Onur Tümtürk, Sahra Gök

connotations, aims and different methods of functions. Regarding to this concern, it was aimed to construct a conceptual framework to examine collage in spatial design processes in this research: ***collage in pre-design, design, and post-design practices***. While the classification helps to make the extensive discourse of the discussion tangible and legitimized, it portrays the fruitfulness of the subject.

While collage can be regarded an artistic expression and technique, it has also power While collage can be regarded as an artistic expression and technique, it has also power to hold spatial and temporal dimension on, in, and around with direct or occasionally implicit references. Previously discussed divergent tools, strategies and approaches utilized by various architects and designers in the collage-works, shows that collage has a huge potential to be utilized in ***pre-design processes*** as a conceptual thinking and an analytical method. It is noticed that the designers who practiced collage in pre-design process as an investigation tool, analysis, or an inspiration source, have some similarities in their actual works of architecture. Interpretation of the actual ***'design' as a collage*** could be discussed in two main dimensions. One of them is directly to use collage mentality by adopting its multi-dimensional, heterogenous and layered compositional character as a main design approach to produce place. The other approach is reading, interpreting, and conceptualizing the existing built environment as a form of collage. While the first approach was mostly practiced within the paper architecture and urbanism to speculate and design new urban settings, the other one is usually encountered within the theoretical studies which are trying to understand the nature of the built environment. To understand the abilities of collage in communication, visualization, and representation, it was aimed to show the extensions of conventional boundaries of collage in ***post-design process***.

With respect to the abovementioned conceptual framework synthesized from an extensive literature review, the qualitative thematic analysis of the interviews was performed to test the validity of the framework and to discuss its dimensions critically. As the interview questions is structured specifically to address this

framework, the flow of the overall discussion in the next sections will be aligned to this three-tier classification.

Parallel to how the descriptions and meanings of collage are introduced in the literature review, the definitions of collage provided by the participants are the first to be addressed in the questionnaire. This endeavor consists of two main components: revealing the attributes of collage that can subsequently be related with each phase of design regarding to relations between space and time, and pre-evaluation of the preferred design phases. Although conceptualizing the answers of the participants is conducted according to the pre-determined framework, the classifications of the definitions of the collage are separated from the actual design phases that participants tend to use. Even if the participants prefer to employ collage at certain design phases, they unintentionally make references to the several connotations of collage that might be associated to different domains, which is the foundation for the approach's selection for the first question.

The first classification is constructed around the references to the potentials of collage in pre-design process. The definitions of collage given by the participants, which can be related to pre-design processes, can be listed as follows:

- ***creative thinking method and an artistic impression technique***

Apart from being an "***artistic technique***" stated by Stierli (2010: 64), which is given in Chapter 2, this definition related with the capacity of collage in making visible what is invisible just as Pallasmaa (2013: 322) defines architecture. By recalling the definition of collage stated by Dragu (2020: 47), collage is not only a "*pasting objects on a board, it creates complex forms of space–meaning interactions within a pictorial tradition and a pictorial space".* The extension of being a creative thinking method is related to another explanation of collage by the participants: ***thought-provoking***. While this artistic capacity of collage enables the designer to

"***expand and bend the reality***"[160], it also enriches the process of creative production. In general sense, collage is conceptualized as a manifestation towards conventional design analysis and thinking method in spatial design processes.

- ***discovering initial design ideas***

The significance of collage in evoking the first design ideas is extensively covered in the previous sections by demonstrating the connections between collage, architecture, and urbanism through specific works. As previously mentioned, while Corbusier, Hoesli, Chillida and Meier utilized collage as an investigation tool to search for the "geometric order" of the new society, the relations between figure-ground, site, program, material, design concept; it can also be used as an analysis and mapping method. The definition of collage on this context is mostly connected with the abstract ideas according to the participants. While one of the participants extended this definition of collage by emphasizing the ability to "***bring unconscious mind to the surface"[161],*** the other participants indicated that collage is "***a tool to transfer design steps and ideas to the relevant design medium***"[162]. Another participant explained collage as collage "***the reconciliation between the mental images of the designer and material conditions of the existing space***"[163]. As one of the participant states that as collage is "***flexible***", it gives designer freedom to search the dichotomies in-between abstract and reality. As Dragu (2020:23-41) states that collage has a capacity in terms of "***intermediality***", it can be said that the implicit references collage holds might help the designer to deal with the abstract ideas by suggesting an idea or image which is not clear in the unconscious mind. The participant continued to explain one of the experiences that a random orange splash in the collage might be turn into the main component of the design idea, and the whole design approach can be constructed around that mark. At this point, the

[160] Demirel, E. A. 2022. Interview on Collage in Urban Design.
[161] Seyret, C. 2022. Interview on Collage in Urban Design.
[162] Akay, M. 2022. Interview on Collage in Urban Design.
[163] Tümtürk, O. 2022. Interview on Collage in Urban Design.

discussion can also be connected with the terms coming from the literature. As Brockelman (2001: 4) states that every object has a "***value"***, or in other words "***limits of iconicity***". In that regard, collage has an ability in terms of "***visual suggestion***", as Arnheim puts. However, it is assumed that the selection, as the participant stated, is not that much arbitrary even though "***adoption of the principle of semiological arbitrariness, of the conventional relationship between signifier and signified***"[164] exists; yet, as Pallasmaa constitutes the perception is already conditioned. This discussion also has a linkage with the methods of Le Corbusier which is defined as "***poetic analogy***": **"***to be utilized to link the thoughts of distinct things emerged on other dimensions that the consciousness struggles to rationally comprehend*" (Weston, 2014:173). As a mind game, collage is being practiced by the designers to reveal what is difficult to be percieved, as , Archigram's projects put a more linear approach to "***envision"***[165] what is not seen yet in the city (Buckley, 2018: 42) One of the participants states that collage enables the designer to evaluate the abstract ideas of the unconscious mind by acting as a "***trace papers***"[166]. The emphasis on trace paper is significant since it has a hidden reference as a mentality to the term coming from the literature: "*phenomenal trancparency"*. Even though the searching for space is not explicitly displayed since the trancperency is not actual in the mind, references to it that are generated in-between spaces left by the creation of the transition of permeable surfaces could serve as a main design subject which can be seen also in Villa Stein as an actual space.

[164] Roger Rothman, & Verstegen, I. (2007). Arnheim's Lesson: Cubism, Collage, and Gestalt Psychology. The Journal of Aesthetics and Art Criticism, 65(3), 292. http://www.jstor.org/stable/4622241
[165] Buckley, C. (2018). Envisioning assembly: Archigram and the Light/Sound Workshop. Grey Room, 42, 26-53 https://doi.org/10.1162/grey_a_00255
[166] Seyret, C. 2022. Interview on Collage in Urban Design.

- ***generating new meanings with fragmented entities***

It is previously stated that collage "…*suggests new narratives, dialogues, juxtapositions and temporal durations"* by recalling the definition of Shields (2014). The definition of collage as a generator of new meaning by utilizing fragmented objects was highlighted by about 44% of the participants. While referring to this definition, 5 out of 16 of the participants also underlined the originality of the meaning derived from the combination of fragmented components. One of the participant states that collage is a "***visual interpretation method combined with different levels of reflection"***[167] which can be related to ability of collage in welcoming the various meanings. In that viewpoint, there are primarily two discussions. According to the participants, the fragmented objects with their individual narratives do not necessarily have to retain their original meaning when they are combined into a single image at the end of the procedure. Second, even if the collage's individual components may preserve their original meanings, when combined, they begin and continue to signify something entirely different within the ***"process"***. As Cran (2014: 14) states that collage is "*simultaneously representing the possibility of dialogue and synthesis between heterogeneous elements".*[168] Two of the designers gave the similar example of the structure of the Japanese words; when two different words are coming together, they totally create another word regardless of their original meaning. One of the main literary contradictions between context and collage, as depicted by Poggi and Krauss, is the subject of the first debate. While Rosalind Krauss argues that collage should be freed from its social and cultural context, Poggi states the context cannot be separated from collage. At that point, it might be said that while the heterogenous elements of collage begin to imply a different narrative apart from its context, having followed the context could help the

[167] Gök, S. 2022. Interview on Collage in Urban Design.
[168] Cran, R. (2014). Collage in Twentieth-Century Art, Literature, and Culture: Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan (1st ed.), Routledge. 14. https://doi.org/10.4324/9781315572680

designer to understand something that is not entirely clear. For the second part of the discussion, the stress of Shields on "*the process over product*"[169] might be used to interpret. By depending on the process, as any kind of work of art, collage doesn't have to be an end as it might be altered itself with different interpretations of different users, space, and time.

- ***a technique of self-expression way***

Another definition of collage given by 25% of the participants can be constructed around perceiving collage as a technique of self-expression. Under this category, there are similar explanations for the designers, such as "***a language to express"***, "***expressing yourself",*** "***a dictionary or a painting"***, or "***a language to express abstract ideas"*** for the designers. These definitions highlight the communicative capacity of collage to realize and understand the initial and abstract ideas of the designers. While collage enables the fragments turning into to "*communication space*" (Weston, 2014: 175) for the spectators and also the designers, by recalling the explanation of the exhibition of *66 Signs of Neon, "objects in a pattern concieved by intellect and emotion made them speak coherently".* [170]

Regarding to the main discussion in litearture mentinoned in previously, the conceptual category of 'collage as design' reflects itself in understanding the nature of the existing built environment and speculating novel design conditions in the form of paper architecture and design. The covert references that could have led participants to describe collage as design were filtered out from their definitions since they were uninformed of the research's theoretical framework.In this respect, the intersections as a mentality are also presented while the formal qualities of collage will be stressed.

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[169] Shields, J. A. E. (2014), p.2.*Collage and architecture*. Routledge.
[170] Noah Purifoy Foundation. (n.d.). Junk Art *" 66 Signs of Neon"* Catalog. Los Angeles, California.

- ***the way of perceving***

One of the participant directly stated that collage can be intrpreted as "***an approach to percieve the reality***" which is "*to look at the things with the designer's perspective and combine them and* ***create a meaningful unified object****"*[171]. The perspective of the designer can be closely related to the collage mentality since the perception of the actual space, minds, individuals, or even thoughts is formed as collage which are required to understand the fragments, first, to build a cohesive meaning. Constructing an object, ,image or any type of substance which has a unified meaning is needed to be practiced with its own fragments in order to be perceived for the designer. It can be connected with the design approaches of Corbusier, Hoesli towards figure- ground relation and spatial composition or Rossi's poetic Analagous City as an image-production. While one of the participants, an architect, describes collage as "***a collective act of production"***[172], a respondent identifies it as "***an eclectic and sophisticated entity"***[173]. Those criteria are consistent with the nature of urban design practices, since the city is composed of a variety of units, inhabitants, and fractured partial entities, and the practice of urban design is required to be inclusive, heterogeneous, and sophisticated. The formal explanations regarding to the definitions of collage as design can be listed as follows:

- ***re-contextualizing and re-assembling*** *the pieces****,***
- ***juxtaposition of layers,***
- ***picking some elements*** *such as object or an image that have their own personal meaning,* ***and by their combination or dislocation to convey a different meaning,***
- ***combination of different material,***

[171] Polat, H. 2022. Interview on Collage in Urban Design.
[172] Namıduru, G. 2022. Interview on Collage in Urban Design.
[173] Akın, D. 2022. Interview on Collage in Urban Design.

- ***combination with different levels of reflection*** *of socio-spatial reality, and virtual spaces,*
- ***assembling diverse materials,***
- ***a composite assemblage*** *of various visual elements and form.*

The utilization of collage in 'post-design' processes is categorized into two different ways. Firstly, as mentioned in the previous chapter, collage might be used as a visualization tool at the end of the project to convey and to represent the design ideas for the gaze of the spectators. In that regard, apart form current tendencies on collage practices such as post-digital collages, illustrations or digital scketches might also be defined as collage regarding the operational similarities and the figurative layers they contain. Almost 20% of the participants directly defined collage as:

- ***a representation method*** *to combine abstract graphic language of design and the political implications of my design outcome;* or
- ***a form of representation.***

Second, there is an initiative to broaden the boundaries of collage so that it can enhance the conventional methods of design by depicting screen-based installations, digital animations, data sculptures, or collage paintings in relation to spatial practices. Thanks to the collage's tremendous artistic potential, these works have the ability to both directly portray space and provide designers and spectators with space-related references. In this approach, the works continue to inspire the designer and fertilize additional meanings that might be used at any phase of the design processes, while they have the potential to communicate with multiple end-users and other designers. The interpretation is linked to the ability of collage in communication as mentioned also with expressing the ideas for the designer and the spectators. Apart from the capacity of communication, since collage is based on the "***process",*** it contiunes to affect, influence, and inform. In that regard, one of the participant states that collage is:

- ***a never-ending process***

This never-ending process might be enriched by altering the meaning of the work in time through subtraction or adjustments of the different layers which provides designer to get inspiration and to extent the creative and cognitive processes. Moreover, it might enables the designer to see "***something that is not noticed"***[174] before, upon being reminded,as the designer simultaneously becomes the spectator. Collage becomes "*communication space*" for all parties of the design process (Weston, 2014: 175).

According to the second question, in which phases or how the designer tend to involve collage into the spatial design practices, 3 out of 16 respondents indicated that they use collage in both pre-design processes and as a design. Although there are numerous hidden references to the potential of collage as a primary design approach, which are addressed throughout having a collage mentality and the formal attributes, only three of them are tented to reflect the mentality into the actual space. 11 out of 16 participants preferred to use collage in both pre-design and post-design processes. One respondent prefers to utilize collage solely during the pre-design process, while another claims collage is only used during the post-design phases.

As shown in the preceding chapter, although some architects, urbanists, and designers embrace collage to practice form, geometrical order, or sptail configurations, others use collage as a surface to construct an idea, to understand the city, or to appreciate the place. The first argument that can be regarded the use of collage in pre-design processes, according to participant responses, relates to the utilization of collage for:

[174] Rojas A., G.A. 2022. Interview on Collage in Urban Design.

- ***creating initial ideas***

Initial design ideas might be generated with the virtues of collage provided during pre-design processes. One of the participants mentioned that collage can be used for "***brain storming about form, experiences, people and activities***"[175]. This expression turns itself into the one of the key methods for creating initial design ideas. As collages of Corbusier, Hoesli, Chillida, Meier, Libeskind or Mies van der Rohe, the collage can act as "***an exploration tool***" for the designers to search for the form, geometric order, material qualities, or the concepts by practicing operational techniques of collage. Apart from this capacity, the three main approaches stated by the participants might be some of the ways to use collage in that regard: "***narrating the layers of the memories with texts and visuals***"[176], "***writing the sub-text of the design with philosophical approaches"***[177]***,*** "***evaluating the design problem"***[178] by collage. In the figure below, *Nomadic Citizens of The City*, a work of one of the participants, there is a clear attempt to create the design idea by constructing a semiotic approach where the time is constructed as a space as Mies van der Rohe utilizes collage *"not as haphazard manifestations of irreversible historical process, but rather as the site of an aesthetic tension in the manner of a palimpsest that could be made productive for architectural and urban design*"[179]. Apart from many practices of collage in early phases of design, while the work of Ben Nicholson*, the Appliance House,* can be regarded as a critic towards the reductive modernist approaches of architecture and urbanism, it is also a conceptual design work which has an emphasis on the function. Similar to the Ben Nicholson's perspective, some of the participants state that they use collage to "***generate conceptual design ideas regarding the context"***[180]***.*** In that sense, even if designers don't have clear pre-

[175] Seyret, C. 2022. Interview on Collage in Urban Design.
[176] Kaya, B. 2022. Interview on Collage in Urban Design.
[177] Akın, D. 2022. Interview on Collage in Urban Design.
[178] Tufan, A. 2022. Interview on Collage in Urban Design.
[179] Stierli, M. (2018). *Montage and the Metropolis: Architecture, modernity, and the representation of space*. Yale University Press. 148.
[180] Rojas A., G.A. 2022. Interview on Collage in Urban Design.

approaches towards the main design, collage might help to create a conceptual framework. Regarding to the first question, one of the utilizations of collage to generate a concept can be linked to the capacity of collage as a creative thinking method and its potential for dealing with the abstract ideas of unconscious minds while bending the designer's understanding of the reality. If it is intended to be bent to the actual spaces, the emphasis on the context provided by a designer, an architect, is also a crucial subject in this discussion since it is vital to assess any design practice within its intended context.

- ***a motivation symbol***

One of the participants brought up the possibility of using collage as a motivating symbol to enhance the designer's creative and cognitive processes when design approaches are concentrated. From this vantage point, collage is considered as a virtual space that designers want to create at the end of the design process. It could be employed as a motivating force and source of inspiration throughout the design process.



Figure 4.18 Sümeyra Didar Akın, *Nomadic Citizens of The City*.

- ***understanding the past, present and the future of the city***

Apart from conventional urban design methods, collage might become one of the artistic ways of analysis and synthesis which *emphasize the process rather than definite entities of the urban space (*Corner, 2002: 228), as it can be seen in the works of James Corner such as in "*The Agency of Mapping: Speculation, Critique, and Invention".* While collage enables the designer to comprehend the city, or place; it can be utilized to "***imagine the possible scenarios through analysis and synthesis***"[181]. Collage also enables to understand the place with its narrative through juxtaposition of the images, symbols, signs or architectural or urban elements. This also enables the designer to read the city in linear and non-linear ways.

- ***manipulating the present reality by creating possible futuristic scenarios with video-collages***

In Chapter 2, the works of Forensic Architecture, Larissa Sansour and the speculative architecture Liam Young are given to show how collage or related forms of it, which includes multi-layered digital and analog techniques, might be utilized as a method to re-imagine the past, to critize and to speculate the space and future. In that regard, the answer of one of the participants can be perceived as an actual evidence in spatial design processes. Collage has a capactiy to manipulate the past, present and the future of the city, communicate with spectators and the designers themselves, or generate the new definitons of the space that can be altered itself in the design as an actual place. Moreover, it is significant that one of the participant prefered to define the works as video-collages which can be interrpreted with the attempt in the previous chapter to extend the limits of collage. As mentioned, screen-reliant artworks, digital animations or data-sculpturing have a capacity to be read as collage.

[181] Yawer, M.N. 2022. Interview on Collage in Urban Design.

- ***desiging as collage***

Similar to how Rowe and Koetter defines the city as a collage "*Collage City*",or how Rossi conceptualizes *"poetic image of traditions, customs and desires of a society"* Mozzato (2019: 156) in the "*Analagous City"*, one of the architects in the sample group clarifed that "***the site-plans are being created as collage".*** Another participant stated that it is possible to work on facades or the sections by reading them as collage with juxtaposition of some layers. Although this perspective might condition the perception of the place within two-dimensional space as an image, it doesn't directly mean that the image produced doesn't contain the references belong to the volumetric space or the sensation of the place. Another participant touched on the method of producing the design by creating a collage: "***taking elements from the existing building and converting them into the design"***[182]**.** All similar responses were given only by architects.

[182] Rojas A., G.A. 2022. Interview on Collage in Urban Design.

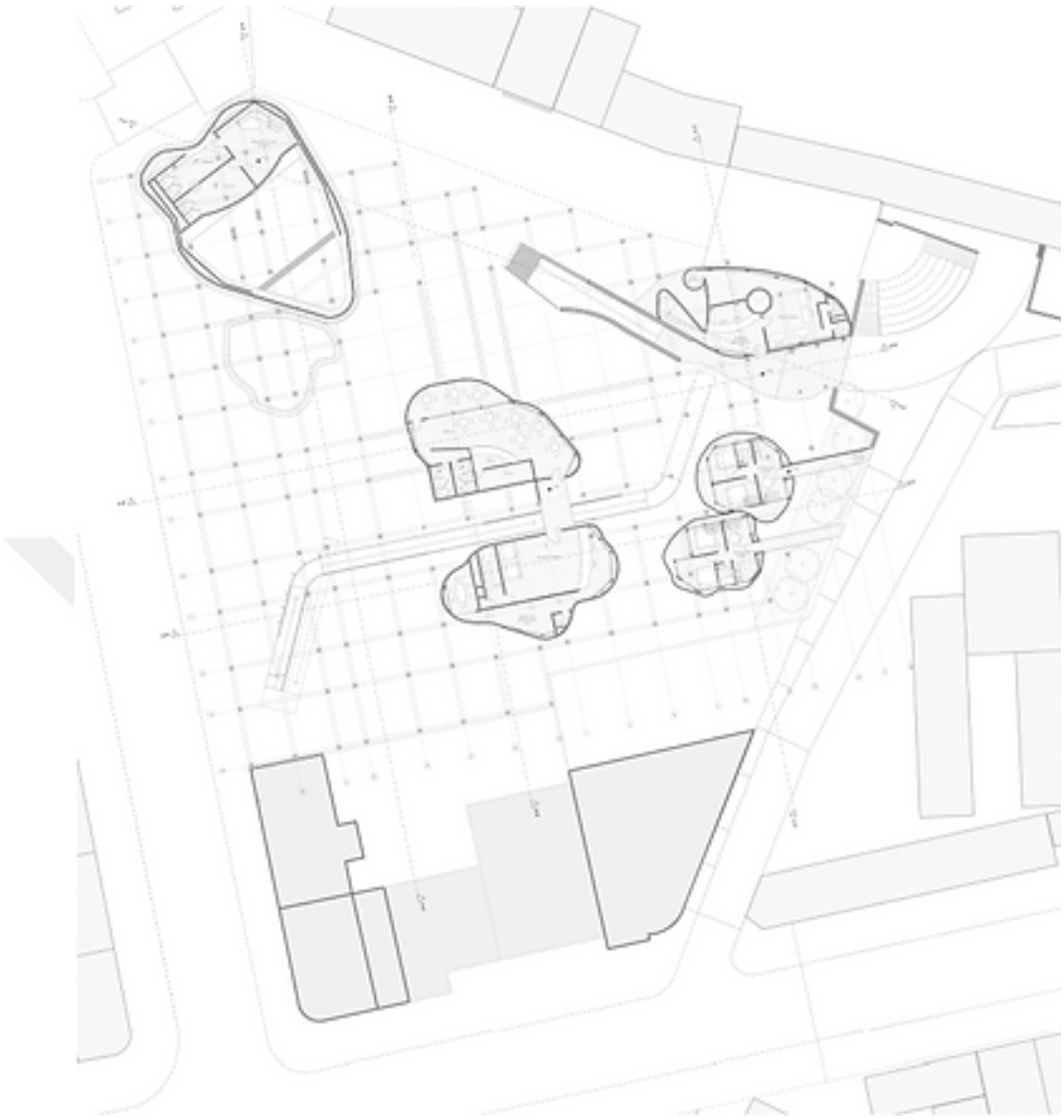


Figure 4.19 Guillermo Andres Rojas Alfaro, *Untitled*, It is stated by the author: a plan created as collage by "*The Structural Grid Of The "Casa Del Fascio" From Terragni, The Blobs Coming From Lina Bo Bardi's SESC Pompei And The Ramp Of Le Corbusier's Carpenter Center*."

- ***evaulating the validity of the design***

As previously mentioned, collage has a capacity to communicate for both designers and the spectators. For the designer, it may act as a tool "***to evaulate the validity of the design"***[183]**.** According to the participant, collage can be used to control the formal, conceptual, or material qualities of the design in addition to assisting to search for answers to questions such as "*What is the character of the place I imagined?, Is this place beyond its time?, Is my design inclusive*?"[184], as stated by the participant.

- ***representing and visualiziation***

Almost 75% of the respondents explicitly mentioned that collage is utilized to represent and visualize in the final stages of the design processes. The following responses are examples of similar ones:

- ***representing the design for others,***
- ***final representation,***
- ***to increase the visual quality and impressiveness of the final product,***
- ***to illustrate and represent the imagined conditions of design.***

By depending on the extented definitions of collage, while the representation of the design produced by collage provides a communication, it also serve to generate and manipulate the perception of the place in design practices.

[183] Tufan, A. 2022. Interview on Collage in Urban Design.
[184] Tufan, A. 2022. Interview on Collage in Urban Design.

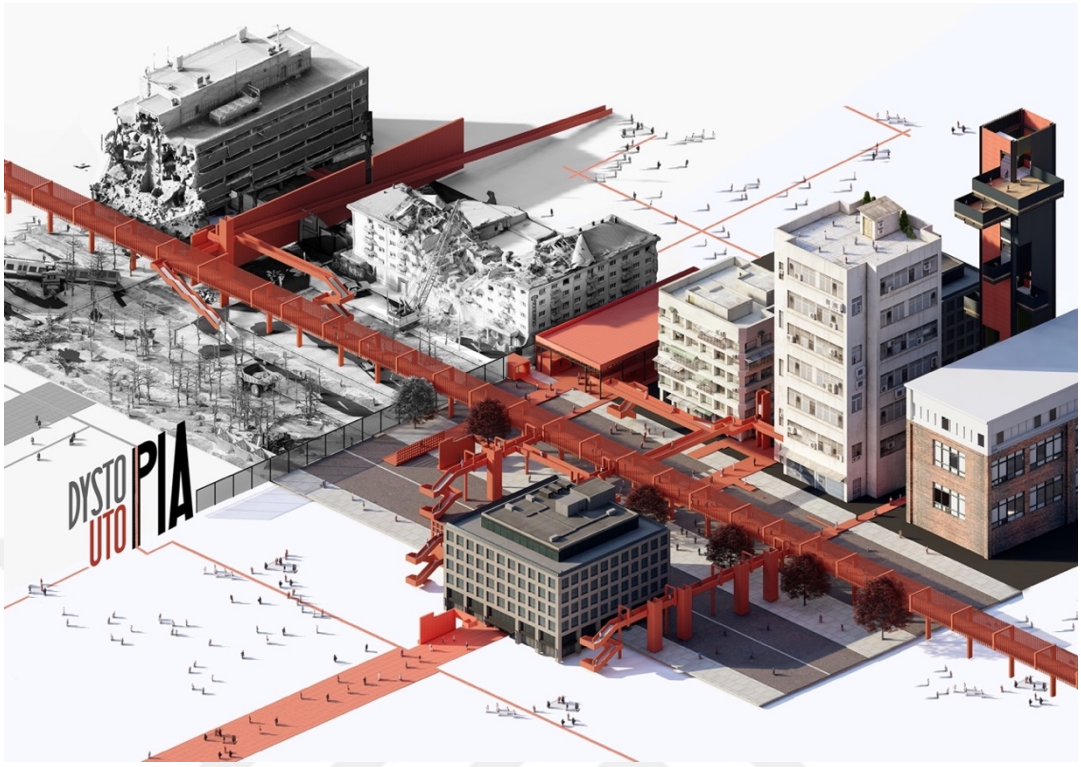


Figure 4.20 Mert Akay, Çağrım Koçer, *The Safe Corridor*, Non-Architecture Honorable Mention Award.[185]

The following question was designed to elicit opinions on whether designers consider that collage can help them to envision their initial design ideas. Apart from the individual practices of the participants, all of the participants confirms that

[185] Project explanation given by the author: "*As a living space for humanity an urban environment is composed of architectural artefacts that carry the potential to transform into a utopic or dystopic context. External factors that are manipulated by the man always have a direct effect on cities which triggers spatial shifts in a good or bad manner. In other words, such interventions may result in utopias or dystopias. War as one of such interventions has the most destructive action since it devastates cities in an economic, social, and spatial context. Herein, it is needed to formulate subtle tactics to ensure the reconstruction. Although architectural elements are vulnerable, they stand out as the most crucial component in the post-war (trans)formation of the urban environment. With this understanding, the project team designed an artefact that connects the utopic and dystopic conditions of the war-torn urban fabric. Accordingly, the design team visualized an urban section that provides an intersection of both scenarios. As a core design principle, the safe corridor is designed as spatial provocative in the post- war urban environment to transform it by veining into the whole fabric and it is formulated as an urban artefact to emphasize the nested spatial relations of utopic and dystopic urban conditions*."

collage can help to construct ideas. In that regard, the responses have been used to make direct references to the methods and core motivations for using collage in pre-design processes. While 3 of the participants, 1 architect and 2 urban designers, emphasized the context in collage works regarding the design practices, 4 architects stated that collage is used to search for the relations of form, space, texture, or material.

One of the common interpretations on how collage may help to envision the initial ideas is related to the utilization of it in analysis part of the design:

- ***as an analysis technique***

In this perspective, there is an attempt to comprehend the complex reality by practicing collage. Since collage is communicative and representative, it may help to see "***all the layers of visible spatial values and hidden agendas"[186].*** In the figure below, there is an example of using collage in the analysis part of the project. The collage consists of the adjustments of different layers belong to the site. While most of them are regarded to the significant architectural elements such as textures, symbols, signs, section, or plan views of the existing buildings which are reinforced with the texts, the connection within the images is a way to show actual references of the fragmented entities into the urban context. Then, while the facade or a section start to represent the detached or connected networks of the city by deconstructing and re-assembling the objects, the image reveals the potentials on the existing values which can be decided to protect or to solve. The gridal plane, which is a resemblance of the images produced for *No-Stop City, Archizoom*, in the background provides another dimension to the space by being juxtaposed with the main composition. It might also be used to legitimize the three-dimensional space into flattened surface. Similar approach is mentioned another participant by defining the collage:

[186] Tufan, A. 2022. Interview on Collage in Urban Design.

- ***as a conceptual thinking tool for structuring framework that combines conceptual ideas and creativity to real context struggles.***

Regarding the previous discussion on the definition of collage, since collage can help to extend and bend the reality, ***as a mediator***, it can be used to envision initial ideas by enabling the construction of the conceptual framework between creative processes which is loaded with the artistic capacity of collage and the context of the project. Even if there is not directly any reference to the physical volumetric space, form, or the spatial configuration, collage might help to understand the existing physical situation. As an example of this perspective, one of the works shared by a participant can be discussed in the figure below, *Topkapı* by Aybüke Tufan. Within the social and political context of *The City of Skopje*, Abdullah Eren Demirel, the collage was produced by using the timeline to understand and to represent the motivation behind the main design concept. While the timeline provides a linear narrative towards comprehending the dynamics and history of the city within the emphasis on the architectural structures, non-linear composition of the images provides a unified perception towards the site. In that sense, collage can accommodate the different perspectives while compressing them into single entity. Collage, another input from the participant, can also be used to concretely articulate cognitive and philosophical frameworks in addition to conceptual structures.

Use of collage in that way enables the designer to communicate the initial design thoughts to spectators, another participant's interpretation supports collage's capacity to evoke concepts or understand the context by allowing the:

- ***brainstorming processes***

Brainstorming is one of the virtues provided by the utilization of collage to conduct spatial analysis. Moreover, it may help to create the conceptual and cognitive frameworks or the design vision since it gives freedom to the author on the surface to think and to evaluate.

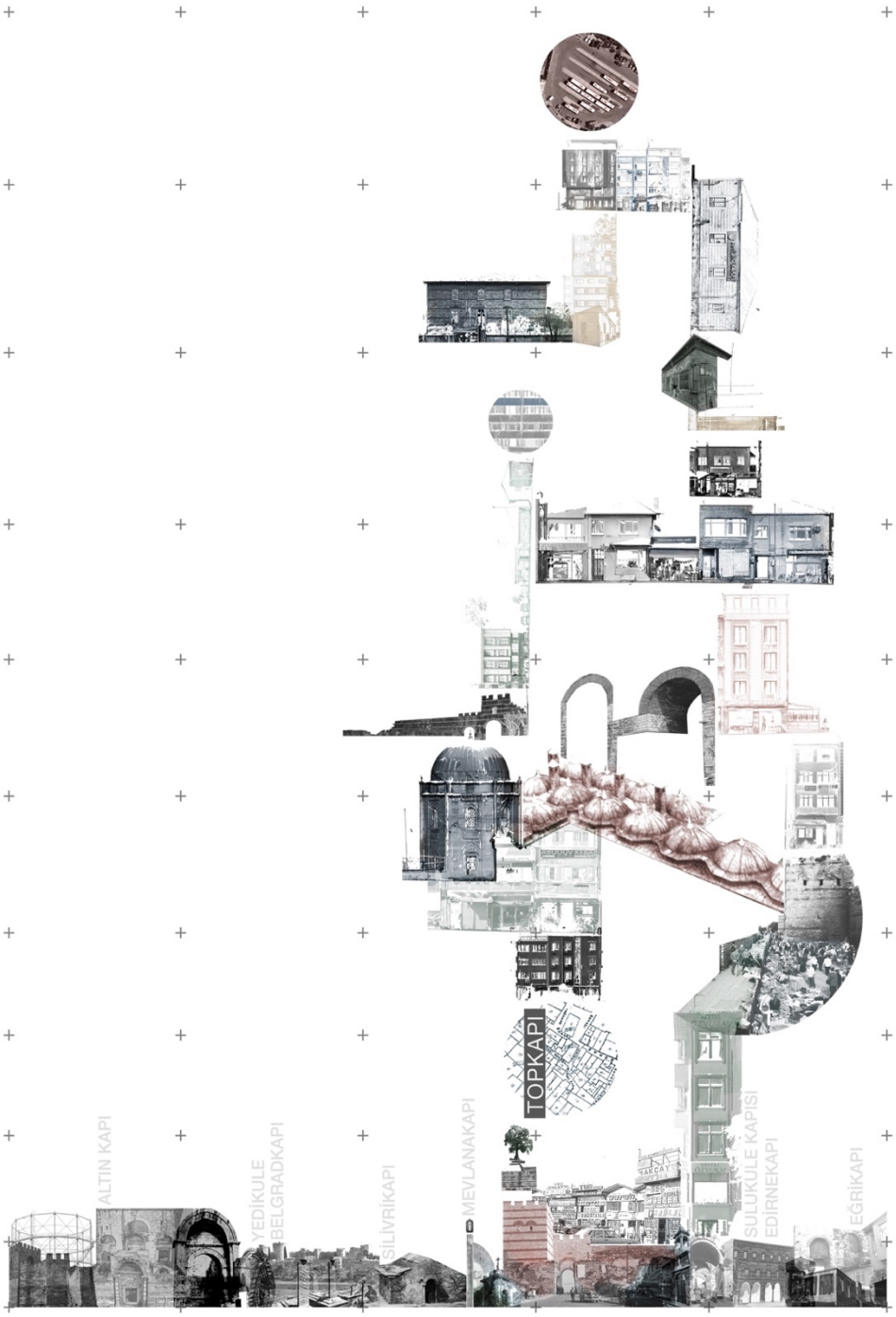


Figure 4.21 Aybüke Tufan*, Topkapı*, 2022.

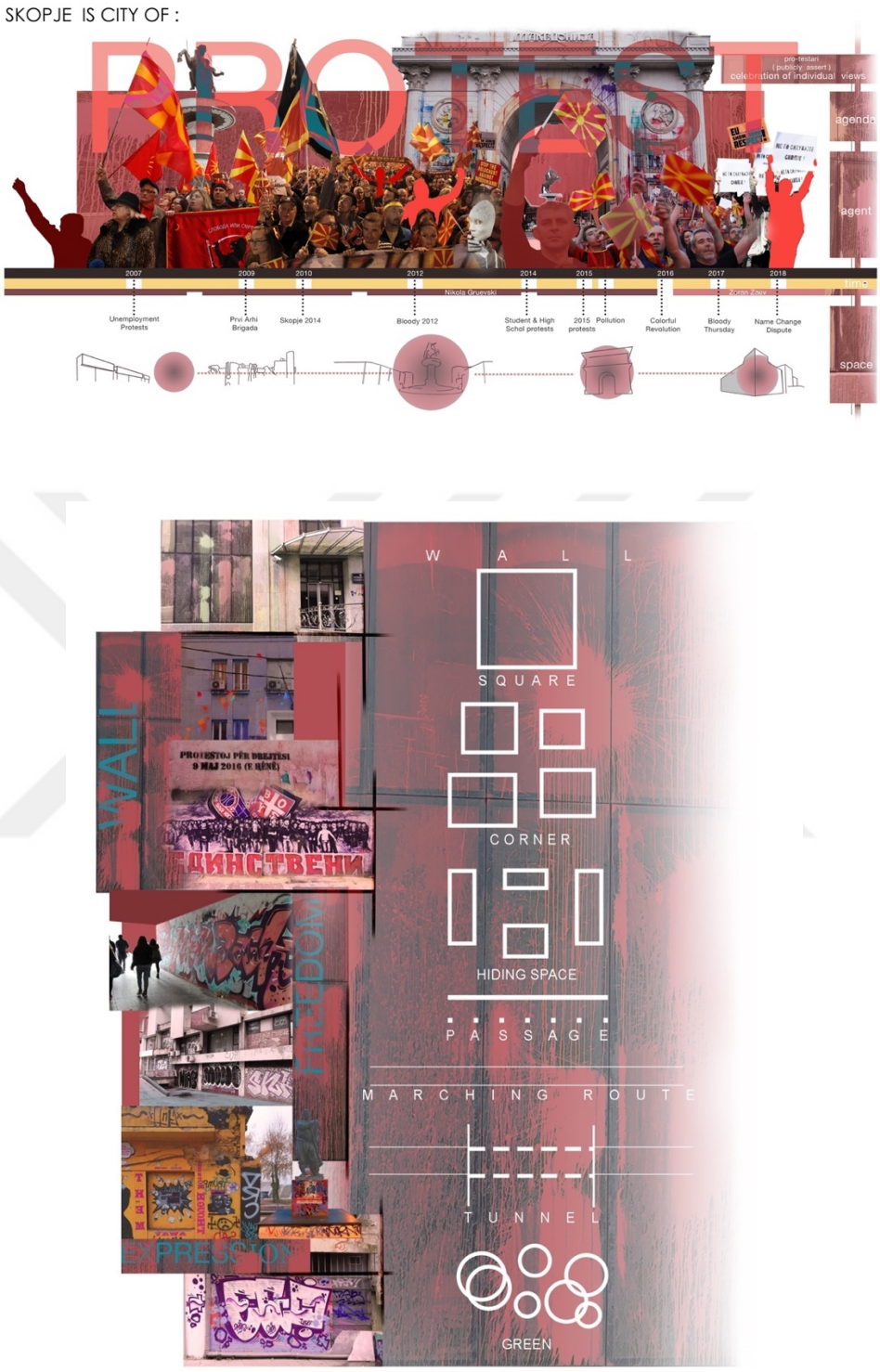


Figure 4.22 Abdullah Eren Demirel, *FreeGround Skopje*, 2019. Digital Media. -above- *Freedom of Expression*, 2019. Digital Media.

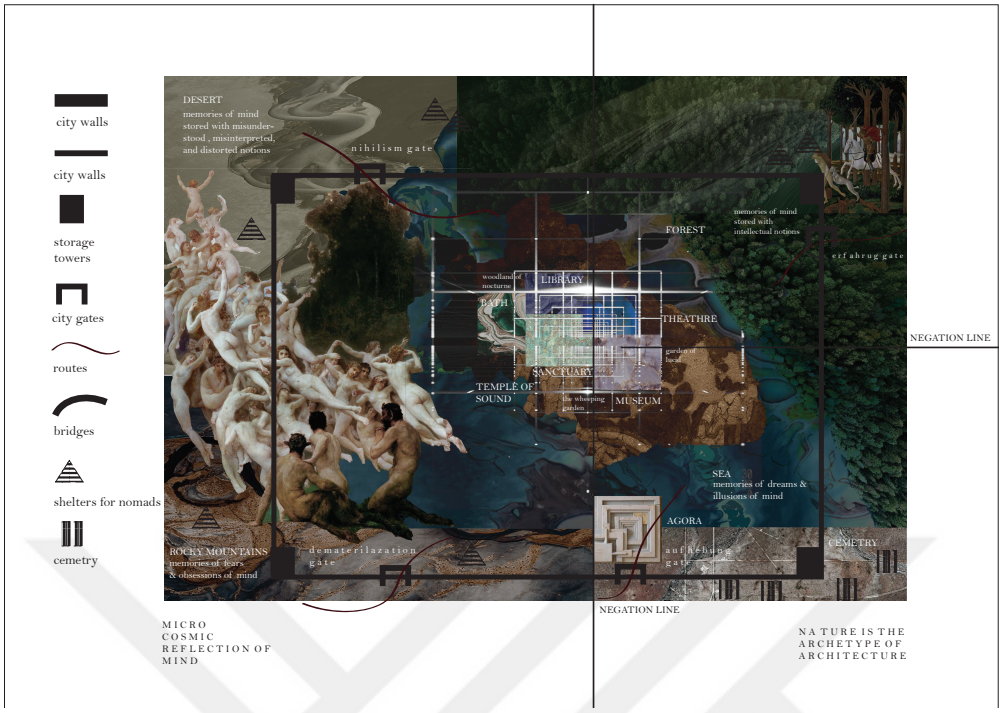




Figure 4.23 Sümeyra Didar Akın, *Master Plan, Phantom City*, 2019. -above- Cankat Seyret, *Reinvention of "Just What is It That Makes Today's Cities So Different, so Appealing?*". -below-

Another capacity of collage can be related with creating the initial ideas, which is mentioned by one of the participants, since collage enables the designer:

- ***to test/ to investigate***

As collage hosts the pedagogical processes on the surface for the designer in terms of technical, creative, compositional, conceptual, or phenomenological manners, it can work as a testing ground in the spatial design phases if maybe the works later persuade as a project. Rojas A. (2022) explained the personal experience as follows:

> *"For this period, I would like to create an evocation, an image. And it is much easier for me to do with existing ones. So, I believe that putting the things on the table even if it is not the result, and to see what can appear on that thing... The thing with collage, the elements are not fixed so you can move them. And in that sense, they are useful for a process not a final image. I may have learned something by accommodating those objects in collage. I am not sure if it is communicating but, as a process, it may help".*

In the figure below, there is a project, *Space Without Dimensions* by Guillermo Andres Rojas Alfaro, which is an ***exploration of space*** with collage without "*any dimension, scale or any sense of orientation"* by reconstruction of different photographs, images, and paintings. While it is anticipated that working with black on a black surface increased the risk that the perception of depth in the space will be diminished, it is still possible to predict the physical space utilizing subtle distinctions in texture, light, and shadow without requiring scale or dimensions. Apart from testing of space, collage can be an investigation tool for ***the texture and material selection, atmosphere, scale and perspective, form, or color preferences*** according to the responses of the participants, especially for the ones who has an architectural background. According to the aforementioned implications, the collage acquires another sense of depth by layering, which enables the vision to see multiple dimensions in the flattened surface.



Figure 4.24 Guillermo Andres Rojas Alfaro, *Space Without Dimensions*.

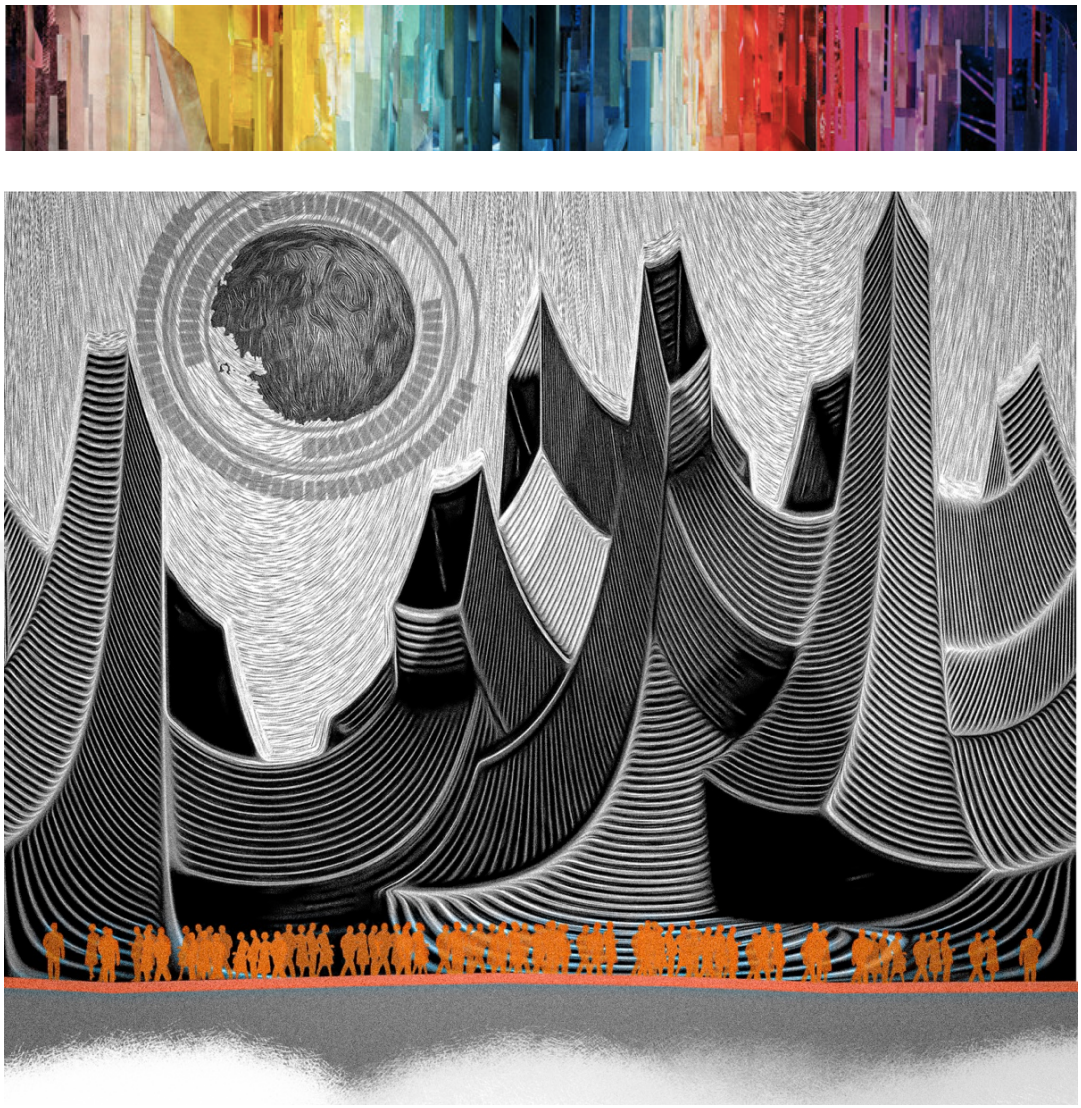


Figure 4.25 Camila González Benöhr, *Collage II*, Personal work, 2019. “Collage series focused on color exploration. The result is a set of gradients that combined give a continuous image.” -above- Cankat Seyret, *Untitled*. -below-

One of the most challenging part of the design is actually the starting point. While this explanation mentioned by the participants can also be related with the other utilization of collage for evoking ideas, there is another connation on collage that it can help to "***connect abstract ideas with the design"***[187]**,** to construct or to eliminate some of the thoughts which are difficult to perceive. In that sense, collage "*generates at least one single possibility to start to speculate further for the challenge of blank page, or it reduces the complex set of relationships to a few manageable design tasks and questions by highlighting contrasts and overlaps in a visual manner"*[188]. As a supporting perspective, another participant stated that collage acts as "***a way-out tool to reach the meta data"***: "*There are many undefined knowledge to reach meta data. At this point, I prefer to use collage to merge and express those uncounted ideas, knowledge and information*"[189]. In addition to assisting the designer in establishing a connection with the context, collage can transform intangible ideas into something much more concrete. By depending on the discursive and communicative capacity of the poetic collages, those works might help to give some references about concepts, program, or spatial configuration which have a potential to be turned into an actual space, or one of the key components of the main design approach. The author of the following collages explains the aim of the study as follows:

> "*In order to satisfy the desire to reach beyond in terms of the spatial existence of the city consisting of consciousness and collective memory on itself, a theoretical scheme has been developed that proposes cognitive and digital models. The aim of the research can be expressed as the discovery of new ways of experiencing and designing, and the attainment of a dialect between cognitive experience and digital materiality, which is a method for constructing the metaphysical realms that the city has formed over time, although it can be changed*"[190].

[187] Namıduru, G. 2022. Interview on Collage in Urban Design.
[188] Tümtürk, O. 2022. Interview on Collage in Urban Design.
[189] Akın, D. 2022. Interview on Collage in Urban Design.
[190] http://aura-istanbul.com/index.php/aura-alumni-sumeyra-didar-akin/

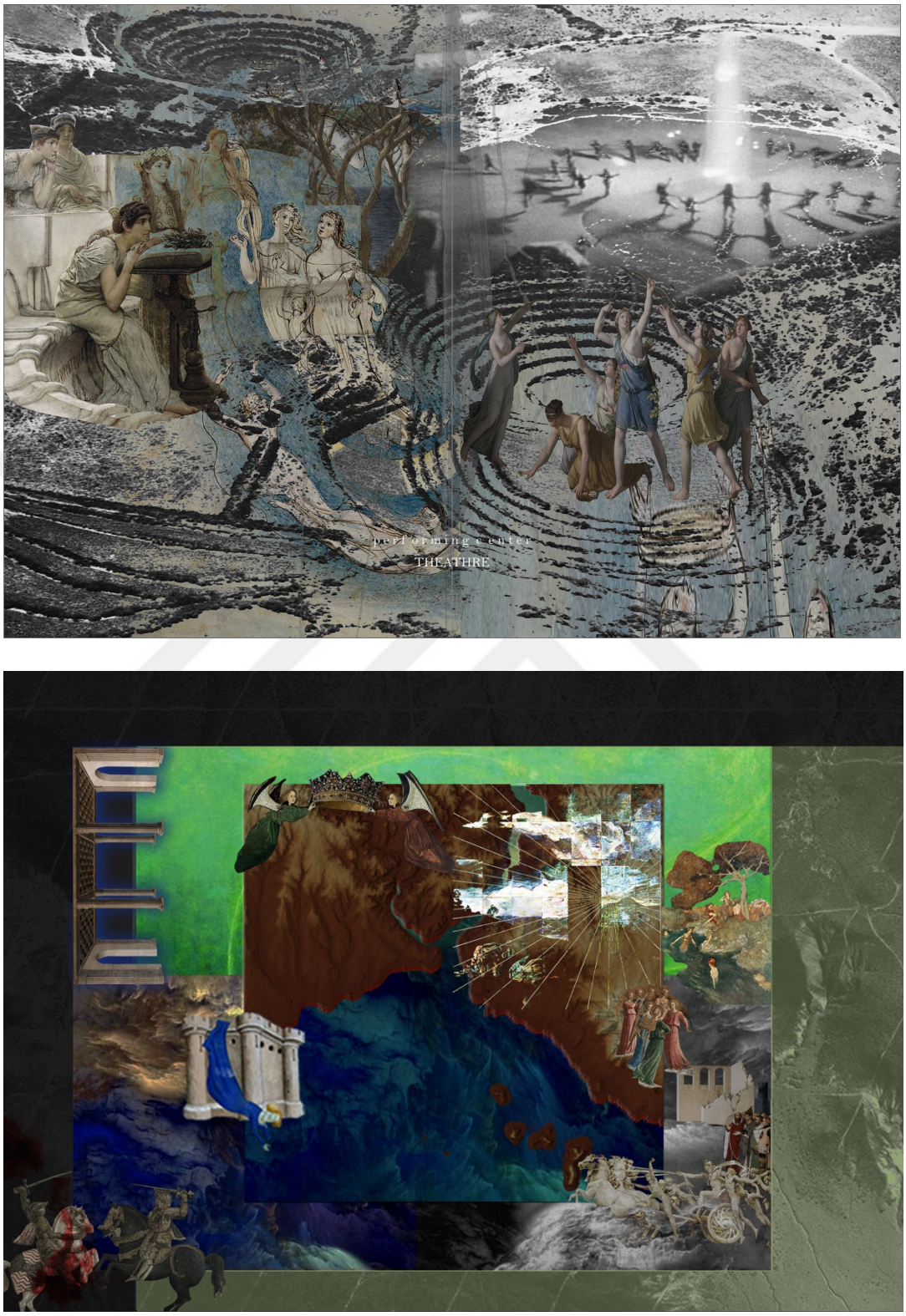


Figure 4.26 Sümeyra Didar Akın, *Theatre; Untitled*, 2019.

- ***to discover alternative realities***

The surface can be practiced developing generating different possibilities by encouraging freedom due to collage's capacity to be open to speculation and interpretation. Collage gives a chance to test the dystopic or utopic model approaches towards the existing situations of the city or the place in urbanism and architecture, and it becomes a design thinking method. In the figure below, there is a clear attempt to understand the morphological ideas of the future of the city regarding the relations between form and space by searching and speculating the alternatives. In this context, the implicit reference to the future, which is constructed as a multi-layered mega- infrastructure, is more significant than giving the direct implementation towards actual space. Even though the image isn't intended to depict the actual design, it does offer some possibilities that may be used in the physical space. The mobility and speed of the city also contribute to the volumetric strong sense of place, which represents complexity and enables for the creation of actual depth in liminal spaces. Çalışkan, et al. (2018: 7-8) explains the collages as:

> "*The collages composed just for the sake of providing an intended image of the projected future, in fact, conveyed a certain set of morphological ideas on the future settlement form. That means the image suggested without explicit consideration of the design components and the system structure were to be decoded after the initial imagination of the future scenario by a series of 'what if' questions. […] the first image initiated the idea of multi-layered morphology of the city and rapid-mobility on super-compact and globally extended linear agglomeration*."[191]

Utilization of collage within this specific manner might also be one of the most significant benefits acquired in post-design processes.

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[191] Çalışkan O, Tümtürk O and Yavuz I. *Imagineering: a model approach for futuristic design thinking in urbanism*. Proceedings of the Institution of Civil Engineers – Urban Design and Planning, https://doi.org/10.1680/jurdp.18.00058

- ***as a reminder to see where it was***

As designers are required to determine various insights and perspectives throughout the earlier stages of the design process, collage can allow designers grasp what the imagined space or the concept were in addition to serving as a motivation symbol for the inspiration or a control station at the end of the process.

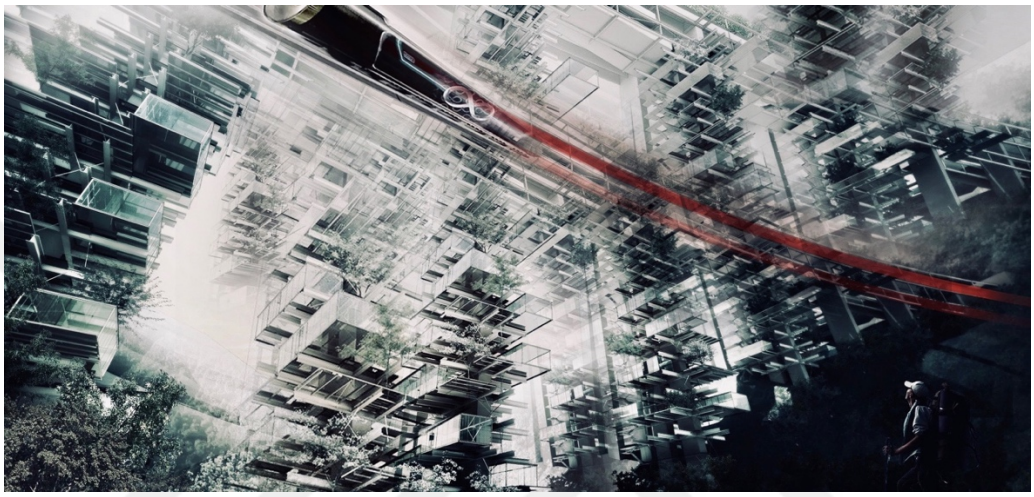




Figure 4.27 Onur Tümtürk, 2016, *After OXO Architects*,2010. -above- Onur Tümtürk, Irmak Yavuz*, HyperCity* 3D Installation Photos, 2017. -below-

According to the following question, almost 56% of the participants prefer to use only ***digital techniques*** such as Adobe, CAD, or modeling programs to produce collage in spatial design processes. One of the most important motivations behind the applications of digital mediums is that they provide a wide range possibility for the physical operations such as layering, superimposing, or using transparency and for collecting the inputs such as visual and non-visual materials of the collage. Moreover, digital techniques enable the designer to test and to evaluate different scenarios for the design more practically. Since digital mediums are flexible, practical, and time-efficient, digital collages dominate the field. However, providing various possibilities for collection and selection in terms of size, scale, material, or the form might be challenging and difficult to control the canvas and the ideas, as one of the participants stated. According to responses, just 1 designer prefers to use only ***analog techniques*** in collage-making process to deal with the blank paper since analog mediums reduces the options and gives the desired limitations to the designer. Almost 37% of participants favor solely digital methods; however, depending on the project, analog approaches may be included in the process specially for ***thinking by hand, sketching, or doodling.*** According to those participants, analog mediums provide spontaneity and tactility to the designer. While using traditional collage techniques allows the designer to comprehend the material and spatial qualities in a better way, creating collage in a physical space adds another layer or dimension that intensifies the sense of depth.

The following two questions will be analyzed to obtain the information about which major spatial design qualities are generated by the use of collage. While the major concerns consist of working with the ***compositional qualities*** of the design, the architects generally have an attempt to address ***structural and formal qualities, experienced space, atmosphere, memory, texture, color, and material***. According to the responses, 8 participants, while 6 of them have an urban design background, the others are architects, involve the ***context*** in their collages to understand the needs and the potential of the project area, to connect the design ideas with reality, to deconstruct and reconstruction the existing circumstances, or "***questioning its***

coexistence with the speculated design ideas"[192]. Another contribution of the comprehension of existing urban context might help to define the programmatic aspect of the design according to one of the participants.

Time is a very challenging matter to perceive, to express and to represent. This could be one of the main reasons of the effort on practicing on time by the designers. According to the responses, there are mainly three categorizations of reflection of time in the collages: progressive transformation of the space, temporality of the use of space, and perceiving time as a space (7 out of 16). 3 of the participants tend to perceive and to reflect on time as a "***gridal plane"***[193]***, "a constructed space"***[194] ***and "a coordinate system which there is no hierarchy"***[195]**.** While working with time as a gridal plane gives the opportunity the create non-linear narrative which includes different periods, times, scales, and elements towards the city, it also enables the designer to "***create an imaginary topography"***[196] which also enriches the programmatic aspects of the design. As a similar approach, another participant works with time in the collages as a constructed space consists of past, present, and future at the same time; *then, everybody turns into "****an anachronistic nomad"***[197]**.** Although perceiving time as a coordinate system is very similar to the perspective of gridal plane, it has another connotation which focuses on designing for all as if there is any hierarchy in the world by stating: "*If time is a coordinate, and you change it; then, you are in another space*". While one of the participants utilizes "***horizontal timelines"*** to show the transformation or significant events of time by involving symbols or signs, the other participant creates a ***"memory board"*** to understand the historical changes of the place regarding to the context by producing collages. Temporality of the use of space, according to one of the designers, is being practiced

[192] Tümtürk, O. 2022. Interview on Collage in Urban Design.
[193] Demirel, A.E. 2022. Interview on Collage in Urban Design.
[194] Akın, D. 2022. Interview on Collage in Urban Design.
[195] Kutsal, M.G. 2022. Interview on Collage in Urban Design.
[196] Demirel, A.E. 2022. Interview on Collage in Urban Design.
[197] Akın, D. 2022. Interview on Collage in Urban Design.

by testing and representing the dynamics of the space and inclusivity in time related with the different users, and activities. While almost 56% of the designers utilize ***different users and profiles*** in the collage works to be reflected on the further steps of the design, only 43% of the participants involve the ***programmatic aspects*** of the spatial design into the collages.

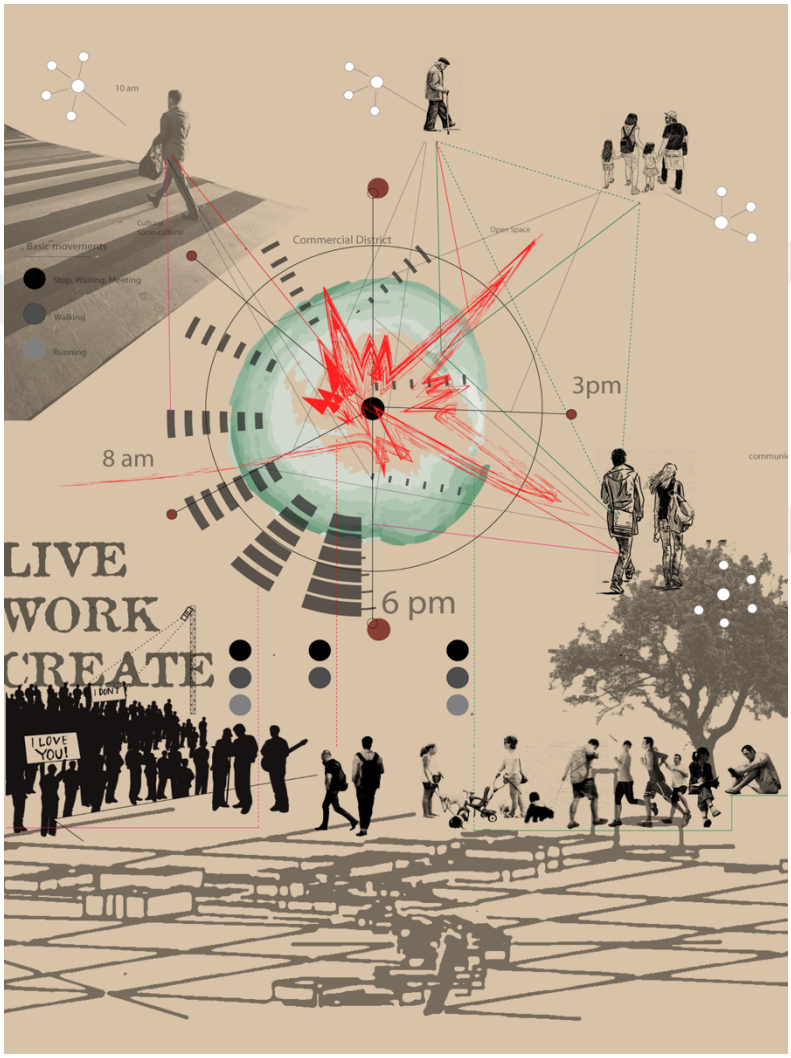


Figure 4.28 Sahra Gök, *Conceptual Analysis of Daily Life Behaviors of Döşemealtı Actors*, Antalya, 2017.

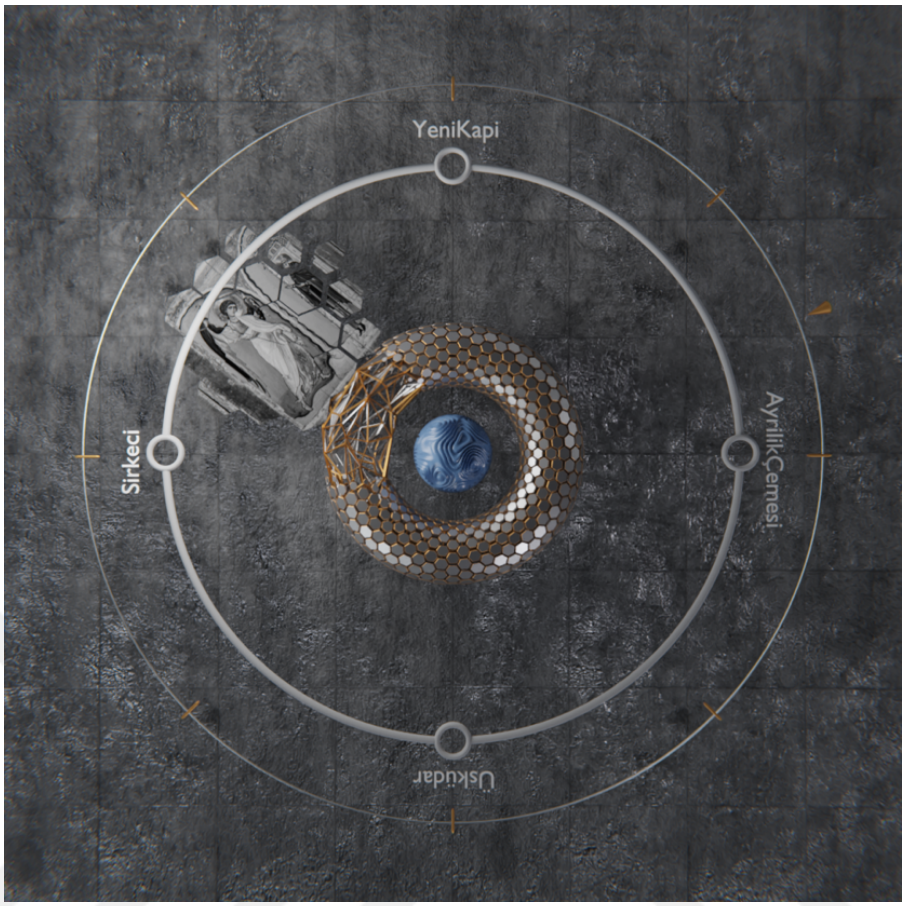


Figure 4.29 Melih Gürcan Kutsal, *Between Collective Memory and Imagination: A Series of Fictional and Allegorical Representations of the City*[198], 2019.

The purpose of the following query was to identify which kind of collage approach, which refers to the capabilities and constraints of collage, is used in spatial design practices. The responses show that the most popular methods concentrate on utilizing collage to create ***speculative*** (75 %), ***abstract*** (68,5 %), and ***representative*** (37,5 %) images. The creation of more speculative images may depend on the prior responses

[198] AURA Fall 2021 Term: "*In the mapping, while aiming to reach a theoretical scheme for the city, which forms a metaphysical realm within itself, one of the main concepts is how we perceive the 'time' consisting of past, present and future in its compressed existence. Therefore, since the perception of time and space will be blurred, this study in which the metro line is chosen as the primary element, the essential elements of the city and the concepts of 'locus', architecture, language and history will be examined together. As a result, a spatial description of the city will be created between collective memory and imagination, "multi-time cartography" would be the right step to call it.*"

regarding the use of collage in pre-design, exploring the multiple alternatives, scenarios, or manipulating reality. The speculative images can potentially be used to portray dystopian or utopian cities because one of the collage-making processes used by the designer is post-design practices. The images tend to be more abstract because collage is frequently used as an exploration tool, a way to reveal the unconscious mind, and a way to generate ideas before designing. However, this does not imply that any abstract image lacks the ability to represent or to be ***highly specific*** (12,5%); yet might be ***vague*** (18,75%). ***Realistic*** collages (25%) may be preferred as the design outputs in post-design process when demonstrating imagined spaces and design concepts since they are less interpretive and easier to digest for others. Another discussion on collage approaches consists of two separations: being ***medium specific*** (12,5 %) or ***non-medium specific*** (12,5%), which is thrown out for the consideration by Dragu (2014). Here, it's crucial to highlight that collage's non-medium-specificity broadens its definitions and enables the design environment to take advantage of the method's potential from a larger range of sources. Tümtürk (2022) mentioned that:

> *"[…] But its definition will most probably expand with the emerging representation techniques and materials – so, its definition will retain itself in essence, but the things that we define as collage will be diversified as it has been since years. For instance, for the last couple of decades, 'data' has been the new pigment/unit/cell which shows itself in divergent digital art products and data representation has become a new form of art. As an extension of this, for example, Refik Anadol's works are good examples of interpreting collage through multiple layers of data representation, with its juxtaposition with the architectural and urban space and in communication with the continuous feedback from the space, user, and data itself."*

The question of whether art and architectural or urban design have any relationships to delve into the boundaries of the art, such as collage, was posed to the designer as a way to wrap up the discussion and the research rather than having a purpose to test the evaluation of design with reductionist and mare aesthetic approaches so that art can be replaced to actual space directly. Despite the fact that 18,75% of the participants said that art should have been incorporated into the design process to enhance the aesthetic and creative potential of the design while serving as a

significant source of inspiration, art must be halted at some point in order to be continued as design. This concern mostly depends on the discussion of function. According to those participants, "*architectural and urban design is more like a mixed medium including scientific, analytic, utilitarian, politic and aesthetic functions simultaneously*"[199]. Among one of the participants, who state that art and design cannot be separated (81,25%), reminded that "*the separation of art and design is very political; it is separated because art is more undefined, design is to manipulate the society politically*"[200]. Similar references were given by the participants such as:

> "*urban design as an art of fertilization of two different lines"*[201]*,*
> *"even a musical composition is an architecture for me"*[202]*,*
> *"spatial design is an art to make people happy in where they live, walk and breathe*"[203].

Any form of art has a political statement, then a function, by its own existence. Just art might concern about beauty, and so-called aesthetics, it doesn't mean that art doesn't function or represent. Even if art is altered its meaning with individual perspectives, again, it doesn't mean that it cannot serve for a common purpose and ideology. Any object of the human environment belongs to the subject of art and design. Therefore, collage can be involved in any phase of spatial practices as a work of art or a design itself both to represent, to evoke, to communicate with itself, the designer, and the spectator.

In the table below, all responses given by the participants were shown according to the discussion in the interviews. One of the most striking data is while the participants provide many definitions belongs to the collage mentality as design, they mostly prefer to utilize collage as pre-design and post design processes.

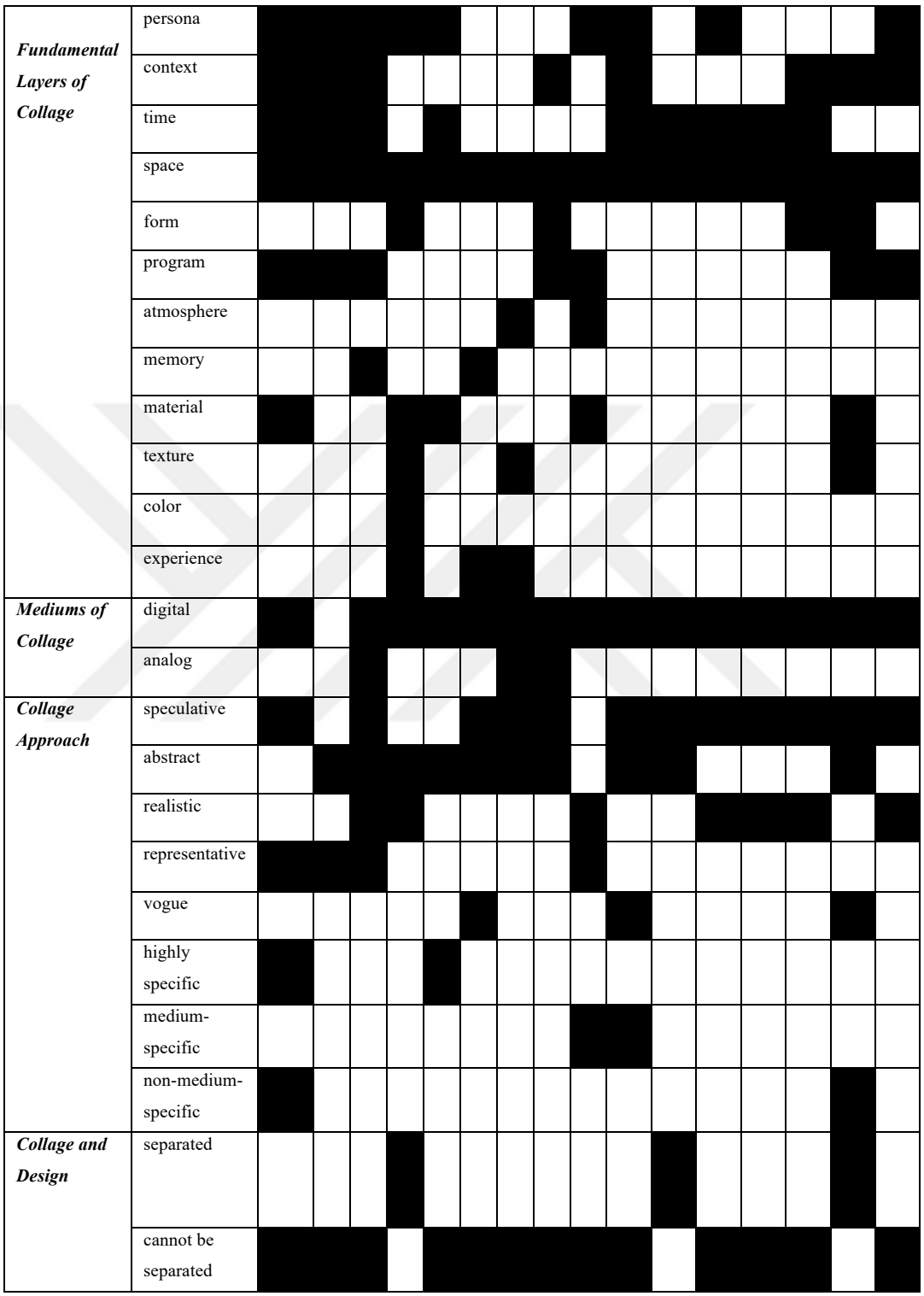
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[199] Tümtürk, O. 2022. Interview on Collage in Urban Design.
[200] Namıduru, G. 2022. Interview on Collage in Urban Design.
[201] Alp, İ. 2022. Interview on Collage in Urban Design.
[202] Akın, D. 2022. Interview on Collage in Urban Design.
[203] Akay, M. 2022. Interview on Collage in Urban Design.

Table 4.1 Matrix of the Interview's Responses

		P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15	P16
Definition of collage	pre-design	■	■	■	■	■	■	■		■	■	■	■	■		■	■
	design	■		■		■	■	■	■		■				■	■	
	post-design		■	■		■				■		■		■			■
Actual Use of Collage	pre-design	■	■	■	■	■	■	■	■		■	■	■	■	■	■	■
	design				■		■	■									
	post-design		■			■			■	■	■	■	■	■	■	■	■
Dichotomies of Collage	abstract-figurative	■	■		■	■	■	■	■	■	■	■		■	■	■	■
	surface-depth				■	■	■					■					
	solid-void						■			■			■			■	
	size-scale				■			■		■		■	■		■	■	
	virtual-augmented	■			■	■	■		■		■	■		■	■	■	■
Operational concepts of Collage	juxtaposition		■		■	■	■					■					■
	adjustment		■	■								■					
	superimpose	■															
	overlapping									■			■	■		■	■
	multi-layering	■	■		■	■		■		■	■	■	■			■	■
	literal-phenomenon transparency		■		■		■										
	construction-de/ reconstruction		■	■			■		■								■
	destruction-distortion											■			■		

Table 4.1 (continued)



4.3 Revealing The Role of Collage in Urban Design

In the following tables, the outcomes of the study were conceptualized according to the main themes obtained from the literature and the responses of the participants for the urban design practices. The first table shows the potential utilization of collage as pre-design processes with the connotations that collage holds. The utilization of collage as pre-design processes could be categorized in four main aims: design research, design analysis and synthesis, design narrative and design motivation.

The second table is about the conceptualization of collage as design in spatial design practices and its specific connotations. Among the participants, as parallel to the synthesis of literature review, there is a common interpretation of collage with respect to its fundamental compositional quality: layered entities or design elements in various physical and visual qualities. By relying on this conceptualization, the participants either defines and understands the existing built environments as collage or speculate and design new urban settings which have collage-like spatial and visual qualities.

In the last table, the virtues of collage provided for post-design processes are framed within three main categories: design evaluation, design interpretation and representation of the design. As collage has a capacity to be used in design communication and manipulation, the image produced at the end of the design process has a capacity to trigger an iterative and cyclical design research which is self-critical and self-questioning.

Table 4.2 Collage as Pre-Design and Utilizations

Theme	***Category***	***Upper-Level Code***	***Concepts***
Pre- design	***Design Research***	Evoking initial design ideas	thought provoking sensational interchangeable intermediality communicative thinking visually intuitive
		Generating design concepts/ Emancipating the creativity	flexible cognitive practical
		Spatial investigation: form, program, composition, texture, material, atmosphere, experience, order, program, light	suggesting & testing alternatives semiotic transmittable spatial and temporal multi-layered vision-based heterogenous tactility process-based

Table 4.2 (continued)

Theme	***Category***	***Upper-Level Code***	***Concepts***
		Dealing with blank paper / Transforming abstract ideas	filtering process-based linguistic expressive
		Creating different scenarios/ speculating the future and manipulating the present	innovative multi-sensational dynamic data-based
	Design Analysis and Synthesis	Understanding the place past-present, memories, experiences, heritage	context-based temporal experience-based
	Design Narrative	Storytelling	iconicity verbal capacities
	Design Motivation	Self- evaluation mechanism	meaning control managing process enabling control-choice

Table 4.3 Collage as Design and Utilizations

Theme	***Concepts***	***Upper-Level Code***	***Concepts***
Design	***Design Mentality***	Reading built environment as collage	eclectic fragmented unified
	Design Approach	Creating built environment as collage	sophisticated allowing to produce collectively participatory image-based form-based

Table 4.4 Collage as Post-Design and Utilizations

Theme	***Concepts***	***Upper-Level Code***	***Concepts***
Post-design	***Design Evaluation***	Controlling the validity of design	communicative
	Design Interpretation	Speculating the future and manipulating the present	imaginative interpretative never-ending process
	Design Visualization and Representation	Acting as an end-product	aesthetical and artistic values diversity representative

The following table summarizes the collage's most distinctive and remarkable characteristics in terms of its potentials and correspondences that could be evaluated within the field of urban design. It is highlighted how collage can contribute to the spatial and temporal dimensions of design processes with respect to its identified attributes. The emphasized relations between Collage in Urban Design demonstrate how art, collage, and design share common concerns. Furthermore, collage was a technique before it was an art form, as was described in earlier chapters. While Picasso, Braque, and Gris contributed to the conceptual capability of collage by manifesting new ways of perception on reality, it has been employed for a variety of purposes in art, architecture, and design. The theoretical aspects of collage in urbanism were later provided by Rowe and Koetter. While the works of Situationist avant-garde artists and architects enhanced the phenomenological practices of collage, the discursive possibilities of collage expanded the definitions of it and the discussion. These subcategories can all or some of them exist for a particular utilization of collage in urban design practices and give other dimensions to the design and space. Every form of collage is still a priority in contemporary urban design practices.

Table 4.5 Collage in Urban Design

	Attributes	***Inputs and Correspondences to Urban Design***
Intrinsic Particularities	Eclectic Fragmented Heterogeneous	Collage provides a surface to establish the relations between fragmented and singular objects, images or ideas having divergent physical and visual qualities. As such, cities are defined as complex systems constituted by the interrelationships between various physical components manifested in nested spatial hierarchies.
	Multi-layered	Collage provides an opportunity to work with various forms, textures, colors, materials in a multi-layered fashion on a flattened surface. Acknowledging multi-layered structural and spatial quality of the cities, collage may reveal the physical, social, historical and sensational layers of the built environment.

Table 4.5 (continued)

	Coherent	Although collage consists of fragmented entities composed in eclectic manner, it manifests a coherent composition – or a diversity in unity. Any spatial design process aims to create a coherency of divergent physical components.
Instrumentality	Flexible	Collage establishes a ground to think in a flexible manner and provides the designer with an emancipated and creative thinking space.
	Communicative	Collage has a communicative capacity for both the designer and the spectator to think in abstract and visual terms and to convey and represent design ideas.
	Political	Collage may act as a political instrument to build narratives and to manifest ideological discourses.
	Intermediality	Collage provides a mediating surface for the various dichotomies in design processes.
	Sensational Experience-based	Collage helps the phenomenological and sensational dimensions of design process to be perceived by designers and spectators and may contribute to the discussions of sense of place in a tangible manner.
	Provocative Speculative	Collage gives the designer the ability to generate alternative ideas, speculate on the reality and depict various open-ended possibilities.
Spatio-temporality	Process-based	Collage is capable of generating new meanings and interpretations in an open-ended manner. It helps the designer to move beyond 'design as an end-product' and achieve an iterative an open-ended process.
	Context-based	Since collage enables the used objects to carry their original meaning, it offers a broad understanding about the context from which they are transferred. In that regard, collage helps to comprehend contextual qualities which are important determinants of the design process.
	Spatial Temporal	Collage provides direct references about the space and helps to investigate and understand spatial qualities. It also has a capacity to demonstrate the temporality and progressive transformation of the space. There is time that collage holds, the time, which is required to perceive, and the time collage represents.

CHAPTER 5

CONCLUSION

Collage has been practiced in various domains of art and design for many years. By the rise of the modernist movement, collage acts as a turning point in modernist art and spatial design practices. This study concerns to reveal the potential utilization of collage as a design thinking method in contemporary urban design practices by bringing forward the conceptual and theoretical discussion of collage in visual arts, architecture, and urbanism. From that point forward, the main research question of the study is "***how collage can be utilized as a design method in urban design practices***". While investigating on the uses of collage in urban design by reviewing the practices of collage in the contemporary urbanism, a supplementary research question has been put forward as: "***what are the inputs and correspondences of collage to the discipline of urban design?"***. In that regard, the benefits of collage in envisioning, speculating, conveying, and representing the design ideas and the intrinsic qualities that collage holds are the overall concern of the research. Apart from these main objectives, how the definitions of collage have been transmitted from modernist painters to the contemporary and future practices of art, architecture, urbanism is evaluated within the scope of the research.

Despite being a widely discussed concept and method in the theoretical and practical frameworks of architecture and associated design disciplines, collage is not effectively involved in urban design practices. The notable gap within the theoretical and practical frameworks of collage in urban design practices constitutes the main field of knowledge to contribute further. The reason behind the explicit gap might be associated with the dominant tendencies in the field of urban design. Although it is multidisciplinary by nature, the discipline of urban design encounters difficulties to

embrace diverse methods which might enrich the artistic and creative design processes.

To respond to the abovementioned objectives of the study, the research methodology is constructed with an extensive literature review and a qualitative thematic analysis on semi-structured interviews. By relying on the literature review on the theoretical framework of collage in both visual arts and spatial design, a conceptual framework has been generated. The validity of this conceptual framework was aimed to be tested by analyzing the semi-structured interviews with identified architects and urban designers using collage in their own practices. Reading the results of the interviews within the conceptual framework which is developed for the study helps to compare, analyze, and synthesize the findings and the discussion. The research concludes with a conceptual framework synthesizing the uses of collage, its essential attributes, and eventually its main inputs and correspondences to urban design.

The research consists of three main chapters: Collage in Visual Arts, Collage in Spatial Design, and The Use of Collage in the Actual Urban Design Practices. In chapter 2, collage is examined in visual arts to reveal the core discussions of its roots and the various approaches that have potential to broaden the discussion in spatial design practices. Although collage has a long history, its entrance to the art world is credited to Pablo Picasso and George Braque in the early 1900s. Collage, as a manifestation in art, following what Picasso and Braque carry forward to the industrialized world, could be handled in two primary aspects: emancipation from traditional methods of illusional representation, and reflection of the structure of the new society and modern space- i.e. ***from fooling to eye to the mind/ trompe l'oeil to trompe l'esprit***. The endeavor to improve the knowledge about depicting what and how is perceived in art through allusion rather than illusion repeats all art movements of the period and modifies itself in a form that builds by honoring their own manifestos. Technological transformation and the transformation of sensory politics in relation to the aesthetic of modernist society with the effects of media environment practices democratize life in-between object, photography, pornography, film, furniture, image, and human as a mode of technophilic production.

In chapter 3, the theoretical and practical frameworks of collage in spatial design are discussed. In that regard, the review of collage practices in architecture and urbanism provides a conceptual framework in which collage is conceptualized as ***pre-design, design, and post-design.*** Collage, ***as pre-design***, helps to revitalize and evoke the initial ideas, speculate for the past, the present and the future, comprehend the context, investigate the physical space. As part of ***collage as design***, it enables designers to approach the design as a collage which has multi-layers of the physical space, such as, light, line, color, material, texture. The intricate and multi-layered structure of collage is formed through the techniques of juxtaposition, adjustment, superimposition, or overlapping – which resembles the formation of the built environment through various spatial emergences and design interventions in the same way. ***Collage as post-design*** has a potential to communicate and represent the design and to generate a creative provocation for both the designer and the spectator. The representation of manifested works can be internalized by the audience by stimulating visual responses; and it is also externalized by actively using it as part of the design process. Thus, collage may be used in post-design processes to examine or re-evaluate the relationship between time and space.

The discussed framework composed of pre-design, design and post-design illustrates an iterative design process which is far from being a linear one but a continuous cycle. As Altürk (2009: 203) explains, collage stands at the intersection of all phases of the design process:

> *"[...] he seems to be able to formulate a non-hierarchical relation, where practice doesn't necessarily stem from theory but they are separate and interacting activities. Similarly, I would argue, there exists a continuity and interaction between the intellectual processes that try and develop an understanding of the city and the intellectual processes of designing for the urban situations."*[204]

[204] Altürk, E. (2009). *Drawing architecture theory on the city* (thesis). s.n., S.l.

In the age of technology, the notion of collage is being converted into various techniques, methods, objects, or works of art. Collage as an extended perspective of what Picasso and Braque accomplished might be defined with more intense ways of multi-sensory experience in contemporary practices. As William C. Seitz examined collage in "*The Art of Assemblage",* in the section of "*Liberation of Words and Objects"*, liberation is one of the key concepts to understand the evolution of collage. The fractures that the collage has undergone within itself might be defined as follows for the future discussions: ***liberation of words, liberation of objects, liberation of canvas and liberation of screens to sphere,*** i.e., ***from fooling the mind to the bodies: trompe le corps.*** While this notion has the ability to broaden the boundaries of collage to provide a broader spectrum of inspiration, it may also create new ways of perceiving for contemporary urban design practices.

In chapter 4, the use of collage in actual urban design processes is examined. The chapter consists of two main sections: design review and design analysis. In the section of design review, it is aimed to demonstrate the current state of art of collage in the contemporary urban design practices. Despite the widespread potential of collage in spatial design, the contemporary practices are mostly engaged with the utilization of it in post-production processes. In the following part, the research methodology is given to discuss the results and findings of the semi-structured interviews which are conducted with 8 architects and 8 urbanists (specialized in urban design) and to comprehend the current utilization of collage as a design method in urban design practices.

According to the results of the interviews, the significant findings are highlighted.

Although there are numerous hidden refences to the potential utilization of collage as a primary design approach, which are addressed throughout having a collage mentality and the formal attributes in the first question, only 3 out of 16 participants are tented to reflect the mentality into the actual space. While 11 out of 16 participants preferred to both use collage as pre-design and post-design, only 1 respondent prefers to utilize collage solely during the pre-design process. 1

participant claims collage is only used during the post-design phases. Almost 75% of respondents explicitly mentioned that collage is utilized as representation and visualization in the final stages.

Apart from the individual practices of the participants, all confirms that collage can construct ideas. One of the common interpretations on how collage may help to envision the initial ideas is related to the utilization of it in analysis part of the design. As one of the most challenging part of the design is to start the process, designers also prefer using collage to connect the abstract design ideas and to deal with the blank paper. The interesting perspective on utilization of collage as pre-design is mentioned by the designers by defining collage as a self-reminder to see the initial ideas of the unconscious mind. Collage also acts as a canvas to test the design ideas, to investigate formal and conceptual approaches of design, and to generate the alternative sceneries.

Although almost 56% of the participants prefer to use only digital techniques, analog approaches may be included in the process specially for thinking by hand, sketching, or doodling according to 37% of participants.

Collage has been generally practiced working with compositional, structural, and formal qualities of the design by the participants. While 3 out of 16 participants, 1 architect and 2 urbanists, emphasized the ***context*** in collage works regarding the design practices, 4 out of 16 designers stated that collage is used to search for the relations of form, space, texture, experience, atmosphere, or material. One of the notable discussions on collage and design practices are associated with understanding or representing the dimension of ***time***. According to the responses, there are mainly three categorizations of reflection of time in the collages: progressive transformation of the space, temporality of the use of space, and perceiving time as a space (7 out of 16). There is also a tendency to reflect the time dimension in a form of space according to the responses. While almost 56% of the designers utilize ***different users and profiles*** in the collage works to be reflected on

the further steps of the design, only 43% of the participants involve the ***programmatic aspects*** of the spatial design into the collages.

5.1 A Possible Way of Integration of Collage in Urban Design Processes: As a Sample Project "*Betwixt and Between*"

One of the main objectives of the thesis is to demonstrate the potential utilizations of collage in design practices by stating that collage holds the capacity to communicate in terms of the potential image of the space, construction of the space and representation of the space within spatial and temporal dimensions. While collage can directly evoke the physical or structural components of the space, it might suggest any particular design features. The construction of the space might be regarded with its context, concepts, strategies, or physical attributes. While the representation of the space might be a subject as a form of design visualization at the end of the process, it could also have been discussed in the initial ideas of the design. As previously mentioned, contemporary practices of the collage in urban design are primarily engaged with the post-design processes. However, the study poses an unveiling of the hidden practices of collage in spatial design by presenting its widespread utilization of it. Especially, collage enables the designer to practice on creating the image of the space, exploring and testing. One of the common utilizations of collage as pre-design stated by the participants relates to collage as an analysis tool. This potential also occupies a place in general contemporary practices. Although collage as pre-design is mostly engaged with the analysis part by representing the raw information about the place, it has a potential to convert the information to the knowledge in the form of collage for the further steps in design. Moreover, all participants stated that collage might help to envision and to construct the initial ideas of the design. However, understanding how collage might alter itself the actual design by reading those works still under the need of reinforcing more since the final works of the design created by the participants cannot be traced every time. This section aimed to demonstrate how collage might include all steps of the

design with its objectives and benefits by representing the METU Master of Urban Design, First Year Studio Project, "*Betwixt and Between*" which focused on an industrial zone, OSTIM, in Ankara, Turkey.

The studio aims to "*develop strategic perspectives for the future transformation of the industrial districts in relation to the city in the very urbanistic context of Turkey*"[205]. For this purpose, the studio was started by asking the designer to create collage works which illustrate the image of the future industrial cities in the minds. In the very beginning of the project, collage acted as a provocative mind practice by emancipating the designer on the subject since there was no restriction. At this point, the selection of collage clarifies one of its significances once again: choice, control, and freedom. Before analysis and synthesis part of the site, the exercise gave chance to reveal the semiological idea of the mind. This image might be related with the structure of the imaged city, time, material, concept, atmosphere, or the experience since any interpretation has a capacity be involved in actual design processes.

The following personal collage work aimed to comprehend and discover the tension in-between a dystopian image of the industrial areas and the integration of it with the utopian way of living. Since the industrial cities generally evoke a chaotic image, it was aimed to find a balance within that chaotic environment by enhancing and manipulating the unordered system of the commonly perceived image of production space. Finding a ground for lived space within the city as an industrial structure regarding the speed and the movement of industry is constructed by embracing and celebrating the manufacturing; the dusky, rustic, massive, and metallic scale of production. Collage enabled me to grasp the possible structure of the city, the depth of the living areas and the material selection towards the design process concerning the core characteristics of the tissue of the industrialization. Apart from structural and compositional qualities of the design, at the same time, the collage also includes

[205] Edited by Assoc. Prof. Dr. Olgu Çalışkan. For more information, please visit the official page of INDUSTRIAL URBANISM TURKEY: URL 99

discussions of the fusion of spaces. Collage provides a literal depiction of the juxtaposition and superimposition of multiple layers of both actual and imagined spaces, and it also provides certain design principles that may be used to determine how the future space will be generated. In other words, by considering the operations and fundamental layers of the collage, space, and the city, the unified images, which are composed of fragmented entities, bear a purpose towards the primary design approaches. Even if the project proceeded with a team, the perception of the subject was adopted by all the designers in the team. In that sense, the collage works play a significant role in tracing the transmission of the initial ideas and the image of the future of industrial cities. It portrays the discourse of the unconscious mind on the manifestation of the invisible design ideas, which is conveyed in the following stages of the projects. When the final image of the project is examined, the reminiscence of the initial collage work can be traded clearly in terms of physical settings, structural, compositional, and material qualities of the design. At this point, collage acts as a ***pre-design.***

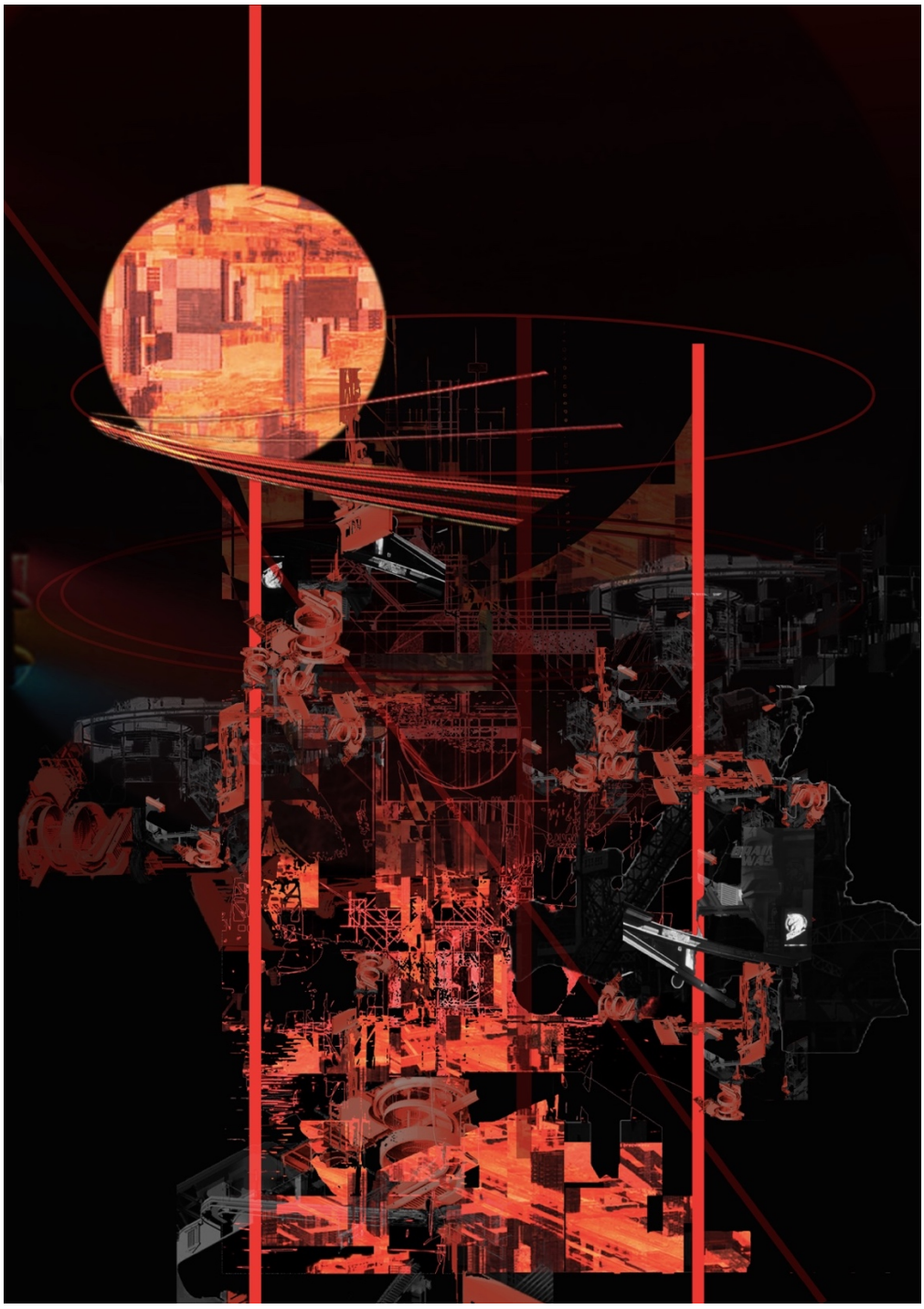


Figure 5.1 Büşra Sönmez, The Image of the Future Industrial City, METU MUD Studio, 2019

As it is explained in the official website of the studio, the projects aimed to answer the following questions:

> *"What would be the spatial and programmatic transformation of an industrial zone within the city in a world where Ankara's industry is completely digitalized? How can OSTİM transform today's dynamic industry network structure consisting of small-scale production units towards being the incubation center and solution partner of the new generation industry? So, what would be the reflections of such a transformation in the production space and in the common open spaces?"*[206]

Regarding the main design problems, the project team aimed to respond to the "*existing problems, architectural and spatial limitations were examined; to ensure that the spaces are arranged at the scale of an organized industrial zone, with flexibility and to prevent social discrimination based on space*"[207]. In that regard, after the analysis part, the team designed to work on the liminal spaces in-between the industry and the city to respond to the needs and the problems of the site and to search for spatial and architectural limitations for the alternative patterns of the integration between the industry and the city. The dichotomies as the consequences of the liminal spaces, which defined the design problem, were collected around the city-industry, the surroundings of the industry zone, and block-plot-building scales. Some of the dichotomies can be named as follows: industry-city, industry-university, in-out, day-night, production-consumption, working-living, male-female, blue-collar- white-collar, private-public, natural- built or interior-exterior. As a primary design approach, it was aimed to break, blend and blur those dichotomies for the future of the city. To represent those dichotomies, collages were created since they had a solid communicative and creative capacity for all parties.

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[206] Ibid.
[207] Ibid.



Figure 5.2 Büşra Sönmez, Aybüke Tufan, Ömer Faruk Ağırsoy, Dichotomies for Betwixt and Between, METU MUD Studio, 2019

Regarding the spatial typologies that the project site had, spatial strategies were defined as superimposition, linkage, diffusion, and subtraction to solve the problematic areas of the site and connect. In other words, the project evaluated the intervention areas as fragmented entities (partial design approach) within itself; however, it provided an integrated, unified, and interconnected approach as a whole.

Although it was never mentioned or directly indented to absorb collage mentality by the designers, the primary design approach and the spatial operations employed were very close to the conceptualizing collage as design. I believe, intuitionally, the collage practice at the beginning of the studio was transmitted sometimes in the form of image, method, representation and design itself. Apart from producing the master plan as a collage in terms of the image by overlaying existing patterns with the overall design, the design approach also reflected the collage mentality: creating fragmented spatial operations (inspired from the ground) with their own programmatic strategies and providing the connection between them by discovering the hybrid relations: collage as-design. At the final stage, collages were utilized as post-design to represent the designed space, experience, programs-profiles, and details such as material and color selection. While post-digital collages provide a pure and sophisticated image, they also enable the designer to work with various perspectives according to the needs of the scenes, the depth, representation or the transformation of the time, and the movement. Collage does not necessarily need to be used in all or even some stages of the design process; however, it unquestionably enhances the design's creative potential, reveals hidden references, expands the ability to manage the process, find inspiration, and communicate with the designers themselves or the spectators.



Figure 5.3 Büşra Sönmez, Aybüke Tufan, Ömer Faruk Ağırsoy, Masterplan, Betwixt and Between, METU MUD Studio, 2019

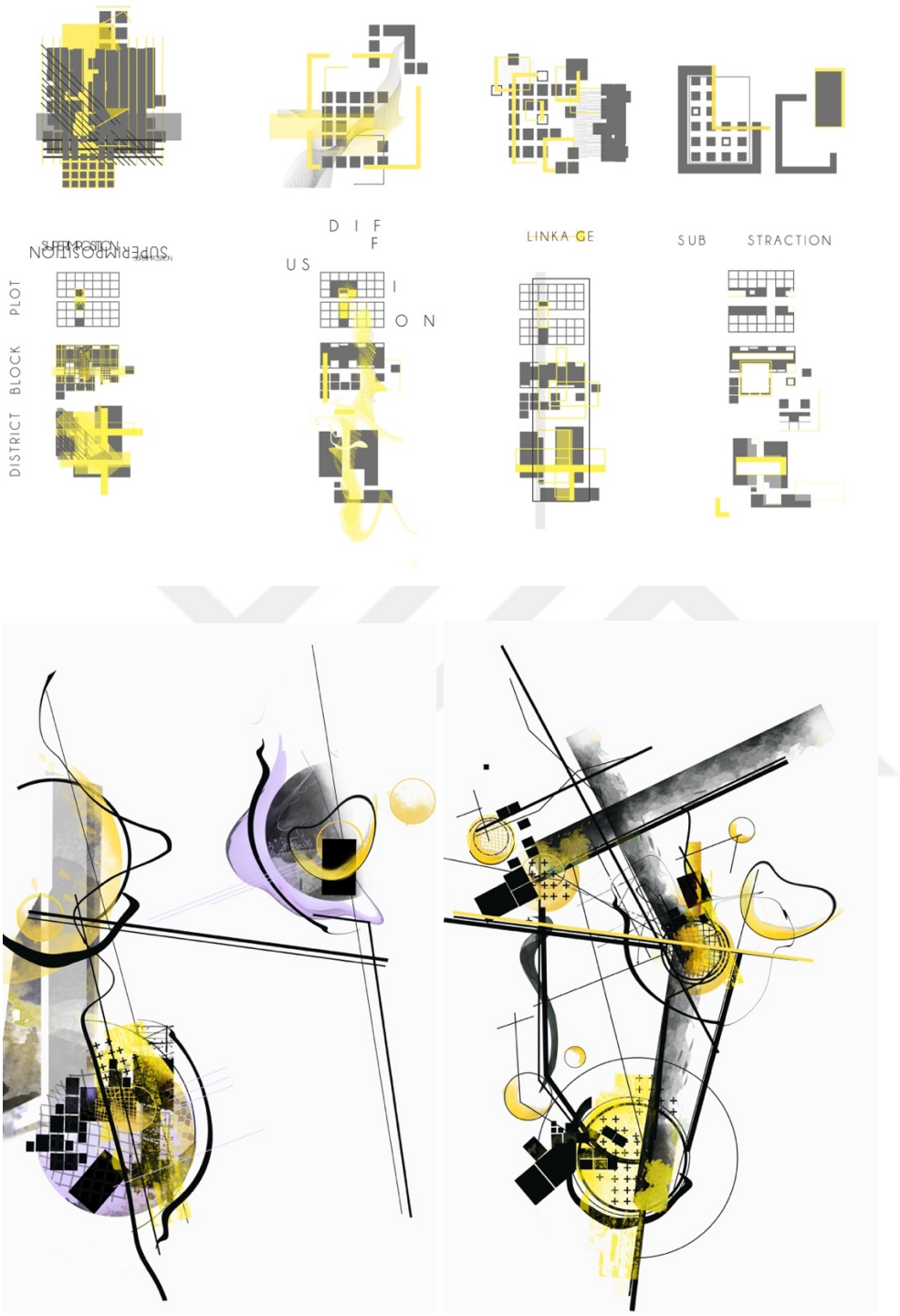


Figure 5.4 Büşra Sönmez, Aybüke Tufan, Ömer Faruk Ağırsoy, Spatial Operations -above- Layers of the City -below-, Betwixt and Between, METU MUD Studio, 2019



Figure 5.5 Büşra Sönmez, Aybüke Tufan, Ömer Faruk Ağırsoy, Post- Digital Collages, Betwixt and Between, METU MUD Studio, 2019

5.2 Contribution of the Thesis

Collage occupies a critical position in the theoretical and practical frameworks of architecture and associated design fields. Although it also plays a significant role in urban design processes in practice, it is critical to conduct the study on collage in urban design to enrich the theoretical approaches of contemporary practices. This research provides an extended perspective for the field of urban design.

The research also contributes to the theoretical framework of the collage in urban design by representing a conceptual framework: collage as pre-design, design, and post-design.

The study also contributes to enhancing the creative forms of representation used throughout urban design processes since urban design is a discipline which conditions visual communication and representation. By taking into consideration the challenges that contemporary urban design practices have recently emphasized, it will also reveal a strong correlation between design, art, and aesthetics. Furthermore, the notion has the potential to open a new discussion and highlight the idea of extending the boundaries of conventional and forgotten mediums of design practices.

The research also offers a provocative perspective on the new forms and interpretations of collage in the contemporary practices of art, architecture, and design.

To conclude, as a note of the researcher, there is also a hope in the study to blur not only the boundaries between art and design to broaden the minds but also any kind of discrimination such as gender, class, race, or age.

5.3 Limitations of the Study

To begin, the study on collage and visual arts had been selected according to the links that can contribute the discussion on spatial design practices regarding to the connotations on space and time since collage accommodates a significant and extensive place in art history and modernism.

The study had to have a limited number of participants due to the challenges of accessing designers' personal and professional works.

5.4 Future Research

As already mentioned, future research projects may involve a wide range of designers.

To develop the discussion, the cognitive mechanism of the perception of the image, object, artist, and designer might be addressed further.

Another perspective could be formed by a research based on the comparative analysis of the works or designers, those that use collage in urban design practices and others who do not.

The research also might be conducted by the workshops with the participants, and an exhibition of the study.

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URL 98: https://www.vox.com/energy-and-environment/2019/4/11/18273896/barcelona-spain-politics-superblocks

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APPENDICES

A. Interview Questions

1. **How do you define collage?**

2. **How do you involve collage in your design practice?**

    a. *Which phase of the design process?*

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality | the major aspects of spatial quality in your design)**

    a. Do you involve exiting context into your design collages?

    b. Do you involve time-dimension in your design collages? (-i.e., progressive (trans)formation of space, temporality use of space)

    c. Do you consider the different user- profiles and their involvement in the space within your collages?

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

7. **Which one would represent your collage approach?**
    a. A realistic vs. speculated image
    b. Abstract vs. representative
    c. Vague vs. highly specific
    d. Medium-specific vs. non-medium specific
    e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

B. Interview Transcripts

Participant 1

1. **How do you define collage?**

For me, collage is an artistic production infused with creative thinking methods. It is an action to reveal what cannot be seen through simple additive procedures, the collective image of elements that define collage gains new connotations with their togetherness and superpositions, but also with their separation and subtractions. Collage is a thought-provoking action that expand and bend reality, augments our perception towards virtual dimension of any design related production.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

I use collages mostly in the predesign phase to generate conceptual design ideas. Operations for collage make really help me to concretize some abstract concepts in a specific context.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Yes. Conceptual thinking is a key for a design project. Analysis phase is extremely important for design process but it lacks creative freedom to some extent when you start to overthink especially concrete qualities of related design problem. However, the initial idea development is a highly open field, yet it lacks a structuring framework that connects you to real analysis. Collages can work as a mediator, a structuring framework that combine conceptual ideas and creativity to real context struggles.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

I mostly use digital techniques as it expands our capabilities. Collage is based on relating different layers and digital techniques. It allows you to treat each layer separately, and also you can always go back and try different operations on the same layer. However, I do believe sometimes digital techniques lacks the spontaneous qualities of analog techniques, you might be paralyzed in the endless maze of layer operations in digital world whereas you decide something in analog methods and continue with what's in your hand. You must feel your material, and do what that material deserves and allows you to do.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality | the major aspects of spatial quality in your design)**

a. Do you involve exiting context into your design collages?

If you want your collage to be thought-provoking, I think you should involve exiting context, so yes, I try to do. The unrealistic quality of bringing different elements that normally in different periods, areas, scales together and creating an imaginary topography with exciting relations is an essential aspect of collage for me.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

Temporality is an important concept for collage I believe, but at the same time a great paradox. You try to come up with a creative and artistic image but image is in the end a static one, but you can find clues to give the sense of temporality, the time dimension to collage. Through changing surface qualities, changing the central elements, figures etc. you can form a gridal read of time. Rather than a linear chronology, you can form a deconstructed abstract grid showing different times and different elements in the same image.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

As an architect, my main concern is always space and how people use these spaces. So, I believe emptied out spaces in collages do not say much about the human dimension of environment. Therefore, I always aim to include many diverse user profiles related to my collage, possible people that might be affected by my design ideas or direct my ideas. Once you remove humans from the collage what is remaining is I believe a hollow artistic composition, but humans make collages provocative and relatable.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

I guess so. The time dimension also brings forward a strong programmatic aspect I believe, but it could be vague and dissolved rather than being obvious. The real excitement of space is the reflection of lived experiences and although you try to reflect these, they will find new ways to emerge in real-life. That being said, in initial design idea development, involving existing lived experiences of space can show us a programmatic aspect of the design that we should address in the following phases.

7. **Which one would represent your collage approach?**

    a. A realistic vs. **speculated image**

    b. Abstract vs. **representative**

    c. Vague vs. **highly specific**

    d. Medium-specific vs. **non-medium specific**

    e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

Design is first and foremost a creative production process, if we could address our spatial problems solely with scientific explanations, rules and regulations than we wouldn't need design in the first place. So, creative perspective is a primary aspect

of design, and I believe this creativity side benefits greatly from art. We might question what is art and then might say something that has been produced for pragmatic reasons like architectural or urban design could be counted as an artwork. However, artistic side is always important for a visual production that is creative and thought provoking. Also, today we cannot talk about clear boundaries of domains and disciplines so we cannot separate art from design, as long as a design process involve human dimension, it will be in a relation with art.

Participant 2

1. **How do you define collage?**

I define collage as an instrument of discovery to trigger my intrusive thoughts about space & place and time. Besides that, to me, it is a representation technique that allows me to combine my abstract graphic language of design and the political implications of my design outcome. Thus, I found collage quite powerful in terms of bringing my unconscious mind to the surface. And it is an accumulative thing, never-ending, has multiple openings allowing me to grasp a 'scene' and regenerate another one from it.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

I do involve it in many terms. As a professional, I usually employ collage in every stage of the design process. In the beginning to imagine the possible scenarios through analysis and synthesis. Then to evaluate the validity of my design proposals. At the end (as a design outcome), I benefit from collage to give myself feedback and to answers questions like:

- what is the character of the place I imagined?
- Is this place beyond its time?
- Is my design inclusive? etc.

And if I am not satisfied with the answers, I make revisions in my design process by utilizing collage again.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Yes, it does. Collage is both construction and deconstruction to me. If I would like to see all the layers of visible spatial values and hidden agendas, I rather employ collage as a technique instead of common analysis techniques. In the very beginning,

I wish to see the things to be kept and things to be eliminated. Only then my initial ideas are getting formed thanks to the collage/s I produced.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

Mostly I employ multiple digital mediums to generate ‘a final image’ since I find them more practical. As ‘practical’, I refer to time-saving operations on digital mediums. In such a discipline, unfortunately, I do not have the time I desire for. That's why the pace and practicality of digital mediums attract me. However, from time to time I juxtapose analog sketches and a variety of digital media (images, texts, textures, etc.). In that sense, I consider hand sketches as collage as well, because they are consisting of many doodling, texts etc. They are ‘flatten collages’ of my thoughts.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality | the major aspects of spatial quality in your design)**

Mostly I would like to see the temporal dimension of my design at the end. So, I combine visuals and figures from different sources and eras.

a. Do you involve exiting context into your design collages?

Definitely, I do. Because as an urban planner I put emphasis on the existing urban context and benefit from it. I want my design outcome to be in peace with the existing context. I do not wish to come up with something totally new, alien, and imposed on existing dynamics.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

I believe that's the most attractive and fun part of collage. I find 3d programs and renders very annoying. Everything is all set; it takes one to two commands or tools to come up with a nightscape and the bright moonlight. Isn't it a limitation? For me it is. With those images, I am stuck in a scene. My design is limited to whatever

digital tools can provide. On the other hand, with collage you can see people sunbathing under the moonlight - well how do we know that it is not a possible future? Only with collage I can imagine activities of certain time intervals happening at another time interval.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

In the beginning, I mentioned the political implications. Again, referring to that, to me a person or group of people having their time in my 'design proposal' represent the success of my design. So, I usually combine different user profiles on my collages to show how inclusive my imaginary place is and how strong the political message behind it is.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

I put special emphasis on the activities on my collages. I would love to see the informal and formal appropriation of the place I designed.

7. **Which one would represent your collage approach?**

   a. A realistic vs. speculated image

   b. Abstract vs. representative

   c. Vague vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

As a 'spatial designer' let's say, my education was also a combination of the disciplines above. Thus, I strongly believe they are interlinked. Even though some might not agree, I think architecture and urbanism have a rhizomatic relationship

with art. Any graphic representation of space/place has an artistic and aesthetic value. So does collage.

Participant 3

1. **How do you define collage?**

It is a way to create a visual representation and composition by bringing together various pieces, which can be related or totally irrelevant. It can also be defined as the process of collecting separate materials and creating a new and unusual whole by re-contextualizing and re-assembling these pieces.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

In my work so far, I have used collage to develop ideas in brainstorming stage. Specifically, in my presentations and papers on memory, I tried to narrate the layers of memories of different periods through collages by bringing together some visual and written materials. Apart from this, there are video collages that I have created for possible futuristic scenarios by manipulating the current situation and present reality for exhibitions I attend. Collage for me is a tool that I use to represent my thoughts in the stages of idea development and idea generation for design.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Yes, definitely, as I said, collage is a technique I use when developing ideas. It helps me to combine different themes and content creatively. In other words, it helps me to see and interpret reality and possibilities in a different light. That's why I find collage making as a very inspiring process for designers.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

In my personal studies, I usually use digital collages but for some workshops and exhibition I also use analog techniques. At this point, I try to take advantage of the opportunities of online age as much as possible. It is easy to find some materials, like visuals or sounds via online sources. I think that non-visual materials such as sound

in video collages also offer an impressive form of representation within the framework of the theme addressed in collages. Beside this, in particular, while preparing video collages, one of the issues I thought about was that these collages could improve one's three-dimensional perception of space.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

I would like to use collages in a more abstract way by creating a texture or a composition. Therefore, they can represent and point out some issues, themes or topics about concept of space but as an urban designer, I never use them as a final product of my spatial design process. I rather use them to develop insights.

a. Do you involve exiting context into your design collages?

Yes, especially while creating possible spatial scenarios about future, I use visual materials that exaggerate present circumstances, which also help to deform and reproduce the reality through scaling, colors, textures etc.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

Yes, in my personal works about sites of memory, I collected visual materials and scripts from archival sources, documents, diaries that give some information about the history of the site and bring them together within a composition to show transformation process and memory layers of the space.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

Yes, even if I speculate the real circumstances, I stay away from creating absurd content. Therefore, especially in my works on memory, I try to include photographs or narrative of users of the space, who experienced the area in the past. This step can be seen as a preliminary study. Bringing different layers together helps me to develop

methods and scenarios that I will follow regarding the future of the space during the design phase.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Yes, but it depends on content and theme that I want to highlight. I don't intent to create a formal document by collage, so generally referring these aspects is not my main concern or motivation.

7. **Which one would represent your collage approach?**

   a. A realistic vs. speculated image

   b. Abstract vs. representative

   c. Vague vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

Yes, I definitely think there is an intertwined relationship between them. It is clear that urban design practices and approaches are highly influenced by art and art movements. Both are closely tied to human imagination and creativity. As in some examples of urban design intervention, even the design of pattern of the city itself can be considered as art.

Participant 4

1. **How do you define collage?**

I can define collage as the pieces from the mind that are not rendered. If an object that you see is a render, then, the collage is a place that consists of juxtaposition of layers with such as tracing papers in unconscious mind to use to bring some concepts or the user profiles. It is an attempt to bring some layers of unconscious mind together. It is not too realistic as renders, nor abstract. Moreover, it doesn't restrict the users since you can work whatever you want such as a form, tissue or color by freeing the senses. For example, I paint an orange tissue in a collage intuitionally to express there will be an activity for myself in my design; to express ourselves freely. Collage is more flexible, I guess, than other images, objects or mediums.

2. **How do you involve collage in your design practice?**

    a. Which phase of the design process?

I start my design process with thinking and questioning, in other words, brain storming. Then, collage appears when I start to imagine relations between the form, experiences, people and the activities as layers; many physical layers in the form of section or façade rather than plan view since I do care more the experience than organization. If I find a strong relation in my collage, I continue to keep it during my design to get inspiration always, as a motivation symbol.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

I use collage to see the vision of the project such as unification of two different materials, slope, profile; or, sometime, I works with some abstract geometries on a site with different perspectives. Then, I juxtapose those different perspectives into the site. I start actually with Pablo Picasso's collages to understand merging physical objects in three dimensional/ actual space, I believe this makes collage more flexible. A designer is working on two-dimensional surface by adding the imitation of the perception of three dimensionality with using some texture, material, or light and

shadow to give the sense of depth. It is actually the same with very realist renders, however, in collage, you don't have to represent the three-dimensional space in a very realistic way by making the viewer intentioned to perceive. Collage affects the viewer's perception of the designer and the ideas. It doesn't speak clear about the reality, but it refers it for everyone differently.

4. **What kind of media do you use in your design collage works? Digital or analog techniques, could you please explain?**

While I prefer to work with digital mediums, I believe, analog methods of collage making creates another definition of reality.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality | the major aspects of spatial quality in your design)**

Collage gives a lens to the viewer to read. Without thinking scale, later on, I use collage to decide colors or compositional qualities, and to imagine for the rest of the design. I try to make it visible of invisible composition in my unconscious mind. I am perceiving collage as like you are printing different compositions on different trace papers and merging them.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

I try to reflect the user experience mostly.

7. **Which one would represent your collage approach?**

   a. **A realistic** vs. speculated image

   b. **Abstract** vs. representative

   c. Vague vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

My approach can be defined in-between abstract and realistic. Because you are perceiving in an abstract way of tangible objects in real space.

8. **Do you see any relationship between art and (architectural/urban) design?**

Design includes the function. Then, I believe, they separate. However, you can produce for example a collage for the sake of art, and it doesn't have to be a design. However, it becomes the most powerful weapon for your design. According to me, perceiving collage as art is more practical. To see the art in the actual design, it is needed to be sensed some parts of the collage work that is created at the beginning of the design. And this would be enough. In that sense, collage turns itself into a check point during the design process. If an object should be named as art, it is needed to make relations two different things in a different way that is not discovered before by somebody. - design and collage can be interpreted in that way. Then this could be a reference for design. collage is not a map; it is a compass. Collage starts to read as collage when it is given as lens of your perspective to the other; when it is not, then it could be defined as drawing or etc.

Participant 5

1. **How do you define collage?**

Eclectic, very sophisticated, narrative way of expressing yourself which is located at the mind with images as a sub-text. Every fragmented object in collage has a unique sub-text.

2. **How do you involve collage in your design practice?**

    a. ***Which phase of the design process?***

I use collage in every phase of design such as creating the concept, writing the sub-text of the design with philosophical approaches, and to represent and visualization. I use collage to merge signs, symbols, sub-text, abstract ideas as layers.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Definitely, yes. I am personally working on the place of mind. There are many undefined knowledge to reach meta data. At this point, I prefer to use collage to merge and express those uncounted ideas, knowledge and information. It is a way out to reach main idea. When I look at my collages, I perceive the motion and depth although in two-dimensional surface, it is very personal, so that it can be related with actual space. Sometimes, I can even hear the sound of the object when I examine some collage works.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

I prefer digital mediums generally.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

Mostly, I am working with time which I take it as a constructed space with past, present and future at the same time. Then, everybody turns into an anachronistic nomad. In a way, I try to express that space with my collages. One of my collages, I apply motion and sound with different materials to express the dialectic relation with matter on the vortex between natural and cognitive design such as Rossi's semiotic approaches or Calvino's invisible cities. I do care the meaning of every element that I use in my collages, they must be in deep relation with each other. That's why I believe it is not arbitrary as well.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Not, directly.

7. **Which one would represent your collage approach?**

   a. A realistic vs. speculated image

   b. **Abstract** vs. representative

   c. Vague vs. **highly specific**

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

I think, they are just the same. Even a musical composition is an architecture for me. That is why architecture is beyond everything. Sometimes, art can break the rules of design, or extent the boundaries. Every design definitely requires to be created as art.

Participant 6

1. **How do you define collage?**

I believe that as a process, collage for me is to pick some elements such as object or an image that have their own personal meaning, and by their combination or dislocation to convey a different meaning, something that is not noticed. For example, as in the structure of the Japanese letters. There is a concept, a new word by combining two different elements by addition. It doesn't always have to carry the original meaning of the fragmented objects.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

First, architecture is collecting some certain parts of existing structures and the other one is from cinema. There is a Disney movie, all movie based on only one character which is taken from an old movie, and re-creating. Taking elements from other existing building, taking them literally into the new concepts; using them as a design. We gave the elements from modern architecture to the students to composes new concepts. To make some compositional elements.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Yes, definitely. There is a project I worked on which is a project that has no recognizable dimensions. So, when you go inside, you don't have any dimension, scale or any sense of orientation. So, to do that, I worked with the mixed of paintings, in the middle there is a photography of my friend, painting on a book of john Berger soon. Not sure if it successful or not, but for me it is an exploration, perhaps testing things if maybe they later persuade as a project. For this period, I would like to create an evocation, an image. And it is much easier for me to do with existing ones. So, I believe that putting the things on the table even if it is not the result, and to see what can appear on that thing. The thing with collage, the elements are not fixed so you can move them. And in that sense, they are useful for a process not a final image. I

may have learned something by accommodating those objects in collage. I am not sure if it is communicating but, as a process, it may help.

4. **What kind of media do you use in your collage works? Digital or analog techniques, could you please explain?**

Mostly digital techniques, but it depends.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

Not consciously. In the case of my practice depending on the experience and memory, architecture is to recall the conditions of living spaces, spaces of very well experiences. So, if I need to recall the experience and re-create the image; then you can use some exaggerated aspects of the memory to convey something that perhaps sometimes is quite ambiguous, vague.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

No, not really.

7. **Which one would represent your collage approach?**

   a. A realistic vs. **speculated image**

   b. **Abstract** vs. representative

   c. **Vague** vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

I think, there are works of architecture that are art. That may be used or become useless. But there is something interesting about our relationship with the works of art. If you read Hegel on his approach to the beauty, he said something very clear; something very beautiful can't be functional; not because the function is something necessarily wrong, but it doesn't have to be a objectified as a manner. The real beauty experience, when you in front of something without any aim of possessing from that element or gaining something. But I believe there is no separation. It could be a principle of design.

Participant 7

1. **How do you define collage?**

I was working with collage in my bachelor's degree for the projects. However, recently, I am working on collective production of collage. And it enables to bring together different people. The things that the others are not aware of it, merging collectively, and it turns a collective act. Collage for me is to come together and to produce collectively, and all differences provides a unified composition, diversity, and fruitfulness. This makes us to see and pay attention. Also, it is an approach to understand and produce within a participatory and flexible manner.

1. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

To create my initial ideas and produce the site-plans. I am perceiving the space with two-dimensional surfaces.

2. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Yes, definitely. Texture and scale. Rather than that, I have many different abstract ideas that are needed to be connect for my design practice. And to understand how to connect them, I prefer to use collage.

3. **What kind of media do you use in your design collage works? Digital or analog techniques, could you please explain?**

Both. I have a fear of blank paper. The size, selection of objects, scale stress me. Analog Collage makes me not lose within infinite possibilities and restrict me, makes me select and focus; gives me scale and orientation. That is why I like working with analog collages.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality) - the major aspects of spatial quality in your design)**

Atmosphere, experienced space and compositional. My collages resemble a bit psychogeographical mapping.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Not really.

7. **Which one would represent your collage approach?**

   a. A realistic vs. **speculated image**

   b. **Abstract** vs. representative

   c. Vague vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

Phenomenological mostly. For example, they are to understand in which way the user will experience that space.

8. **Do you see any relationship between art and (architectural/urban) design?**

The separation of art and design is very political. It is separated because art is more undefined, design is to manipulate the society politically. However, it is not related, I guess, in contemporary world. Everything is the object of architecture and art.

Participant 8

1. **How do you define collage?**

For me, it is something more unified way of perspective toward the world. My approach towards collage is to look at the things with my own perspective and combine them and create a meaningful unified object, even my clothing style, my way of thinking can be defined as collage. To see the whole, I need to see first the fragments.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

I use collage to frame my concept for the design project; to ignite my abstract ideas to understand and analysis the city; to read past, present, future of the city with my interpretation. In that sense, it is a design tool for me; and also, in the end of the project, I use collage to represent the project.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Yes. I don't believe my works of collage help me to figure out the form of the space. But it helps to create the concept and the intellectual frameworks. Also, during design process, I check the project with my collage to see where it is going, but not to spatial reading. management to process. I usually tend to reflect compositional qualities of the design, and the form of space. Although there is no direct reference in my collages to the space itself, the process/ form of making place is very similar to my process of producing collage. Collage has a representation mode and can act as a design method.

4. **What kind of media do you use in your design collage works? Digital or analog techniques, could you please explain?**

In digital methods, it is very easy to play with the objects. In analog collages, it is a bit more difficult to bring the objects together. Recently, I am working with analog collages.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

Compositional qualities, form, the program in my upper scale projects such as urban projects.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Yes.

7. **Which one would represent your collage approach?**

   a. A realistic vs. **speculated image**

   b. **Abstract** vs. representative

   c. Vague vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

Art is very pedagogical for understanding the place in design process. Many important art movements affect the architecture and architecture also affects the way of seeing, art. They are like in infinite flow. They cannot be separated.

Participant 9

1. **How do you define collage?**

It is a tool of the combination of different materials to express a unified idea. It is a creation of original entity form non-original materials. It is a dictionary, a painting for me.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

It depends on the context and the projects. For example, when you create a final image with renders by layering some people, natural elements, it can be called as collage. For some cases, we are using some old photos of the site by juxtaposition of current situation to represent its tissue and the transformation. We usually prefer to use collage for representing a form of living, visualization of the design and design analysis.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

I usually use collage to express after I discover what I am searching for. It could be used also for investigation for some designer.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

Generally, digital techniques. Because digital techniques are very practical and fast.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

To represent different users, different activities, different sub-context of the design approach by graphic collages. The perspective and the material are very important. Atmosphere is another key issue.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Yes.

7. **Which one would represent your collage approach?**

   a. **A realistic** vs. speculated image

   b. Abstract vs. **representative**

   c. Vague vs. highly specific

   d. **Medium-specific** vs. non-medium specific

   e. Other. (Could you please explain?)

They are realistic but at the same time dramatic, not fake. I can also try to use minimalist style.

8. **Do you see any relationship between art and (architectural/urban) design?**

Architecture or urban design cannot be taken as a closed entity. I define urban design as an art of fertilization of two different lines. Visual art, literature and other forms of art also are very important to express the design. they support each other, the art could be more than design, yet, at the end of it, design is art.

Participant 10

1. **How do you define collage?**

Bringing various images together to create meaning.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

I use collage as both an exploration tool and a representation tool in the initial conceptual phases.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Definitely. As an architect, the initial stage of the design phase always involves seeking an alternative perspective on the existing site I'm working on. Making collages for me is a way of visually representing that "alternative" reality and uncovering its particularities.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

I have worked with both, depending on the project and my general representation language but I mostly prefer digital techniques.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

   a. Do you involve exiting context into your design collages?

Yes. In fact, I mainly use collage to look at the existing situation differently or represent it in a certain way. I rarely find myself using it to represent my proposed design.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

Sometimes. It depends on the meaning I am trying to convey through the collage itself.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

Yes. I mainly use collage uncover and represent the social situation of the existing site so the user profiles are usually extremely important in my work.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Not really. I rarely use the medium to represent my proposed vision and the activities it requires.

7. **Which one would represent your collage approach?**

   a. A realistic vs. **speculated image**

   b. **Abstract** vs. representative

   c. **Vague** vs. highly specific

   d. **Medium-specific** vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

For me, the design itself can be regarded as a peculiar sub-category of Art and I think that it is impossible to think of the two concepts.

Participant 11

1. **How do you define collage?**

I usually perceive collage in a linguistic way. For me, it is the way to make a dialog between the work of art, or architecture when it is difficult to express the abstract or scientific ideas, just as Chinese. Because in that language, the symbols represent the words. For example, there is symbol which means umbrella when you draw a line, it means the rainy weather. So, the symbols represent the different narratives, just as collage. It is another language to express myself for the ones it is difficult to express.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

Mostly, for the beginning of the design process for the ideas and the concepts. Specially, when you are creating the first ideas of design and molding with the philosophical background, collage is very useful. Because it is so practical, clear and fast to produce, and it can be used totally to represent the idea for others.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Definitely. For me, it works as a self- reminder during the design process for the designer to go back and check the initial ideas. It a document for the designer to remind where he or she was not to be lost during the design ideas. Not to represent the reality, yet to represent what I perceive.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

I prefer to use digital techniques generally, since every photograph, or the drawing create a unique composition in their own way with mixed media. I usually use Adobe, architectural drawings or 3D Models.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

While I am working with collage in the beginning processes, it helps to construct the form, the main concepts such as sustainability, the path that I need to follow. Humans are perceiving in a three-dimensional way to the world; however, vision has a two dimension. There are many layers on collage without creating directly the depth, however, the scale, I believe, creates the depth and help to perceive the three-dimensional space. In that way, collage may help me to imagine the initial concepts and form of the design.

a. Do you involve exiting context into your design collages?

No.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

Yes. I personally would like to understand and to represent the dynamics within time and space. For example, when there is no time condition, the space cannot be perceived in the same way as in the present; or any space cannot be evaluated in the present as it was in the past. I am not interested with the transformation of the time, but the time is. I believe we are perceiving the time in a very humanistic way. Such as if something exists, then there is a creator of it or a hierarchy. Then, time is not hierarchical such as past, future. Maybe it is a big hole or a coordinate system. If time is a coordinate, and you change it; then, you are in another space. That is why I prefer to work on more abstract collages.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

Not directly. The time discussion can be reflected in the design, regarding the question, as: while I design the place, I shouldn't consider the human being hierarchical. Every living organism with nature matters in that sense. If the project

works only in the human scale, I believe the place is not well designed. The design should be universal.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

I don't personally consider the program, because I believe that it is solved during the design.

7. **Which one would represent your collage approach?**

   a. A realistic vs. **speculated image**

   b. **Abstract** vs. representative

   c. Vague vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

It is very hard to define art, first of all. However, the design is very personal which is molded with your own philosophical attuite. When a person can represent its own way of perceiving and thinking in the design, then it is just as art. However, the function is always important. That's why I can say that, in some certain point, art and design are merged deeply, yet, they might be too separated for some cases sometimes. I believe, the technological advancement makes art and design merged more.

Participant 12

1. **How do you define collage?**

For me, collage is a tool to transfer design steps and ideas (it could be initial design ideas or final design decisions) to the relevant design medium.

2. **How do you involve collage in your design practice?**

    a. Which phase of the design process?

I generally use collage in two different steps. The first one is starting phase of any design problem and the second step is the final representation stage of the design decisions.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

As I explained in the previous question, I use collage as a sketch to transfer my initial design ideas to the paper or to the tablet, whatever the medium is. I think collage is an effective technique to illustrate initial ideas and by doing so it makes it easier to develop initial concepts to design decisions.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

I generally use digital techniques to make collages. I utilize Adobe Photoshop and Adobe Illustrator software for my collage practices. In many of my studies, I both use my own digital illustrations, models and stock images according to my design problem.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

    a. Do you involve exiting context into your design collages?

It totally depends on the design problem. If it is needed to make connections with context, I prefer to use it.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

Yes, definitely I involve it because, in my opinion, time is one of the most essential components of design and collage is a subtle tool to reflect the time into the given design problem.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

Since spatial design should be in harmony with the user preferences and profiles, I generally spend quite a lot of time on the selection of the characters that I used in my collages.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

It is again related to the design problem. If the given problem is required clues about the activities, of course, I do consider the programmatic aspects of the design, if not I focus on the inherent spatial quality of my overall representation.

7. **Which one would represent your collage approach?**

    a. **A realistic vs. speculated image**

    b. Abstract vs. representative

    c. Vague vs. highly specific

    d. Medium-specific vs. non-medium specific

    e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

It will be cliché, but I would say it. Spatial design is an art to make people happy in where they live, walk and breathe. So, yes! I do see a direct relation between art and design.

Participant 13

1. **How do you define collage?**

Simply, it's a way of representation. This form of representation can sometimes be part of the analysis process of any kind of research -this research is not only specific to a spatial problematic; it may also address to many different disciplines- and sometimes it can only be a way of expressing internalized impressions. So, I do not consider collage as only a 'piece of art', but as a form of representation that can be existed/used in any field.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

If I have to answer with the identity of an instructor; we often encourage our students to use the collage technique in the assignments we give and in the design projects they produce. If I had to answer with the identity of a student, I used the collage technique when I thought I could express myself better in even a paper I wrote, to support my design projects when it is appropriate. In these processes, the collage was sometimes the first thing that took shape in my mind before even setting up the design algorithm, and sometimes it was a form of representation that I used only to increase the visual quality and the impressiveness of the final product.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

I definitely think so. The first initial stage of design (it could be an urban design project or a research design) consists of complex ideas flying into our minds (at least for me). This might be an art piece that inspires us, maybe a song, a text, or any abstract/concrete object. In this thinking and brainstorming process, the idea of producing a collage with pictures, photographs, symbols and materials that can correspond to overlapping concepts can be a very effective form of representation in the first stages of design.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

I have always used digital techniques in my own works. I used Adobe Illustrator and Adobe Photoshop software, to produce them. Although the final products came out by using software, the materials I used in the collages were digitized by transferring the photos of my hardcopy drawings to these media. Apart from that, in my instructing process, we encouraged our students to produce collages in both digital and analogue ways. They also used this software in collages made by digital means. In the collages they made in analogue ways, they generally worked in two dimensions and were completely free to choose the materials they used. The materials they used were mostly photographs and their own hand drawings.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

I have never made a collage from the outputs of an urban design project; I usually have personal collage works -independent from the urban design context- and there were collages that we have made with students in the context of basic design studio. These were collages made in mixed techniques on a general theme, not on any urban design project output. However, if I were to make a collage based on the outputs of a design project, I would prefer to make a composition about what inspired the idea before the design process. As for the final product, maybe it would be meaningful to make a collage about the composition of the spatial assembly of that project, such as what kind of spaces were created, what kind of materials were used, what kind of people-place relations were considered, etc.

a. Do you involve exiting context into your design collages?

I've never done it, but I'm not against it.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

I think the collage technique is a very successful technique, especially in depicting historical timelines. While representing a let's say, historical horizontal line, I believe that rather than just specifying the year and an event that took place in that year, including a photograph of what that place looked like in the year the event took place, or expressing/representing that event with for example, a symbolic structure - without using any text- has a powerful effect.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

There was no need for me to do this, and I've never produced such a collage. But just as with the concept of time, I assume the impact of including user-profiles in collages will be significant in terms of representation and emphasizing the idea and outcome of the design.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Again, I've never produced such a collage with considering the programmatic aspects of design. But as in the previous comments, in my opinion, collage technique can be expressive and significant in every single phase and aspect of any design study.

7. **Which one would represent your collage approach?**

    a. **A realistic vs. speculated image**

    b. Abstract vs. representative

    c. Vague vs. highly specific

    d. Medium-specific vs. non-medium specific

    e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

Although the technical and engineering requirements in these fields are undeniable, I think that the fields of architecture and urban studies are closer to the field of 'arts and humanities'. In these areas, I believe that design should exist at every stage of the process, regardless of the scale problematic of that specific project. Thus, the “art”, summoned by the creative process, is actually intuitionally involved in these fields and therefore, this relationship is established by itself.

Participant 14

1. **How do you define collage?**

Assembling diverse materials in terms of color and texture to add emphasis and rhythm to a visual composition.

2. **How do you involve collage in your design practice?**

   a. Which phase of the design process?

I have used collage in terms of distorting the photographic visual compositions I use for my papers or presentations or as a final product/presentation in design workshops dealing with more abstract themes and discussions. I have used the technique both as a brainstorming tool and as a final product.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Yes, collage enables the distortion of images/compositions and use of different materials in visual thinking which triggers creativity as well as promoting thinking outside the box and investigating different possibilities.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

I use digital materials when I create personal collages, while I prefer analogue techniques in design workshops and design-studio assignments which makes it easy for working collaboratively/in groups, easier for the students using the technique for the first time and prevents difficulties that may arise from the level of digital literacy or abilities in terms of using computer programs.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

I rather use it to create emphasis and rhythm while representing a composition. I have used it to create more abstract compositions than to represent a final spatial design proposal.

a. Do you involve exiting context into your design collages?

Yes, I use collages to distort the reality in photographic compositions. In design workshops we intend to use it as a tool to construct an alternative reality for story telling/ thematic presentations.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

I have not worked on a retrospective collage technique before, I have rather created more static compositions.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

Yes, in collages we intend to include the user profile in terms of images of the target/related group.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Yes, but not as much as in the more formal tools of design representations (plans or section drawings)

7. **Which one would represent your collage approach?**

a. **A realistic vs. speculated image**

b. **Abstract vs. representative**

c. Vague vs. highly specific

d. Medium-specific vs. non-medium specific

e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

Those disciplines have been interrelated from the very beginning, while they are becoming more and more interweaved as simple, innovative, temporary interventions are becoming more critical and useful in terms of responding to difficulties in design making practices. In addition to this, the visual culture makes it necessary to communicate visually through different tools and media. These conditions make the use of art, creative thinking, and visual representations vital tools for both architecture and urban design.

Participant 15

1. **How do you define collage?**

In general, collage describes a composite assemblage of various visual elements and forms. As an urbanist, and from the perspective of my own field of expertise, I mostly read collage as an inevitable by-product of any spatial design process. Acknowledging that spatial design never occurs on a blank canvas, although it could be possible in several art domains, I think every designer uses the technique of collage (even they are not aware of it) while generating design ideas and searching for the ways to realize them. So, more specifically, I can say that 'collage' is the reconciliation between the mental images of the designer and material conditions of the existing space – which are typically incompatible.

2. **How do you involve collage in your design practice?**

Personally, I use collage in specific design instances in which I have to be more speculative or provocative. To discover the extremities of initial design ideas or to challenge the status quo in the design context, I believe, collage presents a field to think more freely. Perceiving the possible contradictions or the overlaps between different design ideas via a multi-layered and heterogenous visual assemblage provides a chance to develop a self-critical design perspective and to pursue an iterative process of trial and error, formation and transformation, creation and destruction…

a. Which phase of the design process?

I use collage in both pre-design process while thinking in more abstract terms to imagine new possibilities, and after design process, to illustrate and represent the imagined conditions of design. In that sense, I believe, collage could be described as a medium of communication as well: for the first part, it helps the designer to communicate with himself/herself and decipher his/her own cognitive processes; for the second part it contributes to the communication of design ideas with the

secondary parties, including other designers, policy makers and even users of the space.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

Following up the answer to the previous question, I certainly think that collage, as a technique, has important virtues to generate initial, or even primitive, design ideas. I guess the most important reason behind this fact is collage's capacity to provide an opportunity to think with images. I always believe that the most challenging part of any design process is the moment when designer encounters either with a blank page/canvas which means millions of different possibilities to choose, or the very complex and settled existing context which limits the possibilities to 'nothing can be done'. From that point on, the technique of collage, generates at least one single possibility to start to speculate further for the challenge of blank page, or it reduces the complex set of relationships to a few manageable design tasks and questions by highlighting contrasts and overlaps in a visual manner. Accepting that reduction is quite temporal and design idea will have to face with the complexity of the real world somewhere in the design process, I still think that collage helps designers to spread at least one single seed from which more intricate design ideas will be proliferated.

4. **What kind of media do you use in your design collage works? Digital or analog techniques, could you please explain?**

Although I believe in the certain merits of analog techniques comparing to the digital ones, especially in sketching and diagramming – i.e., 'thinking by hand', I always use digital techniques in collage works. I think digital environments, including various digital design and drawing software, allows to operate in a more flexible manner. The scalability of the visual media, modification of the transparency, composition and order of the divergent forms and images makes it possible to work more efficiently and to discover different options never imagined before. I guess analog techniques offer a more limited framework in that regard.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

Most of the time, I aim to discover compositional qualities of the design and their relationship with the existing conditions of the context. The critical evaluation of the scale and grain of the design is also part of this process. Depending on the circumstances, collage may also help to address various spatial relationships such as structural continuities, formal coherence, transition in-between the divergent forms, elements, scales and hierarchies.

a. Do you involve existing context into your design collages?

Yes, as an urban designer, the most notable use of collage in my works is understanding the context and questioning its coexistence with the speculated design ideas. I always find the process of bringing the given context up against the speculation quite prolific. As I emphasized before, any design process should be the reconciliation between these two different ends.

b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

To be honest, I never used collage in a way to discover temporality of the urban space in my works, but I certainly think that it is possible. I usually trust the provocative power of collage and try to achieve a very long jump in the time-line, together with 'what if?' questions. It helps to achieve a kind of compression of time into a single square/frame and presents a set of possibilities about how to transform the space in order to reach the reality depicted by collage. This clash or contact between now and future helps me to think about the progressive steps of transformation or increments of design.

c. Do you consider the different user- profiles and their involvement in the space within your collages?

No.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Although I find collage more effective to think about and question the formal qualities of the design, it is impossible to think spatial speculations without comprehension of program and activities. In that sense, collage helps to test the possibility of new programs within the limits of the existing setting.

7. **Which one would represent your collage approach?**

   a. A realistic vs. **speculated image**

   b. **Abstract** vs. representative

   c. **Vague** vs. highly specific

   d. Medium-specific vs. **non-medium specific**

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

Yes, it could be argued that there are various points shared by art and design, especially with respect to the mediums they use and the aesthetic functions they may highlight. In the same way, we can argue that even a building or an urban setting or even a map as a design outcome could be an art depending on the aesthetic experience it evokes. However, in my personal opinion, it should not necessarily mean that urban design or architecture is a kind of art. Architectural and urban design is more like a mixed medium including scientific, analytic, utilitarian, politic and aesthetic functions simultaneously. Considering that art is a highly vague concept to be defined clearly, instead of classifying urban design and architecture as art the discussion of how these domains contribute each other would be more beneficial in pragmatic sense. To me, art is what you make it to see, think and feel 'different' after you experience it and it is not about the art object, but it is about the one who experience it. If the communication between art and design provides a fertile ground

to generate this kind of spatial experience for the individuals, it should be more than enough for the disciplines of urban design and architecture. In that regard, I highly disagree with the mere aestheticism which reduces the reflections of art into design disciplines via formal concerns and desires.

9. **How do you foresee the advantages and disadvantages of the future's digitalization process in collage practices?**

I think the current digital practices offer various opportunities for the reinterpretation of collage with the help of more diverse and dynamic representation techniques. Especially the emerging genres of digital art, including AI-generated or supported techniques, revolutionize the capacity of imagination for the artists and dramatically changes the experience of the audience as well.

10. **How do you evaluate the transformation of the definition of collage in past, present and future?**

I believe the definition of collage does not change much. In the most abstract terms, collage has always been, still means and would most probably mean the 'glue' sticking various materials, elements and forms together. But its definition will most probably expand with the emerging representation techniques and materials – so, its definition will retain itself in essence, but the things that we define as collage will be diversified as it has been since years. For instance, for the last couple of decades, 'data' has been the new pigment/unit/cell which shows itself in divergent digital art products and data representation has become a new form of art. As an extension of this, for example, Refik Anadol's works are good examples of interpreting collage through multiple layers of data representation, with its juxtaposition with the architectural and urban space and in communication with the continuous feedback from the space, user and data itself.

Participant 16

1. **How do you define collage?**

Visual interpretation method, combined with different levels of reflection of socio-spatial reality, and virtual spaces.

2. **How do you involve collage in your design practice?**

    a. Which phase of the design process?

While brainstorming (first step of the design) and in the final stage of design.

3. **Do you think that collage may help to envision the first initial ideas of design? If yes, in which ways?**

In my case yes, I think the collages are also combination of the ideas of a project. So, at the same time, it is a good brain-storming method in the first stage of the design.

4. **What kind of media do you use in your collage practices? Digital or analog techniques, could you please explain?**

Digital techniques because it is easier to show the things in my mind and change them into the style I want.

5. **Which qualities of the design outcome/product do you tend to reflect in collage? (i.e., compositional, material quality, the major aspects of spatial quality in your design)**

    a. Do you involve exiting context into your design collages?

Yes.

    b. Do you involve time-dimension in your design collages? (i.e., progressive (trans)formation of space, temporality use of space)

Not really. No.

c. Do you consider the different user-profiles and their involvement in the space within your collages?

Yes.

6. **Within your collages, do you consider the programmatic aspects of design? (i.e., activities and utilities)**

Yes.

7. **Which one would represent your collage approach?**

   a. **A realistic vs. speculated image**

   b. Abstract vs. representative

   c. Vague vs. highly specific

   d. Medium-specific vs. non-medium specific

   e. Other. (Could you please explain?)

8. **Do you see any relationship between art and (architectural/urban) design?**

Yes. Inspiration is the same in all cases for art and architecture and urban design. Human, spatial environment, nature and space and even the feelings are the common inspirations for both.

C. Interview Codes

Designer's Responses to the Question 1: Deductive Codes and Themes

PRE-DESIGN

- ***creative thinking methods within an artistic way***

1. For me, collage is an artistic production infused with creative thinking methods.
2. Collage is a thought-provoking action that expand and bend reality, augments our perception towards virtual dimension of any design related production.

- ***discovering initial design ideas***

3. I define collage as an instrument of discovery to trigger my intrusive thoughts about space & place and time.
4. Thus, I found collage quite powerful in terms of bringing my unconscious mind to the surface.
5. For me, collage is a tool to transfer design steps and ideas (it could be initial design ideas or final design decisions) to the relevant design medium.
6. So, more specifically, I can say that 'collage' is the reconciliation between the mental images of the designer and material conditions of the existing space – which are typically incompatible.
7. Also, it is an approach to understand and produce in a participatory and flexible manner.
8. The collage is a place that consists of juxtaposition of layers with such as tracing papers in unconscious mind to use to bring some concepts or the user profiles.

- ***generating new meanings with fragmented entities***

9. It is an action to reveal what cannot be seen through simple additive procedures, the collective image of elements that define collage gains new connotations with their togetherness and superpositions, but also with their separation and subtractions.

10. An instrument of discovery to trigger my intrusive thoughts about space & place and time.
11. It can also be defined as the process of collecting separate materials and creating a new and unusual whole by re-contextualizing and re-assembling these pieces.
12. Collage for me is to pick some elements such as object or an image that have their own personal meaning,
13. and by their combination or dislocation to convey a different meaning.
14. Bringing various images together to create meaning.
15. I think every designer uses the technique of collage (even they are not aware of it) while generating design ideas and searching for the ways to realize them.
16. Visual interpretation method, combined with different levels of reflection of socio-spatial reality, and virtual spaces.
17. I believe that as a process, collage for me is to pick some elements such as object or an image that have their own personal meaning, and by their combination or dislocation to convey a different meaning.

- ***self-expression way***

18. …expressing yourself which is located at the mind with images as a sub-text.
19. It is a dictionary, a painting for me.
20. I usually perceive collage in a linguistic way. It is another language to express myself for the ones it is difficult to express.

DESIGN

- ***the way of perceving***

21. It is something more unified way of perspective toward the world. My approach towards collage is to look at the things with my own perspective and combine them and create a meaningful unified object, even my clothing style, my way of thinking can be defined as collage.

22. Collage for me is to come together and to produce collectively, and all differences provides a unified composition.
23. Eclectic, very sophisticated, narrative way of expressing yourself.

- ***re-contextualizing and re-assembling*** *the pieces*

24. …unusual whole by re-contextualizing and re-assembling these pieces.

- ***juxtaposition of layers,***

25. The collage is a place that consists of juxtaposition of layers.

- ***picking some elements*** *such as object or an image that have their own personal meaning,* ***and by their combination or dislocation to convey a different meaning,***
- ***combination of different material,***
- ***combination of different material,***
- ***combination with different levels of reflection*** *of socio-spatial reality, and virtual spaces,*
- ***assembling diverse materials,***
- ***a composite assemblage*** *of various visual elements and form.*

POST-DESIGN

- ***a representation method***

26. It is a representation technique that allows me to combine my abstract graphic language of design and the political implications of my design outcome.
27. It is a way to create a visual representation and composition.

- ***a form of representation.***

28. I do not consider collage as only a 'piece of art', but as a form of representation that can be existed/used in any field.

- ***a never-ending process***

29. And it is an accumulative thing, never-ending, has multiple openings allowing me to grasp a ‘scene’ and regenerate another one from it.

30. … to convey a different meaning, something that is not noticed.

Designer's Responses to the Question 2: Deductive Codes and Themes

PRE-DESIGN

- ***creating initial ideas***

1. I use collages mostly in the predesign phase to generate conceptual design ideas. Operations for collage making really help me to concretize some abstract concepts in a specific context.
2. I have used collage to develop ideas in brainstorming stage. Specifically, in my presentations and
3. papers on memory, I tried to narrate the layers of memories of different periods through collages by bringing together some visual and written materials.
4. Collage for me is a tool that I use to represent my thoughts in the stages of idea development and idea generation for design.
5. I start my design process with thinking and questioning, in other words, brain storming. Then, collage appears when I start to imagine relations between the form, experiences, people, and the activities as layers.
6. I use collage in every phase of design such as creating the concept, writing the sub-text of the design with philosophical approaches
7. I use collage to frame my concept for the design project; to indite my abstract ideas to understand and analysis the city.
8. Specially, when you are creating the first ideas of design and molding with the philosophical background, collage is very useful.
9. The first one is starting phase of any design problem.
10. In these processes, the collage was sometimes the first thing that took shape in my mind before even setting up the design algorithm.
11. I use collage in both pre-design process while thinking in more abstract terms to imagine new possibilities, and after design process, to illustrate and represent the imagined conditions of design. In that sense, I believe, collage could be described as a medium of communication as well: for the first part,

it helps the designer to communicate with himself/herself and decipher his/her own cognitive processes.

- ***a motivation symbol***

12. If I find a strong relation in my collage, I continue to keep it during my design to get inspiration always, as a motivation symbol.

- ***understanding the past, present and the future of the city***

13. In the beginning to imagine the possible scenarios through analysis and synthesis.
14. …to read past, present, future of the city with my interpretation.

- ***manipulating the present reality by creating possible futuristic scenarios with video-collages***

15. Apart from this, there are video collages that I have created for possible futuristic scenarios by manipulating the current situation and present reality.

DESIGN

- ***desiging as collage***

16. Taking elements from other existing building, taking them literally into the new concepts; using them as a design.
17. To create my initial ideas and produce the site-plans. I am perceiving the space with two-dimensional surfaces.

POST-DESIGN

- ***evaulating the validity of the design***

18. Then to evaluate the validity of my design proposals. At the end (as a design outcome), I benefit from collage to give myself feedback.

- ***representing and visualiziation***
- ***representing the design for others,***
- ***final representation,***
- ***to increase the visual quality and impressiveness of the final product,***
- ***to illustrate and represent the imagined conditions of design.***

Designer's Responses to the Question 3: Deductive Codes and Themes

PRE-DESIGN

- ***as an analysis technique***

1. I rather employ collage as a technique instead of common analysis techniques. to see all the layers of visible spatial values and hidden agendas.

- ***as a conceptual thinking tool for structuring framework that combines conceptual ideas and creativity to real context struggles.***

2. Conceptual thinking is a key for a design project. Analysis phase is extremely important for design process, but it lacks creative freedom to some extent when you start to overthink especially concrete qualities of related design problem. However, the initial idea development is a highly open field, yet it lacks a structuring framework that connects you to real analysis.
3. Collages can work as a mediator, a structuring framework that combine conceptual ideas and creativity to real context struggles.

- ***brainstorming***

4. In my case yes, I think the collages are also combination of the ideas of a project. So, at the same time, it is a good brain-storming method in the first stage of the design.

- ***to test/ to investigate***

5. For this period, I would like to create an evocation, an image. And it is much easier for me to do with existing ones. So, I believe that putting the things on the table even if it is not the result, and to see what can appear on that thing... The thing with collage, the elements are not fixed so you can move them. And in that sense, they are useful for a process not a final image. I may have

learned something by accommodating those objects in collage. I am not sure if it is communicating but, as a process, it may help.

6. I usually use collage to express after I discover what I am searching for. It could be used also for investigation for some designer.
7. Collage affects the viewer's perception of the designer and the ideas. It doesn't speak clear about the reality, but it refers it for everyone differently.
8. There are many undefined knowledge to reach meta data. At this point, I prefer to use collage to merge and express those uncounted ideas, knowledge, and information. It is a way out to reach main idea.
9. Yes, definitely. Texture and scale. Rather than that, I have many different abstract ideas that are needed to be connect for my design practice. And to understand how to connect them, I prefer to use collage.
10. From that point on, the technique of collage, generates at least one single possibility to start to speculate further for the challenge of blank page, or it reduces the complex set of relationships to a few manageable design tasks and questions by highlighting contrasts and overlaps in a visual manner.
11. But it helps to create the concept and the intellectual frameworks.
12. When I look at my collages, I perceive the motion and depth although in two-dimensional surface, it is very personal, so that it can be related with actual space.

- ***to discover alternative realities***

13. In other words, it helps me to see and interpret reality and possibilities in a different light.
14. Making collages for me is a way of visually representing that "alternative" reality and uncovering its particularities.
15. Yes, collage enables the distortion of images/compositions and use of different materials in visual thinking which triggers creativity as well as promoting thinking outside the box and investigating different possibilities.

- ***as a reminder to see where it was***

16. Definitely. For me, it works as a self- reminder during the design process for the designer to go back and check the initial ideas. It a document for the designer to remind where he or she was not to be lost during the design idea.
17. Also, during design process, I check the project with my collage to see where it is going, but not to spatial reading, management to process.

Designer's Responses to the Question 4: Deductive Codes and Themes

- ***digital***

1. I mostly use digital techniques as it expands our capabilities.
2. Collage is based on relating different layers and digital techniques allow you to treat each layer separately, and you can always go back and try different operations on the same layer.
3. Mostly I employ multiple digital mediums to generate 'a final image' since I find them more practical.
4. As 'practical', I refer to time-saving operations on digital mediums.
5. I usually use digital collages but for some workshops and exhibition I also use analog techniques.
6. While I prefer to work with digital mediums, I believe, analog methods of collage making creates another definition of reality.
7. I prefer digital mediums generally.
8. Mostly digital techniques, but it depends.
9. In digital methods, it is very easy to play with the objects.
10. Generally, digital techniques. Because digital techniques are very practical and fast.
11. I have worked with both, depending on the project and my general representation language but I mostly prefer digital techniques.
12. I prefer to use digital techniques generally, since every photograph, or the drawing create a unique composition in their own way with mixed media.
13. I generally use digital techniques to make collages.
14. I have always used digital techniques in my own works.
15. I use digital materials when I create personal collages.
16. Although I believe in the certain merits of analog techniques comparing to the digital ones, especially in sketching and diagramming – i.e., 'thinking by hand', I always use digital techniques in collage works.
17. Digital techniques because it is easier to show the things in my mind and change them into the style I want.

- ***analog***

18. However, I do believe sometimes digital techniques lacks the spontaneous qualities of analog techniques, you might be paralyzed in the endless maze of layer operations in digital world whereas you decide something in analog methods and continue with what's in your hand.
19. You must feel your material and do what that material deserves and allows you to do.
20. However, from time to time I juxtapose analog sketches and a variety of digital media (images, texts, textures, etc.).
21. In that sense, I consider hand sketches as collage as well, because they are consisting of many doodlings, texts etc. They are 'flatten collages' of my thoughts.
22. I usually use digital collages but for some workshops and exhibition I also use analog techniques.
23. Analog Collage makes me not lose within infinite possibilities and restrict me, makes me select and focus; gives me scale and orientation.
24. Recently, I am working with analog collages.
25. I have worked with both, depending on the project and my general representation language but I mostly prefer digital techniques.

Designer's Responses to the Question 5 and 6: Deductive Codes and Themes

- ***compositional qualities***

1. I use collage to decide colors or compositional qualities, and to imagine for the rest of the design.
2. I am perceiving collage as like you are printing different compositions on different trace papers and merging them.
3. Compositional qualities, form, the program in my upper scale projects such as urban projects.
4. There are many layers on collage without directly creating the depth, however, the scale, I believe, creates the depth and help to perceive the three-dimensional space. In that way, collage may help me to imagine the initial concepts and form of the design.
5. I rather use it to create emphasis and rhythm while representing a composition. I have used it to create more abstract compositions than to represent a final spatial design proposal.
6. I aim to discover compositional qualities of the design and their relationship with the existing conditions of the context.

- ***structural and formal qualities, experienced space, atmosphere, memory, texture, color, and material***

7. I use visual materials that exaggerate present circumstances, which also help to deform and reproduce the reality through scaling, colors, textures etc.
8. In the case of my practice depending on the experience and memory, architecture is to recall the conditions of living spaces, spaces of very well experiences.
9. So, if I need to recall the experience and re-create the image; then you can use some exaggerated aspects of the memory to convey something that perhaps sometimes is quite ambiguous, vague.

10. Atmosphere, experienced space and compositional. My collages resemble a bit pyscogeographic mapping.
11. While I am working with collage in the beginning processes, it helps to construct the form.
12. Depending on the circumstances, collage may also help to address various spatial relationships such as structural continuities, formal coherence, transition in-between the divergent forms, elements, scales, and hierarchies.

- ***context***

13. If you want your collage to be thought-provoking, I think you should involve exiting context, so yes I try to do.

14. The unrealistic quality of bringing different elements that normally in different periods, areas, scales together and creating an imaginary topography with exciting relations is an essential aspect of collage for me.
15. I put emphasis on the existing urban context and benefit from it.
16. I want my design outcome to be in peace with the existing context.
17. I do not wish to come up with something totally new, alien, and imposed on existing dynamics.
18. Yes, especially while creating possible spatial scenarios about future.
19. Yes, even if I speculate the real circumstances, I stay away from creating absurd content.
20. Yes, I use collages to distort the reality in photographic compositions.
21. Yes, as an urban designer, the most notable use of collage in my works is understanding the context and questioning its coexistence with the speculated design ideas.

- ***time***

22. Through changing surface qualities, changing the central elements, figures etc, you can form a gridal read of time. Rather than a linear chronology, you can form a deconstructed abstract grid showing different times and different elements in the same image.

23. On the other hand, with collage you can see people sunbathing under the moonlight - well how do we know that it is not a possible future?
24. I collected visual materials and scripts from archival sources, documents, diaries that give some information about the history of the site and bring them together within a composition to show transformation process and memory layers of the space.
25. Mostly, I am working with time which I take it as a constructed space with past, present and future at the same time. Then, everybody turns into an anachronistic nomad.
26. I personally would like to understand and to represent the dynamics within time and space.
27. I am not interested with the transformation of the time, but the time is. I believe we are perceiving the time in a very humanistic way.
28. Maybe it is a big hole or a coordinate system. If time is a coordinate, and you change it; then, you are in another space.
29. I involve it because, in my opinion, time is one of the most essential components of design and collage is a subtle tool to reflect the time into the given design problem.
30. I think the collage technique is a very successful technique, especially in depicting historical timelines.

- ***different users and profiles***

31. I always aim to include many diverse user profiles related to my collage, possible people that might be affected by my design ideas or direct my ideas.

32. So, I usually combine different user profiles on my collages to show how inclusive my imaginary place is and how strong the political message behind it is.
33. I try to reflect the user experience mostly.

34. Different users, different activities, different sub-context of the design approach by graphic collages.
35. Since spatial design should be in harmony with the user preferences and profiles, I generally spend quite a lot of time on the selection of the characters that I used in my collages.
36. Yes, in collages we intend to include the user profile in terms of images of the target/related group.

- ***programmatic aspects***

37. The time dimension also brings forward a strong programmatic aspect I believe, but it could be vague and dissolved rather than being obvious.
38. Involving existing lived experiences of space can show us a programmatic aspect of the design that we should address in the following phases.
39. I put special emphasis on the activities on my collages. I would love to see the informal and formal appropriation of the place I designed.
40. Different users, different activities, different sub-context of the design approach by graphic collages.
41. Yes, but not as much as in the more formal tools of design representations (plans or section drawings).
42. In that sense, collage helps to test the possibility of new programs within the limits of the existing setting.

Designer's Responses to the Question 8: Deductive Codes and Themes

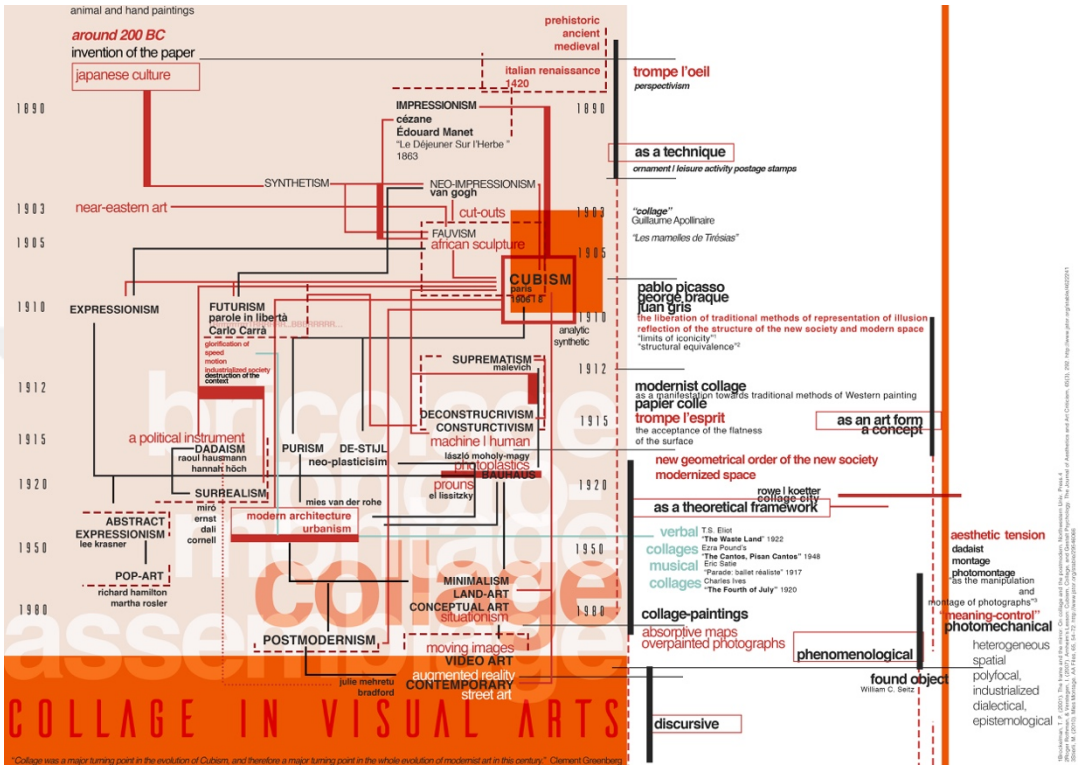
- ***cannot be separated***

1. However, artistic side is always important for a visual production that is creative and thought provoking.
2. Also, today we cannot talk about clear boundaries of domains and disciplines so we cannot separate art from design, as long as a design process involve human dimension, it will be in a relation with art.
3. I definitely think there is an intertwined relationship between them.
4. It is clear that urban design practices and approaches are highly influenced by art and art movements.
5. I think, they are just the same.
6. But I believe there is no separation. It could be a principle of design.
7. The separation of art and design is very political. It is separated because art is more undefined, design is to manipulate the society politically. However, it is not related, I guess, in contemporary world.
8. They are like in infinite flow. They cannot be separated.
9. I define urban design as an art of fertilization of two different lines.
10. The design itself can be regarded as a peculiar sub-category of Art and I think that it is impossible to think of the two concepts separately.
11. Spatial design is an art to make people happy in where they live, walk, and breathe.
12. Thus, the "art", summoned by the creative process, is actually intuitionally involved in these fields and therefore, this relationship is established by itself.
13. Those disciplines have been interrelated from the very beginning.
14. Yes. Inspiration is the same in all cases for art and architecture and urban design

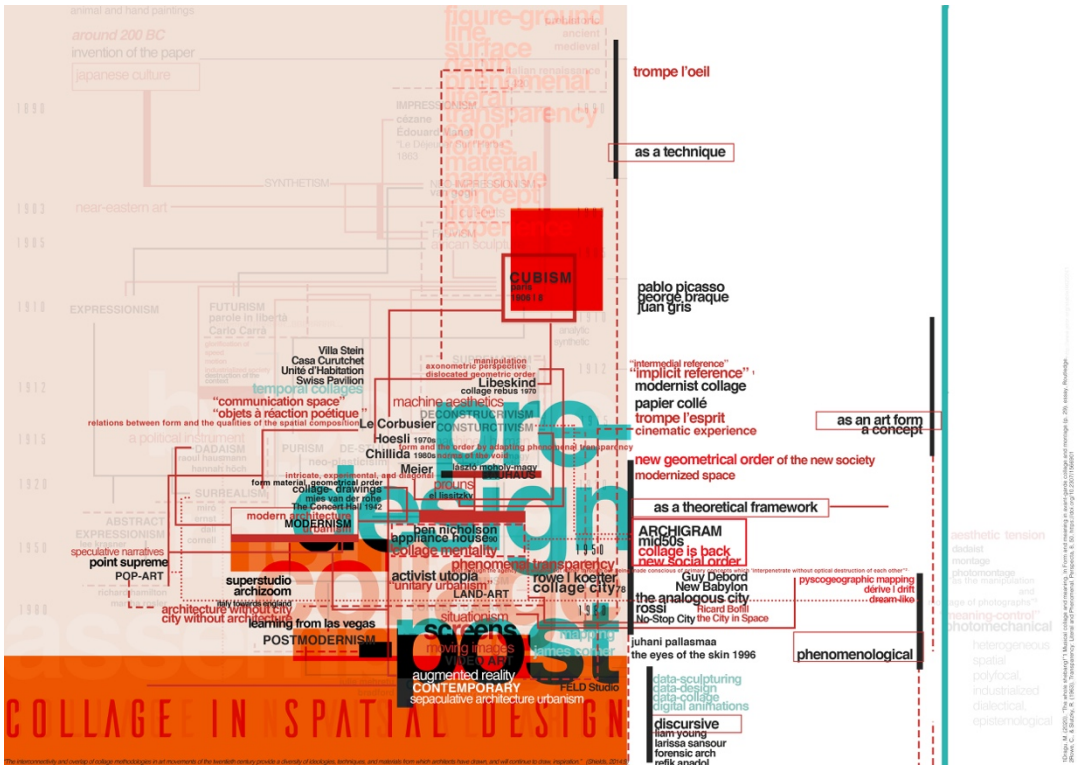
- **separated**

15. Design includes the function. Then, I believe, they separated.
16. However, the function is always important. That's why I can say that, in some certain point, art and design are merged deeply.
17. However, in my personal opinion, it should not necessarily mean that urban design or architecture is a kind of art.

D. Poster I: Reinterpretation of Alfred Barr, Jr.'s Cover of the exhibition catalogue 'Cubism and Abstract Art', New York, The Museum of Modern Art, 1936 for Collage in Visual Arts, Collage in Urban Design, 2022.



E. Reinterpretation of Alfred Barr, Jr.'s Cover of the exhibition catalogue 'Cubism and Abstract Art', New York, The Museum of Modern Art, 1936 for Collage in Spatial Design, Collage in Urban Design, 2022



F. Reinterpretation of Alfred Barr, Jr.'s Cover of the exhibition catalogue 'Cubism and Abstract Art', New York, The Museum of Modern Art, 1936 for Collage in Urban Design, 2022

