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### Article

## Representing the field of architectural representation: A Kraussian approach / A reproduction of semiotic square

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### ABSTRACT

Architectural projection could be the most decisive kulturtechnik in modern architectural processes, from the Renaissance and the Enlightenment to the present. Indeed, it is the technique that makes architectural practice modern by grounding it on the medial field of intellectual-corporeal distinction and constituting an operational field that is parallel to the modern notion of projection (Heideggerian Entwurf) that causes the dissolution of the ontology defined by a transcendental context. Architecture becomes a practice based on mediation (subject-agent-object), in which all its techniques (agents) are employed to project all mundane actions into the future. This text draws attention to the in-between area as an operational field where the kulturtechnik – a term employed by German media theory, particularly after the 1990s, as the fundamental element of the mediation – mediates and thus creates the differences, tries to represent the field itself as an operational ground for comprehensive interpretation of architectural representation, by following a Kraussian approach that allows us the hybrid conceptualization that the mediations require, reproducing the semiotic square. By reproducing the Kraussian diagram in the context of two categories, which are fundamental for the dissolution of classical ontology and therefore all the heterogeneous modern practices, such as architecture, it is aimed at mapping the expanded field of architectural representation to evaluate its mediations. In other words, this text aims to contribute to the literature by proposing a highly hybrid performative guide to evaluate architectural history and theory by mapping the mediations of architectural representation (its pragmatic, semantic, and syntactic hybridizations) in modern processes.

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### FROM ONTOLOGY TO OPERATIVE ONTOLOGIES

*There is no truth that doesn't "falsify" establish ideas. To say that "truth is created" implies that the production of truth involves a series of operations that amount to*

*working on a material –strictly speaking, a series of falsifications. [...] These capacities of falsify to produce truth, that's what mediators are about.*

Gilles Deleuze, 1995

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*The decisive moment of the drawing that turns into a disegno is made up of techniques of projection and project-making. [...] To describe design as a cultural technique means to distance oneself from the Florentine reading as disegno and instead conceive of it as project, projection, or projecting. In "The Age of the World Picture" (1938), Martin Heidegger defined "projection" (Entwurf) as the basic procedure of modern scientific research. [...] This "procedure" is not merely to be understood as a method, but also, and quite literally, as moving forward (Vorwärtsgen), a setting-out into the unknown, a voyage of discovery, conquest, and research eager to seize and apprehend the unknown in the shape of a picture.*

Bernhard Siegert, 2015a

The assertion that the modernization processes, which took place mainly from the second half of the 19<sup>th</sup> century, are marked by a break from the regimes of representation is perhaps the most intense emphasis in modern literature<sup>1</sup>. As often mentioned, the word "representation" implies the reproduction of a represented original; it is the media that makes it possible to establish a relation with the original represented. But also, – in Gadamer's words – "what is represented is itself present in the only way available to it" (Vesely, 2004). Therefore, while the word inevitably refers to a re-creation/translation/mediation, the separation of the concept from transcendent totalities centralizes the emphasis on the operability of the mediation: It is no longer a re-presentation of the given transcendent unity, but both the medium and the product of the procedure operating in the expression of the not-yet present. So that the truth, which is no longer given, is created by a series of operations of the subject on material, by falsification, and by the mediation between humans and their mediators. In other words, while before the modern secularization processes, the mediality in question had – in the classical sense – an ontological character by referring to the relation of humans with the transcendent, under the influence of the modern paradigm shift, it acquires an operative ontological character by referring to the medium and materiality of mundane projections of humans' thoughts and objects. Thus, it can be said that the ontological turn in representation comes along with the interest in mediation (subject-agent-object), and this turn is central for architecture as a modern practice based on representation/mediation.

In modern architectural theory and practice, the operative ontological character is formed in relation to the development of mediation/representation techniques that enable its realization at a temporal and spatial distance. Architecture, by becoming a modern practice based on mediation, projects actions into the future, thereby creating *truth* through a series of operations. In order to understand the role of architectural representation in the processes of modernization and to reveal whether architectural

representation techniques have the potential to adapt to the conditions that have brought it into crisis based on the controversy between architectural representation systems – which is based on prediction in temporal and spatial distance and the current context exposed to the unexpected and unpredictable created by the high relational demand of increasing, accelerating, complex, ever-changing information and non-stability (especially since the 1960s) – it seems to be essential to understand the operative ontologies of architectural representation for any discussion on it.

This paper attempts to explain the modern architectural representation in the context of its mediations and relations with the concepts of time and space, which are defined as the fundamental categories of modernization processes by various theorists<sup>2</sup>. The main characteristic of the modernizing processes, which led to a fundamental ontological shift by affecting the nature of knowledge, perception, and representation, is explained in terms of the concepts of time and space, which can no longer be defined as absolute, singular, and separate from each other, but which integrate to form a new spatio-temporal space (Kwinter, 2001). These categories are also significant because their changing understanding leads to an awareness of the milieu/Umwelt, which makes visible the interaction between humans and non-humans (subjects and agents) in the studies of philosophy and science (Leibniz, Einstein, Uexküll, Nietzsche, Heidegger, Ebeling, etc.). Asserting an axonometric conception, a view that will make visible that modern practices are formed in the hybridization of pragmatic (subject), syntactic (agent), and semantic (object) tendencies that are connected to the basic mediating elements (subject-agent-object), this paper aims to address the architectural representation as a mediation with the guidance of kulturtechniken studies that address the material and external conditions of ontologies that operate without historical, geographical, or disciplinary limitations. For this reason, another purpose of the paper is to provide a relational mapping suitable for assessing architectural representation's mediations (pragmatic, semantic, and syntactic hybridizations) in modern processes. Since the kulturtechniken studies allow the architectural representation techniques to be considered as media-events that operate between the acts of building and envisioning, emphasize the unity of the difference they distinguish, and keep both the possibilities of being conceived and being constructed in themselves virtually current, it provides a theoretical background for the expanded field of architectural representation, which extends through various mediations signified by its own usages. In this paper, parallel to the theoretical background, the expanding field of architectural representation is mapped with the semiotic square<sup>3</sup> to make visible a relation that could respond to the diversifications created by mediations by following

Krauss, who mapped the sculpture's expanded field with the semiotic square to evaluate new unclassifiable sculpture art of her time. The Kraussian diagram is reproduced for an expanded field of architectural representation that is formed by the decisive categories of modernity, which are time and space because the dissolution of the two categories implies human-technique hybridization and the emergence of operative ontologies in modern mediation processes. The diagram suggests a performative reading of architectural representation because instead of categorizing the mediations according to only historical processes, it refers to the mediations that it employs in differentiated contexts shaped by the hybridizations of perceptuality-conceptuality, contextuality-experientiality, concreteness-abstractness, stability-temporality, and the primary dichotomies of modern architectural representation. It has been developed as an interpretation-oriented alternative to the fixed readings of sharp categorizations by suggesting a ground on which increasing or decreasing tendencies of dichotomies can always be apprehended in relation to one another, which implies a highly hybrid environment for the systematic evaluation of the field of architectural representation.

In this context, the flow of the text is as follows: Firstly, it is explained why representation is considered a mediation and why the field of mediation it creates is mapped through a Kraussian diagram (semiotic square); then outlines a few of the performative readings which are respectively axial, prismatic, and spherical reading of the diagram. Initially, a reading along the axis of the pragmatic and the non-pragmatic is exemplified by the theoretical frame. Secondly, because it is considered the most generative field in the history of modern architecture, the hybridizations of the semantic prism and the diagrammatic's expansion of the diagram are evaluated. Lastly, referring to Gausa's conceptual framework of the epistemological transformation (from the Enlightenment to the early twenty-first century), another performative reading of the diagram is made from the outer periphery to the centre of it. Thus, it is asserted that the Kraussian way of representing the expanded field of architectural representation opens new mediations with a very high variety and different emphasis each time.

### Representation/Projection as Mediation

The factors that trigger this interest in human-technic mediation, especially after the Industrial Revolution, are certainly based on the dissolution of the absolute concepts of time and space. Leibniz's introduction of the notion of relational space versus Newtonian absolute space as the thing in which objects are situated (Deleuze, 2007); Nietzsche's assertion of space as a field of forces experienced through the movement of the opposition of Apollonian intellectual pleasures and Dionysian bodily instincts (Forty, 2012); Einstein's theory of relativity, describing time and space in

a four-dimensional multiplicity that cannot be separated into its components (Barnett, 2005); and Siegfried Ebeling's space as a membrane that a field of subjective, organic, and biological forces, where the subject's mediations with the external world take place (Forty, 2012); are among the early philosophical arguments regarding the dissolution of time and space. In Kwinter's words (2001):

*...space and time no longer carried with them their fixed categories of intelligibility, nor did they distribute their contents in quite the same ordered way. What is more (...) they would no longer remain separate from one another, but had merged to create a new field, one that would characterize the rest of our century, yet for which a properly solid map never emerged and will certainly never exist.*

With the dissolution of time and space, the focus is now on the milieu/Umwelt and the relations between humans and technics as the creators of the milieu, that is, operational ontologies that lead to new philosophical discussions based on the concepts of "technical system", "technical tendency", and "process of concretization" (Stiegler, 1998). The early traces of operative ontologies can be found in the subjects who consider non-given time and space as a milieu created through mediations based on their technical extensions and bodily experiences: Nietzsche's *Übermensch* creates the self in the space formed by the coexistence of intellectual and bodily instincts; Heidegger's *Dasein* constitutes a non-metaphysical humanism by forming himself and the meaning of his world by being with other beings (mit sein) in the world he is in, with its technical extensions; and the Neo-Kantian Uexküllian subject, which, in terms of his emphasis on the inseparability of each term of the pairs of subject-object, perception-reality, and schema-sense, from the other (Kwinter, 2010), is defined by its own environmental world, its *Umwelt*, etc. Although they have differences with each other, each is the generator of their own ontologization through bodily experience in time and space, and thus they can be defined as the subjects who act in a series of operations with their mediators in the milieu they create. This is one of the points that German media theory, which centrally evaluates the media as media-event or, in its current extensions, "kulturtechniken" (Siegert, 2015b)<sup>4</sup>, finds the Heideggerian techno-ontological subject significant for conceptualizing the operative ontologies (Vogl, 2008):

*Media events are events in a particular, double sense: the events are communicated through media, but the very act of communication simultaneously communicates the specific event-character of media themselves. Media make things readable, audible, visible, perceptible, but in doing so they also tend to erase themselves and their constitutive sensory function, making themselves imperceptible and 'anesthetic.' This double becoming-media cannot be predetermined with any certainty because it is in each case differently constituted*

as an assemblage, a “dispositive” (in Foucault’s sense) of heterogeneous conditions and elements.

If we consider media as the event that, in each case it is employed, constitutes a different assemblage and so enables creative processes, it is significant to consider projection as Heideggerian *entwurf* (projection), which functions as the ground plan for the procedure, for the setting-out into the unknown. In other words, Heideggerian projection, as a procedure for the search for the unknown, is operational and therefore techno-ontological, which implies a break from classical ontology. So, the fundamental relation between Heidegger’s notions of *Entwurf* (projection) and *Dasein* (being in the world), who was thrown into the world and came into existence by being in the world, is signified by the act of coping with the thrownness (*wurf*) into the World (Oosterling, 2009). Projection/design (*Entwurf*) is the act of *Dasein* to situate his existence, and this is why it is fundamental to the modern ontological turn that took place with the break of representational regimes.

The break with regimes of representation brings with it an interest in the creative processes of human interaction with non-humans; those are the mediators operating in the mediated field. Although awareness of mediation is not a situation that only belongs to the processes following modernization processes, the acceleration in the movement of time-space-information makes the mediation more visible, either in order to control it or through the necessity of making it creative in the process. In Sprenger (2016)’s terms “fantasy of immediacy” has been employed for different prospects of reward, such as sublating the uncertainties and contingencies that lie in the separation between elements, the prospect of an undivided community, an origin from which everything can be derived in a metaphysical manner, and an always-already transmitted transmission in which delay or loss plays no role. The processes of modernism, which are built on the dichotomies (culture-nature, intellectual-corporeal, subject-object, human-non-human, private-public, spirit-body, universal-local, black-white, etc.)<sup>5</sup> come along with the emphasis on mediality in the context of either the affirmation of mediation – hence of the differentiations/transformations – or the fantasy of immediacy, due to the emphasis on the poles themselves.

Without a doubt, especially in the early modernist processes, this procedure is built on resistance to the dissolution of the concepts of time and space, to mundane singularities<sup>6</sup>. Kwinter explains these singularities with two primary axes which correspond to the “time axis” and the “space axis”. Kwinter’s third axis, which is indeed not an axis, but the field of immanence, is the force axis that absorbs both time and space. The three axes (time, space, and force) that Kwinter put forward depending on time and space can be read as the space of inherent mediation (field of force) in the field of modern heterogeneous

practices and the fantasies of immediacy on them (time axis and space axis) (Kwinter 2001). So, in Latourian terms, representation is now not a “re-presentation” as if it were a first, but a model corresponding to what is not yet present in the context of the fantasies of immediacy (Bolt, 2004). At the same time, with the withdrawal of representation into secular immanence, the fact that there is nothing accessible but representations penetrates the operations of all kinds of modern practices, especially within idealized modernist fictions, at the level of idealism that everything can be represented at a temporal and spatial distance. However, it is possible to say that the lines of flight, which are separated from these worldly transcendental constructions and seek to stay in resonance with modern immanence, in other words folding on the field of force, are drawn simultaneously. In modern immanence, surrounded by unpredictability, the comprehensive destruction of the notion that the representation of what does not yet exist can be realized at a temporal and spatial distance, again in the awareness that everything inevitably consists of representation series, brings the problematic of representation to the agenda for the question of how to represent the unpredictable; the ones that cannot be defined anyway. More precisely, more than a model, projection as pro-injection acquires significance as a multi-layered process (Gausa, 2003), as the ground plan of a procedure that includes gaps where the unpredictable can leak. In this context, projection cannot be limited to a static, immutable representation of what does not yet exist. On the contrary, it points to the dynamic in-between that occurs depending on the temporal-spatial distance between intellectual and bodily activities and in which man creates his own ontologization by constantly switching with the non-human through their capacity for mediation and operativeness. Particularly in theories after the medial turn of the 1960s and in contemporary posthumanist studies (one of them is German media theory’s posthumanist second phase after the 1990s, namely kulturtechniken studies), mediation has been considered a core issue for all the practices. If we say it in the words of Kittler, “only that which is switchable is at all”<sup>7</sup>.

In brief, the dissolution of subject-object unity increases the visibility of the mediator in the mediation of subject-mediator/agent-object, and it makes the mediators’ capacity to falsify a core problematic for all worldly creative activities and future projections, namely, for the creations of truth. Thus, falsification refers to reproduction, the difference-making capacity of mediation, and this is why “mediators are fundamental”, “creation’s all about mediators”, and “without them nothing happens” (Deleuze, 1995). And this is why the focus should shift from the representation of meaning to the conditions of representation, which is the way that is offered by German media theory (Siegert, 2015b). In cases where creation is not given, it is not the question of meaning, but the conditions of meaning. To

understand the mediation that constitutes the creation, it is necessary to analyze the mediator, – in a media-theoretical term, *kulturtechnik* – as the third that precedes a time-spatial series of operations/the poles of the mediation. This is one of the main characteristics of a *kulturtechnik* that Siegert asserted (2015b) "Essentially, cultural techniques are conceived of as operative chains that precede the media concepts they generate".

### **Framing as a Fundamental Operative Ontology of Architectural Projection**

The modern turn in architectural practice takes place, again with the involvement of an agent, when the architectural drawing acquires the decisive quality that allows architecture to be realized at a temporal and spatial distance from the construction site. Evans<sup>8</sup> says that "architectural drawings are projections, which means that organized arrays of imaginary straight lines pass through the drawing to corresponding parts of the thing represented by the drawing," and points out that the technical invention that makes the drawing architectural is the triple orthographic set (Evans, 1989). Architectural projection is obtained through the extension of an intellectual operativeness in which the imagination of the subject is involved. In this context, as Siegert implies, projection as a voyage to discovery, as a setting put into the unknown as the basic Heideggerian procedure of modern design research, corresponds literally with the architectural projection (both as an object and a verb).

The operativeness of architectural drawing originated in Alberti's perspective formulation, which is based on framings that open up to the exploratory field rather than to the reality of the outside world. Through two framings (window and *velo*), Alberti opens a way of intellectual construction at a temporal and spatial distance from the bodily activity. The transformation of perspective formulation's projection rays and framings, which are converged at a single point, into three-dimensional orthographic expansion in the Cartesian space of the Enlightenment (Panofsky, 1997), makes it possible to identify framing as the media-technical trace, the primary operative ontology of the projective quality of architectural drawing<sup>9</sup>. This operational field played a crucial role in the ontological turn of representational regimes to an extent sufficient to shift design (*disegno*) to a human-centered position in the mid-16th century (Siegert, 2015a). That is to say, this is not only because Alberti's window and *velo* open to the mundane external reality, but also because they operate in a procedure that assigns a data space quality (Damisch) to the projection/drawing plane for envisioning the mundane but not yet present (Siegert, 2015c). On the other hand, while the effective use of the orthographic set enables the idea of the creative ego, whose knowledge is inaccessible in the context of Renaissance humanism, to

be expressed with high precision, it causes the mediation to be erased through the fantasy of immediacy and the high domination of the subject over the process and the final product<sup>10</sup>. However, mediation is elaborated quite extensively and differently in the theory and history of architecture. But what should be noted is that the possibility of such a wide range of elaboration is largely dependent on the high operational ability of architectural projection, which is based primarily on the framing and its employment by different subject mediations. Architectural projection, with its involvement in the field of architecture, comes to the fore as perhaps the most important *kulturtechnik* forming modern architectural activity in the context of its intellectual-corporeal distinction and its ability to mediate between envisioning/imagining and constructing. This is why it emerges as the primary reference to trace its extensively differentiated qualities of mediation throughout the modern secularization processes.

### **HOW CAN THE FIELD OF ARCHITECTURAL REPRESENTATION BE REPRESENTED?**

Modern architecture is a heterogeneous practice that is formed mainly depending on architectural drawing (*media/kulturtechnik*) since the modern paradigm shift is based on the dissolution of the concepts of time and space. Thus, mapping the subject-agent(drawing)-object mediation in the context of time and space will provide the necessary basis for interpreting architectural theory and practice in any modern context<sup>11</sup>. It is required to map its mediation in relation to the concepts of time and space and to adopt a performative attitude while reading it – as in all kinds of mediation. Architectural drawings are more than recordings of the construction of an imaginative object to be translated into constructional reality, and only because they are open constructions of the mediation that oscillates between dualities such as perceptual-conceptual, stable-temporary, concrete-abstract, contextual-experiential, they are the lines of flight in action that frame the will-to-be and include what does not yet exist. The field that makes architectural mediation visible is important for understanding its limitations and possibilities for creative design processes, as well as discovering the potentials of its operative features by pushing and expanding the limits of architectural representation in the context of the question of how we can represent *Dinge* (that exist in the relation between *Dasein* and object) – not the object/*gegestand* – in the unpredictability of life. Latour draws attention to the impossibility of drawing *Dinge*, which is inseparable from the object's experience, from the subject-object relationality, connectivity, and continuity, and reveals that the architectural representation that is realized at a temporal and spatial distance cannot go beyond the representation of the object (Latour, 2009):

[...] we [...] may insist that objects are always assemblies, "gatherings" in Heidegger's meaning of the word, or things and Dinge (...) We know how to draw, to simulate, to materialize, to zoom in and out on objects; we know how to make them move in 3-D space, to have them sail through the computerized virtual *res extensa*, to mark them with a great number of data points, etc. Yet we are perfectly aware that the space in which those objects seem to move so effortlessly is the most utopian (or rather atopic) of spaces (...) To use some more German: we know how to draw *Gegenstand* but we have no clue what it is to draw *Ding*.

In the crisis that emerged from *Dinge's* unrepresentability and from the impossibility of overcoming the time-spatial distance in design practice, it is necessary to excavate architectural *kulturtechnik* as a creative mediativity that is neither subjective nor objective but reveals both the subject and the object in the moment of experience. Architectural projection as a special cultural technique/*kulturtechnik* that bridges the gap between envisioning and building highlights how this technique both separates and connects these concepts, keeping the potential for both design and construction inherently present, even if only virtually. This paper, considering architectural representation as a mediation issue (that is, in the connection of subject-agent-object), points out the necessity of reading the Kraussian diagram/semiotic square in an axonometric view, namely, with an irreducible relationality to mediation's elements/relatas. Before explaining why the Kraussian approach is referred to, it will be effective to explain the tendencies pointed out by the subject-agent-object mediation that guides its configuration.

### Mediation is Already in Axonometric View

Morris (1938), in his text "Foundations of The Theory of Signs," refers to 'pragmatics' as an examination of the relations between 'signs' and their 'interpreters'; 'semantics' as the study of the relations between 'signs' and 'the objects' to which they can be applied; and 'syntactics' as the study of the formal relations among the 'signs'; that is, respectively, as the fields that examine the relationship between sign-subject, sign-object, and sign-sign. In his 1964 text, he mentions the precariousness of considering these three parts of semiotics as types of signs and warns that it may make unreadable the distinction between signs designed according to different ways of expressing the meaning, and particular signs that are involved in the fields of pragmatic, semantic, and syntactic, designed as the three parts of semiotics (Morris, 2014). In this context, considering that Morris's early definitions of the field of study offered a valid terminology for later semiotic studies and that connect the signs respectively to the subject; the agent; and the object, it is necessary to map the field of architectural drawing dependent on the mediation of subject-agent-object, to reach the expanded conditions it has been employed in.

Also, it will be appropriate that it should aim to reveal an axonometric view that will make visible the mediation of the fields detailed in the hybridizations of pragmatic, semantic, and syntactic tendencies (Figure 1).

To represent the field of architectural representation requires a transitional classification that will make visible the hybridization of the pragmatic-syntactic-semantic tendencies formed by the mediation, in relation to the concepts of time and space. In this context, inspired by Rosalind Krauss's reference to the Klein diagram/semiotic square to analyze sculpture that is neither architecture nor landscape and cannot be classified by the classifications that are already known, the field of architectural representation is represented with this Kraussian approach, which seeks the possibility of hybrid conceptualizations. In this way, considering that modern processes cannot be defined only by the relation between the concepts of time and space but rather by hybrid paths of their non-'s (non-time, non-space), the reproduction of the Kraussian diagram might be expected to make possible highly plural and hybrid conceptualizations. Furthermore, it is possible to say that since this field was produced with reference to the fundamental categories of modernity, it also has the ability to map the field of activity of other modern practices.

### Reproduction of Klein-Four Diagram

The Klein four-group is a four-element group in mathematics in which each element is self-inverse (composing it with itself produces the identity) and in which composing any two of the three non-identity elements produces the third one" (Klein, 2003). Even before Krauss, structuralist thinkers and art theorists

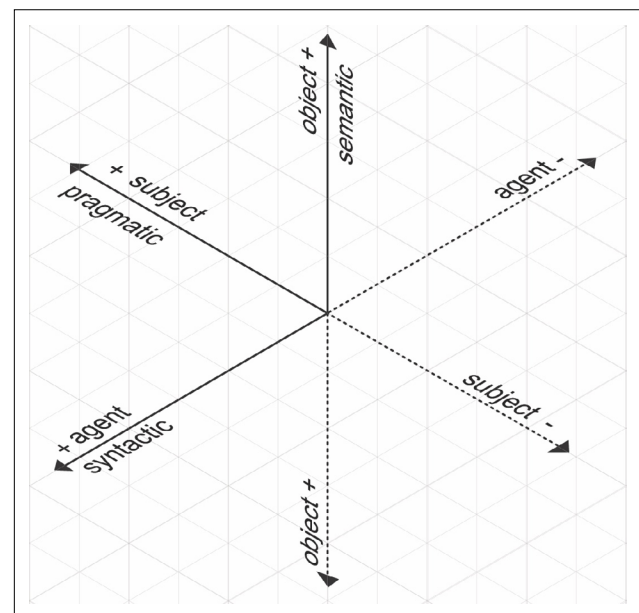


Figure 1. Axonometric relation between signs and the relatas of the mediation.

had been interested in the Klein diagram, which opens to multiple fields with the relations between the four elements. The semiotic square, a structuralist method of analysis that was put forward in the linguistics studies of Greimas in 1966, consisting of the expression of opposition, contradiction, and complementary relationship vectors between signs, is a diagram that many semiologists refer to. By referring again to the Klein diagram, art theorist Burnham reveals the structural matrix of logic modes of art-making based on “a quaternary structure where two terms are analogously equal to two other terms”. Burnham (1971) points out that though it is far from proven, Klein Group mathematics is so universal, at the level that leads one to suspect that the human brain possesses an innate faculty for partitioning meaningful relationships into groups of four:

*The consistency of such a structure is always the result of permutations derived from one or two operations on a single function. [...] (Briefly, this implies that the preferred cultural mode in sentence structure or works of art consists of multiple propositions, or propositions which have more than a single idea).*

Thus, Burnham refers to the Klein diagram to express a system of thought based on the five indistinguishable elements of alchemy (Air, Water, Earth, Fire, Aether) dominated by the relational vectors that cannot be identified with any particular function, concept, or process: “WATER implies FIRE, but not the reverse. Similarly, AIR implies EARTH, but not the reverse”. While Earth and Water contain Air and Fire, although they are not visible, the fifth element, Aether, is in the middle of everything, acting as a mediator between the body and the soul (Burnham, 1971) (Figure 2).

Krauss expresses the structuralists' and her own interest in the Klein Group as the possibility of rewriting (Krauss 1996):

*For Levi-Strauss, for Greimas, for the structuralist generally, the interest of the Klein Group was precisely in this quality of rewriting, so that what might seem the random details of cultural practice [...] emerge as a set of ordered transformations, the logical restatements of a single, generating pair of oppositions. What the rewriting made clear to them is that for every social absolute [...] there is its more flexible, shadow correlate: the kind of maybe, maybe of the not-not axis; [...] The structuralist call the top axis of yes/not he 'complex axis', using the term 'neutral axis' for the maybes.*

The diagram that she reproduced for "Sculpture in the Expanded Field" makes the ambiguity of the works of avant-gardes (such as Richard Serra, Robert Smithson, and Donald Judd) visible through the vectors of the relations between the terms defined by what they are not (pure contradiction), what they are the opposite of (contradiction as involution), or what they are the complements of (relationships of implication/deixis) (Krauss, 1979). While sculpture finds its expression as an artistic work that is revealed by referring to what it is and what it is not, and it seeps into blurred fields, the rewriting provides a contemporary conceptual expansion to the field of art (Figure 3). Krauss also reproduces the Klein diagram through the notions of *figure* and *ground*, which are the basic elements of perception in “modernist logic” –in her words, “visual logic” (Figure 4). She performs a relational reading of inside and outside, frame and deframe in the context of the art of painting. Thus, she aims to reach the expression of the dualistic nature of the modernist avant-garde in a dynamic logic that will be derived from exploring modernism as a topography rather than following it as a narrative.

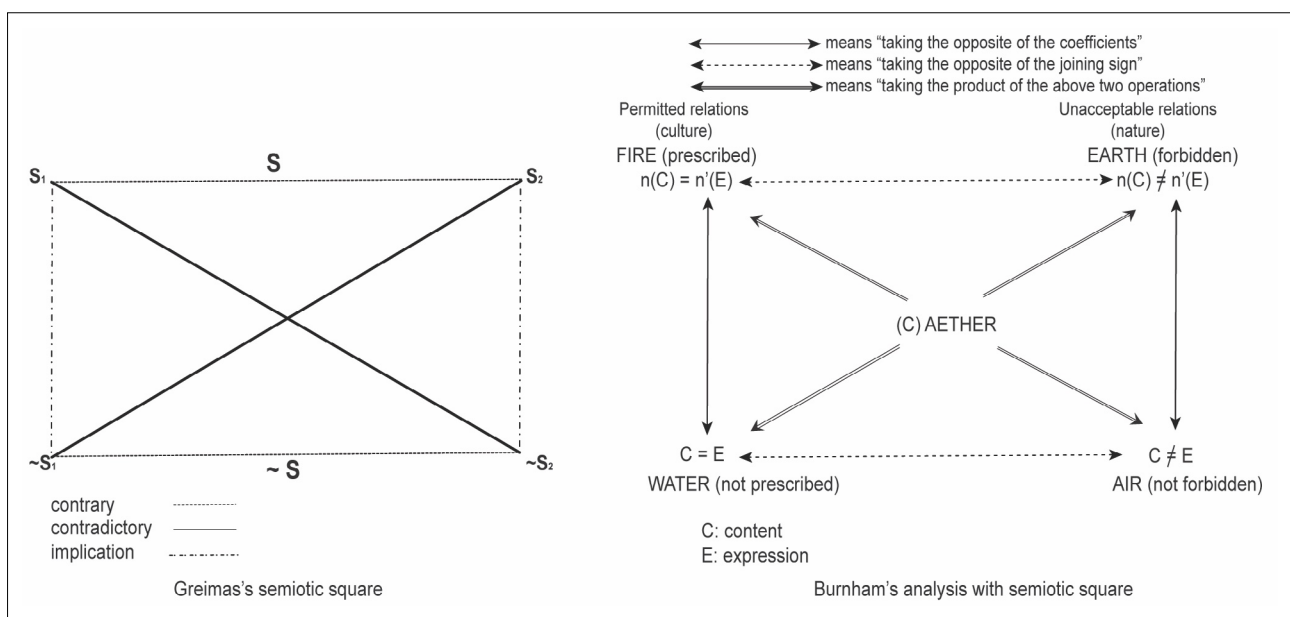


Figure 2. Greimas's Semiotic Square and Burnham's Alchemy Analysis with Semiotic Square.

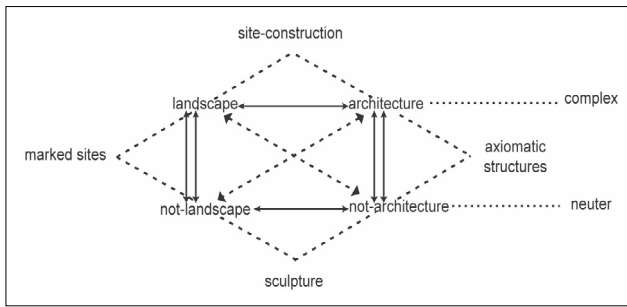


Figure 3. Sculpture in the expanded field.

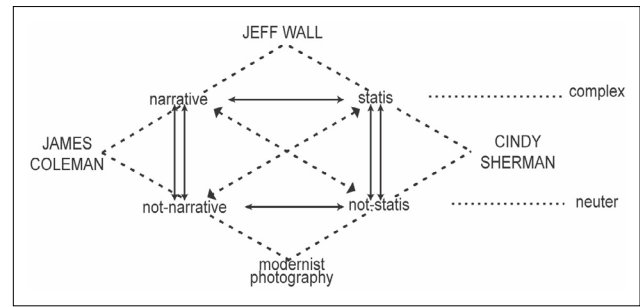


Figure 5. A reproduction of Klein Square for the art of photography by George Baker (Baker, 2005).

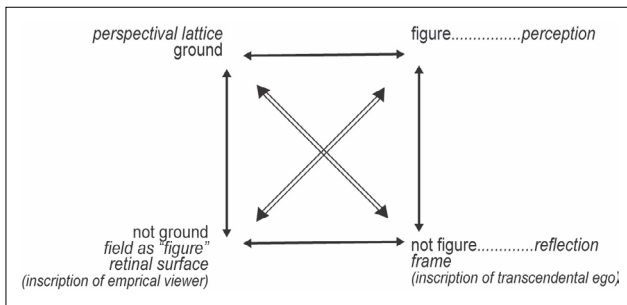


Figure 4. Krauss' analysis for modern painting.

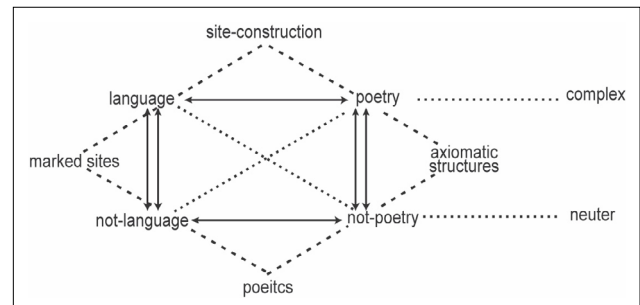


Figure 6. A reproduction of Klein Square for poetics by Barrett Watten (Watten, 2009).

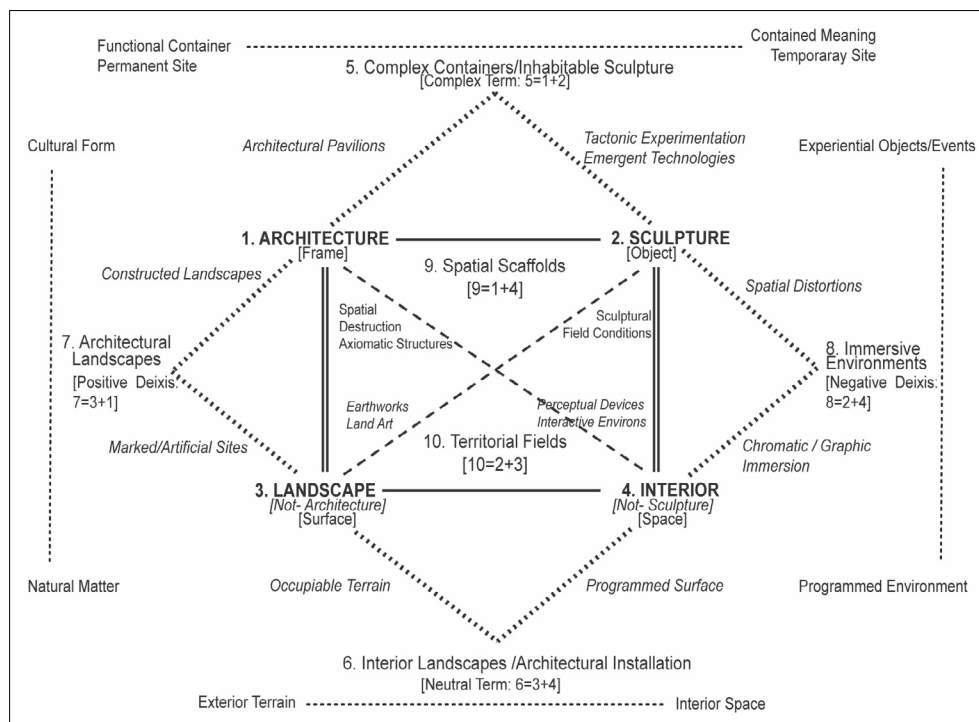
This apophatic approach, which allows us to draw the framework of the inexplicable directly by saying what it is not, later finds its response in the field of architecture. Architectural historian and theorist Vidler instrumentalizes the diagram for architectural theory in his text titled "Architecture's Expanded Field". Although Vidler (2004) does not draw the diagram, he considers the whole text in the expanded field of the concept quartet consisting of architecture, landscape, program and biology and points out that architecture, since the involvement of digital techniques in the practice, is now about non-architecture. While in 2005, art critic and theorist Baker (2005), mapped the art of photography, which cannot be classified with previous photographic concepts because of the discovery of video, as an expanded field based on the relation between the terms fixed and non-fixed, narrative and non-narrative (Figure 5); in 2006, Watten (2009) referred to the Klein diagram, which offers a transitive conceptual infrastructure to be able to evaluate poetics as neither language nor non-poetry (Figure 6).

In 2011, Bernham and Burnham employed the Klein diagram, which has the ability to reveal the blurring boundaries, for the installation –titled "The Way Beyond Art" as part of the *Wattis Institute of Contemporary Arts'* series– that they designed to reveal the current context of installation art that is neither architecture nor art, to arrange the conceptual as well as the spatial configuration of it. The diagram, as a reproduction of the Kraussian diagram both in form and content, makes the continuum that tracks movements from one disciplinary domain to another, which is described by the vectors that connect each of the four terms (architecture,

sculpture, interior and landscape) to the other three, visible (cf. Figure 7) (Berman & Burnham, 2016).

Although there are more examples that reproduce the Klein diagram/semiotic square, the thrust that led to its employment is fundamentally based on its capacity for multiplicity, which opens the situation to the plurality of the definition "it is not" contrary to the singularity of the "it is": While 'what a thing is' is one, 'what a thing is not'– reveals a multiple potential. Therefore, while the Klein diagram was frequently employed in structuralist semiology research after Krauss, especially in parallel with the context of modern immanence that contradicts idealized concepts, codes, and situations, the diagram is frequently rewritten to express transitions that have occurred or have just occurred and cannot be known what they are but can be known what they are not by referring to existing notions. The Kraussian diagram maintains its currency by providing suitable plural grounds for mapping the conditions, such as the all kinds of conceptual and inter-scalar transitions that involve the metastabilities, hybridizations, and heterogeneities of the post-modern situation that emerge from modern immanence, that is, by its post-modern conceptualization ability. Indeed, some of the advantages that Krauss noted for the Klein Group support this view. These advantages can be listed as follows: allowing to grasp the inner logic of modernist art –in Krauss's analysis– by enabling dispensing with narrative; offering the possibilities of and therefore thrill of its manipulation through the inner logic; being a graph in stasis for its own inner dynamism in the multiple but





**Figure 7.** Installation Art: Architecture in the Expanded Field by Berman & Burnham (Berman & Burnham, 2016).

limited transcoding possibility; and having the opportunity to show the system whole (Krauss 1996)<sup>12</sup>. Thus, despite all its complexity, by creating a fuzzy mapping that is appropriate for any study, enables us to focus on the inner logic of the operations instead of idealized situations, to produce manipulations on it, and to dispense with the narratives that are often built on the undefinable features of the creative ego by revealing a system that can be expanded.

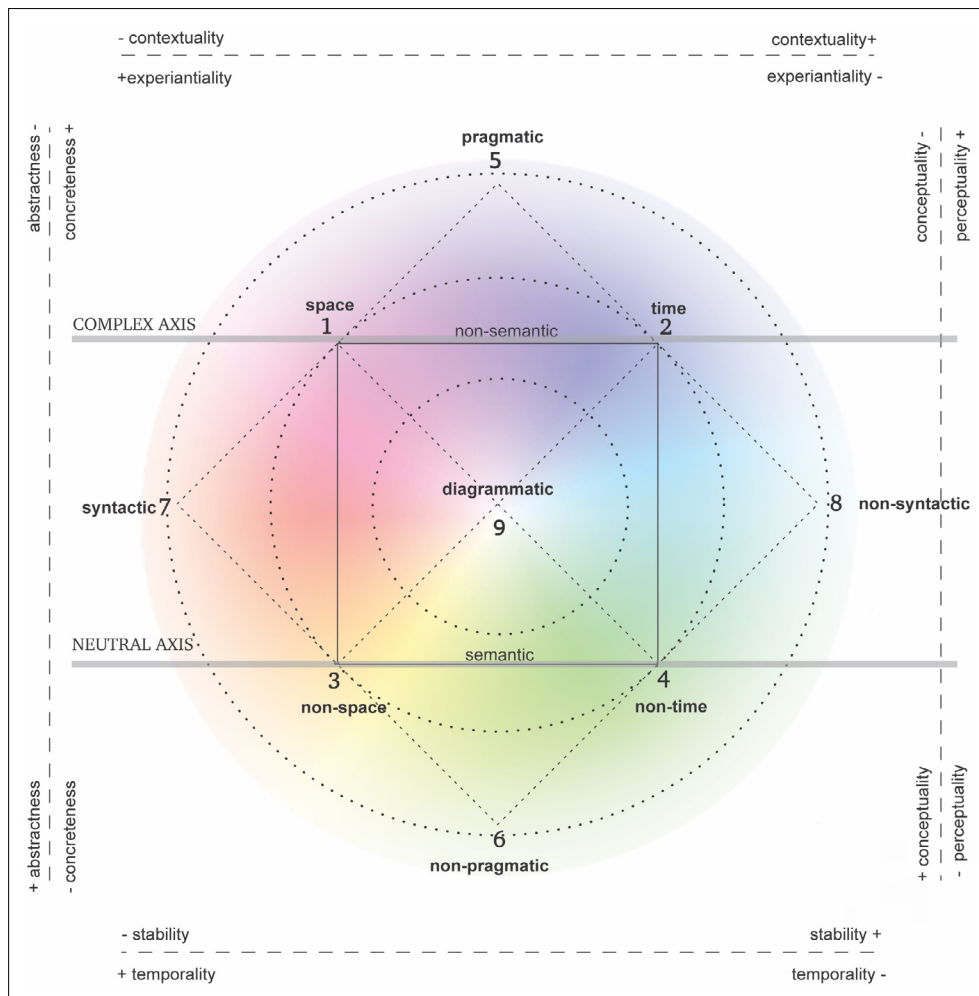
**The Expanded Field of Architectural Representation**

The Kraussian diagram in Figure 8 expands the field of architectural representation. This expanded field is shaped by the decisive concepts of modern processes: time and space. Within this field, other related concepts are seen as references that guide us through its various, in-between states. This approach aims to reveal the main tensions present in architectural representation in modern processes and implies that these tensions include the blurring of lines between perceptuality - conceptuality, contextuality - experimentality, concreteness - abstractness, and stability - temporality.

The different levels of hybridization of the peripheral concepts in the diagram indicate the conditions mentioned together with the crisis of architectural representation, which often occurs as a disconnection between the intellectual and corporeal, non-material and material characteristics of modern architectural theory and practice. At the same time, it allows the evaluation of architectural projection through its immaterial qualities, which are associated with its materiality.

As seen in the diagram, these characteristics are always found as hybrids, but sometimes the level of hybridity varies as a requirement of idealized practices. Therefore, keeping in mind that the diagram includes hybridity in each context it points out, and any polarity hint indicates an effort to purify, to idealize. Another point to be noted in the diagram is related to the complex axis (yes/no axis) and the neutral axis (axis for maybes). The ‘non-time’ and ‘non-space’ points on the neutral axis used by the structuralists for maybes and their extensions are not a conceptualization at the level of the idealized certainties of the complex axis on which ‘time’ and ‘space’ take place. The neutral axis opens up to plurality only by being the axis of non-’s (non-time and non-space).

The framework of the diagram can be read as follows: while the expansion of space and time towards ‘concreteness’ and ‘perceptuality’ maps the construction of ‘the pragmatic’ such as models, procedures, and methods; the expansion of non-space and non-time towards abstractness and conceptuality maps the construction of ‘the non-pragmatic’ as critical architectural representations. On the other hand, the constructions of space and non-space with relatively high ‘stable’ and ‘experiential’ characteristics focus on the own spatiality of architectural representation and make visible ‘the syntactic’ tendencies of constructions that reckon with the modernist ideal of space. The outer expansion of time and non-time maps ‘the non-syntactic’ constructions that come to terms with the historiography and the historicist tendencies that are formed mainly around the concept of



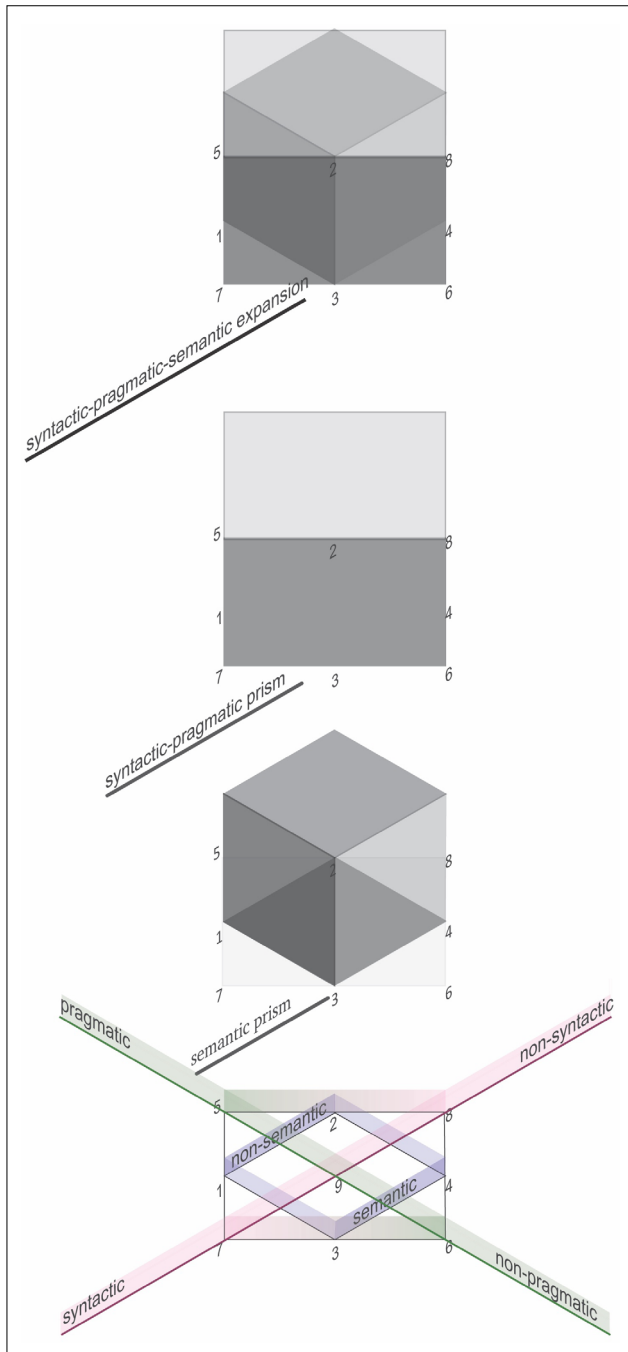
**Figure 8.** The expanded field of time and space / The expanded field of architectural representation.

type, by looking for the timeless in the temporal. On the other hand, by mapping the diagrammatic inclination of syntactic, pragmatic, and semantic axialities, the expansion of ‘the diagrammatic’ as the emanation of both time and space, non-time and non-space, points to an inherent theory-practice hybridity of the architectural practice itself, which is not separate from the criticality – in the sense of being related to the conceptual – of the contexts in question. At this point, since ‘the diagrammatic’ is positioned at the center of Kraussian mapping in relation between “it is” and its “non-”; since it involves simultaneously its construction and destruction as virtualities, it expresses its non-‘s inherently: the expression of the diagrammatic corresponds to a black hole that absorbs (inner expansion) and penetrates (outer expansion) everything. Thus, the diagram, expanded field of time and space/expanded field of architectural representation maps a history of modern architectural representation, from the analytical characteristics of Enlightenment epistemology to its current dissolution, on a conceptual framework based on fundamental categories of

modernity, consisting of hybrid tendencies in the expansion of the points (syntactic, non-syntactic, pragmatic, non-pragmatic, time, non-time, space, and non-space) indicated in the processes of modernization. At this point, it should be noted that the modernization processes correspond to the hybridizations of the pragmatic, syntactic, and semantic tendencies, through which the elements of the mediation are linked to the outer expansion of the diagram by themselves. The diagram is formed as a topography of information in which mediation is made visible through the various layers of operative ontologies. While in subject-agent-object mediation, architectural projection, respectively connected to ‘the subject’ through ‘the pragmatic’ and ‘non-pragmatic’ tendencies, to ‘the agent’ through ‘the syntactic’ and ‘non-syntactic’ tendencies, and to ‘the object’ through ‘the semantic’ and ‘non-semantic’ tendencies. The kulturtechnik characteristics of architectural projection are determined by the hybridizations of the syntactic-pragmatic prism [the expansions of the pragmatic (5), non-pragmatic (6), syntactic (7), non-syntactic (8)] and the semantic prism

[the expansion of space (1), time (2), non-space (3), non-time (4)] on the diagram (Figure 9).

The diagram, can be read in a variety of ways and emphasizes. Considering the hybridity of the diagram, it is clear that there are no areas that can be restricted by the purely pragmatic or non-pragmatic, semantic or non-semantic, syntactic or non-syntactic. Because any construction is always inevitably positioned in-between the reference points of the diagram in Figure 10 (1, 2,



**Figure 9.** The expanded field that unfolds the triple-axis mediation by itself.

3, 4, 5, 6, 7, 8, 9), it involves the mediation of all three tendencies at different levels, and is always a hybridization. For example, the hybridization of the pragmatic with the non-semantic formed in the expansion of time and space is intense, while the hybridization fields of the non-semantic with both syntactic and non-syntactic are at a level that is distinguishable. It can be said that the semantic tendencies that acquired crucial roles in the expansion of non-time and non-space are intensely hybridized with syntactic, non-syntactic and non-pragmatic. Therefore, the diagram should be interpreted within the framework of in-between, hybrid identifications (which are indeed not pure identities) rather than with the singular themes (Figure 10).

As one of the performative readings of the expanded field which is guided by the conceptual mapping<sup>13</sup> in the context of architectural projection (Figure 11), the axial expansion of the pragmatic and the non-pragmatic is below: While, architectural projection expands the field of architectural projection from the production of catalogue and regulation to the map depending on the shift in the tendency for immediacy of the pragmatic in the subject-agent relation towards the diagrammatic; on the other hand, through its employment in the intellectual tendencies of the non-pragmatic, the field expands from the past and future projections to the ones qualified as different-generator. In the graph, the fundamental differences depending on the syntactic capacity of the architectural projection become visible in the expansion of syntactic and non-syntactic axis. Furthermore, the expansion of the syntactic to the diagrammatic reveals the expansion from representation as a sign in the principle of analogy, and program as an expression of spatial association, to the sign which is employed to determine the performance of the creative process. Because the transition from non-syntactic to diagrammatic represents the hybridizations in tension primarily between time and non-time, it includes relatively more syntactic expansions of the concept of type, implying the expansion from contextual tendencies to the experientiality of the space of representation itself (Figure 11).

Another performative reading guided by the hybridizations of the semantic prism and the diagrammatic's expansion would make visible the most generative field in the history of modern architecture. While the semantic prism highlights the purest (expansion of the yes/no axis) and most ambiguous (expansion of the maybes axis) expansion of architectural projection, its hybridizations with the outer expansion of the diagrammatic in both the early and late 20<sup>th</sup> century have mapped the most elaborated field that was realized through architectural projection. Here, it will be explanatory to read the diagram in the context of the tendencies that have come to the fore in the historical process, which also explain the interrelation of the prisms.

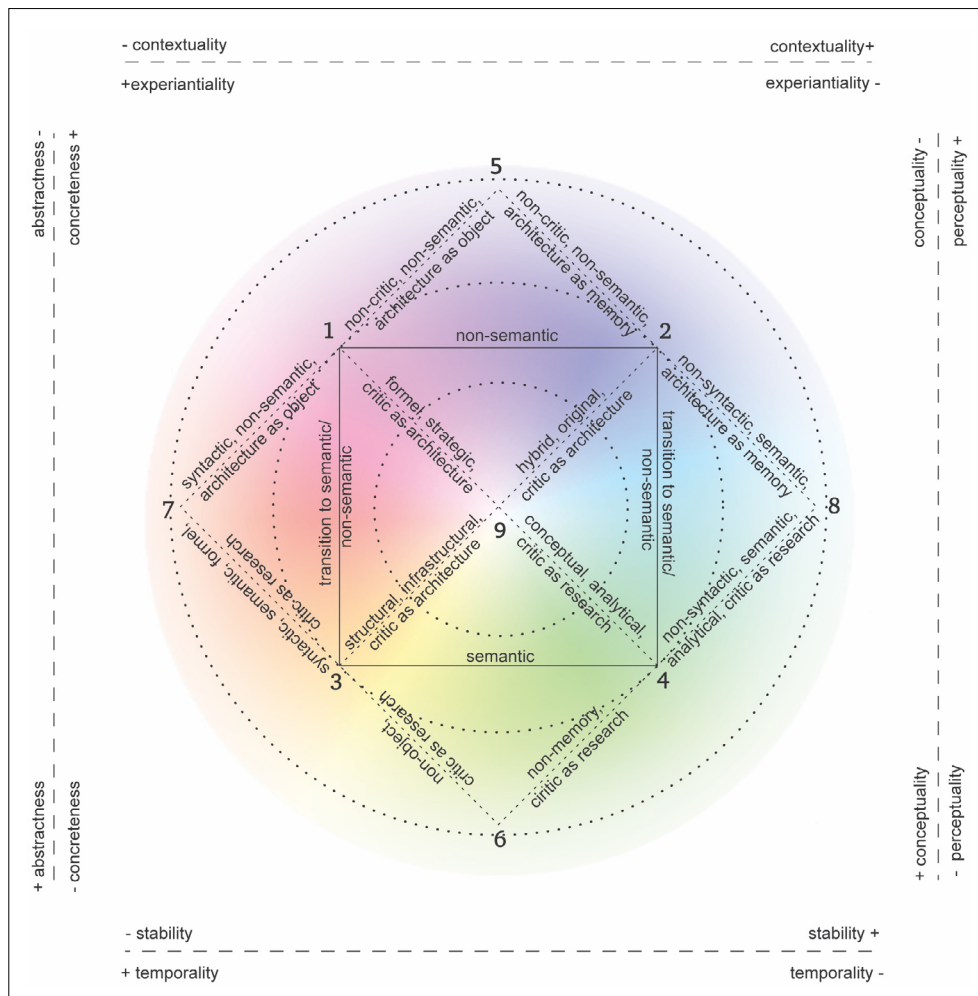


Figure 10. Hybrid identifications of the expanded field of time and space.

Gausa creates the conceptual framework of the epistemological transformation that has taken place from the Enlightenment to the present, depending on the differentiations and extensions of time and space<sup>14</sup>. Accordingly, 'classic' corresponds to 'time and space', 'modern' to 'time-space', and 'contemporary' to 'time-space-information' (Gausa, 2003). Following Gausa's framework, the search for the dominant rational science-based utility of the classical (time and space) epistemology of the Enlightenment (18<sup>th</sup> and 19<sup>th</sup> centuries) predominantly places in the first external ring. While in the first ring, the visibility of pragmatic and non-pragmatic tendencies increases, the subject is equipped with a quality on which the understanding of meaning and the world is built as the constituent element of these tendencies. The field of the pragmatic has expanded with the dominance of instrumental pragmatism in modern processes since the end of the 19<sup>th</sup> century by defining the object based on the logic of repetition, which constitutes the planning processes such as the standardization and modular arrangement of the industrial norm that is established on the appearance of

it. The expansion of the non-pragmatic, on the other hand, occurs in a context in which drawing/representation is made autonomous from being the signifier of the object. While the subject transforms the representational reality itself into his/her object, the drawing becomes a determinant in the media-technical establishment of architecture as an intellectual activity, in which the subject is also mentally independent of the construction activity<sup>15</sup>.

The elaboration of the modern (time-space) in the context of efficiency based on technological production in the early 20<sup>th</sup> century – again, predominantly – is in the expansion of the second ring. Architectural projection is employed in the response of semantic and non-semantic tendencies to the modern crisis of meaning, considering the architectural object as the basis on which meaning will be built. Hybridizations of non-semantic in the early 20<sup>th</sup> century were decisive in the formation of the architectural discipline (as a technical, discursive, and institutional practice), with the extensive employment of architectural drawing extending from architectural education to material production technologies, while the expansion of semantics in architecture was

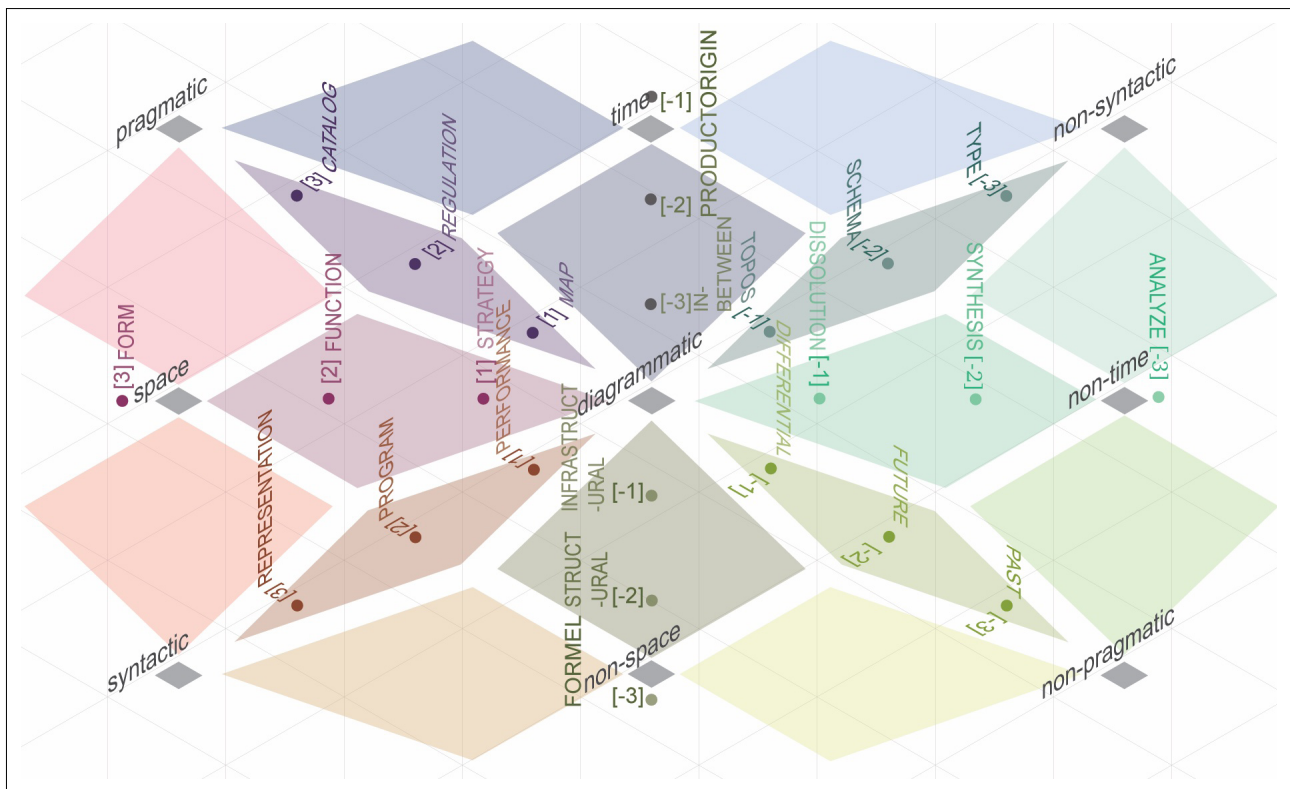


Figure 11. The conceptual mapping of the expanded field of time and space.

associated with relatively limited construction. Also, while in the Enlightenment, the semantic tendencies were decisive for the media-technical configuration of the designer subject and therefore of the architectural autonomy, at the beginning of the century, the tendencies' focus shifted to the conception of the object as a social construction and thus can be mapped to the hybridizations of the non-pragmatic<sup>16</sup>. The semantic tendencies after WWII, on the other hand, can be mapped to the pursuits that intensify not only in the hybridization of the non-pragmatic but also in the transition zones of time and space, on the expansion of the syntactic axis (on the diagram of Figure 11, vectors of 1-3 and 2-4). After the 1960s, the architectural autonomy, which is emphasized in scientific and non-abstract pursuits through the city, images, and formal memory of the city, has been extensively elaborated based on the meaning-producing capacity of the formation processes or the syntactic capacity of the architectural drawing itself.

This is the transition where the constructions in which all the complexity, contradiction, plurality, and hybridity of the contemporary (time-space-information) are detailed with a medial interest are intensely reflected in the last ring expanding to the center of the diagram. So, the third ring is formed by the expansion of syntactic and non-syntactic tendencies with the privilege given to the medium/media itself<sup>17</sup>. It is seen that with the syntactic inclination towards the medium/mediator/kulturtechnik itself – neither the subject nor the object – the agency of the agent/mediator/

kulturtechnik is emphasized, and sometimes this emphasis increases at the level of transcendence. However, the diagrammatic tendency expands to a context in which the agent itself is hybridized in the mediation of subject-agent-object in the historical process, and away from any privilege attribution. In this context, the last ring in question is formed intensely by the not of all kinds of tendencies (that is “it is”, and “not-it is”); and this is why it can be identified as diagrammatic.

### IN PLACE OF THE CONCLUSION: MEDIATING THROUGH THE EXPANDED FIELD OF ARCHITECTURAL REPRESENTATION

The paper is primarily concerned with the issue of architectural representation as an issue of mediation, with a cultural technical interest and draws attention to the deterministic qualities of the mediators employed in the process of mediation. It is suggested to sustain any theoretical discussion on architectural theory and practice, representing the field of architectural representation in the form that allows revealing its mediations is necessary. For this purpose, following Krauss's semiotic approach, which proposes a relational reading ground, it is argued that a relational ground determined by the fundamental categories of modernization processes, which are time and space, can be mapped, and this mapping can reveal the hybridizations

of pragmatic, syntactic, and semantic tendencies. The paper, with reference to basic semiotic studies, the pragmatic, syntactic and semantic interrelationships in which the elements of the subject-agent-object mediation are respectively connected are made visible. So, while the diagram is based on the idea that representation is an issue of time and space and that the ground that will enable its evaluation can be mapped with a Kraussian approach depending on the concepts of time and space, it also has the ability to refer to the qualities of mediation simultaneously. This is the significant point that makes the diagram privileged: it is the ability to map the architectural projection's activity, which is regarded as mediation based on two fundamental categories of modernity and of its representational crisis. It is a flat, unfolding of triple-axis mediation/axonometric of subject-agent-object. On its flat surface, it opens the subject, agent, and object, and therefore the pragmatic, syntactic, and semantic mediations to new mediations.

In the paper, by reading the diagram in three contexts (the section titled as “The Expanded Field of Architectural Representation”), the validity of the diagram is validated by historical references, while at the same time utilizing the ability of a relational reading to in-between spaces (e.g., it is able to show simultaneously and relationally that early 20<sup>th</sup> century pragmatism can appear in both concrete object production and visionary architecture). The axial (the expansion of the pragmatic and non-pragmatic), prismatic (the expansion of the hybridization of the semantic prism and the diagrammatic), and spherical (outer periphery to the centre) readings of the diagram show us that it is open to reading in all directions, subjecting it to a translation with a very high variety and different emphasis each time. In the axial reading, while the interdependence of the relations between the two poles is exemplified through the pragmatic and the non-pragmatic, it is revealed that the evolution of the architect subject from the anonymous subject of instrumental pragmatism to the competent subject engaged in intellectual production depends on a conceptual vocabulary that expands from efficiency to criticality. The second, prismatic reading reveals the intense dualities involved in the semantic diffusion of architectural practice and provides a theoretical framework for the meaning-representation relationship of both constructive and non-constructive architectural practice. The last reading (spherical) maps the field of production, which intensifies in parallel with the process of dissolution of the concepts of time and space. It makes visible the conceptual correlation of the transformation of the subject, the agent, and the object depending on the tendencies intensified in historical processes and provides a theoretical guide for evaluating its reflection on architectural theory and practice. It is seen that, instead of a clear background with clear presuppositions and inferences, the diagram allows us

to focus on the inner logic of the operations on its fuzzy ground, always with a focus on mediation.

The diagram is a good illustration of the employment of a structuralist construction in a non-structuralist interpretation. It is an operational ground that enables the constant reproduction of information by mapping it on a flat surface in a relational way. It manifests the flat surface's ability to layer by making the dualities of the context in which the diagram is produced visible and how they are inextricably related. It has highly diversified performance potential as it consists of in-between fields that have indefinable precision and ambiguity at the appropriate level to examine. Rather than representing the mediation of architectural projection, it offers a performative ground to be reproduced in the reading of each subject. It is thus a media-event that maps a media-event (architectural projection). It is another kulturtechnik drawn for the analysis of a kulturtechnik, folding on itself and expanding. It makes visible the medial field of intellectual-corporeal distinction of modern architectural practice by both keeping the dualities and at the same time blurring the field through their relational paths. It is the third that precedes the polars of the dualities. On the one hand, while it makes the dualities of architectural projection visible, on the other, it erases the constructions of these dualities. So it is both a code-generating and de-coding interface. This is the essential quality that makes the field operational, and therefore, every point of the diagram expresses the erasure of identification and affirms hybridization. The field itself becomes the place where falsifications for truth are realized, while trying to make visible the falsifications of architectural projections. It stimulates the subject to generate constantly operative ontologies.

Since the diagram itself provides a conceptual map of the subject-agent-object relationship, it is capable of providing a relational conceptual basis for the mediation of any drawing/representation that is positioned in accordance with the conceptual guide on the diagram. In this respect, the diagram not only provides a conceptual basis for mapping a history of different representational techniques, such as axonometric/oblique projection or perspective, but also offers the appropriate conceptual infrastructure for the evaluation of a single drawing/representation. While making visible the inseparable relationality of the subject, the agent, and the object, it offers a theoretical guide to evaluate their effectiveness in the process. Thus, the diagram provides a relational and conceptual ground for studies that can be capillarised from the study of a specific geography and period to a singular drawing/representation by giving an idea about the mediation of any approach to be positioned in any relevant region. It is thought that it is applicable for further cross-readings between architecture, art, different geographies, or historical processes (for example, a comparative reading between the geography of Turkey and Europe), which will

be made in different layers on such a ground and can serve relational and fruitful theoretical openings that move away from "it is or it is not" logic.

## NOTES

<sup>1</sup>For two significant references on the subject from the history and theory of architecture, see: Eisenman (2000), Kwinter (2001).

<sup>2</sup>Kwinter's book titled "Architectures of Time: Toward a Theory of the Event in Modernist Culture" is considered a fundamental reference because it evaluates modern processes in the context of conceptions of time and space, and the epistemological repercussions of their extension. Also, Manuel Gausa's, Peter Eisenman's, and Bülent Tanju's works, which are mentioned later in the text, are significant because they refer to the conceptions of space and time as fundamental categories for their discussions.

<sup>3</sup>The semiotic square, a method of structural analysis proposed in 1966 in the linguistic work of Algirdas J. Greimas, which consists of the expression of vectors of opposition, contradiction and complementary relations between signs, is a diagram that many semiologists also refer to. It is based on the Klein Four-Group (dated 1884) by the mathematician Felix Klein (Klein, 2003).

<sup>4</sup>Although the term Kulturtechniken (cultural techniques) was introduced to German media theory by Friedrich A. Kittler (1943-2011), who was "a genealogist in the Nietzschean sense" to reproduce its new implications by depending on its original definitions, it defines a comprehensive field of study in the second phase of German media theory (Siegert, 2018). At the end of the 1990s, it developed as an alternative research field that was referred to with the term 'kulturtechniken' in the works of pioneering figures such as Siegert and Engell, which extended the implications of the term, 'media' to the technologies, techniques, signs, and practices that are active in the formation of cultural forms, that is, all kinds of relations between the agents of human and non-human. This is the end of the war for "the throne of the transcendental" between 'culture' and 'media'; the end of the media as a fixed, stable notion through the reproduction of the old agricultural engineering concept of kulturtechniken (Siegert, 2015b). The focus shifted to medial fields as a result of media criticism, which the German media theory presented as an alternative to the critique of reason being replaced by the critique of culture (Cassirer), and expanded the limits of the field to a wide variety of medialities. Kulturtechniken studies differ as a phase in which the media and technology no longer produce anxiety, and the domination of discourse analysis and hermeneutics are no longer highly effective as a result of the ontological dissolution of the subject. Instead,

mediations (media-events) in all kinds of fields, operations and operative ontologies, and the archeology of media-technological configurations are in play and decisive.

<sup>5</sup>For some remarks on modernist dichotomies, see: (Connor, 1997; Hardt & Negri, 2000).

<sup>6</sup>Also, Peter Eisenman, in his reading of architecture, reminiscent of the Kwinterian axes of space and time, points out that since the early 20<sup>th</sup> century, Western architecture has never been modern contrary to what is claimed, but rather it continues to be a 'classic' employing the 'fictions' that are 'representation' for 'meaning', 'reason' for 'truth', and 'timelessness' for 'history'. And he asserts that, even though divine transcendental totalities are denied, mundane transcendental totalities are built: the modern world produces illusions (Eisenman, 2000). In considering that all kinds of pursuits for totality demand immediacy as a requirement of the attempt to stabilize slippery slopes such as difference, plurality, and heterogeneity, it is possible to regard the fictions for modern worldly transcendent constructions in question (representation, reason, and history) as extensions of the fantasy of immediacy.

<sup>7</sup>The German phrase "Nur was schaltbar ist, ist überhaupt" by Friedrich Kittler was translated into English as "Only that which is switchable is at all" by Krämer, Siegert, and Winthrop-Young (Krämer, 2006; Siegert, 2018; Kittler, 2017). Mersch, on the other hand, refers to a simplified translation of "[...] there is nothing that is not switchable" (Mersch, 2016).

<sup>8</sup>Evans is one of the pioneers who pointed out that architectural drawing is not a neutral tool/vehicle but an active mediator that activates in translation/mediation. Some of his related works are: Evans, 1989; Evans, 1995; Evans, 1997.

<sup>9</sup>Although beyond the scope of this text, it is possible to determine that framing is an operational ontology inherent in architectural projection, because of its reference to other operations frequently used in architectural theory and practice, such as superimposition, rotation, replacement, layering, repetition, copying and of its visibility in the historical process with its continuity that refers to a variety of actualizations. See about operative ontologies: Operative Ontologies (IKKM, n.d.).

<sup>10</sup>It should be added here that because of the convention's reference to constructional reality was very limited relatively, the illusion of erasing was inevitably more convincing and influential.

<sup>11</sup>It is also possible to assert that this mapping will offer a suitable ground for the evaluation of all the other heterogeneous modern practices, too, considering that everything is modernized through the media and the

modern resolution takes place depending on time and space.

<sup>12</sup>Although Krauss focuses on the five advantages, the fifth one she mentions is based on an overlap between Lacan's L-schema and her own diagram, which she reproduces for modernist art analysis. Considering the fifth advantage is a special case, it is not regarded as a valid quality for the other Kraussian diagrams referenced in this text (Krauss, 1996).

<sup>13</sup>The mapping expressed in Figure 11 is based on Ceylan's table, which expresses the use and the historical development of modern architectural diagram in the fields of architectural design and representation. Ceylan, rewrites Gausa's table that is based on the concepts of time, space and information –which was mentioned later– and Vidler's three typologies by overlapping them (Ceylan, 2010; Gausa, 2003).

<sup>14</sup>“Metapolis –The Dictionary of Advanced Architecture – City, Technology And Society in The Information Age” co-authored by Gausa, is an original dictionary and a comprehensive reference book on contemporary problematics and concepts in architectural theory. Gausa's inference is considered valuable as it allows for a conceptual and relational evaluation of modern processes (Gausa, 2003).

<sup>15</sup>In this regard, while in France at the Enlightenment, the drawings of J. N. L. Durand's can be considered as agents for the construction of 'controller architect' (subject) at the pragmatic expansion, the drawings of E. L. Boullée's –such as Newton Cenotaph– can be evaluated as agents for the construction of 'designer architect' (subject) at the non-pragmatic expansion.

<sup>16</sup>For instance, in the early 20<sup>th</sup> century Germany, the drawings of Walter Gropius and Bruno Taut can be considered, respectively, as the constructions of 'the object as idealized and industrial' and of 'the object as imaginative social construction' (especially City Crown and Alpine Architecture drawings) in non-semantic and semantic tendencies.

<sup>17</sup>For instance, after the 1960s, in Italy, in the drawings of Aldo Rossi and Superstudio, respectively, the configurations of 'the object of influence' and 'the image-object' are no longer absolute, idealized objects, but objects that are interrelated with subject and agent.

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