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The (in)corporeal architecture: Dematerialization and intangibility of space in early modern architecture, Barcelona Pavilion case

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Abstract:
Being attributed as one of the most significant examples of Modern Architecture, Barcelona Pavilion emerged as a prototype in terms of immateriality and the virtual dimension of space, as well as a distinguished case that juxtaposes the discourse and praxis of its epoch, which still remains as an inspiring example in today's debates. However, the pavilion was constructed in the glowing years of Modern Period, with its outstanding affiliation to International Style, this paper focuses on the pavilion as a milestone in which the intangible characteristics of the spatiality have influenced the constitution of architectural space.

While declining the closed-box ideology of the conventional spatiality, this paper aims to discuss the emergence of an architectural embodiment through corporeal and incorporeal becomings (the transitive existence of architectural space as well as the interaction of subjects). This paper also interacts with spatio-temporal multiplicities, and appraises their transforming capacities in space, that enable the proliferation of the spatial relations by constituting the multiple actualization processes of endless potentials of the virtual. Besides the processes of deterritorailization and reterritorialization appear within the procedure of territorial shifts in the transition of architectural becoming and the immaterialization of the embodiment.

Moreover, this paper also brings inside and outside relations into debate as well as notions of floating space and spatial continuity; visual continuity, reflection and surveillance, and furthermore the imperative affect of the image in spatial relations. In addition to all, this work is also keen at discussing these cited conceptions resonating with the concepts of contemporary theory, while speculating on the significant effect of the pavilion in contemporary architecture.

Keywords: *Barcelona Pavilion, incorporeal, spatio-temporality, multiplicity, deter/reterritorialization,*

1. Introduction

It was in the year 1929, when German National Pavilion, or with its well known name Barcelona Pavilion was constructed for the International Exhibition in Barcelona, Spain (Figure 1). Ludwig Mies van der Rohe, who was one of the leading figures of the German Avant-Garde- Architecture of

Figure 1. *Entrance view of the original pavilion.*

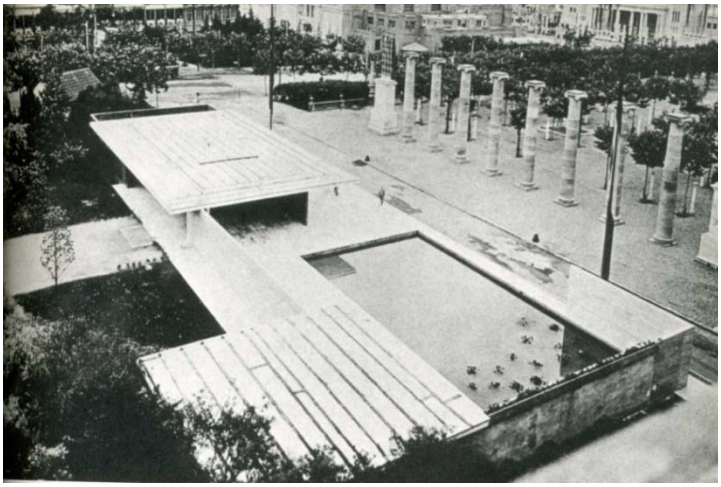

Figure 2. *General view of the original pavilion.*

the epoch, was commissioned to construct the pavilion (Solà-Morales et al., 1993). He was asked to reflect the German national values of the time such as openness, liberality, and modernity in his design, which were all indisputably overlapping with the final expression of the pavilion (Solà-Morales et al., 1993). As the pavilion was dismantled soon after the exhibition, it was around the late ’80’s when the city council of Barcelona decided to reconstruct the pavilion, and initiated a design group composed of architects and planners including; Oriol Bohigas, Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos (Solà-Morales et al., 1993).

Barcelona Pavilion rises up from a clear rectilinear podium, which explicitly declares un-terrestrial relations (Figure 2). This strong presence of the podium not only maintains the rootlessness of the architecture by deterritorializing it from the conventional relations of context and site, but also this decline of terrain relations leads way to the constitution of more dynamic space-time relations by enabling the architectural space to anchor not to the site, but to spatio-temporality while reterritorializing temporal territories.

This main base also enfolds a rectilinear pool in the front, and an enclosure adjacent to that pool. They are both located facing to each other on the longer side of the platform; reciprocally expressing solid and void, open and closed, figure-image-reflection, foreground and background relations. In addition to these, a more intimately positioned second pool is also located on the rear side of the platform, encircled with the marble panel walls that stretch from the spatial enclosure. The rear pool also hosts the sculpture ‘Alba’; the beautiful work of Georg Kolb (Berger &Pavel, 2006) (Figure 3).

However, Barcelona Pavilion has been criticized as being a revivalist work according to: its image, which is claimed to evoke the ancient temples; its spatial configuration; and the deployment of spatial elements -that were similarly used in the National Gallery-Berlin- which are revealing the three archetypical elements, ‘cella (the hall), stylobate (the platform), peristyle (the columns)’ of a classical temple (Quetglas, 2001). Though Miesvan der Rohe’s works can be interpreted in various contexts, Barcelona Pavilion is being appreciated as a avant-garde work in this study, in terms of its bold

step to experiment the novel spatial relations and with its innovative design ideas that enable the increasing affect of virtuality in architectural space and the incorporeality of architecture by maintaining the transitiveness of the existence, through the interplay between transparency, reflection and the visual continuity. Furthermore, within the Modern Movement, Mies van der Rohe has been associated with two innovative issues. He has been referred as the architect who pushed the idea of flowing interior to its limits, and consequently paved the way for a modern conceptualization of space (Stierli, 2010).

Figure 3. *The sculpture of Kolb, the rear pool, and the relations with the spatial enclosure of the pavilion.*

Barcelona Pavilion outstands as an inspiring case due to its innovative design ideas such as: architectural space and body; permanence and temporality; figure and image relations; dematerialization of the corporal body; and the transformation of the architectural product into an open-ended, transitive entity. The dissolving character of the space and its boundary, ambiguity in inclusion, and absence of a strict territory, as well as continuous spatial fluidity; vigorous confrontation of materiality and the dematerialization of the embodiment are being mapped as the characteristics of the novelspatiality that Barcelona Pavilion introduces. These indicators are also within the focus of this study, likewise they all contribute to the reasoning of the discussion on (in)corporeality of the architectural space. In the light of these facts, this paper has the aim to set the debate on incorporeality of architectural space through placing the immateriality and the spatio-temporality to the core of the discussion, while splitting the theoretical debate into two notions; *time* and *body*.

In regard to the innovative spatial configuration, the design ideas of the pavilion; and the relation with the theories of the era that they had been flourished, are associated with the *transforming notion of time*, while at the same time the image of the figure and correlation with temporality and multiplicity of the endless possibilities of the virtual, the temporal existence of the *body*, are related to the discussion on *transfiguring body*. Thus, auxiliary discussions of the introduction focus on notions of time and body to set the base of the debate.

1.1. Space of time: Emergence of multiplicity and spatio-temporality

By combining the intellectual and scientific accumulation of its previous ages, the early years of 20th Century has appealed as a significant interval, when Modern Movement has risen to its early peak with the technological advancements, and has performed unique experiments in architectural space.

Needless to say, the immense proportion of the transformation progress in the architectural space has been closely linked to the theoretical discussions

on our perception of time. Although the late 19th Century has appeared as a point of break in the transformation process, due to the emergence of the notions of *space-time*, *temporality*, *duration* and *multiplicity* into architectural discourse, it was also the long term effect of intellectual inheritance of Baroque Era that brought in notions of *difference* and *change*, which they both stimulated the notion of *temporality* in afterwards. Besides, inventions in optical apparatuses and developing theories were also effective in evoking the notion of *multiplicity* by altering both the *points of view* and *conditions* that had immensely influenced the theories of relativity as well as the constitution of space, which is also going to be discussed in this paper by borrowing a concept from Cache; the *inflectionpoints* (Cache, 1995).

Thus, *temporality* and infinite possibility of the *multiple* have not only influenced our perception of the world by shifting it from an ideal *one* into the possible *many* and placing the time-space-body unity at the center of the novel architectural spatiality; but also drew the notion of space into a transformation from static Cartesian relations of the constant space into a varied spatiality, endlessly engaging in unpredictability and time.

Doubtlessly, it was late 19th Century, when Bergson had introduced his inspiring theories on*durée* (Bergson, 1922) and the *multiplicité* (Bergson, 1922), which address the transformation in the conventional notion of space and time. *Durée* designates to a conditional variationof a time span or an interval of an experience, in which infinitely bifurcating moments of the unique experience that constitutes the event (Bergson, 1922). As the event always enfolds the infinite possibility of the virtual, in other words the relativity of the condition, there no longer exists any quantitative content of moment, nor an affirmation of an abstract chronological flow of time can be accepted. Like Deleuze discusses the notion of time by splitting it into two, as chronos and aion, the latter becomes the contemplated perception of time within this study; the infinite, limitless time that enfolds the happened, being happening and possible to happen at the same time (Deleuze, 1969). Deriving from the Stoical principles, Deleuze defines *aion* as the time of event and pure effects, unlike the time of bodies and causes (Deleuze, 1969). Aion emerges as independent of matter, and it is incorporeal (Deleuze, 1969).

On the other hand, we may not disregard the inference of neither a sharply defined *precise* time interval, or an equivalent of *that* moment, or simply the existence of an *exact now*. Besides *that* moment becomes a *relative now,* which has been *already left behind* when it had been thought or had been expressed, what had already been thought about *now*, or a duration (durée). It might *extend into future* when we think to experience, or to actualize it. Thus, it is *relative* in every condition, and always evolves within this *delay*, which furthermore immensely contributes to the flourishing of temporal multiplicities. So that *now* extends both into *past* and to *future*; encloses both *this* and *that*; enfolds both these and the other potentials; encompasses both the *precedent* and the *prospect* at the same time.

However, this extendable property of time ought not to be considered as nostalgia of re-occurring states, nor a desire to revive the constructed memories and bring them over and over again, but to be considered as a creation of a rhizomatic structure, that is branching and diversifying, which, furthermore becomes the presence of *many*, contrary to *One*.

In relation to Bergson's concepts of dureé and multiplicity, Deleuze unfolds his argumentation about the 'philosophy of event' by implying the possibility

of a universe, where endless multiplicity of both this and that may *exist together*. Of course, it is the 'continuous multiplicity', which appears in pure duration, and as Deleuze defines, unlike being a quantitative differentiation in degree; 'It is an internal multiplicity of succession, of fusion, of organization, of heterogeneity, of qualitative discrimination, or differences in kind; it is a virtual and continuous multiplicity that cannot be reduced to numbers' (Deleuze, 1966, p.38).

Therefore, space may no longer be conceived as a static enclosure of a defined entity of homogenous relations, but a *spatio-temporality*, a structure that enfolds all the multiplicities and the potentials *within* itself. It becomes a temporal territory that results in the constantly interchanging potentials of the event. Hence, referring to the *philosophy of event*, spacemay no longer be reduced to a slowed down state of time (Bergson, 1922) (Fraisse, 1964), but becomes a *dynamic heterogeneous multiplicity*, a multi dimensional *extension* (Deleuze, 1988), which enfolds multiple possibilities of parallel universes or time lanes (Deleuze, 1988) that might spatialize that particular instant, while expanding relatively through past-present-future relations.

From then on, generating *spatio-temporal multiplicities*, which would create relative *singularities* -of the particular moment of event- emerges as the endeavor of the spatial existence. Therefore, unlike being an absolute, frozen timeless existence, which is distant from the processes of actualization, the notion of space turns into a *becoming* that has been entrenched to a *-lived experience*; the *mutual relations* of the body, space and time; a re-configurable reality, which derives from particular facts in every moment of experience. Moreover, it encloses not only the envisioned (the designed) and the actualized (the experience/the event); but also the *open-ended* and *un-finished existence*. Therefore, the definition of the spatio-temporality in *that* moment of event would be the re-configurable existence of the spatiality, which would become the *reflection* of the constructed image of the transitive embodiment, rather than a permanent presence of a figure, or likewise as Bergson states the *snapshot* (Bergson, 1922), (Kwinter, 2001) of the endless change; the transition of a transforming embodiment.

1.2. Transfigured body: Image of being and reflections of becoming

It was Vitruvius, who has been referred as the earliest writer about the *corpus* in his writings on architecture. While associating the term with *corpus architecturae*, Vitruvius set the frame of his discussion into Stoical principles in terms of the Roman context (Healy, p.115).

Doubtlessly, the dissociation of the corporal and the incorporeal has anchored to the Antic Period, and has been closely related to the stoical body. Stoical principles appraised the segregation between the actual body and the virtual affects, and appreciated matter qualities and consistency of the stoical body, while disassociating it from the event. The physical existence of the body was perceived as the fragment of the reality' (Healy, p.126), which was 'all that exists, and each was self-caused, its dynamic has inner forces that relate to completeness at the level of form' (Healy, p.127).

However, stoical principals also addressed the incorporeal and discussed the presence of the affectable that may exist without a physical matter. So, as the corporal body is associated with the notion of perfection as well as the wholeness and the complete harmony of the cosmos (Vidler, 2006), and it

was also the sublime presence of the incorporeal affect that presents the transcendent and the power (Healy, 2006), while both the visible and the invisible body have been constituting the potential, the virtual, and the many.

On the other hand, with the emergence of the notion of *lekton*, which was affirmed as the state of affairs that is not body (Healy, p.127), and the notion of *lekta*, which was referred to the incorporeal that could affect bodies (Healy, 2006), the notion of ontology in stoic system of thought transformed to another plane. Deleuze also refers *lekta* as the expressible, the 'stoical theme of variety and the movement' (Healy, 2006, p. 127), 'the notion of multiplicity' and the '…endless differing of the body….'(Healy, 2006, p. 127). Although *lekton* operates in the level of meaning and senses, supplementary to the sonic body (Bogue, 1989, p.69), the stoical perception of body unity corresponds to a sort of intensity, which was a vibration of matter and energy, difference of degree and intensification in time (Healy, 2006, p.127).

Nevertheless, this also associates with Deleuze's discussion on intensity and further with the concept of bodies without organs. Since the definition of the body differentiates from a substantial existence into a bodiless becoming, a gradational difference and a kind of intensification, it also converges to Spinozian interpretation of body; 'nexus of variable connections', which is multiplicity, and that '…is not a form, but a complex relation between differential speeds, between slowing and acceleration of particles' (Healy, 2006, p.128).

Thus, the image of the body diverges from being perfect and healthy, centralized and surrounded by a space. In contrast, it is situated into a frame that is aesthetically fragmented, mobile and peripheral (Vidler, 2006, p. 132) since there is no center at all. In addition to this, when referring to Deleuze's concept of fold, the body emerges as a transformable and nomadic entity, which exists by folding, unfolding and refolding at anytime and anywhere… Apart from being a hierarchically constituted system, it emerges as a rhizomatic structure, being as the presence of a more dynamic assemblage of constantly deterritorializing and reterritorializing relations of every existence; corporals and incorporeals, subjects and objects, actions and events. Briefly, while recalling the Massumi's Deleuzian reading of subject-object penetration, the body arises as a disjunctive synthesis of the whole, a *becoming*, and further a *socious body* of diverse relations.

In terms of revealing the associations of the corporal and the incorporeal in architectural context, what is worth to mention is the emergence of the *mental body* (Vidler, 2006, p.132) and its relation with the image of being. Vidler discusses that with the emergence of the mental body, the physical attributes are constructed through mental disturbances of neuroses, phobias, and unconsciousness (Vidler, 2006, p.132). Vidler further discusses that from Freud, and Bergson to Lacan, the '…body constituted as an *imagio* of a body, one never to be fully internalized, but always out of reach…' (Vidler, 2006, pp.132-133); and emphasizes that this body emerges as a unity and form in the other body, which is the projection of the perceived image, the reflection of the body that is transformed and diverged from the actual body (Vidler, 2006, pp.132-133), which enfolds the other, the possible and the multiple…

Although Mc Ewan's and Kantorowicz's notations evoke the subliminal presence of the power in the incorporeal body of the emperor's image of the

Augustus (Healy, 2006, p.116), this reflection of the body may not be taken as the resemblance of power or control; but as the resemblance of the multiple and the virtual. Thus it is no longer the image of the being, how it is or it should be, but the reflection of the possible becomings, the virtual. This is also exactly the problem what architecture considers, the reality of the virtual, and furthermore '...whether a condition of absence is achievable in architecture' (Graafland, p.144)

2. Constructing the (in)corporeal architecture

The incorporeality of architecture in the pavilion, stems from the utilization of two design principles in the pavilion. Both the configuration of spatiality and the deployment of the materials emerge as crucial points in dematerialization and intangibility of architecture, as well as the pavilion figure.

The main body of this paper focuses on the constitution of space and the emergence of the temporality within the space, through discussing its outcomes and implications, in contrast to the closed-box ideology of its era, while associating it with the concept of deterritorialization. Consequently, the debate is pursued by discussing the unconventional use of the materiality and the transformation of the spatiality. The model of the discussion and accompanying concepts as well as the architectural interventions are visualized in the table below (Table 1).

Table1. *Visualization of discussion model.*

innovation	**accompanying concepts**	**architectural interventions**
configuration of space	deterritorialization	points of inflection
utilization of material	surveillance dematerialization	material selection

2.1. Deteritorialization and points of inflection

The spatial enclosureof Barcelona Pavilion comes into being between two horizontal planes, the main podium and the flat roof -or the upper horizontal plane-. The latter is carried by eight cross-sectioned stainless-steel columns (Figure 4). The deployment of the frame structure in construction technique not only bestows freedom in creating the innovative spatial configuration of continuous space, but also maintains the structural lightness. While leaving the columns untouched by any vertical elements of partition, any corner intersection is also discarded to refrain from the idea and perception of a rigidly defined enclosure. Conversely, the flow of inside-outside relations and the visual continuity have been constituted by providing the penetration of open and closed spaces.

Doubtlessly, Mies van der Rohe's deployment of the un-intersecting planes could not be assessed apart from the concept of *exploded box* in De Stijl's spatial theory. Actually the spatial configuration of the pavilion, clearly overlaps with De Stijl's radical approach in early 20thCetury about spatial boundaries, which affirms them as 'dynamic surfaces', while undermining the static space by replacing the static vision with dynamic shifting visions (Zevi, 1994). As surfaces become panels, the static perspective block of a closed box and conventional spatial relations become invalid.

Thus in terms of discarding the formal spatial relations, blurring bounders, dissolving boarders and going beyond the limits by decomposing the box,

Figure 4. *The cross-sectioned stainless-steel columns of the Barcelona Pavilion.*

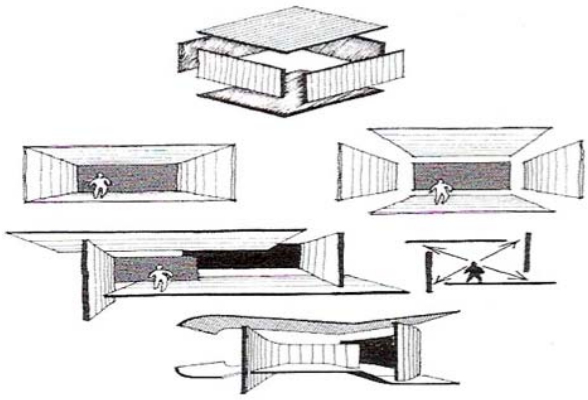

Figure 5. *Sketches about the exploded box of De Stijl Space Theory. Zevi*

space no longer exist as a rigid territory, but instead a territorial temporality in which the ephemeral existence emerges as the essential characteristics of the space (Figure 5). Moreover, Stierli also undermines the importance of both *blurring* and the *emergence of planes* versus closed spatiality in Mies van der Rohe's work, by claming the act of blurring as the ultimate goal in his works (Stierli, 2010, p.61). He further discusses the importance of planes in the creation of space, while relating to the intention to construct the mechanisms, which would suggest virtual depth in the spatiality (Stierli, 2010, p.70). In this way, the spatio-temporal existence of the space, becomes the unique *projection* of the space and the experience(r).

So by deploying these planes that flow one through another (Figure 6 and 7), space is no longer appreciated as a closed static entity, which only exists with its defined geometrical relations, and that is perceived from a particular perspective; but instead it becomes a dynamic embodiment, an open-ended entity, which is re-generatableby proliferation of viewpoints, or through *points of inflection*. Inflection points belong to *continuous multiplicities* and create *intrinsic singularities*, which 'involve to unlimited space, prior to coordinates' or delimitation (Boyman, 1995, p.x) (Deleuze, 1988, p.15). Cache defines the inflection point as a fold point, while relating it to the emergence of 'elastic point' in Klee's work, in contrast to Kandinsky's work with hard angels and edges (Boyman, 1995, p.x). He further discusses the inflection point as a '…flexible kind of continuity that is not totalized, finalized or closed…' and emphasizesit as '…virtual, ungraspable and fleeting, which is pure event…' (Boyman, 1995, p.x). Thus, inflection points not only maximize perspective relations of the spatiality by multiplying viewpoints, but also open the spatiality into *causality* of each event.

Evidently like Deleuze mentions in the proliferation of the viewpoints, the intention is not to amplify the subjective relativity in the process of perception, where the subject oversees the object (Deleuze, 1988). Instead a new set of relations emerge, which are neither related solely to object nor the subject, but to both of them, to the transitive mechanisms in both object

and the subject that are mutually changing due to the temporality of their relations. So, it is not the 'variation of the truth according to a subject, but to the *condition,* in which the truth of variation appears to the subject' (Deleuze, 1988, p.20). Therefore the unintersecting corners of the pavilion, either in planar or in sectional relations, which -literally- constitute these *points of inflections*, multiply temporal relations with the intention of maximizing the spatiality through the interrelation of spaces.

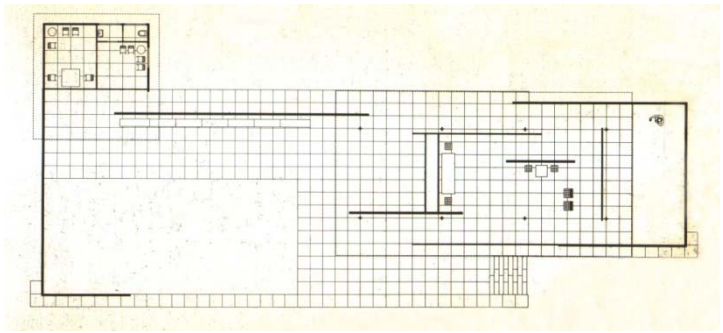

Figure 6. *The concept of free-plan in Barcelona Pavilion.*

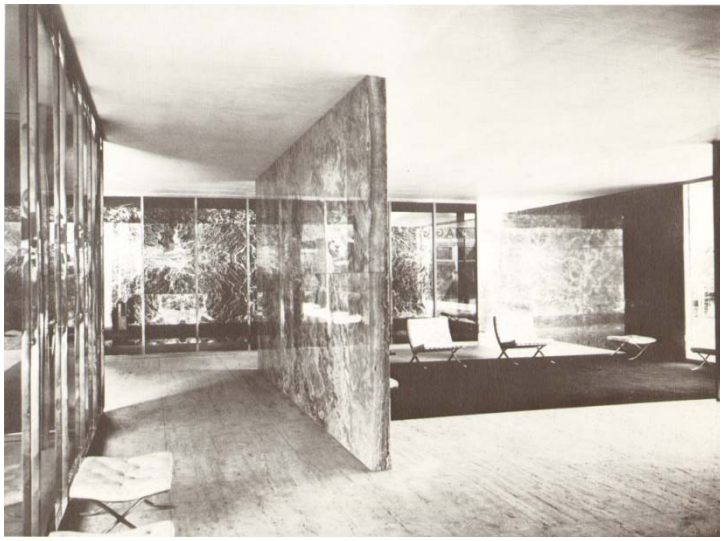

Figure 7. *The concept of floating space in Barcelona Pavilion.*

2.2. Dematerialization, image, virtualization and multiplicity

The idea of proliferation of view points in the pavilion, not only associates with creating temporal conditions of truth, in terms of strengthening the spatio-temporal continuity, but also correlates with the idea of construction of the image (Cahce, 1995), which is appraised as one of the other essential design principle that has been performed through the pavilion by deploying the innovative use of materiality. As the architecture enables the interplay between transparency and reflection through the architectural skin, it further *dematerializes* either the inorganic embodiment of the pavilion and the organic body of theexperiencer and transforming them into another *becoming* that enfolds various levels of existences. The corporal existence of the pavilion is dematerialized by utilizing transparency and the floating surfaces, while the corporeality of the experience(r) is lost in the reflections. Since these dematerialized and deterritorialized -corporal- bodies dissolve into one another, there emerges the incorporeal becoming of the overlaid images that re-territorialize the spatio-temporality in terms of actualizing the potential becomings of the virtual (Figure 8). Thus the Barcelona Pavilion is assessed as a bold experiment for the constitution of the pavilion *figure* as well as construction of *image* with its novel ideas.

Doubtlessly, the innovative and the unconventional use of the conventional materials to perform the interplay between the reflection and transparency is the innovation and the originality of the design and the key in the success of the architect. Similarly, Frampton also emphasizes that Mies van der Rohe's 'own architectural language emanated from his intuitive sense for materials', while asserting him both as a master builder and a craftsman (Stierli, 2010).

Moreover -as mentioned previously in the introduction-, the notion of openness appears as the underlying principle in the design of the pavilion,

Figure 8. *Deterritorialization and dematerialization of the pavilion, through penetrating surfaces and overlaid images.*

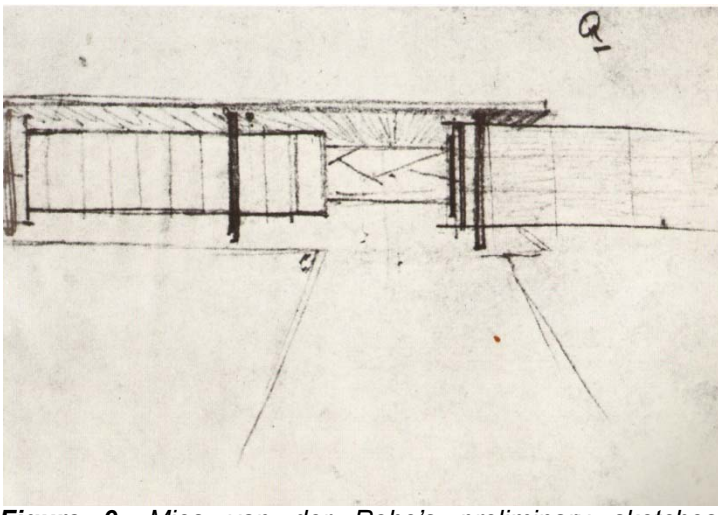

Figure 9. *Mies van der Rohe's preliminary sketches explaining the idea of transparency and visual continuity through the pavilion.*

which both affects the spatial configuration, and introduces the elegant transparency of the pavilion (Figure 9). The semi-colored vertical glass panels not only provide the visual continuity and the inside-outside relations of the spatial enclosure, but also overlap with the design ideas of *framing,* and with the intention to construct the spatial embodiment much lighter not in terms of structural existence but ambiguity and tentativeness of the becoming. So the architectural embodiment no longer exists as a figure, instead it is replaced with the unity of multiplied images of embodiments or spatio-temporal relations that vary according to the utilization of *surveillance* and effects of 'cadrage' and 'de-cardage' relations (Cahce, 1995).

Cascading from the general layout to sub-spaces of the pavilion both the existence of pools (Figure 10) as well as the use of the high glossy finished extravagant materials (Figure 11) such as glass and marble maintain reflective surfaces that create ambiguity and serve the immaterialization of the corporeality in the milieu, where the body no longer exists with its physical dimensions, but transforms into dematerialized intangible existence of an image that constantly penetrates into the spatial embodiment, and associates with virtual dimension of the space. Moreover, this ambiguity of existential cognition also manipulates the relations of the interior and the exterior, what is real or reflected, what is captured or monitored.

Furthermore, the contrast between the precisely shaped geometrical surfaces and the impersistent visual multiplicity that is reflected through the glossy surfaces, creates the innovative confrontation of the *tangible* and the *intangible bodies* as well as the *spaces*, which essentially contributes to incorporeal actualization of the pavilion.

So, although it has been constructed with conventional materials and structure, it is this unconventional treatment of the architectural skin, which

has transformed the building into a surface of contamination, while transforming the architectural space into a mediated milieu of interaction. Hence, Barcelona Pavilion is mapped as a remarkable example of a transition from materiality into a dematerialized existences, a unique embodiment of interpenetrating bodies (mutual being of architectural embodiments and the existence of the experiencer), while appreciating the correlation of image and figure ambiguity and interdependence through temporality and multiplicity, the endless possibilities of the virtual, pertinent to the temporal existence of the body.

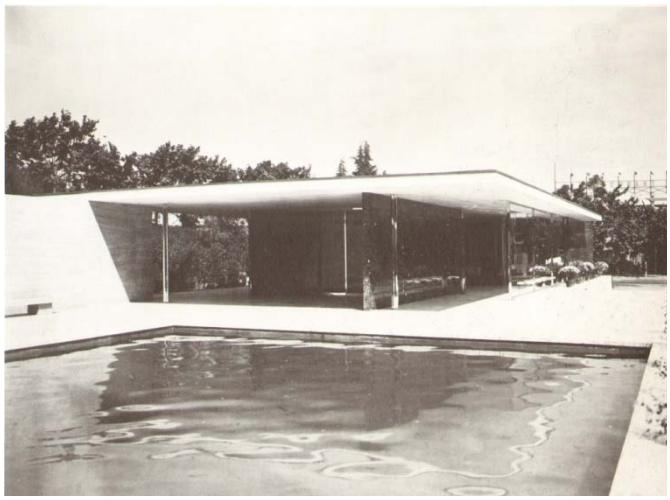

Figure 10. *The reflection of the spatial enclosure, through the pool.*

Therefore, as the embodiment turns into images and so the images fade out or diminish through out the surfaces, while detteritorializing and virtually transforming the spatio-temporality into a dynamic fluid structure; architectural embodiment no longer remains as a desolate existence, but further becomes a multiplied embodiment of the spatio-temporal multiplicities of the mutual subjectivities of architectural space and the body, through virtual and immaterial character of the image.

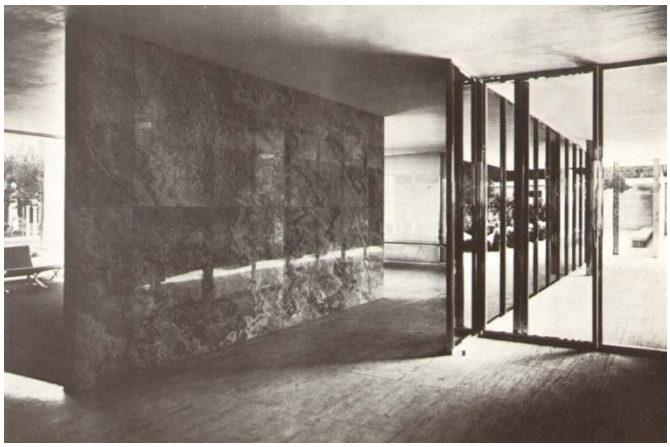

Figure 11. *Reflection through the transparent and glossy surfaces of the pavilion.*

3. Concluding comments

Barcelona Pavilion has been asserted as a becoming, that exists via endless interplays between figure and image, as well as their *dematerialization* and *deterritorialization* processes through projection, reflection and surveillance. Barcelona Pavilion case, boldly undermines the inquiry of existence, In terms of corporal and incorporal relations.

As inflection points constitute multiplicity, the discrete multiplicity of space and continuous multiplicity of time and space become a temporal, fluid, proliferated and layered extension, a non-closed box without a limit or a bounder, a continuous interior; an inside without an outside' that enfolds/holds the autonomy and the liberty of the 'retteritorialized body like a nomad' (Deleuze, 1988, p.28). In addition to these, by the configuration of the spatiality with incorporeal elements of over-layered images and intertwining the tangible surface with the reflections, the notion of space immensely detaches from tangible and the concrete.

On the other hand, unconventionally treated architectural skin emerges as a surface of contamination, which mediates the transition of the corporality into incorporeal existence, and marks the existential transformation as the

innovation of the design. As the bodies heterogeneously interpenetrate into one another, the disjunctive synthesis of the dematerialized embodiments becomes the assemblage of the architecture and the experience(r). This transfigured incorporeal existence emerges as a rhizomatic presence that can be detteritorialized and reterritorialized through the endless possibilities of the virtual, with temporality and multiplicity of the image and the figure. Likewise recalling Deleuze's triology of coding; but taking the notion framing into account this time; *cadrage* (framed), *de-cadrage*(de-framed), *sur-cadraged* (over-framed), the transfigured existence of the over and over juxtaposed images and figures, mark the ultimate point of the augmented presence of the spatio-temporal becoming.

Eventually in correlation with time and body, the spatiality that the Barcelona Pavilion proposes emerges as an open-ended becoming, which is a nomadic, dynamic phenomenon that temporarily locates its (in)corporealexistence by deterritorializing and reterritorializing within the milieu that it exists.

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Image references:

Figure 1, 2, 4: Quetglas, J. (2001), Fear of Glass: Mies van der Rohe's Pavilion in Barcelona. Birkhauser, Basel.

Figure 3: Berger, U., Pavel, T. (2006), Barcelona Pavilion: Architecture & Sculpture. Jovis, Berlin.

Figure 5,7,8,9,10,11,12: Solà-Morales, I., Cririci, C., Ramos, F. (1993), Mies van der Rohe German Pavilion in Barcelona, Deutscher Pavilion van Mies van der Rohe in Barcelona. Watson-Guptill Publications, Barcelona.

Figure 6: Zevi, B. (1994), Modern Language of Architecture. De Capo Press.

Beden(siz) mimarlık: Erken modern mimarlıkta mekanın cisimsizleşmesi ve Barselona Pavyonu örneği

Modern Mimarlığın en önemli yapıları arasında değerlendirilen, ve döneminin kuram ve uygulamadaki gelişmelerini nitelikli bir biçimde kendinde birleştiren Barselona Pavyonu, mekânın virtüel boyutu ile cisimsizleşmesi bağlamında bir prototip olarak belirerek, günümüz tartışmalarına dahi ilham veren etkileyici bir örnek olarak dikkat çeker. Barselona Pavyonu, her ne kadar Modern Dönem'in altın çağlarında inşa edilmiş, ve çeşitli kuramcılar tarafından Uluslarası Uslup'un oldukça karakteristik özellikleri arasında değerlendirilmiş olsa dahi; bu makale söz konusu mimarlık ürününün, uzamın maddesel olmayan unsurlarının, mimari mekânın oluşturulmasındaki belirleyiciliği ve etkileri çerçevesinde, bir dönüm noktasını işaret ettiği görüşünü savunur ve pavyonun bu anlamda sıra dışı bir örnek olmasına vurgu yapar. Bu makale, bir taraftan alışılmış mekân anlayışı olan kapalı-kutu görüşünü yadsırken, diğer taraftan da mimari bedenin, maddesel ve bedensiz oluşlar (özneler arası etkileşim ve mimari mekânın geçişliliği gibi…) aracılığıyla ortaya çıkmasını tartışmayı amaçlar. Yine bu makale, uzam-zaman çokluklarıyla etkileşerek, bunların virtüelin sonsuz potansiyellerinin sayısız edimselleşme süreçlerini oluşturmak ile; uzam ilişkilerini çoklamaya imkân tanıyarak mekânı dönüştürebilme yetilerini değerlendirir, öte yandan, yurtsuzlaştırma ve yeniden bölgeselleştirme süreçleri arasındaki ilişiki, mimari oluş ve bedenin cisimsizleşmesi geçişlerindeki, hakimiyet alanının dönüşümü süreçlerinde ortaya çıkmakta ve bu transisyonla ilişkilenmektedir.

Aynı zamanda, yine bu makale iç ve dış ilişkiler ile; yüzer mekân, mekânsal süreklilik, görsel süreklilik, gözetim ve yansıma gibi kavramları, ve bunların da ötesinde mekân ilişkilerinde imgenin belirleyici etkilerini tartışmaya açar. Bir taraftan bahsi geçen bu kavramlar ve konular güncel kuramın ileri sürdüğü konseptlerle ilişkilendirilerek tartışılırken, bir taraftan da pavyonun çağdaş mimarlıktaki belirgin etkisi üzerine spekülatif çıkarımsamalarda bulunulmaktadır.

Barselona Pavyonu'yla ilişkili kısa bir girişin ardından, tartışma çokluk ve uzam-zaman kavramlarının tanıtımıyla başlar, ve bunların zaman ile süre kavramlarıyla olan ilişkilerinin kısaca değerlendirilmesiyle devam eder. Bir sonraki bölümde, özne-nesne ilişkileri ile mimari bedendeki değişim, mevcudiyet kavramı üzerinden geliştirilen bir tartışmayla irdelenirken, ardından gelen bölümde ise, bükülme noktaları kavramı, De Stijl'in patlatılmış-kutu görüşleriyle ve Mies van der Rohe'nin dinamik yüzeyleriyle birlikte tartışılır. Yine takip eden bölümde ise, bu kez mimari mekândaki bedensizleşme olgusunun belirişi, imgenin oluşumu, bedensiz oluşların varlığı ve virtüel kavramı tartışılır. Makale, Barselona Pavyonu'nun, arttırılmış deneyimlerin tekrar kurgulanabilen maddesiz oluşları çerçevesinde; öznenin yurtsuzlaştırılması ve uzam-zamanın yeniden hakim olması süreçlerinde, geçişli karakterli bir oluş vurgusuyla son bulur.