

AN EXHIBITION ON ARCHITECTURE

Is it possible to introduce a new perception to architecture over contemporary art practices or can architecture be comprehended via new sensation? Today, the trans-disciplinary attribute of contemporary artistic practices deviating from other art practices and artistic expression, pattern and trends and rather corresponding to the spirit of time within the contemporary arts is frequently revealed. It is also possible to say that the hints of today's aesthetic paradigm reveal itself within the contemporary art practices.

The discipline of Architecture—as conforming to its own existence—presents itself on a distinct plane in terms of this new aesthetic paradigm, particularly at implementation level. This differentiation can be better comprehended by looking into the divergence and convergence processes between the arts and the discipline of architecture. Contemporary art relatively standing against various encodings of modern, non-stationary, societal structure unravels out to another aesthetic insight that is different from the architectural practices which is rather intrinsic due to its societal structure. It is considered that such differentiation could enable a sound critical approach and assessment against architecture.

It is possible to think that architecture has its unique feats and traits if considered comparatively to the other arts. Architecture, as creation of the space, incorporates a content that can manage the feeling of time as entirety besides being visual. From this aspect, the idea by philosophers like Deleuze in the context that the art of cinema generate/accommodate action-image and time-image is applicable to architecture. Furthermore, architecture is one of the tools more active in the societal terms if we are to look from the approach by Lefebvre entitled “production of the space” and the surrogate of the ideological language creating the subject if considered from Althusser's idea. That is to say, architecture possess more effective/active aspect than many other fields of art for being social- and individual- oriented due to its functional structure.

On the other hand, architecture, by virtue of this feat, is more intrinsic towards societal compared to other cultural production tools as indicated above. İsmail Tunalı introduces this as the difference in existence category between a technical product and an artwork. This, however, is thought to confine architectural design within an aesthetically restricted and conservative space by subjecting to the symbolism in the meaning of Lacanian thoughts. When this limits the reasoned language of modern architecture, then it is possible to observe the exposed aesthetic formalism of the postmodern architecture. Such an assessment to be conducted with aesthetic paradigm to be introduced over contemporary art might ajar portals at theoretical levels for Jacobin aesthetic field of criticism on contemporary architecture.

“An Exhibition on Architecture” emerges as an exhibition very troubled about architecture within the production equations of the contemporary art. Thus, it is to put forward the theory and practice by means of contemporary artistic tools at an autonomous ALAN as a problematic to be introduced by experiencing exhibit production stages of the art. Out of 7 individuals and groups created the works on exhibit, 2 are formed by fully professional architects, 2 are formed by architects engaged in production both in academic terms and in professional practice level, 1 artist collective whom produced numerous studies on urban and

space, one photographer educated on architecture and one installation and video artist again focused on spatial issues. This broad range of participants creates broad expression opportunities for an exhibition realized on a discipline such as architecture.

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