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In 20th Century the Spatialization of Painting Art: Contemporary Architecture

Esin Yilmaz and İbrahim Başak Dağgülü

Athens Institute for Education and Research
8 Valaoritou Street, Kolonaki, 10683 Athens, Greece

Esin Yilmaz, Research Assistant, Yildiz Technical University, Turkey
İbrahim Başak Dağgülü, Associate Professor, Yildiz Technical University, Turkey

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ABSTRACT

From modernism which occurred as a parallel to the pace of transformation of from the liberal bourgeoisie society to the consumer society, from the second world war to the day-to-day deconstructivism, all developments had emerged in philosophy and art led to architecture vitally until almost a century in industrial revolution. After industrial revolution the production of standardized works to meet the increasing population needs caused to be monopolized in a short time, the contextual continuity began to be questioned in the intellectual background. Freedom in the modernist attitude couldn't escape from the pressures of postmodernism in both painting and architecture the drowned postmodernist attitude in the contextual background had been nothing more than eclecticism in architecture. The depression periods were created by the Second World War that arose at the beginning of the second half of the 20th century also reflected to the paintings of the painters. The painters who exhibit a manner with the narrow angled sharp forms instinctively reflected their feelings of desperation and future worries by complexity, turning away from their basic forms in their works. Deconstructivism came to exist in sculptural buildings while the painting art the constructivism shaped by the political pressures introduced itself especially with the sculpture. Looking at the intellectual backgrounds, seeing that the emerging new ideas in philosophy affected both academics and workings in the sector with social issues. The rhetorics that support the spatialization of the new forms show up painting in the third dimension have brought the movements that improved and transformed each other in literature, painting and being their inevitable conclusion in architecture that created their own contexts. The diversity of all these different ideas played an important role in the life experiences.

Keywords: modernism, postmodernism, constructivism, deconstructivism, painting art.

Sculpture is something you bump into when you back up to look at a painting.

Barnett Newman

Introduction and Architectural Method

Firstly, the transition from traditional society to modern society is an issue that needs to be handled from the 18th Century (see Table 1). All the social events that took place in this process occured a revolution within their qualities and created modernism. This creation process being in both Europe and Russia was resulted from the Enlightenment as idea, from the French Revolution in political terms, and from the Industrial Revolution and also from the Scientific Revolution as economically (Aslan, 2011). On the contrary the interpretation of the traditional way of life by religious philosophy up to the 18th Century, the modernism which maintained until the first half of the 20th Century has been the empiricist and existentialist rhetorics which advocate the systematic way of thinking based on rationality of science (Çolak, 2008).

Table 1. *Chronological Evolution of Society*

Traditional Society	1750s	Industrilization Society	1970s	Information Society

In this article, Modernism, Postmodernism, Constructivism, and Deconstructivism which influenced the architecture emerging from social and political actors in the 20th Century was questioned how influences space and architecture in a context of abstract painting. In the comprehensive literature study, spatial consideration of form from abstract paintings are described in the context of conceptual analyzes.

Modernism from Traditional Period, Post Modernism from Modernism

In response to the concept of the singular subject of the modernists is focused on the idea of the approach of postmodernists which may be possible by the combination of social thought and social action fiction in philosophy. Instead of accepting the singular rationale of a preconceived subject sets out, postmodernism comes out of the relation or unrelatedness of all the parts that compose the whole. Indeed, this can be explained by Nietzsche's philosophy of ignoring the essence. Modernism can be said to reflect the individualist attitude because of the inclusion of Classical Western thought representation. This mentality based on some oppositions *"subject - object, woman - man, east - west etc."* and saying that the ones outside the subject are *"other"* (Yıldız Akgül, 2011). In the meantime, the

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meaning of the subject matter in modernism has reached a harder point than its own ideology. For instance, "Western Culture" – "Eastern Culture" has begun to be explained with modernity and tradition as an association. In science and especially in art the revolutions undergone which of modernism led to inequalities among people with the emergence of new employment field. The transition from the traditional period when God is sacred to modernism has secularized him and brought science and reason into the forefront (see Table 2).

Table 2. *The Conceptual Relation of Periodic '-Ism's*

Traditional Period (1880) - (1900)	**Modernism** (during the late 19th and early 20th centuries)	**Postmodernism** (mid- to late-20th century)
Sacred Order	Temporal Order	Subject's Location Variable
God-Centered	Human-Centered	Non-Centered (Multicenter)
Divine Symbolism	Sameness Symbolism	Discrepancy Symbolism
Unity and Divinity in Concept	Singularity in Concept	Contrast and Integrity in Concept
Subject: The God	Singularistic Subject	Pluralistic Subject

Source: Author based on paper from (Yıldız Akgül, 2011).

While the main lines of urban change and transformation are being formed, the dominant state of relation with capitalist order's infrastructure which is composed of economic-cultural duality, is fordism and postfordism; modernism the actor of the superstructure in industrial society is the superstructure of the technical and scientific framework are based on postmodernism its boundaries (Kaypak, 2013).
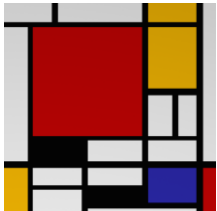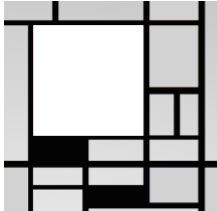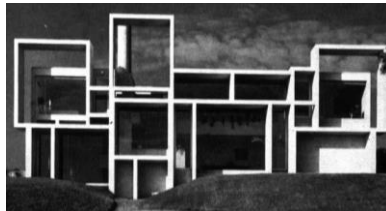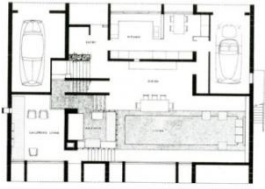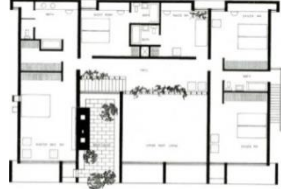
Modernism has moved to the concept of "modern art", which chose to break its emotional connection with the past, and has come up with functional rhetorics. In this context while the artist performing art act at the same time s/he defines the goal of reaching out to the stage with new and qualified rhetorics supporting the radical break with the past. The connection of pre-modern ornaments and motifs and relation with "beautiful art" supplanted rational solution brought the simplicity. As Frank Lloyd Wright has said, the importance of the rooms has become parallel with beauty rather than the house's façades. As functional fiction holds spatial continuity, it will also be present beauty expression becomes important.

The most important philosophy based on modernism of the Bauhaus School of Architecture, founded by the German architect Walter Gropius, which allows experimental work of the conceptual views of the modernist period, is based on the "beauty" that is contained within each appropriately drawn line.

This new style, which we are able to emphasize with simplicity and rationality, has been adopted despite its opponents. Concordantly, progress in

architecture is slow-paced. Innovations in relation with spatial construct and space elements have also manifested themselves in the art of painting and sculpture, and this situation is acknowledged by very few people (Gombrich, 1976). As you know, the art of paintings is much more than the decoration of the walls, it makes a name for itself in sculpture ane architecture. For instance, Art Nouveau which is the counterpart of Jugendstil painting art in architecture, Neoplastism which is the counterpart of the De Stijl movement in architecture etc. the movements have shown themselves as spatially with similar qualities. Schröder House, an example of De Stijl movement, has also transferred color and textual compositions in façade, spatial form and furnishing elements to the cubic third dimension form. Interior and shell design of Milam Residence, designed by Paul Rudolph in 1918-1997 in Jacksonville, in Florida the proportions and shapes of Composition's red, blue and yellow abstract expression designed by Mondrian in 1930 led to the design (see Table 3).

Table 3. *Mondrian's Abstraction and Relationship between Ratio - Form*

1. Composition in red, blue and yellow[1] 1930.	2. Relationship between ratio and form.[2]	3. Milam Residence Façade Ratios.[3]
4. Plan of the Milam Residence.[4]	5. Plan of the Milam Residence.[5]	6. Perspective from Interior Space.[6]

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[1]https://www.pinterest.co.uk/pin/309200330648946325/.
[2]Based on 1st Picture by Author.
[3]https://www.pinterest.ca/pin/89157267597094026/.
[4]https://tr.pinterest.com/pin/404620347742444147/.
[5]https://tr.pinterest.com/pin/404620347742444147/.
[6]https://www.archdaily.com/86126/ad-classics-milam-residence-paul-rudolph/5037e87228ba0d599b0003d7-ad-classics-milam-residence-paul-rudolph-image.
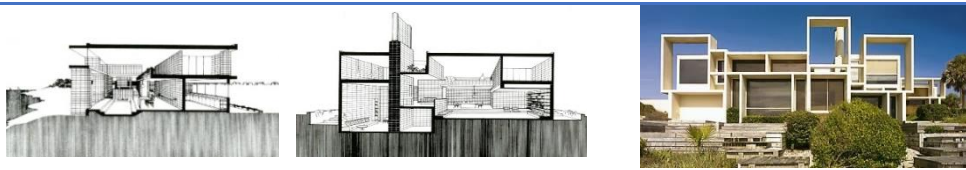
7. Section of the Milam Residence.[7]	8. Section of the Milam Residence.[8]	9. The Milam Residence Façade.[9]

Table 4. *Construction Process of the L'Aubette Building*

Architect	François Blondel
Remodelation Architect	Teo Van Doesburg
Interior Architect	Teo Van Doesburg, Jean Arp and Sophie Taeuber
Dates	Construction Dates: 1767 – 1840
	1st Remodelation: 1927
	Renovation: 1994 - 2006
Location	31 Placa Kleber, 67000 Estrasburg, France

Source: Juan Barba Jose.[10]

L'aubette designed by architect François Blandel in 1967 has a Baroque architectural façade. The building designed by Teo Van Doesburg with Counter Composition in 1925 according to the De Stijl movement remodeled and appared in interior space as 3rd dimensions in 1927 (see Table 5). This mondernist attitude architects, performed only indoors, are beside Doesburg, Jea Arp and Sophie Taeuber (see Table 4).

While modernism has integrated into life, the opposing views have begun to emerge and become part of this process. The sharpest attitude towards modernism and modern art was realized by the regimes of the Hitler in Germany and the Soviet in Russia. Hits, in particular, didn't accept any art that the Jewish race had and any production they had made, which was not to be overturned in closing the modernist school Buhaus in 1933. At the same time its educators advanced to the point of leaving the country.

In Russia, Lenin, the creator of the October 1917 revolution and his supporter proletarian class defended the socialist realism. For them, art should be realistic, not formalist and abstract. We cannot deny that modernist art even though has not emerged as very long-standing arts because of the pressures of all fascist administrations (Hits, Stalin and Mussolini) of its period, expressionism, constructivism, and futurism are influential in shaping the intellectual background of certain buildings/sculptures/structures in modern architecture with its forms and philosophies. It appears that Kandinsky, Chagall, Malevich, Pevsner and many

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[7]https://www.archdaily.com/86126/ad-classics-milam-residence-paul-rudolph/5037e87228ba0d59
b0003d7-ad-classics-milam-residence-paul-rudolph-image.

[8]https://www.archdaily.com/86126/ad-classics-milam-residence-paul-rudolph/5037e87228ba0d5
99b0003d7-ad-classics-milam-residence-paul-rudolph-image.

[9]http://mid2mod.blogspot.com.tr/2013/12/sarasota-modern.html.

[10]https://www.metalocus.es/en/news/cafe-aubette-or-how-inhabit-a-painting.

others who were pioneers abstract painters and sculptors of that period, decided to live in a different country but on their own roads instead of choosing to reorient to their art. On the other hand, Atomic Fission is the important process of Scientific Revoluation.

and the disasters it created were countered by the fragmentation of material in art. Therefore the reality included to art. In Industrial Revolution, the artists who have been working to split the objects in plastic arts have reflected the economic battles, their socio-political shakes, their crises of the century with being insecure about the materializm (Turani, 1983). With the emergence of art movements and the antagonism of materialism, firstly impressionist and then secondly cubist orientations have begun to emerge and have created existing the various art movements.

Just as industrialization has transformed plastic arts into its own forms, cities have kept pace with the needs of the industry and have begun to monotonize and become spiritless after a certain time. According to architect Robert Venturi, who advocated postmodernism versus modernism, the modern design lacked of "inclusion and allusion" - popular pleasure inclusion, architectural tradition allusion (Foster, 2015). As the factory products were released bright and flawless productions as industrial icons, the crafts reflected the traces of primitive forms and rough handworks in their works as a standing against. When viewed from the urban perspective, the more chaos of the urban life becomes complicated and the production line becomes louder than the industrial city noisy, the more the architect has preferred to design spaces that are so simple and peaceful. After the Second World War, relation with the increasing population and housing demand brought about rapid production and standardized designs were recognized. Le Corbusier and Leonardo Da Vinci discovered to create the human-centered user spaces this standardized measurement has constituted an important part of the Industrial Revolution. However, the modular lifestyles soon attracted the reaction of modernist opponents and revived a new quest to prevent monotony. The postmodernist attitude, which emulates the past and aims to revive it, has come up against modernist knowledge accumulation and its practice field. In general, postmodernism has been lend on dead end street of modernism and taken its place on the stage, with claiming to be a solution to these impasse. As a consequence of the Second World War and its effects created by the political environment, capitalism and the emerging world economy started to rise and the right-left movements started to take shape. In Europe, nation-state conciousness covering periods when the right-left movements emerged industry, has become a market supporting capitalism. In the words of Derrida, the main purpose of postmodernists is to cause deconstruction the institutions and concepts that are established with modernism (Vergin, 2008).

It would be appropriate to evaluate this rhetoric of postmodernism against modernity over Derrida's rhetoric. Saying that 'according to somebody, postmodernism is a parasitic who contributes on modernism and tries to stay out of its ruins, according to whom modernism is continuation and, to some, radicalism as modernism (Giddens, 2014). When postmodernism first emerged in the 1960s with the notions of tradition and locality, modernism was nourished by an

opposing side that challenged its existence. The industrial revolution which is the most important source of livelihood of capitalism combined with the unifying power of the culture and the economy has enlarged the consumer society with all the innovations it has created with the Scientific Revolution (Kırılmaz and Ayparçası, 2016). All industrial and scientific innovations that accelerated after the 1960s, class conflicts that grew with the development of knowledge and technology, and polarizations created by political differences, also manifested itself in art and architecture. The 1970s and 1980s came to terms as periods when postmodernism could transfer its ideals without the need to modernizm.

Table 5. *L'Aubette Cafe where Theo Van Doesburg Redesigned in Strasbourg*[11]

1. Counter Composition xiv.1925	2. Drawing by Teo Van Doesburg 1925	3. Drawing by Teo Van Doesburg 1925
4. Drawing by Teo Van Doesburg 1925	5. Plan by Teo Van Doesburg, 1926	6. Plan by Teo Van Doesburg,1926
7. Plan by Teo Van Doesburg, 1925	8. Building Construction Year. 1767-1840	9. Architectural Model, 1992

Periods which many sociologists and philosophers have a say in both art and architecture and social analyzes overlap with these periods. The rhetorics of sociologists such as Kristeva, Baudrllard, Lyotard, Derrida and Foucault have

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[11]https://www.metalocus.es/en/news/cafe-aubette-or-how-inhabit-a-painting.

important places in the ideology of the movements. The type of capital society that emerged in modernism evolved into the consumer society in the postmodern period. This transformation is accompanied by the postmodern with the concrete products which were exhibited especially in architecture, as well as the rhetoric of late-capitalism period. We can say that the general failure of the postmodernist thinking in the third dimension has focused on revivalism and not able to interpret the concepts of contextuality and historicity in the architectural space, correctly. The fact that modernism which is spectacle of placelessness and timelessness is formally compare with postmodernism which is spectacle of every placeless and all timeless architectural products have led to the emergence as too liberal and eclectic in postmodernism. It would seem that postmodernism which is interpreted on two concepts is at the point between the concepts of *"Kitsch"* and *"Monumentality Mixed with Technology"*. Postmodern Architect Reyner Banham predicted to make it become imaginary of technology that is the most influential social actor in the birth of futurism and expressionism arts especially after the post-war deconstruction space. In this context, we can say that Zaha Hadid is a contemporary Banham"-ist" (Foster, 2015). Postmodernism has begun to manifest itself in the architecture academic surroundings with two general approaches with idea diversity within itself. These two approaches, both American and Italian, are embodied in architecture with the ideas of different theoretic architects.
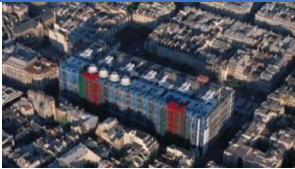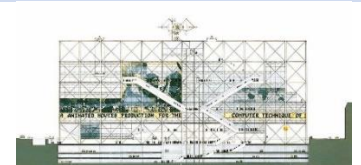
1. Venturi is one of the advocaters American typist approach and populist attitude which supports eclecticism have created the unity of concepts which is formed with complexity, uncertainty and contradictions in architecture (Venturi, 2005). Saying that the concept of 'kitsch' which we can explain as the suitability of everything that artists and architects adopt, can be interpreted as historicity and context as a mannerist attitude. Venturi has been influenced by pop art which is the counterpart in painting art.
2. The Italian-originated approach, the new classical developed by Taffuri and Teyssot, is closer to the academy, is an architecture style which is eclecticist versus persistence, monumentality, and memory to the city and building in a third dimension.

Compared to these approaches, it seems that the style in which the American style is formed is more free, more flexible, and a reflection of American consumer society. On the other hand, it can be observed that the European style has a more academic and critical attitude (Midilli Sarı, 2005).

Considering Herzog and de Meuron's imageability theme in the bird's nest stadium, whether modernism is in the ideal place as a pure object or not postmodernism includes hybridization should be regarded as a matter of debate. These iconic constructions, which were designed based on imagery, created pop architecture. The Pompidou Center (1971-77) has common traces from Venturi and Banham in its original design. In addition to being technological in nature, the building is also popular as Venturi wants (Foster, 2015)(see Table 6). On the other hand, Frank Gehry's figure of shape bulkiness and eclectic binoculars in the

TBWA \ Chiat \ Day Office Building is the material counterpart of the *"kitsch"* concept (see Table 7).

Table 6. *Pompidou Center The Context of Banham and Venturi: Technology and Imaginary*

1. Pompidou Center in the City.[12]	2. Pompidou Center in the City.[13]	3. Technology and Design.[14]
4. Technology and Design.[15]	5. Interior Design in Pompidou Center.[16]	6. Collage in Pompidou Center.[17]

Modernism and postmodernism, despite all criticisms, have been influenced from their economic and political backgrounds have influenced on people's social lives in line with their own ideologies. But as the same comunity have adopted the same style in different periods, sometimes different community have adopted the same style in different periods.

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[12]https://www.google.com.tr/search?q=pompidou+center+and+city&safe=active&rlz=1C1GG RV_enTR756TR757&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwil2aOJ_vHbAh WGGuwKHavhCfMQsAQIVw&biw=1517&bih=735#imgrc=PnpuYKq0wis5hM:.

[13] https://www.pinterest.com.au/pin/714242822125845646/.

[14] http://www2.latercera.com/noticia/centro-pompidou-mall-la-cultura-cumple-40-anos/.

[15]https://www.google.com.tr/search?q=pompidou+center&safe=active&rlz=1C1GGRV_enTR7 56TR757&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiNl9THgfLbAhXC26QKHZR0Bi0 Q_AUICigB&biw=1517&bih=735#imgrc=NJwh13AqhFrgOM:.

[16] http://atlasofplaces.com/Centre-Pompidou-Piano-Rogers.

[17]https://www.plataformaarquitectura.cl/cl/02-54879/clasicos-de-arquitectura-centre-georges-pompidou-renzo-piano-richard-rogers/planos-y-modelos-04.

Table 7. *Kitsch' Example: TBWA / CHIAT / DAY OFFICE*

1. Binoculars Figüre in Façade of Office Building.[18]	2. TBWA\Chiat\Day Office Building and Siluette.[19]	3. Different Façade of the Building.[20]

The evolution and processes of these styles in society are shaped by mentality of the philosophers and architects in that periods and the educational background of that society.

The Constructivism of Futurism and Suprematism

The fact that the class of the proletariat, which initiated and managed the October 1917 Revolution in Russia, had a say in art, destroyed the figurative art. The scientific developments in the democratization process of Russia and the changes in art that lives by it reflects that carved out a niche for itself in accordance with the aesthetic perception of the mass spectator. Thus, Russian painting art made its own way in the early 20th Century, abstracted from the influence of Western Europe by his unique attitude in general frame. The constructivists who recognized that the abstract arts suited certain segments of society fancy have guided the picture according to social class differences. The tendencies to the cubism of Cezanne, one of the Impressionist painters, brought also new tendencies. As it is known, the most important contribution of the cubist painters is not only the straight line and the third dimension at the same time they has included the fourth dimension that named as time dimension (Özer, 1969). Saying that hey came up a composition with the architectural line. These compositions formed by constructivism are also closely related to futurism and suprematism (Batur, 2015). The concepts of precession and speed created by the Scientific Revolution aroused in futurism, which is the counterpart in art. As cubism which subscribed modernism, suprematism has been subscribed constructivism. The cubic forms in modernism gave perspective in constructivism prominence, and this situation arose an art that experiences simple geometric forms at different angles. Despite the forms create the constrictive tendencies on the surface in the painting art, feature mobility with the color energetic. Examples

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[18] http://architectboy.com/binoculars-building-by-frank-gehry/.

[19] https://www.google.com.tr/search?q=chiat+day&safe=active&rlz=1C1GGRV_enTR756TR7 57&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjyut_9g_LbAhVPC-wKHVFwBk0Q_AU ICigB&biw=1517&bih=735#imgrc=-JUzIEqwdDr0PM:.

[20] http://www.clivewilkinson.com/portfolio_page/tbwa-chiat-day-los-angeles/.

of these spatial constructivist works that we can define as sculptures are the pictures of Obmokhu (see Table 8).

Unlike all of these abstracts which are considered to be the starting point of the tradition of constructive sculpture; texture works emerged paintings made of glass, wood and metal took place brush over timeV. ladimir Tatlin added a spatial dimension to painting art as example *Tatlin's Counter-Reliefs*. (Batur, 2015).

Table 8. *The Third Dimension in the Painting Art 'The Peak', The Painting Art in the Third Dimension: Counter-Relief and Obmokhu's Paintings - Dialectic Art*
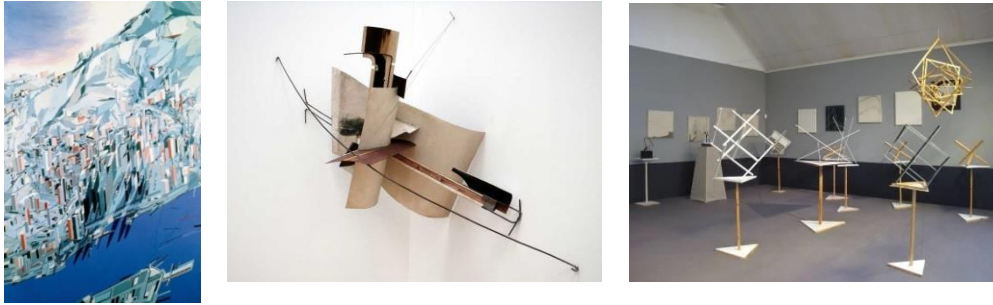
1. The Peak,1982-83[21]	2. Corner Counter-Relief, 1914[22]	3. Obmokhu's Paintings[23]

Suprematism Constructivism - from Extension to Architecture

Painters moved from the palace and went to the public with the traces of the parliamentary period in Europe in the 19th Century.

This situation which is experienced in the political frame has brought the impressionism out of the service of the palace and exposed with the society. Thus, political and sociological rhetorics began to take shape in the form of paintings as a means of radical expression. Impressionists who went out of their workshops and reached to nature of which all feelings included, transposed to canvas sent all the feelings of nature to their paintings. In Impressionism they have so acquired the truth with emotions that deviance and blurriness have begun in realistic forms. This which is regarded as the pioneer of the modernist movement carries precedent as an expression of colors and forms for the following currents. For the volumes of the forms conveyed to the canvas with the colors in the natural colors, sunlight and nature are used from compositions composed of old and dark colors rather than artistic light in the workshops, real colors existing in the extreme. In this context, impressionist painters have begun to reflect for the first time the most realistic aspects, shapes and colors of their shadows. Cezanne represents the closest side to cubism in this movement. Cubism can be said to have started with

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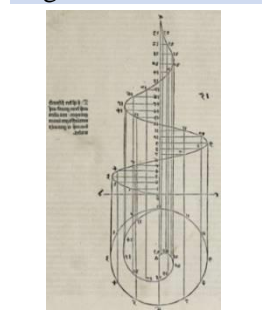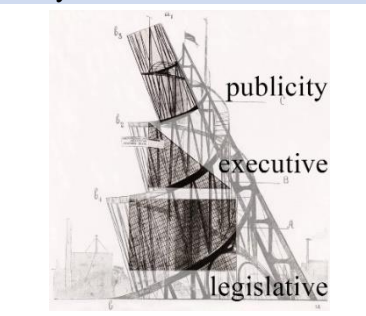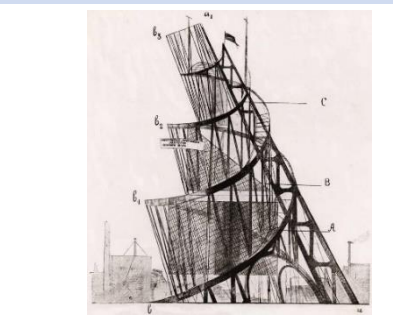[21] https://www.archdaily.com/tag/kazimir-malevich.
[22] http://www.adalidergisi.com/cms/adali-dergisi/2010-2019/2015/sayi-123-eylul-2015/makale/959/konstruktivizm-ve-dada.
[23] http://www.beaudouin-architectes.fr/2015/10/obmoku/.

impressionism in this sense. Cezanne's work on color, texture, linear form has begun to lead to a defining path of constructivism. In Cezanne painting, the shape is in the foreground. Wassily Kandinsky abstract forms the with determination as boundaries of color and with explanation as color depth concept provides to find itself of abstract art in the true sense. Now, the concept of abstraction has begun to become a non-figurative state that has been stripped from the abstraction of impressionists who have taken the first steps of abstract painting.

The Third International, which defines the First World War as an imperialist war, is an organization established to define the international socialist revolution as a united world communist party. As a monumental idea, antiquity emerges as a statement that glass and iron, which synthesize painting, sculpture and architecture, are transformed into revolution (Shklovsky, 2005). This monument, formally the synthesis of the Eiffel Tower, the symbol of the French imperial power in Paris, and the universal language symbol of Babylon, was inspired by the symbolic abstraction of Tatlin's geometric art philosophy (Artun, 2016). The movement of the vide is symbolizing the progression for Hegel and Marx. According to El Lissitzki, the iron and glass material chosen for the construction of the tower also has a symbolic meaning. Iron tells the power of the proletariat class, the actor of the October 1917 revolution, and glass, the conscience of this class. This formal composition, which is an addition to the indispensable material, construction and volume of sculpture art, is also a creator of an iconic form as it is a monument at the same time. Functionally, the tower would house all the inputs of technology as a broadcast center, and the public would be able to get all the information about the political agenda. However, it was decided that the Enternasyonel'ın legislative, executive and propaganda services should be included in the functioning clubs (Artun, 2015). The 3 glass masses placed in the iron spiral screw abstraction, consisting of cubes, pyramids and cylinders, were divided into living, conducting and propaganda services respectively. Integrating cosmological abstraction into the tower, Tatlini has added an idea that the cube will make one cycle per year, the pyramid once a month, and the cylinder one cycle a day (see Table 9). This monument, which explains the political order of both art and society, could not be constructed, and its drawing and model were lost.

Table 9. *Tatlin Tower – Third International Monument and Components*

1. A screw figure[24]	2. Eiffel Tower in the City[25]	3. The Tower of Babel[26]

4. A drawing Albrecht Dürer,1525[27]	5. In Tatlin Tower cube, pyramid and cylinder composition and meanings[28]	6. Tatlin Tower, Sketched by Tatlin[29]

Constructivism of Futurism – from Extension to Architecture

It is said that involving architecture, including the laws of mathematics and physics by use of the motion and speed concepts, and be prepossessed by the industrial revolution by the originality of material as this movement it is designed with spatial constructions different from others. Although the distinction between spatial painting and sculpture even is not clarified, the notion that both of them use has strengthened to remark to architecture. The futurist sculpture Umberto Boccioni made in 1913 can be regarded as a generalization work, as can be understood from the name '*Unique Forms of Continuity in Space'* (see Figure 1).

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[24]https://tr.depositphotos.com/98455690/stock-illustration-screw-set-isometric-drawing.html.

[25]http://www.e-skop.com/skopbulten/rus-avangardi-formlarin-siyaseti-ve-tatlin-kulesi/2748.

[26] http://www.dieselpunks.org/profiles/blogs/tatlins-tower-amp-flyer.

[27]http://www.e-skop.com/skopbulten/rus-avangardi-formlarin-siyaseti-ve-tatlin-kulesi/2748 based on«The lessons on Measurement».

[28] Based on 6.

[29] http://www.dieselpunks.org/profiles/blogs/tatlins-tower-amp-flyer.

Figure 1. *Unique Forms of Continuity in Space*[30]

Source: Dağıdır Nuray.

It is observed that Viladimir Tatlin, Pevsner and Gabo who are pioneers of constructivist sculpture fictionally used the tensile forces in the physical laws to create sculptures that use cast iron, as a material which usually used cast-iron to obtain concrete spaces instead of marble which is the indispensable part of Greek sculpture art.

In between 1917-28, the construcitivist painting composition, interplanetary-dynamic-abstractions which was designed as a theatre space in an architectural plan, influenced the design of Arbastkaya subway station in 1935 in Moscow (see Table 10).

Table 10. *Arbastkaya Subway Station Adapted from Ivan Alexeevich Kudriashev Drawing*

1. Interplanetary-dynamic-abstractions, 1917-1928[31]	2. Arbastkaya Subway Station, opened 1935[32]	3. Interior Space from the subway[33]

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[30] http://nuraydgdr.blogspot.com/.

[31] https://thecharnelhouse.org/2014/02/20/ivan-kudriashevs-interplanetary-dynamic-abstractions-1917-1928/ivan-alexeevich-kudriashev-general-plan-for-the-interior-decoration-of-the-first-soviet-theater-in-orenburg-russia-1920/.

Ism's Final Part, Deconstructivim – Metamorphosis in Architecture

Deconstructivism, although the French philosopher Jacques Derrida has argued the philosophical fragmentation of linguistic in philosophy in the 70's against Ferdinand De Saussure's structuralism and systematicism, the term was originally written in the New York Times by Joseph Giovannini (Midilli Sarı, 2005). The other layers of Derrida's philosophy are logocentrism, phonocentrism and difference (Amaya-Castro and El Menyawi, 2007). According to Derrida logocentrism derives from a system of thinking that related linguistic and reality wrongly. In addition to this thinking, there was an semiology before everything else and firstly semiology of existence of and then the linguistic developed as proper to that existence. The meaning of a semiology is borrowed from the sound separation between other semiologies, and the meaning of any semiology is not absolute. "Stone" owes its meaning to other sound units. For example, "head" and "brow" are sound units. An semiology is a unit of sound that establishes its meaning not only with what is in it but also with what is in it (Karatani, 2017). Therefore, the fragmatism within the deconstructivism movement and the attempt to not resemble before itself that are based on these bases. According to the structuralist thinkers including Saussure and Levi-Strauss, structure a mental construct which is formulized to provide an economical tool and a simple the meaning of semiology. There are regular, systematic and continuous relationships between the elements that make up the (Keat and Urry, 2001). Saussure has considerations that emphasize the importance of structural system and formalization in defining the lingua. Although Saussure's structuralism seems to be a completely opposite pole to deconstructism, we can say that they contribute eachother, that dominate to it an and that explained as collating with different disciplines. One of Derrida's rhetoric on architecture is about Tower of Babel known as the utopia of architecture. In the myth of the Tower of Babel, people want to build a tower which they can reach God by admiring God. As the Tower of Babel was built to a tower tall enough to reach heaven 331 BCE, God punished the Babels who see themselves as superior and in punishment, God gave countless languages to this community that had spoken a single language until that day. And the God divided them into tribes. The construction continued up to that time perfectly. But afterwards it was interrupted and it turned into an abandoned, destructive ruin over time (Sarı, 2008).

> *"If the tower had been completed, there would be no architecture." (Derrida, 1996)*

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[32] https://www.pinterest.co.uk/pin/375487687657242315/.
[33]http://www.businessinsider.com/moscows-incredible-metro-system-photos-empty-2015-10#the-styles-of-the-architecture-of-the-stations-ranged-from-rococo-to-art-deco-to-constructivism-they-are-also-reminiscent-design-wise-of-palaces-from-the-pre-soviet-russian-empire-12.

While Derrida lingua and architecture are independent from solitude concept and means as complex, mysterious, and as old as the existence of mankind, at the same time he looks like damnation of Babel Tower the mistakes which these two concepts interpenetrated. Derrida not only influenced architecture theoretically but also exchanged ideas with architects. Also he has taken the lead deconstructivism as rhetoric a dimension in philosophy, as painting two dimensions and a sculpture three dimensions in art, as construction three dimensions in architecture. While Derrida presented this idea in a philosophical context, he also anticipated that it would turn into an architectural movement and Tate Galleria organized an international symposium. Jacques Derrida and Christopher Norris, who made the opening speeches, firstly took the world's attention on this issue, focusing on architectural practices and then philosophical background. Although Peter Eisenman worked with Derrida on deconstructivism, he did not get acquainted with deconstructivism.

This movement quoted from Eisenman's letter Derrida wrote in Eisenman: "I never talk about Deconstruction. Other people use that word because they are not architects. It is very difficult to talk about architecture in terms of Deconstruction, because we are not talking about ruins or fragments. The term is too metaphorical and too literal for architecture. De-construction is dealing with architecture as a metaphor, and we are dealing with architecture as a reality... " (Derrida, 1994). In Eisenman's paper on another deconstructivism, he says: "Deconstructivism should be regarded as an extension of the interest in radical formality" (Azarnezhad, 2013). We can see that the architecture is multidimensional in physical and contextual. Within these dimensional organisms it has provided periodic diversity and 0created movements in many different areas such as philosophy, sociology, social anthropology, cultural studies, economics, politics.

Table 12. *Reflection of Abstraction Painting Art in Kuntzevo Plaza in Moscow, Russia, 2013*[34]

1.Transverse Line,1923[35]	2.1.Malevich's Suprematism 1910 2.2.Adapted from 2.1.[36]	3.Third Dimension of the Adapted Abstraction [37]

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[34]Rabia Köse Doğan, 2016, Resim ve Mekan Arasındaki İlişki: İlham Veren Projeler.
[35]http://www.wassily-kandinsky.org/Transverse-Line.jsp.
[36]https://www.youtube.com/watch?v=sFdPC42JuGQ.
[37]https://www.youtube.com/watch?v=sFdPC42JuGQ.

4.Kuntzevo Plaza in Russia, 2013[38]	5.Kuntzevo Plaza's Interior Space[39]	6.Kuntzevo Plaza's Interior Space[40]

Source: Author based on paper from (Köse Doğan, 2016).

Vassily Kandinsky, a painter and art theorist, named Transverse Line in 1923, was embodied in Jarde Partnership in 2013 as a shopping and living center and transformed into a plaza. It is discussed how to protect the success of the work in the second dimension reflected in the third dimension. However, design has been realized by examining color and shape compositions (see Table 12).

Constructivism and Deconstructivism have created spaces where an irrational language is used without contextual concern. Some of the concepts located for creation in space are tabulated creating a third dimension of awareness, solving on the surfaces of shapes and creating explosions (see Table 13).

Table 13. *Components of Constructivism and Deconstructivism[41]*

Painting Art - Constructivist Components	Reality Imagination - Deconstructivist Components
1. Architectonic	**1.** De-constructivity
Line	Illusion
Texture	Endlessness
Space in Painting Art - Cubism	Feelings
Color - Suprematism	Solving
Energetic - Futurism	Distortion
Light	Partial Separation
Time	Incompleteness
Form Exploding from the Center (Volumetric)	Reality Imagination - Deconstructivist Components
2. Articulation and Extraction of the Form's «faktura»	
The organic state of the material and the process	
3. Construction	
The assembly process	

Source: Author based on paper from (Harrison and Wood, 2016).

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[38] https://www.jerde.com/places/detail/kuntsevo-plaza.
[39] https://inhabitat.com/construction-begins-on-the-green-roofed-geometric-creative-kuntsevo-plaza-in-moscow/.
[40] http://www.worldarchitecturenews.com/project-images/2013/21810/the-jerde-partnership/kuntsevo-plaza-in-moscow.html?img=6.
[41] Lyubov is adapted from Popova's statement on the catalog of the "Tenth State Exhibition" (Harrison and Wood , 2016).

Conclusions

In this article, the question of how Modernism, Postmodernism, Constructivism, and Deconstructivism influenced architecture and space in the context of abstract painting art, which influenced the architecture aroused of social and political actors in the 20th Century was questioned. In a comprehensive literature study, form and its spatial configuration through abstract paintings are described in the context of conceptual analyzes.

Form and space made its own way in theirs own conceptualities from modernism which has emerged with the concepts of functionality and functionalism that has emerged in Europe to postmodernism which established independently of the functional relation of the space created by formalist design.The abstract painting that starts with impressionism that the abstracted naturalism and the atmosphere traces meet on the canvas has faced modernism as prime geometrical forms and colorful compositions. Impressionism, while trying to capture the visual and emotional truth, has also prepared modernism emerges that as an art of an attitude that moves away from the past in an experimental process. From the futurism which is the formal reflection in paintng of the speed and movement of the Industrial Revolution created by the Scientific Revolution to nonfigurative suprematism based on contemporary and aesthetic abstractions in the form and color has been laid the foundations of constructivism. Looking at deconstructivism that fragments the form with the defective approach that carries the building the pictorial and the sculptural matter and constructivists that gives the spatial dimension by using the material in the most pure state like the painting and the sculpture, in all this process the most important missing thing was 'aesthetics'. Actually, apart from the esthetics / beauty that we mean in the Antiquity, which is mentioned as a lack of aestheticism, it is represented as contextual and away from nothing.

The economic development that constituted the Capital Period triggered by the Modern Period advanced in coordination with the production intensity. This situation led to the increase in employment and the rapid production management of standardized products. Especially the destruction of the Second World War and the increasing population, have brought the standardization of production in the construction sector as well. The main development of this production has been to build a spatial unity which awaying from ornament, plain view and rational. However, out of context and place less simple designs have been the subject of discussion by some academics and concepts such as contextuality, locality and historicity have begun to be questioned. Despite the connection between abstract geometry and architecture created by Destijl-Neoplastism movement in modernism, the concept of *"Kitsch"* has been put forward in postmodernism, especially in imagination. This concept, which corresponds to the formal third dimension of the pop-art, is artificially concerned with the past. The rationalist space perception seen in modernist structures is replaced by the eclectical and irrational architecture created by plastic articulations. Creators of constructivist paintings, sculptures and buildings have emerged from the concepts of technology, engineering and industry are placed in the city and history with contrariety in

architecture at later stages. Construtivist paintings, unlike modernist and postmodernist paintings, arose to the third dimension and were exhibited with a space. Although some paintings are spatial counterparts, they are not called sculptures. Constructivism, the political aspect of architecture, emerged as a movement that targets both conceptual and physical awareness of the political power of the city. This movement which manifests itself in Russia, where one of the most effective policies was firstly produced, after governed, an important proof of how politics have influenced materials and forms and how offered it to the city. However, we can say that the existences of these buildings and sculptures in the city rather than a spatial creation were targeted to manipulate the people in general. Although Deconstructivism seems to be against Constructivism from its name, it should not be forgotten that it actually has contributed Constructivism. Because futurism and suprematism which are important art movements in the transition to the third dimensions from second dimensions of constructivism, have also been seen in the deconstructivist spaces. If we handle deconstructivism is next phase of postmodernism emerges in a different form, we can see their similarities. An example of this is the fact that they are formally separated and that they are spatially remote from rationality. Painting Art has manifested itself in architecture as well as politics and social situation, especially in the 20th Century. Material and color similarity were created in addition to the relationship based on abstract painting art and spatial form. As the work created is innovative, it can be said that it aims to create new memory. In particular, in order to facilitate its applicability in architecture, abstract art has been experimented with spatial counterparts, and technocentric constructions with limitless freedoms brought by technology have begun to be built and out of context works have been formed. The concept of consumption society brought by capitalism and its growing technology will be reflected in the relation of building production and consumption culture in the future. All constructions will be produced to sustain their existence until they cover certain short periods. It will come at such a time that the art of creating space will go to the place where the technology that will break away from the artistic identity drifts.

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