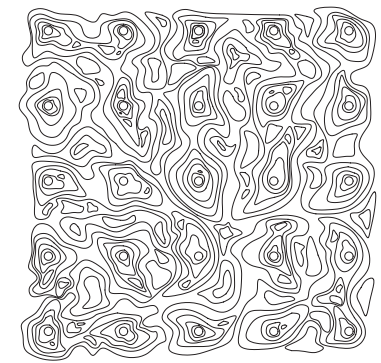
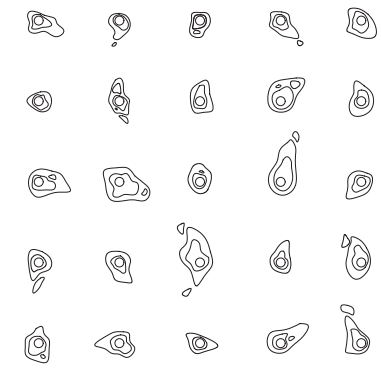


FUSION CITY

İLAYDA KESKİNASLAN



FUSION (NOUN) :

A merging of diverse, distinct, or separate elements into a unified whole, a single entity.

Throughout this project, I have received a great deal of support and assistance.

I would first like to thank my supervisor, Toni Kauppila, and my professors, Maziar Raein and Theodor Barth, for helping me formulate my research questions and methodology, and for their insightful feedbacks which brought my work to a higher level.

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Finally, I could not have completed this project without the support of my partner, Christoffer Tramosch, who provided stimulating discussions, creative aid as well as happy distractions to ease my mind outside of my research.

Thank you all.

FUSION CITY by

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Interior Architecture and Furniture Design

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Oslo National Academy of the Arts · 2021

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CHAPTER I

A SUPERMODERN WORLD

PROLOGUE

I, İlayda Keskinaslan, work as a spatial composer with a specialty in cultural architecture and collective creations at the Institute of Built Environments.

When I was assigned to this task, I knew this was going to be the hardest yet most rewarding job I have ever done in my career. I received the assignment following the recent discovery of a series of manuscripts, which are without a doubt the most detailed documentation of the Hyper Regime, and the process of how it collapsed. Since the mass destruction of every digital trace of the Regime's existence, we are left with nothing but these physical notes.

We owe most of our knowledge of the creation of Fusion City to the anonymous writer of the aforementioned manuscripts, among a few others, who used an ancient device called a typewriter. His depictions of the world back then are incredibly descriptive and poetic. Even though these manuscripts are not objectively written, they provide us a great idea of the civil rebellion from a personal perspective. Supported with documents that include notes, postcards, and sketches from third parties, what we considered as an unorganized rebellion has more depth now.

My task here is to help people understand this history by visualizing the manuscripts as atmospheric images that reflect spatial emotions and help others to envision this part of our history. I believe, by recreating the atmospheres of this period, we can understand the true power of space-making practices and their potential.

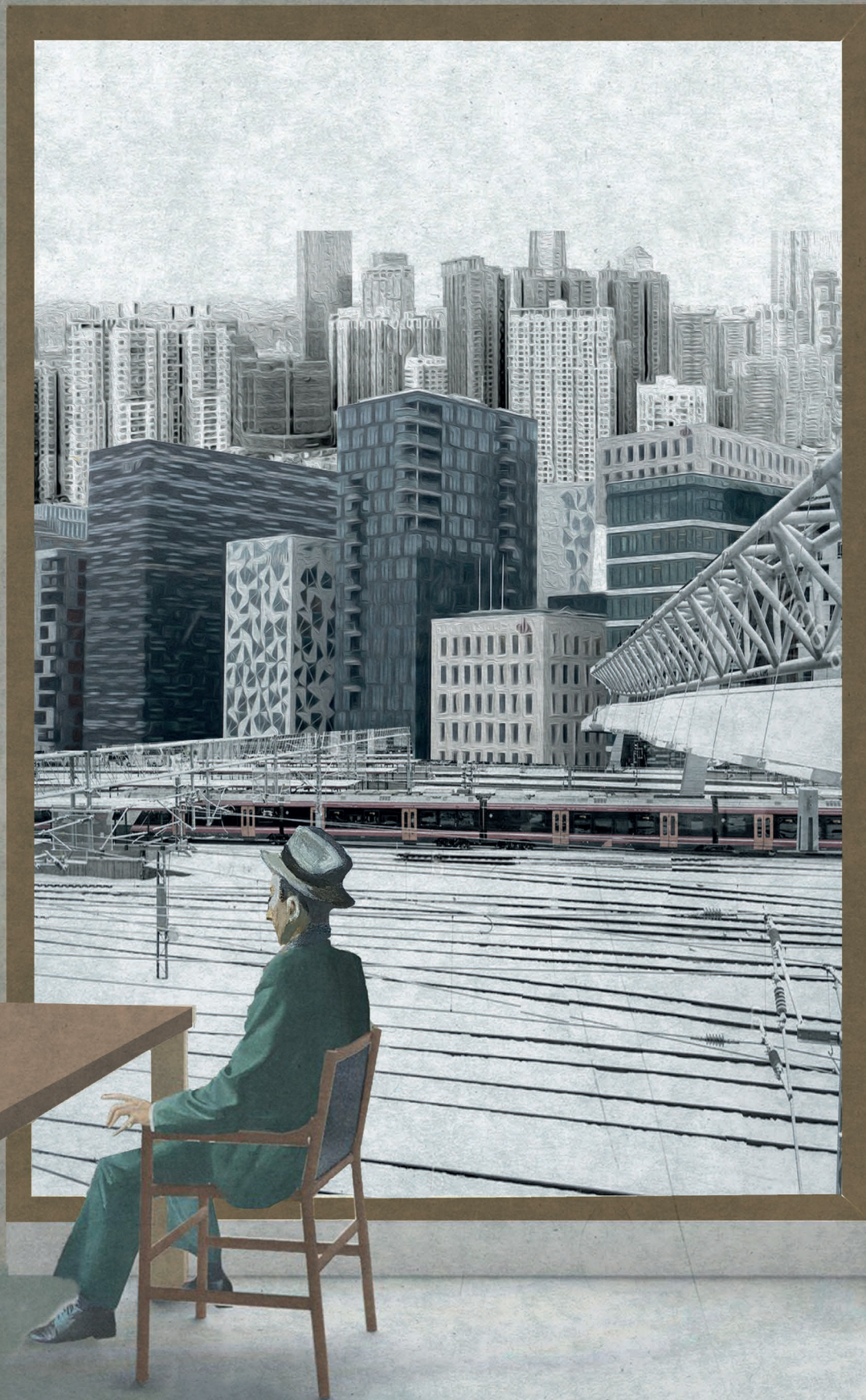
INSTITUTE OF BUILT ENVIRONMENTS

The Institute of Built Environments was established following the collapse of the Hyper Regime. Recognizing the transforming potential of design elements from the use of urban interiority and urban elements as a method for overcoming a regime has been inevitable after all that has happened. The Institute aims to gather as many historical documents as possible to showcase the effects of the built environment in our lives.

By adopting the methods of recreating historical and technical knowledge in the form of stories and narratives, the Institute of Built Environments aims to be more relevant for a broad spectrum of people. This strategy intends to make a change in our everyday lives with an increased level of consciousness.

The Institute of Built Environments works with professionals from different disciplines to create a melting pot for the design branches such as architecture, graphic design, civil engineering, kartography, landscape architecture, interior design, and service design which create our physical world. These professionals work in highly specific topics such as 'cultural architecture and collective creations', 'cumulative graphic design of eclectic cities' and 'alternative representation methods for map making'.

This research was funded by the Institute of Built Environments.



Looking back

December 12,
Midnight

I remember sitting in front of that window, watching the world around me change. Piece by piece, they added their lifeless structures; bit by bit they took away what made the cities our homes.

After years, I realise how time can blur your vision. When things happen so slowly, you don't see the change. But looking back, the blurriness recedes and you can finally see more clearly than ever.

Now when I look outside, I get a feeling similar to what you see on the shore after the tide goes away. Truly shocking to see all that junk beneath your feet. This is the kind of thing you find yourself in, when you are drifting with the tide, you don't realise the changes around you. When you hit the shore, you see.

This is all I can write for now.
I will try to continue tomorrow.

Behind red bricked walls December 14
walls

We were hearing the rumours of how things were done behind the red bricked walls of the city hall. Endless meetings of international decision makers, great ideas designed on giant maps and the glorious promises of Supermodernity.

We, the people, were simple shapes and numbers on those papers. We lived in little gray boxes drawn on the pages, we lived in the gaps between the sentences. They were trying to change the world in a better way, they said. They were trying to achieve the bigger, the faster, the better.

It reminds me of a quote from a book I read once: "Better never means better for everyone... It always means worse, for some."* And after all, it was worse for almost everyone.

* I think it was ~~Margot~~ Margaret Atwood's "The Handmaid's Tale". But I can't be sure. It was in the restricted books list.



IDEA OF SUPERMODERNITY

In a world where everything is generated by the concepts of repetition, mass production, culture of excess and individuality, what does it mean to be a human in a community?

The initial idea of supermodernity was created by Marc Augé in the 1990s, long before the Hyper Regime. The concept of supermodernism existed in architecture theory and dystopian fictional worlds before appearing elsewhere. Monumental-conceptual architecture appears as an idea on its own, and shouldn't be confused with simple theoretical architecture. The existence of such an idea declares an entity on its own, even before it has reflections in the physical world. The history of theory-driven architecture is hardly new, with ideas borrowed from all the science fiction, utopias, and dystopias that have been created since the beginning of human creativity. Fictional space has a value apart from its tangibility. Following this logic, a fictional world becomes a matter on its own, as soon as it is communicated to an audience through any medium.

The main motives of supermodernity come with some concepts that shape the physical world. Supermodernity builds itself on the idea of exaggeration, culture of excess and the retention of the concept of modernity.¹ Fueled by the explosive power of repetition and mass production, the world created by the means of supermodernity generates an immense amount of influence on society as well as the built environment. We can categorize the culture of excess in three examples; factual overabundance, which is associated with an acceleration of historical time; spatial overabundance, the abolishing of distance by electronic media and transportation; and an excess of self-reflexive individuality.² Among its many principles, Supermodernity promoted the idea

that the excess culture is the center of its own universe. Built environments were characterized by interest and homogenization.

First traces of Supermodernity were found in simple sketches on paper accompanied by a few words. With some strokes of a pencil, its monumental austerity, abstract formalism, and powerful appearance became viable. The main motives that shaped the idea of Supermodernism, in a sense, maintained particular traditions of modernism; especially, an aesthetic of neutrality, minimalism, and abstraction. Yet supermodernism sought expressivity; buildings were intended to be as autonomous and obviously separate from their surroundings; as contemporary and new, reflecting the present; as technically innovative; and finally, as a clean slate, an intended break from the past. Nonetheless, contemporary critics stress the need to not only examine these qualities but to locate them within our contemporary global experience.³

The physical environment of Hyper Regime was built on the idea of supermodernity as well as its main motives. In a sense, the architecture was a reflection of their ideology. The homogeneity that comes with extreme order defines the structure of the city along with the structure of people's lives. This is a reminder that architecture does not exist apart from politics. Physical environments build the society as much as people build those physical environments.



fig 1. A scene from the movie Playtime, by Jaques Tati. Depicting what 'Supermodernity' was for people from the year 1960.



fig 2. A scene from the movie Playtime, by Jaques Tati. Depicting what 'Supermodernity' was for people from the year 1960.



fig 3. A modern day office scene from the movie Playtime, by Jaques Tati.

1. Augé 1995.

2. González-Ruibal 2014.

3. Steer 2005.



Promises

December 15,
Noon

Though I remember now. How they What made them strong was their promises. They dealt in transformations; they suggested an endless series of possibilities, extending like reflections in two mirrors set facing one another, stretching on, replica after replica, to the vanishing point. They suggested one adventure after another, one improvement after another, one man after another. they suggested rejuvenation, pain overcome and transcended, endless love. The real promise in them was immortality.

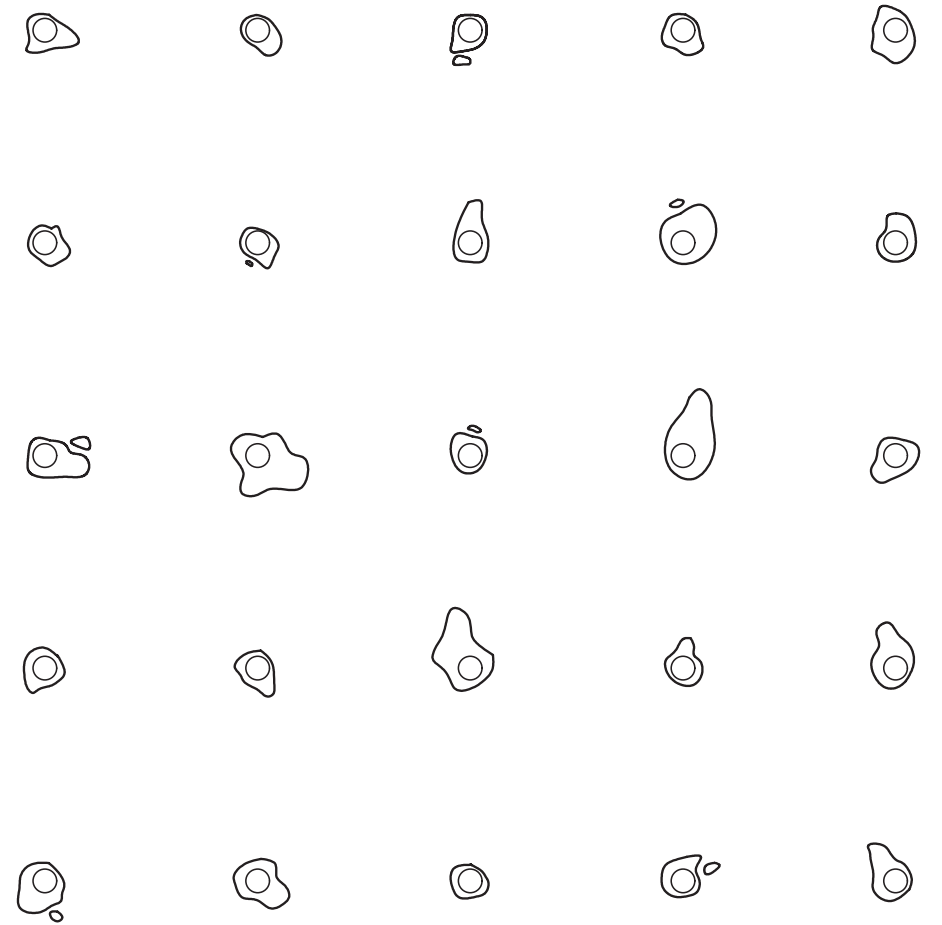
It sounds sweet at first, right?

Since— December 18,
What's left of the Sunset
world

The sky was the only thing that was left untouched. Their constructions reached everything in sight and touched them. Once something was touched by their creations they simply lost their spark. I didn't want to believe the pace of this change. I tried to convince myself really hard.

But it's like that old saying; You don't believe the sky is falling until a chunk of it falls on you.





CHAPTER 2

SOCIAL SPACES OF POSSIBILITY



Illusions — of
reality
Perspectives

December 23,
Almost dawn

What people needed was perspective. Even if it was a momentary illusion of depth, it would open the doors of new worlds that they can never forget.

Yes, a new perspective was necessary. Otherwise, we are trapped in a world of two dimensions. Otherwise, we try to survive with our faces smashed against a window, every single thing a huge foreground, not being able to connect the dots. Otherwise, we get lost.

These details and close-ups could only make sense if you knew there was a bigger picture. The freedom to move a few steps back and then a few steps forward. Some sense of freedom of movement, a milieu for strolling.

Sparkles

January 3,
Morning

People started to talk about things in quiet corners. Not to anyone of course, only with the ones they trust the most. They couldn't risk themselves, snitches were everywhere.

But the idea of change was everywhere too. We all had this spark inside us. What began as a single sparkle of hope, had started to spread like wildfire. People everywhere looked out for safe spaces to build their sacred heavens. They usually started with their homes, their backyards, their streets.

They created a growing differential reality with a transforming potential. An architectural oasis in the midst of the desolation of what once was Oslo.



ARCHITECTURE AS A TOOL FOR SUPREMACY

*What is the role of architecture in politics?
How can we read spaces as a manifest?
Are there certain architectural typologies of
particular regimes?*

In the long history of political architecture, there have been many tools that create oppression and showcase the power of the current regime. I am not trained to talk about the political side of this structure, how it emerged, who were the groups that supported it, in which political direction it evolved, or how competing notions of future action were negotiated and formulated into official policy. The main question of this research focuses on the tools of supremacy. These tools can vary in mediums such as literature, music, graphic design, and architecture. Apart from the very commonly used tools like slogans, symbols, songs, and flags, architecture in this case was used as a rhetorical device and it became the favored vehicle for launching propaganda in favor of Hyper Regime.

Their message was hidden in the solidity of the materials and the vastness of its measures, the sublimity of inevitable imperial power. These were not mere spectacles aimed at cultivating a strength show, they changed the way people lived. We, as humankind, are gifted with the ability to adapt to any environment. In the case of a change in circumstances, the body acts as an extension of space. Therefore, it becomes a part of the system it takes place in. This is exactly why architecture can act as the most significant venue for the dissemination of both a new world theory and propaganda. The built environment represents the regime's new political order as well as its idea of modernity with wide avenues, monumental civic buildings. But what accompanies these new and strict formats of space is a new and strict format of living.⁴

There were a number of key points the regime followed and never compromised on up until their fall. These points were easily predicted because they were more or less the same with every single totalitarian regime in history so far.

Disagreement. Author Umberto Eco mentioned how the perception of disagreement changes in an oppressed society.⁵ "The critical spirit makes distinctions, and to distinguish is a sign of modernism." In modern culture, the scientific community praises disagreement as a way to improve knowledge but under supremacist logic disagreement is treason.

Fear of difference. "The first appeal of a fascist or prematurely fascist movement is an appeal against the intruders. This logic is racist by definition." Heterotopias are deemed a risk, considering their nature of nourishing contrasts. Anyone who stands out is looked upon as a threat. This is why the built environment is constructed on the idea of isotopias.

Controlled mass media. The media and other communication channels are directly or indirectly controlled by the government. Censorship is very common. Restricted books are pieces of art that can not be censored because even their existence is a threat.

Corporate Power is protected by the regime. Mutually beneficial business/government relationship helps people on the top of the pyramid to gain more power, build bigger buildings, and create stronger oppression.

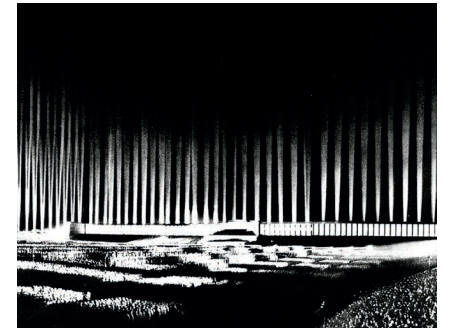


fig 4. Cathedral of Light, Albert Speer, Creating a statement using light during Nazi Germany, 1936.



fig 5. Monument to the Third International with an exceptional scale leap, Vladimir Tatlin, St. Petersburg, Russia, 1920.



fig 6. New urban plan of Paris with the introduction of boulevards, Georges-Eugène Haussmann, Paris, France, 1853-1870.

4. Ghirardo 1989.

5. Eco 1995.

These key points that reflected an ideological approach manifested themselves in the architectural concept of 'isotopias' in the physical realm. Isotopia is the antonym of heterotopia, which is a concept that tries to grasp different manifestations of urban existence. In 1967 French philosopher and political activist Michel Foucault proposed a term that shaped the understanding of what a contemporary city is during that time. He suggested that they lived in a heterogeneous space, in contrast to hierarchically organized units that characterized medieval territories, spaces of predefined actions, and limited interaction between city dwellers. In other words, they did not live in a sealed bubble within which they located individuals and objects. It was more like a network of relationships that are irreconcilable with each other and absolutely impossible to superimpose.⁶ This means these spaces did not have clear definitions and clean-cut edges. They liked to shift shapes, transform their surroundings and adapt themselves according to their users. They were certain cultural spaces that are somehow 'other': disturbing, intense, incompatible, contradictory, or transforming. What he described as heterotopias were worlds within worlds, mirroring and yet upsetting what is outside.

The term heterotopia is used to describe spaces that have more layers of meaning or relationships to other places than what immediately meets the eye, a deeper existence. There are various types of heterotopias but if we wanted to give some examples of this multi-layer understanding of their meaning, we can talk about 'heterotopias of time' and 'heterotopias of ritual or purification'.

We can call the concept of a museum an example of heterotopia because of its understanding of merging different timelines in one space. Objects that are exhibited there exist in our time but also exist outside of our context. They exist as a part of their time but they don't exist in their own context.

6. Foucault 1986.

We can call saunas or hammams heterotopias because of their cultural layer. Apart from having an initial practical reason for existing, they accommodate cultural importance in many different traditions. Once you enter a place like that, people's behaviors change significantly. They also have a unique definition of public. They are isolated and penetrable yet not freely accessible like a public place. The process of entry requires special rituals or gestures.

The physio political strategy of the Hyper Regime was one of the most beloved concepts of art history, the idea of Gesamtkunstwerk, which can be translated as a total work of art. The concept of 'total work of art' can be broadly defined as a synthetic work, which aims to bring different parts of something and integrate them into a coherent whole and the idea dates back to the 19th century, with the Wagnerian Gesamtkunstwerk, which implied the reunification of all arts. This practice can produce wonders when it's done right, but if the intentions are wrong, it can mean the creation of something that does not allow any differences. In many ways the Fascist system of the arts was constructed along similar lines.⁷

The Hyper Regime's transformation of the physical world followed the key points that were mentioned before. As a result, cities lost the glow of diversity, which used to make them an attraction for all people no matter what their background is. The streets did not facilitate unexpected encounters, and the squares didn't gather thousands of people.

These changes in the built environment slowly transformed how people lived too. How they loved, how they worked, how they survived...

7. Billiani 2019.



CHAPTER 3

URBAN ELEMENTS

FROM PLACES TO NON-PLACES

How do we define the meaning of 'place'?
What is the concept of 'non-places'?
Can we turn a place into a non-place?
Is it a physical change or is it a shift in mentality?

It is known that the change from what we call places to non-places happened both in an instant and also over the years. To understand this transition, we have to comprehend how thin the line is between distinct places from non-places. These two concepts might have different positions theoretically even when there isn't a significant visible difference. Places become non-places when we take out the human component from the place, but it doesn't turn into what we can call space.

To understand the way we attach meaning to these concepts, we can set a common terminology first, which could help us systematize these humanistic insights and discuss them under predetermined conceptual frameworks. In daily use, the meaning of 'space' usually merges with 'place'. Technically space is more abstract than place. Space is what we would call a cartesian coordinate system, a mental construct with undifferentiated grounds. As we get to know a space better and enrich it with value, it starts to become a place. Architects usually talk about spatial qualities of place, and they can talk about locational (place) qualities of space. These two concepts of space and place require each other by definition. It is a common misconception to place feelings and thoughts in opposition to one another. One responsible for subjective states, while the other calculates objective realities. In fact, they reside on the two different ends of the experiential spectrum and both are ways of knowing.⁸

With a quick description, non-places can be defined as places that "cannot be defined as relational, or historical or concerned with identity" as opposed to what a place is. They are made up out of social interactions between people, accumulating in

memory to form historical meaning.⁹ This definition hints to us that non-places lack a relational component to their immediate surrounding and to their users. Apart from their distinctive physical characters, non-places gain their meaning through their usage. Rather than being social spaces that bring the community together, non-places function as common places where these groups of people come together and yet experience the space isolated from others. These types of environments, as stated by Augé, are somehow meaningless. This type of meaningless space emerges as a reaction to three kinds of abundance: an abundance of space, an abundance of signs, and an abundance of individualism.

Achieving this rupture was only possible with the combination of physical change and societal change. Conveniently, these two are in constant relation with each other. If one changes, the other follows. So, alongside the building of large-scale architectural interventions in the cityscapes, architects also participated in the design and construction of the ways of living.

The physical reflections of non-places such as airports, supermarkets, hotels, and oversized malls mainly represent the ideas of supermodernity. Apart from their physical appearances, what makes them function as quintessential nonplaces is what they stand for. The loss of meaning that comes with globalization and increased world travel, the tranquilizing effect that emerges from mindless overconsumption, and the destruction of identity which create isotopias with a generic set of spaces.



fig 7. *Rebuilding of the world, a scene from Istanbul, Turkey. Hyper Regime, Institute of Built Environments Archives.*



fig 8. *Rebuilding of the world, a scene from Oslo, Norway. Hyper Regime, Institute of Built Environments Archives.*



fig 9. *Rebuilding of the world, a scene from New York, United States of America. Hyper Regime, Institute of Built Environments Archives.*

FROM NON-PLACES TO PLACES

*Is it possible to reverse certain reactions?
Can non-places become places again?*

After the change of the physical world as well as the social norms, a small wave of enlightening emerged. By the time nothing in the world looked similar to people known from the world before, good observers recognised that they were living through a period of epochal change. This is what triggered what some historians described as our history's first spatial revolution. This intellectual revolution that slowly but sharply altered the understanding of design in the world. The idea of reversing the process was the first signal of the creation of Fusion City. We can call this moment in history a breaking point because the first pieces of evidence of people realizing the potential of urban elements can be traced back to this period. Even though these individual explorations didn't come to life until later, the first idea of making this change in the built environment happened at this stage.

The observation of the changing power of design gave the power back to the people. This meant that if the regime could use the built space to change the way people lived, with the same logic, people could decide the world they wanted to live in. Urban elements could be the tools of a resistance to what has been imposed to them through architecture.

The concept of a non-place implies a lack of human contact by its definition. The purposeful limiting of human interaction as well as the reduced understanding of human centered design. These places can also be considered as non-human. But what makes a design 'human'? This question has more than one answer. But the right approach to this

question can be reduced down to a concept that is inclusive of all other design solutions; heterotopias. Henri Lefebvre suggests that spaces that encourage unexpected social interactions and generate a synergy are what we can call heterotopias.¹⁰ Spaces that exist without a strict and imposing identity, spaces that are generous enough to let others make variations of it. It's possible to believe there are infinite approaches to this problem, but this is exactly why it was the perfect way to counter attack the oppressing supermodern environments. This is how the resistance started.

We can observe some of the first documentations of some sort of 'inventory of urban elements' in the sketches and notes that are shown throughout this research. Seeing the urban elements as a resource is an important shift of perception. Realizing how they are more than mere infrastructure and allowing uses for them other than their primary pragmatic uses was the most crucial point of this stage.

This exploration also shows us that people started to adopt a different role in society over time. Seeing the culture as a social construct, people realized they can take an active place in the state of affairs. Finally actualizing the social construction of space.

The relationship between the environments we create and how they shape who we become and how we behave is not fully comprehended even at this time and age. But it has been always clear that our environments have an undeniable effect on us that works with enhanced states of the human condition. We have a reciprocal relationship with our surroundings. Our ever changing interaction with the environments around us affects who we are and this change influences how we change our spaces. Humans do not view space distantly, as if through a frame. We place ourselves in those landscapes. Thus, it is people who define the space through a personal process of perception.¹¹

10. Lefebvre 1977.
11. Heidegger 1971.

churches
stadiums
town halls
mosques
train stations
ferry ports
bus terminals
metro stops
bazaars
farmers markets
flea markets
urban gardens
museums
concert halls
sidewalks
bike lanes
roads
traffic lights
car parks
crosswalks
bus stops
graveyards

factories
signs
traffic lights
highways
ports
kiosks
flower stores
street lights
cell towers
palaces
ice rinks
fences
stairs
parks
sewers
trashcans
squares
boulevards
monuments
clocktowers
bridges
electric poles

marinas
funfairs
zoos
hotels
botanical g.
skyscrapers
shopping malls
libraries
universities
hospitals
airports
public baths
cathedrals
pavilions
scaffolds
skateparks
pop up strc.
schools
piazzas
arcades
villas
theatres

embassies
warehouses
bars
stores
brothels
police stations
restaurants
fountains
skateparks
banks
fire dep.
jails
bus terminals
monuments
bus lanes
squares
fountains
garages
cisterns
towers
traffic signs
playgrounds



Street lights were there the whole time, long before one of them noticed.

They existed in every street, with a network that stretches from the darkest smallest alleys to the shiniest grandest boulevards. They did their job without standing out.

With their silent existence, they kept their potential hidden. The vast number of them was undeniably remarkable, and the way they were so consistent. They repeated without skipping a beat throughout the whole city. Each one of them carried the traces of the life of their city.

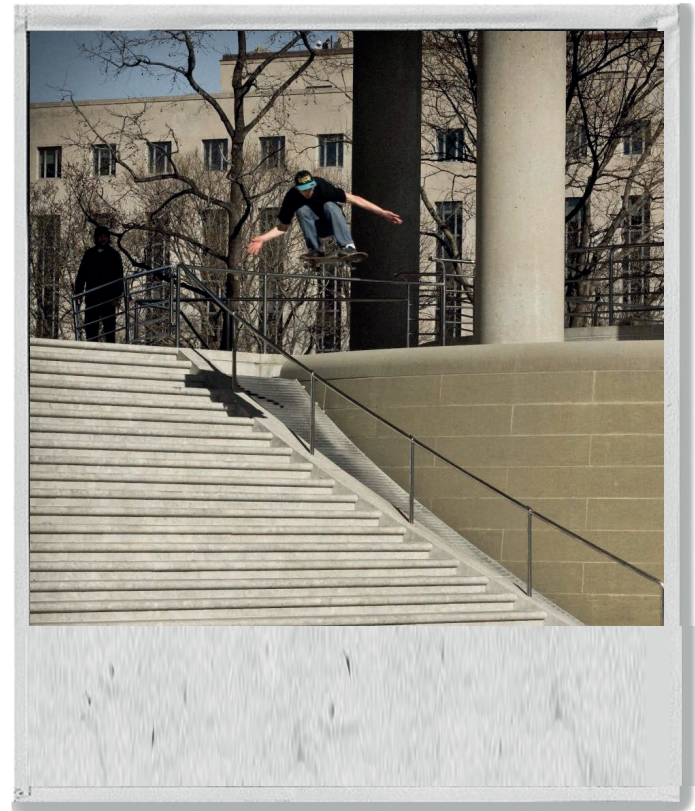
Some had stickers of the local rock band on them, some had been marked by graffiti loving youth and some had the initials of lovers scratched on...

BALCONIES WERE THE GETAWAYS TO OTHER WORLDS, CONNECTING THE COMFORTABLE ATMOSPHERE OF THE DOMESTIC REALM AND THE VIBRANCE OF THE URBAN. THIS SPECIAL PLANE ACCOMODATED CHARACTERISTICS FROM BOTH OF THESE ENVIRONMENTS, ALLOWING US TO EXPERIENCE THE WORLD THROUGH ALL SENSORY STIMULI.

SOME BALCONIES WERE EXTENSIONS OF THE HOME THAT DIPPED INTO THE NEVER ENDING BUSTLE OF THE CITY... SOME WERE BRANCHES OF THE STREET THAT BROUGHT THROUGH THE SMELL OF THE SPRING AND THE SOUND OF BIRDS...

IN MANY WAYS THEY PROVIDED A WONDERFUL COMBINATION OF THESE TWO WORLDS, CREATING A HANGING GARDEN OF URBAN INTERIORITY.

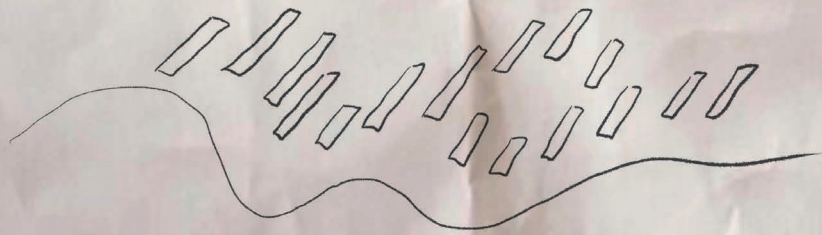




I REMEMBER A CERTAIN TYPE OF PEOPLE PASSING BY WHEN I LOOK AT STAIRS. SKATEBOARDERS FROM THE OLD WORLD HAD A UNIQUE APPRECIATION FOR URBAN SPACE. THEY RECOGNISED THE QUALITY OF THE SURFACES, THE INCLINE OF A STRUCTURE, THE WAY A SPACE UNFOLDS. THEY UNDERSTOOD HOW TO FOLLOW THE FLOW OF THE LANDSCAPE DOWN INTO A CONCRETE VALLEY. THEY TOOK AN ALMOST POETIC APPROACH TO ARCHITECTURE, REINTERPRETING THE BUILT ENVIRONMENT IN THEIR OWN WAY. IMAGINING ALTERNATIVE USES OF THEIR SURROUNDINGS.

Have you ever thought how do we move in public? There are some rules that we all follow. Stopping at red, going at green. Walking on the right side in some places of the world and sometimes you have to switch.

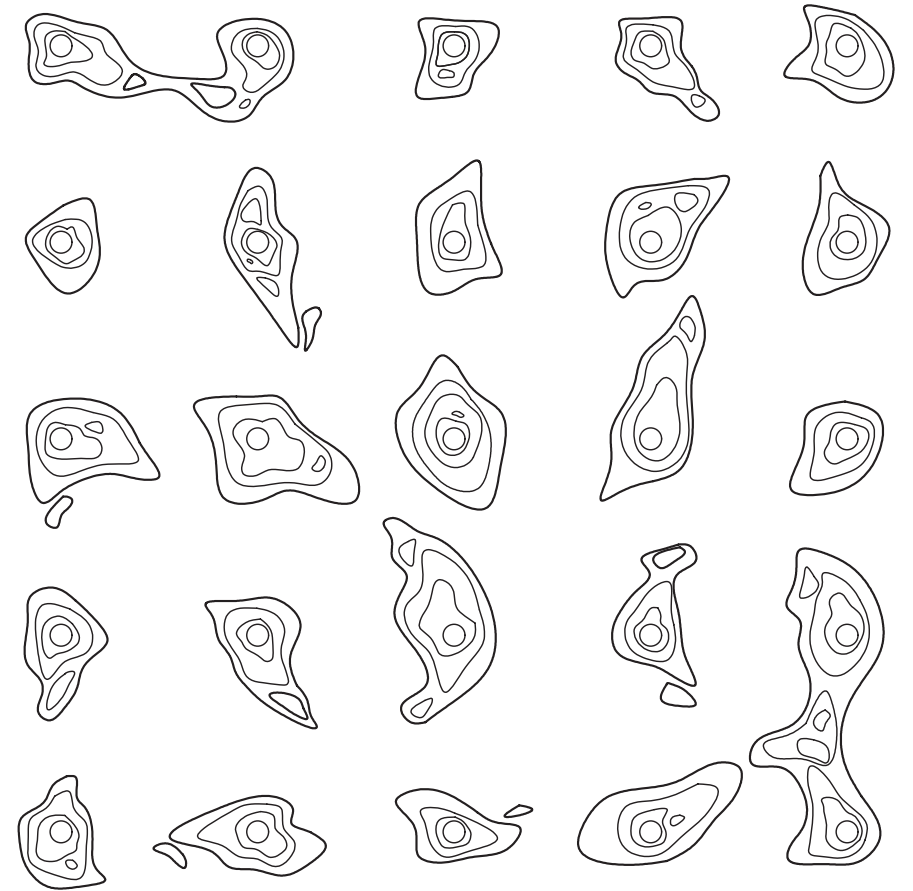
What I find amazing about crosswalks is that they are so simple with their intentions. They are getting you from point A to B. They create a designated space for you to move in comfort. But what if they were as straightforward? Can you imagine what your daily journey would look like if they were dance notations, and they guided us to be more experimental with our movements?





WE CAN CALL CERTAIN ATMOSPHERES URBAN INTERIORITIES. AND WHILE INTERIOR IS THE ANTONYM OF EXTERIOR, BY JOINING THE TWO CONCEPTS, THEY GO AGAINST THEIR OWN UNIQUE DEFINITIONS AND INSTEAD BECOME SOMETHING IN THE MIDDLE.

BENCHES ARE ONE OF THE GREATEST EXAMPLES OF DOMESTIC FAMILIARITY YOU CAN OBSERVE IN THE WORLD. YOU CAN SEE LOVERS WHISPERING SWEET NOTHINGS TO ONE ANOTHER, PENSIONERS NAPPING IN THE SUN, MOTHERS BREASTFEEDING THEIR EAGER BABES AND YOUTHS GATHERING FOR A QUICK GOSSIP. ALL HAPPENING IN THE COMFORTING INTIMACY AFFORDED BY BENCHES.



CHAPTER 4

A SECOND GLIMPSE

THE IMPORTANCE OF FICTION

What is the relation between design and fiction?

Why is fiction a part of the design process?

How can we see fiction as a part of architecture theory?

French philosopher Paul Ricoeur imagined architecture and literature as two possible ways of telling stories, and “making what’s absent present.”¹²

If narrative tells a story in time, architecture builds a story in space. In both of these instances, something is constructed, whether in the physical or the mental space, and that something becomes inhabited with personal memories and unique experiences. It emerges from the mind of its creator, who has to design it and develop it but eventually it becomes a part of the life of somebody else, someone that establishes a connection to it.

Landscapes of fiction are much more than just a setting in these narratives. Architecture in fictive realities are tangible, man made entities and they contain the personality of their creators as well as its inhabitants. Therefore, these ideas become realities as soon as they are released into the world. This is why fiction is a necessary part of human creativity, no matter what the medium is. Forging a relationship between the audience and narratives can allow the spread of creativity and cultural development. In that sense, storytelling can be viewed as a catalyzer of new possibilities, the seeds of what is yet to come. By constructing these bridges of communication, we can link the worlds in our heads to someone else’s. This act of the spreading of ideas makes it possible for unexpected reactions to happen. The physical world of inventions and explorations feeds off from the most impossible ideas. And the execution of these unimaginable tasks encourages new fictions.

12. Joy 1997.

In that sense, fiction can be viewed as a crucial part of human progress. Every wild idea once has been belittled, but also plants the seeds of a possible reality in people’s minds. What seems to be a fiction in the first place can become the reality in the future, if the right people start to believe in it.

But the definition of fiction is not limited to its relationship to future events. In theory, fiction can be a tool to understand our current world or even the past. These speculations can act as a mirror, shedding light onto what was hidden before. It is relatable that we can only realize some things after we change our position in the world. But fictive realities can help us view certain things in the setting of a completely different world, therefore shifting our perception within the narrative.

The importance of architectural fiction comes as a natural result of this theory. It is only a natural way of our understanding of the world to place ourselves in the midst of a relatable story. These narratives literally speak to us when they have a transcendental quality. This becomes apparent when we can have such deep emotional responses to fictional characters in quality pieces of art, no matter what the medium is. And this is why we adapt this technique to our everyday lives with the constant use of exaggeration, reshaping simple facts, and emphasizing the abstract heart of our inner thought processes.

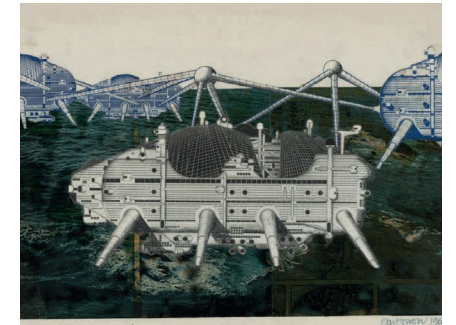


fig 10. *The Walking City, Ron Herron - Archigram, London, United Kingdom, 1964.*

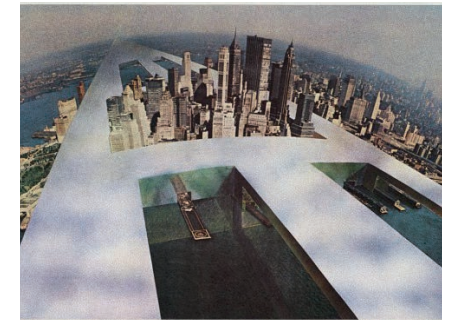


fig 11. *Continuous Monument, Superstudio, Florence, Italy, 1969*

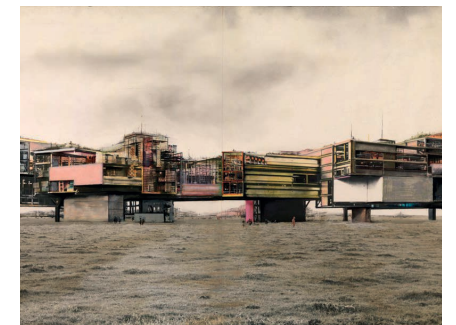
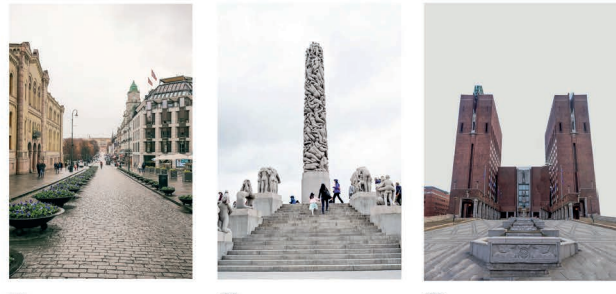


fig 12. *New Babylon, Constant Nieuwenhuys, Amsterdam, Netherlands, 1959-1974.*

THE WORKSHOP: CREATING FICTIVE REALITIES

The collages that are seen in the following pages are created by Eric, Miguel, Runa, Linn and Theo. Their full names are not given due to protection of personal data and privacy.

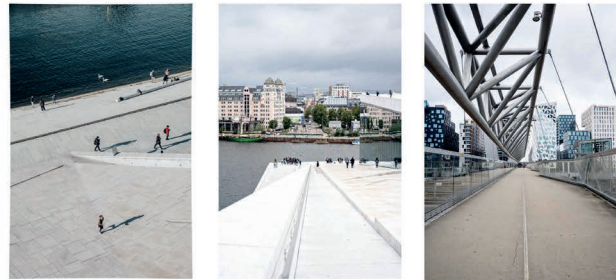
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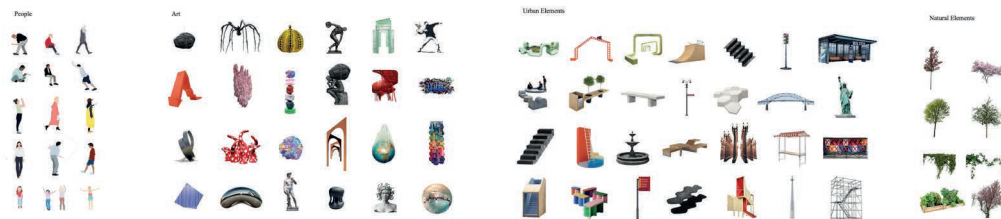
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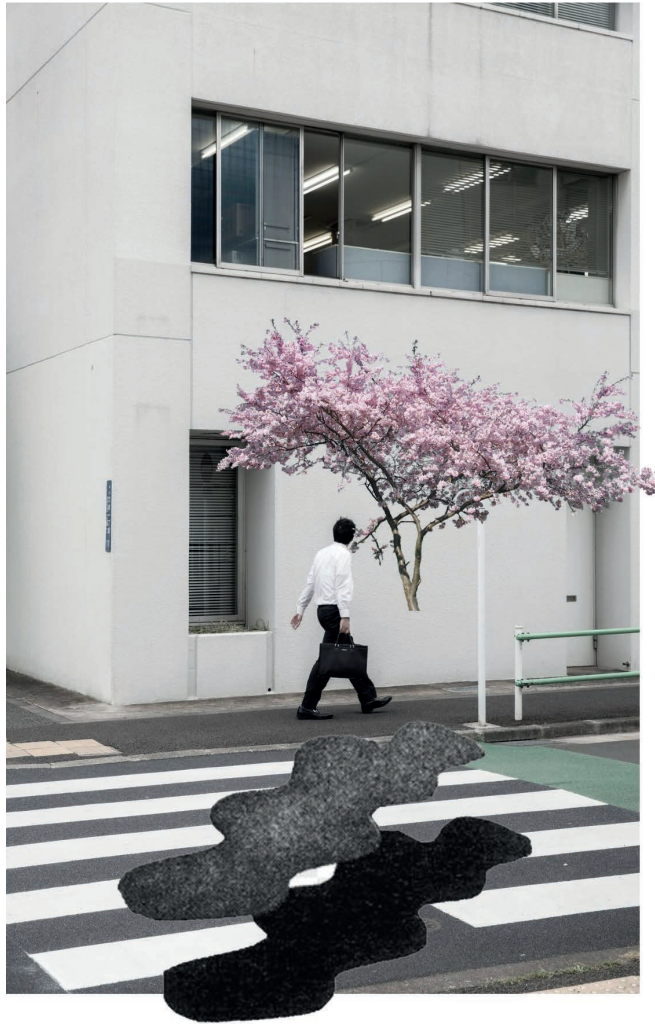
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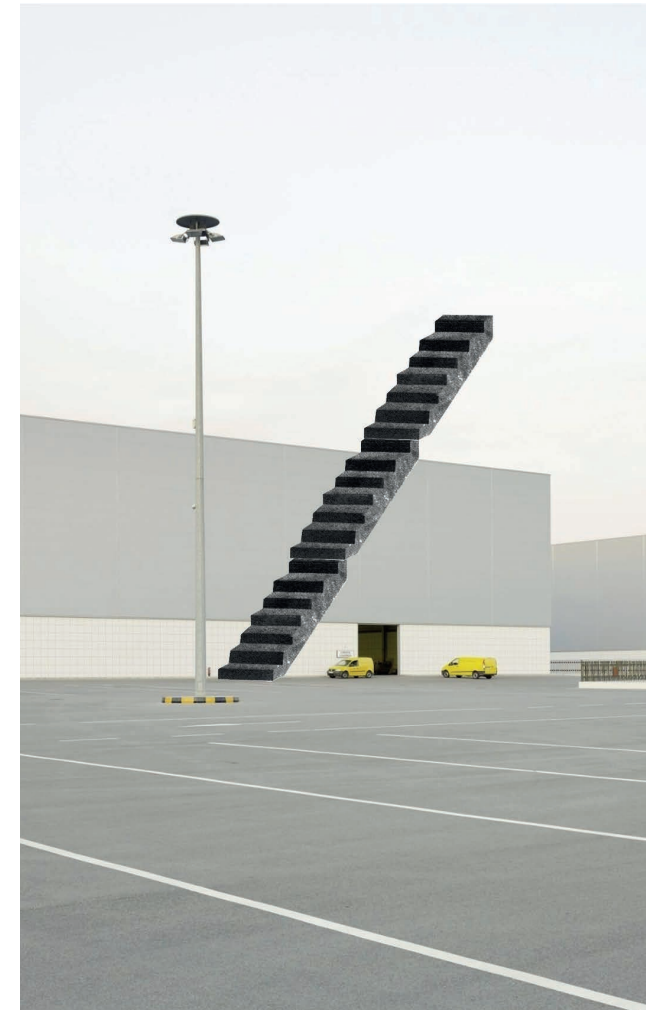


PLAYING WITH PERCEPTION



Installing graphics that would attract people's attention, and shake them from the banality of everyday life can change the way we live. It is a rare thing when we stop and appreciate something on the streets for more than 30 seconds these days...

STAIRCASE TO...



Monumental structures always carry a deeper meaning with them. Imagine a staircase that stretches high up in the sky. You go up there and there's nothing special to see. At the same time, it means you can see everything you want to see.

HERE I AM



Using popular symbols that resembles the elements in our built environment can create a new perspective. Apart from seeing things in our peripheral vision, we can start noticing them.

NEIGHBORHOOD GALLERY



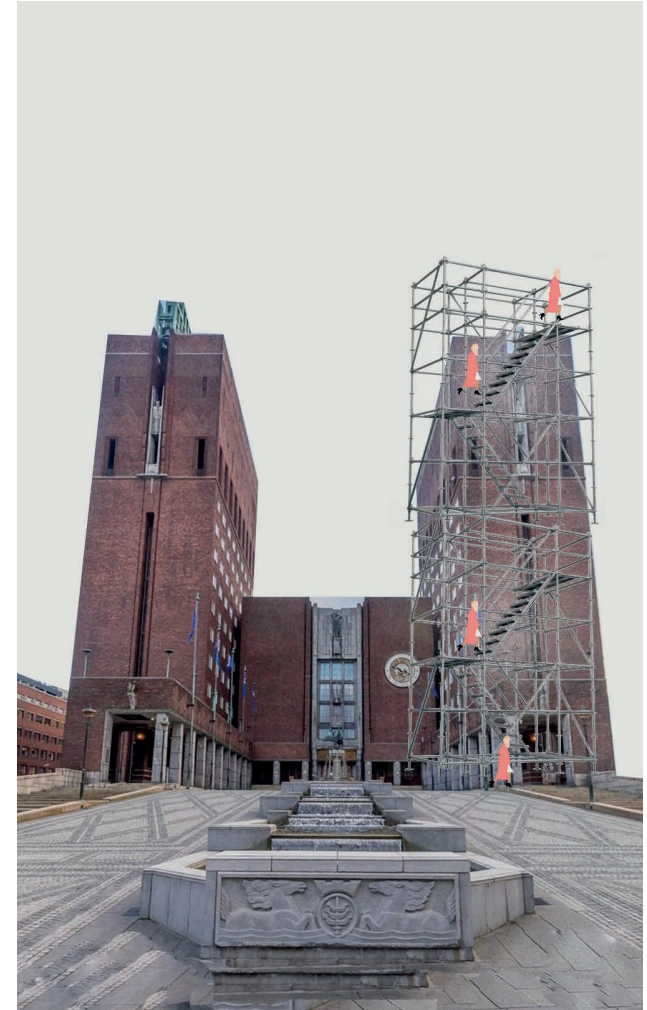
There are a handful of empty apartments in every neighborhood. Using these as gallery spaces for temporary exhibitions could create a character for the neighborhood as well as the city.

UNNOTICED



Our eyes are pretty good at picking differences in our environments. What if we used public spaces to place hidden gems? Could it make us see things differently?

DEMOCRACY



Climb up high, step by step. This could be the place where you can physically experience the importance of this political concept within the culture. An ode to democracy.

SECOND HOME



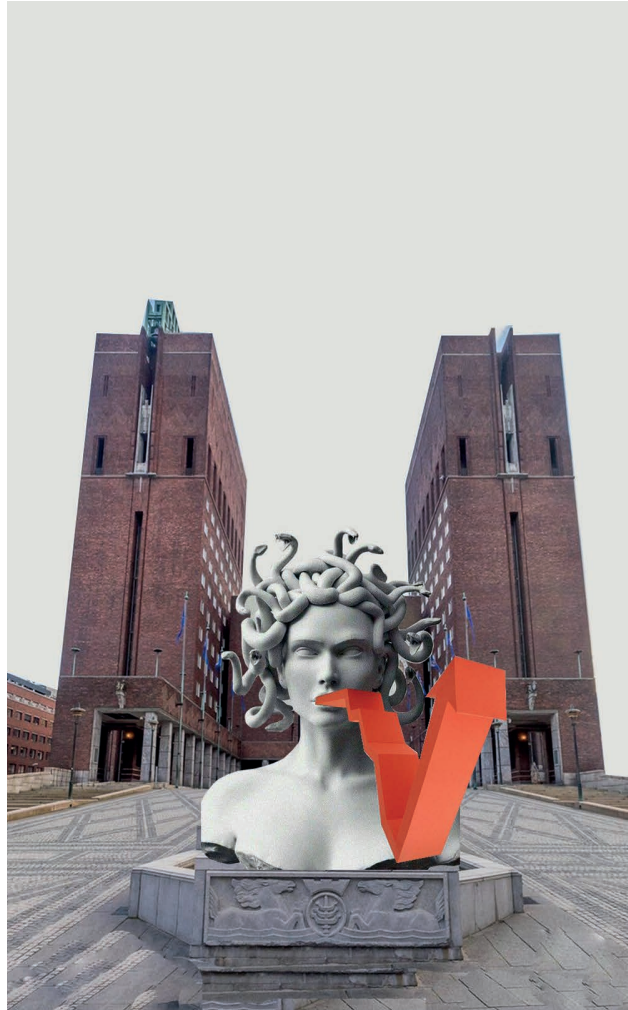
Truck drivers spend their lives on the roads, sleeping in parking lots. Changing their habitat with some plants would be a natural reaction to make a place feel like home. Why can't they make a home everywhere they go?

PINK MIST



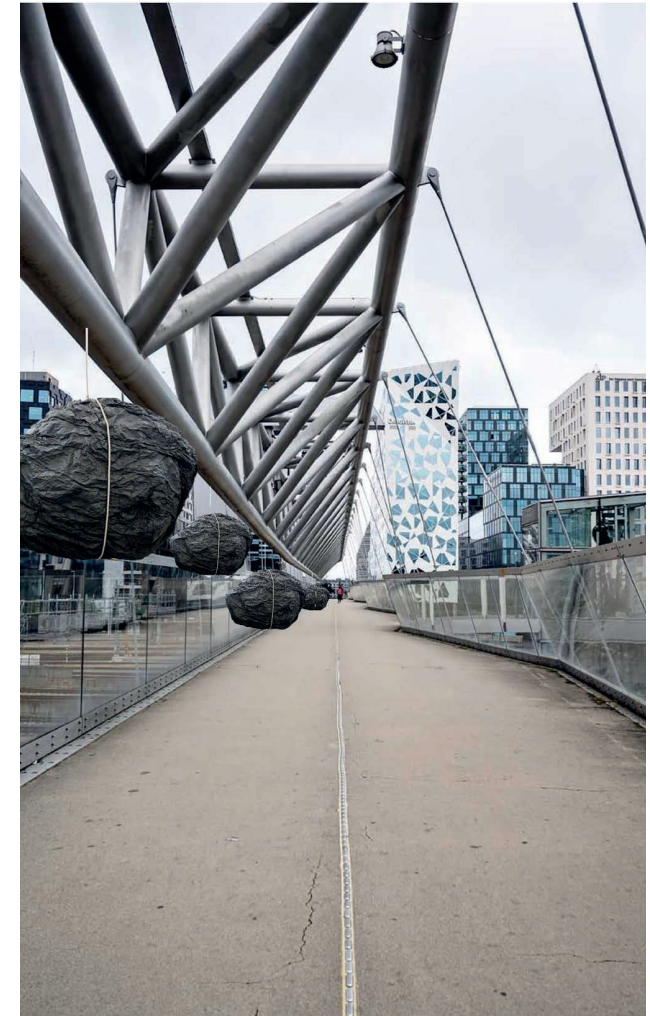
We lack positive sensory stimuli in the cities, especially colors. I am thinking of a street with a pink mist slowly moving by, looking at the source I see an A/C unit. Something that would not catch my eye normally. There are a lot of energy flows like this that can be turned into something intriguing in the urban environment.

LISTEN TO ME



Symbolism in architecture has been a strong manifestation method for a long time. We have drifted away from that in this era. What if we brought it back?

WEIGHT OF MANKIND



Imagine collecting the trash we produce every day that can't be recycled and placing them in suspending bags on a bridge. Each day it gets heavier and heavier and heavier... Slowly moving towards an inevitable collapse. Is there a better way to show the importance of the climate crisis?

FOR OUR FRIENDS



Objects in our daily lives can be repurposed if we look at them from a different perspective. From an animal's scale handrails can be seen as a playscape if there were toys hanging from them.

GOOD NEWS



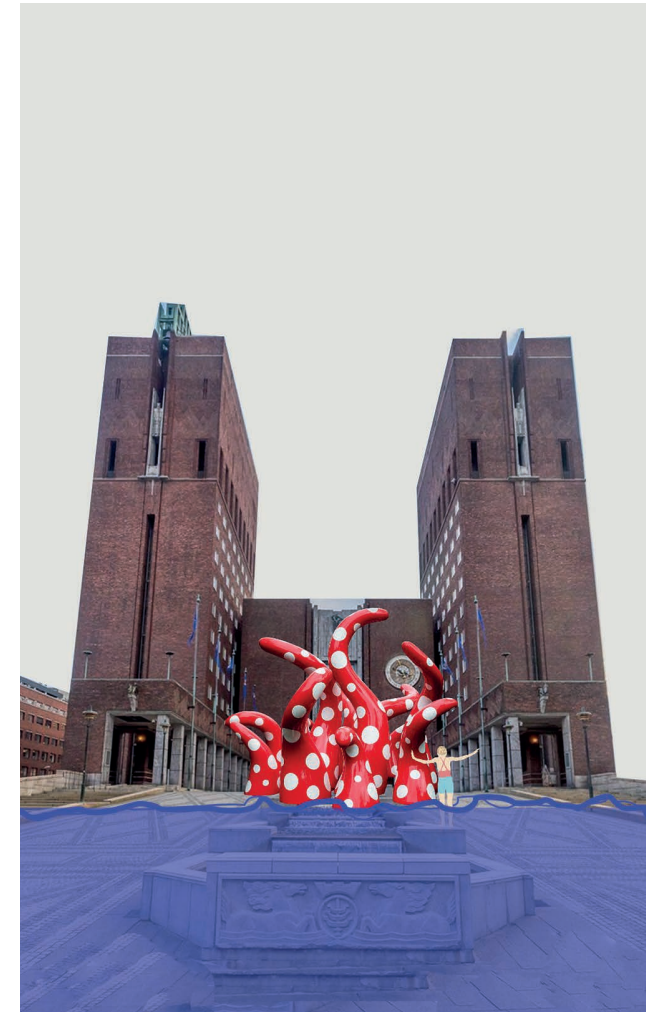
We need more good news especially today where we are bombarded with devastating news. Reading something nice that happened in the neighborhood first thing in the morning can make a person's whole day.

LEANING TOWER



The current situation of the Pisa tower was an accident, yet it still got to be one of the most known architecture pieces of all time. This means that flaws can make things unique, giving them leverage against everything that is so perfectly constructed.

OSLO 2100



Every day we get one step closer to the reality where some parts of our cities will be underwater. What if we actually showed it to people and not just speculate about it?

MICROCLIMATE



Walking down the street, a beautiful flower catches your eye. Something you have never seen before, something that looks like it's from a different climate. To be exact, it actually is. But it is still alive due to the microclimate that was created by the A/C units.

URBAN COMMONS



Creating more spaces that serve as an urban common in neighborhoods could make a big change in our social lives as well as the city's spatial quality. For example, having a community garden under a bridge. Adding value to a place that already exists with a very small touch.

SCAFFOLD GARDEN



Temporary structures like scaffolds are a part of the urban scene. They appear, and they disappear. Can we imagine a scenario where we get to have a temporary garden in front of our windows?

INFLATABLE BENCH



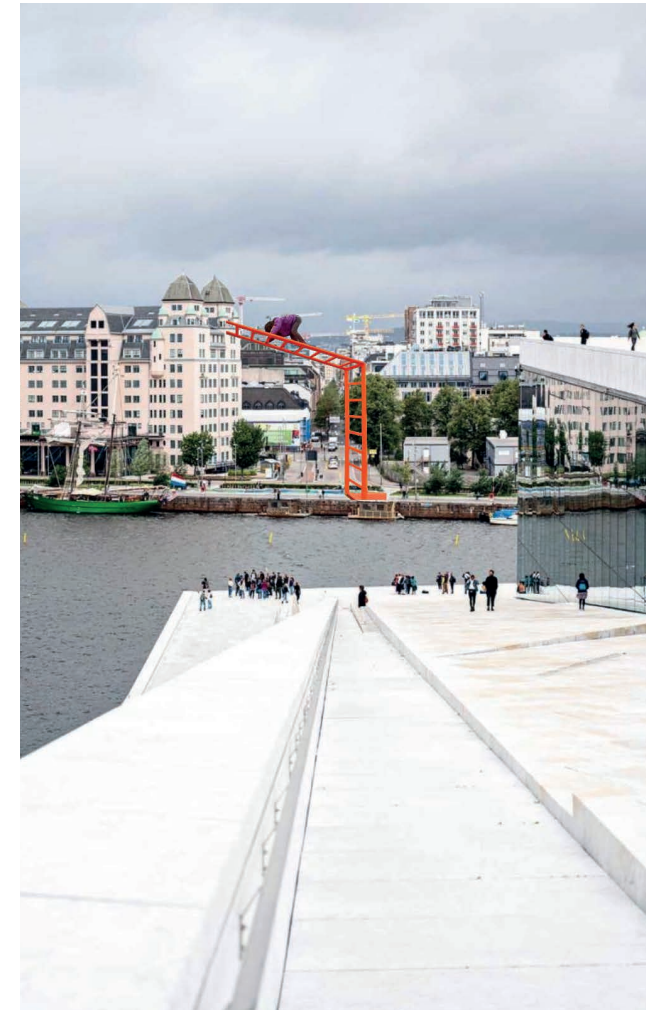
Public spaces are usually designed to provide people places they can spend some time, but not in a comfortable and welcoming way. They are almost saying 'you can be here, but not for too long.' But we could change this with some strategic interventions like placing inflatable structures that are filled with the warm air coming from A/C units, creating soft, warm, and sincere urban furniture for all.

CAR PARK PARK



Parking lots serve as parking spaces only for a fragment of their existence. Painting them with colors and shapes can turn these unused spaces into a potential playscape.

CLIMB UP HIGH



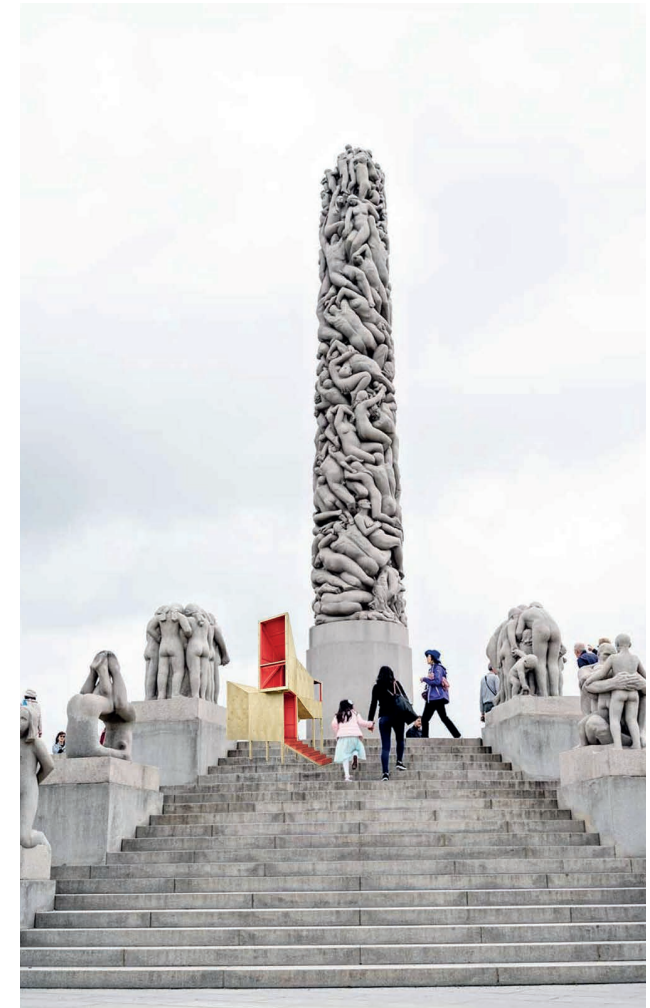
We see our cities from a certain perspective most of the time. The ground level is what we have access to most of the time. And places like rooftops and sky gardens are not public. What if we raised the streets and made it possible for citizens to experience our environments from a different view? This could make people realize things they have never thought or seen before.

SHAPES



Our cities are full of typologies we can find anywhere in the world. The usual suspects; benches, planters, streetlights... What if we treated them as something that needs to be customized? Locally shaped and tailored for different uses and different users? How would it affect our movement patterns, our everyday lives?

FOCUS ZONE



The way we perceive things is usually in relation to their surroundings. Nothing really exists detached from their neighboring elements. How would we look at things if we only saw them in a setting? Like an artwork gaining a new meaning when isolated from its context, can parts of the city have another life if we only see them? A structure that gives us tunnel vision can answer these questions.



CHAPTER 5

EVERYDAY LIFE

EVERYDAY LIFE AS A TOPIC OF INTEREST

*What is the importance of everyday life as a subject in design?
How can we understand the value of the ordinary?*

For many people, their experiences in the urban environment are rather ordinary, lacking astonishing events and curious circumstances.¹³ In order to find that spark in the city, a city dweller should adopt a new perspective, and take the position of an observer.

What changed the story of the Hyper Regime in history was the important role of the ordinary. The shift in the perception of space happened as people changed their built environments piece by piece. What mattered most was their attention to life's details. Their observations of the fine points made it possible to create a world within a world. They managed to insert their interventions without attracting unwanted attention from the oppressors, yet still making a difference in the life of careful and attentive city dwellers.

Most often, as Baudelaire pointed out, daily life reveals its richest stories and fascinating details when a person is out in the streets as a character that seeks out, takes action, and becomes a performer.¹⁴ That way, the performer becomes a crucial element of the city, one that is responsible for the production of space. This social construct does not follow consistent rules though. Reason alone can not explain the way people live and love. This is why the observer has to locate themselves right in the middle of the scene, becoming a part of what's happening; adapting themselves to the almost glacial movement of the natural environment and letting themselves drift with the constant flow and flux of the city.

This endless field of singular moments is held together by the loose threads that are our associations. In this sense, the city is not an object that is perceived by the diverse selection of people who dwell in it, but is the social product of many creators who are constantly modifying the structure as they change as human beings. The threads that are connecting all the singular elements are being made, remade and unmade every single day. It may seem like built environments have general outlines that are stable, but are ever-changing through details on a multitude of personal levels.

One way to create a story is to give parts of the story, snapshots, to the audience. By dividing the narrative into segments, we highlight some information which later leads to the possibility of different readings. In this way, everyone creates their own unique scenario to fill in the gaps, generating endless possibilities.

One of the most fundamental things that can be done is to focus the spotlight of glamour in other directions. Identifying the things people tend to overlook but should have paid more attention. The value of simplicity was the key to this mentality. One needed to be confident enough to dare to be simple with their ideas. Being simple would reveal the hard-won clarity about what matters.¹⁵ This clarity exposes itself when we pay attention to the details of everyday life, and leave behind the atrophied sense of wonder that we lose as we grow older.



fig 13. *Life: A User's Manual* Georges Perec, Paris, France, 1978.



fig 14. *The Milkmaid*, Johannes Vermeer, Delft, Netherlands, 1658.

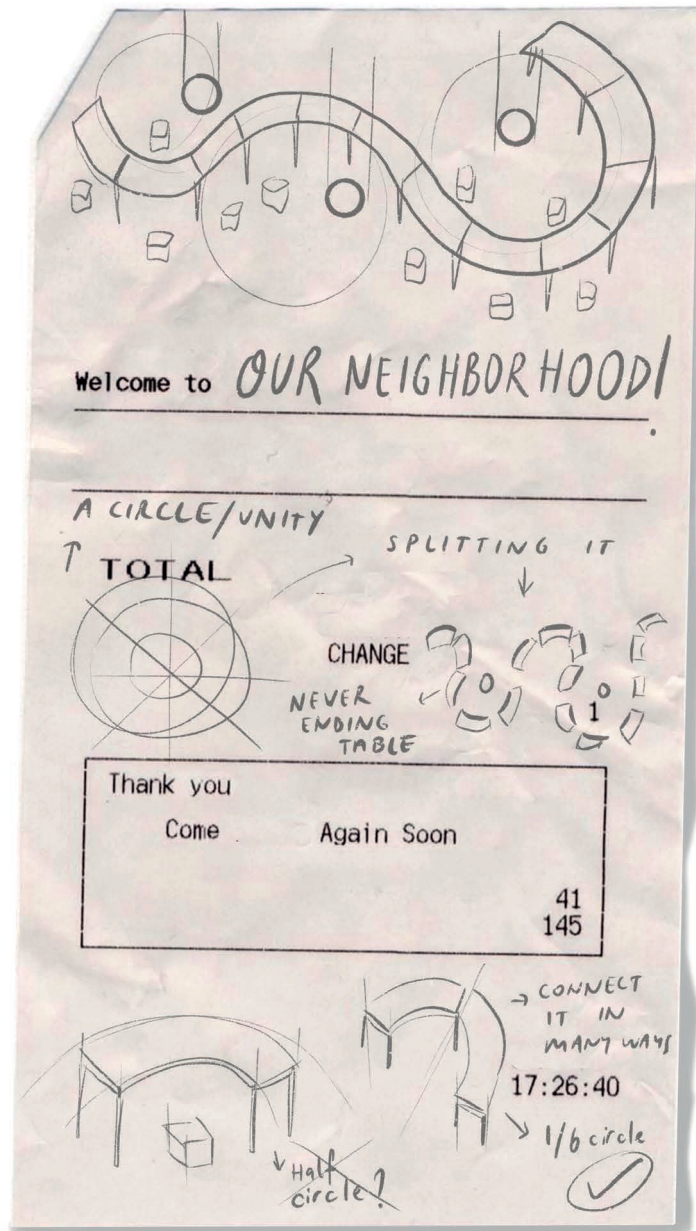


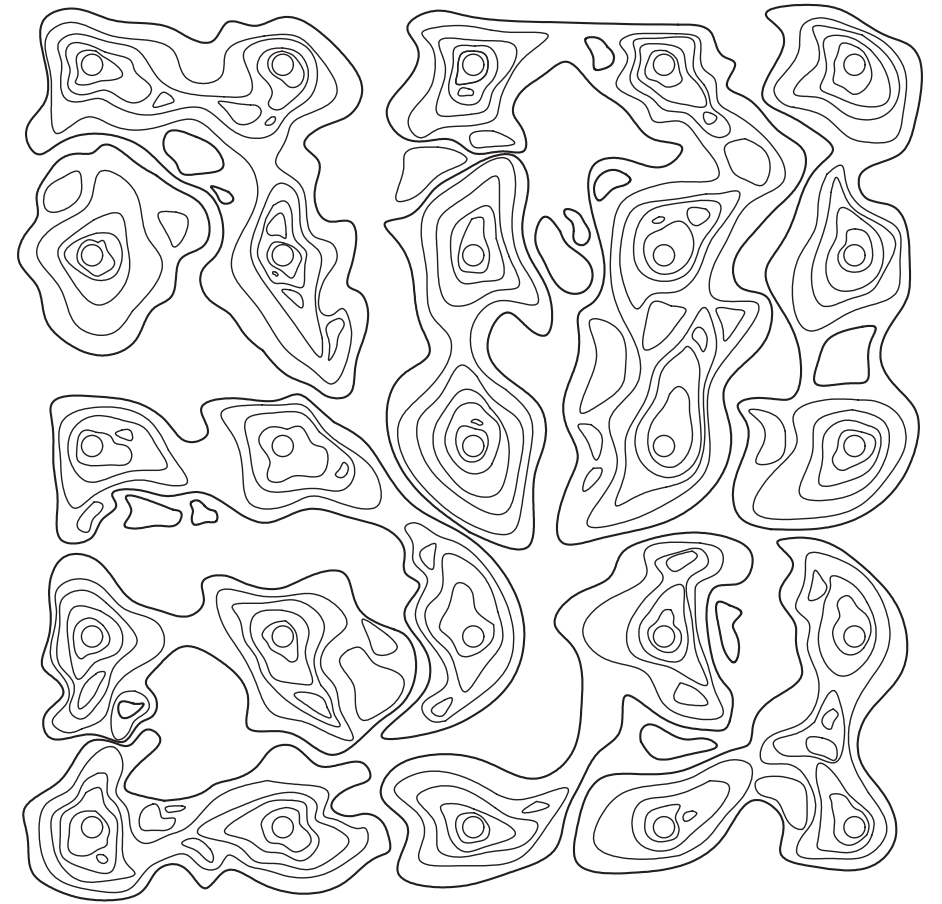
fig 15. *The concept of 'Flâneur'* Charles Baudelaire, Paris, France, c.1860.

13. Highmore 2002.

14. Baudelaire 1863.

15. Rams 1983.





CHAPTER 6

CHANGES

BUILDING ATMOSPHERES

*How do we define atmospheres?
Are there different ways to perceive them?
Do they have the same meaning for everyone
who experiences them?
What are the elements that create
atmospheres?*

We perceive atmospheres through our emotional sensibility. A form of conception that works with the help of all of our senses. This can be called the greatest secret of architecture practices. It is a collection of the most powerful things in the material world. Things that wouldn't work the same if they weren't combined in specific ways. This is why the composition of spaces is where the magic happens. The things themselves contain particular implications. The people and the environment, materials and forms, the air and the soil, colors, and textures, warmth and closeness. But the way they are put together determines their final meaning.

Creating atmospheres is a business of the material world, whereas perceiving the atmosphere is a result of the moving body.¹⁶ The process of perception depends on our positions in the world. But atmospheres can be created through materials and left to interpretation by different individuals. To do that, a variety of mediums can be used. After all, our habitats consist of a vast number of elements. The most unexpected things can help create an atmosphere; the cold, damp touch of a material, the light of the pale hour before the sun rises, the glacial movement of the natural elements. The potential of these components proves that architecture is not only the design of the combination of mere materials, it is the composition of space. The synergy between different elements is transformative. It recasts every landscape, body and objects in its wake, and creates unexpected outcomes through the process.

One of the rational ways to understand a structure or a system is to divide it into smaller pieces that can be examined individually. This way one can understand how that piece works on its own and how it changes when it is a part of a bigger picture. This method of deconstruction provides a perspective of the diversity and the abundance of the urban environment which is usually hidden behind so many layers of intertwined components.

In an urban setting, we encounter numerous elements every day. But when we are in that atmosphere, we never look at one thing, but rather we are always looking at the relation between things and ourselves.¹⁷ There is a cultural element that affects both physical and mental space intensely, as well as personal elements that we all bring with us wherever we go. In this case, our personal perspective towards the built environment is determined by our position. The relation between what we experience and what we know is never settled. The way we experience phenomena is affected by what we know and what we believe. And as we expand our knowledge and experiences in life, the meaning of our encounters changes rather significantly.

The compositions and unities of ambiance that generate the urban experience are established by many things, but mainly the 'soft' and mutable elements of the urban scene. The human activity, the association of memories, the play of light, the absence of sounds, the subtle effect of temperature...



fig 16. *Therme Vals, Peter Zumthor, Vals, Switzerland, 1996.*

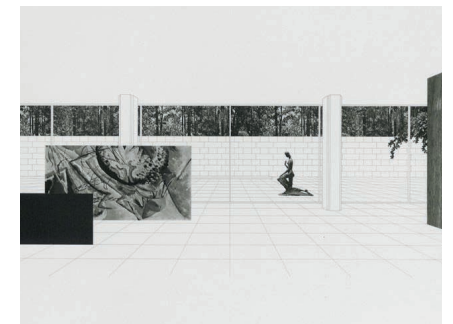


fig 17. *Barcelona Pavilion, Ludwig Mies van der Rohe, International Exposition in Barcelona, Spain, 1929.*

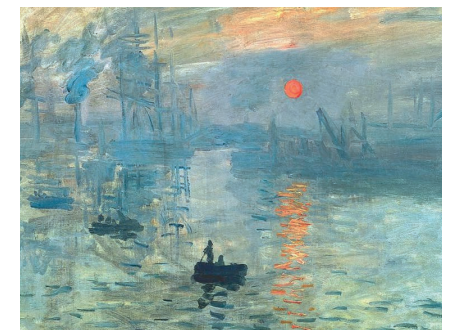


fig 18. *L'Impression Soleil Levant, Claude Monet, Paris, France, 1874.*

The 'hard' elements are physical and measurable matters such as the shape, the size, the location, and the texture.¹⁸ The physical elements, which we can call 'hard elements' of the urban environment, constitute the materialistic world around us. Whereas, our personal approach, which can be evaluated as 'soft elements' is what binds those hard elements with logical and emotional connections that create a personal atmosphere in any given space.

Most frequently, our interpretation of an urban environment is not sustained. It is rather partial, fragmentary, and intermingled with other topics. Almost every sense takes action in the composition of this image overall.¹⁹ This action generates interminable versions of a place that was constituted by the same combination of elements. The constant play of contrasts that makes a city can only be reproduced in the form of a visual if the creator considers both hard and soft elements of the physical space while mapping it.

To walk without stopping is to lack a place. The process of perception requires a moment of thought, a reflection process, in order to achieve experiencing the space through movement. Which then, as a result, generates place by assigning values to its parts. The nature of being in motion comes with the parameters of space and time, which adds only more meaning to an occasion.

Moving elements of the city, which were described as soft elements previously, are as important as the static physical parts when it comes to creating patterns, forms, and structures. As the observer moves in the urban environment, they create a flow that combines with the flux of the existing system. In that moment of ambiguity, everything seems in harmony. This creates what appear to be impressions of reality, streams of memories and emotions, just like what Impressionist painters

did with a brushstroke. That is until the observer is alarmed by something that is worth paying attention to. They stop to investigate the visual qualities of the urban environment by studying the mental image of that city that is held by its citizens.

Space achieves a concrete reality when it encounters a reflective mind. In the experience of the urban environment, a peculiar exchange happens. We lend our emotions and associations to space, which turns space into place while adding value to its existence, and place lends us its aura which in turn forms our own perception and consciousness.

The process of perceiving atmospheres creates and builds the world as much as measuring and understanding it. In this active sense, the function of observing is less about re-shaping the world we live in and more about mirroring our own reality. This reveals and realizes the hidden potential we have regarding our personal attachments to a physical environment.²⁰

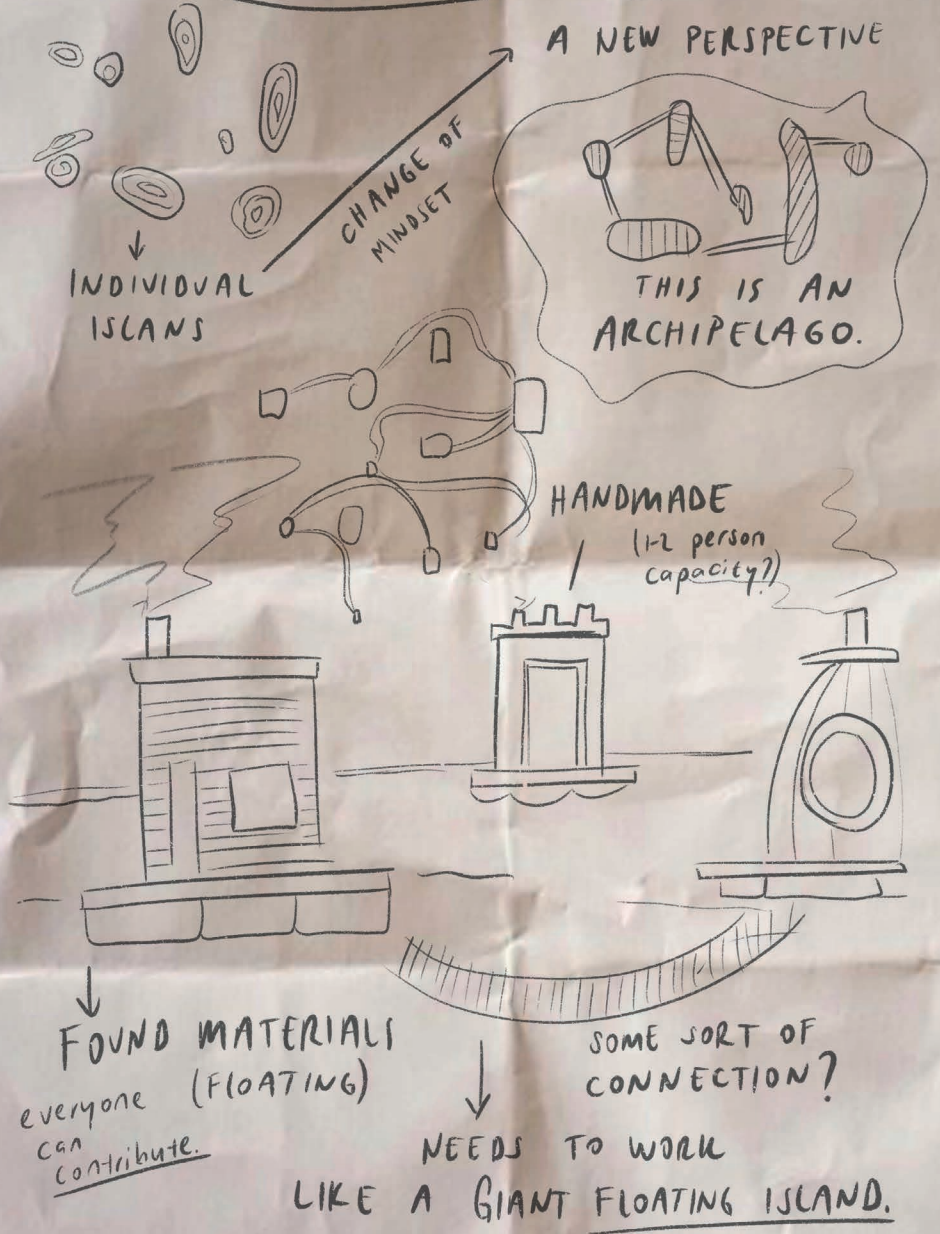
18. Sadler 1998.
19. Lynch 1960.

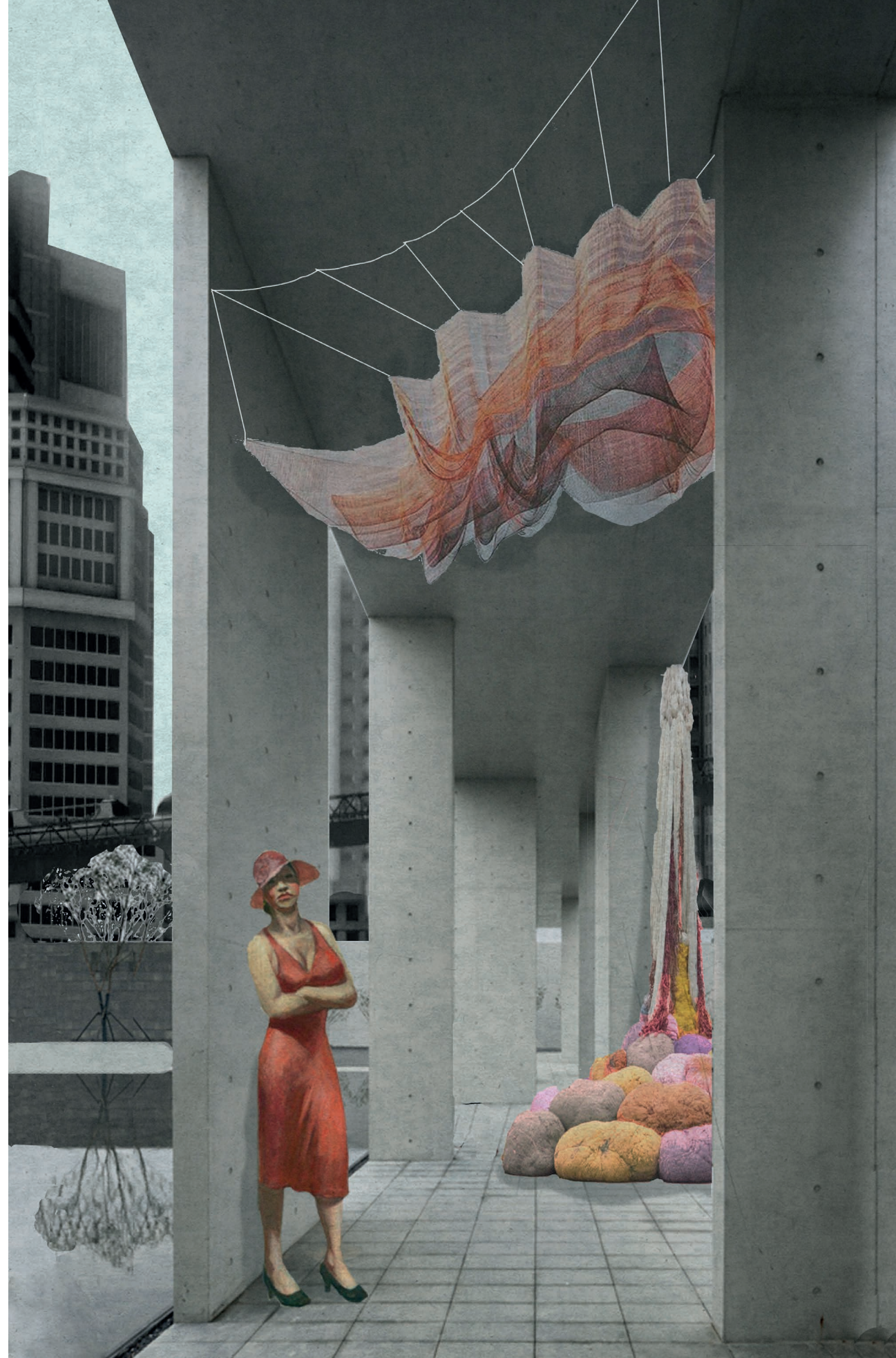
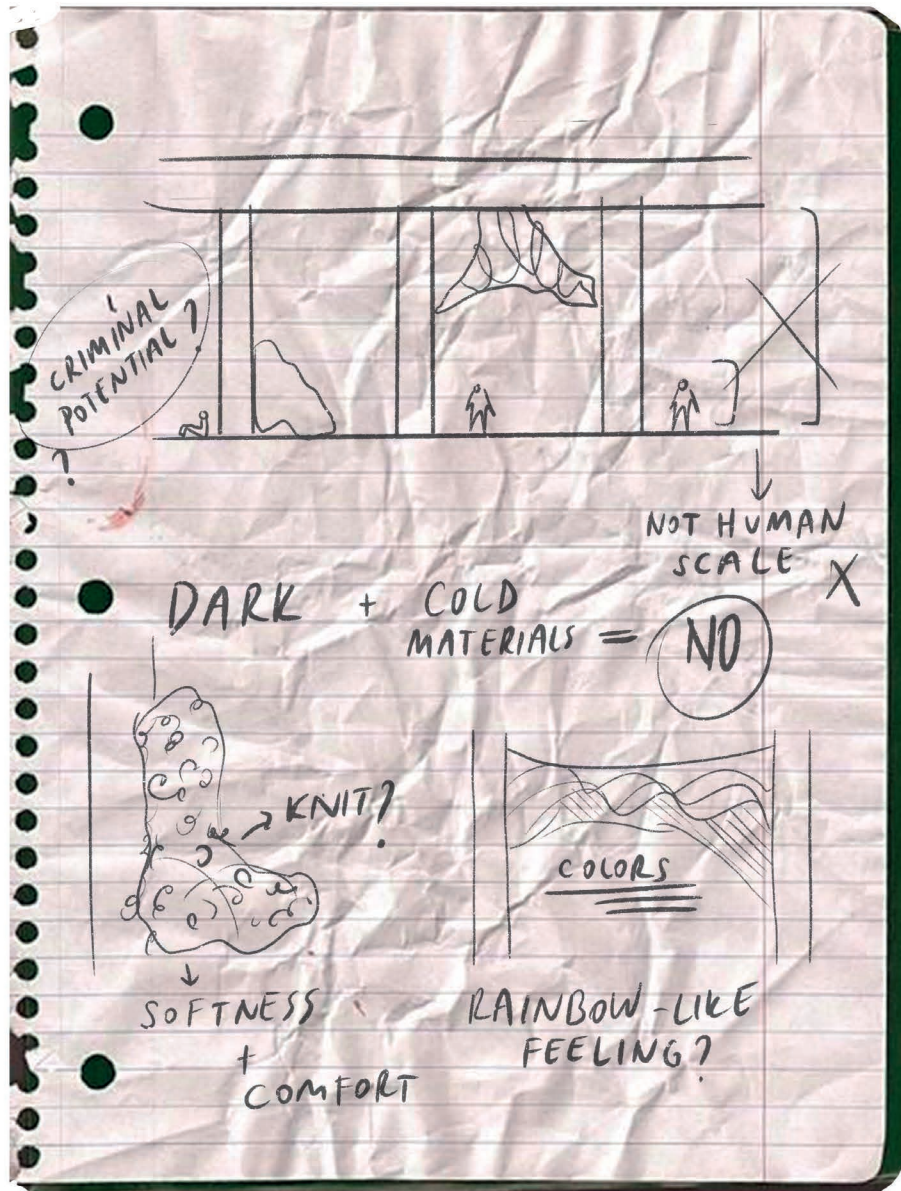
20. Corner 1999.

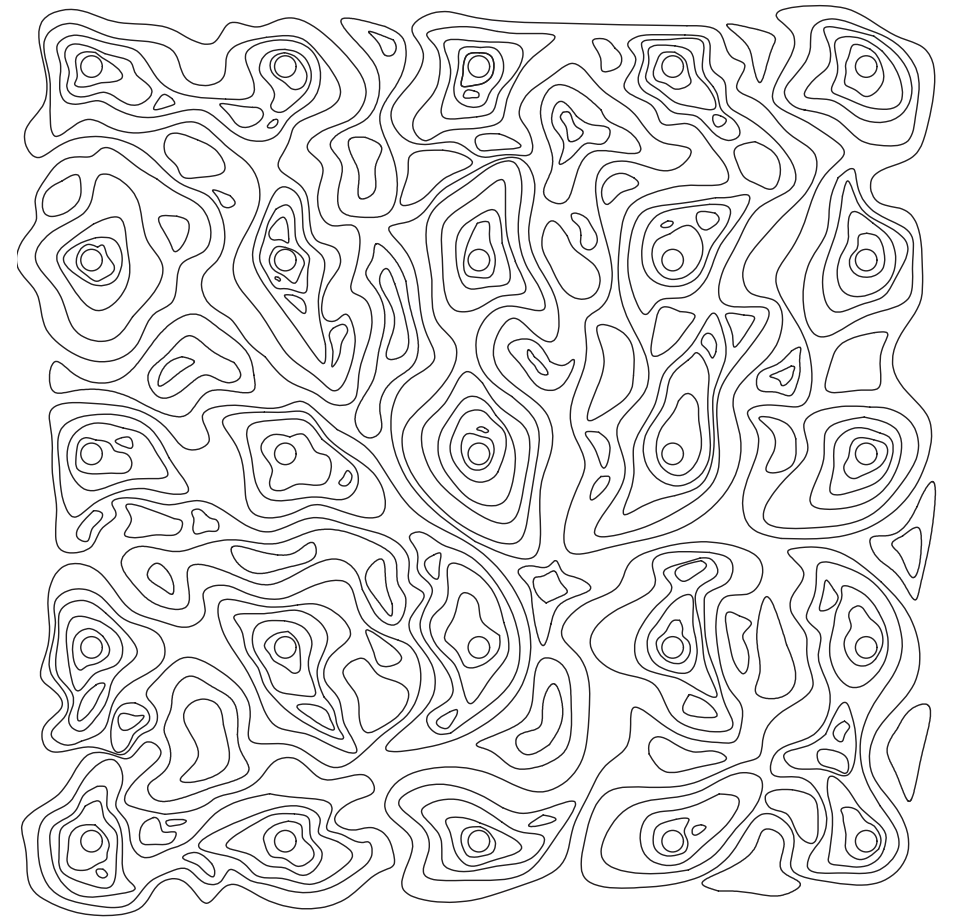


RE-CLAIMING THE FJORD.

individual pieces
+ working together
= dugnad spirit!







CHAPTER 7

FUSION CITY

MEMORIES OF SPACE, SPACES OF MEMORY

*Can we have a collective memory of space?
What creates the identity of an environment?
Is there a way to reflect personal perceptions
on space to others?*

Spaces of memory are usually locations which are assigned a collective 'memory function' by a given community, or individuals. This indicates different spaces possess diverse meanings. At the same time one place carries multiple meanings assigned to that one location by different people. This creates a multi-layered understanding of the significance of a space. Which makes it harder for us to comprehend all these layers in one look. This is why over the history of architectural representations many different methods were produced to capture that feeling.

This relationship between memory and identity forms a framework for the analysis of representations of memory in a range of different social practices. For example the creation of visible symbols of memorial culture in public space, and of narratives which construct concepts of historical importance. They both embody certain feelings and meanings that are intangible using tangible elements whether it's wood and concrete on ground or lines and curves on paper. The main motive is forming a narrative through these reflections.

Developing new methods of representing our experiences have a crucial role in our daily lives. As we get more advanced in expressing our inner worlds to the rest of our community, our way of thinking inevitably changes.

With the innovative spirit of the renaissance, exploration of the one-point perspective projection method changed how we perceive the world. By placing the human as the center of the world, perspective became a catalyst in the process of discovering our place in the universe.

The idea of a human-centric understanding of our surroundings was planted when we started investigating new ways of expressing ourselves, birthing a whole new mindset for humanity. Investigating methods that are different from conventional ways of map-making, such as the one-point perspective, gives people the chance to relocate themselves in their environments or society. Trying to transform the infinite complexity of the city into a line of colors, textures, shapes, and movements frees one from the burden of being objective, and lets them finally be subjective. Trying to describe the 'howness' of things will give us some clues about our ideas and emotions around the cityscape. Instead of flattening the world with the two dimensions of a grid, we can situate ourselves in the map, or make the world our map, and observe what materials give us a home feeling, which streets make us claustrophobic, where we feel completely free, and what makes us feel trapped. The descriptive nature of emotions can be used as a tool to transform the built environment into visuals using the narrative potential they accommodate.

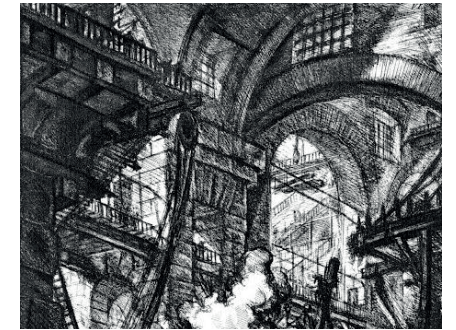


fig 19. *Imaginary Prisons, Giovanni Battista Piranesi, Rome, Italy, 1750-61.*



fig 20. *Psychogeographical map of Paris, Guy Debord, Paris, France, 1957.*

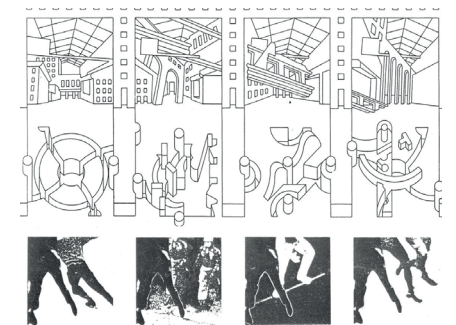


fig 21. *The Manhattan Transcripts, Bernard Tschumi, London, UK, 1976-81.*

The components that communicate with the audience on subjects that are not facts or solid information are the details that capture the actual spirit of the city.

A street in the contemporary world consists of hundreds of different components of numerous scales. These elements hold a hidden potential in the way they are composed. The multilayered nature of these parts lets us create new versions of reality using reproduction techniques. These acts result in a visual outcome that reflects the continuous sequence of phases that cities are going through. Using a visual language that is unique to the creator is also what distinguishes the practice of mapping from the mere act of tracing. It doesn't simply reproduce a reflection, it constructs a new version.

Situationist Architecture theory mainly remained in the realm of the mind, yet situationists drew their inspirations directly from the urban environment, the raw material of the existing city. While altering the perceptions of the situationists regarding the street, this performance contributed to the taxonomy of the modern city.²¹ Their fundamentally subjective space depictions were documented in a seriousness that could only be seen in scientists and detectives. This documentation method follows the ways of positive sciences which are all about systematization. This dualism where an entirely subjective observation is documented in a systematic way, a parallel reality happens. When the image of the city is reproduced, its meaning changes accordingly. Or more precisely, its meaning multiplies and fragments into many meanings. Consequently, the reproduction of the inspiration that is the real world, becomes a reference itself for future images that are affected by this situation.²² The observer changes the mechanism of the built environment.

Henri Lefebvre argues that space is a social product, or a complex social construction that is created based on cultural values, and the social production of meanings. This is why cultural meanings

of different architectural styles vary from place to place. This consequently affects spatial practices and perceptions of the people of these cultures. This approach also implies the shift in the process of the production of space. That the physical world around us has a nature of generating multiplicity during the reproduction of it as a social practice.²³

This perspective that assumes built environments change us as much as we change plays a big role in the analysis of the long line of historical events of the Hyper Regime. What changed the lives of people who have gone through this experience was the same thing as what put them in this situation in the first place, manifesting personal ideals through architecture and spatial elements. The same thing built the foundations of what we call now the Fusion City. Our home.

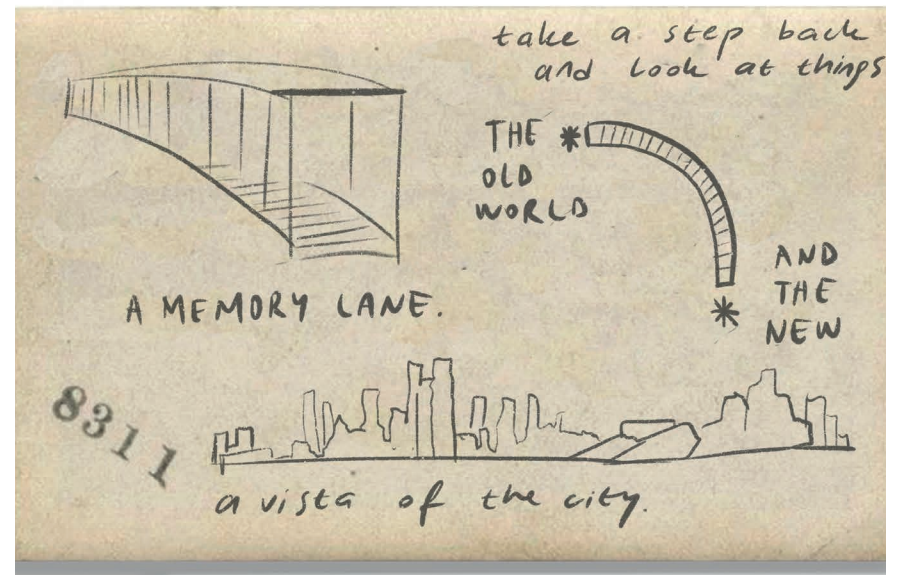
Taking everything into account, we can say that seeing space as a reflection of our inner worlds is the key to understanding how we inhabit our worlds. We experience the world in its reality and its virtuality, by the means of thoughts and dreams.²⁴ Recognizing this deeply intertwined relationship can help us understand how to take root, day after day, in a corner of the world.

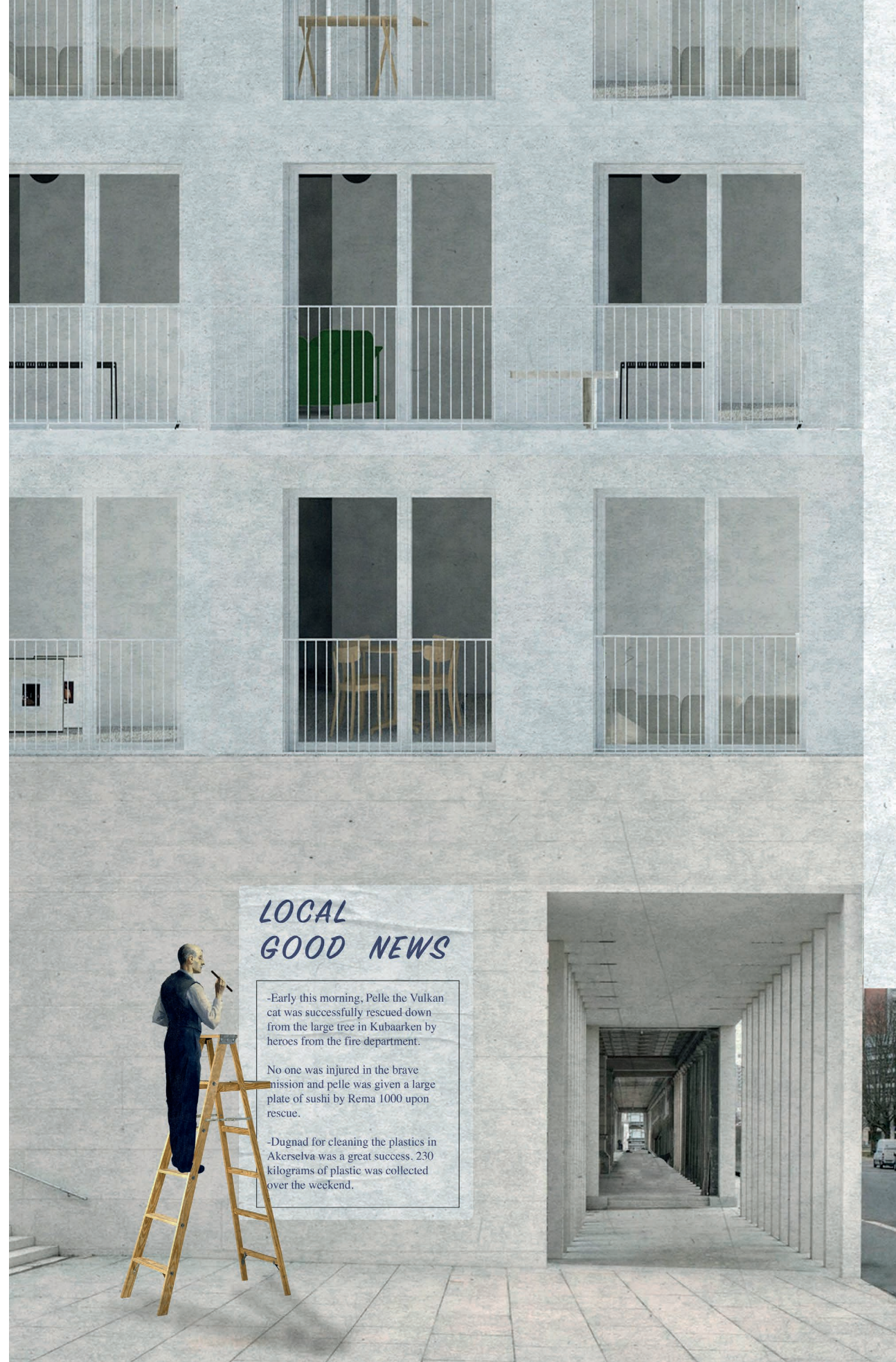
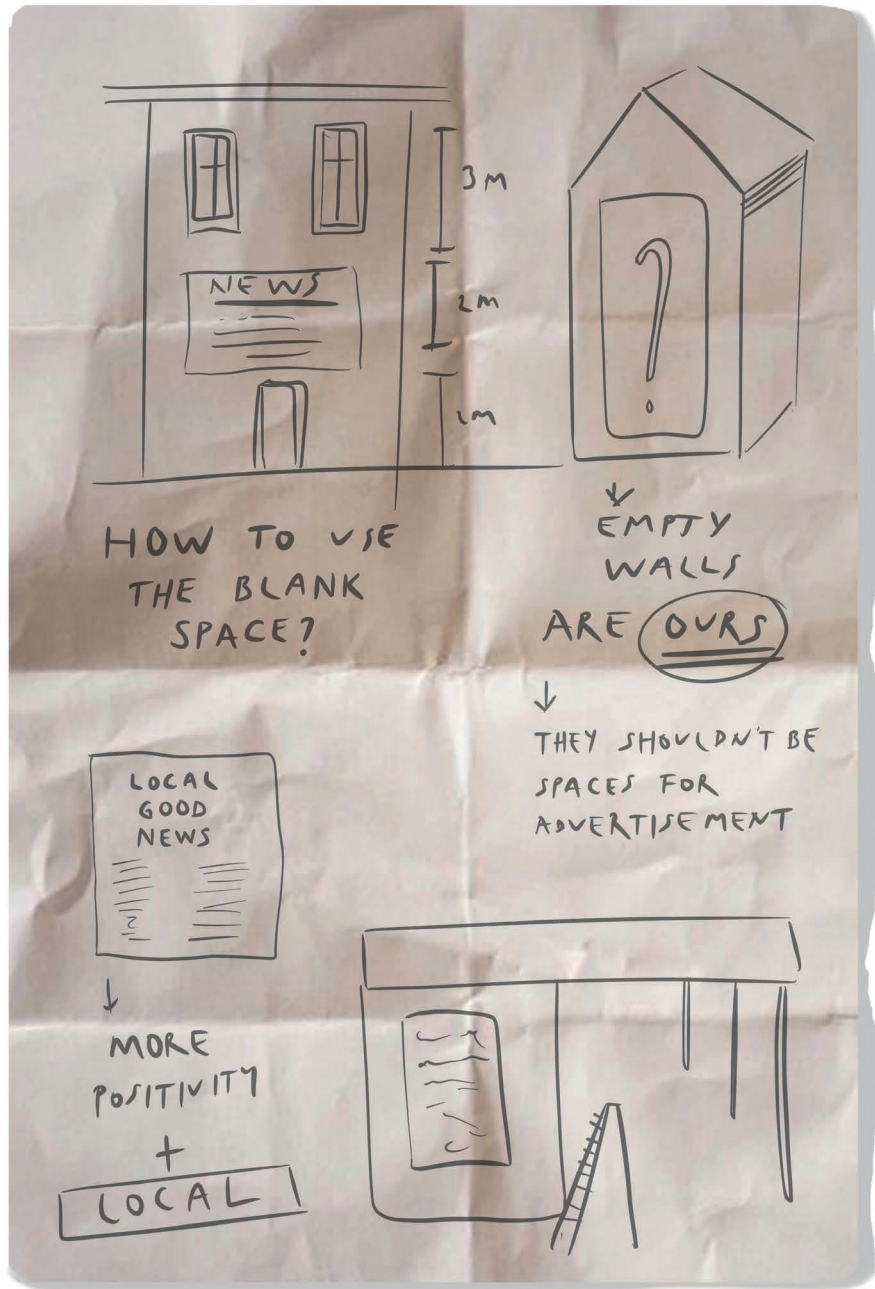
21. Sadler 1998.

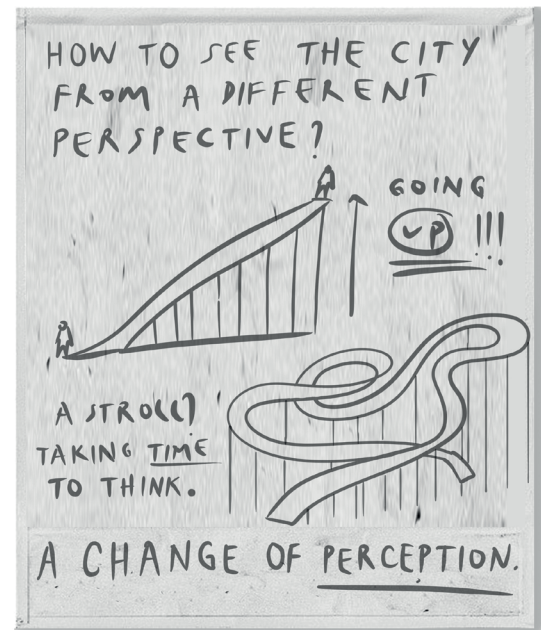
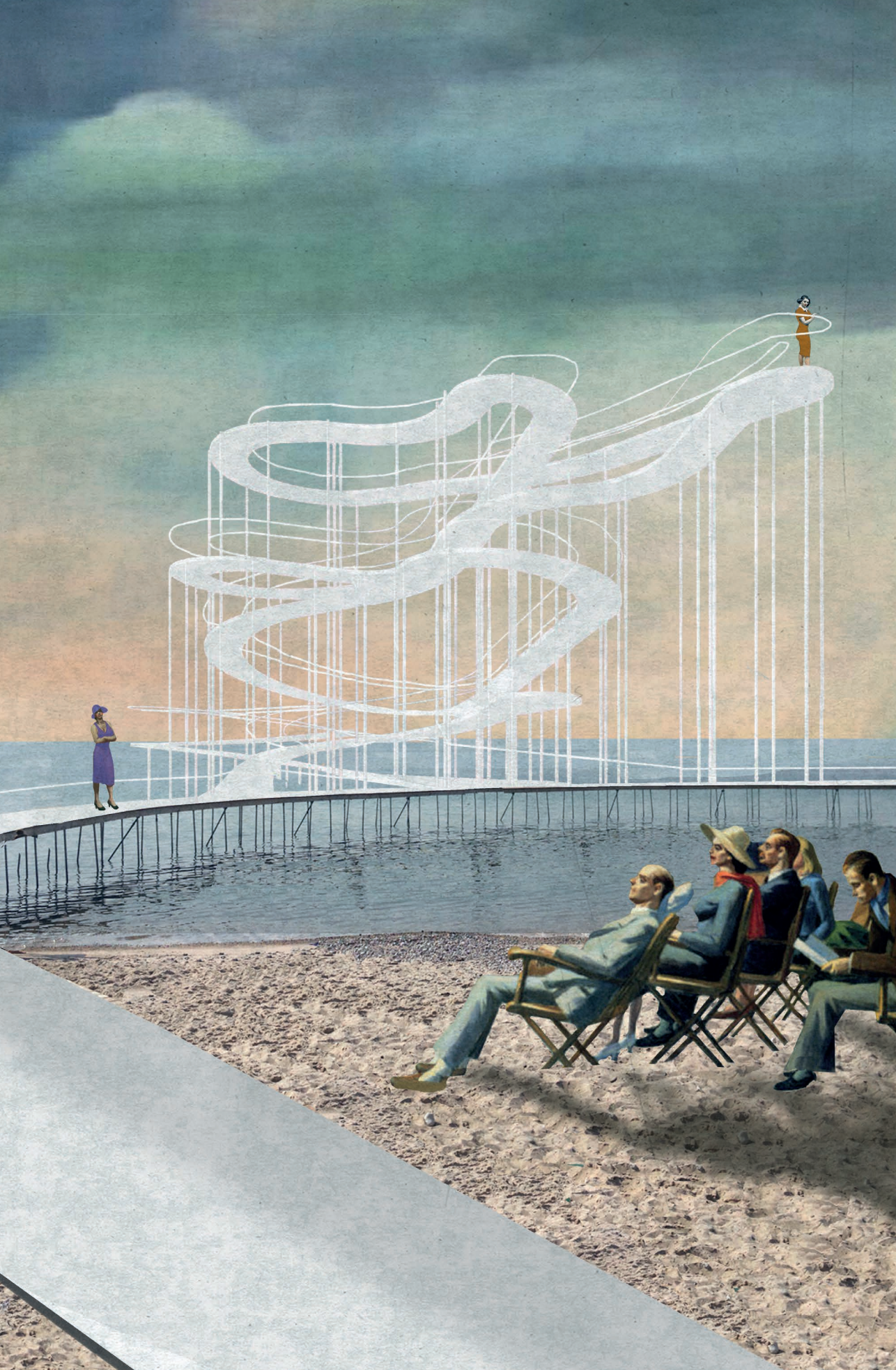
22. Berger 1972.

23. Stanek 2011.

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