

# Rangers: Houses Battling with the COVID19 Pandemic

mimarlığın ötekisi

mimari çizim

kurgusal çizim

ev

mekansal anlatı

**architecture of otherness**

**architectural drawing**

**speculative drawing**

**home**

**spatial narrative**

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Bu araştırma, evlerimizin Covid19 kısıtlamaları ile ortaya çıkan mekânsal ve algısal başkalaşmaları üzerine kurguları konu alır. Bu başkalaşmalarda evler Korucu [Ranger] kimliğine bürünürler. Korucular, karantina düzenlemelerinin dramatik, politik ve abartılı olduğu İstanbul'dan geliyorlar. Korucu, pandemiyle karşı karşıya kaldığımız bu dönemde, evin tekinsizliğinin eleştirel ve durumsal konumlarını tarifler. Makalenin amacı, Covid19 pandemisi koşullarında ev olma hallerinin çılgınlıklarını [folly-ness] mimari çizim evreninde hayal etmektir. Araştırma, yöntemi itibariyle, izleyici olma ve kayda alma halini yaratıcı bir tepki olarak tanımlar; mimarlığın ötekisinin mekânsal üretimi, tariflenen bu aralıkta karşılık bulur. Bu tarifi izinde, ev olma hallerinin Folie'leşmesi, çizimin edimselliğinin öne çıktığı mimarlığın ötekisinin bölgesinde Korucular olarak belirir.

This research is my account of imagining our houses as Rangers, speculating on them through their spatial, perceptual and timely transformations due to the Covid19 lockdown regulations. They are from Istanbul where the lockdown regulations came out to be dramatic, political and extravagant. I discuss the notion of home as such that enacts like a folly in the conditions of the Covid19 pandemic. Imagining their stories in the form of architectural drawing, I aim to unfold their folly-ness as I believe drawing is the realm of another kind of architecture where the performative existence of its characters is prominent. Rangers define critical, situated positions of the uncanny in the home as we face the pandemic, which is a creative response of observing and recording; a spatial making of another kind.

## INTRODUCTION

Home is an intricate spatiality; it also bears complex systems to accommodate our bodily functions. It nurtures refuge, a cosy place where we willingly expose our fragility and corporal desires<sup>1</sup>. It is also an accumulation of 'private and collective memories'<sup>2</sup>. The notion of home is utterly solid, whether it nestles ephemeral layers; it is the primal shelter. As a built space, it demands function and program. A place becomes 'home' with an inhabitant.

Folly, as an architectural term, refers to something quite contrary. It suggests no function in its excessive spatiality. It's a surreal existence where pleasure, uselessness, dissociation delineate its voided form or vice versa. It's plausible to talk about events and actions rather than the users as their interaction is purposefully ambiguous.

Meanwhile, in the Covid19 Pandemic, we have been facing the uncanny of the familiar which is so prevalent that the counter-reactions to it defined our spatial wanders. The presence of the strange within a familiar setting provokes our habitual gestures, and this prevents us from grasping the actual peculiarity of the event.<sup>3</sup> This is an unusual kind of reality that has implications for our spatial experience. During the pandemic, the uncanny of the familiar strikes mostly to our homes; they shapeshift to an amalgamated form to respond to almost everything in our daily life during the lockdowns.

I think this is marvellous chaos.<sup>4</sup> In which I plan to discuss home as such that acts like a folly in the conditions of the Covid19 pandemic. I unfold this pursuit through a series of imaginary formations, called 'Rangers;' an imitation/echo from the memories of the childhood TV show, *Power Rangers*. My Rangers are from Istanbul where the lockdown regulations came out to be dramatic, political and extravagant.<sup>5</sup> This in turn triggered the uncanny feel of our homes, abolishing the functional space<sup>6</sup> and stripping the function and program to create a double; a Ranger of extravagant, excessive spatiality in which to dwell in among all the turmoil. Rangers reside among

the shadows of the dwelling-inhabitant situations in Istanbul, each shapeshifts their physical space and emerges from their users.

The term folly usually refers to a built space. What Bernard Tschumi experimented in the 80s with *Parc de la Villette* by the *Folies* can be discussed with the tacit experience of that place<sup>7</sup>. Yet we can pursue the folly in the various territories of spatial making. We can talk about Tschumi's *Folies* or *Osaka Follies* in their promise of excessiveness for example, which was primarily formed in the delineation of their drawings.<sup>8, 9, 10</sup>

Following the above precedents in this manner, the story of my Rangers is embedded on the paper surface; enacted by the acts of drawing, cutting, copying, piling up, folding. Imagining Rangers' stories in the form of architectural drawing, I aim to unfold their folly-ness as I believe drawing is the realm of another kind of architecture where the performative existence of its characters is prominent.<sup>11</sup> Rangers define critical, situated positions of the uncanny in the home as we face the pandemic, which is a creative response of observing and recording; a spatial making<sup>12</sup> of another kind.

In brief, this paper looks at the dramatic lockdown conditions reflected on our houses in the form of drawings. I claim that the lockdowns trigger a fugitive state in our homes, transforming them into extravagant follies. Throughout the paper, I discuss the configurations of spatial making in this sense where architects become observers, meanwhile the users and architecture merge in the performative states of this condition.

## RANGERS

This research is my account of imagining our houses as –Power– Rangers of Architecture, speculating on them through their spatial, perceptual and timely transformations due to the Covid19 lockdown regulations. *Power Rangers*<sup>13</sup> is a Japanese Super Sentai franchise American show that aired in the 90s on Turkey TVs. I was not particularly a fan of them back then, yet their ritual of fighting stance was gloriously absurd and catchy. They all wore helmets respective to their

colours, expressed great feelings in front of villains, performed overdramatic bodily gestures, and much later their stance became a meme in the 2010s (Fig. 1).

This is the exact goofy stance I want to explore, as I believe it is how our homes take on the social and spatial battle with the Covid19. Gathering together in a silly pose, in front of a not-easily-seen villain, each of them showing off their expertise. They are –Power– Rangers; once they were just our usual kind of houses, now they've shapeshifted into their ultimate form by their WI-FI coverage and bandwidths.

These Rangers are local; they are from Istanbul, where live 15,5 million inhabitants and the Covid19 lockdown regulations vary depending on age, times of the day and days of the week.<sup>14</sup>

Rangers transform to their ultimate for1m, offering spatial countermeasures to the constant changing lockdown regulations. Each Ranger tackles with a specific aspect, deploying probabilities of domestic space for the new normal. They are; *Split Ranger*, *Veiled Ranger*, *Online Ranger* and *Ranger of the Forking Paths*. There are, of course, many Rangers out there, however, I am keen to begin with the stories of these.

My research on Rangers is in the form of a series of drawings. I take on this matter by speculatively pursuing how these architectural formations might be, enfolding quasi-facts of first-hand experience, social media news and Twitter trending topics. Throughout this writing, Rangers pop up in between the text, claim the surface of the manuscript as figures, captions and accompanying text to tell their stories. Understanding their stories is not a straightforward process; they demand careful observation and interpretation of what they show and tell.



Fig. 1 – 'Mighty Morphin Power Rangers, Starting Roster.'

## 'CREATIVE USERS'

In his book, *Actions of Architecture*, Jonathan Hill expands the situated positions of the users and architects, redefining their territories with every action of spatial making.<sup>16, 17</sup> He positions users in their ways of occupying and making the space. *The passive user* is predictable in their usage of space; *the reactive user* enacts by a set of predetermined spatial making tools for their expectancies of the space; *the creative user* performs spatial making in the most extreme way, plays with the meaning, creates new space, refuses function and establishes their individual use based on their spatial knowledge and experience.<sup>18</sup> This is a critical approach towards the function and program of architecture and the actions of the architect overlooking the user, formulating them as *neutered*

and *neutral*.<sup>19</sup> Le Corbusier's famous definition 'A house is a machine for living in'<sup>20</sup> simply positions a *passive user*, the operator of a machine with a toolset. The users of Sarah Wigglesworth's *Table Manners* are *reactive*. They bend the reality of the table by embedding their everyday life as a *disorder* for the architects.<sup>21, 22</sup> In the case of John Hejduk's *Masques*, *the subjects* and *objects* are part of matrices. They meet each other in endless combinations of performative interactions. The *subjects* and *objects* of the *Masques* are the creative users where their actions and imaginations define and make the space they inhabit.<sup>23</sup> It's not likely to stay as one kind of a user, our position as users changes. Every performer's role and action depends upon the situated positions of the spatial making.

The users of *Rangers* provoke homes to their ultimate form by their imaginative interactions. Their relation is other than that of the user and their space; they are companions in their stance against all the turmoil (Fig. 2). Each spatial element acts as a prop for the excessive demands of the lockdown. The users clad on their home and exert their everyday in its extremes; *Rangers* appear in the reflection of this unusual interaction. It is impossible to talk about the user of a *Ranger*, as they are part of this 'ultimate' form. *Rangers* thus are unrestrained by the common dwelling-inhabitant relations. They are autonomous in their spatial endeavours. The folly-ness of *Rangers* can be rooted in this aspect.

## ARCHITECTURE AS A PERFORMER<sup>24</sup>

Tschumi defines the pleasure of architecture through transgression that expands the probabilities of what architecture might be in the bondage of its constraints. The *absence of reason* opens up the useless architecture of pleasure.<sup>25</sup> He discusses disjunction as a method of making that is embedded in the *Folies of Parc de la Villette*; a kind of dissociation where architectural elements conflict the program,<sup>26</sup> triggering uselessness as a performance to nestle the events and actions of architecture. The *Folies*<sup>27</sup> in this sense are similar to the 'creative users' of Hill,<sup>28</sup> performing architecture, enjoying the stripping off of the program and reason to the fullest for their pleasure.

In Hejduk's *Masques*, architecture as a performer delineates something more extravagant and even mythical. The *Masques* were conceived as a series of nomadic memory theatres that would remain non-assimilated to the settled, more expected spaces of the modern city.<sup>29</sup> They were radical inventions without an urge to position themselves too precisely, preferring instead to retain their openness so that they could be playgrounds through which to seek the otherness of architecture; the space they talk about is of our imagination and fascination. They are monstrously human, mask-like creatures; their existing condition is their voided centre. And, they



Fig. 2 – A Family of Four Under Lockdown. Here we see a pair of parental figures in the attempt of a balancing act; pushing and pulling each other. One hides the infant figures under its shadow meanwhile the other guards the gates with its tail. A sketch of turmoil, prior to *Rangers*.

are only definable within those moments of the performative encounters of the *subjects* and *objects*.

Similar to Hejduk's *Masques*, *Rangers* perform their existence during the pandemic. *Ranger*, a hybrid form of home and its inhabitant, extends the physical space to its pleasure; structural and physical constraints are bent, twisted, new connections appear as they perform. Similar to the *Follies*, *Rangers* abolish the function and program; the transgression of what a home should be enables the extravagant states of what a home might be. Therefore, every action from the everyday excessively builds upon their hollow cladding; unfolds its spatial endeavours.

Although the existence of *Rangers* is liminal, several precedents enable the necessary bifurcation of the notion of the home towards its folly-ness. François Dallegret's delineations for 'A Home Is Not a House' is a 'baroque ensemble of domestic gadgets,' reducing the house to an ultra-technological machine squeezed between a TV aerial and a septic tank.<sup>30</sup> Meanwhile, Ugo La Pietra's abstract triangular house, a void space albeit equipped with telegraphed gadgets, is an interface for its inhabitant to interact with the urban territories; balancing the immersion of the home with the desire of being connected to the outside.<sup>31</sup> Archizoom's *Gazebos* series, a critique of the everyday and consumerism in post-war Italy, is for the enactment of pseudo experiences for the inhabitants' habitual desires of consumerism.<sup>32</sup> And, of course, Peter Wilson's *Ninja Comfortable House*, attempts to create abstract shadows of homely feeling in the life of the metropolis, '...the comfortable house [is] mobile and absorptive. Thought of as a moving shadow, the latter dances in the air vortex pushed out from the transportation centre below...'<sup>33</sup> This creates a defence mechanism that enables the aimed seclusion of the house.<sup>34</sup> *Ninja* house is delirious in its endeavours of being snug, homely in the conditions of the metropolis, cladding as an exterior in the form of a monstrous shadow, pursuing the seclusion from the flow of digital and physical data.

The above precedents suggest the extremities of what home might be. In *Rangers*, our home sheathed on ourselves like a mask; an intricate interface to survive the everyday of the lockdowns on our own terms.

## THE OBSERVER

In the critical spatial making under the lockdowns of the Covid19 pandemic, the architect is an observer, recording with creative imagination. This is not an unfamiliar definition for architects. It is a required skill for our profession. However, just observing is not satisfactory for the common expectations.

Yet, in the spatial making, the architect's role oscillates among being useless, becoming an observer, transcriber, and maker. We encounter this role on many

occasions. This was the sole purpose of *Rojo –Street observation Society* in the 80s to 00s.<sup>35</sup> By acting as street detectives, the group recorded Tokyo streets, piling up details, grouping together seemingly irrelevant places, creating matrices. Momoyo Kaijima terms this as *Architectural Ethnography* in his works, where architecture is redefined as a social act bridging the various contradictory claims of the society towards our profession.<sup>36 37</sup> The architect is in this role in *Table Manners* as well, delineating the everyday of the spatial experience.<sup>38</sup> In the above examples the architect as the observer diligently records, creates links that are not quite apparent, accumulates observations of spatial making in the realm of architectural drawing.

*Rangers* place the architect – here the role is mine – somewhere between



Fig. 3 – Split Ranger.

an observer and a transcriber. A draughtshuman that records the houses casting their fleeting shadows under the lockdowns.

My pursuit here is close to *Mask Repairman* in *Victims* of Hejduk; it lies 'in the space created between the outside surface of the face and the inside surface of the mask.'<sup>39</sup> This crevice is the exact position of the observer – architect; diligently recording the elusive formations due to the extreme usage of the domestic space. Rangers demand being alert to the excessiveness of the lockdown everyday life; exhaustible washing, cleaning, sanitising rituals per day; cooking therapies; YouTube tutorials for DIYs; organisation of clustered things; binge-watching/eating/online-shopping; worries about the accumulation of numbers [of the dead, hospitalised].

Rangers demand paying attention to how we present ourselves in the new normal; grand gestures of hiding, healing ourselves, looking after the loved ones, attending endless e-meetings, inquiring if these endless e-meetings are recorded to 'watch later'...

Following are Rangers, each tells a different story and reveals their ultimate form under the lockdowns of the Covid19 pandemic.

**Split Ranger;** *Houses of healthcare workers are split. This Ranger extends and doubles itself (Fig. 3). Now it becomes two, one is a hollow reflection of the other. The hollow one watches its double through a gated window/door. This is a healthcare worker, watching their family from afar between their day-long shifts in the pandemic ward. Sometimes,*

*the gate closes between the doubles and a virtual screen emerges in the emotional void of the split. Keeper of the unwashed clothes stays with the hollow one, vigorously washing, cleaning. A luggage of 37 lt, packed with spare clothes stays here. Split Ranger is always on the move.*

During the pandemic, healthcare workers left their homes with a suitcase, leaving their families behind, and accommodated in the hotels and dormitories that the local and governmental authorities provided. Some of the healthcare workers rented flats for a short period as a precaution for their families. Healthcare workers explained their excessive stress due to the increased workload of the pandemic and the anxiety of reflecting this to their immediate families. They also explained their worry of the trauma for their children, witnessing their parents working in dangerous conditions, separated from their homes and isolated from the outside.<sup>40 41</sup>

**Veiled Ranger** *is of the workers who need to be out and whose work hours doubled/inconsistent with no pay rise, their employment is still dependent on rates, comments, tips, etc. (Fig. 4) These houses are covered in veils; of plastic bags for the clothes worn outside, disposable masks and gloves, helmets, PCR test results, QR codes and lockdown permits. Veiled Ranger is sealed when its inhabitant is exposed to the virus. Then, they become rogue and continue delivering, tending, collecting...*

The couriers are required to show their HES (national healthcare system app showing whether you are under quarantine, infected, vaccinated. HES is the abbreviation of "Hayat Eve Sığar" [Life fits in Home]) code to enter in the gated housing complexes, offices, hotels etc. to show that they are not infected and healthy to deliver the goods. These workers and their families refrain from taking PCR tests not to lose their jobs. A very thorough study on the working environment during the lockdowns of the couriers and market workers, who were exempt from the lockdown orders in Turkey was held and the main outcome underlines that the workload of these workers multiplied without any pay rise

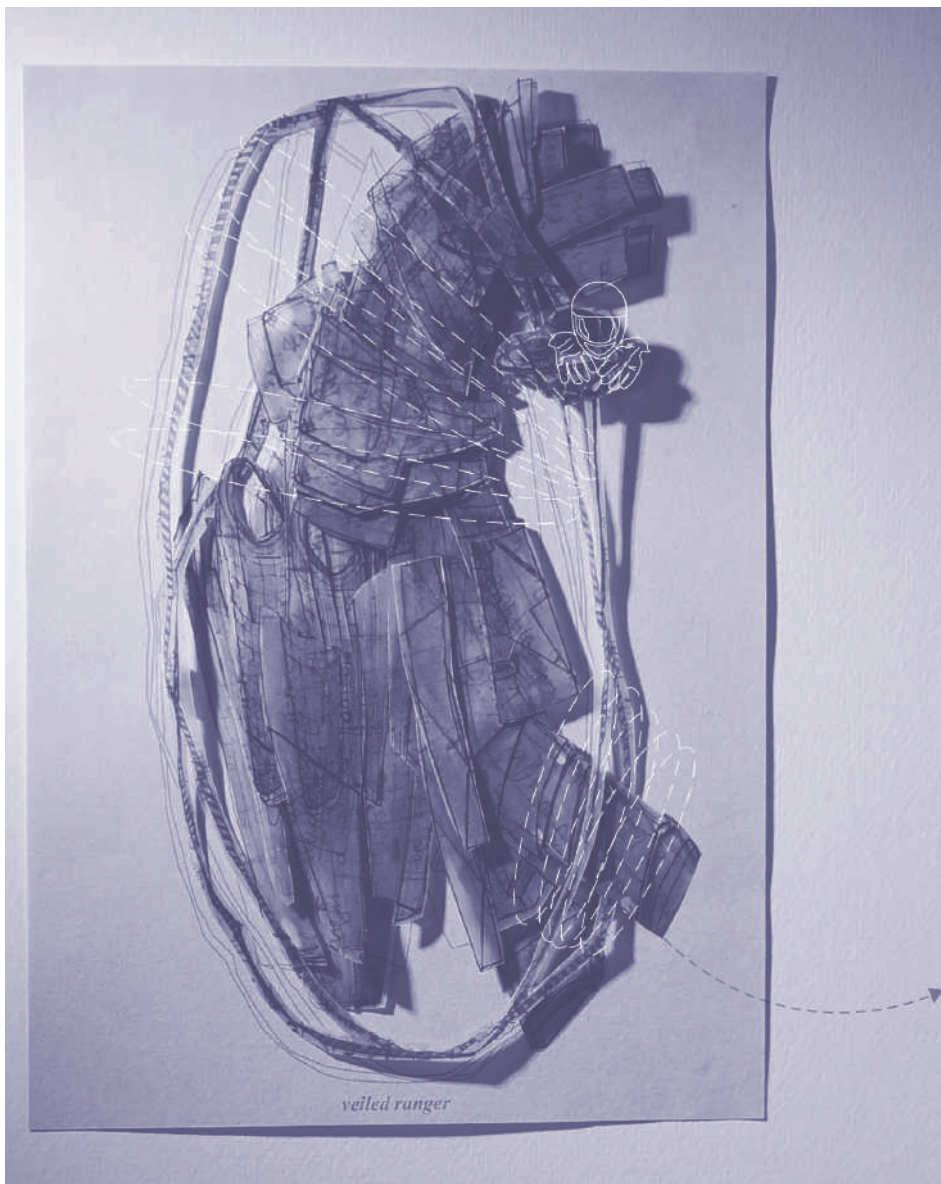


Fig. 4 – Veiled Ranger.

meanwhile their costs of commuting to work increased. Another outcome was that the contactless payment option reduced the tipping, which affected the incomes of the couriers. Moreover, even the card payments offer to tip as an option, these tips were taxed.<sup>42</sup> 203 Couriers lost their lives in traffic accidents since the beginning of the pandemic, which was mostly related to the clients asking for faster deliveries.<sup>43</sup>

**Online Ranger;** *A table folding, multiplying its realm in-between one-step-behind dishwasher and the keeper of the unwashed clothes. Ginormous oven with many chimneys sets out a daily menu of a three-set meal plus a variety of unlimited snacks (Fig. 5). Table hides heaps of toys and papers and pens and crayons; notes for the meeting and letter worksheets; snacks a day old and leftovers of the meal. Chimneys puff, home-baked bread smells. Virtual screens make the table's surroundings. The balcony/terrace is heaven. Gates open and close only for online shopping. Wi-Fi coverage orbits the house. Keeper of the unwashed clothes guards the gates.*

Turkey was one of the countries that completely closed down the schools. Children between 3-18 had online education. Even when the lockdown measures were loosened, the schools in Istanbul were open only for two days per week (only some of the grades were partially at school, most of the grades continued online education). This led parents to take a leave from their jobs, switch to part-time jobs or resign from their work.<sup>44</sup> A study on the working parents of preschool children emphasises that while all the mothers switched to working from home, only %25 of the fathers were able to arrange their schedule for home-office. This made mothers be the daytime caretaker of the children at the same time as overcoming the excessive workload demanded from their jobs. Therefore, mothers divided their day into daytime for childcare and night-time for work.<sup>45</sup> Another study looked at the increase in coffee consumption during the lockdowns in Turkey where the participants of the survey emphasised that the increase was due to the stress of the unknown and

because of the unexpected amount of time spent at home.<sup>46</sup> Meanwhile, Carolyn Steel draws our attention to reassess our lives due to the pandemic; the sudden loss unveils how alluring the 'ordinary' life is, the turmoil pushed us to discover what we really want and the things that are far out of reach.<sup>47</sup> This situation physically and psychologically transformed our houses as they become the only means to test the discoveries in ourselves during the lockdowns.

**Ranger of the Forking Paths** *is a home for the elderly. Two inhabitants, delicately bifurcating their paths to live their lives without meeting each other. They sometimes meet during meals (Fig. 6). This Ranger has a giant porch for online shopping, family visits, new furniture orders and distant hugs, no trespassing beyond this portal... The inhabitants of this Ranger were unable to go out for more than two months, and later on, had restricted outside access for more than 9 months.*

Plus 65 [65 art] is a recent term in

Turkey that refers to people who are 65 years old and older. The lockdown regulations delineated a different life for them than the rest of the population. Declaring these people as "old" required different measures. A municipality removed benches on its square because that was a hangout for the elderly to socialise. During the lockdown, depending on the regulation in effect, their travel passes were blocked or restricted which led the elderly to either shut themselves out from society or become vigilantes that break the rules and make into the news in the mainstream and social media.

## CONCLUSION

The performative existence of the three;architecture, the user and the architect comes with critically situated configurations. Domestic space –what we refer to as home –is an intriguing field to look at in this configuration. Home is an intricate spatiality that demands function and program and contains the fragments of desires and memories. Yet as Tschumi advertises; 'Architecture is defined by the



Fig. 5 - Online Ranger : The illustration of the new osmotic border as a multilayer catalyst.

actions it witnesses as much as by the enclosure of its walls.<sup>148</sup> Our homes extend it even further because of the intricate events. The notion of home could be seen in the extremities of the everyday. In this paper, I discussed the notion of home within a fugitive extremity; the chaotic lockdown measures of Istanbul during the Covid19 Pandemic.

The lockdowns situated the home at the centre of everyday. The home we know of became transposed into almost everything with which we interact, becoming almost like a second skin – the threshold between us and the rest of the world. This was uncanny, being inside something we are extensively familiar with yet not accustomed to it in this peculiar way. We witnessed how our bedrooms become the meeting hall, kitchen table transforming into a nursery and drawing desk at the same time. We have also seen that our homes can double and extend into different places. There could be several homes within a home, the hierarchical layers of intimacy can define our places.

We realised that the Wi-Fi connection would affect our relationship with the rest of the world. The notion of home that we know of as the primal shelter turned into an extension of our bodies where it is less possible to distinguish between the two. At this stage, there's no use to talk about function or program as they are not fluid enough to respond to the chaotic everyday of the pandemic.

Therefore, I believe that this marvellous chaos triggers a fugitive condition in our homes, that their folly-like nature becomes apparent. And, this research was shaped around my account of imagining our houses as a series of Rangers, speculating on them through their spatial, perceptual and timely transformations due to the Covid19 lockdown regulations. The grim reality of facing an invisible villain transforms the home we know of into a Ranger, excessively extravagant and liminal. They are aberrant forms of our homes, thus I believe that recordings of them are crucial.

In this kind of spatial making, the

users provoke homes to their ultimate form by their imaginative interactions. They then clad on their home and exert their everyday to its extremes; Rangers appear in the reflection of this unusual interaction. They thus are unbounded and autonomous in their spatial endeavours. I suggest that the folly-ness of Rangers is rooted in this aspect. They perform architecture, enjoying the stripping off of the program and reason to the fullest for their pleasure.

Rangers solely exist during the pandemic. It is a hybrid form of home and its inhabitant, extending the physical space to its pleasure and comfort. Every action excessively builds upon its hollow cladding and unfolds its spatial endeavours.

I define the architect as an observer in this curious configuration. They look at a crevice of not-yet-existent conditions, where the probabilities of what a home might be. The observer then responds to the shadows-like forms of houses under the lockdown. They accumulate observations of spatial making in the realm of architectural drawing. The recordings of fugitive states of home could enable us to look at the critical configurations of the architect, user and architecture. I claim that this is a reciprocal gaze that would later define the performative existence of the three with an unprecedented potential of spatial making.

## NOTES

<sup>1</sup> Yi-Fu Tuan, 'Place: An Experiential Perspective', pp. 151-165.

<sup>2</sup> Peter Wilson, 'Sometimes Bachelard', pp. 15-16.

<sup>3</sup> For Freud The uncanny of the outsider, the stranger is rooted from this undesired part of ourselves. (Freud, Sigmund 2003)

<sup>4</sup> Here I want to emphasise that the marvellous-ness of this chaos comes from the uncanny of the familiar in our homes. My sincere condolences to the many lives lost during the Covid19 Pandemic in Turkey and abroad.

<sup>5</sup> During the 17-days complete lockdown period in April-May 2021, selling alcohol products were banned in the markets which caused a huge backlash that ended



Fig. 6 - The illustration of the new osmotic border as a multilayer catalyst.



up with the Government issuing an order to ban selling all the non-emergency materials such as; stationery, candles, nail polish, toys, plates etc. In some of the markets menstruation pads, tampons, condoms etc. were also banned due to the misinterpretation of the order. Hashtag in twitter #alkolumedokunma [#handsoffofmyalcohol] became the trending topic throughout the debate, asking for the correlation of virus spread to alcohol consumption. See the related news here; <https://www.bbc.com/turkce/haberler-dunya-56962354> , accessed by 07.09.2021.

<sup>6</sup> The Ministry of Culture and Tourism aired an ad for the tourism season 2021, showing citizens of Turkey with a mask engraved "enjoy I'm vaccinated" on it where foreign tourists wore no masks. This short clip was immensely criticised, the debate became trending topic in Twitter after the Minister of Foreign Affairs stated that they will be vaccinating everyone that might be seen by the foreign tourists. See the related news here <https://www.duvarenglish.com/turkish-ministrys-vaccinated-tourism-staff-video-draws-fury-from-turks-video-57480>, accessed by 7 September 2021.

<sup>7</sup> (Tschumi, Bernard 1987)

<sup>8</sup> (Tschumi, Bernard 1987)

<sup>9</sup> (Varghese, Annalise 2021)

<sup>10</sup> (Taki, Koji, Periton, Diana 1991)

<sup>11</sup> (Almaç, Bihter 2020)

<sup>12</sup> I term spatial making as never-ending. It deploys its existence both in the physical and imaginative.

<sup>13</sup> (Saban, Haim, Levy, Shuki 1993)

<sup>14</sup> During the lockdown period in Turkey (Lockdown orders were introduced in Turkey with a title "Evde Kal" [Stay at Home]) , there were flowcharts prepared by the third parties that mock the lockdown regulations where you can follow the arrows depending on your age and city to see when you are obliged to the new lockdown regulation or whether you are exempt from it. There was a website; <http://sokagacikmayasagivarmi.com/> [can be translated as <http://isthereallockdown.com>] active during the lockdowns where you can check your

status. An architectural essay film, a satire, criticises the ambiguity of Turkey lockdowns by İrem Sezer can be watched here, "The Tale of the Circulars", 2020, <https://architecturalessayfilm.wordpress.com/2021/06/18/the-tale-of-the-circulars/>

<sup>15</sup> The figure is from the 1993-94 season of Power Rangers where we see their trademark pose. Power Rangers were named after their colours, you can see here from left to right Blue, Pink, Red, Yellow and Black Ranger. Figure taken from <http://prup.wikidot.com/printer-friendly/mighty-morphin-power-rangers>, accessed by 1 September 2021.

<sup>16</sup> (Hill, Jonathan 2003)

<sup>17</sup> Spatial making refers to all conditions of designing space, that expands from imaginative explorations of the daydream to the physical iterations of tailored ideas.

<sup>18</sup> (Hill, Jonathan 2003)

<sup>19</sup> (Hill, Jonathan 2003)

<sup>20</sup> (Le Corbusier 1985)

<sup>21</sup> (Wigglesworth, Sarah 1998)

<sup>22</sup> (Wigglesworth, Sarah, Till, Jeremy 1998)

<sup>23</sup> (Hejduk, John 1985)

<sup>24</sup> I want to emphasise that Architecture as a performer suggests something other than Performative Architecture, although they both emphasise users and their performative spatial actions, the architecture they delineate could be different. Architecture as a performer entails all the imaginary and unconscious wanders of the space, suggesting its realm as architectural drawing see 'Three Performers' in (Almaç, Bihter 2020). The performative architecture delineates a space of performative interactions that might be ephemeral or constructed, see (McGaw, Janet 2009).

<sup>25</sup> (Tschumi, Bernard 1996)

<sup>26</sup> (Tschumi, Bernard 1987)

<sup>27</sup> Tschumi chooses the use the term as Folies with a single 'l' instead of Follies. (Varghese, Annalise 2021)

<sup>28</sup> (Hill, Jonathan 2003)

<sup>29</sup> (Vidler, Anthony 1992)

<sup>30</sup> (François Dallegret, A Home is Not a

House, 1965 n.d.)

<sup>31</sup> (La Pietra, Ugo, The Museum of Modern Art, New York 1972)

<sup>32</sup> (Priest, Emily 2020)

<sup>33</sup> (Dorrian, Mark 2021)

<sup>34</sup> Jonathan Hill, 'Index of Immaterial Architectures', p.86.

<sup>35</sup> (Daniell, Thomas 2012)

<sup>36</sup> (Kajijima, Momoyo, Tsukamoto, Yoshiharu 2007)

<sup>37</sup> (Kajijima, Momoyo et al. 2018)

<sup>38</sup> (Wigglesworth, Sarah, Till, Jeremy 1998)

<sup>39</sup> (Hejduk, John 1986)

<sup>40</sup> (Nakişci Kavas, Burçak, Develi, Abdülkadir 2020)

<sup>41</sup> Nr. 31078 Official Circular of Presidency, stating the decision and regulation for the provided accommodation for the healthcare workers starting onwards 24.03.2020. (Official Circular Covid-19, Accommodation for the Healthcare Workers During the Covid-19 Pandemic n. d.)

<sup>42</sup> See more in the report from (Çoban, Fırat et al. 2021)

<sup>43</sup> See the news < <https://www.cumhuriyet.com.tr/haber/can-guvenligi-olmadan-calisan-moto-kuryeler-anlatiyor-hakkimizi-siparis-etik-cabuk-gelsin-1829157>> Accessed in 03.09.2021

<sup>44</sup> See UNESCO report here (UNESCO n. d.)

<sup>45</sup> See the detailed case study by (Zeybekoğlu Akbaş, Özge, Dursun, Cansu 2020)

<sup>46</sup> (Korkmaz, Müesser, Başaran, Güliz 2021)

<sup>47</sup> (Steel, Carolyn n. d.)

<sup>48</sup> Tschumi, Bernard, Advertisements for Architecture.

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