Forgetting Acceptances

On the Productivity of Moments of Crisis in Architecture

vizyoner
mimarlık
kriz
deney
Cloud 9
visionary
architecture
crisis
experiment
Cloud 9

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Bu çalışma; kriz anlarında kabulleri unutma eyleminin vizyoner mimarlıklar inşa etme potansiyelini sorgulamaktadır. Kriz anları, konvansiyonel yaklaşımlarla çözülemeyen olağanüstülüklerin gerçekleşmesine neden olur; bu nedenle bu durumlar keşfedilmemiş girişimlerin üretilmesini gerektirir. Mimarlık tarihi boyunca çok sayıda kriz, daha sonra vizyoner ana başlığı altında yer alabilecek deneysel, avangard, eleştirel, standart dışı ve daha birçok kavram olarak kuramsallaşan yaratıcı üretimler oluşturmuştur. Bu bakış açısından yola çıkan çalışma mimarlık disiplinini bir bilim laboratuvarı olarak vurgulamaktadır. Bilim kaosun üstesinden gelmek için karmaşık ağları anlamlandırmaya çalışırken, vizyoner mimarlık da kriz anlarının belirsiz ortamlarına deneysel üretimler ile çözüm bulmaya çalışır. Bu bağlamda vaka çalışmasını araştırma yöntemi olarak benimseyen çalışma, bir seri deneysel mimariye ve Cloud 9 laboratuvarına odaklanarak inşa edilmiş kavramsal çerçeveyi ileriye taşımayı amaçlamaktadır. Disiplinler arası bir ekipten oluşan Cloud 9, mevcut teknolojik olanakların yardımıyla tasarım ve çevre arasındaki sınırları bulanıklaştırarak küresel ısınma senaryolarına meydan okumaya ve performatif bir mimari elde etmeye çalışmaktadır. Ekibin tasarladığı standart dışı sistemler, kriz anlarının neden olduğu değerler setinin keşfedilmesine ve bu set üzerinden mimaride hangi kabullerin dışına çıkıldığının anlaşılmasına yardımcı olur. Çalışmanın sonucunda unutma eyleminin öncesi ve sonrası arasındaki ilişkiler çözümlenerek vizyoner bir girişimde bulunulmaktadır.

This study brings into question the potential of the act of forgetting acceptances in the moments of crisis to construct visionary architectures. Moments of crisis make the extraordinary happen that cannot be solved through conventional approaches; thus, these situations require undiscovered attempts to be produced. Throughout the history of architecture, numerous crises have generated creative productions, that were later theorised as experimental, avant-garde, critical, non-standard and many other concepts that could be included under the main heading of visionary. Starting from this point of view, this study highlights the discipline of architecture as a science laboratory. As science tries to make sense of complex networks to overcome chaos, visionary architecture also attempts to find solutions to the uncertain environments of crisis with experimental works. In this context, the study which embraces the case study as research methodology aims to take constructed conceptual framework forward, by focusing on a series of experimental architectures and the laboratory of Cloud 9. Consisting of an interdisciplinary team, Cloud 9 tries to challenge global warming scenarios and achieve a performative architecture, by blurring the boundaries between design and environment with the help of current technological possibilities. The non-standard systems designed by the team help to discover the set of values caused by moments of crisis and to understand which acceptances were deviated from in architecture through this set. In the result of the study, an initiative is made visionary by deciphering the relationships before and after the act of forgetting.

INTRODUCTION

What if the stories written throughout the history were accepted as non-existent?

What if the acceptances were forgotten?

History is mostly constructed of stories based on acceptances, which reference assumptions, major narratives and structuralist norms. These stories make the accepted ones visible, while leaving the door of the others open to oblivion and extinction. Although the history of the invisible, implicit or other is also being written at the present time unlike the past; history usually acts selectively while trying to establish a common fact. It draws boundaries on different scales, individualities and collectivities. Thus, it ignores other stories that networks can create by coming together with different relationships and covers other possible facts with an impermeable layer. To change and transform the past, present and future, and to reveal their possible potentials, it is necessary to destroy acceptances (Fig.1). By destroying acceptances, the boundaries of time and space is blurred and a path to timelessness is opened. In this way, instead of written stories with acceptances, the unpredictable that comes after the unknown can emerge. So, how do the things that are destroyed and disappeared trigger the visionary?

Speaking about ways to deal with the past in a political sense, Araujo (2009) states that the power in memory as a selective process is quite complex and powerful. As tools of power, memory and forgetting are used to ensure political control. Therefore, forgetting serves as a political strategy. Like memory, forgetting is also a selective process. The act of forgetting is important in overcoming the distance between the past and the present and creating a new agenda. In this study, the act of forgetting is linked to the acceptances associated with architecture. As forgetting is necessary for progress in politics, forgetting acceptances in architecture is important to envision the future and to lead visionary architecture.

Etymologically, visionary means to envision the future. The term visionary in the context of architecture has a noble and long tradition. Visionary architecture consists of polemical drawings, real or virtual models, texts about specific buildings or regions. It does not need to be physically constructed. Visionary architecture is created for a lot of reasons such as to add noise into the system, to make a political statement, to pursue a designer's unique architectural language, to achieve pedagogical goals. Visionary architects, who develop visionary architecture, contribute to a meta conversation (Spiller, 2008). In her book “A History of Future”, Goodman (2008) talks about the importance of experimentation and testing to produce visionary architectures in different temporalities from Leonardo da Vinci to Buckminster Fuller. She states that experimentation is crucial in developing new ideas whether they are realised or not. In short, it can be said that experimenting is a driving force for visionary architecture in search of new meanings. Since experimenting attempts to present a solution or statement that does not exist at the time the experiment is conducted, it often challenges with the unknown.

Experimenting with the unknown allows conventional spaces to be viewed from a new point of view. This perspective triggers the

Fig.1 – Image related to forgetting acceptances in architecture (Pınar Akın, 2024).

dynamics of transformation; spaces constructed from the unusual break down acceptances and establish another world of curiosity. It can be said that architecture which is often called visionary is exactly the spaces that destroy these acceptances and write new stories by challenging their time - such as; Walking City, which rejects the technological reality of its time with its mega structures consisting of telescopic arms and legs, and the concept of borders with the movement of cities and their users; Nakagin Capsule Tower, which is designed to be mobile and dynamic by opposing the rigid perception of the city and everyday life with its capsules that can rotate around a body and can be dismantled and replaced when necessary; Parc de la Villette, which is incompatible with the main principles of historical composition, hierarchy and order in architecture and the image of the 19th century inner-city park. Forgetting acceptances have helped to build visionary architectures in these projects. Their imagined worlds of curiosity are still considered timeless as they are both relevant to the present and refer to the future. Their visionary nature puts them in a context where they lack an expiration date. But at this moment, it is essential to remember that history is based on acceptances. If all these narratives and projects are perceived as an acceptance and then forgotten, what visionary stories and architectures might have been overlooked or left in the corner? And what acceptances could these visionaries have broken?

“Architecture's imperative is to grasp something absent, to trace or demarcate a condition that is there only latently.” (Hays, 2015).

Hays defines the task of architecture as the detection and determination of implicit situations and boundaries: in other words, grasping the unknown. It can be said that the concept of visionary is parallel to Hays' architecture since it tries to destroy the acceptances, to grasp and reveal the unknown. When Walking City and Nakagin Capsule Tower are examined in this context, it seems that they both have defied and forgotten similar architectural norms and acceptances: stability, settlement and daily life. The projects have responded to the unknown in different ways. Walking City, a combination of animal and mineral, has the powerful appearance of a mechanical elephant walking on sturdy legs in the landscape of the city. Its drawing implies that an adventurous and nomadic life is lived in the giant rotund form. On the other hand, Nakagin Capsule Tower, based on the concept of a helix, has a quality of movement that expresses the theme of change. It serves the fast and dynamic city life with plug-in units (Goodman, 2008).

These projects, where the relationships between forgetting acceptances and visionary architectures begin to be deciphered, can also be defined as avant-garde. Avant-garde, which entered the political language as a military term in 1830-40, has been associated with modernism, society, politics and art over the years. It goes through periods where it fades and flares up, burns out and revives as neo-avant-garde (Artun, 2003). Due to the time constraint that avant-garde has etymologically, the concept of visionary referring to a long historical past has been used in this study. Throughout the history of architecture; encompassing a timeline from the architecture of primitive ages to the utopias of Renaissance; or from the 20th century Constructivists to the Situationists and Deconstructivists; a great number of moments of crisis generated creative productions that later came to be theorised as avant-garde, experimental, critical, non-standard and many more within the main title of “visionary”. Yet, visionary architectural productions are still being generated in the crisis of the contemporary architectural milieu of today. One of the biggest supporters of this emergence of the visionary is technological development which provides space, materials and incentives for new experiments. Therefore, this study aims to trace the visionary architectures of the 21st century and has two main focuses: crisis and Cloud 9. First, it tries to reveal the relationship between moments of crisis and the act of forgetting acceptances and experimenting. Then, it focuses on the architecture of Cloud 9, which conceptualises crisis as the basic philosophy of its architecture. As a result, it tries to decipher which acceptances in Cloud 9 architecture are destroyed by moments of crisis and their relationship with visionary formation.

Crisis *“blurring of boundaries that separate the object from its surroundings”*

Moore states that the common purpose of art and science is to overcome chaos. The scientist uses the pieces of chaos that her/his intuition guides her/him in order to detect a model of order. Then, using her/his creative hunches and perspective, s/he tries to relate the model s/he finds to other patterns of order (Moore, 1965). Chaos, which focuses on phenomena that depend on many parameters and factors, seems to have potential for science. Considering the relationship between architecture and science may involve questioning the similarity of chaos to moments of crisis. Because as science tries to overcome chaos, architecture can also perceive crisis as a productive potential that establishes its conceptual narrative.

Petit (2005) mentions that crisis benefits the executive power in the political realm because crises cause action without the need for legal instruments. In this context, he likens the concept of crisis in architecture to the executive power and draws attention to the fact that architects love crises because the productivity of crisis lies in their potential to structure conceptual frameworks. So much so that Tafuri and his critical Marxist friends also have a positive perspective on the concept of crisis. Tafuri (1990) has no doubt that crisis will ultimately be productive; because, instead of petrifying only those within the boundaries of an ideology, it has the potential to multiply our views on history, language and origins. In his eyes, crisis is a productive and

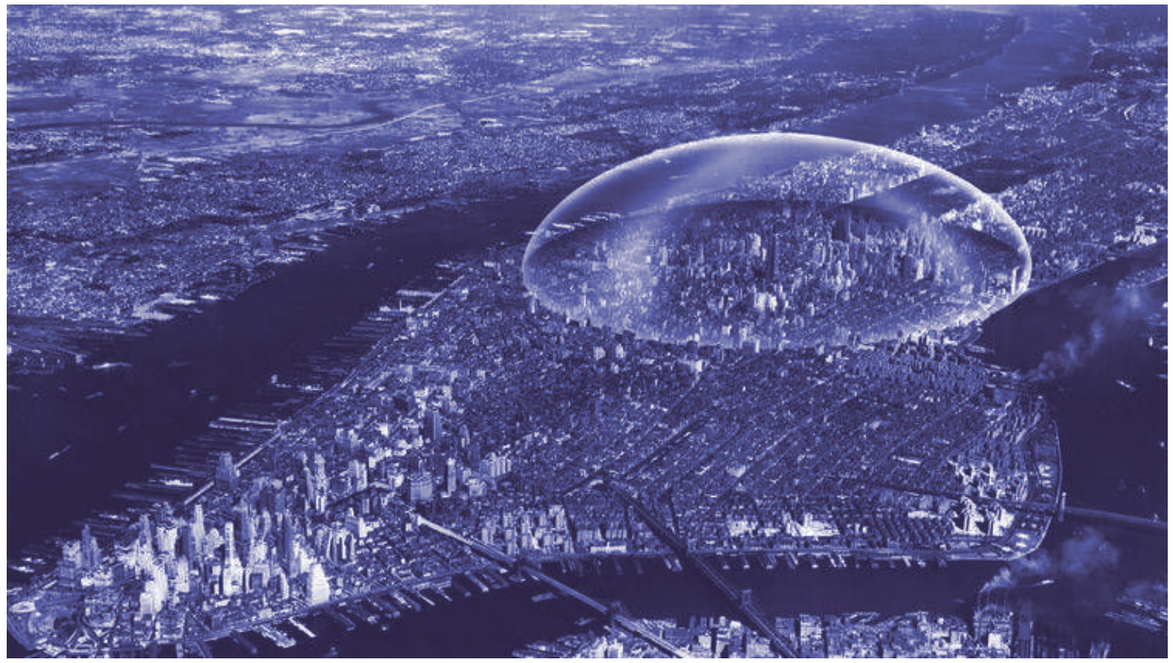

Fig.2 – The dome over Manhattan. https://seyler.ekstat.com/img/max/800/o/oRUx19TfctnEAUrC-637220250822398661.jpg, date accessed 08.11.2024

projective tool.

Moments of crisis are times when the extraordinary can occur and when existing acceptances and rules for coping do not work, and attempts at new solutions are made. As Hays (2015) states, it is an effort “to grasp something absent”. Philosopher Husserl, who showed a very comprehensive interest in the philosophical crisis of Europe, says that the crisis which started in the 19th century was related to the meaning of science being considered as purely scientific. In other words, the fact that science can be equated with the meaning of human existence was ignored and the questioning of what the progress of science meant for life and humanity was forgotten. Historically, with the two world wars that occurred in the 20th century, this crisis turned into a general state of anxiety (Hoşgör, 2020). So, where does visionary architecture stand in these moments of crisis and how does it question what it means for life and humanity?

The experimental works that construct visionary architecture have been influenced by science as much as they have been nourished by philosophy. In the early 20th century, science, mostly mathematics, was seen as an inevitable tool for being modern. Therefore, science played an important role in some modern theories. For example, Le Corbusier's debt to scientific theory is associated with mathematics due to the importance he gave to the golden ratio and the golden number. Supporting this fact, Loach (2018) says that Corbusier's relation with scientific thought was shaped by the field of psychophysics as much as mathematics, and even more so. Le Corbusier, who left a remarkable impact on the modernist movement by reflecting scientific advances in his architecture, can be a potential starting point to discuss the relationship between science and visionary architecture. Visionary architecture is intertwined with science both because it creates a conceptual framework by being influenced by various fields of science and because it incorporates scientific developments into research and practice.

One of the most striking examples of architecture's efforts to cope with moments of crisis with the help of science is Buckminster Fuller's proposal to build a giant geodesic dome over midtown Manhattan in 1960 (Fig.2). The dome large enough to cover a significant part of the city was intended to reduce air pollution and regulate the air. Thus, no one would have to heat or cool their apartment because the entire dome would be kept at a comfortable temperature. According to Fuller, the cost of the dome would be equivalent to the cost of clearing the city of snow for ten years.

Petit (2005) sees a similarity and parallelism between the crisis of liberation from normativity in the modern architecture of the seventies and the midlife crisis in human psychology. Architecture is experiencing a midlife crisis. Because it is in a period of emotional turmoil, depicted by a strong desire for change. Fuller's geodesic dome, one of the manifestations of the desire for change, draws a sharp, albeit transparent, boundary between itself and the crisis. The Dome's way to cope with the crisis is to distance itself from the crisis as much as possible. But if the opposite is considered, can the boundaries that separate the architectural object from its surroundings become blurred in moments of crisis? In which implicit narratives of the 21st century can we encounter this blurring?

It would not be wrong to say that moments of crisis are mostly related to ecology in the 21st century. Fernandez et al (2012) draw attention to the fact that ecology has been an important factor to be taken into consideration in recent years. This situation has become an opportunity to find new solutions by forgetting old and accepted models which are invalid. In this context, the integration of parametric design tools into architecture offers a great potential not only for form making but also for new spatial possibilities related to the processes of energy flows. In their article where they touch upon projects that approach optimization as an ecological challenge, Fernandez et al include two projects designed by Cloud 9, which this study also discusses. Focusing on the global warming scenario, Cloud 9 and the founder of the team, Enric Ruiz Geli, become a relevant context to discuss the productivity of crisis.

Particle theory *“material and non-material information”*

In his interview with WIA (2021), which interviews the world's leading architectural designers and thinkers, Enric Ruiz Geli opens up the question of “What is architecture?” by examining the answer given by theatre and cinema director Peter Stephen Paul Brook to the question “What is theatre?”. According to Brook, theatre is a breath of fresh air between the audience and stage design, that is, a dialogue between the audience and the stage. In this context, the best actor is the best listener. Ruiz Geli, on the other hand, says that architecture is about particles after silently listening to the question of “What is architecture?” (Fig.3-4). From his perspective, if the building listens to the tree, the tree is strong enough to tell it what to do. Ruiz Geli focuses on the fact that urban planners and architects can be both the cause and the solution of today's crisis - global warming. Because buildings also have the potential to produce the energy they will expend, according to him, it is possible to be a positive hacker by staying within the system, just like Tim Burton's Edward Scissorhands. If architects who turn their position as positive hackers to crisis succeed, they will be known as social activist architects, he says.

Ruiz Geli, who discusses his definition of architecture through theatre, worked on stage design for a while during his university education. That is why his architecture team Cloud 9 may bring together people from many different disciplines: theatre director, theorist, philosopher, artist, visual artist, scientist, ceramicist, designer, educator, sculpture designer, sound environment musician, architect, landscape architect, fashion designer, photographer, economist, chef. Cloud 9 presented its particle theory at the Venice Biennale in 2012.

This thesis interprets reality at the level of particles and designs strategies for both tectonic or material and climatic or immaterial elements. It records the landscape as particles using 3D laser scanning technologies, point cloud files that can be managed with 3D software and sensors installed on location. For this reason, particle theory does not distinguish between product and object, landscape and building, mountain and sea; it interprets the architectural project as performing particles (Url-4).

Focusing on global warming scenarios, Cloud 9 aims to destroy the sharp boundaries between the architectural object and its surroundings in times of crisis thanks to the particle theory. This boundary begins to dissolve both with the change and transformation that the architectural object undergoes with environmental data and with its stance against the system without separating itself from the system. Scientific developments are used for the practice of recording and

Fig.3 – Architecture of particles. https://www.ruiz-geli.com/media/particles/el-bulli/03-Enric-Ferran-particulas.jpg, date accessed 08.11.2024

Fig.4 – Architecture of particles. https://www.ruiz-geli.com/media/particles/empathic_particle_tree.jpg, date accessed 08.11.2024

Fig.5 – Villa Nurbs. https://lh5.googleusercontent.com/-aza_bM5PKXE/TuiLYGKo1ZI/AAAAAAAABMw/9Fo4lW6g3q0/s0/VillaNurbs18.jpg>, date accessed 08.11.2024

reproducing environmental data and designing strategies. Thus, the non-existent becomes testable and doable. These experimental studies advance the team's architectural practice on the path to becoming visionary. So much so that Cloud 9 earns most of its income not by constructing buildings but by producing patents that it shares with a small group of investor customers.

Experimental research *"testing unconventional ideas"*

Testing unconventional ideas is one of the most important elements that shapes Ruiz Geli's identity as an architect. That is why projects where he can conduct experimental research, primarily competitions, attract his attention. He bases his architectural practice on a system that he tries to open up through the tension between space, material, technology, science and society. For him, it is important to take action and be an activist in order to realise change.

For Ruiz Geli, the first scale to be tackled in architecture is the house. In this context, he addresses the green roof as both an architectural element that provides thermal insulation and an initiative that offers new biodiversity to its surroundings in his project called Villa Bio. Villa Nurbs, on the other hand, carries the house research to a deeper and more exciting point as developing a new system for not only the roof but also the entire house. The story of Villa Nurbs begins like this; one day, Ruiz Geli's mother's friends ask him to design a new house. The architect, who is more interested in competitions, hopes to dissuade the customers from the project by asking which of the photos of melting ice blocks they want as a house. However, the customers point to a group of ice lumps, and this creates an opportunity for the architect (McGuirk, 2011). Because for Ruiz Geli, an interface is created where he can use the concept of house as an experimental laboratory.

McGuirk (2011) states that the introverted house is reminiscent of Frederick Kiesler's Infinite House; a fluid space trapped inside an egg (Fig.5). The interior space works as a whole, the doors and parts are not separated from each other. Rising on a concrete base, the house becomes lighter as it moves towards the roof made of EFTE cushions. The facade is made of ceramic, glass, ETFE and Corian, which is related to the actions inside and the atmosphere outside. Ceramic plates resembling a wave form protect the house from strong sunlight. The roof is made of inflatable plastic bubbles that save energy. The motors of the machines in the house are connected to a solar-powered shed in the garden via underground pipes. Therefore, there are no light switches in the house, only sensors.

Designed as an ecological and futuristic house, Villa Nurbs resembles a monster with its appearance. The villa, which has become a cult object by attracting attention because of its difference, has become a stopping point for

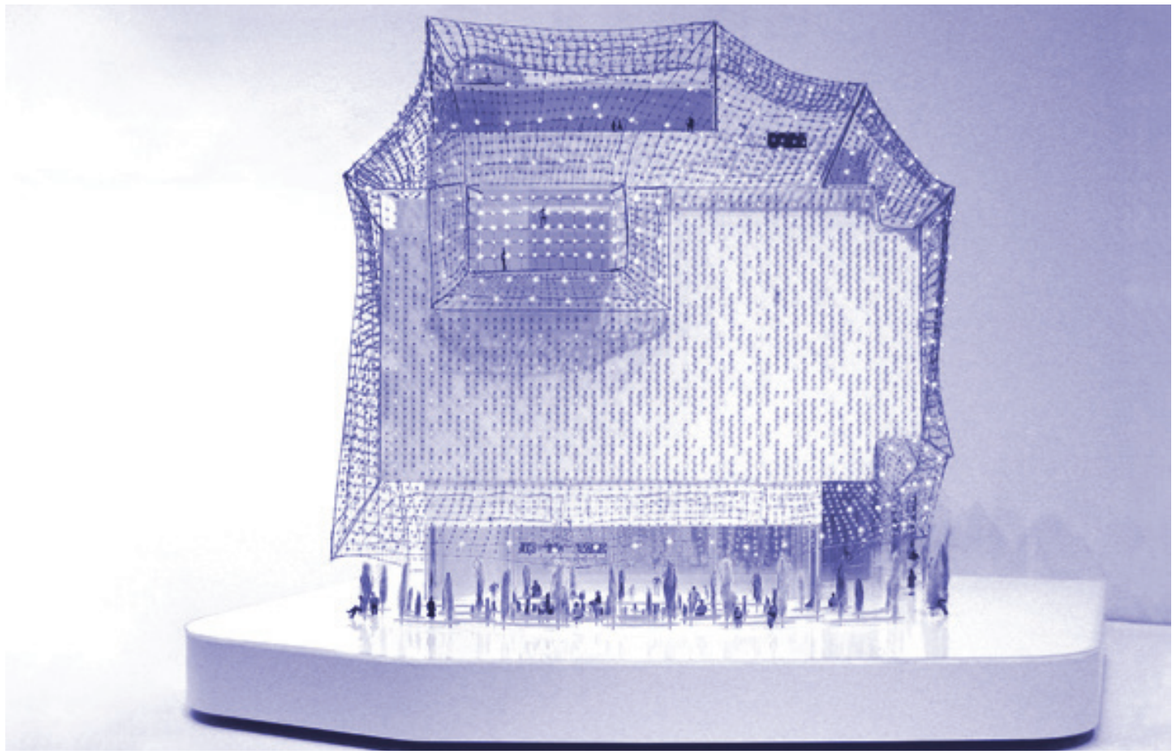

Fig.6 – Forest Hotel. https://lh5.googleusercontent.com/-mpYvDSC_vmA/TuX2Tvad7LI/AAAAAAAAAuA/oCX4qn3Aons/s0/Cloud9_23_forest.jpg>, date accessed 08.11.2024

architects such as Winy Maas, Kengo Kuma and Bjarke Ingels while passing through Barcelona. The windows of the digital house, each part of which was specially designed, took two years to produce, and the glass walls were broken several times before being installed. Therefore, although most of the project is complete, it is still under construction because unexpected situations that develop during the process are an inevitable part of being experimental and reaching the unknown.

Villa Nurbs conducts its experimental research within its own area surrounded by high walls and the house is closed to the city and its residents. However, a different structure with a similar logic to the system developed by Cloud 9 for the house establishes a new relationship with the city through a hotel project designed by the team: Forest Hotel. The unique aspect of the project is its facade, which goes beyond traditional norms. It both produces and consumes energy by utilising solar energy like the leaves of a plant. The façade is a system consisting of light-emitting modules suspended on a steel mesh. One side of the modules is made of translucent plastic, the other side is made of transparent glass. Each disk contains a photovoltaic cell, light sensor, battery and RGB led source. Thus, the façade, which has the capacity to react and respond to the urban context, becomes a dynamic part of the landscape (Gerfen, 2008). The 1/50 scale model of the project was purchased to be exhibited in the "Dreamland: Architectural Experiments since the 1970's" MoMA exhibition (Fig.6).

Urban lab *"connectivity, new materials and nanotechnology"*

Ruiz Geli emphasizes that architecture should be a technological platform in the digital information age. Connectivity, new materials and nanotechnology are important for the creation of this platform. Therefore, when a public competition was held for the Media-ICT project, Cloud 9 participated in the competition, considering that the building to be designed was in line with their own knowledge. They were very interested in a digital city model focused on ICT (information and communication technology), where knowledge, added value and patents are important. Media-ICT emerged after other projects of the team, such as Villa Nurbs and Forest Hotel, which included digital production processes, ubiquitous technology, cloud computing, off-grid energy and distributed intelligence concepts (Url-4).

Media-ICT is located in 22@, an urban renewal area in the former industrial district of Poblenou, Barcelona. 22@ is an experimental area that does not rely on the availability of natural resources such as water, oil and gas. It focuses on technology and innovation; it does not include real estate values in the equation. The identity of the area coincides with the architectural philosophy of Ruiz Geli and Cloud 9. Cloud 9 designed Media-ICT on the idea of sharing. The structure, which allocates a significant part of

Fig.7 – Media-ICT, https://lh6.googleusercontent.com/-xgpvpltDJxw/Tt9XuUk9b8I/AAAAAAAAAT0/I9NAyDa1dO4/s800/02Media-ICT_cloud9.jpg-, date accessed 08.11.2024

it to common areas, tries to create a sense of dialogue with the city by opening up to the outside (Fig.7). It includes public spaces in the building by avoiding the columns on the ground floor as much as possible. It establishes this system with a network-like steel structure, and the elements of this structure are not standard.

The façade of the building consists of inflatable ETFE cushions that can be oriented towards the south. When the temperature increases, these cushions inflate and provide thermal insulation and opacity with the air chamber inside, and act as a variable sunscreen. They open in the winter to obtain solar energy and close in the summer for protection and shading. On the southwest façade of the building, nitrogen-based fog is applied to the cushions. Thus, it increases its particles and provides more opacity and protects its users. The operation of this complex system depends on more than five hundred sensors. Multiple temperature, humidity and pressure sensors that collect external information allow the adjustment of internal conditions. In short, the building's system is designed to be a generator that optimises energy use, unlike most buildings that consume large amounts of energy. Thus, Media-ICT targets a total carbon dioxide reduction of 95% (Url-4).

Becoming visionary *"forgetting acceptances and the productivity of moments of crisis in architecture"*

Groat (2000) suggests that of the architect as a cultivator of a larger communal mission of well-being instead of two traditional images of the architect as a technician or an artist. From her proposed paradigm, the architect as a cultivator embraces three things: participatory and collaborative spirit, interdisciplinary study and a sensitivity for the cultural as the soul of design. The concept of cultivator, which embraces these three matters, coincides with Cloud 9 architecture and the state of being a positive hacker in the words of Enric Ruiz Geli. Because Cloud 9, which focuses on moments of crisis, tries to present a sensitive architecture with participatory and interdisciplinary processes. In short, Groat's concept of the cultivator seems to correspond to the visionary becoming in this study.

The purpose of this research is to open up for discussion the set of values brought by the moments of crisis through the non-standard systems of Cloud 9, to understand which acceptances were deviated from in architecture through this set, and to bring an opening to the notion of visionary architecture by deciphering the relations before and after the crisis. So, it may be more accurate to define the projects in the research as performative systems rather than buildings or structures because they provide a new perspective that changes and transforms environmental data in a material and immaterial way rather than creating a fixed formation and image.

Cloud 9 addresses global warming as a moment of crisis. Compared to industry and deforestation, the most fundamental cause of global warming is energy use: coal, oil and natural gas. An architect concerned with the production and consumption of energy develops the systems s/he designs in this direction. This process is mostly intertwined with science in terms of operation and as a tool. Cloud 9 also aims to produce consistent information and systems by using a number of methods and experiments, and in this production, the team benefits from the opportunities provided by technology such as laser scanning, point cloud files and sensors installed on the location. As can be seen from the systems examined in the research, each one is unique and non-standard; because it is the product of a different experimental research carried out in a different laboratory.

The performative systems of Cloud 9 forget many of the acceptances of today's architecture: "fast production", "standardised construction methods", "uniform energy schemes", "solidified materials" and "independence from climatic data". After the act of forgetting, it designs new concepts instead: "production in the time required for the experiment to take place", "construction methods developed specifically for each system", "energy schemes that work without being connected to the grid", "materials that change and transform", and "the system feeding from climatic data". Although Cloud 9's unique perspective on the concept of crisis has enabled it to go beyond conventional architectural norms, the point that technology has reached is also effective. As Fernandez et al (2012) indicate, forms and systems that have been seen as impossible to create before are now possible with the help of new technologies. Projects such as the Dome over Manhattan or Walking City, which were dreamed of as alternative escapes in times of crisis and were impossible and utopian at the time, are possible today or in the future. That is why it is important to turn the moments of crisis into an opportunity and to experiment a lot while forgetting the current acceptances and looking for the non-existent. Thus, crisis as a productivity tool can lead to visionary architectures. In a word, visionary formations that perceive the set of values brought by moments of crisis as a potential for productivity can reveal the untried, unknown, or inexistence by forgetting the acceptances about architecture. As Spiller (2008) indicates, visionaries teach being passionate and optimistic and not to acknowledge hollowness which are mostly introduced as architecture in the world. This is why visionary architectures are important to explore new spatial and philosophical possibilities.

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