Contemporaneity- A Common Space-Time-Data For Architectural Creation

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Abstract. The article problematizes the concept of Contemporaneity to open up a discussion on architectural creation through design. It asserts that to interpret and to problematize the changing dynamics of architectural creation in actual conditions, the Contemporaneity opens a new field of comprehension. Accordingly the article endeavours to conceptualize the concept of Contemporaneity in terms of its temporal, spatial and informational qualities in context of architecture with reference to the related discussions in philosophy and art. Far from fitting Contemporaneity into a particular definition, the article uncovers the possibilities that the Contemporaneity provides to experiment with architecture through design thanks to its experimental nature. It interprets the Contemporaneity as contextual being that provides a running room for experimenting architecture. In this perspective, it proposes to reposition architectural creation in a running room opening to Contemporaneity. Accordingly, the realization of architectural creation in the design space spread over such a running room is brought forward and the spatio-temporal informational configuration of design space as a basic architectural creation field is opened to discussion.

1. Introduction

The constant change of the conditions of creation in the direction of technological development and changing living conditions also transforms the environment in which the architectural creation takes place and the actions it describes and makes its boundaries unclear. This situation subjects architectural creation to a positioning problem. However, since attempts to reposition architectural creation often provide fixed and definitive positions, they either lose their validity in changing living conditions or become contradictory and imprecise. In this direction, the creation of architecture is also compressed into individual space-time contexts, and the defined practices at a specific place and at a certain time are discussed to define architecture. Whereas, architecture should be associated with a field of data that is so widespread that it cannot fit into a set of space-time relations. With this conception, there is a need for a dynamic running room where architectural creation can be repositioned allowing architecture to exist within a field of data widespread both in time and space.

Contemporaneity, which has been subject to more temporal qualities in the context of architecture, points to a much deeper and widespread conception. When considered together with its temporal, spatial and informational qualities, it acquires new meanings as a multidimensional, dynamic formation. Contemporaneity provides contextual becoming for repositioning architectural creation,

and opens a common field of action widespread to space-time-data. When dealt in this conception, it provides contextual becoming for repositioning architectural creation, and opens a common field of action widespread to space-time-data. Unlike the limited possibilities of Currency that is defined in a space-time built with certain contextual structures, Contemporaneity shows a common structure spread to all time and space, where the potentials are unlimitedly distributed. As is, Contemporaneity offers a productive state of being that saves architectural creation from being stuck within the constraints of Currency and opens a field for activating creative forces. However, there is a need to reconsider the existing conception of Contemporaneity in order to be able to comprehend this state of being and to explain positioning of architectural creation in this state of being.

The conception of Contemporaneity and its temporal, spatial and informational qualities is taken up at different angles in art and philosophy and it is rebuilt in parallel with the changing conception of life. New perspectives on existence are being created and human creativity is revaluated in this context.
It is important to bring these insights into question also in context of architecture that is shaped around creative actions to support its evolutionary continuity. With this perspective, this study is developed to re-conceptualize Contemporaneity in relation to architectural creation and to reposition architectural creation in context of Contemporaneity. In this direction, far from fitting Contemporaneity into a particular definition, a new understanding of contemporary architecture and contemporary design is created.

The argumentation of this article is shaped through two basic claims: (1) Contemporaneity brings a common space-time-information for architectural creation. It provides a contextual being for experimentation. (2) Repositioning architectural creation in the context of Contemporaneity opens up a field of action for experimenting with architecture through design. With respect to these claims, the article has two aims: Firstly, the article aims to re-conceptualize Contemporaneity and contemporary in context of architecture. To reconsider the concepts of Contemporaneity and Contemporary, they are discussed through their temporal, spatial and informational qualities emerging in context of philosophical and artistic discussions. To clarify the being of Contemporaneity, the concepts of Contemporaneity and Currency are discussed in relation to each other and their formative differences are revealed. Critical processes and breaks which provide references for the development of conception of Contemporaneity are discussed in relation to architecture in order to transfer the definitions and the remarkings to the realm of architecture. Accordingly, it brings forward the design space as a basic architectural creation field and discusses the spatio-temporal informational formation of design space in context of Contemporaneity.

2. Reconceptualizing Contemporaneity in Context of Architecture

2.1. Contemporaneity and Contemporary

Contemporaneity, expressing "state or quality of being contemporaneus", originates to the same root with the concept of Contemporary. The concept of Contemporary connotates "occurring, living, or existing at the same time, belonging to the same age or period". It denotes that something is “new” and “current”. In its everyday use, it means “now,” “of the present moment,” and “up to date”. And it originates from the word *contemporarius*, a combination of the Latin words “com” (with) and “temporarius” (of time). [1] As Terry Smith explains, the Oxford English Dictionary lists four main meanings for the concept of contemporary. The first three explanations are as follows: "At the same time belonging to the age or the turn," "Being or being at the same time or being at the same time, being the same age, being a peer", "At the same moment of time or during the same period;

[1] See also Oxford English Dictionary. 2018. Accessed March 21, http://www.oed.com/
Online Etymology Dictionary. 2018. Accessed March 21, http://www.etymonline.com/

simultaneous, occupying the same period". It is to be understood that these statements refer to an understanding of distinguishable present in relation to a defined time interval. And these definitions are all related to each other in terms of that they define various forms of association in time. But the fourth explanation of the concept points to a different aspect: “modern; of or characteristic of the present period; especially up-to-date, ultra-modern; specifically designating art of a markedly avant-garde quality, or furniture, building, decoration, etc. having modern characteristics.” [1] This explanation brings the connection between contemporary and modern. It also points to differentiation of the content of the word in art and architecture. As can be seen from studies in the literature, the concept of contemporary is conceptualized in different ways beyond being a terminological issue. In this sense, the meaning the concept has, varies according to the context in which it is used. In a number of approaches, it is questioned in terms of its relation to modern and postmodern. In this context, some thinkers discuss it as an antagonist of modern, while some thinkers discuss it as a part of the postmodern. On the other hand, some thinkers treat it as a completely different historical process from modern and postmodern processes. In other approaches, it is discussed in relation to contemporary globalization and it is interpreted as a temporary break in time. In this sense it is regarded as a timeless formation. All these different approaches and opinions define the concept of contemporary in different ways and deepen the conception of it. Beyond these, however, deeper meanings of the concepts of Contemporaneity and Contemporary can be uncovered and built.

The concept of contemporary is discussed in relation to the concepts of timeless and current in artistic and philosophical contexts. It is expressed in relation to the moment of a common actualization that can be intrinsic to all times. Whereas Contemporaneity is widely conceptualized in the past, now and in the future.[2] But among these three temporal positions, constituting the opening point of the perspective on Contemporaneity "now" is emphasized. This is closely related to the fact that both the past and the future are produced from within the present time, and that the bonds of these two are established within the present. However, to gain a perspective on Contemporaneity, it is not enough to be in the present; at the same time it is necessary to get distance from it. As Agamben noted, being contemporary is about adhering to time "through a disjunction and an anachronism". Because it is not possible to recognize the hidden potential of the time if the person totally overlaps with the period in which he is in. [3] In this sense, Smith also describes being contemporary in relation to "a sense of the strangeness of being in time, now". [4]

The temporal quality of Contemporaneity constitutes the basic element for developing insights about it. However, as well as its temporal quality, spatial and informational qualities, are two other factors that need to be discussed in developing the conception of Contemporaneity. Surely, it is also possible to introduce and conceptualize other qualities to understand and describe Contemporaneity. This is because Contemporaneity is so common and ambiguous that it can not be fully defined in certain conceptual frameworks. However, the conceptualization of Contemporaneity in terms of its temporal, spatial and informational qualities creates a common conceptual basis for discussing Contemporaneity and architectural creation in relation to each other.

In discussions regarding the temporal qualities of Contemporaneity, the contemporary moment is defined as a moment that creates discontinuity and break in the present. It is mentioned that the intertemporal relations are activated in the contemporary moment, and that there is an opportunity for intergenerational encounters. [5] Groys explains the contemporary moment in terms of excessive time, which is “non-productive, wasted, non-historical, suspended time” that initiates a rupture in the continuity of life. It allows for prolonged reflection or for delay within the present. Therefore, Groys asserts that the contemporary is created by means of excessive time, “a prolonged, even potentially infinite period of delay”. [6] Supporting Groys's assertion, Smith defines to be contemporary as to live in the thickened present that has “transient aspects, deepening density, implacable divisiveness and threatening proximities”. [7] In this sense, the temporality of Contemporaneity is defined as a timeless

unity in context of the extension of present to the past and to the future. The contemporary moment, created by pushing the present moment beyond and intensifying it, indicates a section providing access to the temporal integrity of Contemporaneity. This cross-section, which takes distance from the present through pushing it beyond, creates a break in the continuity of life and constitutes a timelessness extension towards Contemporaneity.

In discussions that refer to the spatiality of Contemporaneity, a common multidimensional spatial structure spread to different realities is mentioned. As Smith points out, Contemporaneity encompasses all distinctive qualities of the world we live in with all its multi-levelled nature from global to individual considering all its cultural, social, political, economic, technological aspects.[8] Similarly, Rajchman notes that Contemporaneity is closely related to all forms of research and places (laboratories, centres, networks) for thinking and creating. [9]Along with developing information, communication, and transportation technologies, different spatial realities such as physical reality, virtual reality, and hyperreality integrate into everyday life. These different spatial situations, which can be interlinked and intertwined, allow for the development of a multi-layered spatial understanding that shifts the position found on. With this understanding, as the quotations that are made will support it, Contemporaneity becomes grasped in the interaction of different spatial structures that are shifting beyond he existing spatialities. Because the coexistence of different spatial structures creates a scattered and ambiguous structure. And this structure provides an environment for a continuous process of deterritorialization and re-territorialisation. It is thus possible to resolve existing contexts and bring together unrelated subjects and objects in new contexts within the existing contextual structure. Hence, modernity becomes grasped in a section that goes beyond places and expands into the distinct spatial realities. In other words, this section provides a non-place extension.

Formations of data[2] widespread to all time and space is brought to the agenda in discussions on Contemporaneity. These data formations constitute a multiplicity with an infinite array of potentials and numerous possible bonds. In this direction, the contemporary, produced in a multiplicity of data, contains many differences and associations without depending on any singular narrative. [10] According to Rajchman, information is spread in layers within Contemporaneity. However, it is possible to reconstitute the old information in these layers in a new Contemporaneity by deterritorializating them. [11] In this sense, in order to comprehend the data structure of Contemporaneity, it is necessary to move the existing information into a specific field where it is possible to grasp it together with the potentials of the data. Thus, it becomes possible to reterritorialize the deterritorialized data in new assemblages. In that case, through opening a cross-section within the existing informational structure pushing it beyond to Contemporaneity, an ultra-informational field is attained.

Contemporaneity becomes the scene of unclear, undefined formations that are constantly rearranged in the direction of multidimensional connections. This creates an open continuity and a chaotic structure that is constantly expanding and layering. There is a constant movement within its temporal, spatial and informational integrity. Accordingly, Contemporaneity forms a contextual being that allows for the establishment of different contexts within it. In this sense, contextual being expresses a widespread

[2] The concept of "data" is generally used as information in a known way, but the concept of "data" used in this study refers to the definitions of "flow of senses" and "a collection of impressions and images, a set of perceptions" in Hume's philosophy. Hence, data refers to a common set of all formations that can be perceived and understood and that can be extracted or invented by the non-transmitted over it. In this sense, the data that can be comprehended as an untreated, aggregate of raw entities. It precedes the information that connotates a group of organized entities and the knowledge that carries information to a higher level by way of analysis, synthesis or experience.
See also G. Deleuze, *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*, Columbia University Press, 1989.

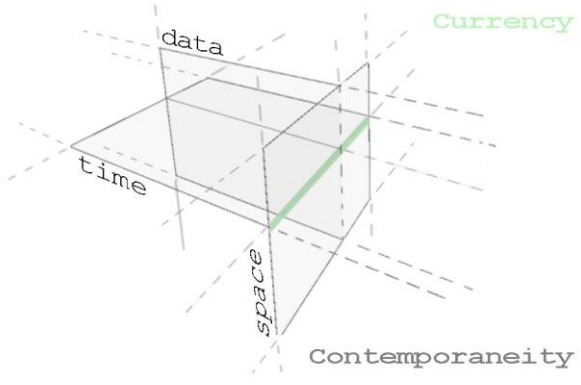
formation that is constantly expanding, not entirely described and consists of various contextual structures that are temporarily established.

2.2. Contemporaneity and Currency

It is important to discuss the structural differences between Contemporaneity and Currency in order to deepen the understanding of Contemporaneity . When the concept of Contemporaneity is examined etimologically, the word *current* is closely related to the Old French Word corant, meaning; "running, lively, eager, swift". It also has roots in other languages: the present participle of corre "to run"; the Latin Word currere "to run, move quickly"; the Greek word khouros "running"; and the Lithuanian word karsiu "go quickly".[3] However, in the context of its relationship with Contemporaneity, the concept of Currency acquires new contents. As mentioned in the previous section, Contemporaneity is understood through an extension from within the present moment. On the other hand, Currency is used to express what belongs to the present in a known sense. Although both concepts are conceptualized through their relation to the present moment, they point to different constructs.

While conceptualizing the distinction between Contemporaneity and Currency, Deleuze's concepts of virtual and actual and the relations between these concepts become references. Deleuze defines the virtual as the field of unrealized forces in a state of being. And he explains the actual in relation to the state of things. He mentions the fact that actual fragments are surrounded by virtual circles, and that each virtual fragment is surrounded by its own virtual space.[12] With this understanding, it is possible to conceive Contemporaneity as a state of being where the actual and the virtual can be found together. On the other hand, Currency, which is used to express what is actually happening, shows an established existence from the actual ones. In this sense, although the actual ones can be grasped within Currency, in order to be able to perceive the virtual circles that surround these actual ones, it is necessary to develop an insight into Contemporaneity. Therefore, it is possible to perceive Currency from within Contemporaneity, whereas it i is not possible to establish an understanding of Contemporaneity without pushing beyond Currency. As is, Contemporaneity expresses a wide spreading field accommodating Currency. (Figure 1)

Figure 1. Contemporaneity-Currency

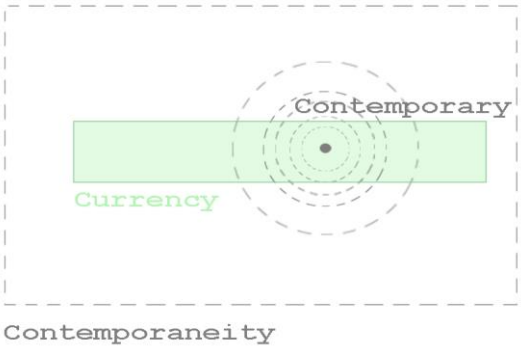


It is important to discuss the nature of being common in order to deepen the distinction between Contemporaneity and Currency. Aureli defines common as “not the meeting point of different individualities, but the pre-individual basis for production that emerges as a singular form anytime individual actions take place”. That is, the common as a pre-individual reality stimulates continuous

[3] See also Oxford English Dictionary. 2018. Accessed March 21, http://www.oed.com/
Online Etymology Dictionary. 2018. Accessed March 21, http://www.etymonline.com/

interaction between maximally common and maximally singular. The common represents the reality of hosting an infinite range of possibilities and it is characterized by its potentiality. On the other hand, the singular determines what is potential in the form of finite things and finite events and it is characterized by its actuality. Aureli asserts that the singular always remains within the common being actualization of what is potential. Yet, this cannot exhaust the range of possibilities that the common contains [13] This understanding provides reference to describe the Contemporary as a common formation and the Contemporary as a singular production. When considered in the context of the propagation of virtualities, it is possible to grasp the common nature of Contemporaneity as a pre-individual field. The contemporary one is interpreted as a singular production carried out by individual actions within this field. In this context, the Contemporary transfers the potentials that Contemporaneity activates within its common potency, to Currency as discontinued things or events. Therefore, the Contemporary becomes meaningful as a transfer from Contemporaneity to Currency. Negri mentions that Contemporaneity as a field of subjectivity, hosts the multiplicity of singularities. In this sense he defines Contemporaneity as a space-time union of the Contemporaries. [14] Thus, although the Contemporary, which is produced from within Contemporaneity, is transferred into Currency, it carries traces of the Contemporaneity. In this state, the Contemporary becomes a singular, partial manifestation of the potentials that exist within the common nature of Contemporaneity. Therefore, singularity of the Contemporary differentiates it from the Current although it participates into Currency. (Figure 2)

Figure 2. Contemporaneity-Currency and Contemporary



Sampling the distinction between Contemporaneity and Currency in terms of architecture allows for a better understanding of the subject. Current Architecture is concerned with current social, cultural, technological, political and economic trends. It springs to current dynamics, appealing to the dominant culture and popularity. Instead of creating conflict, it focuses on resolving conflicts with a conciliatory approach. It tends to be associated with current value systems. Accordingly the Current architecture creates a kind of symbolic capital, brand value is important. And it supports the global capitalist system in relation to current value systems. Contemporary Architecture, on the other hand, becomes singular taking distance from Currency. By loosening the bonds it has established with Currency, it reveals the potentials and possibilities that are beyond Currency. It experiments the possible existences of the current. In doing so, it does not have anxiety for associating with current value systems. The field created by modernity It performs experiments without searching for any upper position (value, capital etc). However, every production of contemporary architecture is involved in Currency by actualizing the potentialities and possibilities of Contemporaneity. Still, despite its participation into Currency, Contemporary Architecture differentiates from Current Architecture due to the fact that it reveals new formations actualizing virtualities of the Contemporaneity. On the other hand Current Architecture adapts to different situations and produces similar entities that do not produce innovation. Nevertheless, it is not always possible to separate architectural creations from each other as Contemporary Architecture or Contemporary Architecture. The creation of a single

architecture can bring different aspects to the agenda. In this case, it may be the production of a hybrid structure that houses both Contemporary and Current. It is therefore unlikely to separate architectural creations into Contemporary Architecture or Current Architecture frameworks. However, in line with the abilities of understanding and interpreting, it is possible to reveal the contemporary or the current directions.

2.3. Contemporaneity in context of Critical Processes and Breakings

The Industrial Revolution and its progressive stages and the processes that we are currently living in, the Digital Revolution, have been the scene of many breakings. These breakings caused by the triggering of a number of events have opened field that allow for the development of new ways of thinking and doing, and have provided the impetus to drive change. Architecture, like many other fields, has been influenced by these processes of change and has passed through different evolutionary stages. Each time, with the development of new intellectual and operational practices, architectural creation has been restructured. Today, there is a new evolutionary phase. Architecture, which is being tried to be made part of the culture industry created by the evolving capitalist system, faces new dynamics within a common market space defined by global policies. Moreover, the new balances established with globalization, the changing world order, the development of new technologies and radical changes in all aspects of life, widen the problematic area of architecture and bring new problems to the agenda.

In the current environment where current intellectual and practical practices have lost their validity, the existence of architectural creation becomes problematic. Under the pressure of the dynamics that make up the system, the running room of the architecture becomes narrower and the production of new and original formations related to the architectures emerging problems becomes difficult. In these conditions, it is necessary to expand the running room so that architecture can survive in the evolutionary phase. References to how the running room can be expanded are hidden in the breakings within the evolutionary processes of architecture. As is known, avant-garde movements that appeared in architecture as well as in many fields of art have emerged as unique formations that created significant breakings in the last century. With this understanding, conceptualizations made by Hal Foster on avant-garde movements in the context of artistic works provide a theoretical basis for explaining the existential nature of breakings and discussing the expansion of the architecture's running room. According to him, avant-garde movements have to be grasped through its existential structure rather than a completed formation, spreading in a historical process. In this direction, Foster argues that we need to constitute the future of avant-garde movements as we try to understand its past, and he discusses contemporary art movements in the context of this fiction of future. [15]

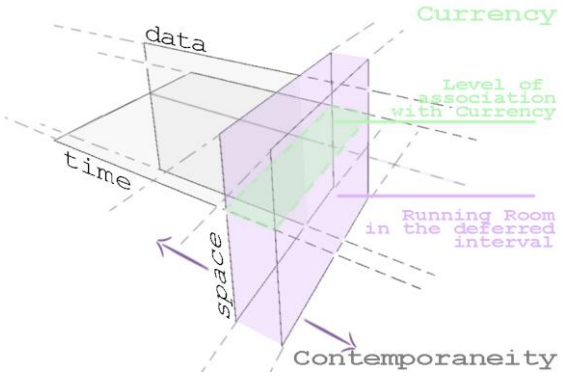
As Foster mentioned, avant-garde movements create temporal content through bonds they establish through time and they create spatial content through distance taken from the present state. They also bring about an expansion that is spatial, simultaneous and formed in the horizontal axis. However, the relationship of this expansion that is in the horizontal/diachronic axis with the vertical/synchronic axis emerges as one of the main problems. In this sense, while conceptualizing avant-garde movements Foster problematizes the coordination of vertical / historical flows and horizontal / synchronous occurrences. According to him, while historical avant-garde creates an expansion in the horizontal axis, the new avant-garde has made a difference by keeping the horizontal and vertical axis "in a critical coordination". [16] With this understanding, it becomes important that the running room opened in architecture establishes relations with the vertical axis as well as the horizontal axis and that it opens a multi-dimensional space which does not completely break off with the social,cultural, political, technological conditions in which the architecture is positioned.

In order to explain the coordination of vertical and horizontal axes in terms of avant-garde movements, Foster brings the concepts of parallax and deferred action to the agenda. Parallax is a concept that

describes the change of the image of the object with the movement of the subject. Foster explains this concept as a "model of deconstructive displacement" carried out in the context of avant-garde movements. In the context of this model, he handles the shaping of different temporal positions according to the subjects position and the subjects position according to these temporal positions. Thus he develops a more general understanding of the formation of the running room opened by the breakings moving away from the avant-garde's counter-stance. Deferred action, which is explained in relation to parallax, is a concept that expresses the emergence of an event in a subsequent event that involves and re-interprets the former. Foster describes this concept as a "complex relay of anticipation and reconstruction" to explain the recurrent formation of avant-garde movements. [17] Although the concepts of parallax and deferred action are brought to the fore in context of the avant-garde movements, the contents described by the concepts describe a state of being that can be comprehended in a continuum in order to understand the movements that create breaks and to explain the running room in which these movements take place. In this sense, Foster discusses contemporary art movements as breaks in continuation of the breaks created by avant-garde movements. He indicates that the insights he developed with reference to avant-garde movements interrogate existence of the action that cause formation of this kind of movements in the present day rather than searching for the traces of the avantgardes.[18]

Foster's conceptual perspective that he developed on the existential structure of contemporary breakings allows the conceptualization of Contemporaneity in the context of the running room it provides for architectural creation. Every expansion that takes place from Currency to Contemporaneity opens a running room constituting a deferred interval for the activation of creative forces and creates breaking in Currency. However, this running room that can only be opened through pushing beyond Currency, is a common structure unlike the autonomous structure of avant-garde movements. The running room which relates to both the horizontal axis and the vertical axis, allows development of an action that enables the untreated potentials to be activated in the historical flow by creating new positions. In addition, by way of pushing beyond in the horizontal axis a diverse level of association with Currency is constituted. Therefore, in despite of the distance taken from Currency constitution of a running room that does not completely disassociate with Currency becomes possible. With this conception, the running room established within the temporal, spatial and informational nature of Contemporaneity provides a contextual position for architectural creation by forming a cross-section within Contemporaneity. (Figure 3) Thus, through the conception of running room, it becomes possible to interrogate the enviroment of creation potentially triggering the development of new ways of thinking and doing in architectural design. Discussing re-positioning of architectural creation within Contemporaneity with this understanding is crucial in terms of the development of a creative dynamic existence that will enable architecture to continue its existence in ever-changing living conditions.

Figure 3. Pushing Beyond Currency Towards Contemporaneity



3. Re-positioning of Architectural Creation in Context of Contemporaneity

It is important to explain what it means by position when talking about the positioning of architectural creation in Contemporaneity. As Tanyeli has stated, the position expresses pluralism whereas the place expresses singularity. Because, the position connotates to subjects and objects that are not fixed in space-time. In this state, position refers to a dynamic state in which the subject plays an active role. [19] With this understanding, the positioning of architectural creation within Contemporaneity is related to a continuous process of deterritorialization and reterritorialization. Rather than a defined position of fixed bounds, variable positioning sequences that span into Contemporaneity come into question. Taking into account of that Contemporaneity is a constantly expanding, dynamic formation, every push created towards it provides a different contextual expansion. At the same time, when it is considered that Currency is constantly progressing, every push made to Contemporary has an unique character. Therefore, the positioning of architectural creation in Contemporaneity shows a dynamic structure depending on the position it takes and the expansion it creates. In this sense, it is possible to think of every running room that is opened by pushing beyond Currency as a different section taken from Contemporaneity. Accordingly, the variable running rooms in which architectural creation is positioned provide a partial understanding of Contemporaneity. In this sense, it is possible to think of every contemporary architectural creation field as a different section taken from Contemporaneity.

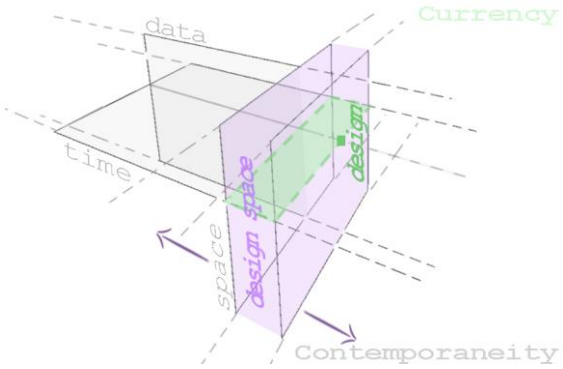
While discussing the positioning of architectural creation within Contemporaneity, the establishment of the design space[4] as the basic architectural creation environment is of importance. Otto Von Busch explains that design activity that shapes the design space is an appropriate action for establishing connections between the person's own environment and the rest of the world. [20] Similarly, Jamie Brasset and Betti Marenko point out that during the design process, it is possible to be positioned in an unordinary position in the world, between what it was, what it is and what it might be. They describe design in terms of a process in which the past, the present and the future can be rebuild interactively. Describing design as a creative act, Brasset and Marenko point out that it is possible to interrupt the present during design process and to allow that possible futures interacting with the past have been materially introduced into the present through design. They argue that the creation conditions of the new can only be created in such a positioning. [21] And establishment of the design space within Contemporaneity allows the architectural creation to be realized in such a position. Because the design space is shaped around the design action that allows establishing relationships beyond Currency and shows a suitable structure for spreading into the running room opened in context of Contemporaneity. Therefore, the creation of architecture in the design space that is positioned in context of Contemporaneity, allows interaction of the past, the present and the future via cotemporary formations.

To inquire into the configuration of design space within Contemporaneity, it is necessary to rebuild a new conception of design space in the direction of Contemporaneity's temporal, spatial and informational contents. This kind of conception is only developed with reference to the relationship of Currency and Contemporaneity. And the installation of the design space within Contemporaneity is explained in the context of the deferred interval created by the pushing beyond Currency.

[4] Boudon considers the concepts of design and design space as two separate levels in context of architecture. When the design shifts to the design space that produces itself, it has access to a field of knowledge that transcends itself and is produced from within it.Boudon establishes this conceptualization inspired by Bachelard's "space under space". According to Bachelard, the space in everyday life is different from the space that is established in order to understand the space in everyday life. As Henry Poincare explains, established space is the deitic space of the concrete space. In this study, with reference to Boudon, the concept of design space is defined as the whole of the interventionable creation environments that priotize architectural space.
See also P. Boudon, *Mimari Mekan Üzerine: Mimarlık Epistemolojisi Üzerine Deneme*., Janus Yayıncılık, pp. 15-17, 2015.

The design space formed by spreading into the deferred interval that is the running room transforms into a fluid formation with infinite expansion potential and access to temporal, spatial and data contents at different levels without breaking off with Currency. In this way, the design space becomes a chaotic, layered, vague and widespread section of Contemporary. On the other hand architectural creation or design realized in this kind of design space, goes out of the cross-section of Contemporaneity after its completion and continues its existence within Currency. However, the existence that it shows in Currency continues to carry traces from Contemporaneity.

Figure 4. Design Space and Design in context of Contemporaneity



Configuration of design space in context of Contemporaneity is only possible through an act suitable both for the nature of design and the nature of Contemporaneity. For that reason, within Contemporaneity it is not possible to realize design act through prescriptive forms of thinking and doing. To actualize the potentials in this chaotic environment is only possible through thinking and doing experimentally in unusual ways. It is therefore possible to describe contemporary design action as a state of action based on the attempt to develop original connections with different ways of thinking and doing and to experiment with unusual, different formations. Thus, the discovery of potentials and possibilities through experimental, undefined loose connections becomes a matter of question. Accordingly, the design space established by design action is also experimental in that it is constructed in draft structure, open to intervention, and not completely determined, with contents that can change at any time. In this sense, the quality of experimentality appears as an inherent quality to the nature of design space, the nature of design activity and the nature of Contemporaneity. For that reason, the configuration of the design space in context of Contemporaneity allows to activate the experimental nature of design action, and hence of architectural creation.

4. Conclusion

To survive in change, architecture needs a kind of architectural act of creation that will support its evolutionary development. The development of such an activity is only possible in experimental contexts, structures and processes. In this sense, conceptualization of Contemporaneity in context of architecture and re-positioning of architectural creation in context of Contemporaneity open new horizons for questioning the existence of architecture within the ever-changing dynamics of the current global world and experimenting it through design, its basic creation activity. At the same time, this kind of work creates a new understanding by bringing new contents to contemporary architecture and contemporary design.

The articles discussion is important in terms of three things: (1) Reconceptualising Contemporaneity in context of architecture, the article reveals the possibility of a common practical field that is freed from the temporal, spatial and informational constraints of the current world. Thus it opens a new perspective for architectural experimentation (2) By introducing to re-position architectural creation in

context of Contemporaneity, a new contextual being for experimenting architecture through design is brought forward. In this way, a series of references are provided for creating a running room that allows evolutionary evolution of architecture. (3) A new field of research on architectural creation through design is opened emphasizing the necessity of reconfiguring design space for architectural creation and reconsidering the structure of design activities in the context of Contemporaneity.

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