



Sebnem ÇAKALOGULLARI
Sebnem Çakalogullari is doing her phd at the Istanbul Technical University (ITU), Faculty of Architecture. She is working as a lecturer. She is currently a part-time instructor and independent researcher. Her motivation comes from looking for another representation of architecture and our spatial relation.



Ayşe SENTÜNER
Ayşe Sentürer (PhD) is a full professor at the Istanbul Technical University (ITU), Faculty of Architecture, where she teaches architectural design at the undergraduate and graduate levels. She has made researches and exhibitions, published books and articles at the intersections of architectural theory, design and criticism including representation and aesthetics.

Reconceiving Nature Beyond Fate: Exploring Organic Relationships

The fate of nature has turned towards destruction under the influence of rapid globalization and capitalism. This research seeks to reverse this fate by approaching the perception of nature not through relationships developed within ecosystems but through the interval opened by its representation. As an extension of a doctoral dissertation, this study examines the concept of accident—defined as a return from fate—through a semi-theoretical, semi-practical framework. Arguing that nature exists alongside culture, the research explores this notion through a representational effort. Focusing on the discussions surrounding landscape and drawing, the study decodes this perception within the context of accident, specifically in Manisa, where urban and natural landscapes converge. The concept of accident problematizes the inter-

wined relationship between city and nature, which increasingly shifts towards separation. The study seeks new organic relationships in response to the inorganic boundaries emerging between mountains and rivers due to urbanization. Through its exploration of representation and the fading presence of nature, the study investigates this concept by analyzing five cases within the "landscape box," where urban and natural landscapes intertwine. Ultimately, this research reconceptualizes the imagery as an experience that repositions the body and reimagines nature beyond its predetermined fate. The notion of accident redefines the lost scales of relationships between nature and city, encoding new organic connections within the landscapes.

Keywords: Landscape; accident; urban; representation

1. INTRODUCTION

The aesthetics of dreaming about various temporal positions within nature are conceptualized through the before-after framework: (1) seasonal and weather conditions, such as before and after rain; (2) agricultural scenarios, including harvesting; (3) construction activities, such as building and dwelling; and (4) pathological repair and recovery. Imagination possesses a topographical relation and exhibits a spatial movement, akin to non-directional, undirected phenomena like a plastic bag floating freely in the air (Newman). Landscape, as an imaginative construct observed at different scales, becomes both the observer and the observed, engaging in a dialogic and reciprocal interaction.

Landscape should not be viewed merely as a static image; rather, it functions as a dynamic performance of aspects that have yet to be fully articulated. The concept of "accidental relation" emerges as a political phenomenon, interpreted through the lens of performance. In rural areas, land and landscape serve as the backdrop for experiences related to loss, with these representations imbued with political significance connected to issues of identity, forensic investigations, and legal matters. Such landscapes become apparent in conjunction with the destructive impacts on life, akin to the effects explored in Eray Çaylı's and Aslı Seven's research (Seven, 2021; Çaylı, 2021).

Imagining loss and its potential representation pertains to the relationship between spatio-temporality. Post-traumatic landscapes are captured by Nash, with various montages employed to document these scenes, revealing both visible and tacitly concealed atmospheric elements (Cardinal, 2013). The collection of imagery related to trauma, as practiced through the use of eye and hand in Tonks' war drawings and the depiction of facial trauma, demonstrates that when these contexts converge through analog and traditional representational methods, there emerges a moment where aesthetic visualization facilitates recovery (Tonks, 1985).

Drawing post-traumatic landscapes is often employed to investigate accidents and to address forensic trials or preliminary accident records, frequently conducted by medical professionals. This process involves depicting chaotic scenes, which necessitates extensive knowledge about the event and testimonies from witnesses. However, the initial representation of a post-trauma landscape not only reflects the event site but also integrates imagery of preceding conditions and potential consequences within the same representation. Drawing accidents also encompasses non-event landscapes [1]. The act of illustrating loss, conceptualized as a post-traumatic landscape that emerges unexpectedly, establishes a relational context with ongoing occurrences beyond the observed and existing. This imagery is achieved through the portrayal of non-existent elements, witness accounts, and mimetic representations, providing clues that assemble beyond existing knowledge and consciousness.

The retraction of the definition of violence and the convergence of unexpectedly emerging risks and opportunities can be viewed as a brief summary for addressing issues related to the body. The concepts of ruin and romantic nature have served as stages for numerous transformations since industrialization, and today, risk itself has become politicized as a form of resistance against changing construction and building technologies. Within this framework, landscape can be perceived as a space where new routes, perspectives, and unknown relationships related to nature and life are formed. This is only possible through a method of confronting the landscape's existence and engaging in work that allows for renewed witness to it.

Nature is understood not only through science and technology but also through mythic accidents, which serve as a methodology for comprehending relationships and interactions across different scales. This approach offers a unique way of engaging in dialogue with the non-human scale. It develops a multi-scalar reflection on landscapes

and raises questions about the representational tactics used to depict these landscapes. Loss serves as a staging method, providing insight into the experience of chaos in spatial, public, and everyday contexts. Loss is embedded within the presentation of chaotic models in both space and time, and it becomes a site for chaotic experimentation, where empathy for nature amidst violence is cultivated. As Nejbir Erkol's work illustrates, the drawn landscapes of loss reveal a uniquely developed therapeutic relationship with post-crisis environments (Erkol). Here, the meaning of landscapes becomes detached from nature itself, manifesting ubiquitously. The drawing of landscapes acts as a means to animate and memorialize what has been lost, substituting for the act of memory itself.

The problematization of nature involves critical issues that shape our concerns about it. The practice of landscape, primarily valued for its aesthetic quality, often becomes a matter of crisis and political significance. This unique understanding of the politics surrounding landscape issues highlights the sacrifices imposed for genuine engagement with nature. The lost nature of mountains and streams, as represented through their depiction as accidents and ongoing modes of existence, creates an environment that is both half-phantasm and half-real. This new perspective is explored in research, which positions this representation as a potential remedy. This remedy is aimed at fostering a new mode of engagement with nature.

2. RESEARCH AIM

The more representations become ambiguous, the greater their potential to create a space of existence and experience. This ambiguity not only problematizes the dialogue established with physical space but also introduces new methods of spatial accumulation that are independent of memory or historical narratives (Deliba, 2017). Images encode not only figurative presences but also performances and experiences (Alloa, 2021). As Hirschhorn has noted, the importance of engaging with censored elements, regardless of the reasons for their censorship, introduces a new form of real-

ism (Hirschhorn, 2013). This situation prompts an examination of lost scales and their consequences. The research aims to bring awareness to the lost landscape of streams and mountains by conceptualizing this loss as an urban accident.

3. RESEARCH METHOD

The understanding of accidents has traditionally been framed within the context of forensic trials and issues of violence and harm. This approach reflects a modernist perspective, similar to the deconstructivist architecture of Bernard Tschumi, which examines violence and violated entities. However, the concept of an accident is not confined to any specific era or time period. Rather, our awareness of accidents arises through the violence of tools, industrialization, and other modern movements. An accident creates a situation where the distinction between virtual and physical realms is dissolved, leaving traces of the landscape visible to those who observe it. This interval is fertile ground for new environments and structures from a representational perspective. The image transcends its representative role and becomes an actual presence.

In this research, as a study of representation, the focus is on a vision where the body is integrated as a component within the melting distinction of a bodiless space, without centralization. This approach generates cases that elucidate the original landscape vision through areas of overlap. The methods of representation for this practice include: CASE 1, CASE 2, CASE 3, CASE 4, CASE 5, and potentially more.

Representation has been approached as an installation practice. The continuity of interactions with nature has been explored through various tests and experiments. The landscape box serves as a repository for these tests, allowing for the integration of diverse relationships and dynamic narrative forms. This representational performance encompasses a range of methods. Each case merits individual placement, and within the landscape box, the convergence of various relationships presents strategies for representation and integration on a land-scale.

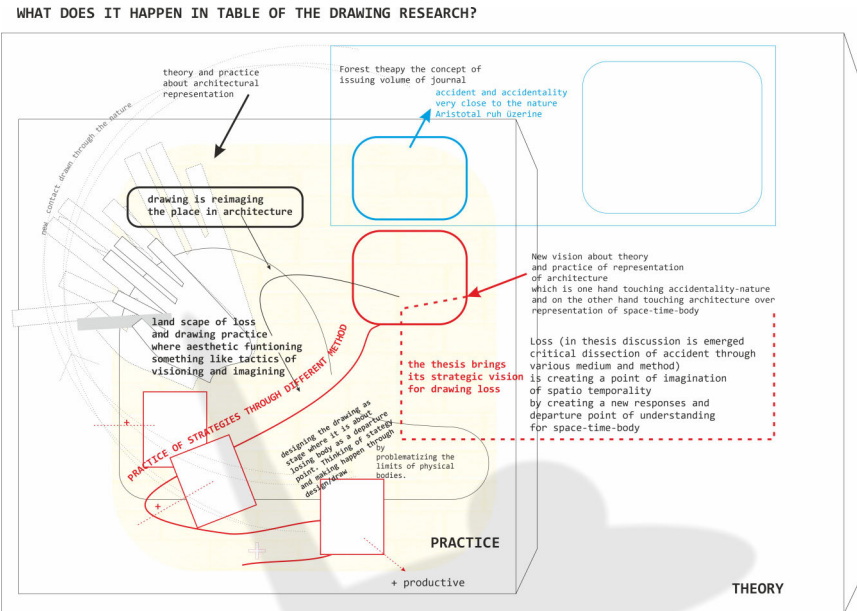


Fig. 1 - The concept about reimagining nature

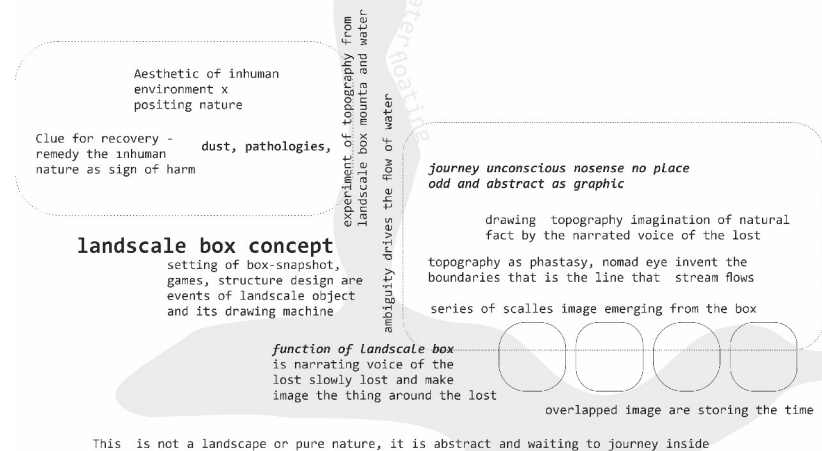


Fig. 2 - The composed material for the research

4. PURE NATURE: MOUNTAIN AND WATER PAINTING

According to Cache (1995) the Earth no longer appears as the immovable, gravitational ground that traditionally defines coordinates and vectors. In this context, the rationally defined surface of the Earth loses much of its weight and significance, being reduced to definitions constrained by protocols and made malleable for construction. These protocols abstractly represent the Earth, providing a conceptual framework that allows for rethinking and visually reinterpreting the surface through analytical tools and drawing techniques. This approach generates new forms of representation. When exploring what landscape entails and the expansion of nature from this perspective, it leads to an experiential understanding of its context.

Drawing landscapes also involves the creation of a visual field. According to Steven Holl, this practice, as a discipline within architecture, engages with various mediums and images to produce distinct visualized contexts. In the works of Jaannini Ani, abstract forms are employed to create multiple meanings and experiences, showcasing the potential for new interpretations. Similarly, Michael Wesley's use of slow shutter speeds captures time and motion, resulting in images that convey an illusion of temporal flow. This visual field extends beyond conventional topography, offering fresh perspectives on the moment of life. Drawings of mountains and water, thus, emerge as representations of nature's lost images, contributing to the visual exploration of its forgotten aspects.

Drawing landscapes creates a unique connection between seeing and feeling, allowing a reconnection with nature. As we are seeing early example in chinese shan sui and japanes sansui which is called landscape is a great topic in order to make a painting (Url-1). Shan shui (Chinese: 山水; pinyin: shān shuǐ; lit. 'mountain-water'; pronounced [ʃán swèi]) refers to a style of traditional Chinese painting that involves or depicts scenery or natural landscapes, using a brush and ink rather than more conventional paints. Mountains, rivers and waterfalls are common subjects of

shan shui paintings (Fong, 1992). Technic to producing big scale drawing, It harbors deep, unexpressed feelings and the sublime Landscape (Url-1).

In Japanese Metabolism architecture, the concept of "Ma" is crucial, as described by Arata Isozaki. "Ma" refers to the natural distance, pause, or interval between elements. It encompasses the spaces between sounds, silences, and objects, emphasizing that neither time nor space exists in isolation; rather, it is the void, or "Ma," that plays a significant role. This concept underscores that while space itself is important, the voids between spaces are even more crucial (Url-2). This vision extends to their understanding of landscapes and built environments, reflecting a transformation in how landscape imagery is perceived. The void, often associated with terms like "sky," "heaven," or "environment," represents both what lies beyond and within our everyday comprehension. It embodies a "pure and essential void" that exists between things, highlighting the importance of the spaces between elements in shaping our experience of the built and natural environment (Tai, 2018).

5. LANDSCALEBOX: FOLLOWING AND INVENTING TRACES

The landscape, as a critical discourse and a site for emerging concepts within a new industrial vision, is exemplified by Xu Bing's "Background Story" series. This series redefines the landscape by integrating the concept of void through the use of various objects and the creation of overlapping distances. "Background Story" is strategically placed as both the first and last piece encountered by visitors in the exhibition, provoking contemplation and sparking discussions on themes such as illusion versus reality, internal versus external, and the interplay between the ancient and the modern (Url-3). Conventional perceptions by presenting landscapes—such as mountains and water—in a manner that reconfigures the relationship between bodily presence and nature. By employing innovative methods to depict these elements, Xu Bing offers a new perspective on how landscape can be interpreted and experienced from the urbanized context.

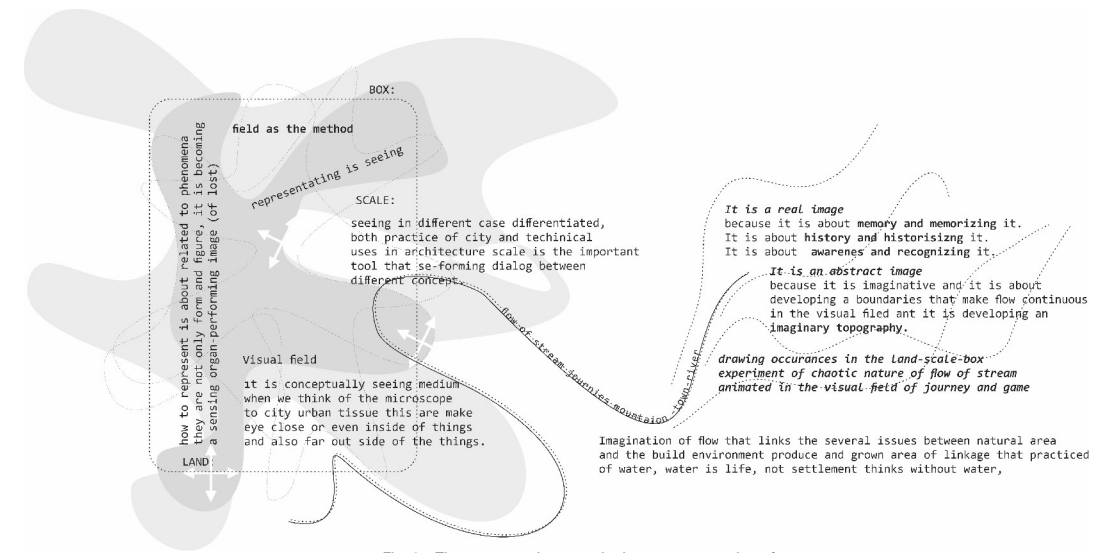


Fig. 3 - The conceptual approach about representation of nature

The practice and experiment of drawing landscape in not a sole traces on the paper. The drawing landscape in a technique but also highly related to physics (Hayes, 1981;2003). That is kind of a creation and absence area where there are open possibilities and new attachments. With these ancestor where this research growing its affection by providing to create a talk from the urbanscape to mountain and water and reverseley by below listed as 5 cases. The research thrives on creating a confrontation in urbanscape by using various forms of stage. Each stage is developed also different mediums. Where in these stages It is asking referance for testimony of nature where it is dissected by landscale box. Stages are separated and also togetherly drawn. This method offers animation of landscape: mountain and water its own existence.

Land-Scale-Box

Hierarchical and organized thinking has led to a management approach that reduces nature to a generic concept. This has produced a vision characterized by the destruction of natural reserves and the establishment of new residential areas. Instead of creating healthy housing within dense urban environments, there has been a push towards expanding into larger cities and integrating untouched natural areas where the topography permits [2]. Exploited through these scaled-down and simplified plans, nature has spread into urbanized areas, accompanied by events such as fires and landslides. Viewing these events and decisions as accidents rather than acts of violence can create a more robust impact within the multidimensional dynamism of change. Humans often attempt to understand their surroundings and orient themselves through scale. At times, scalar cues are intentionally altered to achieve a particular effect. For example, the enlargement of columns, entrances, and similar features is commonly used to convey a sense of importance, thus creating a monumental sublime that transcends the physical reference points of the body (Porter,2004). Scales are therefore integral to our connection with the earth and physical realities.

Scale is a fundamental concept in architectural and urban design practice, encompassing its history, theory, and technology. Traditionally, scale has been associated with the humanities, reflecting its connection to human societies and human form (Adler et. Al, 2013). However, as scale emerges from terrestrial relationships with the land, it gradually transforms into built scales. Scale holds significance in architecture in two primary ways: one pertains to the creation of architecture, and the other to its perception. The perceptual aspect of scale depends on the eye to measure and establish relationships. Yet, scale is not merely a matter of mathematical references. It can also be employed dramatically to illustrate contrasts and contradictions among elements. Consequently, both natural and man-made environments develop new definitions of scale. For instance, the organic boundaries of mountains and waters provide a scale for city settlements.



The map for the landscape of Manisa.



Fig. 4 - Section about changing topographical relation

The map for the landscape of Manisa shows that the topographical relation where there were many creeks that birth from the Mount Sipylus and streaming through the plateau today planned as city center. The Caybasi creek (indicated by red rectangle on the map) at the time that covered with the concrete plate Date: Late 20th century. The old town section and many other special point of this unique topographical qualities are subjected to great mass motions such as: excavation and land fill. The conceptual section is reflecting this man made action on earth.

The responses of the mountains and creeks in Manisa, which flow toward the Gediz Plateau, establish a settlement measure that emerges perpendicularly from each other. This represents an organic and dynamic form of scale. As these natural features gradually lose their defined image and become obscured or demolished, they appear to transition into an infinite virtual dimension where settlement could be imagined. However, the scale of natural phenomena remains fundamentally rooted in archaic, abstract forms of nature's responses. Rather than being lost, this scale transforms into different forms, reflecting the evolving interaction between natural and built environments.



Fig. 5 - Nostalgic imageries of topographic nature of Manisa

Top right: Manisa city bird view subjective map (Drawn by Ibrahim Gokcen)
Top left: Anonymous photography that shows section of the orientation of the stream in the settlement
Bottom: The French Cartographs drawing about Manisa: Mount Sipylus and Gediz River together in one scene

The interplay between various factors and the production of relations within the land and scale is inherently complex and interconnected. These relationships among different actors cannot be easily decomposed, as each element influences and intertwines with others. Although we may attempt to define these relationships from multiple perspectives—social, economic, constructional, and beyond—such manmade categorizations often overlook the inherent political dimensions involved. When we analyze and transcribe the recorded experiences from the site, a peculiar practice related to scaling the body emerges. This practice reveals an unconventional approach to understanding and interacting with scale, suggesting that the political context of these interactions is crucial for a comprehensive analysis.

Notes from the land: the bricolage and overexposed drawing nature and man made complexity-Box:



Fig. 6 - Notes from the case study land: re representation of nature

This overexposed image reflects the photographs, and sketches taken during field trips along the Çaybası creek and at the foothills of Mount Spil. The study is composed through the post-production process of reassembling these visual records, which openly reflect the site's memory laden with destruction.

6. PROJECTS and CASES

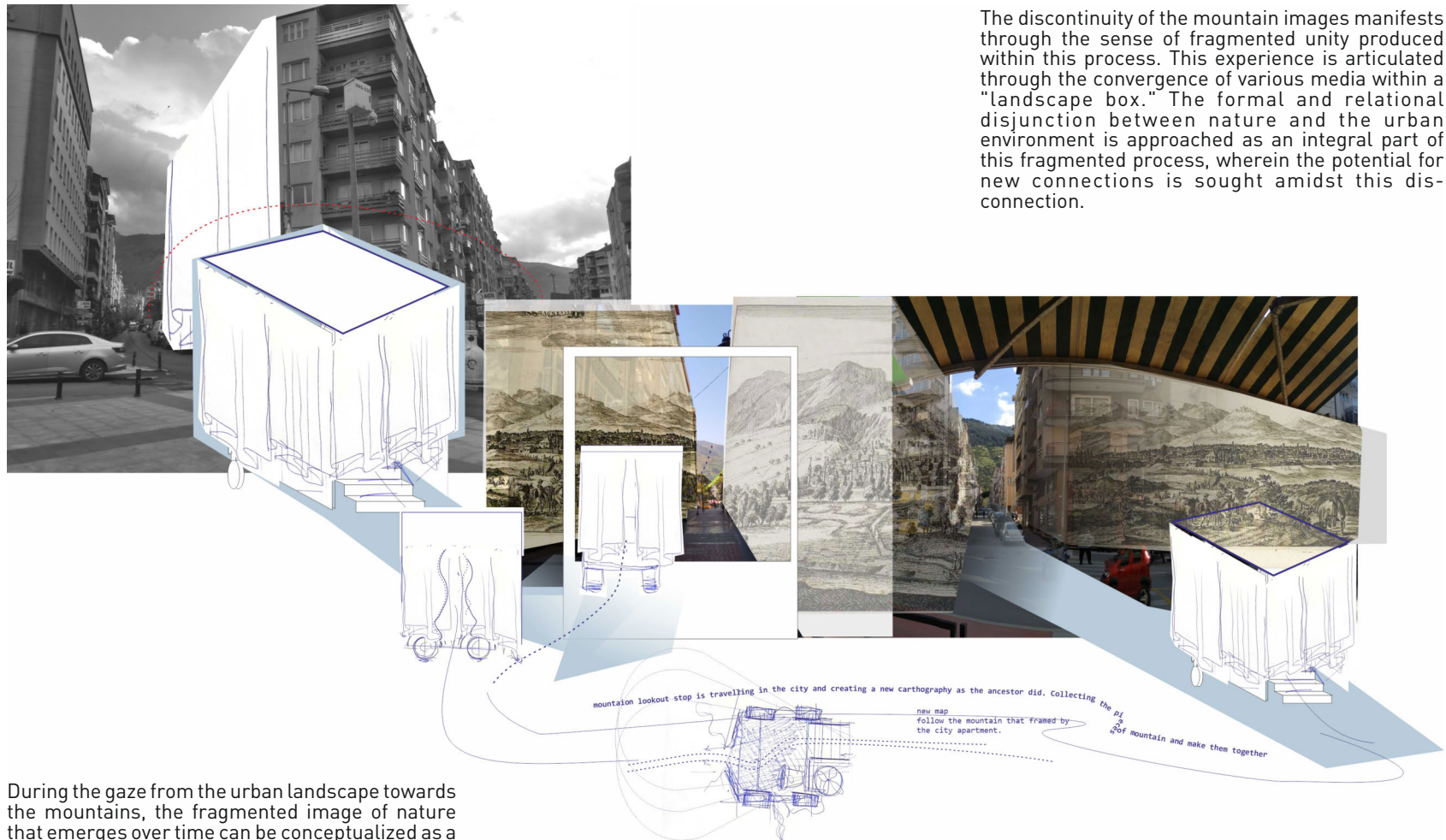
The relationship between land (or city) and scale, when examined through the history of settlements, reveals that mountains and rivers have been experienced not merely as pastoral landscapes but also as integral to the establishment of life, offering healing sensitivities and intricate interconnections. The concept of the "landscape box" represents an interpretation of this historical context, reflecting the interplay between nature and culture in shaping human experience. The purpose of the landscape box is to facilitate representations that establish an organic continuity between rivers and mountains, thereby fostering their interrelationships. The landscape box is not a physical space or exhibition area; rather, it functions metaphorically, providing a means to perceive and engage with these elements beyond the static confines of conventional spatial consciousness.

It occupies a space between artistic installation and architectural project, primarily serving as a tool for translating contemporary experiences of nature into tangible reality and cultural artifacts. The box concept illustrates both the internal and external perspectives of the landscape, functioning similarly to other conceptual boxes such as memory palaces, temples of time, or even daguerreotypes. These forms are all concerned with positioning the body as a scale for understanding unconscious relationships.



Fig. 7 - Notes from the case study land: re representation of nature

6.1 Land-Scale-Box: CASE1

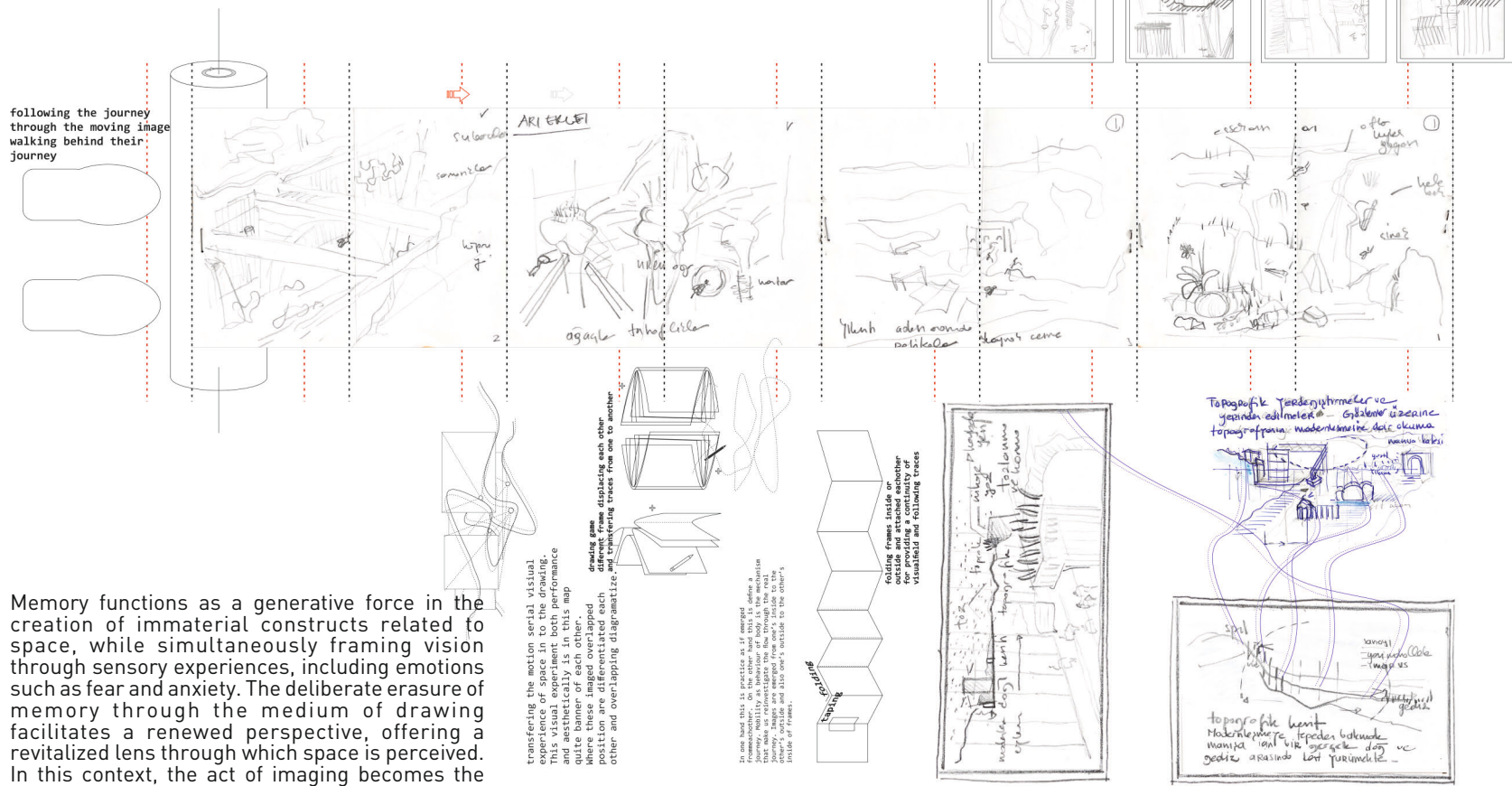


The discontinuity of the mountain images manifests through the sense of fragmented unity produced within this process. This experience is articulated through the convergence of various media within a "landscape box." The formal and relational disjunction between nature and the urban environment is approached as an integral part of this fragmented process, wherein the potential for new connections is sought amidst this disconnection.

During the gaze from the urban landscape towards the mountains, the fragmented image of nature that emerges over time can be conceptualized as a tachistoscopic effect. This effect creates a vision that oscillates between the automatization of representational rupture and the notion of being "lost in representation."

Fig. 8 - Mountain keeper

6.3 Land-Scale-Box: CASE3



Memory functions as a generative force in the creation of immaterial constructs related to space, while simultaneously framing vision through sensory experiences, including emotions such as fear and anxiety. The deliberate erasure of memory through the medium of drawing facilitates a renewed perspective, offering a revitalized lens through which space is perceived. In this context, the act of imaging becomes the narrator—articulating the fragmented images of loss and the dynamic flow of streams within topographical contexts, extending these narratives into the present. This process merges temporal dimensions, allowing the past and present to coalesce in a continuous narrative that reshapes our conceptualization of space.

transferring the motion serial visual experience of space in to the drawing. This visual experiment both performance and aesthetically is in this map space where each frame is displaced position are differentiated each other and overlapping diagramatize and transferring traces from one to another

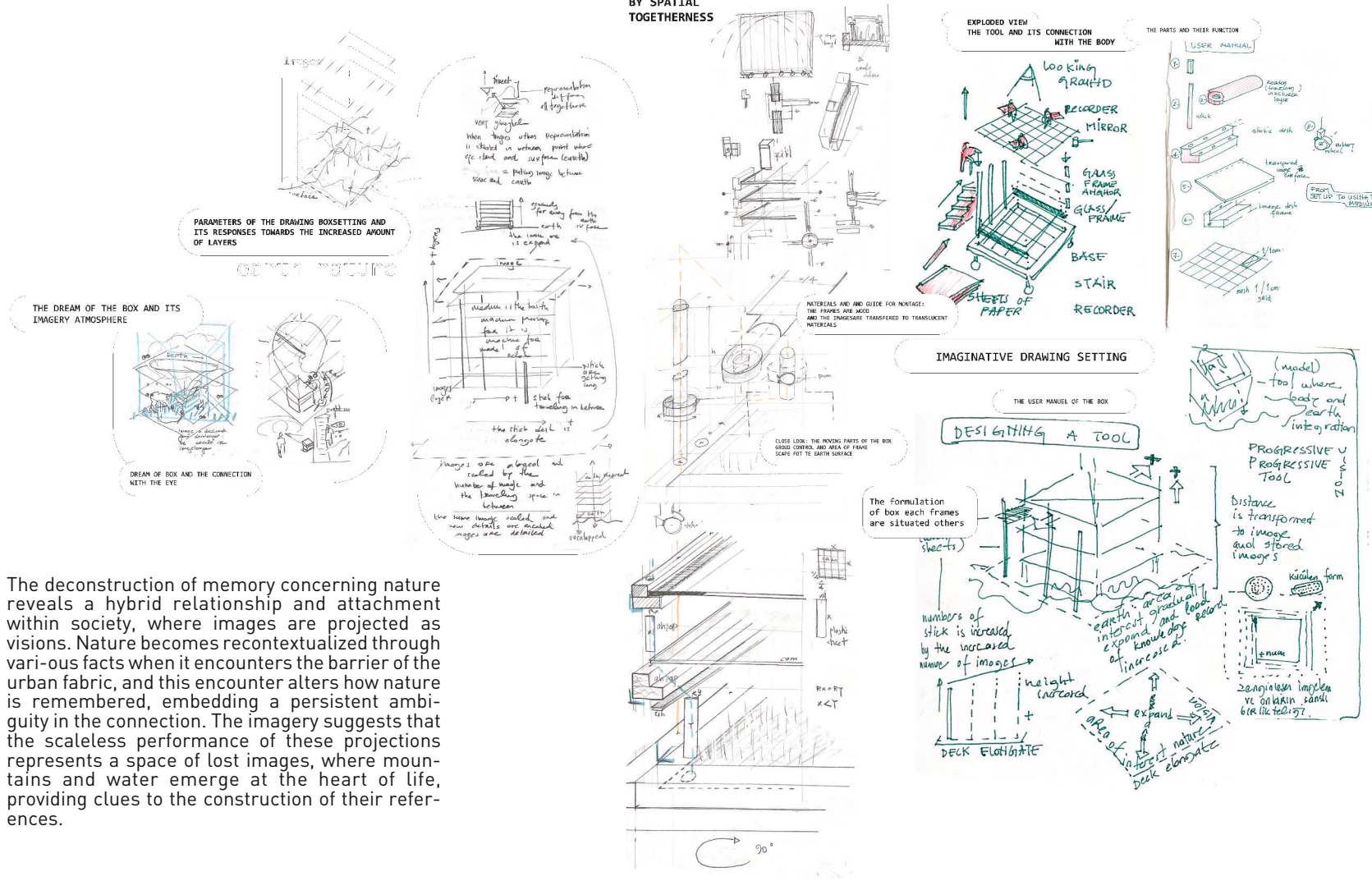
In one hand this is practice as if emerged from the memory of the past. Journey. Mobility as behaviour of body is the mechanism that connects the past to the present. This process is a way to understand the other's outside and also one's outside to the other's inside of space.

folding frames inside or outside and attached each other visualized and following traces

Fig. 10 - Journeys of images

6.4 Land-Scale-Box: CASE4

DRAWING LANDSCAPE BY SPATIAL TOGETHERNESS



The deconstruction of memory concerning nature reveals a hybrid relationship and attachment within society, where images are projected as visions. Nature becomes recontextualized through various facts when it encounters the barrier of the urban fabric, and this encounter alters how nature is remembered, embedding a persistent ambiguity in the connection. The imagery suggests that the scaleless performance of these projections represents a space of lost images, where mountains and water emerge at the heart of life, providing clues to the construction of their references.

Fig. 11 - Drawing and visioning equipments

6.5 Land-Scale-Box: CASE5

The image in question, derived from a microscope (4x-10x zoom), exists in a liminal space where it is neither a tangible object nor a purely abstract form. It manifests as a texture, yet it defies easy identification or recognition, lacking the spatial depth typically associated with our experiences. Rather than presenting a definitive identity, the image demands a narrative of resemblances, akin to the hybridity found in certain forms of vegetation. This opens up a conceptual space for reimagining botanical environments and the narration of new green spaces. The image, reminiscent of ancient sources and early topographical formations, sustains a sense of continuity. The distinction between micro and macro relations becomes irrelevant, as scale and proportion lose their essential meanings and functions in this context.

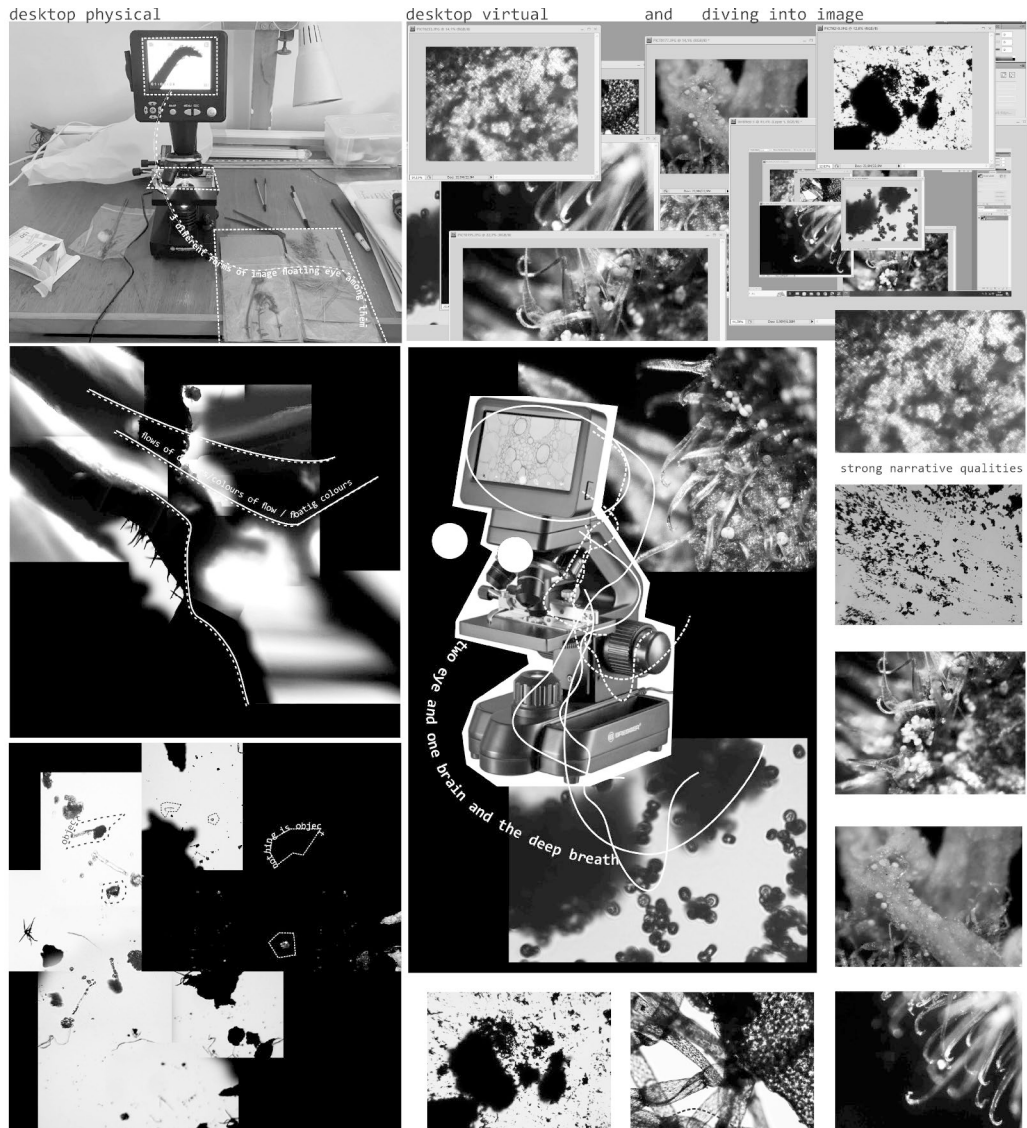


Fig. 12- Diving into earth (laboratory in Agricultural Engineering Department)

7. LANDSCAPE BOX: EXPERIMENT OF UNCENSORED NATURE

All drawings and experiential installations stage the accidents of cities, often exposing the body or fragmenting it into various pieces and levels of interest. The concept of accident, explored through diverse scenarios and travel notes, plays a transformative role in critiquing modern urbanization. Here, the body and nature interact to create a distant, imaginative touch, allowing nature to initiate a new dialogue that diverges from everyday rhythms. This "accident space" fosters an exchange of forms and possibilities, redefining the relationship between body, nature, and urban environments. Between mountains and streams, nature transcends its romantic presence to become a scale for the city, remeasuring depths and voids.

The reanimation of water flow—from mountains to urban spaces—serves as an embodiment of nature's dynamic processes, creating a framework and apparatus that imbue this area with a renewed presence. All practice is fundamentally rooted in the act of improving relationships. Thus, research offers a compelling approach to engaging with and experiencing everyday life by examining the interactions between nature and human relations through the reconstruction of the built environment via images. In this context, the body becomes engaged and mimicking the natural forces it encounters. The various forms the body takes decode the accidental landscapes occurring within defined spatial boundaries. This multiplicity of scenarios, centered around the lost flow of streams, is articulated through images, delineations, and drawings that depict the streams and mountains in various forms. These representations also perform and exhibit the unintended consequences that arise from rapid urbanization, highlighting the dissonance between natural processes and human intervention.

This study, diverging from traditional methods, investigates the extent to which the organic integrity of nature can be preserved amidst rapid urbanization and urban transformation, and how these relationships can be articulated. By making the complex connections between urban and nat-

ural environments visible, the representations are offering an alternative narrative to deeply understand the dynamics of these spaces. 5 cases decode perceptions at the intersection of urban and natural landscapes, revealing the unintended consequences of rapid urbanization. The findings highlight the dissonance between natural processes and human interventions, emphasizing the fragile balance disrupted by such developments. The concept of "incident" where anthropogenic and natural landscapes intersect conditions of conflict and disaster, generates boundaries and the diminished presence of nature, are examined, where urban and natural environments merge.

8. CONCLUSION

Focusing on the analysis of perception at the intersection of urban and natural landscapes, expressed through various media, provide a new vision and provoke alternative inquiries into the tense relationship between urbanity and nature. Human-made processes now bring about unexpected and unplanned conditions, which can be seen as a remedial method within a failing system. On the other hand, nature, within the dichotomy of natural and human-made, is increasingly perceived through its ability—or inability—to act as "itself." Between human-made and natural processes, the emergence of "accidental" situations challenges and redefines how two fundamental concepts are perceived. This dynamic manifests as nature is reimagined within an "inorganic" framework, appearing as evolving dimensions. This organic state hold the potential not only to reshape perception but also to influence behaviors and urban life in ways that transcend established norms and systems via the assemblation of physical and virtual boundaries. As a result, this new context reveals transformative effects that transcend representation through performative acts, creating a hybrid dimension rooted in the philosophy of representation. This semi-structured, semi-phantasmatic approach to landscape opens the door to new indexes and lexicons, enabling a deeper articulation of existential circumstances.

NOTES

[1] Manisa city, as noted in travel logs and personal testimonies. Experiences spread over different scales of time and rapid changes.

[2] The concept of "near miss" or "non-event" also constitutes an area of investigation within accident research.

REFERENCES

Çaylı, E. (2021). Themed Issue Introduction: Testifying to violence environmentally: knowing, sensing, politicizing. *Journal of visual culture*, 20(3), 481-490.

ARAZI OLMAK Aslı Seven - Arazi Olmak: Sanatsal Arastırmada Saha (youtube.com)

Cardinal, R. (2013). The landscape vision of Paul Nash. *Reaktion books*.

Tonks, H. (1985). Henry Tonks and the Art of Pure Drawing'. Norwich School of Art Gallery.

Website: Derin bir bosluk – Argonotlar Retrieved September <https://argonotlar.com/derin-bir-bosluk-nejbir-erkol/>

Delibas, K. (2017). Risk toplumu. Istanbul: Ayrınt.

Alloa, E. (2021). Seeing-as, seeing-in, seeing-with: looking through pictures (pp. 483-499). Springer International Publishing.

Hirschhorn, T. (2013). Critical laboratory: the writings of Thomas Hirschhorn. MIT Press.

Cache, B. (1995). Earth Moves: The Furnishing of Territories. The MIT Press.

Website: URL-1: <https://www.tmja.org.il/eng/Exhibitions/540/Sansui-ga/>

Website: URL-2: 1970 MA: Space-Time in Japan exhibition and Rethinking of MA Webinar Series 2024.

Website: URL-3: <https://www.xubing.com/en/exhibition/details/566?year=2019#566>

Fong, W. (1992). Beyond representation: Chinese painting and calligraphy, 8th-14th century. Metropolitan Museum of Art.

Tai, L. X. (2018). Ma and Minimalism: Architecture of the Void, the In-between and the Transparent (Doctoral dissertation, ResearchSpace@ Auckland).

Hayes, Stephen K. (1981/2003). *Warrior Ways of Enlightenment, Vol. 2, p.26*. Ohara Publications, Santa Clarita, California. 22nd edition. ISBN 0-89750-077-6

Porter, T. (2004). *Archispeak: an illustrated guide to architectural terms*. Routledge.

Adler, G., Brittain-Catlin, T., & Fontana-Giusti, G. (2013). *Scale: Imagination, perception and practice in architecture*. Routledge.

Irr, C. (Ed.). (2021). *Life in plastic: artistic responses to petromodernity*. U of Minnesota Press.