

CRITICAL DISCOURSE ANALYSIS (CDA) OF THE 16TH VENICE ARCHITECTURE BIENNALE MANIFESTO

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Received 16 March 2023; accepted 16 August 2023

Abstract. The Venice Architecture Biennale emerged with post-modern thought in the late 1970s and early 1980s. It is a medium where political, economic and cultural transformations are experienced in the field of architecture and where mainstream global architecture is discussed and shared. Over time, the Venice Architecture Biennale has created a global focal point with the manifestos produced, while bringing together the architectural products and ideas in the ambiguity of the boundaries of local architecture. Biennial manifestos have an ideological structure that is oriented towards social relations in the field of architecture. Looking at the recent Venice Architecture Biennale, it can be said that knowledge production is at the forefront in discourses and products which develops critical thinking. In this context, the study deals with the manifesto¹ of the 16th Venice Architecture Biennale. The 2018's manifesto which was produced within the scope of the biennial; the curator's ideology is worth examining because of its subjective and objective judgments. For this reason, Norman Fairclough's critical discourse analysis (CDA) was used in the study to make a critical reading of the biennial manifestos. By using the characteristics of CDA, findings and conclusions were reached in the topics of ideology, interpretation and consistency of the discourse. Due to the nature of the analysis, the findings and conclusions have revealed a new discourse that is controversial in this field.

Keywords: Venice Architecture Biennale, discourse, critical discourse analysis (CDA), architecture, ideology.

Introduction

The Industrial Revolution not only led to a change in the mode of production, but also to a change in social life. At the intersection of consumption and culture, the concept of Culture Industry emerged metaphorically in order to offer a better life (Adorno, 2014). This concept has turned production, marketing, art, politics, space and the individual into defined objects. They have even become instruments of consumption, consumed physically and semantically. In this context, having increased in number and evolved in terms of content over the years, biennials can be evaluated within the scope of multiculturalism with the popularity of the forms they have taken in the last twenty years. Therefore, we can argue that the concept of biennial has its own internationalism (Wu, 2009). The Venice Biennale, one of the first representatives of the concept of Culture Industry, was organized for the first time in 1895 and took its place as a culture-art medium

where discourses, products and contemporary art movements can be followed, in a sense, consumed in the context of themes determined at national and international level. Since its first day, the Venice Biennale has developed with its own internal dynamics and the conditions of the day, and has diversified in art fields such as music, dance, theater and cinema. In the early 2000s, with the expansion of the Venice Biennale's spatial boundaries, the increase in the number of participating countries and the diversification of its themes, it was named the New Venice Biennale (Madra, 1999). One of the reasons for this nomenclature is that mass media disseminate information instantaneously, thus eliminating the biennials' characteristic of being the medium through which current movements are announced. Nowadays, biennials have become channels where knowledge and criticism are produced through research in the field. Even in this state, biennials still produce culture and continue to convey political and social messages (Graça, 2018).

As a field of defined objects, the discipline of architecture has taken its place among biennials with the name of Venice Architecture Biennale since 1980, exhibiting

¹ Farrell and McNamara described the discourse of the 16th Venice Architecture Biennale as a manifesto (Farrell & McNamara, 2018).

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both the discourse produced and constructed. With the discourses and products it has been presenting for nearly 40 years, the Venice Architecture Biennale offers a significant accumulation of knowledge and an open archive for the architectural environment in the context of the global main axis current; in the perspective of past, present and future. Like other Venice Biennials, the Venice Architecture Biennale, while developing with its own internal dynamics, has been influenced by the New Venice Biennale approach and has gained the functions of curiosity, inspiration, addressing social problems, questioning, and presenting different perspectives (Dilekci, 2018).

The discourses in textual and non-textual contexts produced at the Venice Architecture Biennale, which has become a means of social interaction and communication today, are worth analyzing based on Ricoeur's (1971) expression that architecture is a text and can be read over its text.

The study aims to make a critical interpretation of the manifesto of the Venice Architecture Biennale through critical discourse analysis (hereinafter CDA), since the manifesto of the Venice Architecture Biennale has an ideological structure directed towards social relations in the field of architecture. The scope of the study is the textual manifesto of the 16th Venice Architecture Biennale, which was curated by architects Yvonne Farrell and Shelley McNamara in 2018. Norman Fairclough's CDA was used in the methodology of the research in a descriptive, explanatory and interpretive manner. It is aimed to obtain a new discourse as a result of the analysis of the manifesto in question.

1. Discourse

The concept of discourse includes seeing, categorizing and reacting to the social world in the context of all forms of communication, without limiting it to conversation and speech (Jupp, 1996). Potter (1996) states that it constructs meaning through its status as a tool and thus societies establish connections between symbols and meanings. In this way, it can be said that events and phenomena that are part of daily life are shaped through discourses. Wodak (1997), on the other hand, defines it as a specific use of language and social interaction in the context of a social situation, in addition to everyday linguistic practices.

Discourse can be analyzed in two different ways as structuralist and post-structuralist approaches. In the field of structuralist approach, Levi Strauss and Roland Barthes made theoretical studies in the context of understanding linguistics. This approach renders the subject ineffective in determining meaning. Meaning defines the subject as the structure that constitutes the subject and determines the position of the subject. It argues that there is a structure which constitutes the whole under linguistic richness (Narin, 2013).

The post-structuralist approach is not limited to linguistics but also includes not only texts but also speech and human behavior. This approach focuses on deconstructing how people and their thoughts are systemati-

cally accepted and excluded (Glesne, 2010). The production, reading, listening and reproduction of a discourse constitute the interpretations between the producer and the receiver. The interpretation of knowledge and truth can be left open-ended and can vary (Gür, 2013). In this approach, the discourse is interpreted by the reader, thus the reader is centered. In post-structuralism, the closed structure of discourse is ignored and intertextuality with multiple meaning practices is emphasized.

2. Critical Discourse Analysis: CDA

In the literature, there are academic studies using CDA within the scope of urban and architectural issues. If we briefly mention a few of these studies; Tavangar and Habibi (2022) conduct an urban case study in the context of the reorganization Qiam Street to demonstrate the applicability of Fairclough's CDA. Yacobi (2004) examines the interrelations between the production of the architectural object and the practice of constructing Israeli national identity over "Israeli Supreme Court" building through CDA. Ebadi et al. (2022) use CDA as a research method to analyze classical Persian poetry in order to understand how architecture is used to depict urban-rural hegemony in poetic literature. In his article, Desiderio (2013) presents a CDA of the manipulation of Stratford's image by government, business, media and argues that the purely financially motivated misrepresentation is typical of the ethos of urban renewal across the developed world today.

As a result of these examples which can be reproduced with similar goals, Fairclough and Wodak (1998) explain the features of CDA as follows: CDA addresses social problems, reveals the discursive nature of power relations, addresses the dialectical relationship between society and culture, divides discursively constituted life into three major determinants: representations, relations and identities, states that discourse works ideologically, analysis the states that discourse is historical, equates the link between text and society with the link between the macro and the micro and is interpretive and explanatory.

As a result of these, it can be said that CDA is used to analyze social events and problems in political and ideological contexts. In this context, it is the explanation of social situations based on linguistic features. While linguistic analyses focus only on the linguistic features of discourse, CDA prioritizes historical and social relations (Büyükkantarcioğlu, 2012). The point to be reached in CDA is the capture and interpretation of meaning. The meaning and interpretation of discourse are analyzed in terms of structure, location, pattern of events, discourse content and the context established with previous discourses. Therefore, CDA is an analysis that adopts a post-structuralist discourse approach. Linguistic features are not completely rejected but are put in the second plan. CDA also includes the characteristics of a post-structuralist approach for being not only in text-oriented. The text can be interpreted by the reader for leaving it open-ended in emphasizing intertextuality.

In this context, it is believed that the manifesto of the Venice Architecture Biennale and the CDA method in a study will contribute positively to the literature. For this reason, within the scope of the study based on the characteristics of the Venice Architecture Biennale it was deemed appropriate to analyze the Biennale manifesto through CDA.

3. Method

This study aims to be interpretive and to identify the ideology of a discourse with a post-structuralist approach. In this context, the manifesto of the Venice Architecture Biennale was analyzed based on Fairclough's CDA. Fairclough's CDA has the steps of description, interpretation and explanation the discourse respectively (Figure 1).

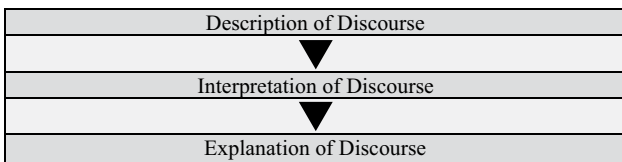


Figure 1. Steps of Fairclough's CDA

The description of discourse step is the examination of the discourse as a text. Text analysis involves the structural and semantic contents of words and sentences. The interpretation of discourse step is the investigation the other

discourses that existed before the emergence of subject to research and that semantically triggered or shaped the formation of the discourse. The explanation of discourse step involves examining the discourse owner in the context of his/her position and attitude (Fairclough, 1989).

While the manifesto of the Venice Architecture Biennale produced in the field of architecture is analyzed in the context of Fairclough's CDA, it became necessary to adapt it to the context to which it belonged. This adaptation of Fairclough's CDA is defined with its sub-steps (Figure 2).

In the description of discourse step, the manifesto text is considered as a whole consisting of parts and analyzed by categorizing it as whole-to-part and part-to-whole. In categorizing the text as whole-to-part, the text is divided into introduction-development-conclusion sections and contextual distinctions are examined. In this context, the formation of the idea and the way the subject is handled are also tried to be revealed.

In the part-to-whole categorization, analyses are made in the word and sentence levels. In this stage, the ways of using the words and sentences, the number of repetitions and their meanings are analyzed. Afterwards, the concepts that increase the semantic power of the manifesto, the people and events in the center are determined, and the sub-theme sentences that direct the main theme and meaning are interpreted. The aim in defining the discourse is to try to determine the ideological structure produced by the manifesto.

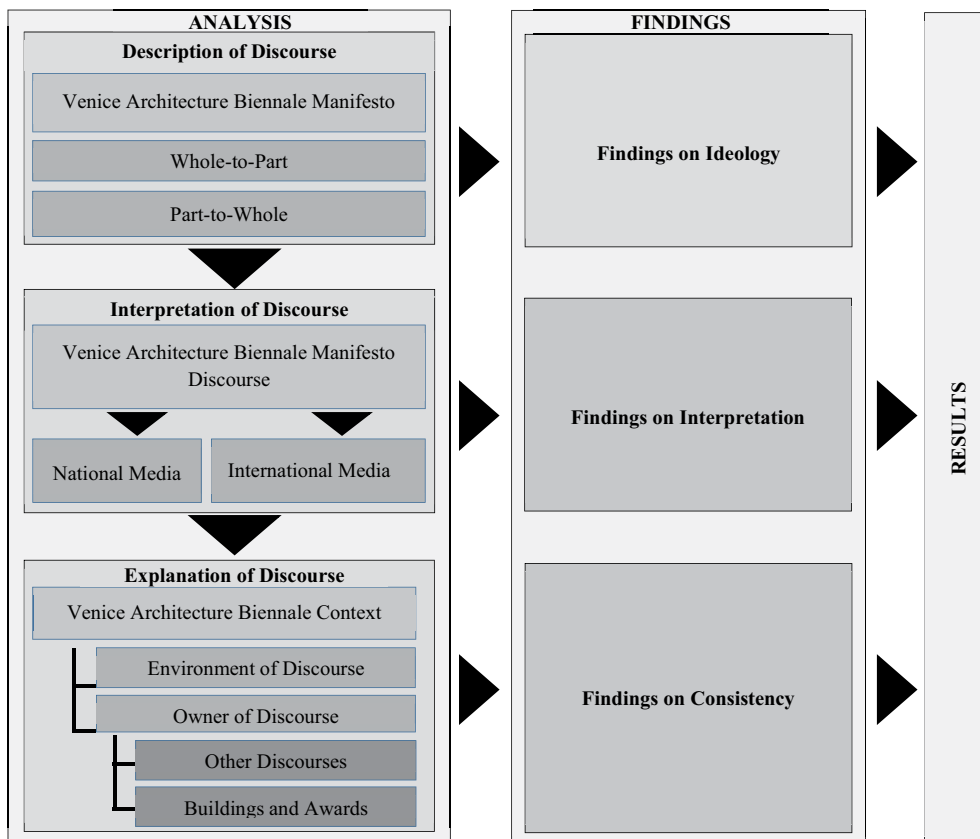


Figure 2. Steps of Venice Architecture Biennale Manifesto in the Context of Fairclough's CDA

In the interpretation of discourse step, instead of the discourses that cause the formation of the manifesto that support and criticize the biennial manifesto in national and international media are examined.

In the explanation of discourse step, the relationship of the owner of the manifesto with the social integrity in which it exists is analyzed. For this analyzation, the who, with what competence and for what purpose are important. In this context, the understanding of architecture, other architectural discourses, buildings and awards of the curator architect who is the owner of the architecture biennial manifesto are put forward. The aim of this step is to reveal the coherence relationship between the manifesto owner and the manifesto.

4. Material

The manifesto² of the 16th Venice Architecture Biennale (Farrell & McNamara, 2018) highlights the semantic features of the space beyond its physical characteristics. Below are quotations about the content, main idea and purpose of the manifesto.

“Freespace describes a generosity of spirit and a sense of humanity at the core of architecture’s agenda, focusing on the quality of space itself.

Freespace focuses on architecture’s ability to provide free and additional spatial gifts to those who use it and on its ability to address the unspoken wishes of strangers.

Freespace celebrates architecture’s capacity to find additional and unexpected generosity in each project -even within the most private, defensive, exclusive or commercially restricted conditions.

Freespace provides the opportunity to emphasise nature’s free gifts of light -sunlight and moonlight, air, gravity, materials- natural and man-made resources.

Freespace encourages reviewing ways of thinking, new ways of seeing the world, of inventing solutions where architecture provides for the well being and dignity of each citizen of this fragile planet.

Freespace can be a space for opportunity, a democratic space, un-programmed and free for uses not yet conceived. There is an exchange between people and buildings that happens, even if not intended or designed, so buildings themselves find ways of sharing and engaging with people over time, long after the architect has left the scene. Architecture has an active as well as a passive life.

Freespace encompasses freedom to imagine, the free space of time and memory, binding past, present and future together, building on inherited cultural layers, weaving the archaic with the contemporary.”

The theme of Freespace is used to highlight the characteristics of space. At a time when technology and progress are more talked about in the field of architecture, it has shown the courage to address the concept of space, which is the foundation stone of architecture from different perspectives.

“16th International Architecture Exhibition. We believe these qualities sustain the fundamental capacity of architecture to nurture and support meaningful contact between people and place. We focus our attention on these qualities because we consider that intrinsic to them are optimism and continuity. Architecture that embodies these qualities and does so with generosity and a desire for exchange is what we call Freespace.

We invite all participants and every national pavilion to bring to Venice their Freespace, so together we may reveal the diversity, specificity and continuity in architecture based on people, place, time, history, to sustain the culture and relevance of architecture on this dynamic planet.”

In this context, a detailed analysis of the curators’ definitions and exemplifications of Freespace and their approaches to the content of the biennial is conducted to reveal the social relations and ideological structures behind the manifesto.

5. Findings

The findings obtained as a result of CDA are presented under the findings on ideology, interpretation and consistency, which meet the steps of description, interpretation and explanation respectively.

Findings on ideology are obtained by analyzing the formation of the idea of biennial manifesto, the way the subject is handled, the word and thematic sentence fragments with ideological content in the manifesto are put forward.

Findings on interpretation are obtained by evaluating the discourses that support and criticize the biennial manifesto.

Findings on consistency are obtained by examining the written and unwritten discourses of the curator, the owner of the biennial manifesto.

5.1. Findings on ideology

In analyzing the 16th Venice Architecture Biennale curatorial manifesto structurally as whole-to-part, it is seen that the introduction contains seven definitions of the concept of Freespace which is the theme of the biennial. These definitions in the introduction also constitute the idea of it. The development section consists of three parts. The first part includes the concept of Freespace and the dialectic of the biennial exhibition. The second part includes the aims and objectives of the 16th Venice Architecture Biennale. In the purpose sentence of the manifesto, clear judgments expressions are used. This section also discusses the

² For ease of reading, Farrell and McNamara’s entire manifesto is not included in the article. The full manifesto is available at “<https://www.labiennale.org/en/architecture/2018/introduction-yvonne-farrell-and-shelley-mcnamara>”.

relationship between different architectural examples and the concept of Freespace. The third part emphasizes the role, function and use of architecture. This section also describes the way in which the issue is addressed. In this purpose, definitions, evaluations and exemplifications are given in the field of architecture. The necessity of making good architecture and bringing it together with users are emphasized. In the concluding part of the text, information is given about how the concept of Freespace will take place in the biennial exhibition. In this section, the exhibitions and national pavilions that will take place in the biennial are guided by subjective, judgmental and descriptive expresses.

In analyzing the 16th Venice Architecture Biennale curatorial manifesto structurally as part-to-whole, it is seen that the words “space” and “spatial” are frequently used in the manifesto. In addition to these words, the words “generous”, “generosity”, “describes”, “focuses on”, “celebrates”, “provides” and “encourages” are also emphasized. Besides to increase the impact of the manifesto on the reader, the manifesto uses phrases such as “generosity of spirit”, “sense of humanity”, “spatial gifts”, “space for opportunity”, “freedom to imagine”, “power of architecture”, “benefit from architecture”, “optimism and continuity”, “dynamic planet”.

The sub-themes that support and expand the main theme of the manifesto are given in the form of thematic sentences in Table 1.

Table 1. Thematic Sentences of the Manifesto of the 16th Venice Architecture Biennale in the Context of Findings on Ideology

| Thematic Sentences |
|---|
| “...focusing on the quality of space itself.” |
| “...ability to address the unspoken wishes of strangers.” |
| “...natural and man-made resources.” |
| “...reviewing ways of thinking...” |
| “...new ways of seeing the world, of inventing solutions...” |
| “...find ways of sharing and engaging with people over time...” |
| “...binding past, present and future together...” |
| “...building on inherited cultural layers...” |
| “...weaving the archaic with the contemporary.” |
| “...beyond the visual, emphasizing the role of architecture in the choreography of daily life.” |

The 16th Venice Architecture Biennale manifesto’s attitude away from political or political content in the context of ideology manifests itself in the selection of words in thematic sentence fragments and the formation of sentences. At this point, the thematic sentence fragments in Table 1 also constitute the goals of the biennial manifesto.

5.2. Findings on interpretation

Within the scope of the study, the manifestos known to be accessed in national and international media consist of discourses produced by architects, architecture critics

and academics in the contexts of discourses that support and criticize the biennial manifesto. The findings of the discourses reached in this context are presented below:

5.2.1. Supporting discourses in national and international media

The findings of the discourses on interpretation that support Farrell and McNamara’s manifesto are given below:

Architecture and design critic Wainwright (2018) draws attention to the contribution of this year’s biennial to architecture, its inclusiveness and the care taken in realizing this, based on the quality of the biennial in general. Moore (2018), an architecture critic, states that the biennial manifesto and products, as an expression of the curators’ understanding of architecture, puts forward that we need to understand architecture with our whole being, that architecture emphasizes the value and importance that should be given to what exists beyond creating something. Piciocchi (2018), curator of Abitate Magazine, supports the curators’ attention to the natural and social context with a humanist approach. Based on the definitions of Freespace in the Biennial manifesto, she characterizes Freespace as a democratic, shared space that is open for use, a value that needs to be preserved, renewed and created. Kats (2018), a writer and researcher in the field of architecture, states that the biennial manifesto and products reflect the subjective approaches of the curators, space creation, materiality and improvisation beyond the problems and positions of the architectural profession. In her discourse, academic and product designer Gürpınar (2018) emphasizes the relationship between the semantic changes he creates with the word space, based on the meanings of empty, open and free in the context of the Turkish meaning of Freespace, and the definitions of Freespace in the discourse. Academician and painter Erzen (2018), based on the assumption that the mission of art to change the world and people belong to architecture, states that this mission is questioned in the biennial manifesto with the concepts of freedom and space. XXI Architecture Magazine editor and architect Tezcan (2018) expresses the contribution of the concept of Freespace, which is the theme of the biennial manifesto, to the architectural environment with the emphasis on the way the national pavilions address the theme and that our actions can support it by crossing borders. Architect Binat (2018) supports the fact that the concept of space in the biennial manifesto is placed at the center of the biennial theme and that the works produced can easily establish a relationship between space and people in the context of space and people by describing it as an architectural approach. Architect Çalışlar (2018) states that the biennial manifesto produced has content that is not provocative, such as changing architecture, but responds to the conditions of the day. In this context, he states that this biennial has a structure that differentiates it from recent biennials. Çalışlar also states that the biennial is a biennial that is at peace with the profession and where projects

are at the forefront. Architect Özkan (2018) emphasizes that the biennial manifesto is a document of goodwill in the perceptual and spiritual context by offering a space of freedom to all biennial viewers through the physical and political existence of architecture.

5.2.2. Critical discourses in national and international media

The findings of the discourses on interpretation that oppose and criticize Farrell and McNamara's manifesto are given below:

Architect Schumacher (2018) finds the biennial manifesto and theme inadequate and states that the curators in the national pavilions have lost the exhibition and communication form of the biennial with their subjective attitudes instead of exhibiting innovative architectural structures. In this way, he argues that the architecture biennial has turned into an art biennial. Architect Bava (2018) criticizes the inadequacies of the biennial curators on the basis of their curatorial inadequacies; the outdated way in which the subject of space is handled in the biennial, and the fact that it has a structure that is distant and disconnected from young architects who produce new discourses and products with technological developments. In this context, he clearly states that this year's biennial was a disappointment. Architect Wilkinson (2018) argues that the concept of Freespace is an open-ended, unfocused concept and that the curators' previous architectural designs and the manifestos in the biennial manifestos are in contrast to each other. Ertaş (2018), architect and editor-in-chief of XXI Architecture magazine, criticizes the content of this year's biennial as a missed opportunity for feminist discourses, based on the fact that the curators are women. Interior architect Çiçek (2018) argues that the biennial curators' handling of the theme of Freespace in a wide range of boundaries creates difficulties in focusing on the theme. She states that this situation may cause shifts and unobserved interpretations on the biennial theme. She argues on the fact that the concept of freedom in the biennial theme is handled in different ways in the works in the biennial deviates the biennial from its goal and turns it into an architectural production fair. Architect and academician Sönmez (2018) evaluates the biennial manifesto as a reconsideration of the issues that continue to be discussed in the contemporary architectural environment by taking advantage of the open-endedness of the concept of Freespace.

In the context of the discourses on the biennial manifesto, the supporting discourses generally emphasize the semantic quality of free space beyond its physical quality. It can be said that the questioning of the relationship between space and people in the discourse is presented within the framework of a non-provocative goodwill document with the tools of inclusiveness, equality, freedom, and humanist, democratic, shared space descriptions. Critical discourses, on the other hand, mention that the concept of Freespace, which is at the center of the biennial

manifesto and theme, is open-ended, unfocused and on a slippery ground. It is criticized that the subjective and outdated attitudes of the curators in the narratives of space turn the biennial into an art biennial instead of the contribution it should make to the architectural environment.

5.3. Findings on consistency

McNamara, one of the curators, attributes her awakening to architecture to her visit as a child to the huge 18th century house on the main street of Limerick, where her aunt lived. She describes it as an absolute revelation for her, vividly recalling her sense of wonder and space and light (The Hyatt Foundation, 2020).

Farrell describes Tullamore, where she grew up, as a canal town with streets, squares, stone warehouses, craftsman houses and a wonderful line cutting through the landscape. She talks about how the oak forest next to the city, with its carpet of bluebells in spring, makes her feel very close to nature and expresses the formation of her first impressions of architecture, the city and the countryside. In this context, Farrell defines her basic approach to architecture as the most complex and important cultural activity on the planet. In parallel, she sees architecture as a cultural and spatial phenomenon invented by humans (The Hyatt Foundation, 2020).

Curators have chosen to utilize the potentials and conceptual interfaces of place in their architectural designs. At this point, McNamara characterizes architecture as a framework for human life. She states that their architectural practice is based on their belief that architecture is important and architecture connects us to the world as a fulcrum in a way that no other act of creation can (The Hyatt Foundation, 2020).

Conclusions

The manifesto of the Venice Architecture Biennale held in 2018 in the context of the text is analyzed through CDA adapted to an architectural discourse. Conclusions are reached based on the ideology, interpretation and consistency findings obtained after the analysis.

Results of findings on ideology:

The 16th Venice Architecture Biennale's Freespace themed manifesto is not a hard rhetorical discourse but focuses on architecture itself. In the manifesto, the qualities offered by the space emphasize the curators' subjective interpretations and individual ideologies. The potentials of architecture exist as elements that reflect the ideology of the curators. In this context, when it is analyzed from the whole-to-part, the concept of Freespace, which is the theme, is given in many definitions to form the idea of the manifesto. These definitions are used as a tool to direct the readers to the main idea of the manifesto. In the context of the Venice Architecture Biennale, the goal and purpose of the manifesto is clearly expressed which makes it easier to understand by the reader. It is tried to prove the validity of the theme by giving architectural examples related to the

theme. Another feature of the manifesto is it serves as a guide for those who will somehow relate to the biennial.

When the manifesto is analyzed from the part-to-whole, it is understood that the words repeated and emphasized in a semantic integrity are not in a harsh political language, but in a clear, moderate and affirming structure. At this point, especially the words' space and spatial show that architecture is at the center of the biennial. It supports the main theme of Freespace by emphasizing the functional capabilities of architecture through thematic sentences created by combining the words in the manifesto.

Results of findings on interpretation:

The manifesto puts forward by Farrell and McNamara with the theme of Freespace is mostly supported in national and international media. The biennial manifesto draws attention to the existing beyond architecture's creation of something emphasizing the role of architecture in making the world's resources more sustainable. It has a humanist spirit, a natural and social context and an architectural approach emphasizing the freedom of space that is not provocative compared to previous biennials. It defines spaces for all participants and viewers with the political and physical presence of architecture.

In the discourses criticizing the biennial manifesto, the approach in the biennial theme restricts the freedom of national pavilions. It is far away from technological changes and the ability of young architects to show themselves. The biennial theme covers a relatively large area, the biennial deviates from its goal with thematic shifts and turns into a fair.

In the post-2000 Venice Architecture Biennials, economic, cultural and social concepts are predominantly addressed by going beyond the physical architectural production, which is the focus of architecture, in determining the themes and the way they are handled. In Farrell and McNamara's manifesto on the theme of Freespace, this situation is processed on the plane of the effort to make good architecture by using the opportunities and potentials offered by the concept of space. While the Freespace theme defines a space free from political and politicized content with the subjective approaches of the curators, it also offers a wide field of interpretation for the biennial participants and viewers with its thematic infrastructure. For this reason, there are many discourses that support and criticize the biennial manifesto in the national and international architectural environment.

Results of findings on consistency:

When the curators are considered within the social integrity that can be summarized as the geography in which the curators grew up, their understanding of architecture and their previous curatorial duties, discourses, structures, the curators discovered architecture in the urban and rural texture of the Northern European country of Finland and realized most of their architectural practices in this context. It is possible to say that the curators' upbringing in this environment is reflected in the architectural products they have created, offering a driving force for spaces and structures that are functional, simple and in harmony with

their surroundings. Curators constantly emphasize the importance of transferring their professional knowledge and experience to other generations by taking part in architectural education. The educator aspect of the curators can be explained as an important element in the context of determining and processing the biennial theme. The fact that the curators received the Silver Lion Award at the 13th Venice Architecture Biennale reveals their command and predisposition to the biennial spirit. In this context, it can be said that Farrell and McNamara's pre-biennial discourses are in a consistent relationship with the manifesto of the 16th Venice Architecture Biennale.

As a result of these, it can be summarized as this study has analyzed the manifesto of the 16th Venice Architecture Biennale through a reconstructed CDA with an interdisciplinary approach in order to produce a discourse that is open to criticism while at the same time bringing a critical perspective to an architectural discourse. This study is considered as an attempt to let the architectural medium how to analyze and recognize the behind-meaning as ideology among discourses in architectural fields, because the architectural design and its trends in history is social and cultural, and architecture is a highly political activity to deal with physical entity of the common/private living spaces, whereas the politic concern on the institutional and economical aspects in national and international scales.

In this context, The Venice Architecture Biennale has also been an agenda-setting medium in national and international architecture environments since the day it started to be held. These agenda formations were determined in limited circles in the first years of the biennale, mostly in local context, and moved to the international level when national pavilions took their place in the biennale. Biennials that have come across the 2000s, when information began to be produced, transmitted and consumed at speeds unprecedented in history, have started to carry different meanings for the rapidly changing and developing architectural environment.

With this study, through the 16th Venice Architecture Biennale, a discussion area has been created on the ways in which architecture is a means of producing social, cultural, economic and political discourses that certainly affects architectural design and practice. Based on this, it is believed that this study will shed light on future studies aimed at the production of an architectural discourse, product and representation.

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