MODES OF URBANIZATION: CHANGING PARADIGMS IN ARCHITECTURE
AT URBAN SCALE

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ABSTRACT

MODES OF URBANIZATION: CHANGING PARADIGMS IN ARCHITECTURE AT URBAN SCALE

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Since the 1980s, the urban space has become the major debated territory of a new contestation orchestrated by the agents of bureaucratic state and corporate society. As the central figure of the capitalist mode of production, the process of urbanization evolved into a declaration of the potency of capital over the entire process of spatial production. Today, it is imperative to delve into the actual moments of the production of space and entirely grasp the connotations of the urban in order to generate valid and appropriate reactions against the process of urbanization. The intention of this thesis is to broaden the prevailing discourse about the urban change through focusing on a particular mode of urbanization; Dialectical Urbanism and translate its unique theoretical framework and methodology into the language of design disciplines. For this purpose, this thesis engages a socio-political framework with the analytical tools of architecture, which are believed to govern and shape the way the designer perceives the urban reality from the very beginning of his involvement into the problem situation. If the urban domain is defined with respect to the premises of Dialectical Urbanism, so should be the task and the tools of the architect for a better fit with a dialectically expounded urban theory. *The Urban Atlas of Ankara* will be introduced as an exemplar study, which is believed to fulfill this intention.

ÖZ

KENTLEŞME MODELLERİ: KENTSEL ÖLÇEKLİ MİMARİDE DEĞİŞEN PARADİGMALAR

Türk, Seda
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1980'lerden beri devlet ve özel sektörün araçlarıyla işgal edilmiş olan kentsel mekan birçok tartışmaya konu olmuştur. Kapitalist üretim biçiminin merkezinde duran kentleşme pratiği mekansal üretimde sermayenin gücünün vurgulandığı bir sürece evrilmiştir. Bugünkü bağlamda, kentleşme pratiğine dair geçerli ve uygun tepkiler oluşturabilmek için, mekan üretimin ardındaki esas kuvvetler incelenmeli ve kentsel pratiklerin alt metinleri okunmalıdır. Bu tezin amacı, mevcut kentsel söyleme alternatif olarak Diyalektik Kentbilimini incelemekte ve biricik teorik bağlamı ile metodolojisini tasarım disiplinleri ile buluşturabilmektir. Bu amaçla, mimarinin analitik araçları sosyal ve politik bir bağlam gözetilerek yeniden ele alınmıştır. Diyelektik kentbilimi ile yeniden tariflenen kentsel mekan, mimarinin amaç ve araçlarının da yeniden tasarlanmasını gerektirmektedir. Örnek bir çalışma olarak sunulan Ankara Kent Atlası bu niyetin test edilmesinde aracı olacaktır.

Anahtar Sözcükler: Diyalektik Kentbilimi, Kentleşme, Mimari Praksis, Analiz Araçları, Ankara Kent Atlası

To my parents,

ACKNOWLEDGEMENTS

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INTRODUCTION

1.1.Aims And Objectives

Since the 1980s the constituents of our immediate environment have been subjected to a massive change in relation to the transformations arising at global scale. The developments achieved in information technologies, communication and transportation systems have significantly affected the economic, political and social frameworks of an emergent reality; the urban. The transition from agrarian to industrial and later, from industrial to the present "critical phase"[1] proclaimed the reign of the capitalist mode of production, which now governs and fabricates an exceptional commodity; the urban space itself.[2] Tightly fixed to the global market and finance, the urban space has become the major debated territory of a new contestation orchestrated by the agents of bureaucratic state and corporate society. It not only signified the prolific source of surplus value and locus of capital accumulation, but also the politicized grounds where the manifestation of dominant interests could be exercised. As the central figure of the capitalist mode of production, urbanization played a salient role in attaching the financial resource to the urban land as well as sustaining its flow within the global scene. According to

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[1] The term is used in reference to Henri Lefebvre, who characterizes the critical phase as a signal of the globalization of the urban. According to Lefebvre, the critical phase is a "black box", which is not possible to illuminate through a definite order or certainty.
See. Henri Lefebvre. *Urban Revolution*, Minneapolis: University of Minnesota Press, 2013.

[2] Andy Merrifield. *Henri Lefebvre: A Critical Introduction*, New York: Routledge, 2006, p. 81.

David Harvey, "[d]istinctions between land and capital and rent and profit have become blurred under the impact of urbanization."[3] While providing profit-making terrains, the process of urbanization evolved into a declaration of the potency of capital over the entire process of spatial production. Eventually, it set the grounds for an explosive urban growth, which is characterized through the processes of building and overbuilding.

Today, it is imperative to delve into the actual moments of spatial production and entirely grasp the connotations of the urban in order to generate valid and appropriate reactions against the drawbacks generated by the process of urbanization. In that respect, there is a necessity to redefine architecture and design, since the prevailing formal operations have diminished the relevance of architecture in relation to the true overtones of the urban field. The intention of this thesis is to broaden the prevailing discourse about the urban change through focusing on a particular mode of urbanization; Dialectical Urbanism and engage its unique theoretical framework and methodology with architectural praxis. Through this way, this thesis strives to question what architecture and its operational tools of design are and should be in relation to the emergent urban phenomenon and the task of the architect within his recently defined operational field. It is believed that such an investigation would restore back the disciplinary and social responsibility of architecture, as well as seeking alternative ways to accurately locate the discipline of architecture within the multidisciplinary milieu of our urbanizing geographies.

The selection of Dialectical Urbanism among a number of urbanisms that emerged throughout the late twentieth century is on purpose, since its theoretical framework and distinctive methodology provide a valuable guidance for the architect not only to reason and shape the process of urbanization, but also to turn a mirror back onto its professional and pedagogical domains. Since the 1980s, numerous fields of knowledge and expertise attempted to investigate and cope with the complexities of

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[3] David Harvey. "Class-Monopoly Rent, Finance Capital and the Urban Revolution", in *Regional Studies*, vol:8, Great Britain: Pergamon Press, 1974, p. 241.

the critical urban field. Yet, many of them failed to veil the urban reality, since their tools of scrutiny and design relied on early procedural techniques, which disregard the inherent contradictions festering within the capitalist mode of production. Lacking a critical urban theory, their arguments and methods remained merely as descriptive narratives of the problem situations stemming from the very symptoms of the emergent global cities; sprawl, increasing population, pollution, ecological disasters, socio-political struggles and so forth. Dialectical Urbanism's emphasis on the reciprocal relationship between social and spatial practices has drawn attention to a significant issue, which many of those categories of urbanisms have long disregarded. The production of space is much more than organizing its material environment.[4] It possesses a multidimensional aspect of being both the generator and the product of social relationships, whose immanent conflicts and contradictions severely intensify the complexity of the urban paradigm. Therefore, any mode of thinking and practical activity which turn a blind eye to this matter, in fact, overlook the actual urban reality and its decentralized context based on new media communications and transportation systems.

Through drawing Dialectical Urbanism to the core of the discussions about the urban phenomenon, this thesis does not intend to simply disregard the variety of urbanisms emerged within the late twentieth century. However, by forcing Dialectical Urbanism forward, it aims to restore the true definitions of the term urbanism as a tool of resistance against the uncontrollable process of urbanization. It is believed that only through this way a critical theoretical framework that engenders a common rationale for engaging social and political theories with the modes of urbanization could be achieved. It has to be highlighted that the translation of the intelligence of this theoretical framework into the language of design disciplines embodies further significance in terms of re-engaging the strictly demarcated fields of architecture and urbanism both in theory and practice. The appropriation of the intellectual capacity of Dialectical Urbanism within the field of architecture is believed to eliminate the

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[4] Henri Lefebvre. *The Production of Space*, Oxford and Cambridge: Blackwell Publishing, 1991, p. 66.

limiting framework of abstract theories through deciphering the latent relationship between the architect and the emergent urban society. At this juncture, this thesis questions the strategies to incorporate the theoretical framework of Dialectical Urbanism into operational methodologies, which could bring about productive, yet immunized design propositions within the urban scene. If the urban domain is redefined in relation to the contradiction between the process of urbanization and urbanism, so should be the task and the tools of the architect for a better fit with a dialectically expounded urban theory.

In this regard, this thesis grounds its arguments upon restructuring the prospects of the discipline of architecture towards design, building process and architectural product by making use of dialectics. Through this way, it is expected to re-animate a sense of creative and collective purpose, which has been lost due to spatial and societal impositions of hegemonic means of power. For this purpose, this thesis revisits the analytical tools of architecture, which are believed to govern and shape the way the designer perceives the urban reality from the very beginning of his involvement into the problem situation. In fact, although analysis and research have a considerable significance in terms of investigating the segregated context of the emergent urban phenomenon, both proclaim the danger of carrying an "over-structured" and "deterministic" role in the present climate.[5] Today, for instance, the process of urbanization is expressed through a set of statistical data and cartography that illustrates the quantitative characteristics and the concrete locations of pre-established institutional decisions. Rather than employing inherited vocabularies, data sets and modes of representation, the analytical tools and the visual language of the designer have to stimulate new insights, problem definitions and mappings, which encourage thinking beyond the boundaries of his specific area. Such a task cannot be assigned to the hegemony itself, but has to be handled by the architect within an interdisciplinary cooperation.

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[5] Olgu Çalışkan. "Design Thinking in Urbanism: Learning From the Designers", in *Urban Design International,* vol.17, Winter, 2012, p. 293.

It is believed that the critical approach towards the analytical tools of design would open up new perspectives for the architect to refine his statements on the problematic and to more efficiently weigh the desired consequences of his proposals. There is an urgent need for alternative modes of analysis and representation that no more formalize, but instead, conceptualize the urban space in an intelligible form that either studies or sets the trajectory to study the reciprocity between spatial and social dynamics of the city. As a response to this necessity, this thesis puts forward the exemplar of *The Urban Atlas of Ankara*[6], as mode of criticizing and re-discovering the orthodoxies and meta-narratives that image and represent the late-twentieth century city. Atlas stands for the attempts to produce knowledge against the production of raw data sets, which are incapable of communicating within the prevailing urban reality. *The Urban Atlas of Ankara,* suggests a range of distinct ways of looking which could express the city and its operational backgrounds by means of socio-political engagement. It produces a critical medium through which the designer could explore the spatial implications and design potentials of the societal transformations and configure his work accordingly. *The Urban Atlas of Ankara* neither signifies a rigid problem definition nor a finalized solution. On the contrary, it is a potentially endless, perpetual discovery. This thesis, for this reason, makes use of this critical research material to bridge the discussions about the theoretical framework of Dialectical Urbanism and the analytical tools of the designer. Several works produced by the author formerly for collaborating on the production of the atlas will be utilized to advance the debates.

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[6] *Ankara Kent Atlası*, Ankara: Mimarlar Odası Ankara Şubesi, 2012.

The Urban Atlas of Ankara is a collective production of METU Advanced Architectural Design Studio, which is supervised by Prof. Dr. Güven Arif Sargın during the course of Arch723. It offers alternative vocabularies and modes of representation in analyzing the city, Ankara. In search for social justice, public welfare and even development, it addresses a number of themes ranging from performance of public space, patterns of urban mobility, ecological form of the city, urban regeneration and so forth.

1.2. Structure and Methodology of the Thesis

This thesis is an attempt to engage the current critical urban reality with the analytical tools of the discipline of architecture through advancing social and political theories at urban scale. In this regard, the theoretical framework of Dialectical Urbanism is made use of, since its unique methodology, namely "dialectical reasoning", provides a comprehensive guideline for restructuring the way we perceive and shape the urban space in relation to the emergent urban phenomenon. Within this thesis, the discussions about the theoretical framework of Dialectical Urbanism, which will later provide the basis for revisiting the modes of analysis and representation, are mainly grounded upon the perspectives of two seminal figures, Henri Lefebvre and Andy Merrifield. In reference to their objectives, the significance of the dialectical reasoning as a methodological tool is pushed forward within this study, as it is believed that only through this way conflicts and contradictions, flows, interplays, oscillations and rigid polarities could be brought together for further fabrications. Based on the premises of dialectical reasoning, a qualitative approach is pursued throughout the thesis against the quantitative persistence of the capitalist process of urbanization. This qualitative attitude does not intend to produce empirical information in spatial terms, but rather aims to generate knowledge, which continuously develops concerns on the quality of the content.

This thesis is composed of four main chapters, which intend to illuminate the objectives of the thesis from a critical perspective. First being the introduction and last being the conclusion, the chapters cover a wide range of discussions on the historical and socio-political background of the current urban phenomenon, the emergence of Dialectical Urbanism, its relationship with the discipline of architecture, and its incorporation into the analytical design tools of the architect.

The first chapter gives overall information about the objectives of the thesis, while producing a general understanding in terms of the methodology of the study.

The second chapter introduces the ideological background of the current critical phase and questions the motives behind the emergence of the necessity of a critical urban theory. Its first subchapter is a review on Modern Architecture and Urbanism, which criticizes their lack of connection and formal, functional tools of design to cope with the problem situation. The second subchapter is on Postmodernism, which is believed to stem from Modernism itself as a self-critique. The third subchapter represents the search for a critical urban theory that neither Modernism nor Postmodernism succeeded at. This subchapter is the most significant section of the overall study, since it introduces Dialectical Urbanism and its methodology as a theoretical basis for the preceding chapter of the study.

The third chapter questions the relationship between Dialectical Urbanism and architecture through scrutinizing the position and the role of the discipline of architecture within the multidisciplinary milieu of our urbanizing geographies. The first subchapter of this main section draws attention to the necessity of redefining the tasks, position and tools of design of the architect in relation to the emergent urban phenomenon. While reformulating the current boundaries of the discipline, the critical investigation of the subtext of architecture's pedagogical and professional problems is intended. The second subchapter is an overlook to the inherited vocabularies within the capitalist process of urbanization, which significantly affect the way we pursue the acts of design and building. It debates the necessity to revisit the analytical tools of the discipline of architecture against the institutionalized data sets, mappings and modes of representation. The third and final subchapter introduces *The Urban Atlas of Ankara,* as an exemplar research based study, which is believed to wed the theoretical basis of Dialectical Urbanism with the analytical tools of architecture.

The final chapter consists a self-critique of *The Urban Atlas of Ankara*. While concluding, this chapter draws attention to the designerly mode of production of the Atlas, which is considered to attract criticism for the intuitive aspects of production.

1.3. Future Reflections of the Thesis

This thesis intends to produce a theoretical and practical basis for architecture and urbanism to uncover the means of resistance within the prevalent mode of production. The introduction of the theoretical framework of Dialectical Urbanism within discursive and practical activity is believed to play a crucial role in sustaining the ambitions of justice, productivity and humaneness within the capitalist process of urbanization. In fact, the reconsideration of such themes embodies further significance in terms of presenting a critical approach towards professional and pedagogical domains of architecture. Although their specific contextual frameworks differ in the final analysis, the problematic of architectural profession and pedagogy has proven that in the present climate architecture is far from being relevant with the interdisciplinary field that truly engages with today's urban domain. It is expected that this thesis could provide a valuable manual for both realms, which have been equally influenced from the alterations that have already been shaping architecture and urbanism. Through this way, what anticipated is to fortify the position of the architect as a critical collaborator.

CHAPTER 2

THE IDEOLOGICAL BACKGROUND OF THE FIELD

2.1. The Critique of Modern Architecture & Urbanism

The design principles promoted by Modernism have been subjected to a severe criticism for decades, as they engender a general dissatisfaction with the products of modern architecture and urbanism. In fact, the criticism is directed against the restrictive codes of The Athens Charter[7]. The insistence on the rejection of any historical or contextual input gives rise to a reductive and oppressive universalism which has ended up with a critique of the rigid ideals of The Athens Charter and its organizational vanguard CIAM.

The foremost assault against the CIAM's Project is the introduction of a top-down context, which is codified through functional planning and industrialized production. This contextual approach prompts an intense crisis as it profoundly encourages the massive destruction of the urban culture and the built fabric. In the broadest sense, Modernism have replaced the specifities of context with a notion of tabula rasa. While leaving no room for diversities, the modernist orthodoxy implies the exclusion

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[7] The Athens Charter, produced by the Fourth Congress of the Congres Internationaux d'Architecture Moderne (CIAM IV) in 1933 can be regarded as an important manifesto in defining the functional approach to modern city planning. In principal, the Modernist Urbanism fostered a simplification of urban activities into four basic categories - dwelling, working, transportation, recreation - and advocated a strict separation of these activities by certain design measures.

of any visual or social values other than its own. Therefore, a cultural, physical and symbolic detachment from aspects of an existing system is severely advocated. The context-free dictum of Modern Architecture and Urbanism generates universal formal models and pragmatic functional schemes which, paradoxically, penetrates to extremely divergent local environments. Regardless of any cultural multiplicity or topographical variety, it is believed that these models could be applied anywhere without referring to a specific setting. Under the banner of so-called proliferation of well-being, not only the principles of Modernism, but also the very being of the individual is standardized. Globalization and uniformity, in fact, have reduced the norms of the Modernist formalism into a set of generalized interventions which lack the means of producing appropriate responses to intricate social and environmental issues. The pursuit of absolute functionalism and pure formalism, therefore, raises the question of how built environments should be comprehended; either responding or ignoring the social and cultural formation. As clearly manifested by Kenneth Frampton;

> Modern building is now so universally conditioned by optimized technology that the possibility of creating significant urban form has become extremely limited. The restrictions jointly imposed by automotive distribution and the volatile land speculation serve to limit the scope of urban design to such a degree that any intervention tends to be reduced either to the manipulation of elements predetermined by the imperatives of production or to a kind of superficial masking which modern development requires for the facilitation of marketing and the maintenance of social control.[8]

Within this contextual frame, the free standing and the mass produced object buildings have become the legacy of Modern Architecture and Urbanism. The isolated building blocks floates against the endless abstract spaces without establishing a necessary dialogue with the values of the urban environment. As claimed by Michael Sorkin, the solitary existence of the modern building, as an urban strategy for planning, is believed to signify a new social organization and the

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[8] Kenneth Frampton. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance", in *Postmodern Culture*, ed. Hal Foster, London: Pluto Press, 1985, p. 17.

better ways of living which could be achieved as long as the preceding formal and social practices are strictly rejected.[9] The eradication of the historical and cultural traditions is, therefore, essential for providing a clean blank slate, where a new physical and social order could be implemented.

In that respect, the individual building block has a significant emphasis on the urban morphology of the modern project. The stand-alone building legitimizes the abstract and formal considerations imposed by the norms of Modernism. Although the ideal is to create free-flowing spaces, the lack of communication between the individual blocks and a conventionally defined context leads up to detached structures allocated among highways and undifferentiated modern space. As the importance of building as a definer of the urban space has disappeared, the concrete places are overshadowed by abstract spaces that could no longer accomodate social and physical variance.

The segregated urban buildings and spaces prompts the loss of qualities of the urban space, which eventually yields impersonal and exchangeable environments suffering from a sense of place that embraces diversity and meaning. As a consequence, the Modern Movement triggers the problem of placelessness which is described by Edward Relph as "the casual eradication of distinctive places and the making of standardized landscapes that results from an insensitivity to the significance of place."[10] Regarding this critical issue Edward Relph further argues that;

> As an unselfconscious attitude placelessness is particularly associated with mass culture-the adoption of fashions and ideas about landscapes and places that are coined by few experts and disseminated to the people through the mass media. The products of these two attitudes are combined in uniform, sterile, other-directed and kitschy places-places which have few significances and symbols, only more or less

[9] Michael Sorkin. "The End(s) of Urban Design", in *Readings in Urban Theory*, ed. Susan Fainstein and Scott Campbell, Oxford: Blackwell&Wiley, 2011, p. 274.

[10] Edward Relph. *Place and Placelessness*, London: Pion Limited, 1976, p. x.

gaudy signs and things performing functions with greater or lesser efficiency.[11]

As opposed to the profile of the prior urban models, the codes of the Modernist Architecture and Urbanism generates both physically and culturally impoverished environments due to the industrial techniques, standardization and the endless similarities imposed by the mass production. The shift described by placelessness diminishes the legibility of the landscape and obscures the knowledge attached to the particular settings. Although scientific developments have emancipated the individual from aspects of the context, the deliberate dissociation from the precepts of the site abruptly wipes out sensory and tactile intelligence that could be transmitted by means of architecture and urbanism. As put forward by Christian Norberg Schulz, "[t]he existential purpose of building (architecture) is to make a site become a place, that is, to uncover the meanings potentially present in the given environment."[12] Nevertheless, defining the urban space through universal tendencies and pragmatic requirements frustrates the identity and the characteristics intrinsic to the context.

The non-figurative quality of the massive structures, the abstract and the transitory features of a functionalist geography obliterate the primacy of place and displaces its unique property with anonymity. Functionalism's focus on the globalized space disregards the differing cultural conventions and environmental circumstances, which result in the loss of the spirit of the place. Rather than engaging with diversity and richness encompassed by the urban framework, the functionalist spaces fall victim to isolated and homogenized environments which are, in fact, reserved for fulfilling the users' practical necessities. Within this context, the substantial critique against the functional landscape is the decline of the public realm, as it could no longer be regarded as truly urban. The collective significance is exchanged with private appropriation that serves for accomodating discrete functions and

[11] ibid., p. x.

[12] Christian Norberg Schulz. "Phenomenon of Place", in *The Urban Design Reader,* ed. Michael Larice and Elizabeth Macdonald, New York: Routledge, 2006, p. 132.

conditions.[13] In other words, the primary objective of architecture and urbanism has become achieving functional efficiency so as to meet the technical requirements for operation and use with a little concern for the quality and the experimental merits of the space.

The preeminence of the utilitarian implications could be detected on the urban morphology as seperation of the landscape according to the analytic categories of use. The Modern Urbanism justifies the dispersion and the segregation of functions through zoning regulations and regional plans. Functionalism's rigid structure of planning articulates each zone distinctively and charges with mono-functional use schemes. The clusters of the isolated objects comprising either residential, commercial or recreational amenities are cut off by the enclosing anonymity of the vehicular networks so that each section could be kept as independendent as possible. The components of the modern city, therefore, were regarded as "small, autonomous, undifferentiated parts linked up into a great machine, which in contrast has clearly differentiated functions and motions."[14]

On the one hand, the Modern Urbanism proclaimes the rational order through the functional segregation of the urban fabric. The attempt is to attain maximum efficiency through the removal of the ill-matched or flawed land uses. On the other hand, such piecemeal approaches give rise to an everlasting confrontation of the functional and the social agenda. The dogmatic formalism imposed by the functionalistic land use diagrams inevitably falls into conflict and contradicton with the complexity of the urban life. As indicated by Christine Boyer;

> Zoning focused on the efficient use and distribution of land for the purpose of increasing the productivity of space but not its organization from the point of view of social needs and uses. It offered no blueprint for society, no comprehensive plan for development and urban growth. The necessary security of the single-

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[13] Roger Trancik. *Finding Lost Space: Theories of Urban Design,* New York: John Wiley and Sons, 1986, p. 17.

[14] Kevin Lynch. *Good City Form*, Massachusetts: MIT Press, 1981, p. 85-86.

family home, all the economic values linked to the efficiency of industrial areas, and the social ethic of racial and economic segregation determined the lines and boundaries of zoning.[15]

The reductionist notions of the functionalist layout, as a consequence, has generated homogeneous, yet disintegrated urban models. Since each zone is dedicated to a solitary correspondence of form and function, the fragmentation of the city and the production of indistinguishable environments with fewer different assets are inevitable. As a result, the variety that could be generated through the interaction of the urban activities and the individuals are drastically excluded. As the organization of the functional schemes brings about the organization of the other relations as well, the universal application of zoning gives rise to inhumane territories which further results in the loss of the unity of the total environment.

The functionalistic organization of the modern space draws attention to the idea of master planning. The segregated tasks of the modern city are assembled and restructured through the implementation of the master plan. Therefore, as an important carrier of the Modernist Urbanism and a quintessential representation of the functional planning, master plan deserves further inquiry. While entailing the drawbacks inherent in the functionally-zoned city, the master plan is charged with being excessively utopian and oppressive. Elaborating on this critique, Dana Cuff and Roger Sherman pointes out that;

> The master plan is and always has been an attempt to control the process, that is the city, in terms of functional and economic factors that could be spatially organized. The futility of this task has had strangely little impact on the enthusiasm with which such plans are adopted. At worst, the master plan is a fiction a document that demonstrates ideals that no one imagines will be realized. In that sense, the master plan is an utopian instrument.[16]

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[15] Christine Boyer. *Dreaming The Rational City: The Myth of American City Planning*, Massachusetts: MIT Press, 1983, p. 171.

[16] Dana Cuff and Roger Sherman. *Fast Forward Urbanism: Rethinking Architecture's Engagement with the City,* New York: Princeton Architectural Press, 2011, p. 20.

The master plan is closely related with the domination of the urban practices and the productivity of the landscape in pragmatic and financial senses. It is regarded as a tool to reify the insistence on the rational order and the strict formalism of the Modern Architecture and Urbanism. Its focus on the mastery over the space gives rise to predetermined urbanization forms which have few influence on the precise complications of the varying urban condititons. In other words, the idealized settings promoted by the master-planned city are, in fact, fictional environments in conflict with the reality of the rapidly growing modern space.

While failing in complying with the self-regulating and ephemeral aspects embedded in the urban life, the fixed structure of the functionalist master plan introduces an immutable framework which governes the space through some finalized state of relationships. However, the static depictions of the future conditions are incompatible with the shifting situations of actual the urban life. The issue of placelessness regaines the attention within these arguments, as the structure of place, which rejects encompassing perpetual and preset conditions,[17] collides with the perennial form of the modernist master plan. While exchanging the serendipity of the urban space with predictable and controllable experiences, the act of master planning intensifies the placeless urban territories leading to superficial rationalization of the modern city.

The constellation of these arguments, in fact, are a reflection of Modernism's inherited dilemma. The charge of superficiality indicates the growing conflict between the dogmatic formalism of Modernism and its social program. It is explicit that the formal considerations of the Modernist principles direct not only the architecture of the city, but also the social scientific thought of the CIAM's project. In that respect, the functional segregation of the landscape does not simply mean breaking down the urban activites into discrete tasks. Rather than merely representing the functional order, it further signifies the reconceptualization of each function as a political statement. For instance, as examplified by James Holston,

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[17] Christian Norberg Schulz, op.cit., p. 132.

> In completely seperating pedestrian and vehicle, it [Modern Urbanism] not only abolishes street, it also eliminates the type of urban crowd and public activity that streets support. In planning a city in a park of playing fields and gardens, it does not simply green the city, more significantly, it proposes a new focus on sports for the displaced public activity of the streets.[18]

Within this premise, the Modernist building and planning conventions serve for a more crucial objective. While undesired and non-conforming urban activities are evicted, a new form of social experience is systematically imposed on the segregated components of the urban space. Based on the Modernist ideal of social reform, it is believed that redefining the social structure of the urban life would engage and reconstruct the society through new forms of collective and personal associations. The detachment from the existing physical and social conditions is regarded as an opportunity to achieve new patterns of social organization.

Despite putting forward the vision of a new urban society, the program of social change proves to be utopian. The functionalist and formalist determinism negating all the previous meanings, conventions and habbits to which the humankind is attached, produces rigid and impersonal types of societal relationships. The top-down execution of a preset social order replaces the differentiation of personal and cultural patterns with an universal and totalizing scheme. While functionalist use diagrams insist on depicting human beings in accordance with an identical set of necessities, they simplify the variety of users into a monolithic mass demonstrating fewer distinct aspirations and targets. However, the Modernist ideology ignores the fact that no matter how similar the functions are, even the most fundamental ones deviate from each other through the way they are accomplished under different cultural and environmental terms and therefore, require domains having distinct characteristics.[19]

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[18] James Holston. *The Modernist City: An Anthropological Critique of Brasilia,* Chicago: The University of Chicago Press, 1989, p. 51.

[19] Christian Norberg Schulz, op.cit., p. 127.

The acceptance that human beings, their necessities, desires and reactions are universally alike resultes in a homogenized landscape suffering from an increasing abstraction in societal relationships. Although the program of social change intends to cover the entire social spectrum by means of a standardized mode of production, it hardly appeales to the whole. The codes of the populace comes into conflict with the reductionist principles of the CIAM's project, as the universal formal solutions address to a new form of citizen, that is the ideal man, rather than the actual individual. Colin Rowe and Fred Koetter describe the contradiction between the scientific objectivity and the human habitat as inherent to Modernism and argue that;

> If presumably, the ultimate conflict which presents itself is that between a retarded conception of science and a reluctant recognition of poetics, this being said, it is apparent that modern architecture, in its great phase, was the great idea that it undoubtly was precisely because it compounded and paraded to extravagance the two myths which it still most publicly advertises.[20]

The asserted confrontation of the technical facts and the sentimental conventions is two-folded. The "myth" of science and technology embodies the Modernist claim of sanitizing the ground in order to maintain the overall welfare of the society. Yet, the incompatability of its empirical solutions and the prevailing socio-cultural references obscure the real problem of the urban setting which, in fact, bring about the failure of Modern Architecture and Urbanism to a large extent. Despite the fact that divergent social and cultural values are melt away by being simplified into a common denominator, it is believed that the social transformation of the society could still be achieved simply through the formal manipulation of the urban space. However, the proclaimed social objective intensifies the loss of connections, as it severely advocates the globalization of the Modernist rationality.[21]

In this regard, the premise made by Modern Urbanism to control the urban crisis through rationalism fails to deliver. The universal urban programs which were

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[20] Colin Rowe and Fred Koetter. *Collage City*, Massachusetts: MIT Press, 1983, p. 3-4.

[21] Michael Sorkin, op.cit., p. 274.

irrespective of contextual differences, modes of life styles and daily habits give rise to an ever more fragmented and alienating social order. As a result, the assult against the totalizing Modernist schemes amplify and a cautionary reaction raises towards the top down dictates of the universal formal solutions, which ignore the complexities of the urban crisis, namely conflicts and contradictions inherent in cultural and environmental diversities.

The critique of Modern Architecture and Urbanism mainly focuses on the formal considerations detriment of comprehending the evolving role of architects, planners and the built environment in a transforming global political context. The eradication of historial and cultural traditions through a tabula rasa reductionism preventes the production of an appropriate dialogue between the autonomous expression of architectural form and the contextual references. On this account, the solution-based approaches which promote finalized and ad hoc responses towards the urban crisis remaine inadequate within the rapidly changing conditions of the immediate environment. The strict formal operations disregard the future prospects of the urban condition and intensify the deficiency in understanding the on-going urban change. While architecture's affirmative relationship with the urban life is gradually degraded within this context, the reactions against the Modernist Movement severely aggravate. As put forward by Nan Ellin;

> Although Modern Urbanism may have been elegant and socially responsible in the abstract, its realization turned out to be repressive, ugly, sterile, antisocial and generallly disliked and by the late 1950s and early 1960s criticism of Modern Urbanism began to mount. In its dogmatic insistence on purity critics proclaimed modernism bespoke its own death.[22]

Accordingly, the challenge to the Modern Project calls for new responses that could emphasize some of the critical issues, which are believed to be lacking in Modern Urbanism. As opposed to functional and formal tendencies, which are found extremely stifling, a search has been carried out to overcome the proclaimed

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[22] Nan Ellin. *Postmodern Urbanism*, New York: Princeton Architectural Press, 1999, p. 212.

drawbacks of Modernism. As one would expect, the emergence of postmodernist discourse as a self-critique of modernism precisely coincides with this period. While embracing new sensitivities towards the architecture's relationship with the human experience, it is believed to strike the most significant Modernist by-products; the overwhelming sense of loss and a corresponding longing for the preceding urban codes.

2.2. A Self-Critique Of Modernism: Postmodernism

The reactions against the unified perspective of Modern Architecture and Urbanism gave prominence to a self-critique; Postmodernist discourse[23], which promotes a multiplicity of theoretical visions and forms of expression. As clearly indicated by Nan Ellin, in principle;

> Seeking to correct the perceived deficiencies of the modern movement, this body of theory featured reactions to: universalism (in favor of regionalism and vernacular design); machine models (in favor of pre-industrial typologies and morphologies); the architect-as-divinely-inspired-genius working in isolation (in favor of collaboration with other architects, specialists in other areas, and local communities); and to the architect-as-savior (in favor of humility and apoliticism).[24]

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[23] The contrasting rhetoric of Modernism and Postmodernism will be evaluated not as a rupture, but as an evolution within this thesis. As the underlying political economy has only transformed rather than changing its course, one cannot draw a precise boundary between Modernism and Postmodernism. Even though its formal and rhetoric differentiations may constitute a symbolic break from Modernism, Postmodernism actually continues the Modern Project in terms of technological, political and economic means. Based on the arguments advanced in *"Modernity: An Incomplete Project"* by Jurgen Habermas, it is more accurate to comprehend Postmodernism as a progress within Modernism with an increasing responsiveness towards social multiplicity and environment. Rather than resolving or replacing modernity, Postmodernism, in fact develops alternative comprehension of the modern through drawing attention to its paradoxical aspects.
See. Jurgen Habermas. "Modernity: An Incomplete Project", in *Postmodern Culture,* ed. Hal Foster, London: Pluto Press, 1983.

[24] Nan Ellin, op.cit., p. 225.

In its broadest sense, the postmodernist arguments in architecture and planning attempt to avoid the totalizing discourse of the Modernist Project, although their prosperity is still questionable. Opposing to the excluding dictum of Modernism, which could no longer reflect the current needs of the post-industrial society, the shift towards the postmodernist discourse places a higher value on plurality than on purity in its efforts to emphasize the multivalent readings of the context. The clear implication is that the proponents of Postmodernism draw their attention to cultural difference and spatial singularity in order to cope with the homogenized, placeless urban geographies of the Modernist orthodoxy. In an effort to bring together the segregated spheres of the urban life by means of a contextual pluralism, the Postmodernist aspirations give priority to the conveyance of meaning other than fulfilling merely pragmatic necessities. Therefore, certain forms and spaces that carry particular associations for their users are brought onto the agenda.

While hunting for inspiration from the pre-industrial settings and from other contexts, the advocates of Postmodernism call for a return to the traditional built forms, which are believed to confine connotations of a "a center, a usable past, a sense of community, a neighborhood, a vernacular, diversity, meaning, innocence, origins, roots, certainties."[25] The key claim is mainly articulated as a renewed concern on urbanity, which is in the end imagined to generate a socially encompassing urban environment. The revival of the urban life that has already been lost is anticipated to overcome the societal segregation brought forward by the Modernist planning tenets. In this regard, the recall of the nostalgic references implies the urge of re-engaging the social and economic disposition belonging to the pre-modern city. The resurgence of the traditional forms is believed to engender a familiar perception against the overwhelming sense of loss of the Modernist Architecture and Urbanism. In contrast to the sterilized features of Modernism, the reliance on tradition is believed to produce appropriate references to the historical exemplars that could promise meaningful environments for their users. As clearly expressed by Kate Nesbitt;

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[25] ibid., p. 13.

The Postmodern historicist architects utilize elements of classical or other past styles in an artistic practice of collage, pastiche or authentic reconstruction clearly demonstrating that they feel these forms are superior to contemporary ones because of the associations and meaning they carry.[26]

Despite these arguments, the search for urbanity fails to get accomplished due to the ignorance of the urban reality of the actual contemporary context. Although the valorization and the idealization of certain historical originals are believed to offer a remedy for the urban crisis of the post-industrial society, in actuality, this task could be barely accomplished due to the lack of acknowledging the transformations grown out of the industrial revolt. The historicist mode of the Postmodernist discourse retreats from in-depth solutions touching the social problems. The objective of bringing together the isolated domains through evoking the pre-modern connotations of walkable and compatible surroundings highlights the contradiction that the pre-industrial forms and spaces could not merge into the post-industrial ways of living.[27] In fact, similar to the criticism directed to Modernism, Postmodernism still resorts to formal solutions to enhance the urban condition.

Within these arguments, the removal of the originals from their historical context without giving credits to the ideological components of the past forms within their precise settings gives rise to the loss of meaning conferred on architecture and urbanism. The stylistic pieces mainly recall the visual impacts of the pre-modern architectural features rather than the inherent political statements attached in the historical context. As Alan Colquhoun irrefutably argues that "[w]hen we revive the past now, we tend to express its most general and trivial connotations; it is merely the pastness of the past that is evoked."[28] Although Postmodern discourse strives to

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[26] Kate Nesbitt. *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, New York: Princeton Architectural Press, 1996, p. 42.

[27] Richard Ingersoll. "Postmodern Urbanism: Forward into the Past", in *Design Book Review*, vol. 17, Winter, 1989, p. 21-25.

[28] Alan Colquhoun. "Three Kinds Of Historicism", in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995,* ed. Kate Nesbitt, New York: Princeton Architectural Press, 1996, p. 208.

fortify a contextual sensitivity, the insistence on the insertion of historical fragments into the contemporary context prevents it from being precisely contextual. As the urban process is limited to a set of visual criteria alone, the meaning embedded in the actual context is far from communication.

In that respect, the pretense of historicism produces fictional environments whose qualities are beyond reality. The conditions of the post-industrial society impel the regeneration of familiar patterns and symbolic codes to a state of "scenography oriented towards marketability, social control and towards an optimization of building production and consumption."[29] While the geographical identity and the material culture of the historical architectural elements are shattered through the expansion of globalization and the mass consumption, the emphasis on the formal considerations reduces the past forms and spaces to a fragment of the mass imagery. The evident deduction is that the implementation of the Postmodernist approach in architecture and city planning is embedded in the larger market that inevitably avoids the achievement of the prevailing romantic stance of Postmodernism. Despite its sensitivity towards contextual arguments and social diversity, Postmodern Architecture and Urbanism are still engaged with the criticized rationality of Modernism due to the constraints of the prevalent mode of production.

Notwithstanding its efforts to re-attach the civic society with architecture and urbanism, in many instances the Postmodernist discourse proliferates the fragmentation of the physical and social realms. Despite its proclamations, the Postmodernist thinking did not put on an urbanism having the human component at the core. Instead, it supported an urban life that is carried out by the market preferences. Likewise the human insensitivity of Modernism, the excessive obsession with environmental determinism and lavish relativism, as components of an ideological predisposition, excluded and alienated the necessity of human from

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[29] Kenneth Frampton. "Some Reflections on Postmodernism and Architecture", in *Postmodernism:ICA Documents*, ed. Lisa Appignanesi, London: Free Association Books, 1989, p. 87.

means of comprehending the urban phenomenon. Brian Elliott puts forwards the issue as,

> Postmodern Urbanism's concern for singularity in theory has by no means translated into modes of practice that genuinely promote equality and social justice. Indeed Postmodern Urbanism in practice has actually made social division more acute by failing to offer resources for popular resistance to the combined forces of state bureaucracy and corporate strategy.[30]

On that account, while by-passing the reality of the post-industrial society on the basis of its actual historical position and the mode of thinking, the Postmodernist Urbanism fails in achieving an appreciation of the urban crisis and its possible solutions. The fundamental critique against Postmodern Urbanism is that; although it is committed to uncover the arguments behind the social segregation and propose means of confrontation, in reality, it exacerbates the estrangement of the self and left the individual impotent among the universal power relationships. The acknowledgement of the multiplicity of perspectives (of women, minorities, youth, ethnic groups, etc.), then, turns out to a superficial disguise, which accentuates the otherness in practice through isolation from global references of power.[31]

Within these arguments, the inclusive concerns of Postmodernism fall through in terms of countering the excluding and standardizing aspects of Modernism. The piecemeal approach towards divergent positions ultimately produces figurative and abstract representations of varying theoretical frameworks and thereby, avoids the production of an entirely encompassing urban life. The result is a misguidance towards an urban environment, which renders the architectural discourse out of context by drastically tapering off its solicitudes.

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[30] Brian Elliott. *Constructing Community: Configurations of Social in Contemporary Philosophy and Urbanism*, Maryland: Lexington Books, 2010, p. 118.

[31] David Harvey. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Oxford: Blackwell Publishers, 1989, p. 117.

2.3.Variations of a Theme: Urbanisms Since the 1980s

When arrived to the 1980s, the crucial debates towards both Modernist and Postmodernist perspectives began to aggravate. Detached from the transformations transpired throughout the urban life, the prior arguments about architecture and urbanism failed in engaging with the contemporary critical realities. Rather than an in-depth investigation of the etymology of the problems, they yielded some superficial responses towards the segregated physical, historical and social contexts. In this regard, neither the homogenizing attempts of Modernism nor the Postmodernism's elaborate search for traces of urbanity in the traditional forms or in disparate contexts could produce a fitting reaction in relation to the drawbacks of the urban crisis.

The bitter fact is that; the fundamental dialectics between social and spatial practice was severely wiped out with regards to a wholesale dominance of economic and political pressure. The poetic approach of the early proponents of Postmodernism to engage civic society with architecture and urbanism had not attained in actual practice and gradually left its place in the 1980s to a profound coalition with the larger market through global power relationships. The appropriation of the urban practice for the own purpose of the market forces simply proclaims the aspiration for the acquisition and the institutionalization of the Postmodernist themes with regards to the corporate interests. It could be, therefore, argued that the Postmodernist Architecture and Urbanism operated in the late twentieth century have undertaken some new dimensions driven by the prevailing mode of production, which have rigorously evolved into a critical phase in the aftermath of industrialization. The conventional trails of urbanity, which are believed to promise freedom and chance to restore the missing qualities of the urban life, engendered piecemeal interventions that carry out the facilitation of the relations of production, distribution and consumption. As clearly indicated by Mary McLeod;

> If the reassessment of modernism occurred in a tight economy, which encouraged reflection and criticism, postmodernism began to flourish in the boom economy of the early 1980s. Architects seemed stop writing and theorizing, most reacted hungrily to the opportunities to build.[32]

The 1980s signifies a transition to a new critical field that puts forward the urban problematic as a global fact. Although the industrial mode of production still engenders the conditions for urbanization through generating a framework to circulate the capital, the urban phenomenon has moved forward to a global scale by being tightly fixed to the worldwide economy. Industrialization and urbanization appear to be intertwined more deeply than ever in this context, as the more explosive the urban growth is, the more industrial enlargement is acquired.[33] This two-folded relationship highlights the fact that the process of urbanization is closely bounded up with the continuity of the prevailing mode of production and thereby, subjected to a relentless practice of hegemonic power held either by the state, the class, the technocrats, the policies or the technology.

Urbanization has always played a salient role in the perpetual course of capitalism and has provided profit-making terrains for the mobilization of the capital. According to David Harvey, the very nature of urbanization is contingent on the flow of a surplus product that is continuously produced by the capitalist mode of production in quest of profit.[34] He further argues that "[c]apitalists have to produce a surplus product in order to produce surplus value; this in turn must be reinvested in order to generate more surplus value."[35] Urbanization gains much greater importance at this point, since it has been central to the absorption of this surplus product by

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[32] Mary McLeod. "Architecture and Politics in the Reagan Era:From Postmodernism to Deconstructivism" in *Architecture Theory since 1968*, ed. Michael Hays, Cambridge: MIT Press, 1998, p. 687.

[33] Neil Smith. Foreword to *The Urban Revolution*, by Henri Lefebvre, Minnesota: The University of Minnesota Press, 2003, p. xx.

[34] David Harvey. "Right to the City", *New Left Review,* vol. 53, 2008, p. 24.

[35] ibid., p.24.

means of providing the urban land as a medium to anchor the accumulation of the capital.

Needless to say, the rapid urban growth experienced in the late twentieth century legitimizes itself through this intimate connection between urbanization and the existing mode of production. The uncontrollable pace of expansion finds its grounds on the network of capital circulation, which is, at present, being operated globally subsequent to the globalization of finance, the emergent high technologies and the developments achieved in the informational systems. As indicated by Andy Merrifield, "[c]ities are now nerve centers of globalization and of globalizing capital and equally play a crucial ideological and political role within this system."[36]

As a part of this global process, since the 1980s the scale and the concentration of the cities have increased rapidly. Embedded within the world of commodities, the process of urbanization has attracted much attention, as "[n]ow, cities-like industries, like people everywhere-have to be much more competitive and entrepreneurial, if only to survive."[37] In the present climate, cities are obliged to strive against the other centers of global power for jobs, resources, capital investment, new technologies and innovations. As further argued by Andy Merrifield,

> Cities are compelled to compete with other cities to attract investment, wrestling with each other for relative advantage, trying to lure high income earners or spenders, command and control functions, cutting edge corporations and high-tech firms, imploring them all to settle in their city, promising goodies in return.[38]

In this regard, space in cities have been conquered and commodified, bought and sold, constructed and deconstructed in order to keep alive the competitive struggle. While renewal and purification programs have colonized unappetizing and

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[36] Andy Merrifield. *Dialectical Urbanism: Social Struggle in the Capitalist City*, New York: Monthly Review Press, 2002, p. 12.

[37] ibid., p. 12.

[38] ibid., p. 161.

problematic inner spaces of the town, several extensions to the urban centers were put into operation. The proliferating growth going hand in hand with the incremental urbanization gave rise to the emergence of suburbs, satellite towns, edge cities, peripheral conglomerations and so forth, each aggravating the segregation of the urban landscape through their decentralized, polycentric distribution.

The consequences of the rapid extension are quite rigorous. The uncontrollable expansion of the urban fabric has brought together some significant drawbacks such as sprawl, ghettoization, ecological disasters, pollution and intensive explosion of population, which have also meant exploitation, alienation and isolation. The massive extention of the urban territory impaired and loosened the relationship between town and country, city and nature and inevitably rendered the in-between associations disastrous. As a fundamental problematic, nature, on the one hand, has been sacrificed in order to compensate for material resources and the spatial requirements of industrialization and urbanization. On the other hand, it has been subjected to an obsessive fetishism by means of its reproduction as parks, gardens and open spaces, which are, in reality, lacking the qualities of a true nature. Despite the fact that nature has been obliterated materially, its denaturated simulations have been recreated rapidly. Regarding these arguments, Henri Lefebvre states that, "[t]heoretically nature is shrinking, but the signs of nature and the natural are multiplying, replacing and supplanting real nature; these signs are mass-produced and sold."[39]

It is deliberate that, today, the urban reality and its problematic have fallen apart in practice and theory. The process of urbanization has detached the urban practice from the precise reality, as it posseses a partial and fragmentary perspective towards the on-going trajectory of the urban phenomenon. As one would expect, the urban reality has been obscured through several ideological and institutional signs and significations which have been sold and consumed through market relations, real estate interests and media forces. Moreover, globality, that currently encompasses

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[39] Henri Lefebvre, op.cit., *The Urban Revolution,* p. 27.

the means of practice, has made the identification and the comprehension of the urban reality more difficult than ever.

Within this context, the representations that veil and supersede the problematic and the practice of the urban phenomenon have produced a fictional, yet deceptive notion of urban, namely urbanism. The essence of urbanism, which was clarified in its precise definition as a holistic consideration comprising "distinctive social and cultural patterns that develop in citites"[40], has been reduced into a technical formal operation bringing together the fragmented pieces of architecture for the sake of the property values and the flow of the productive forces. As Henri Lefebvre argues;

> As it exists in the current framework, that is, as a functional entity, urbanism has been unable to escape the permanent crisis and remains stigmatized; it is unable to find a status quo for itself, nor is the urbanist able to find a role. Urbanism finds itself caught between particular interests and political interests, between those who decide on behalf of higher institutions and powers.[41]

In fact, particularly within the Anglo-American axis, until the late 1970s the term urbanism signified "the way of life of city-dwellers" as put forward by the American sociologist Louis Wirth. According to the hypothesis of Louis Wirth,

> Urbanism as a characteristic mode of living may be approached empirically from three interrelated perspectives: (1) as a physical structure comprising a population base, a technology and an ecological order; (2) as a system of social organization involving a characteristic social structure, a series of social institutions and a typical patterns of social relationships; (3) as a set of attitudes and ideas, and a constellation of personalities engaging in typical forms of collective behavior and subject to characteristic mechanisms of social control.[42]

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[40] *The Blackwell Encyclopedia of Sociology Online*, ed. George Ritzer, 2007.
http://www.sociologyencyclopedia.com/subscriber/uid=87/tocnode?query=urbanism&widen=1&result_number=3&from=search&id=g9781405124331_chunk_g978140512433127_ss1-22&type=std&fuzzy=0&slop=1 (last access: 29 September 2014)

[41] Henri Lefebvre, op.cit.*, The Urban Revolution,* p. 158.

[42] Louis Wirth. "Urbanism as a Way of Life", in *The American Journal of Sociology*, vol. 44, no.1, 1938, p. 18-19. http://www.jstor.org/stable/2768119 (last access: 22 September 2014)

The theory of urbanism, which was built upon these three standpoints, was expected to bring about a rational sociological clarification to the urban way of life, which had been subjected to a significant transformation in relation to the conditions of the modern cities. The demographic factors, be they size, density and heterogeneity were regarded as the key features of the city and were believed to provide the rationale for reasoning the distinctive modes of living and personality of the urban. Wirth's proposition, in this regard, transcends the scrutiny of the physical organization of the city, and rather stands for the discovery of the intrinsic "elements of urbanism, which mark it as a distinctive mode of human group life."[43]

Although Wirth's proposition has been regarded as a seminal attempt to develop a theoretical basis for the justification of the urban reality, the reduction of the term urbanism into a mode of living with a particular cultural content has inevitably engendered severe criticism in both wings of the Atlantic since the 1980s. The fundamental assault was that the demographic components of the city that were advanced by Louis Wirth remained insufficient and over-simplifying in explaining the dichotomy between urban and rural, since such factors were impotent of fully describing the complexity of the urban paradigm. In fact, the generalizations that were forced forward by the American sociologist's theory of urbanism turned out to be empirically inaccurate and the insistence on a strict partition between the urban and the rural attracted serious disapprovals. In this regard, according to Peter Saunders, Wirth's proposition failed in "producing a theoretical object by means of which the real object (urbanism, space) could be analyzed."[44] He further argues that,

> Rather by equating a concept of urbanism with what was in fact a theorization of capitalism, it succeeded only in representing capitalist processes (competition, individualism, etc.) as inherent to the nature of cities. [45]

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[43] ibid., p. 4.

[44] Peter Saunders. *Social Theory and the Urban Question*, London: Routledge, 2007, p.168.

[45] ibid., p.168.

Regarding these criticisms, a more integrative conceptualization of the term urbanism that could expand the urban reality has meticulously been sought. In this regard, as opposed to its recognition merely as an urban way of living, "a holistic consideration of the built environment within physical, historical and social contexts"[46] is put forward in terms of defining the term urbanism, which also signifies the way the term will be used within this thesis. Despite this holistic consideration of the term, however, in the present climate the integrative nature of urbanism is suppressed and concealed by hegemonic means of power in quest of preserving the implications of the capitalist mode of urbanization.

Since the 1980s the conflict between urbanization and the term urbanism has critically came into focus. In its broadest sense, "urbanism is concrete and about use values, urbanization is abstract and about exchange values."[47] The collision between the rationale of urbanism and what is currently being referred as urbanism, today, gives grounds for the disguise of the capitalist mode of thinking, which renders the comprehension of the urban reality more controversial. Despite its connotations that engage with integrative practices, in the present climate, the actual overtones of the term urbanism have been suppressed by developers and power structures in order to push forward a mask that conceals authoritarian and political operations of the process of urbanization. In this regard, urbanism is believed to play a significant role in implementing ideological and political strain in the late twentieth century.

As opposed to the actual connotations that the term urbanism carry, the social practices prospering from the urban society barely converge with the origins of urbanism. Contemporary urbanism, as a global ideology and institution, overlooks the social needs flourishing in the actual course of the urban life, that is to say, in the variety of means of living, cultural patterns, conventions related with everyday life and so forth. Instead, it relates itself with the urban phenomenon through pragmatic

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[46] Nan Ellin, op.cit., p. 250.

[47] Andy Merrifield, op.cit., *Dialectical Urbanism: Social Struggle in the Capitalist City* p. 160.

necessites and short-termed actions, which are reflective of dominant interests, bureaucratic and technocratic power systems and capital. In fact, the political bodies, be they developers, technocrats or bourgeois urbanists, regulate and commercialize social status and certain life styles under the banner of urbanism.

Although in theory architects and urbanists carry the ambition of generating a qualified social structure that goals justice and humaneness since the Modernist era, the suppression of this will on the basis of economic restrictions and hegemonic power relationships is inevitable. Therefore, even though the intention is to provoke cohesion and communication of the urban society in the abstract, what has attained in practice is an aggravating segregation resulting from the conception of the urban space merely as a vacant terrain available for abuse and practices of authority. In this regard, in recent years, architects and urbanists have paraded an indifference towards social practices and complied with a top-down uniform order in order to legitimize their existence among competetive market relations, private and state interests. While being less interested in the dynamics of the urban life, the basic commitment of the architect and the urbanist is reduced into a two-dimensional visual realm that supposedly engages with society and culture. As asserted by Henri Lefebvre,

> The architect who draws and the urbanist who composes a block plan look down on their objects, buildings and neighbourhoods from above and a far. These designers and draftsmen move within a paper and ink. Only after this nearly complete reduction of everyday, do they return to the scale of lived experience. They are convinced they have captured it, even though they carry out their plans and projects within a second-order abstraction. They shifted from lived experience to the abstract, projecting this abstraction back onto lived experience.[48]

These superficial associations between the urban reality and the practice have remarkably diminished the relevancy of the discipline of architecture in relation to the city. During the peak periods of Modernist Urbanism, the fundamental responsibility of architecture was limited to the extent of the free-standing buildings

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[48] Henri Lefebvre, op.cit., *The Urban Revolution,* p. 182-183.

which exhibited hardly any concern for the enhancement of their immediate surroundings. As the modern technology was regarded as the counterpart of the architectural production, the architectural task, which was believed to transform the social structure, was narrowed down significantly to that of engineering. Postmodernist operations, on the other hand, exhibited a humble recognition that the social structure is beyond control of an individual genius. Despite the fact that Postmodernism did not prevent architects and planners from engaging with the social programs in theory, it also did not put on any efforts to call into question their positioning.[49] In fact, as Robert Gutman clarifies, "[a]rchitects have exhibited less of a sense of obligation to claim that the building they design have a moral or social content and are more frank about their inclination to tailor social and political ideas to their architectural ambitions."[50]

It is quite clear that these operational responses, either Modernist or Postmodernist, are variants of an urbanist ideology, which is still exerted on the urban phenomenon through execution of a capitalist mode of practice. In the present climate, the idea that the urban space is an empty territory that is on target of economic and bureaucratic fetishism has engendered the perception of "buildings, monuments, public spaces, entire neighborhoods and urban infrastructure as just objects in space."[51] The prevailing practices reduce the urban space in cities simply into a totality of the production and distribution of surplus value and an indifferent medium towards social practices. The lack of associations between physical and social realities, therefore, impairs the accurate comprehension of the urban phenomenon and in a reductivist fashion intensifies the tension between the field of architecture and the city. As put forward by Dana Cuff and Roger Sherman,

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[49] Mary McLeod, op.cit., p. 685.

[50] Robert Gutman. "A Sociologist Looks at Housing", in *Architecture From the Outside In: Selected Essays by Robert Gutman*, ed. Dana Cuff and John Wriedt, New York: Princeton Architectural Press, 2010, p. 97.

[51] Andy Merrifield, op.cit., *Dialectical Urbanism: Social Struggle in the Capitalist City,* p. 159.

> In response to the resistance encountered by the top down to bottom up norms and practices architecture has, to a large extent, abondened the city. Not only its intelligentsia fond of seeing urbanism as extradisciplinary, but the city's principal players-be they developers or policy makers- have come to see architecture as irrelevant. In the latter case, it is more accurate to say that the city has abondened architecture.[52]

Since the industrial period, the urban problematic has been constrained by the confined scopes of the architect or the urbanist leaving alternative means of knowledge out of its boundaries. Today, various disciplines are engaged with the on-going urban crisis. Yet, still, interdisciplinary collobaration is in urgent need in terms of grasping the complexities of the urban phenomenon, as the intelligence of each individual field is set apart. Likewise the desolution of the correlation between the fields of architecture and urbanism, the other disciplines such as sociology, psychology, geography, history and so forth, have constituted a fragmentary notion of knowledge, as "[e]very scholar feels other disciplines are his axilaries, his vassals or servants."[53]

The critical architects, urbanists, sociologists strive for delving into the emergent urban problematic, yet their conceptual tools remain impotent in illuminating the urban reality as a whole. The fundamental reason is that every single field detaches its own references and particular sources from the global phenomenon and exploits them in its unique way in terms of comprehending the urban reality. Furthermore, each science of knowledge is additionally divided into specialized subfields which generate specific and restricted perspectives towards the urban problematic. Needless to say, it is impossible to decipher the entirety of the urban phenomenon by means of any individual specialized field of knowledge. The multiple layers and tensions inherent in the urban complexity cannot be scrutinized through a limited single framework. For Henri Lefebvre, "[s]pecialists can only comprehend such a synthesis from the point of view of their own field, using their data, their terminology, their

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[52] Dana Cuff and Roger Sherman, op.cit., p. 15.

[53] Henri Lefebvre, op.cit., *The Urban Revolution*, p. 54.

concepts and assumptions."[54] The intelligence of the urban phenomenon, however, lays on the convergence of the knowledge belonging to disparate fields and domains.

On that account, it is vital to seek alternative means of thought that could not only expand on the current discourse about the urban change, but also could reconcile the urban reality with the current modes of practical activity by means of an interdisciplinary cooperation. Thus far, the opportunistic approaches that commercialize urban space, have presented shortcomings in generating a responsive, but at the same time, responsible reaction against the massive urban change As a reflective of the synthesis of distinct modes of knowledge, the necessity of a critical rethinking that refers to the prevailing urban conditions, namely the city as found, proliferates within the dynamic complexities of the contemporary urban life.

Today, the key problem is that the investigators of the new urban field approach to its complexities by means of orthodox models and instruments, which have been mostly appropriated from the practices and theories of the industrial period, and thereby, tackle with the intricacies of the urban reality through an extremely over-simplified fashion.[55] In order to scrutinize the emerging urban field, either as colleagues or antagonists, it is imperative for the architect and the urbanist to relinquish the former positions and points of view. In that sense, the search for different strategies and new kinds of operations that could provide valuable guidance for the appreciation of the very real urban crisis gains much greater importance. Stan Allen draws attention to this exigency and re-emphasizes that the physical presence of architecture and urbanism broke down into the rapidly increasing signs, screens and images of the late twentieth century culture.[56] He further argues that;

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[54] ibid., p. 54.

[55] ibid., p. 29.

[56] Stan Allen. "Urbanisms in the Plural: The Information Thread" in *Fast Forward Urbanism: Rethinking Architecture's Engagement with the City*, ed. Dana Cuff and Roger Sherman, New York: Princeton Architectural Press, 2011, p. 39.

It may be possible to gain analytical insight by focusing on the circulation of images and tests, but for an architect -whose task is not only to describe or critique these new conditions, but to actively intervene and potentially transform this more fluid urban field- other strategies are required.[57]

Correspondingly, since the 1980s several models of design practices that relate architecture to its larger context has gradually emerged. Alternative urbanisms qualified with new narratives and design tools were born into the decentralized and fragmented pieces of the evolving context. Rather than responding reactively to the transforming engines of the urban life, there have been efforts to embrace, manage or co-operate the rapid change with an emphasis on holism and connections.[58] In this regard, within the plurality of arguments towards scalar, contextual and programmatic issues, a number of design guidelines has been executed in connection with the urban theory, even if some failed to repeat the same discourse with distinct labels. Regarding the ones that have been mainstreamed into the planning practice, the majority has attempted to put forward a cohesive urban theory, yet some presented difficulties in executing new productive mixtures and a spontaneous multiplicity.

For instance, the New Urbanist theories concerning the reproduction of the neo-traditional styling and the cultural preeminence of traditional elites, is regarded as conservative and old-fashioned bearing little diversity in architectural and economic style.[59] Post Urbanism, on the other hand, embraces the creation of the sui generis, the icon, and the signature practices through an infringement of design manuals, zoning regulations and prevailing typologies.[60] Yet, its insistence on the obsoleteness

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[57] ibid., p. 39.

[58] Nan Ellin, op.cit., p. 1-2.

[59] Ellen Dunham-Jones, "New Urbanism as a Counter-Project to Post-Industrialism", in *Places*, vol. 13, no. 2, 2000, p. 27.

[60] Douglas Kelbaugh, "Further Thoughts on the Three Urbanisms", in *Writing Urbanisms*, ed. Douglas Kelbaugh and Kit Krankel McCullough, London: Routledge, 2008, p. 110.

of the context, whether or not it is contemporary, yielded an alienating and confrontational discourse for the most part. Everyday Urbanism, lays its claims on the quotidian practices and cycles of the everyday life without having an aspiration for ideal environments or over-organized spaces. Nevertheless, if New Urbanism is condemned for idealizing the history, Everyday Urbanism is criticized for overrating the potentials of the ordinary life.[61] Another proceeding debate calls for Integral Urbanism that suggests a withdrawal from the conflicts between people and nature, buildings and landscape towards more mutual connections.[62] Although Integral Urbanism promises to engage with current economic, social and technological realms, its premises remain universal and generic to a large extent. As a further case emerged in the late twentieth century, Landscape Urbanism installs the "landscape as the generator, rather than the backdrop of the urban development."[63] While conceiving landscape as an integrative and structural concept, nonetheless the Landscape Urbanists reckon architecture as an operational tool displaying little virtue in the social domain.

These varying arguments strive to challenge the contemporary sensibilities towards urban and environmental issues. However, the adjectival adjustments of a range of urbanisms have turned a mirror back onto the profession. Obviously, the origins of urbanism, which render the discourse as a potent analytical and theoretical tool, have been detached from the term itself. The urban phenomenon is characterized with variances of a descriptive approach, which results in insufficient analysis, since description mostly fails in clarifying certain social relationships. As descriptive methods remain inadequate in terms of generating an encompassing way of comprehending the cities, it is significant to stress upon a cohesive and perpetually evolving urban theory, which allows a variety of potential readings at a larger

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[61] ibid., p. 110.

[62] Nan Ellin. Integral Urbanism, New York: Routledge, 2006, p. 9.

[63] Karen M'Closkey. "Without End: Mats, Holes and the Promise of Landscape Urbanism", in *Writing Urbanisms*, ed. Douglas Kelbaugh and Kit Krankel McCullough, London: Routledge, 2008, p. 120.

context. The intention of this thesis is not simply to discard these varieties of urbanisms nor disregard the prevailing market relations, but rather restore the true definition of the term urbanism, which could provide productive traces for appreciating an urban practice and architecture that further target the establishment of spatial and social dialectics. As asserted by Carl Giometti,

> Cities are guided by urbanisms with all varieties of suffixes and prefixes, each one bringing a different understanding to the organized complexity that is a city. The most valuable next idea will be the one that continues to meld different thoughts and observations into a more integrated urban theory.[64]

For Henri Lefebvre, this is more likely to be achieved with a path than a model.[65] It is necessary to abandon merely operational concepts that put forward procedures for the resolution of problems, but rather focus on the course that incorporates the confrontation of numerous strategies. According to Henri Lefebvre, "[t]he urban is not a prefabricated goal or the meaning of a history that is moving toward it, a history that is itself prefabricated to realize this goal."[66] Unlike predetermined and suppressing Modernist master plans, the urban phenomenon and urban space cannot be a projection of static or pre-ordered relationships. The contemporary city favorably welcomes the change. The conception of finalism implying a sense of absolute totality, therefore, breaks down in the face of the late twentieth century criticism.

As claimed by Henri Lefebvre, who deserves further scrutiny in terms of comprehending and responding to the complexities of the post industrial urban society, "[i]t is not enough to define the urban by the single fact that it is a place of passage and exchange. The urban reality is not associated only with consumption,

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[64] Carl Giometti. "Integrating Urbanisms: Growing Places between New Urbanism and Post Urbanism" in *Writing Urbanisms*, ed. Douglas Kelbaugh and Kit Krankel McCullough, London: Routledge, 2008, p. 202.

[65] Henri Lefebvre, op.cit., *The Urban Revolution*, p. 175.

[66] ibid., p. 67.

with tertiary activities, distribution networks."[67] For Henri Lefebvre, "[u]rban form is defined only in and through the consolidating unity of difference, difference forming a whole."[68] In contrast to seperation and segregation, which have been dominating the agenda since the industrial period, difference indicates relationships. On the other hand, the notions of seperation and segregation signify the breakdown of the associations. The urban space is a concrete totality of differences arising from or resulting in contrasts, polarities, superimpositions and juxtapositions, namely the quintessence of social relationships. It is a medium where ambiguities and contradictions inherent in the dynamics of the urban life are manisfested.

In this regard, the exploration of the rationale and the formal qualities of space necessitates the exploration of a set of oppositions. As further put forward by Henri Lefebvre, "[t]he study of the logic of space leads to the study of its contradictions. Without that analysis, solutions to the problem are merely dissumulated strategies, hidden beneath an apparent scientificity."[69] As one would expect, the acknowledgement of the contradictions and ambivalant relations does not signify the advocacy of the oppressive and self-satisfactory uses of power and rigid means of planning. On the contrary, it is believed that even though it may not always be possible to come up with solutions to the urban situation, embracing conflicts and ambiguities opens up the way to a productive mode of thought which can precisely expound certain aspects of the current critical phase.

For Henri Lefebvre, this conceptual instrument that goes hand in hand with the urban reality is dialectical reasoning intrinsic to the urban form. It is necessary to pose a set of oppositions in order to put forward the dialectic which unifies and keeps alive the multiple layers of the contemporary urban life by means of a relational dialogue. According to Henri Lefebvre, "[t]hrough this dialectic movement, the urban reacts to

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[67] ibid., p. 47.

[68] ibid., p. 131.

[69] ibid., p. 171.

what has preceeded it, grows out of it and serves as its terminus, without this implying any sense of metaphysical finality."[70] As opposed to the colonization of the urban space through various Modernist and Postmodernist operational models, that are often mediated by power structures since the industrial period, dialectical thinking offers means of resistance for critical scholars interested in the prevalent urban crisis. The french sociologist continues to argue that,

> Swept aside by strategy (ideological and institutional) of the industrial period and corporate rationalism, replaced by an advocacy of the operational, deprecated by procedures that are reductive and generalizing, dialectical thought re-asserts its rights.[71]

The dialectical analysis provides conceptual tools for a superior comprehension and criticism of the way the built environments in the cities are produced with respect to the surplus value. As opposed to the prevaling perception of space as a commodity presenting barely any connection with the social relations that made it, for Lefebvre, the production of space is much more than the organization of its material environment. Producing urban space inevitably calls for the reproduction of social relations from which the notion of space cannot be detached, owing to the fact that space is further a product of these relationships.[72] In other words, the urban space possesses a multidimensional aspect of being both the generator and the product of social relations. Besides executing its functional role as a medium for exchange within the capitalist system, urban space further comprises distinguishing use value traits. The reciprocal relationship between these two aspects leads to the collision of the societal impositions and spatial requirements of dominant interests with the requirements of various social groups actually occupying the space. Therefore, as stated by Andy Merrifield, "[w]e must conceptualize the experience and the production of the world not as either/or, but as both simultaneously."[73] It is

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[70] ibid., p. 124.

[71] ibid., p. 171.

[72] Henri Lefebvre, op.cit., *The Production of Space*, p. 66.

deliberate that, the arguments, that re-locates the social practices, its conflicts and contradictions on the urban agenda again, can only be reasoned, criticized and challenged through a dialectical mode of thinking.

Needless to say, the mutual relationship between exchange and use values with respect to the production of space signifies that there is a dialectical contradiction between experience of urbanism and urbanization thriving from the actual course of the urban life. According to Andy Merrifield, "this dialectic cannot nor should not be resolved; it is a contradiction that needs to be harnessed somehow, not collapsed, worked through, sometimes lived with, not wiped out."[74] In this regard, it is necessary to discover ways of incorporating conflict and contradiction into practical action in order to attain a just urban life that builds a relational dialogue between the built environments and the social practices of divergent groups.

Within this context, Dialectical Urbanism gains a prosperous position among the previously discussed urban design models in terms of bonding critical thought and spirit of resistance with the means of practice. As further claimed by Andy Merrifield, "[d]ialectical urbanism explores how we can understand and criticize, yet at the same time tolerate the city on the edge, the city of dreadful delight-the modern metropolis itself."[75] Dialectical Urbanism challenges ambiguities, conflicts and contradictions embedded in the divergent layers of the contemporary city without any sense of fetishism, oppression, perfection or finality. For Andy Merrifield,

> This is not to call for the abondonment of theory nor does it give license to glorify suffering and poverty and relinquish political responsibility. Instead, it is a call for an urban theory that is not in opposition to common sense or ordinary experience, to the mundanity of daily round, to gossip and myth and human fallibility. Critical of it,

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[73] Andy Merrifield, op.cit., *Dialectical Urbanism: Social Struggle in the Capitalist City,* p. 159.

[74] ibid., p. 14.

[75] ibid., p. 16.

to be sure, but always absorbed in it, implicit in its practical life and in its idioms and traumas.[76]

The use of dialectical analysis intimately promotes an urban praxis that weds the critical mode of thinking with bottom-upward practices rather than top-down commanded utopias. For this purpose, Dialectical Urbanism, the urbanism of conflict and contradiction, lays its claims on the everyday life of the contemporary city. Its critical analytical tool, namely the dialectic itself, delves into the street and urban public space, both of which have been sterilized, homogenized and anaesthetized against the experience of urbanism by means of urbanization. In that respect, Dialectical Urbanism restores the core of a striking urbanism; that is the practical engagement of a hybrid culture carrying ambitions of justice, productivity and humaneness with the process of urbanization.

Opposing to the previous descriptive models that are free from conflicts and contradictions, in a Lefebvrian sense, Dialectical Urbanism raises consciousness about the significance of various social practices in the production of space. It acknowledges the fact that the solitary concerns on the resulting design form through the creative talents of an individual architect not only fail in capturing the urban reality, but also prove to be insufficient in terms of animating and intensifying areas of human experience. In this regard, Andy Merrifield claims that, "[f]orm belies content, we can perceive a thing, but a process and a social relation is somehow beyond our grasp, somehow imperceptible, and untouchable, invisible and odorless."[77] Nevertheless, it is merely through stitching the loose ends of "the material and non-material cultures"[78] that urban phenomenon could be conceived and perpetually generated.

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[76] ibid., p. 17.

[77] ibid., p. 159.

[78] Robert Gutman defines the dichotomy between material and non material culture as; "Material culture includes the man-made phenomena which have physical properties, such as height, breadth, and weight, which are visible to the eye and which can be touched…The non-material culture is that portion of the environment which surrounds man and which has an impact on his behavior, but which lacks these material properties: values, beliefs, norms,

The unveiling of the urban reality is contingent on the study of the influence of physical environment and human paradigm on spatiality and on the intricate analysis of the corresponding societal reverberations of this influence. The dialectics between the built environments and social relations, be they the conflicts and contradictions among everyday people and hegemonic power structures, figure out the substantial production of a mixed city. As reminded by David Harvey, the actual production of space acquires its entire argument from societal relations, power systems and discursive implementations. The production of space not only reifies this intelligence in a tangible framework, but also reconstructs it simultaneously by means of material practices.[79] Dialectical Urbanism, in this regard, pushes onward a creative, yet resistive process against the capitalist mode of thinking by means of a complex set of physical, political and social affairs. In search for an urban life that is fair, yet still far from being flawless, that raises class practices, yet still is not fetishized; Dialectical Urbanism critically analyzes the existing situation and internalizes its ambiguities in order to challenge and struggle with that condition both theoretically and politically.

In the final analysis, it is obvious that the validity of the previous operational concepts and explicative narratives have expired, as the object of the urban study is being subjected to a continuous configuration shifting from local and regional to national and transnational scales. As clearly manifested by Nancy Stieber,

> The focus has come to be on the contingent, the temporary, and the dynamic, on processes rather than structures, on hybridity rather than consistency, on the quotidian as well as the extraordinary, on the periphery as well as the center, on receptions as well as production.[80]

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traditions and all the other habits and ideas invented and acquired by man as a member of society." See. Robert Gutman. "A Sociologist Looks at Housing", in *Architecture From the Outside In: Selected Essays by Robert Gutman*, ed. Dana Cuff and John Wriedt, New York: Princeton Architectural Press, 2010, p. 214-226.

[79] David Harvey. *Justice, Nature and the Geography of Difference*, Oxford: Wiley-Blackwell, 1997, p. 112.

[80] Nancy Stieber. "Architecture between Disciplines", in *Journal of Society of Architectural Historians (JSAH)*, vol. 62, no. 2, June 2003, p. 176.

Today, urban theory has to investigate the actual dynamics behind space's productive moments. For it incorporates an analytical philosophy fueled by the processes that frame space, Dialectical Urbanism offers critical perspectives for comprehending and tackling with the late twentieth century urban crisis. Serving both as the catalyst and the analyst of the urban phenomenon, it readjusts the position of the architect and the planner with a greater emphasis on the reciprocal relationship between social and spatial practices. Dialectical Urbanism, in that respect, expands the scope and the impact of the designer. As an agent for interdisciplinary collaboration, it prepares a common rationale for engaging social and political theories with the modes of urbanization.[81] The divergent domains, which were treated either as separate branches of knowledge or servants of each other, are brought into contact by the relational nature of dialectics for a comprehensive understanding of the multi-layered urban trajectory.

The constellation of these arguments signifies that the charge of Dialectical Urbanism is quite different from the traditionally defined roles of former and prevailing urban practices. What distinguishes Dialectical Urbanism from its counterparts is its intelligent nature and analytical skills that serve for coping with the limiting framework of abstract theories. The critical thought enriched with interdisciplinary cooperation has the capability to direct not only the profession lacking school of thoughts and movements, but also the contemporary design education towards a more publicly engaged agenda. It is deliberate that withdrawal of conceptual approaches that separate profession and pedagogy from social and cultural realities is in urgent need. The design practitioners and educators have to restructure their viewpoints and strategies against orthodox building processes. Yet, at this juncture, the fundamental necessity is to incorporate the theoretical framework of Dialectical Urbanism into operational methodologies that could commence productive propositions.

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[81] Güven Arif Sargın and Ayşen Savaş. "Dialectical Urbanism: Tactical Instruments in Urban Design Education", in *Cities*, vol. 29, no. 6, 2012, p. 359.

CHAPTER 3

CHANGING PARADIGMS IN ARCHITECTURE AT URBAN SCALE

3.1. Rethinking Architecture In Relation to Dialectical Urbanism

The late twentieth century culture signals the fact that urban domain has been subjected to a two-fold consideration. As clearly indicated by Andy Merrifield,

> On one hand, there's what happens in the city, within its internal relations and jurisdiction, within its built (and unbuilt) environment, within its private household, on the other hand, there's what happens of the city, its connectivity to surrounding areas, to other cities and spaces and to its global hinterlands.[82]

Although the urban domain, in this critical era, has to be conceived as an in between territory where the global and the private meet at the intersection of the relations of power struggling for spatial manifestation, the mainstream economic and sociological structure tends to neglect the common practices of everyday people in search for efficiency, profitability and prestige value. In this regard, the hegemonic structures are apt to narrow down the multi-dimensional layers of the urban terrain into a trivial expression of power that proclaims authority on deciding the prospects of space. Provided as a medium to exercise social and political preeminence, the process of urbanization not only signifies the built environments of the city anymore, but also the domination of the terrain by the representatives of global capital who regard the urban space as a "passive surface, a tabula rasa that enables things to take

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[82] Andy Merrifield, op.cit., *Henri Lefebvre: A Critical Introduction*, p. 88.

place and action to ground itself somewhere."[83]

The advocates of such a spatial understanding have reduced the urban into an object of exchange, through which the lived experience, as an immanent component of the everyday life, is obliged to be exercised by means of top-down command applications. Furthermore, their corresponding tools of design have hollowed out the content of the prevailing urban reality, which is, in actual fact, circumscribed by conflicts and contradictions, superimpositions and juxtapositions that spring from the friction between divergent groups, be they presiding interests and everyday people that claim right on the urban space. "From a Marxist perspective, a new dialectical re-evaluation is called for," points out Andy Merrifield, "a revised theory of commodity production and surplus value extraction, a new spin on questions of class and economic growth."[84] In fact, it is significant to search for a renewed urban culture, which promotes a process along with a praxis that makes use of the past to grasp the on-going urban phenomenon, while reinforcing the bonds with the future.[85]

Regarding the necessity of a new theoretical framework that is critical of the emergent urban society, Dialectical Urbanism appears to be a remarkable approach among other mainstream urban design models. As indicated by Henri Lefebvre, its own methodology, namely the "dialectic reasoning", is "inherent in urban form and its relationship to its content, can explain certain aspects of urban."[86] For it strives to unveil the origins of the urban question, its dialectically formulated scheme operates on a series of conflicts and contradictions stemming from the opposing class practices mostly between totalitarian power structures and the relatively disadvantaged populations such as immigrants, women, youth, shanty dwellers and so forth. Rather than merely being a servant of complex relations of power that

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[83] ibid., p. 107.

[84] ibid., p. 86.

[85] ibid., p. 66.

[86] ibid., p. 120.

intend to dominate the urban experience through an excluding political attitude, Dialectical Urbanism appreciates the commonplace knowledge, oppositions and differences inherent in the quotidian practices of the emergent urban society without aiming to resolve or replace them.

Through this way, a responsive and a socially responsible reaction, which is imperative to challenge the prevalent mode of production, is generated between the capital, the authority and the collective. Moreover, an alternative comprehension of space production, which points to the fact that "[s]pace and politics of space express social relations but equally react back on them,"[87] is put on the agenda. The relational dialogue between built environments and social practices encompasses a considerable significance in terms of opening up new dimensions in the critical investigation of the urban problematic. The acknowledgement of this dialectical relationship is worthy of attention with regards to the production of tools of resistance against the incremental speed and scale of urbanization and its fragmented, decentralized, rapidly changing context. In fact, what lies beneath the resistive framework of Dialectical Urbanism is a sense of creative and collective intelligence that conceptualizes, theorizes and projects alternative ideas that are productive in the contemporary urban discourse.

Today, as clearly indicated by Henri Lefebvre, it is obvious that "[l]acking an appropriate methodology (dialectic), urbanist theory has been unable to comprehend the twofold process of urbanization and industrialization, one that is characterized by its extreme complexity and conflict."[88] Therefore, it is vitally important to delve into dialectics in order to prevent any misjudgment about reading the tension between the process of urbanization and the prevailing urban reality. At present, the actual urban problematic is being subjected to supersession by ideological representations that fail to comply with concrete social relationships arising from the experience of urbanism. The contestation between hegemonic power structures and everyday people

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[87] ibid., p. 86.

[88] Henri Lefebvre, op.cit., *The Urban Revolution,* p. 152.

continually proliferates within this context, while a compromise between them is not necessarily required for a dialectical reasoning. "A new order is evident," has declared Andy Merrifield, "which knows no restrictions and breaks through all frontiers, overflowing everywhere, seeping out across the world and into everyday life."[89] Any attempt to analyze this emergent urban phenomenon through perspective of a single mind and theory would result in a simplification of the multiple layers of the urban into a shallow entity.

For this reason, as a dialectically expounded theoretical framework that could withstand the conformist modes of urbanization, it is nonsense to think of Dialectical Urbanism as a manifestation of an individual discipline that inquires into urban theory and practice. The urban phenomenon, as the subject matter of Dialectical Urbanism, cannot be comprehended nor managed as a whole through fragmentary analysis and disciplinary ghettoization. Its theoretical and practical problematic necessitate interdisciplinary cooperation, a common ground where differing knowledge of increasing range of disciplines can be cultivated in by means of an interactive alliance. The emergent urban phenomenon is portrayed through a critical situation which is impossible to identify through a finalized, limited set of intelligence, and thereby, as further claimed by Henri Lefebvre, "[t]he science of such a phenomenon could result only from the convergence of all sciences."[90]

The theoretical framework of Dialectical Urbanism has to be constructed by a repository of knowledge, which fertilizes and is continuously fertilized by divergent disciplines such as history, geography, sociology, and so forth. Architecture, as one of many other domains, provides disciplinary knowledge for a complete comprehension of the urban problematic, while it expands its intellectual and professional boundaries through establishing a symbiotic relationship with distinct investigators of the urban domain. The previous arguments made it quite clear that as

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[89] Andy Merrifield, op.cit., *Henri Lefebvre: A Critical Introduction,* p. 81.

[90] Henri Lefebvre, op.cit., *The Urban Revolution,* p. 57.

a discipline on its own, architecture can neither theoretically nor practically deal with the current urban problematic, since its boundaries would remain impotent of describing the complex relationship, conflicts and contradictions between the uncontrollable pace of urbanization and the experience of urbanism. Needless to say, without a proper analysis of the urban phenomenon, any design proposition would turn into a superficial implantation that could hardly establish an accurate connection with its physical and social environment.

 There is a necessity to redefine architecture and design for a better fit with a dialectically formulated urbanism. Within this interdisciplinary medium, the position of the discipline of architecture has to be identified appropriately in order to execute valid reactions at urban scale. "We need new theory," has indicated Dana Cuff and Roger Sherman, "not because our formal operations are themselves inadequate, but because they remain independent of our understanding of urban change."[91]   This thesis, for this reason, strives to relocate the field of architecture in relation to the city, while seeking to engage the theoretical framework of Dialectical Urbanism with architectural praxis. The intention of this thesis is not only to broaden the prevailing discourse about urban change and architecture's role in that respect, but also to challenge the discipline's orthodox comprehension of the design process.

The relationship between architecture and urbanism is high on the agenda over the last few decades. Although the impact of architecture on regulating the urban experience has long been discussed, the significance of urbanism in evaluating the validity of the operational concepts of architecture has not attracted a satisfactory attention until now. The acknowledgement of the contradictory dialogue between the process of urbanization and urbanism has provided a cautionary lesson for architects to rethink what architecture can and should be with respect to the transformations arising at urban sphere. As the relationship between urbanization and urbanism is redefined, the task of the architect has to be reformulated similarly on account of the emergent urban phenomenon. As claimed by Robert Gutman,

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[91] Dana Cuff, Roger Sherman, op.cit., p. 15.

> There has been much talk about the need for the design professions to restructure their view of the building process, to change their attitude and approach to their work, to stop acting like the romantically inclined artists of the nineteenth century and so on.[92]

The challenges stemming from ambiguities, conflicts and contradictions of the post-industrial society have proven that it is imperative for architecture to turn a mirror back onto itself and search for alternative means to restore back its disciplinary and social responsibility. Today, it is obvious that architects have detached themselves from the current critical realities of the emergent urban society and inclined towards finalized, solution-based and market-driven attitudes, which disregard the dynamic, unstable and inherently incomplete nature of the societal practices. Moreover, as one would expect in the same way as Nan Ellin, "the new concern with urbanism intimated a dissatisfaction with the hermetic quality of design theory and the products it was yielding."[93] The term urbanism, in all its guises, signals the relational domain between built environments and social practices and thereby, the appreciation of architecture merely as a work of art diminishes the relevance of the field of architecture with respect to urbanism. As further argued by Bryan Bell,

> Architecture, at its best, is not just a beautiful form, the arrangement of materials and space, but an enabler of positive change in day-to-day life, a place where identity, character, daily life and even the spirits of the users are manifest.[94]

Any opposing argument that conceives architectural products merely as autonomous objects in space not only impairs the unity of the total environment, but also prompts a disparaging attitude against the interdisciplinary investigation of the critical urban

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[92] Robert Gutman, Barbara Westergaard. "Building Evaluation, User Satisfaction and Design", in *Architecture From the Outside In: Selected Essays by Robert Gutman*, ed. Dana Cuff and John Wriedt, New York: Princeton Architectural Press, 2010, p. 140.

[93] Nan Ellin, op.cit., *Postmodern Urbanism*, p. 250.

[94] Bryan Bell. "Pre-form and Post-form Design Activism", in *Architecture From the Outside In: Selected Essays by Robert Gutman*, ed. Dana Cuff and John Wriedt, New York: Princeton Architectural Press, 2010, p. 77.

field. In order to relocate architecture in relation to the emergent notion of the city, it is, then, necessary to reformulate the current boundaries of the discipline of architecture with respect to its recently defined operational field at urban scale, the role of the architect therein and his/her corresponding tools of design.

There are at least two relational, yet, in terms of their unique social frame of reference, demarcated spheres that would benefit from the relocation of architecture within the context of a dialectically formulated urbanism; the professional and the pedagogical realms. Both having their own distinct disciplinary and practical problems, today, their common deficiency is the neglected territory of the social sphere, which, in fact, has to be brought back into dialectic tension with the products of architecture in order to achieve a just urban environment. As indicated by Manuel Castells,

> There is no simple, direct interpretation of the formal expression of social values. But as research by scholars and analysts has revealed and as works by architects have demonstrated, there has always been a strong, semiconscious connection between what society (in its diversity) was saying and what architects wanted to say.[95]

The theoretical framework of Dialectical Urbanism intends to uncover this latent relationship between the architect and the emergent urban society, which has been concealed in the present climate through oppressive applications of hegemonic power structures. While deciphering the subtext of architecture's professional and pedagogical problems, architecture and design are necessarily rethought in terms of their task, methodology and significance with respect to the transforming global urban setting.

The fundamental assault against architecture's professional and pedagogical realms is that their lack of interest in the critical realities of the emergent urban society has brought the end product into focus, while designating the greater importance to the formal components of design rather than the productive forces that actually

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[95] Manuel Castells. *The Urban Question: A Marxist Approach*, Cambridge, Massachusetts: MIT Press, 1977, p. 350.

constitute the urban domain. The primacy of human experience diminishes within this context, as the architect trivializes the concern of social relevance rendering the architectural product more totalitarian, yet less socially responsive and responsible. All in all, the insistence on addressing the physical object alone finds its grounds in differing arguments, when investigated separately through distinctive, yet definitive contexts of architecture's professional and pedagogical spheres. Nevertheless, it is still possible to suggest a common ground that could bring architectural profession and education back into balance with societal practices.

In order to put forward valid arguments in terms of positioning the field of architecture within a dialectically defined urban domain, it is, at first, necessary to illuminate the divergent frames of references, namely the practical and the pedagogical contexts, within which architecture operates. While the professional field of architecture have been recast in the present setting due to the primacy of information technologies, the corresponding proliferation in mobility and the flow of capital, the educational context have equally been influenced through the alterations that have already been reshaping architecture and urbanism.

To begin with, the ultimate condition of architecture's professional realm in relation to the emergent urban phenomenon will be discussed under several points. It is obvious that, today, the impact of the competitive environment that is forced forward by emergent global enthusiasms has impelled the architect to work in relative isolation, since upholding design authority has gained considerable significance in terms of justifying the existence of architect within the market conditions. Considering the pragmatic business and management components of the professional realm, the collective action is regarded by a number of architects as more onerous and less financially rewarding.[96] The focus, therefore, shifts to the primacy of the autonomous designer, although, in reality, the actions of the architect are delimited by external structures of power that are in charge of the uncontrollable process of urbanization.

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[96] Dana Cuff. *Architecture: The Story of Practice,* Massachusetts: MIT Press, 1991, p. 76.

Needless to say, the solitary perspective of the architect in relation to the complexities at urban scale remains insufficient within this context. In fact, even if the architect engages with a range of fields within a multidisciplinary process, this problem may still persist, since intricate design problems have resulted in the breakup of even the architect himself into individuals of divergent expertness.[97] Therefore, the tasks, which were supposed to be in the charge of the architect at the outset, have been assigned to differing expertise leading to fragmented bits of knowledge. As clearly indicated by Nan Ellin,

> Since this intensified specialization discourages innovation and risk taking, carbon copy buildings (which have the same consultants and the same structural and environmental systems) have become the norm.[98]

The proliferating tendency towards autonomous designer and independent expertise intends to perpetuate the profession of architecture over a number of formal debates that impede the complete portrayal of the problematic. The intensive emphasis on "solitary genius" and compartmentalization overlook the totality of the prevailing contextual reality and give rise to the production of abstract propositions that have hardly any relation with their frames of reference. While isolated and impoverished perspectives emerge within this context, the practical field of architecture withdraws itself from the true contents of urbanism in order to sustain its survival among hegemonic means of power. Its solitary standpoint, which sets design against business and management, therefore, fails to perceive ambiguities, conflicts and contradictions between opposing forces, which are, in fact, assumed as obstacles that reduce professional effectiveness.

The orthodox tradition of design process acquires severe criticism at this point. While it serves for the pragmatic business component of architecture, it reinforces

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[97] Dana Cuff. "Before and Beyond Outside In: An Introduction to Robert Gutman's Writings", in *Architecture From the Outside In: Selected Essays by Robert Gutman*, ed. Dana Cuff and John Wriedt, New York: Princeton Architectural Press, 2010, p. 21.

[98] Nan Ellin, op.cit., *Postmodern Urbanism*, p. 251.

the dissolution of the profession, which, as asserted by Dana Cuff, "seemed to lack schools of thought, movements, associations or shared beliefs to unify itself."[99] Broadly speaking, "[t]he activity of design (as in design process) is commonly thought to be what the designer does, alone at the drawing board."[100] The prevalent definition of design act charges the architect with entire authority of making process through an excluding attitude towards collective action. As further argued by Dana Cuff,

> Typically design is believed to be an individual's creative effort, conjuring up images of late nights at the drawing board. Indeed, this is a significant part of making buildings, but it is not sufficient to explain the design process. Those who argue that the individual architect determines what the building will be and all such issues of practice, clients and collective action concern how the design will be implemented, are simply separating content from method, form from means, while overlooking the integral balance necessarily struck between them.[101]

As one would expect, the compliance with the traditional definition of design process encompasses the practitioner within the boundaries of a fictional medium that valorizes the technical perfection of formal and functional qualities. While it prevents him/her from facing with the perplexities and imperfections inherent in distinct layers of the urban life, it also moves the architect away from the fact that design may actually wed the contradictory forces between divergent actors whose benefits may not be positioned side by side at all times. Although a number of such actors, be they the client, the engineer, the contractor, the inhabitants and so forth, may not reify their claims as architectural form, their individual power of expression is significant in terms of engaging a number of valuable input with the propositions of the architect.

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[99] Dana Cuff, op.cit., "Before and Beyond Outside In: An Introduction to Robert Gutman's Writings", p. 21.

[100] Dana Cuff, op.cit., *Architecture: The Story of Practice*, p. 61.

[101] ibid., p. 13.

Similar to the professional realm of architecture, the conventional pedagogical sphere is grounded on the formal properties of space, while giving more emphasis to the insight of the student architect as an individual. However, due to the social context within which architectural education proceeds, the problematic of pedagogy differs from that of the professional domain. The design studio, as the core component of architectural education, is hardly ever regulated by pragmatic concerns of practice. The complex relationships between divergent groups are, therefore, simplified and conflicts and contradictions are tamed within the academic activity.

In fact, many of the alterations that have recast the professional context of architecture have not been acknowledged by the pedagogical sphere as a challenge to be confronted. As clarified by Peter Buchanan, "[i]nstead they are ignored as being compromising, even distasteful, in an idealistic flight into indulgent irrelevancy."[102] Detached from current critical realities of the emergent urban society, the customary architectural education fails to engage with the complexities of today's urban discourse. The indifference towards the renewed concept of urban and the ideology of urbanism renders the architectural exercise abstract and invalid. Moreover, as further claimed by Peter Buchanan,

> Unfortunately academics are not usefully developing and applying theory in some synthesizing and profoundly illuminating, yet integrative projects that might be universal in the usefulness and satisfaction offered. Instead, theory tends to be used as a refuge of obfuscation, esotericism and one-upmanship in which teachers carve a safe haven in which to hide their inexperience and lack of real commitment to architecture and the welfare of mankind.[103]

The absence of a more integrative mode of thinking and analytical skills in social thought or in politics results in the domination of the academic activity by a number

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[102] Peter Buchanan. "1989 July: What's Wrong with Architectural Education? Almost Everything", 2012. http://www.architectural-review.com/academia/1989-july-whats-wrong-with-architectural-education-almost-everything/8637977.article (last access: 20 September 2014)

[103] ibid.

of graphic representations and trivial verbal scenarios that disregard the very pertinent debates about the late twentieth century urban phenomenon. Considering the fact that the lack of sophistication in the emergent reality of the urban society gives rise to the production of simple and unambiguous pedagogic experience, it is not baffling to claim that the orthodox architectural education fails to qualify the students against practicing within the frame of conflicting forces.[104]

No matter how different their specific contextual frameworks, the problematic of architectural discipline and practice has proven that in the present climate architecture is far from being relevant with the interdisciplinary field that truly engages with today's urban domain. Rather than digging the trenches of resistance against hegemony and one-upmanship, it complies with the pre-established norms either within its professional frame or pedagogical sphere. The detachment from social and political realities that comprise a number of contradictory situations at urban scale not only reduces the architectural product into a two-dimensional entity on drawing board but also diminishes the productivity of the discipline against the perplexities of the urban question.

In fact, urban as a practical medium bears the intellectual material whose relational meanings and values could induce a prominent shift into a new mode of knowledge. Defined through a dialectically formulated relationship between physical environments and social, political practices, this alternative mode of intelligence has to be absorbed within praxis not only for stitching the segregated ends of the design process, but also for generating knowledge in order to evaluate the appropriateness and the validity of the architectural product within its contextual framework. According to Manuel Castells,

> The production of knowledge does not proceed from the
> establishment of a system but through the creation of a series of

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[104] Dana Cuff, op.cit., *Architecture: The Story of Practice,* p. 72.

theoretical tools that are never validated by their coherence, but by their fruitfulness in the analysis of concrete situations.[105]

As opposed to its counterparts that are mere representatives of a dominating ideology, the theoretical framework of Dialectical Urbanism enables a total reading of the urban phenomenon as well as the related implications of the architectural product. Being one of many domains that are necessary to uncover the urban question, it is significant that the discipline of architecture engages with this alternative mode of thinking both in theory and in practice. However, it is evident that such a coupling with dialectical thought at urban scale would necessitate a replacement or reformulation of the means of design in a fashion that is quite different from the customary approaches. In order to be reconcilable with the premises of Dialectical Urbanism, architecture has to restructure its prospects towards the building process and its attitude with regards to the architectural product. Only through this way, the theoretical structure of a dialectically expounded urbanism could be operationalized in a practical field.

3.2. Alternative Vocabularies: A Revisit to the Analytical Tools Of Architecture

In the dialectical sense of the term, when we talk about the urban scale, the process of building paradoxically subsumes the process of shattering. The dichotomy between building and shattering in relation to space making has to be incorporated into the vocabulary of design disciplines in order to push forward the collective project of reasoning and shaping the contemporary process of urbanization. However, at first, it is necessary to investigate the relational dialogue between these two terms with respect to the design of the urban domain.

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[105] Manuel Castells, op.cit., p. 19.

Within the orthodox discourse, urbanization is expressed through a set of statistical data and manipulation that directly targets the quantitative characteristics of the built up environment. As the immediate description of the term signals the explosion of the city[106], it is not a coincidence that the process of urbanization is defined in relative to a number of concepts that are intimately bounded by spatial colonization. For instance, densification, and population as such are deployed to elucidate the very nature of our urbanizing geographies, while accenting variegated centers of agglomeration within our recognition of the process of urbanization. In this regard, it is possible to claim that the meta-narratives that describe and visualize the urbanizing territories are grounded upon an empirical schema that advocates the emphasis of the built form. Whether it narrowly defines the fabricated settings of the city or domination of the city over the countryside, urbanization and the mainstream binaries it generates- country and town, urban and agrarian, core and periphery-sets up their entire discourse and modes of representation over the act of building.

A critical reconsideration of the term building in relation to design at urban scale is believed to engender a self-critique within the process of urbanization. Since urbanism is regarded as "an activity that claims to control the process of urbanization and urban practice, and subject it to its order"[107], the relational methodology of Dialectical Urbanism is made use of at this point in order to offer new perspectives for restructuring the language of design disciplines in reference to the urbanizing territories.

Within the boundaries of the conformist discourse and practice the term building is regarded as a short-term act of defining a tangible form that supports the agglomeration of capital, labor and infrastructure, rather than as a complex process in itself that embraces societal dimensions. This prevailing comprehension of the term focuses on the organization of the material world through an intimate connection

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[106] Henri Lefebvre, op.cit., *The Urban Revolution*, p. 151.

[107] ibid., p.151.

with the activity of making. It is evident that such an acknowledgement of building act disregards the creatively destructive character of the urban phenomenon and thereby, fails in engaging with a productive design process at urban scale. In a Lefebvrian sense, which locates opposite forces side by side in order to push forward the dialectic, the subtext within the act of building in relation to the urban phenomenon has to be pursued, deciphered and translated into spatial production through critical analytical methods. Otherwise inherited vocabularies will continue to haunt our perception of the urban phenomenon, mode of spatial production and means of representation through capitalizing on empty abstractions.

Before searching for those critical analytical tools, it is, at first, necessary to leave aside ready-made descriptive syntheses, and scrutinize the underlying and distinct implications of the process of building, which governs both discourse and practice within our urbanizing geographies. In the present climate, the conception of the process of building is based upon an "already-said"[108], which is no more than an oppressive and interconnected chain of procedures. However, although it is disregarded within the capitalist mode of production, as once claimed by Michel Foucault,

> The already-said is not merely a phrase that has already been spoken or a text that has already been written, but a never-said, an incorporeal discourse, a voice as silent as a breath, a writing that is merely the hollow of its own mark.[109]

The critical investigation of the term building, therefore, necessitates the divulgence of the hidden, disregarded, or, namely the "not-said", within its pre-established designations. That is, in its discursive sense, as further claimed by Michel Foucault, it is vital to seek "what was being said in what was said."[110] From such a perspective,

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[108] Michel Foucault. The term is used in reference to its mode of expression in Michel Foucault's seminal book; *The Archeology of Knowledge*.
See. Michel Foucault. *The Archeology of Knowledge*, New York: Routledge, 2002.

[109] ibid., p. 25.

[110] ibid., p. 28.

the term building should now characterize both the end product and the process, which inherently signals the embodiment of a contradictory situation due to the very nature of its operational field, the urban. Building, rebuilding and modifying as the stereotypical patterns of the late twentieth century culture, in fact, enmesh two conflicting actions within the boundaries of the same problematic; the act of creating physical form and, in return, the act of shattering its unique, but global space-time context through ideological totalization and institutional violence. It has to be highlighted that the utilization of the term shatter is on purpose within these arguments, since its very connotations signify a "sudden and violent action"[111] that precisely suits with the hegemonic traditions of autocracy and injustice.

The clear implication is that the acknowledgement of the dialectic between these mutually interdependent, but intensively conflicting terms would better illuminate the process of urbanization through drawing attention to its impacts, either within the large centers of agglomeration or remote, apparently rural or natural environments. The further implications of the term building that appreciate the destructive character of the urban phenomenon in spatial, social and ecological terms would open up new perspectives for design disciplines to refine their statements on the problematic and to reconsider their analytical tools of design in order to more efficiently weigh the desired consequences of their proposals.

In the present climate, not only the debates about the process of urbanization but also the representations and visualizations of the expanding urban fabric is expressed through empirical data sets that consist demographic, geographic or statistical information about the built up environment. An over-structured and deterministic role is attributed to analysis within this context, which may eventually prompt the emergence of a stringent and finished design product.[112] The common attitude is to pick out the necessary information among a bulk of uncorrelated data sets that suits

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[111] *Compact Oxford English Dictionary*, ed. Catherine Soanes and Sara Hawker, Oxford: Oxford University Press, 2005, p. 951.

[112] Olgu Çalışkan, op.cit., p. 293.

with the problem definition and configure the related solution accordingly. Yet, as the analysis is not disseminated into the entire design process, the destructive effects and the desired consequences of the act of building could not be weighed at all time.

There is an urgent need for alternative modes of analysis and representation that no more formalize, but instead, conceptualize the urban space that either studies or sets the trajectory to study the implications of the process of urbanization. The aftermaths of urbanization in relation to its inseparable duo, the act of building, have to be foreshadowed through critical research not only within the immediate context of the design product, but also within its back-up landscapes that have an essential role in supporting the agglomerations. As indicated by Bryan Bell, "[t]o be responsible, designers must not think only about the short-term act of making form, but also about what happens before and after the physical object is built."[113]

As an immanent component of Dialectical Urbanism, the reciprocity between the acts of building and shattering necessitates new cognitive analytical tools that would merge rigid polarities in order to establish intertwined systems, relations and representations. Opposing to the customary analytical methods, the socio-spatial organization of the urban phenomenon has to be exempted from neutralized, yet regulatory frameworks of scientific depictions and methodologies without entirely diminishing the significance of the quantitative data. The development of alternative conceptual tools whose core elements would knit together in an intelligible form entails the generation of a renewed concern towards the problem definition in the first step.

As the design problems of the urban phenomenon have an interrelation with societal practices, they are inherently distinct from that of science and engineering. Either prior or after the physical object is built, the conflicts and contradictions between the acts of building and shattering would bring about challenges to be confronted, which may eventually alter the problem situation itself. Successive reformulations of the

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[113] Bryan Bell, op.cit., p. 77.

problematic would not only investigate the mechanisms in which the problematic was matured, but also increase the opportunity to more effectively consolidate the contextually grounded research into design synthesis.

Since the concern shifts from a particularly defined end product towards the development of the problem definition, it is nonsense to expect that the essential information to expound a design problem could be derived from ready-made data sets, theories or cartographies. Raw material has to be treated through engaging with socio-political theories. This issue has further significance, as the required knowledge may even not be present in the setting, but could be obtained from superimpositions of a responsible designer who attempts to articulate not only the given conditions, but also the transforming context and content of the problematic. As claimed by Olgu Çalışkan,

> The information needed to define a design problem is not always available or complete and that the information obtained does not necessarily guarantee an ideal solution for the parties concerned and their various interests.[114]

Considering these arguments, one has to question if there is an ideal solution, when the subject of inquiry is the urban itself. Similar to what Rittel and Webber have speculated, it is even difficult to claim if there exists any formula that implies "definitive" and "objective" answers.[115] Questioning the problem definition within institutionalized geographies of power, injustice and struggle, where the capitalist process of urbanization anchors itself, is simply an objection against smoothly operating solutions, methods and products. In fact, it is a potentially endless, perpetual discovery, which signals further problems through a chain reaction. As indicated by Dana Cuff, "[t]he theory that there are problems within problems, so that each decision holds implications for earlier as well as subsequent decisions,

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[114] Olgu Çalışkan, op.cit, p. 275.

[115] Horst Rittel, Melvin Webber. "Dilemmas in a General Theory of Planning", in *Policy Sciences*, vol:4, 1973, p. 155.

creates an image of a nested or circular process."[116] Therefore, it is significant to push forward tailor-made analytical tools that could bridge such intermingled problem situations rather than impersonal and finalized data sets.

The significance of re-defining the problem statement while developing alternative analytical tools is expressed briefly. The visual language and the analytical tools of architecture are quite influential in governing and shaping the way the architect perceives the urban reality from the very beginning of his involvement into the problem situation. It is believed that through posing valid and appropriate questions, the analytical tools of architecture could operationalize the theoretical framework of Dialectical Urbanism and alter our perception towards design, building process and architectural product. Such a task cannot be assigned to the hegemony itself, but has to be handled by the architect within an interdisciplinary cooperation.

A revisit to the modes of analysis and representation through engagement with socio-political theories should stimulate the production of new insights, problem definitions and visualization techniques that are believed to encourage the architect to think beyond the boundaries of his specific operational area. It has to produce a critical medium through which the architect could explore the spatial implications and design potentials of societal transformations and configure his work accordingly. As a response to this necessity, in the final analysis, this thesis puts forward the exemplar of *The Urban Atlas of Ankara*, as mode of re-discovering the orthodoxies and meta-narratives that image and represent the late-twentieth century city. Atlas, produced by METU Advanced Architectural Design Studio in 2012, stands for the attempts to produce knowledge in a "problem-worrying"[117] fashion against the

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[116] Dana Cuff, op.cit., *Architecture: The Story of Practice,* p. 95.

[117] The term "problem-worrying" is utilized in reference to Stanford Anderson's study entitled as "Quasi-Autonomy in Architecture: The Search for an In-between." According to Stanford Anderson, "[g]rowth of architectural learning and practice calls for a relentless rational and sensible criticism that worries the problem, striving for a better problem, especially a better problem, and then also for a relation of problem and form that is resistant to criticism." See Stanford Anderson. "Quasi-Autonomy in Architecture: The Search for an In-between", in *Perspecta*, vol. 33, 2002.

production of raw data sets, which are incapable of communicating within the prevailing urban reality. What distinguishes *The Urban Atlas of Ankara* from its counterparts and locates it on the basis of the entire argument advanced within this thesis, is this principal objective that attempts to bridge the discussions about the urban reality and the analytical tools of architecture.

3.3. A Critical Exemplar: The Urban Atlas of Ankara

In an age of enhanced tools for analysis, image manipulation and proliferating interest in data visualization, the modes of analyzing and representing the complex intelligence of the urban is not always regarded essential in designing the urban form. In fact, there are several analytical tools and representation methods of architecture such as plans, sections, elevations, axonometric projections, aerial photographs, master plans, diagrams, conceptual, discursive, analytical or precise mappings. However, the modes of utilizing these tools to convey meaning and value and to decipher the "unsaid" within dictated norms of the late twentieth century culture necessitate a severe criticism. Today, the orthodox use of these analytical tools of architecture are subjected to a disapproval by the critical investigators of the urban field, since it is believed that they serve for generating statistical raw material that reinforce spatial, social and ideological impositions of the hegemonic means of power. The information to be used for this purpose is claimed to be definitive, objective and neutral, although as clearly indicated by Stanford Anderson,

> The analysis of any problem involving more than artificially limited aspects of our being cannot be complete, nor can it be free of ambiguities and tensions. In analyzing the problem, we cannot know all of the bits, nor we can be sure of the unassailability of the bits or our analytical structure.[118]

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[118] ibid., p. 34.

The production of *The Urban Atlas of Ankara* precisely has its origins within the necessity to advance this assumption intrinsic to the analytical tools of architecture. *The Urban Atlas of Ankara* is a research-based study that is produced by METU Advanced Architectural Design Studio through the guidance of Prof. Dr. Güven Arif Sargın. Composed of discursive essays, critical diagrams and mappings, Atlas cannot be regarded as a simple compiler of illustrated material. It is not a collection of empirical data sets and cartographies that illustrate the quantitative characteristics and the concrete locations of pre-established institutional decisions. Rather, it is a mode of producing knowledge, which attempts to inquire into the hidden urban reality through engaging with social and political theories and correspondingly, foster public welfare, even development, social justice and humaneness within our urbanizing geographies.

As briefly expressed by Güven Arif Sargın, in reference to Ankara, Atlas meticulously gathers the contemporary data sets and through utilizing this database, it strives for designing the tools and the concepts to be the voice of the unspoken; the other. Either during the collection process of the data or the production process of representational material, it locates the contradictory situation between the hegemonic means of power and the urban reality to the core of the discussions. Through this way, it aims to interrogate the pre-established themes of hegemony; universality and objectivity.[119] Considering those principal objectives of *The Urban Atlas of Ankara*, it is believed that this critical research material could bridge the discussions about the theoretical framework of Dialectical Urbanism and the analytical and representational tools of the architect. An exemplar work produced by the author for collaborating on the production of Atlas will be revisited at this juncture in order to broaden this hypothesis.

Among many of themes that *The Urban Atlas of Ankara* addresses, the exemplar work calls into question the issue of consumption along with its spatial and societal

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[119] Güven Arif Sargın. "Mekanın Soykütüğü Üzerine Denemeler: İktidar ve/veya Direnişin İdeolojik Aracı Olarak Mekanbilim", in *Ankara Kent Atlası*, Ankara: Mimarlar Odası Ankara Şubesi, 2012, p. x.

impacts. The shopping mall, as the locomotive of the capitalist mode of production, is determined as the object of inquiry and problem development in this regard. A series of analytical works that are produced to expand this inquiry stands for the attempts to critically illustrate the contradiction between the spatial consumption imposed by the capitalist mode of production and the impoverishment of everyday life, societal practices and public space. The mentioned works to be illustrated further are believed to provoke and trigger new insights for the architect prior to initiate the design process.

The theme consumption plays a significant role within the capitalist mode of production. The continuity of capitalism is contingent on the persistent stimulation of the exhaustion, since consumption is believed to sustain the flow of the capital through relentlessly proliferating the demand. The capitalist mode of production compels the consumer to feel himself obliged to carry on the act of consuming at all times and conditions regardless of the fact that if the consumer actually necessitates what he consumes.[120] In this regard, within the prevalent mode of production, the issue of consumption is not proportional with the actual necessity, but its advocacy is rather related with the desire to keep the intrinsic forces of capitalism in equilibrium. The practices of consumption, therefore, serve for the current capitalist system as much as the process of production does.

The exemplar work from *The Urban Atlas of Ankara* conducts a close interrogation to the term consumption and its spatial counterpart, the shopping mall. As the foremost product of the discipline of architecture, space cannot be merely depicted over the relations of production. Based on the discussions executed previously within this thesis, space is also the object of consumption exhausted within political and societal practices. Last but not least, it may even represent the physical entity where the act of consumption is orchestrated. The shopping mall, in this regard, stands for an archetype, which embodies the forces that organize and govern the relations of consumption. The intention of *The Urban Atlas of Ankara* is to encourage the

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[120] Peter Corrigan. *The Sociology of Consumption*, London: SAGE Publications, 1997, p. 10.

designer to look beyond the shopping mall merely as a spatial manifestation, which sustains the interdependence between the process of consumption and the capitalist mode of production. The purpose is to highlight the multidimensional aspects of the shopping mall and practices of consumption on urban public space, societal practices and the resources of the city through bringing the contradictory situation between public welfare and hegemonic impositions on the agenda.

As a significant spatial representation of dominating interests, the proliferating number of shopping malls is believed to impoverish the public space through confining the practices of everyday life into a closed box. While signifying an introverted publicness stemming from the internal dynamics of its spatial organization, the shopping mall pre-defines the relationship between user and space in order to address to certain groups and persist its established standards of comfort and security. These ready-made relation sets conflict with the essential components of a true public space, namely the collective meaning, value and identity, which, in fact, have an integrative role among a diversity of groups that occupy the urban centers. The lack of recognition of this tension arising from the reinforcement of socio-economic segregation impairs the way the designer interprets the urban public space and everyday practices, which are spoilt by the destructive character of the shopping mall culture. The exemplar works that are selected from *The Urban Atlas of Ankara* attempts to contribute on the analysis of this contradictory situation. They are neither neutral representations nor a collection of quantitative data. Instead, each has a subtext with an ideological basis that attempts to advance the problem definition to a further stage.

The first exemplar study simply illustrates five selected major urban centers of Ankara and the total number of shopping malls distributed within the city. Through a comparative fashion, the footprint areas of the former urban centers of attraction are set side by side with the total construction areas of the shopping malls. The intention is not to provide ordinary statistical information, but rather to induce new projections and a critical mode of thinking for a dialectical interpretation of the illustrated urban reality.
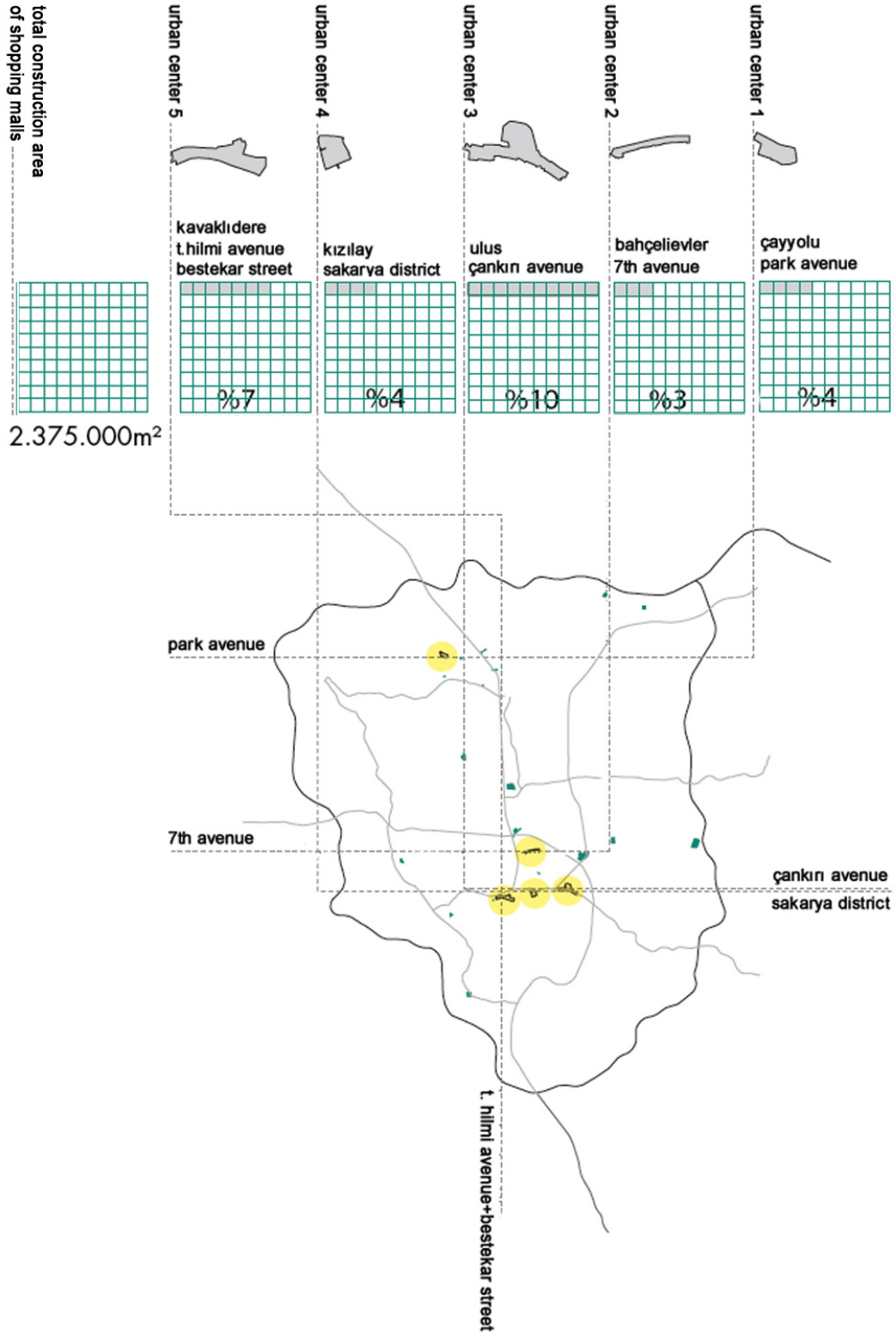
67

Figure 3.1 Areal Comparison of Five Major Urban Centers and Shopping Malls of Ankara. Source: reproduced by author from her illustration available at; *Ankara Kent Atlası*, Ankara: Mimarlar Odası Ankara Şubesi, 2012.

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At first sight, the exemplar work in figure 3.1 has demonstrated that the total footprint area of the selected urban centers is significantly lessser than the total construction area of the shopping malls. The emprical information gathered from this comparative study cannot simply explain the contradiction between the fictional public space that shopping malls put forward and the actual public characteristic that once the mentioned urban centers possessed. However, the data derived from this dimensional comparison provides means of producing further analytical works that critically treat the evidence-based information for bringing about public welfare and social justice. The suppression of the street-based public character by the shopping mall culture as illustated in figure 3.1 in scalar terms is an affirmation of a pre-planned organization that tends to impose a new practical order over the practices of everyday life. Bringing together the street and the shopping mall as two contesting areas of publicness and human experience, the mentioned analytical work aims to depict the current urban reality that has already been transforming the previous meanings, habits and conventions attached to the urban centers of attraction.

Corresponding on these assessments, subsequent to figure 3.1, a second exemplar study is produced, which is believed to advance the discussions through critically challenging the way the hegemony perceives publicness. This second exemplar may be regarded as a resistive attempt against the proliferation of shopping mall culture, which represses and consumes the urban centers of attraction through the illusionary public character it owes. While the objective is to restore a reciprocal relationship between the everyday life practices originating in the serendipity and spontaneity of the street and the built environments, the contradiction between hegemony and the practices of everyday people is not intended to be resolved. On the contrary, it is believed that it is the perpetually evolving character of this contradictory situation that facilitates the development of the problem situation for a better fit with the changing conditions. Therefore, this exemplar analytical work does not grounded upon an idealistic enthusiasm that utterly turns a blind eye to the capitalist set of relationships and proposes a flawless mode of production. Rather, it persists the contradictory situation that is located at the core of the capitalist mode of production.

The mentioned analytical study poses a striking inquiry against the on-going transformation of a public culture enforced by hegemonic means of power. Through decomposing three distinct shopping malls in Ankara and distributing them over GMK Boulevard, which was once supposed to be a well-attended public space, it is intended to portray a drastic reality that delineates the sparkle stolen from the street to be captured in an artificially regulated enclave.
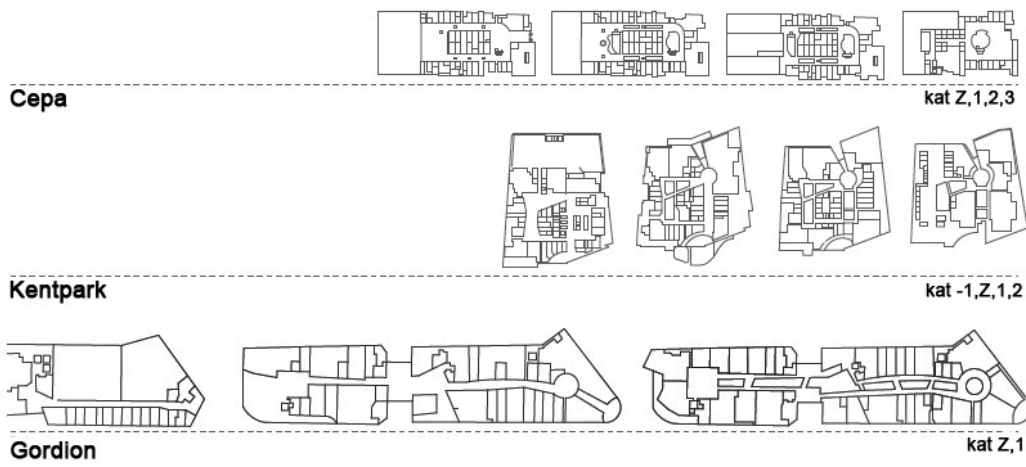

Figure 3.2 Planar Expressions of Three Shopping Malls To Be Located on GMK Boulevard; Cepa, Kentpark and Gordion. Source: Author, *Ankara Kent Atlası*, Ankara: Mimarlar Odası Ankara Şubesi, 2012.

It has to be highlighted that this study does not represent any solution or any formula with respect to the transformation of the urban centers of attraction into ill-qualified areas in relation to the proliferating number of shopping malls. Rather, it stands for an effort to redefine the problem situation for further inquiries, which is regarded as a quintessence of a dialectically expounded urbanism. Kızılay AVM was the stereotypical answer of hegemonic means of power to restore the lost quality of GMK Boulevard and its adjacent extension Kızılay Square. As it brought together divergent components of the city within its boundaries, it seemed to address to the problem of the loss of quality and intensification of the district. However, it is

disregarded that its sterile, conditioned and regulated aspects with regards to certain safety measures capitalize on a market that directly targets a specified user profile. In that respect, it is significant to call into question whether the targeted scheme to reanimate a sense of collectivity suits with the evident mixed character and complexity of the late twentieth century city or it, instead gives rise to further discrimination and segregation through its elitist concerns.

The exemplar analysis in figure 3.3 that dissociates and distributes the components of three shopping malls over GMK Boulevard attempts to further the problematic situation in that respect. The clear implication is to stimulate a critical approach towards the means of hegemony in revitalizing the public character of the Square and the Boulevard. Through bringing together the cut off components of the shopping malls and the street, it intends to open up an alternative way of problem thinking on the destructive character of the shopping mall culture on urban centers of attraction. In fact, what expected is to advocate an integrative mode of thinking, which values the ephemeral and self-regulating character of the societal practices emerging from the very nature of the street in terms of defining a public character.

Consequently, based on culture of consumption and publicness, two related studies selected from *The Urban Atlas of Ankara* are revisited. While the first in figure 3.1 provided a quantitative data to be processed, the second in figure 3.2 focused on generating a qualitative approach through fostering a re-consideration on the problem definition and the corresponding goal of the hegemony. The investigation on these two studies has demonstrated that these analytical works have been produced in order to advance a social concern opposing to the aggravation of societal segregation through the fixed structures of dominant means of power. In this regard, these studies are believed to generate a basis to advance a dialectical mode of thinking and urbanism that promotes the social production of space through putting forward a relational dialogue between societal practices and built environments. On that account, the revisited studies harness the contradictory situation between these two domains, which, in fact, make the very nature of Dialectical Urbanism.
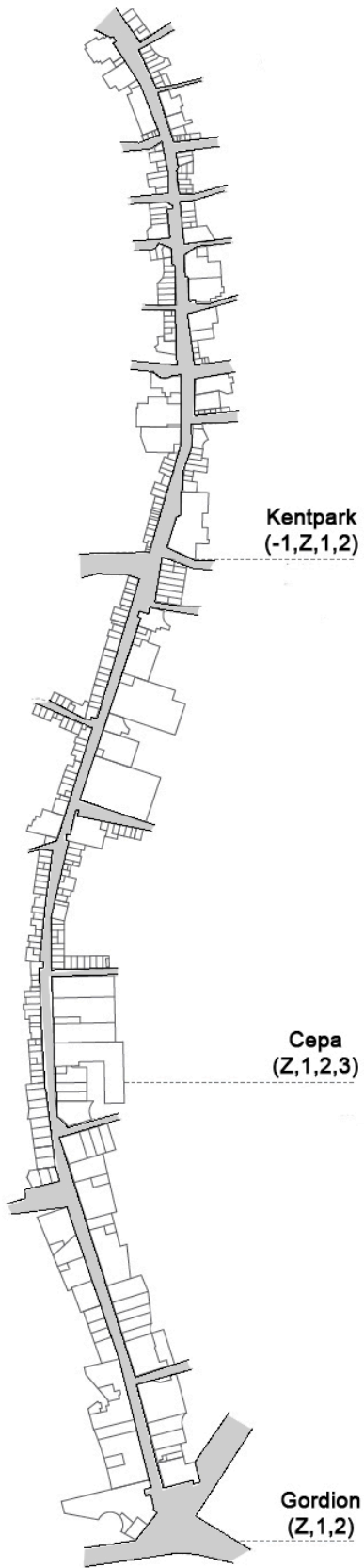
Figure 3.3 Distribution of the components of Cepa, Kentpark and Gordion over GMK Boulevard. Source: reproduced by author from her illustration available at; *Ankara Kent Atlası*, Ankara: Mimarlar Odası Ankara Şubesi, 2012.

CHAPTER 4

CONCLUSION

This thesis was a critical inquiry into the current modes of urbanization, which were legitimized through adjectival variations of the term urbanism. Many of the existing modes of urbanization were believed to overlook the urban phenomenon of the late twentieth century culture for the reason of serving for the interests of hegemonic means power and using early procedural techniques in reasoning the urban trajectory. In this regard, the fundamental objective of this thesis was to bring forward a critical mode of thinking and methodology, which would provide means of comprehending and tackling with the actual urban reality. Being quite different from the conditions depicted by the hegemony in terms of its complex and multi-layered aspects, the urban reality of the late twentieth century culture is regarded as a phenomenon intermingled with conflicts and contractions, ambiguities and oscillations stemming from the vey nature of societal practices. It was this social dimension of the urban that has long been disregarded by the dominant interests and thereby, has been located to the core of the arguments advanced within this thesis.

The first major chapter of this study was an inquiry into the ideological framework of the current urban phenomenon. The chapter began with a criticism of Modern Architecture and Urbanism in order to project a historical background that justifies the necessity of a new urban theory. The severe criticism, which the products of Modern Architecture and Urbanism was subjected to, gave rise to a search for alternative means of theorizing and conceptualizing the urban field. The imposition of an oppressive and top-down order through the advocators of the CIAM Project was believed to aggravate the segregation of the physical and societal intelligence of the urban environment. Unlike the profile of the prior urban models, the context-free

dictates of Modern Architecture and Urbanism generated universal formal models and pragmatic functional schemes, which replaced the specificities of the context with a mode of standardization and uniformity. Within this framework, isolated, free-standing and mass produced object building became the foremost statement of the CIAM Project, although they also meant a shift described by placelessness, which was believed to significantly diminish the legibility of the landscape.

The formalist and functionalist tendencies of the Modernist Architecture and Urbanism not only directed the architecture of the city but also attempted to govern the social thought and practices through imposing an ideal to reconstruct the society with new forms of collective and personal associations. In this regard, the detachment from the existing physical and social conditions was regarded as an opportunity to achieve new patterns of social organization. However, since the top-down execution of a preset order meant to simplify a variety of users into a monolithic mass with fewer different targets and purposes, the Modernist landscapes suffered from an increasing abstraction in societal relationships. The growing conflict between dogmatic formalism of modernism and its social program, therefore, resulted in the search for alternative means that could overcome the proclaimed drawbacks of Modernism in terms of comprehending the urban life as well as restoring the affirmative relationship of architecture with urbanism.

Based on these arguments and search, this chapter continued with the introduction of the Postmodernist discourse, which does not signify a rupture from the Modernist mode of thinking but rather an evolution that actually proceeds the Modern Project by means of technological, political and economic aspects. Emerged as a self-critique of Modernism, the postmodernist arguments attempted to avoid the totalizing discourse of the Modernist Architecture and Urbanism. Through drawing a greater attention to the diversity and meaning embedded in the urban life, the proponents of Postmodernism attempted to produce an absolute interest on cultural difference and spatial singularity against the homogenized placeless urban geographies of the Modernist orthodoxy. Seeking inspiration from the pre-industrial or other contextual settings, Postmodernism aimed to revive the urban life that had

already been lost through physical and social segregation brought forward by Modernist tenets. However, despite its efforts to re-attach the civic society with architecture and urbanism, in many instances the Postmodernist discourse proliferated the fragmentation of the physical and social realms. While it could not succeed in prevailing over the criticized aspects of Modernism, it also failed in producing an adequate theory that appreciates the urban crisis through a deeper investigation.

The chapter continued with the investigation of this urban crisis, particularly its reverberations in the late 1980s, which neither the Modernist nor the Postmodernist perspectives could produce a fitting response in relation to the complexities of the emergent urban phenomenon. The 1980s signified a transition into a critical field that put forward the urban problematic as a global fact. As a consequence of globalization and the developments achieved in transportation and information technologies, since the 1980s the concentration and the scale of cities had increased rapidly. The uncontrollable pace of expansion of the cities was, in fact, closely related with the intimate connection between the process of urbanization and the capitalist mode of production, whose persistence was contingent on the utilization of the urban land as a medium to anchor the accumulation of the capital. In this regard, the urban land conquered and commodified, bought and sold, served for the proliferation of growth in quest of profit. Yet, the consequences of this rapid extension were quite rigorous and brought together some significant drawbacks such as sprawl, ecological disasters, pollution, intensive explosion of population as well as alienation and isolation of the society.

Embedded within the world of commodities, it had been more difficult than ever to identify and comprehend the urban reality, since it was obscured through ideological and institutional signs and significations serving for the flow of the capital within the capitalist mode of production. However, in order to resist against the impositions of this current system, it was necessary to delve into the emergent urban phenomenon and study its actual constituents. Since the 1980s, several urban design models had been put into operation, each qualified with new narratives. The mainstreamed ones

were introduced and criticized within this chapter. These varying arguments strived to challenge the contemporary sensibilities towards urban and environmental issues. However, many of them remained as adjectival variations of the term urbanism and concealed the actual connotations of the term, which, in fact, signaled an integrative comprehension of physical and social contexts.

In this regard, this chapter ended with the introduction of an alternative urban theory and methodology, which were expected to provide critical perspectives in reasoning the complexities of the urban phenomenon. It was Dialectical Urbanism and its unique methodology dialectical reasoning, which was believed to restore the core of a striking urbanism; that is the practical engagement of a hybrid culture carrying ambitions of justice, productivity and humaneness with the process of urbanization. According to Dialectical Urbanism, the unveiling of the urban reality was contingent on the study of the influence of physical environment and human paradigm on spatiality and on the intricate analysis of the corresponding societal reverberations of this influence. The investigation of the relational dialogue between built environments and societal practices, be they tensions, conflicts and contradictions among everyday people and hegemonic power structures, was believed to illuminate the productive moments of space as a social product. In this regard, the advocacy of Dialectical Urbanism would provide the means for a comprehensive understanding of the multi-layered urban trajectory as well as strategies to cope with the limiting frameworks of abstract theories.

The preceding chapter grounded upon its arguments on the theoretical framework of Dialectical Urbanism. Subsequent to introducing a critical theoretical structure in the previous one, this part of the thesis dealt with the engagement of this theoretical framework with the discipline and practice of architecture. There were two major implications of rethinking architecture in relation to Dialectical Urbanism. First, such an inquiry was believed to reinstate the former associations between architecture and urbanism through raising interdisciplinarity. Second, this critical theoretical framework had to be operationalized in order to yield productive propositions in the face of the emergent urban phenomenon.

In that sense, the discussions at the beginning of the chapter focused on the necessity to redefine architecture and design for a better fit with a dialectically expounded urbanism. The reformulation of architecture and its tools of design was believed to broaden the prevailing discourse about the urban change and architecture's role in that respect. The task of the architect had to be reformulated within the interdisciplinary field advanced by Dialectical Urbanism, since the current disciplinary and practical fields of architecture were believed to be impotent in producing fruitful theories and design strategies coherent with the principles of Dialectical Urbanism. Based on this necessity, this chapter first delved into professional and pedagogical fields of architecture to depict why those fields were irrelevant in the present climate with respect to a dialectically formulated urbanism. Although the problematic of pedagogy and practice differed in terms of their specific contextual frameworks, the common assault against these two domains were specified as their lack of interest in the critical realities of the emergent urban society, which brought the end product into focus and designated the greater importance to the formal components of the urban domain rather than its actual productive forces.

The criticism against professional and pedagogical spheres of architecture continued with the expression of the necessity of a renewed attitude towards building process and architectural product. In order to achieve a mode of architecture that was reconcilable with the premises of Dialectical Urbanism, it was believed that the orthodox vocabularies that govern the design process had to be revisited through critical analytical tools. Otherwise, inherited vocabularies would continue to dominate our perception of the urban phenomenon, mode of spatial production and means of representation through capitalizing on empty abstractions. As the analysis significantly affects the way the designer perceives the reality and shapes the design process accordingly, it was necessary to leave aside ready-made descriptive syntheses and scrutinize the underlying and distinct implications of the process of urbanization. In this regard, the quantitative data sets had to be processed through engaging with socio-political theories for achieving qualitative approaches.

A revisit to the analytical tools of architecture was believed to provide means for bridging the theoretical framework of Dialectical Urbanism and discipline and practice of architecture through more efficiently integrating contextually grounded research with the design process. In quest of achieving this revisit, this chapter continued with an exemplar study, *The Urban Atlas of Ankara;* a critical examination of the urban phenomenon produced by METU Advanced Architectural Design Studio. *The Urban Atlas of Ankara* was an attempt of producing knowledge, which aimed to inquire into the hidden urban reality through engaging with social and political theories and correspondingly, foster public welfare, even development, social justice and humaneness within our urbanizing geographies. Through investigating some exemplar works selected from the Atlas, it was believed that it was possible to provide means of empowering the architect in terms of producing valid and appropriate reactions at urban scale from the very beginning of his involvement into the design process. In order to demonstrate how the engagement of raw data sets with socio-political concerns alters the problem definition and the corresponding responses of the architect, a number of exemplar works selected from the Atlas were revisited at the end of the chapter.

The Urban Atlas of Ankara makes up a crucial part of this thesis. Its objectives and the means of communicating knowledge have great significance in terms of materially depicting the theoretical basis advanced throughout the study. Although the Atlas was produced with an intuition that carried social and political concerns in analyzing the urban reality, it had been lacking a specific theoretical framework that was expressed clearly, when it was first produced. Through revisiting a number of studies selected from the Atlas, this thesis is believed to restore the theoretical basis that Atlas was lacking as well as finding concrete and tangible means to engage and examine the intrinsic knowledge of Dialectical Urbanism. The mentioned revisit to *The Urban Atlas of Ankara* is, in fact, the accomplishment of the quintessence principle that Dialectical Urbanism prescribed. It is the persistence of an endless discovery that continuously produces knowledge to be grasped in the face of the apparent complexity and heterogeneity of the city.

Despite these arguments, the Atlas may still be receptive to criticism, which, in fact, does not diminish its potentials and value, but rather brings forward a cynical approach that provides means of exploring the adequacy of the produced work. Broadly speaking, *The Urban Atlas of Ankara* is a collection of research-based studies on the urban phenomenon that is produced by a number of architects through a designerly perspective. In search for grounding principles, practices and procedures of design process, the establishment of a methodology is pursued. On the basis of the exemplar works introduced within this thesis, an intuitive process is maintained in relation to ambiguity and instability of the emergent urban phenomenon. Rather than a stringent scientific method that advocated a standardized and mechanical mode of design, an instinctual designerly approach sought for the establishment of the concrete structures of the previously discussed exemplars.

Concurring with what Nigel Cross indicated, the production of these exemplar works relied on the fact that; "there are forms of knowledge special to the awareness and ability of a designer, independent of the different professional domains of practice."[121] The exploration and representation of the urban phenomenon through the perspective of an architect, therefore, has its own appropriate language, although the forms of knowledge belonging to the other domains are not completely ignored. Based on these arguments that signal an intuitive approach, however, the studies on the Atlas, particularly the ones introduced within this thesis may be criticized as being naïve attempts for reasoning and shaping the urban domain. Nevertheless, it is believed that such criticism does not subside the meanings and values engendered through these exemplar works. They are productive as long as they stimulate the designer to search for the unhidden, not said and broaden his perspective about the consequences of his design initiatives.

While concluding, it should be accentuated that after all, Dialectical Urbanism introduced a significant theoretical framework to accomplish the objectives of this

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[121] Nigel Cross. "Designerly Ways of Knowing: Design Discipline Versus Design Science" in *Design Issues*, vol.17, no.3, Summer, 2001, p.54.

thesis. Although a number of fields of knowledge and expertise attempted to investigate today's critical urban domain, it has to be highlighted that it is Dialectical Urbanism and its unique methodology, "dialectical reasoning" that are still relevant within the multidisciplinary milieu of our current context. The appropriation of the intelligence of Dialectical Urbanism into design disciplines has further significance in that respect, since interiorization of such knowledge is believed to overcome the abstract limitations of the prevailing theories that dominate the operations of the design disciplines. As architects, we need to search for means to efficiently integrate this valuable intelligence into the production of our design propositions. Only through this way, it would be possible to produce means of resistance against the hegemony and justify our pedagogical and professional existence within the capitalist system. In this regard, this thesis is believed to provide means of stimulating this necessity, which is significant not only within the current conditions, but also in the future trajectory.

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