CONCEPTUALIZATION OF EARTH AS THE MONOCENTER OF THE
URBAN: A NEW ORIENTATION FOR ARCHITECTURAL UTOPIA OF
RETERRITORIALIZED REFUGEES

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CONCEPTUALIZATION OF EARTH AS THE MONOCENTER OF THE URBAN: A NEW ORIENTATION FOR ARCHITECTURAL UTOPIA OF RETERRITORIALIZED REFUGEES

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ABSTRACT

CONCEPTUALIZATION OF EARTH AS THE MONOCENTER OF THE URBAN: A NEW ORIENTATION FOR ARCHITECTURAL UTOPIA OF RETERRITORIALIZED REFUGEES

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This thesis focuses on the ontology of refugee camps in order to ascertain the possible strategies derived from the architectural discourse, which aim at betterment in living conditions of those areas. As the result of the ontological inquiry that is deepened in the fields of finance and politics, the reality of refugee camps unfolds as the total exclusion from the global urban both physical and theoretical. Aforementioned exclusion is the result of the interstate neoliberal financial network whose operation capacity is exceeded over the conventional concept of the city that is consequently causing the limitless accumulation in the centers and the limitless exploitation of the periphery. From this point of view, the extent of the crisis oversteps the limits of scope of the architectural praxis. However, the tools of the architecture are not limited with the executable, practicable ones. Especially after the Modernism Movement in architecture, the representative tools of the architecture had also gained an important ground within the discourse.

Within the scope of the thesis, with reference to Lefebvre who characterizes the urban as pure form and approaches the concept of utopia as an orientation, not as a destination, it is aimed to establish the possible-impossible conceptual framework of the utopia of reterritorialization, which can be an alternative to the tension between

the center and periphery that is intrinsic to the system. The population of refugees, which is got stuck in between the mega cities (that inevitably centralize as the result of the capitalist urban practice) and the poor geographies (that are exploited until the total resource depletion), is still physically staying on a habitable planet. The argument of the study is that highlighting the uniqueness of the Earth in that manner is of vital importance within the architectural discourse. Because the only base and spatial provision of the somehow sustained life in refugee camps, which is politically and financially neglected, is the unequivocal linkage that set between the population and the land surface.

Putting aside the tension between the center and periphery in the global urban, this thesis suggests to orient towards the earth as the conceptual center of reterritorialization and ends up with an open ended discussion about the possible acquisitions of this orientation. The mentioned discussion has two main focal points. First, if the refugee camps are reevaluated from this point of view, it conduces toward the inclusion of the various qualitative data to the spatial discussion: like the endemics, natural resources, biodiversity within the territories of refugee camps and the value of the aesthetical relationship that could be set between those and the refugees. Second, the recording of the refugee camps not only with the données of the social but also with the diversity of the bare biological life within architectural discourse has the potential to create the theoretical base for the actual possible strategies that project the creation of micro local economies or the organization of labor around the ground via spatial implementations.

Keywords: global urban, refugee camps, architectural utopia, architectural discourse, aesthetics

ÖZ

DÜNYA'NIN, KENTİN TEK MERKEZİ OLARAK KAVRAMSALLAŞTIRILMASI: YERLİ-YURTLULAŞMIŞ MÜLTECİLER MİMARİ ÜTOPYASI İÇİN YENİ BİR YÖNELİM

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Bu tez, mimari söylemden türetilebilecek, mülteci kamplarındaki yaşam koşulların iyileştirmesini hedefleyen olası stratejileri tespit edebilmek için, bu alanların ontolojisine odaklanır. Finansal ve siyasi açıdan derinleştirilen ontolojik araştırmanın sonucunda, mülteci kamplarının gerçekliği kendini, küresel kentten hem fiziksel hem teorik olarak bütüncül bir dışlanma olarak ortaya koyar. Söz konusu dışlanma, artık operasyon ölçeği konvansiyonel şehir kavramından taşmış, küresel olarak organize olan, devletlerarası neoliberal finans ağının, dolayısıyla merkezlerdeki sınırsız sermaye birikimi ve çeperlerdeki sınırsız sömürünün sonucudur. Bu açıdan bakıldığında, problemin boyutu mimari pratiğin kapsamının çok ötesindedir. Ne var ki mimarlığın araçları, sahada yapılabilir, pratik olanlarla sınırlı değildir. Özellikle mimarlıkta Modernizm hareketinden sonra, mimarlığın temsili araçları da söylem içinde önemli bir yer edinmiştir.

Tez kapsamında kenti saf biçim olarak tanımlayan ve ütopya kavramını ulaşılacak bir hedef değil, yönelim olarak ele alan Lefebvre den hareketle, merkez ve çeper arasındaki sisteme içkin gerilime alternatif olabilecek, yerliyurtlulaşma ütopyasının mümkün-imkansız kuramsal çerçevesini oluşturmak amaçlanmıştır. Kapitalist kent pratiğinin kaçınılmaz sonucu olarak merkezileşen mega kentler ve tüm kaynakları

tükenene kadar sömürülen yoksul coğrafyalar arasında sıkışıp kalan mülteci popülasyonu, hala fiziksel olarak yaşama elverişli bir gezegen üzerindedir. Tezin iddiası şudur ki, Dünya'nın bu konudaki biricikliğinin altının çizilmesi mimari söylem içerisinde hayati önem taşır. Çünkü mülteci kamplarındaki siyasal ve finansal olarak yok sayılan hayatın bir şekilde devam edebilmesinin tek dayanağı ve mekansal karşılığı, oradaki popülasyon ile yeryüzü arasında kurulan dolaysız bağdır.

Küresel kentteki merkez ile çeper arasındaki gerilimi bir yana bırakıp, yerliyurtlulaşmanın kuramsal merkezi olarak yeryüzüne yönelmeyi öneren tez, bu yönelimin olası kazanımları konusundaki ucu açık tartışma ile son bulur. Söz konusu tartışmanın iki önemli odak noktası vardır. Birincisi, mülteci kampları bu bakış açısı ile tekrar ele alınırsa mevcut durumda göz ardı edilen bir çok niteliksel verinin de mekansal tartışmaya dahil edilmesine vesile olacaktır: kamp coğrafyalarının endemiği, doğal kaynakları, biyolojik çeşitliliği ve tüm bunların mültecilerle kurulabilecek estetik ilişkisinin değeri gibi. İkincisi, mimari söylem içinde yalnız sosyale dair verilerle değil, yalın biyolojik hayatın çeşitliliğiyle de kayda geçen kamplar, mikro yerel ekonomiler yaratmak, emeğin etrafında örgütlenebileceği mekansal stratejiler üretmek gibi olası nesnel projeler için de teorik bir altyapı oluşturma potansiyeline sahiptir.

Anahtar kelimeler: küresel kent, mülteci kampları, mimari ütopya, mimari söylem, estetik

To my family and to the joy of alterity

ACKNOWLEDGMENTS

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CHAPTER 1

INTRODUCTION

The aim of this thesis is to make a critical inquiry on the possible strategies to create a conceptual link between the architectural discourse and the humanitarian crisis in the refugee camps. The theoretical framework of the inquiry is based upon a cross reading between Saskia Sassen's concept of "Expulsions"[1] and Giorgio Agamben's concept of "Homo Sacer"[2]. As a result, the reality of refugee camps unfolds as the total disposal of the 3rd world poor both from the interstate neoliberal global urban physically and from the urban paradigm theoretically. Since the architecture is a praxis which is inherently dependent on the conditions of the market, the idea of generating architectural strategies to reterritorialize the stateless refugees expands on the concept of utopia within discourse.

It is alleged that the crisis of mass displacement is one of the inevitable outcomes of the intrinsic contradictions of the capitalist urban praxis. Today's urban condition distributes and accumulates the wealth between a small number of financial centers while exploiting both the natural resources of the planet and the labor of the peripheral population which can be readdressed as a new kind of mobilized proletariat: the refugees coming from the poor geographies around the world. From this point of view, spatial operations which can be instrumentalized for the reterritorialization of the refugees connotate a Marxist social utopia in which refugees are able to claim their

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[1] Saskia Sassen. Expulsions – Brutality and Complexity in the Global Economy. The Belknap Press of Harvard University Press. 2014, London.
[2] Giorgio Agamben. Homo Sacer: Sovereign Power and Bare Life. Stanford University Press. 1998, California.

"right to the city" that can be described as the right to change their way of life by changing the urban condition they are situated.[3] As clarified by Henri Lefebvre, it cannot be defined as an individual right because it depends on the organization of labor and its collective power which can affect the urbanization processes.[4] The refugee camps come to surface as the observable indicators of the inescapable failure of the capitalism by picturing an extreme urban condition in which the dwellers are forced to be divested of all kinds of human rights. At this point, the social utopia of this study unfolds as conceptualization of the possible architectural strategies that organize the abstract labor of refugees in the camps to make them able to claim and reproduce their second nature in relation with the first. The stateless asylum seekers in the camps are isolated from all of their social and political constructs, for this reason, the nature of the landscape within the territory of the refugee camps can be evaluated as the only ground to search for the hints which can contribute to the spatial strategies that organize the labor and create local economies within the refugee camps via various possible economical activities such as cultivation, crafting and production. However, after the critique of Modernism in architecture, it is obvious that, this kind of social utopia cannot be built or realized solely basing on the space production.

In the scope of the study, in order to be able to construct a theoretical niche for architectural praxis to operate, with reference to Henri Lefebvre who characterizes the urban as pure form and approaches the concept of utopia as orientation, not as a destination, it is aimed to establish the conceptual framework of an alternative orientation within the global urban which is under tension between the exploitive centers and the exploited peripheries. The direct and unequivocal connection that is set between the geographical territory of the asylum camp and the dweller comes in sight as the implicit alternative ground for the epistemological inquiry that is supported by the tools of architecture. The study theoretically suggests a vertical axis oriented towards the planet earth as the only known center of the biological life for the utopia

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[3] Henri Lefebvre. "The Right to the City 1968". Translated by Işık Ergüden from French, Şehir Hakkı. Sel Yayıncılık. 2016, İstanbul.
[4] Ibid.

of reterritorialization. In defiance of the almost uniformed spatial conditions in camps all over the world it is asserted that, this kind of theoretical discussion that prioritize the inquiry on the qualitative characteristics of the specific landscape in terms of its peculiarities and potentials that are inherent to its biosphere and to the specific social condition it creates may broaden the horizon of the discussion within architectural discourse. It is suggested that to be able to make the architectural representations of the refugee camps operable (both while deriving spatial strategies from them and while reading them), the ways of transformation of the first nature to the second via the processes that produce the daily life in spaces of refugee camps as zero points should be documented elaborately and from various scales.

Through this study, at first, the conceptualization of the utopia as an orientation will be elaborated with one of the representative tools of architecture which was adopted by the discourse to construct the architectural utopia of Modernism, which is "the diagram", to be able to work on the concepts and possible semantic relations. Second, to be able to exemplify a critical reading on the visual representation of the camps within discourse, various photographs will be used to zoom in and zoom out to the constructed image of the camps from the critical point of view based on what they include and exclude.

Especially after the agreement between the council of EU and the government of Turkey that had been entered in 2016, the role of Turkey seems to be continue being the physical barrier between the European cities and the flood of migrants. With the agreement it is covenanted that, all the irregular migrants crossing from Turkey to Europe will be returned to Turkey, in return, for every illegal migrant being returned to Turkey, another migrant will be resettled from Turkey to EU taking into account the legalized UN criteria for the migration process. Three billion euros had been transferred to the account of the Facility for Refugees in Turkey to make this cooperation.[5] Therefore, not only the way of humanitarian aid that is offered via

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[5] EU – Turkey Statement, 18 March 2016, retrieved from:
http://www.consilium.europa.eu/en/press/press-releases/2016/03/18/eu-turkey-statement/

refugee camps to thousands of people, but also the mass migration process that will change the demographics of Turkey's cities are appeared to be prioritized factors that will frame the urban development of the region in the upcoming years. Through this complex and problematic time course, architectural praxis will inevitably play an active role by means of the spatial operations that will construct the new physical conditions of the life in cities. For this reason, the set of norms within the praxis that demarcate the scope of the refugee crisis within architectural discourse becomes disputable. The data which is being recorded for the time being, creates an infrastructure of the future inquiries. Starting from this point of view, one of the intentions of this study is to concentrate on the qualitative data about the substance of the lives of displaced, especially the ones that dwell in refugee camps, in terms of the aesthetic relations with the physical environment which seems to be overlooked with respect to the quantitative data that is praised both in academy and politics.

Within the last decade, the data that is blessing of the advanced surveillance and technocracy pointed out that there is a raising number of displaced 3rd world poor that look for a way to take refuge in prosperous western metropoles to live on[6]. This alteration of demographic data indicates two main inflictions at first glance; one: at the ends of the world, exploitation and conflict have become so violent that, certain territories within global urban[7] had become inhabitable for masses of residents, two: western cities, especially the ones in Europe that is physically close to the current war zone are in danger of being the battle ground of the cultural contrast between the marginalized displaced and the abiders of the democratic, secular European states. The former donnée indicates a systematical crisis whose scope exceeds over the sphere of the influence of the architectural tools, therefore the spatial strategies only hovers

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[6] The Report of Global Trends by the UN Refugee Agency published in 2015 can be visited on the web, UNHCR, http://www.unhcr.org/576408cd7.pdf, last visited in September 2017.

[7] Term is used through the study as the global urban condition which is realized via the cross border financial operations of the neo-liberal capitalism. As Andy Merrifield puts it is a "…despotic program as a generalized class imperative, as a process of neo-Haussmannization, as something consciously planned as well as unconsciously initiated, pretty much everywhere." For more, see: Andy Merrifield. The New Urban Question. Pluto Press. 2014, London. p. 37

around the humanitarian aid that consist of constructing shelters in various scales, from tents or containers in the refugee camps to the affordable mass housing projects that promoted by the states and private companies. The latter actuality on the other side, manifolds as polarization in western centers due to the conjectural tendency of the conservative eastern population to violence and in some incidents to terrorism targeting at the secular life style. Such consequences of the displacement crisis within the urban[8] are frequently adopted by the radicalizing political rhetoric that conduce to the raise of nationalist or fanatically religious discourse that empower the social segregation. Eventually, the paranoid post-modern urban demands spatial strategies that control and surveil such an extent that, in addition to the digitalized world of identification and tracking, after many years, states have started to build physical walls in their borderlines.[9]

From both of the perspectives that mentioned in previous paragraph, architectural discourse seems to be overwhelmed by the conditions of the capitalist market which reduce the architectural praxis in Tafuri's worlds to be: "a mere link in the production chain[10]". From both perspectives, the production of spaces that are ontologically coupled with the everyday lives of the migrants is addressed as the need for acceleration in the speed of global urbanization; on the one side with the humanitarian afford to provide sheltering for the masses of displaced and on the other side with affords to construct secured cities from the flood of displaced. Ironically, when the financial network of all those construction activities are traced, the whole process is unfolded as the very reason of the displacement: limitless accumulation of the wealth

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[8] In scope of the study, concept is approached as an integral form of the totality of human activities: both the individual and collective ones, hence it is inevitably politic. Theoretical backround is based on the book of Henri Lefebvre that will be elaborated in upcoming chapters. For more, see: Henri Lefebvre. The Urban Revolution. Translated by Robert Bononno, foreword by Neil Smith. University of Minnesota Press. 2003, London.

[9] Mexico – USA Barrier, Syria – Turkey Barrier, "The Great Wall" between Iraq and Saudi Arabia, "Calais Border Barrier" in France, Greece – Turkey Border Fence are some of the numerous examples. For more, see: Reece Jones, Violent Borders: Refugees and the Right to Move. Verso. 2017, London.

[10] Manfredo Tafuri, Architecture and Utopia: Design and Capitalist Development. Translated by Barbara Luigia La Penta. The MIT Press, 1976, Cambridge. p. 42

and the labor value towards developed cities: this kind of accumulation is only being possible with the exploitation and shrinkage of the periphery.[11] Architectural discourse however, is not solely composed of the activities or needed activities in situ. Especially after the Modernism Movement, architectural praxis had to claim, adopt and create the tools that can manifest the intended social condition that will emerge with the realized space. By means of various representation techniques such as axonometric drawings, collages, manifests, installations and so on, the modern architectural utopia that intends to create its own reality has been put on the record. By this way, despite the failures in the realization process of the designed spaces, the critique or intention of the designer can also create a niche within the theory and can be evaluated with their authenticity. Architectural praxis which has started to operate in the industrialized urban has to generate new strategies to be able to construct its utopia[12], not only to create notational schemas to realize it, but in order to be able to envisage alternative ways of doing to tend to. Otherwise, the architectural praxis which is inherently dependent on the conditions of the market, cannot generate any criticality. Within the scope of this study, not only the actual spatial strategies that operate on the landscapes of the refugee camps, but also the virtual image of the camps within architectural praxis both in terms of the existing situation and in terms of the envisaged spatial condition of the camps in the future will be cogitated. The issue of mass displacement in global urban in that manner, seems to necessitate a critical inquiry on the *de facto* norms (such as the needed speed and standardization) within architectural praxis in terms of the intended virtual object. Since, the utopia of reterritorialization of the refugees explicitly lacks the possible virtual ground to be built up. Neither homelands of the displaced where they come from, nor the western cities that are their destination are being spatialized according to the norms that derived from or prioritized according to the utopia of reterritorialization.

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[11] Sassen. Expulsions – Brutality and Complexity in the Global Economy.

[12] The Modern Utopia of political avant-garde movements of 1920's is meant. It can be adressed as the intention to elliminate the barriers between work, leisure, production and culture, revitalization of everyday life through the intervention of art via the street itself. For more, see: Aleš Erjavec & Tyrus Miller. Modernism Revisited. Izdaja. 2017, Ljubljana

Through this master research with an approach that sees the refugee camps as the potential objects of a theoretical inquiry, the intention is firstly to relocate this global network as a state of physical and theoretical expulsion of the poor from the urban paradigm and secondly to propose an alternative virtual ground for the speculations on the possible (but at the same time impossible) utopia of reterritorialization within architectural discourse. When the spatial reality in refugee camps are reevaluated with an approach whose subject is determined as the dweller, those areas paint an interesting picture: even though the people are detached from their physical and social habitats and deprived from their basic rights, they are not wiped off the face of the earth. Constantly, extreme conditions like limited access to all kinds of goods, unhealthy living conditions without any infrastructure, lack of social services and so on are becoming the normal daily practice for many more. As long as the minimum needs of the survival are obtained, people start to adopt and reproduce, they create micro economies and construct the social and spatial conditions within those post-modern "primitive huts[13]". This specific connection that set between the geographical territory of the asylum camp and the dweller comes in sight as the implicit alternative ground for the theoretical inquiry on the utopia of reterritorialization. Putting aside the tension within global urban between the center and periphery which exclude the displaced, the thesis theoretically suggests a vertical axis oriented towards the planet earth as the only known center of the biological life. In defiance of the almost uniformed spatial conditions in camps all over the world it is asserted that, this kind of theoretical discussion that prioritize the inquiry (or the mapping of the data) on the qualitative characteristics of the specific landscape in terms of its peculiarities and

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[13] Term is used to emphasize the enigmatic, isolated spatial conditions within camps which inhold unique ways of people's struggle for survival. It is suggested that, like the confrontations of the historical myths with the archeological discovery of the primitive hut, the exploration and documentation of the refugee camps in a critical way can be the key for the creation of a theoretical ground within architectural discourse in which the architect can confront his/her desperate political position. The invalidation of the prevalent discourse via historic discoveries leads up to the "critique of the tradition" which could be addressed as one of the key concepts of the enlightenment. For more, see: Gottfried Semper. The Four Elements of Architecture and Other Writings. Translated by Harry F. Mallgrave & Wolfgang Herrmann. Cambridge University Press. 1989, New York. pp. 1-44

potentials that are inherent to its biosphere may broaden the horizon of the discussion within architectural discourse. Firstly, the global network of refugee camps as the fractioned tension zone of the urban conflict can be reevaluated as a powerful potential agent to record what is neglected by advanced capitalism in global urbanization: not only with the social data (such as the number of asylum seekers, the number of provided shelters or the surface areas that assigned to camps), but also with the qualitative specifics about the nature of these territories (such as the cultivable, breedable endemics, resources or raw materials of the land that allude to the sublime and spontaneity of the nature that exceeding the social). Secondly, keeping the track of those assets can prepare a substructure for the pursuit of the architectural strategies that aim to link the potential organized labor of the asylum seekers to the actual ground of the camps in the course of time they take refuge. Programmatic implementations can be theoretically tested in terms of their capability to create local economies that are grounded on the resources of the landscape and the spatial organization of the labor around those resources via micro markets within the territories of the asylum camps.

Within the second chapter of the work, the prevalent exclusion of the refugees from the urban discourse will be theoretically reframed, thereafter the methodology borrowed from Henri Lefebvre to be able to work on those excluded areas will be introduced. Under the third chapter, the conventional and adscititious tools of architecture to interfere with the social will be elaborated in a brief retrospective overview. Planet earth as the bearer of the global urban tried to be conceptualized as the alternative and the only possible ground for the utopia of reterritorialized refugees by the help of various representative tools such as photographs and diagrams. Finally, in the forth and concluding chapter of the thesis the possible practical and aesthetical acquisitions of this kind of conceptualization that orients towards the earth will be speculated benefiting from the literature.

CHAPTER 2

UNDERSTANDING REFUGEE CAMPS IN GLOBAL URBAN: A FORMAL INQUIRY

By the year of 2018, there are millions of people in the world who are forcibly displaced and thousands of them are obliged to live in asylum camps as deprived of the human rights. Extreme conditions such as the absence of the basic and social needs are becoming the normal daily practice for the masses day by day. To understand the astonishing process that cause the public opinion to normalize this issue, the way people habit on earth, in other words the globalized form of the urban tissue that organize the human activity has to be investigated.

Within this chapter, the first aim is to discuss the global financial network in terms of its unbalanced distribution between the civic centers that allows the construction of technologically advanced mega cities and the existence of the hardship areas like refugee camps at the same time. Inherently, the site of investigation is not determined as a specific camp area, but instead, the global urbanization trend that allows the emergence of the network[14] of refugee camps is aimed to be unfolded. The needed terminology and the theoretical framework will be constructed basing on Dutch-American sociologist Saskia Sassen's pioneer works: "The Global City: New York,

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[14] The term network is used to emphasize the difference between the methodological approaches that handle the object of the study as a constant thing with a self-integrity and the ones that are interested with the emerging patterns in the relationalities within multiple study objects.
Stephen P. Borgatti & Daniel S. Halgin. "On Network Theory". Organization Science, V. 22. No. 5. INFORMS. Sep.-Oct. 2011, Catonsville. pp. 1168-1181

London, Tokyo[15]" and "Expulsions: Brutality and Complexity in the Global Economy[16]".

Once the contemporary numerical increase in the asylum camps and refugees are reevaluated as one of the intrinsic errors of the neoliberal global urban by the help of Sassen, the second interrogation of this chapter comes to surface; what is the political reciprocity of these population movements: on one hand for the displaced, on the other hand for the host states? All in all, the notion of state has evolved through the history as the political organization of people to be protected and entitled with the negotiated rights in exchange for the submitted sovereignty.[17] Nevertheless, the aimed site of the study is composed of mostly the stateless people. In this case, is it still possible to talk about the human rights in those areas like the right to live or the right to dwell? Within the second part of this chapter the political meaning of being an asylum seeker especially from the point of statelessness will be readdressed by the help of the books "The Courage of Hopelessness: Chronicles of a Year of Acting Dangerously[18]" by Slavoj Žižek and "Homo Sacer: Sovereign Power and Bare Life[19]" by Giorgio Agamben.

At the end of the second part of this chapter, the spatial reality of the refugee camps will be unfolded as the culmination of the bilateral exclusion of the 3rd world poor both from the world of finance and from the political sphere. Although the architectural praxis has been directly in relation with the dwelling praxis throughout the history, at the time being on the issue of refugee camps there is a rigid segregation between the erecter and the destitute. Thereupon, in order to be able to create a link between the architectural discourse and those problematic areas, a methodological approach that

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[15] Saskia Sassen, "The Global City: Introducing a Concept." Brown Journal of World Affair. V.11. No. 2. Winter – Spring, 2005. pp. 27-43
[16] Sassen. Expulsions: Brutality and Complexity in the Global Economy.
[17] Franz Oppenheimer, The State: Its History and Development Viewed Sociologically. Translated by John Gitterman. Transaction Publishers. 1999, New Jersey.
[18] Slavoj Žižek. The Courage of Hopelessness – Chronicles of a Year of Acting Dangerously. Allan Lane. 2017, London. pp. 1-45
[19] Agamben. Homo Sacer: Sovereign Power and Bare Life.

bears on not only the feasible spatial operations but also the prospective contingencies is needed. Under the third part of this chapter, the methodology of Henri Lefebvre: "the transduction" will be elaborated and adopted. Briefly, it is the requisitory radius of action of the architects and urban planners since Modernism to work and think about the reflection of the future as well as the existing urban conditions. Design as a practice that operates both in space and time Lefebvre claims, comprises the "construction of a virtual object" and "the exploration of the possible-impossible".[20] Later on within the thesis, by a transductional approach, "the virtual object" of the ground for reterritorialization will be theoretically constructed. Afterwards, "the possible-impossible" urban condition of reterritorialized refugees will be conceptualized and theoretically challenged by various representative tools of architecture in terms of its consistency.

2.1. Refugee Camps as Postmodern Primitive Huts within the Peripheries of Global Cities

As of the moment with respect to the registered numbers, there are nearly three millions of people who are migrated to Turkey from Syria since 2011. There are 22 refugee camps each with the capacity of nearly 15.000 people (in total approximately 300.000), mostly located in the rural of the cities in Syrian border.[21]

Although the work is aimed to understand the processes that creates this flood of displaced towards Turkey, during the research it is found out that the problem is not local. Rather, there has been a constant increase in the number of refugee camps in all corners of the world within the last twenty years.[22]

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[20] Henri Lefebvre. The Urban Revolution. Translated by Robert Bononno, foreword by Neil Smith. University of Minnesota Press. 2003, London.

[21] UNHCR, http://data.unhcr.org/syrianrefugees/country.php?id=224, last visited on September 2017.

[22] Ibid. For further information, the report of UN can be visited on the web: UNHCR, http://www.unhcr.org/576408cd7.pdf, last visited in September 2017.

Not only Turkey but also Lebanon, Iraq, Egypt and Jordan had to open borders to provide shelter for the escapers of Syrian civil war. The total number of displaced people within the crisis since 2011 is estimated as 7 million and most of them are separated to various camps in different countries.[23] It means that the movement of populations that started from the center of conflict affects firstly the neighboring countries and undulatingly changes the demographics, economies and political agendas of the counties that are in relation with the hosts. Additionally, Syria is not the only source of the displaced population, there are cruel conflicts also in South Sudan, Afghanistan, Malesia, Nigeria, Bangladesh and so forth.[24]

Even though the refugee camps are located on the specific geographical territories which are well defined in terms of their coverage area (with border security forces, wire fences, and surveillance systems), the factors which are designating the physical and social reality of those camps are operating globally. In other words, the absurdity of providing poor living conditions in urban spaces all around the globe for the masses such an extent that almost one out of every hundred people is forcibly displaced only makes sense when we widen our "site analysis" to the global scale as much as possible.[25]

By looking at the drastic rise in the number of displacement within the last two decades, in 2005 professor Saskia Sassen suggested that, the world has been witnessing the emergence of a new kind of globalization trend starting from the late 1980s.[26] The aforesaid displacement is not only addressing the war weary refugee population originating from the various conflicts around the world, but also refers the

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[23]   UNHCR,   http://data.unhcr.org/syrianrefugees/regional.php#_ga=2.200023017,   last   visited   in September 2017.
[24] UNHCR, http://www.unhcr.org/figures-at-a-glance.html, last visited in September 2017.
[25] According to the records of United Nations High Commissioner for Refugees, there are 65.6 million forcibly displaced people worldwide by the year of 2017. This is almost equal to one percent of the total world population. UNHCR, http://www.unhcr.org/figures-at-a-glance.html, last visited on September 2017.
[26] Sassen. "The Global City - Introducing a Concept."

ones that have to leave their homelands because of the industry's destruction on nature; resulting as the changes in climate, intoxication of the soil, pollution of air and water.

By analyzing three significant centers of the global economy on different continents (New York, London and Tokyo) Sassen traces the cross-border dynamics and the impacts of them on the formation of the urban tissue all over the globe. Despite the outcomes of her work link to the fields of politics, law, humanitarian studies, economy, etcetera, in the sense of architecture and urbanization, some crucial outcomes have become prominent in her work. To begin with, her analysis reveals that the approach to the concept of "the city" necessitates a reconfiguration in terms of its scale of operation. When the dynamics and processes which give shape to these three cities' major urbanization strategies are analyzed, it is understood that in the new phase of the capitalist economy the territorialization of the "global cities" (as strategical nodes in the transnational network) are being actualized "globally". Unlike the conventional urban space whose economic growth depends on the capacity of its geographical territory in terms of the recourses (natural, social and financial), advanced capitalist cities are now freed from most of the limits and borders of the old technical networks by initiating "business networks". The firms which are not producing actual goods, especially the ones that offer specialized services (mostly making profit totally out of the fictitious money) are taking over the international market.[27] Therefore the obscureness of the exploitation which is embedded in the social praxis (that have been clarified by Marx[28]) has reached up to such an extent that, for the sake of the limitless accumulation of the capital towards the global city centers, inconspicuously, the geographies in poor countries are being limitlessly exploited until all the local wealth is sucked up. Sassen argues that, the business type mostly based on resource extraction which does not need any fixation has been unfolded as a new kind of mobilized global periphery. The periphery inholds major conflicts that is to say; the landscapes are

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[27] Ibid.

[28] Karl Marx. <u>Capital – A Critique of Political Economy. Volume One: The Process of Production of Capital.</u> Translated by Samuel Moore & Edward Aveling, edited by Frederick Engels. Progress Publishers. 1887, Moscow. p. 400

being ruined, biosphere is being damaged, certain cultures, languages, beliefs, in short, the ways of life are being eradicated, large populations are being dislocated.

Refugee camps in that sense, can be evaluated as the grounds for the new way of struggle for survival in the peripheries of the world. Unlike the conventional city where people exchange, communicate and confront in defiance of the class differences between the center and periphery, there is a new exploited and peripheralized mass in global urban that is totally convicted to live in the middle of nowhere: deprived of the access to the natural urban fabric. The historical origin of the human settlement which can be addressed as the primitive hut has been accepted as the reminder of the essential and the original meaning of building for people in history[29]. The refugee camps allude to this primitive state of the human settlement by their forms because they are composed of the basic shelters. However, unlike the primitive people who dwell in huts, refugees cannot work the soil of their shelters, they cannot struggle for the division of the sources, in short, the formation of the life in camps cannot be changed and shaped by their natural dynamism. The conceivable exploiter does not reign over in a fixed or spatialized center anymore, but it realizes itself via the complex processes of capital flows through the polycentric interstate financial headquarters.

The problem in this new urbanization trend is not only the deprivation and inaccessibility from the point of the peripheralized. The complexity and the dynamism of the neoliberal finance also creates an obscureness in the perception of people who dwell in the centers in terms of their relation with the whole process. Somebody who lives in a global city, for example in Tokyo cannot financially trace the impact of his/her daily activities in the economic assemblage within urban and cannot conceptualize the direct relation between the prevalent consumption patterns and the displacements that is the resultant of the exhaustion at the back of beyond. The new trend in urbanization which elicits the limitless exploitation within the global periphery, synchronically accumulates the goods, the money and the people towards

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[29] Vitruvius. <u>De Architectura.</u> Translated by Morris Hicky Morgan. Dover Publications. 1960, New York.

the global centers independent from the spatial capacities, resulting as in Sassen's words: incarceration[30]. She claims that, until recently it was a response to crimes but at the time being it becomes a normalized way of making profit through warehousing in most of the developed cities.

Still, the actual brutality of the system hinges upon somewhere else: despite all the interstate financial complexity, the mechanisms that supposed to control and record the data about the global urban development are being operated via the political structure that is based on the national boundaries. When the economical growths are being calculated, for instance, the data produced by national states are predicated on. By this way, basing on the numbers of GDP(gross domestic product) which indicates the size of shadow economy via the finance and tax rates, the crisis in various fields can be shelved without evaluating the data of GPI(genuine progress indicator) which includes the social conditions and the environmental costs.[31] In addition, all of this data is still generated by way of the notion of citizenship. As a result, it does not and cannot comprise the donnee about the stateless population or about the territories' natural assets. Sassen, underlines this as the main brutality of the new trend in global economy. She claims that, the conventional systems of finance do not even record or evaluate the failures anymore like displacement or annihilation while calculating the economic-growth. It means that, certain repercussions of the new urbanization process are totally expulsed from the dominant discourse. The ever growing refugee numbers towards financial centers and humanitarian crisis that is happening on migratory paths can be evaluated within the scope of this kind of expulsion.[32]

As a result of these determinations, refugee camps as the intended site of the study, financially comes into sight as no one's burden, except the refugees and the minor initiatives that are coupled with the humanitarian concerns. The construction of the space however, is being shaped according to the demands of the capital within the architectural discipline. In order to be able to talk about the possible spatial strategies

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[30] Sassen. <u>Expulsions – Brutality and Complexity in the Global Economy</u>.
[31] Ibid. pp. 12-80.
[32] Ibid. pp. 80-117.

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that aim at convalescence in those camps, there is a necessity of capital accumulation in those areas which seems impossible within the existing conditions of the neoliberal world.

2.2. Humanity in Refugee Camps as Destitute of Human Rights

Despite the fact that the dislocated mass is financially expulsed from the dominant discourse, the refugees are still make their presence felt within the political arena as a non-negligible problem. On one side by their existence they endanger the legitimacy of the international institutions that had been established after the WW. II like UN to maintain and preserve the human rights, on the other side they threaten the cultural and economic infrastructures of the countries that they try to take refuge.

As mentioned before, there is a systematic crisis that unfolds as accelerated mass migration from the global periphery towards developed western countries. The humanitarian issue is not the only problematic outcome for the world politics. In order to underline another important aspect of this trend, in his latest book "The Courage of Hopelessness", Slavoj Žižek claims that the refugees from the third world countries are challenging the western world in terms of the discrepancy between their way of life and the culture of the host countries. According to him, even if the first generation of the refugees achieve to adapt to the new life style, the second generation that is raised under poor conditions reacts to the integration to such a "decadent society" which had caused the displacement in the first place. The reactionary political stance which is not organized around a systematic political agenda remains open for the manipulations by the extremist, even criminalist enterprises. On the other side, the attitude of the European politics towards the refugee crisis is problematic in two different ways for him. Firstly, the criminalization potential of the refugees are brought into the forefront by the status-quoist politicians. On the excuse that the raised number

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of terrorist attacks and the violence which is targeting the secular western society, the refugees (by extension certain kind of identities and religious communities) are being marginalized. The fear of losing the sense of security in the civilized western urban is being instrumentalized by the segregationist discourse and gives way to the refreshment in neo-fascism. Secondly, the leftists who are welcoming the new comers by considering them as "nomadic proletariat" gloss over the fact that, the refugees' utopia is not to be a part of a radical emancipatory movement of the global proletariat, but it is mostly to be integrated to the capitalist economy to survive and to retain their cultural identity. The cultural differences are concerning not only the new way of life which has the risk to be unfolded as "the clash of civilizations" in western cities, but also necessitates an inclusive agenda to handle the crisis in the fields of law, economy and policy. He strongly underlines that these types of tensions should be confronted by the Western Left if it is wanted to establish a link between them and the Third World displaced and poor for the sake of the only true social struggle: the universal class struggle for emancipation.[33]

It is obvious that the problem of mass population movements has to be solved by the world politics to be able to be prevented from a clash of civilizations, nevertheless there is not any establishment in the world which has the willpower that can interwene to the territories which are excluded from the political order operated via the national states and their border lines. In the issue of refugee camps, even though the UN tries to provide humanitarian aid in those disastrous areas and it tries to keep a tally of the displaced population, its efforts are not enough to bind up wounds. The camps are being monitored by the host states to keep the population under control but actually most of the population is not enfranchised by the state with citizenship. From this point of view, putting aside the legal and cultural crisis that is the result of the migration within host countries, there is another issue about the refugee camps that has to be readdressed. There is not any juridical system and political reconciliation that can regulate the life in camps. Since the constitutional orders are set within the borders of

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[33] Žižek. The Courage of Hopelessness – Chronicles of a Year of Acting Dangerously. pp. 1-45

national states and the vested interests are entitled only with the citizens, the refugee camps that mostly comprise a stateless mass are doomed to be uncanny areas. There are numerous reports about the incidents that took place within refugee camps like harassment, rape, hijacking, woman trade and manifold violence. All of those incidents or forcing people to live under these circumstances cannot be evaluated under the statistics of the crime rates because there is not any legal system that is shaped for the refugee camps. For the hundreds of thousands of people who are expulsed from the financial and political discourse, the human rights are falling into abeyance, the inhumane and illicit events are becoming the norm. In this respect an analogy can be made between the refugee camps and the concentration camps.

> "Not only did loss of national rights in all instances entail the loss of human rights; the restoration of human rights, as the recent example of the State of Israel proves, has been achieved so far only through the restoration or the establishment of national rights. The conception of human rights, based upon the assumed existence of a human being as such, broke down at the very moment when those who professed to believe in it were for the first time confronted with people who had indeed lost all other qualities and specific relationships-except that they were still human."[34]

Directly quoting the argument of Hannah Arendt, in his book "Homo Sacer: Sovereign Power and Bare Life" Giorgio Agamben states that, Arendt's striking formulation manifests the intimate and inevitable connection between the two concepts: the nation state and the human rights. The political process after WW.I which, calls forth the sovereignty of national states, eventually made way for the exclusion of the certain groups and minorities from the sphere of the political consensus. So the ones that are not approved by the sovereign state power could be extinguished and subjected to the extreme violence "legally". All in all, when the legislative power is being submitted to the state whose justification based upon the historical commons of a nation, the

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[34] Hannah Arendt. The Origins of Totalitarianism. A Harvest Book Harcourt Brace & Company. 1973, New York. p. 299

realm of the authority subsumes the freedom to kill and condemnation within the national borders. After the horrible experiences that is gained in Third Reich and quasi totalitarian systems, the world public opinion, so to say, tended towards the democratic initiatives and international mechanisms which can prevent such calamities. Universal Declaration of Human Rights can be evaluated as the most important achievement of this process. But today it has clearly come to surface that, the political model of nation-state continues to reproduce the fierceness not only within the territories of sovereignty but also within the territories like refugee camps which are excluded from the political sphere. So called sacred rights of the people are being easily neglected with regard to the fact that they are not the citizens of any state. As Agamben states:

> "The paradox from which Arendt departs is that the very figure who should have embodied the rights of man par excellence –the refugee- signals instead the concept's (concept of human rights') radical crisis."[35]

Once again, the inaccessibility of refugee camps unfolds as the result of, as the phrase goes: the whole history that forms the existing condition of human life on earth. The capitalist system and the political order that is set through the history has implicit contradictions which has been addressed by numerous critics and optimized by Marx. The refugee crisis unfolds as one of the prominent outcomes of these intricate contradictions within the existing urban system in the last decades. From this point of view, even if the financial crisis is surpassed to make betterments in refugee camps (which seems impossible), there is also a global political crisis that constrain the design praxis from interfering those territories on the excuse that there is the urgent need of sheltering. Which is supposed to be a substantive right for all humanity.

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[35] Agamben. Homo Sacer: Sovereign Power and Bare Life. p. 126

2.3. Conceptualization of the Refugee Camps as Abstract Forces

"A diagram is often thought of as an after-the-fact thing, an explanatory device to communicate or clarify form, structure, or program. But this overlooks the diagram's generative capacity. The diagram is architecture's most condensed and powerful tool for thinking about *organization.* Its variables include both formal and programmatic configurations; space and event, force and resistance, density, distribution and direction. Diagrams are highly schematic and graphically reductive, but they are not simply pictorial. Diagrams are syntactic and not semantic, more concerned with structure than with meaning. In an immediately accessible and highly telegraphic form, diagrams specify part to whole relationships and suggest a working model of the whole."[36]

Within the scope of this subchapter, the aim is to transfer the outcomes of the ontological inquiry from the *topos* of finance and politics to the realm of architecture. To make formal abstractions, the forthcoming discussion will try to be supported via basic diagrams. It is suggested that, representative tools of architecture such as the orthographic set, diagram, photograph, sketch and livingly varying digital renderings are not only used as the operating manuals in construction sites, but also they are the tools of thinking through the design process.[37] In that manner, thinking on form and with form constitute the basis of the architectural praxis. To be able to make formal operations on the theoretical discussion, the complexity of the global urban, which unfolds as the very reason behind the expulsions, is tried to be reconsidered with: abstraction and reduction. While doing that, the main idea that underpins the study belongs to Henri Lefebvre. It is the possibility to conceptualize the urban as the "pure form" of the transhistorical tendencies of the human dwelling: centralization and decentralization (or omnicentralization).[38]

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[36] Stan Allen. Practice: Architecture Technique + Representation. Afterword by Jeffrey Kipnis. Routledge. 2009, New York. p. 50

[37] Eve Blau & Edward Kaufman, Architecture and Its Image: Four Centuries of Architectural Representation. Centre Canadien Darchitecture. 1989, Montreal.

[38] Lefebvre. The Urban Revolution. p. 119

The refugee crisis that unfolds as the result of the existing ways of human organization both financially and politically will be abstracted. This abstraction will be based upon the interpretation of the before mentioned tendencies defined by Lefebvre. The terminology that is derived from the last two subchapters also supports the possibility to reduce the representation of the argument to the simple schemas of orientations and tendencies. Because it also hovers around the similar concepts of inclusion and exclusion.

2.3.1. Urban as Pure Form: Lefebvre's Centralization and Omnicentralization

In order to be able to cope with the inefficiencies that had come to light in urban design praxis, in 1970s Marxist philosopher Henri Lefebvre suggested that urban as a phenomenon should be re-conceptualized. The dead end of architectural praxis (that can be summarized as the inevitable instrumentalization by the capital operations) necessitates a new methodological inquiry in its both traditional and modern ways of doing to be able to negotiate with the processes that designate the spatiality of cities and the way of life they offer. He claims that in order to be able to grasp the essence of the urban, instead of trying to define the norms of the ideal contents of it or working on possible strategies to control it, urban should be understood as pure form.[39] By defining the urban as the formal provision of dwelling, he underlines that the urban space is not a passive spatial container of living that architects and urban planners can control, rather, it is the form of the daily praxis of dwellers which contains numerous linkages with numerous fluxes such as historical context, landscape, culture, ideology and so on. In short, the urban is not a preexisted space that is filled up with people, but it is produced by the inhabitants and with their singular and collective activities.[40] So the notion of urban space cannot be detached from the social. Its form is fundamentally

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[39] Ibid. p. 118
[40] Henri Lefebvre. The Production of Space. Translated by Donald Nicholson-Smith. Basil Blackwell, Inc. 1991, Cambridge.

subjected to the class struggle through history. Because the struggle is "-eternal (not transcendent to all –temporal- history), but omnipresent, trans-historical and therefore immutable in form throughout the extent of history".[41] Forenamed urban form is the totality of all the tendencies in scope of the human dwelling. Lefebvre suggests that urban has two major tendencies, one is centralization and the other one is decentralization (omnicentralization)[42]. (Fig. 1)
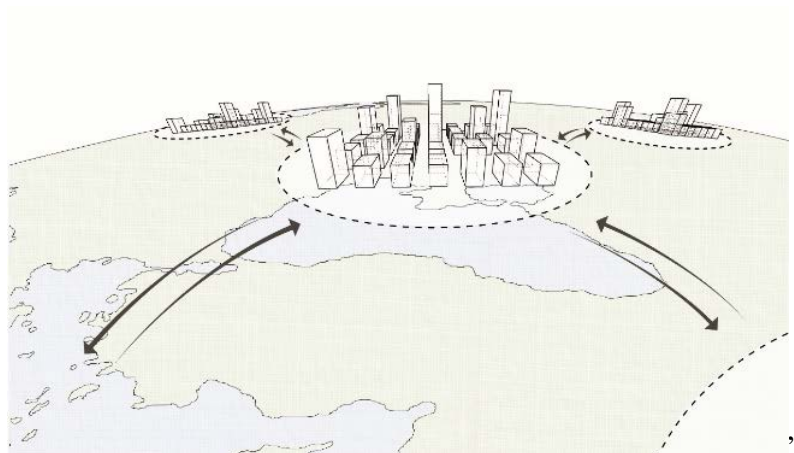
Figure 1: Diagram of the Conceptual Tendencies of Urban Form. The forces can be named as the "centrality" and "policentrality or omnicentrality." Produced by the author.

From the perspective of architecture, it can be propounded that tendencies of the urban realize themselves in various ways as part of daily spatial experiences. As it is put: "The history of all hitherto existing society is the history of class struggles."[43] Lefebvre in his work pointed out that, this history of the struggle can be traced in the history of cities, because the tension between the master and the laborer, the land

[41] Louis Althusser. "Ideology and Ideological State Apparatuses: Notes towards an Investigation", from The Anthropology of The State. Edited by Aradhana Sharma & Akhil Gupta. Blackwell Publishing. 2016, Oxford. pp. 86–111

[42] Lefebvre. The Urban Revolution. p. 119

[43] Karl Marx. Economic Philosophic Manuscripts 1844. Translated by Martin Milligan, revised by Dirk J. Struik. Progress Publishers.1959, Moscow.

owner and the peasant, the employer and the worker comes into being in the city centers, the boulevards, the factories, the houses and the streets, in short in the urban spaces. Urban calls everything towards itself and gives chances for encounters, creates economies and political environments, so it centralize. At the same it gives way to de-linkings, it creates conflicts and disengagements, so it decentralizes. By putting the urban praxis at the heart of the political debate, he calls attention to the need of a revolution of thought in urban studies to be able to establish a bond between the processes which play active roles in shaping the reality of the urban (such as law, city planning, architecture and so on) and the dwellers.

When the urban is redefined as the ever-changing form of the dwelling practice, the importance of the effect of the spectator on form becomes an undeniable fact in regard to the ineluctable incompleteness of the concept. Urban, reproduces itself both in space and time, so it is in a state of flux with all of its contents, it can never be completed. As refinedly turned over by Andy Merrifield, history and the evolution of the urban space within time shows that even though the technocracy and ideological apparatuses of the state are crumbling the varying ways of life in cities by uniformed boulevards and highways that flow with the finance in accordance with the needs of capital, the urban could have never been totally controlled.[44] The assets of the urban are not formable subjects of the urbanization, they are the objects and the constituents of the urban form which is an assemblage of their activities. This assemblage cannot be approached as a totally structurable content, because within the urban, all of the content is in a rhizomatic[45] relationality with the urban form.

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[44] Andy Merrifield. The New Urban Question. Pluto Press. 2014, London. pp. 27-34

[45] The term rhizome is borrowed to address a schema which is non-hierarchical in terms of the relations it set between its immanent constituent elements. For more, see: Gilles Deleuze & Felix Guattari. A Thousand Plateaus: Capitalism and Schizophrenia. Translation and foreword by Brian Massumi. University of Minnesota Press. 1987, London. pp. 3-25.

"As we have seen, the essential aspect of the urban phenomenon is its centrality, but a *centrality* that is understood in conjunction with the dialectical movement that creates or destroys it. The fact that any point can become central is the meaning of urban space-time. However, centrality is not indifferent to what it brings together, for it requires a content. And yet, the exact nature of that content is unimportant. Piles of objects and products in warehouses, mounds fruit in the marketplace, crowds, pedestrians, goods of various kinds, juxtaposed, superimposed, accumulated-this is what makes the urban urban. If the city is always a spectacle for itself, viewed from high on a terrace, a tower, a hilltop, a vantage point (a high point that is the *elsewhere* where the urban reveals itself), it is not because the spectator perceives a picture that is outside reality, but because her glance is consolidating. It is the very form of the urban, revealed. Everything that occurs within the urban reality does so as if everything that constituted that reality could be compared, and always increasingly so. In this way-in confusion-the urban is conceived, perceived, and revealed"[46]

With this elaboration, he brings two important felicities to the architectural discourse. One: he embodies the idea of utopia to the praxis of space production by defining the urban as a process which can never be completed, two: he broadens the horizon of urban studies by defining the urban as a pure form composed of tendencies. Because if is a form, then the designers can always render the possible alternative forms and can represent their projection about the alternative future by various instruments. The alternative form which is premediated by the designer may not be realized as it is predicted (and it cannot be), but it changes the totality of the urban form by its existence. At least it consolidates the critique of the existing practice and the conceptualizations about the alternative ways of living within the discourse. The ambiguity of urban form that hinges upon the history; on one side creates the inescapable reality of today's neoliberal capitalist urban which inholds standardization, control and expulsions, on the other side it always calls for conjuring up the idea of revolution. The utopia of an alternative form in that manner, unfolds as the horizon, as a tendency towards the opposite way, even if it is impossible to arrive to that horizon.

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[46] Lefebvre. <u>The Urban Revolution</u>. pp. 116-117

"Is it reasonable to assume that time-the place of values-and space-the medium of exchange-can be reunited in a higher unity, the urban? Yes, providing we clearly point out what everyone already knows: that this unity is a u-topia, a non-place, a possible-impossible, but one that gives meaning to the possible, to action. The space of exchange and the time of values, the space of goods and the supreme good, namely time, cannot be articulated and go their own way, reflecting the incoherence of so-called industrial society. Creating space-time unity would be a possible definition, one among many, of the urban and urban society.)"[47]

In short, he suggests that the utopia, the "possible-impossible", the revolution is intrinsic with the praxis. To be able to reshape the existing conditions of it, the first thing to do is to create an awareness amongst the dwellers as both subjects and objects of the urban praxis in terms of their positions as political agents. Their specific positions in the urban flux and their personal narratives are accumulated and creates a whole which is more than the sum of these accumulations.[48] This totality is the mortar of the urban and revolution is bound with the conditions which can open a road for dwellers to make their claim on the decision mechanisms which shapes the urban.[49] In order to reclaim the reformist position of the architectural praxis and to create space for antithetic works despite its intrinsic paradoxes, he suggest that the idea of social utopia in urban studies should be handled with a "transductional" methodology. It is defined as "the construction of a virtual object".[50] A virtual object that can be summarized as the conceptualization of an alternative form of the existing urban condition. Being unlike the other scientific methods (for instance induction or deduction) transduction is not interested in determining universal models. It derives any kind of information by observing the changes and repetitive patterns in time-dependent behaviors of the object of analysis. The new data is not offered as a descriptive model by observing the previous stages, but as an assumption about the forthcoming state of the object of analysis.

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[47] Lefebvre. The Urban Revolution. pp. 179-180
[48] Lefebvre. The Urban Revolution. p. 119
[49] Henri Lefebvre. "The Right to the City 1968"
[50] Lefebvre. The Urban Revolution. p. 166

2.3.2. The New Phase of the Periphery: The Territories Reckoned as Perished

At this stage of the discussion, the virtual object which is tried to be constructed via this study comes to light as the conceptualization of the ground for "reterritorialization" as the possible-impossible utopia for refugees. Because they are expulsed from all of the financial and political networks of social relations, the population in refugee camps is forming those areas by their bodies, but cannot claim the physical and conceptual "means of production" of those spaces. So the process unfolds as an extreme form of *alienation* (to his/her own labor, hence to their humanity).[51] Day by day for more people, the state of expulsion from the discourse is becoming the common form of living, but those people cannot be expulsed from the total form of the urban. No matter what, the refugee camps are prominent elements of the contemporary urban form which involves the whole globe –planet earth. Hence, the way they are included to the discourse of urban studies is still very crucial.

To evaluate the refugee camps with a transductional approach, firstly, the framework of the tendencies of the camps should be set in reference to the flows of the centralization and decentralization. The flow of people which comes from the exploited periphery is being stuffed to those areas, so the camps centralize, but the objective of the people who are incarcerated to those areas is to get out to find a way to live in the city centers, so they predominantly decentralize. The centrality of the refugee camps is not the resultant of the chances they provide to encounter and exchange but is the outcome of the deprivation of sheltering. Additionally, the camps are strictly forced to complete their territorialization within the preset geography via impermeability of the borders. The wealth that is implicit in the social and nature cannot accumulate, in other words the labor cannot be organized for creating

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[51] Marx. Economic Philosophic Manuscripts 1844.

economies within camps. In brief, decentralization tendency of the refugee camps are amplified in contrast with the centralization. (Fig. 2)
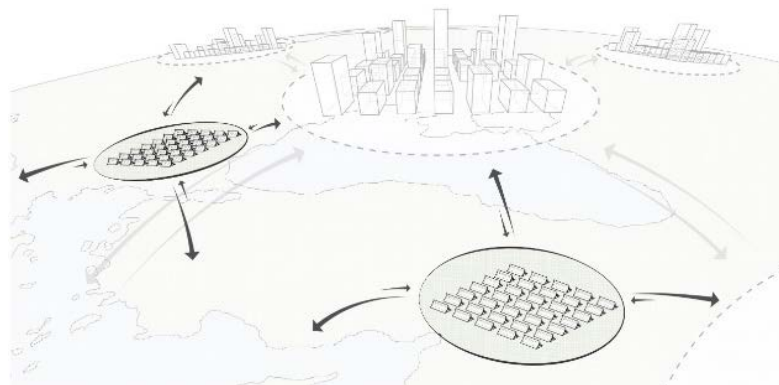
Figure 2: Diagram of the Major Tendencies in the Network of Refugee Camps. Forces of decentralization is more powerful than the forces of centralization. Borders are less permeable. Produced by the author.

Unlike the familiar cities where the accumulation causes the creation of the market, in refugee camps the dwellers cannot build up a society which extracts value from both the human's relation with nature and the human's relation with humans of its territory. In other words there are people on those camps but actually they are totally alienated to the natural conditions which makes a human-human. Their actions which can reshape an alternative form of life in camps and the potential value of their labor, are limited with the mechanisms of constraint and subjugation. The camps are being organized and controlled by the inter-state system not as the areas of an alternative dwelling ground for the ones that is expulsed from the urban, but as the stations that host the population for an undetermined period of time. This period is usually dragged on and until the refugees find a way to get out of those areas, they dwell within those territories for many years, they even start families and physically reproduce. The raising number of refugees within those stations force the international politics to handle with the population by gradually conferring citizenships for the portions of the population. And it is being operated usually without creating affective models and

strategies in urbanization process which has to cope with the previously elaborated clash of different cultures. The prioritization of the younger refugees to be nationalized shall recall the analogy between the refugee camps and the concentration camps.

Under all of these circumstances, it seems that the refugee camps have been come to the fore within the interstate political discourse by its tendency of centrality in terms of the increasing number of people. This centralization which establish the refugee crisis as an important issue within political discourse concentrates on the quantitative data. By this way the "form of life" in refugee camps or in other words the concept of the asylum camp as one of a kind of the urban forms on earth, is not represented with its contents and deficiencies about the humane life, but it is represented as only the bare life (the physical human body which is totally submitted to the sovereign power as destitute of all the social relations that also makes it human[52]). The isolation and disembodiment of the camps in that manner, is not only happening in the social context, but also happening in the natural context of human territoriality which is dependent to earth with all of its contents from the natural resources to the bodies of people. Potential inhabitability of the landscapes within the territories of refugee camps are being dispelled from the surface of earth as the only known center of the human life in the observable universe. The cardinal problem about the refugee camps is not their centrality in terms of the rising population in them. The real problem is, they become so marginalized sites of the exploitative capitalist urban form that they had been transformed into the nodes within the form which generates decentralization from the physical space of the human-nature. (Fig. 3)

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[52] Agamben. Homo Sacer: Sovereign Power and Bare Life.
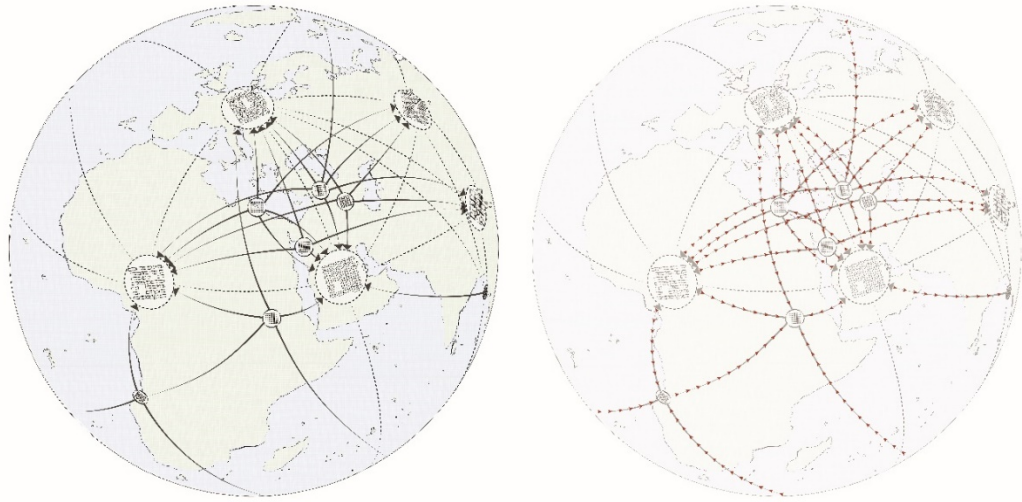
Figure 3: Diagram of the Existing Flows of Global Urban. Left; one: the dominant tendency of decentralization of refugee camps and their territorial impermeability are indicated, two: the centralization of the global cities and their border's permeability are indicated. Right: the tendency of centralization of the refugee camps in terms of the incarcerated population and the goods in scope of the humanitarian aid which is prioritized by the world politics are illustrated. Produced by the author.

2.3.3. Refugee Camps as the Nodes of One Way Outflow

It is understood that the refugee camps are not only the sites of the tragedy for masses, but also they are the non-negligible indicators of an increscent urbanization crisis which has to drastically change the global urban form in times to come. Because the displacement problem unfolds as the result of the intrinsic contradictions of the advanced capitalist global urban. There is not any possibility to reverse these processes via spatial operations, but there is the possibility to represent and evaluate those sites as the pure forms. By this way, prospective reversal tendencies of the existing form can be conceptualized as the directives of the possible-impossible new horizon (the virtual object).

At this stage of the thesis, the discussion which had started with the expulsion of the refugees from the urban praxis (financial and political) has been progressed with the conceptualization of the formal tendencies of the refugee camps within urban: which are dominantly based on decentralization or omni-centralization. Finally, there is the aesthetical aspect of those camps which will be used as the final stage for the conceptualization of the existing form of refugee camps as the nodes of "the one way outflow". A flow that is decentralizing refugees from the plane of humane or natural life, if we approach to the nature (in a Marxist way of thought) as the totality of the history. This history depends on the conditions of the environment in terms of its habitability. Activity of habiting for the human as a social being, is not an internal biological process, but an assemblage of the dialectical processes both creating and affecting each other within the natural and social contexts.[53]

The ontological inquiry that will be made with the tools of abstraction can be diversified. The reality and the actual form of the life in refugee camps however cannot be grasped. It can be journalized, but any representation technique which conveys the data about the meaning of the camps has to do reductions. In terms of the architectural discourse, the aesthetical aspect of the camps in other words the way refugees perceive the space they dwell with their sensory receptors cannot be overpassed. As before mentioned, the revolution on the form of any existing urban condition is intrinsic to the possibility to create an organized awareness amongst the dwellers to claim their right to produce their urban space.[54] But in refugee camps, the space creates a social condition that, far from claiming their right to the city, they have to make a struggle for the validation of their humanity. Also, the aesthetical relations of the refugees in their living space, does not premediates the natural conditions of human dwelling.

Ales Erjavec in his book "Aesthetic Revolutions and Twentieth Century Avant-Garde Movements" points out that the aesthetics as the reciprocity between the body and the

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[53] Doug Lorimer. <u>Fundamentals of Historical Materialism: The Marxist View of History and Politics.</u> Resistence Books. 1999, Sydney.
[54] Lefebvre. <u>The Production of Space.</u>

environment, creates "the meaning". It is being created, represented and conveyed via the sensory processes through the history. Hence it is inevitably politic.[55]

> "If man is ever to solve the problem of politics in practice he will have to approach it through the problem of the aesthetic, because it is only through *beauty* that man makes his way to *freedom"*[56]

The beauty however cannot be conceptualized without the manifold complexity within the social processes that construct the "meaning" of it. If we ground the meaning of it to the social-historical processes that is embedded to human nature, for the refugee camps, the aesthetics cannot be correlated with the idea of beauty. The meaning is being produced and reproduced, represented and perceived in urban form, but the refugee is a physical entity which is isolated and expulsed from the urban. Especially for the population that has born in the camps, the meaning of the perceived world via the aesthetical relations cannot be implicated in the dominant discourse. The perception of the refugee about the camp is being expulsed. The aesthetics in this manner is in a relation with the virtual object (the utopia of reterritorialization) which is the construction of the abstract grounds for the organization of the abstract labor of the refugees. It can be the needed ground for reminding the refugee his/her humanity in various ways. Hence, within the scope of this study, the term aesthetics unfolds as an epistemological concept which operates on the "distribution of the sensible" that reproduces the social condition. The "mode of articulation" within the form of living that is being determined by the continuous process that happens between the "forms of action, production, thought and perception."[57]

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[55] Aleš Erjavec. Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements. Duke University Press. 2015, Durham and London.

[56] Friedrich Schiller. On the Aesthetic Education of Man. Originally published in 1954 by Yale University Press. Dover Publications, Inc. 2004, New York.

[57] Jacques Ranciere. Dissensus on the Politics and Aesthetics. Edited and translated by Steven Corcoran. Continuum International Publishing Group. 2010, New York.

It can be asserted that, the only functional link that connects the refugee camps to the urban praxis is the tangible ground or in other words the geographical territory of the refugee camp which lays on a habitable planet with inhabitable conditions. Almost all the other links what makes the refugee a human is cut off. However, the potential substances of this ground, which can provide the needed virtual ground for the reterritorialization of the refugee to the urban discourse: such as the cultivation, breeding, harvesting, crafting, exchanging in short, the fields which can organize the abstract labor of the refugees around the physical place of the camps are being overlooked.

The data about the planet in terms of its potential polyculture and biodiversity (diverse forms of lives within the territory) and the possible economic and aesthetic assemblages which can be strategized with the spatial interventions that compound the people and the resources are not being transferred to the realm of architectural discourse. "The life within camp" is being reduced to the data derived from social that based on the "bare lives" of people and the other elements of this bare-biological lives' indivisible unity such as the "land" and "ecosystem" is being externalized. The aesthetical relation of the refugees in the camps are being uniformed by this way. The need to dwell is being reduced to "sheltering", consequently the refugee camps that are dispersed around the globe (in various climates and regions) are being reproduced and represented as the combination of the "containers" mass produced in China, tents, fences, security gates, armed forces and the desperate masses.

It is assumed that, the "humanitarian" aid should prioritize to "contain" as many body as it can. By this way the bio-politics which creates the bare life of *Homo Sacer*[58] spatially reproduces itself in the urban praxis as the uniformed refugee camps. It also embodies itself into the history with the lack of the data (that can create different space representations and various aesthetic relations) about "the life" in camps within the architectural discourse.

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[58] The body of the people which *can be killed but not sacrificed* by the sowereign power as elaborated in the book. Agamben. Homo Sacer: Sovereign Power and Bare Life. p. 94

As the urban praxis reproduces and represents the form of refugee camps as a repetitive model of sheltering independently of the landscape it dwells upon, the value and the uniqueness of earth is also being expulsed. The exploitation of nature, is one of the intrinsic and "dangerous" contradictions of the capitalism[59], so not only the refugee camps but also the global cities are the sites of nature exploitation. The exploited nature includes the nature of human. But in global cities the negotiation with the landscape is inevitable to maintain the physical and political habitable conditions, so the animals, plants, bacteria, the rates of intoxication and pollution, the land productivity, the meteorology etc. is being prosecuted in order to be able to maintain the capital accumulation. The refugee camps and their territories in that sense can be conceptualized as the reduplicate tendencies which outflow the value of the labor and the nature both from the urban space and from the architectural discourse that consist of the representations of the "life" in them. (Fig. 4)
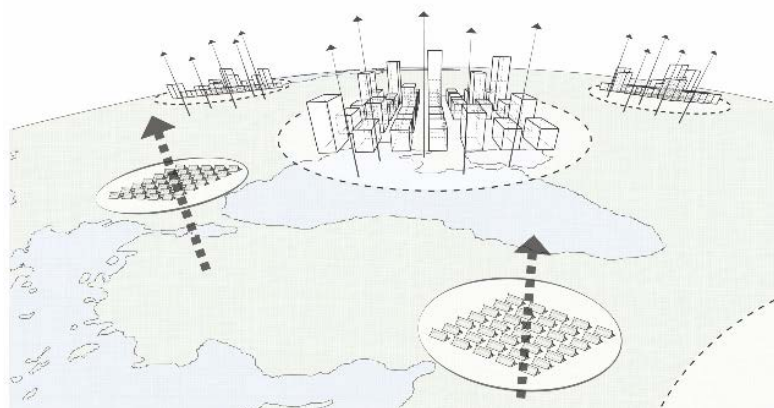
Figure 4: The Curtailed Conceptual Result of the Formal Inquiry. Diagram of the formal tendency of the existing form of refugee camps which will be the anchor of the formal inquiry on the possible-impossible opposite tendencies which can be virtually constructed within architectural discourse by a transductional approach. Produced by the author.

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[59] David Harvey. <u>Seventeen Contradictions and the End of Capitalism.</u> Oxford University Press. 2014, New York. pp. 246-264

CHAPTER 3

CONCEPTUALIZATION OF THE EARTH AS A MONOCENTRAL URBAN

"It "is" that and more (thing or non-thing) besides: *form,* for example. In other words, a void, but one that demands or calls forth a content. If the urban is total, it is not total in the way a thing can be, as content that has been amassed, but in the way that thought is, which continues its activity of concentration endlessly but can never hold or maintain that state of concentration, which assembles elements continuously and discovers what it has assembled through a new and different form of concentration. Centrality defines the u-topic (that which has no place and searches for it). The u-topic defines centrality.*"[60]*

In the scope this chapter, the aim is to make a conceptualization of the virtual object (the ground for the utopia of reterritorialization) within the global urban form. This conceptualization will be elaborated with a diagrammatic way of thinking. Within the last chapter, "the form" of the refugee camps (as the way of life in the camps -in a Lefebvrian sense) abstracted as the one-way outflow of the "value within nature" from the global urban discourse. Within this chapter it is alleged that, the tendencies which does not rupture the plane of the capitalist urban space-time, cannot offer any alternative ground for the centrality (or "u-topia") for refugees.

At this stage, the result of the formal analysis should be re-articulated. First of all, it is understood that, the urban is *pure form* and the contemporary state of it covers the whole planet. Since within the neoliberal capitalist urban, the concept of the city is being territorialized *globally.* Two: the refugee camps are the indicator of the fatal process "*that can never hold or maintain the state of concentration*" by the limitless

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[60] Lefebvre. The Urban Revolution. pp. 171-172

exploitation of the resources of the place of centralization. In this case, which is earth. Still, for the population that is intended to be reterritorialized virtually, there is no other possible place to be concentrated on other than the globe. Therefore, a conceptual vertical axis that cut across the tension within the centers and the peripheries and oriented towards the earth as the only center of both the "life" and the biological life is suggested. It is simply the reverse of the tendencies in the analyzed form (Fig. 5)
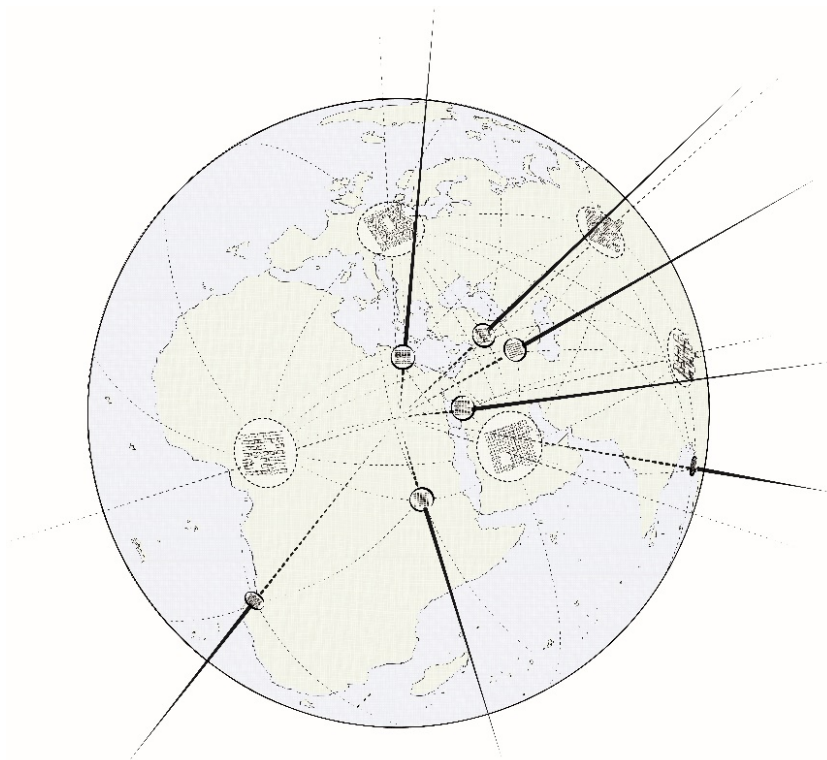
Figure 5: Diagram of the Tendency of the Constructed Virtual Object. Produced by the author.

The tendency which orients towards the planet earth, alludes both to the praxis and discourse. Formally speaking, to generate the reversal of the existing outflow seems like the balancing operation which should be done on the urban form, because the more the tendencies of centralization and decentralization is equalized, the more the form of life it creates would be equitable. Nevertheless, it is known that the tools of architectural praxis cannot create actual flows within urban form that has reversal

tendencies to the way of capital accumulation. Because the flow of the materials and labor that is needed for construction realizes itself within a capitalist urban form.[61] So the suggested tendency towards the earth as the alternative ground for the utopia of reterritorialization is a horizon that is impossible to be realized by the architects. On the other side, the architectural discourse inholds the representations of the "possible-impossible" utopic ways of lives that is projected to the future since the Modernism.[62] The critique of the existing praxis has gained a ground in the discourse. As the result of the collaborative effort of the modernist architects to construct the Modern utopia, the post industrial cities have been included to the architectural theory with the further information about what they are not.[63]

The modernist discourse of architecture is mostly based on the western culture. However, because of the resemblance between the sites of the studies, the work of one of the architects of Japanese modernism: Kon Wajiro is better to be highlighted here. After the 1923 earthquake, Wajiro who was a professor of architecture at Waseda University was assigned for reconstruction of the town Asakusa which was totally demolished. Like the other members of Marxist Japanese society of 1920s and early 1930s he was concerned with newly created habits under the conditions of post-war modern urbanism than with folklore, so he tried to alert the architectural praxis to the construction of a historically grounded and conscious culture constituted by practices of everyday life via his discipline "Modernology."[64]

Wajiro claims that it is impossible to reconstruct Asakusa again because with the destruction of the town as a spatial entity by the earthquake, the culture and history

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[61] "Apart then from all accumulation, the mere continuity of the process of production, in other words simple reproduction, sooner or later, and of necessity, converts every capital into accumulated capital, or capitalized surplus-value." Quoted from:
Marx. Capital – A Critique of Political Economy. Volume One: The Process of Production of Capital. p. 403
[62] Aleš Erjavec & Tyrus Miller. Modernism Revisited. Izdaja. 2017, Ljubljana. pp. 83-10
[63] K. Michael Hays. "Critical Architecture: Between Culture and Form". Perspecta. V. 21. 1984, pp. 14-29
[64] Miriam Silverberg. "Constructing the Japanese Ethnography of Modernity." The Journal of Asian Studies. V.51. 1992, pp. 30-54

(so the identity) of the town had been demolished too. While reconstructing it, rather than approaching the site as a field for construction, he suggest that to be able to keep alive something about Akasuka, the land has to be approached as an archeological site. In this site the indigenous ways of constructing values and identities could have been preserved and can be documented against the standardizing imperialist capitalism. At this point, architecture and ethnographical studies interlace and turns into the discipline of Modernology: "the interrogation of the contemporary Japanese coded system of shared symbols, affects, attitudes, symbolic expressions and practices via the painstaking documentation of the transformations via the tools of representation" as he puts.[65] The suggested axis at the beginning of this chapter that conceptually orients towards the direct relationalities between the refugees and the landscape of the camps alludes to the work of Wajiro.

It is suggested that, the landscapes of the refugee camps has to be evaluated with an ethnographical gaze and has to be documented cautiously as they are the archeological sites. In scope of this study, unlike the case of Wajiro, the intended discovery is not about the national or cultural distinctions between the refugees, it is about the commons that could be set between the camps and the normal daily life of people in global urban. The intended documentation is aiming at the daily activities organized within the camps that are in direct sensorial relations with the first nature of the camp's landscape; because it is the only ground that conceptually links the refugee to the human-nature as elaborated previously. Since in any condition people has to construct their daily life in relation with the space, the unique ways of constructing daily life in refugee camps (which are the sites of the expulsion from global urban) has to be happening simultaneously. Throughout this chapter of the thesis, various photographs from different scales in relation with the discussion will be used as the base of a critical inquiry in pursue of the possible visual documentations of the different refugee camp landscapes which can contain a more inclusive data for the architectural strategies that aim to link the abstract labor of the refugees to the landscape by organizing it.

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[65] Ibid.

The suggested conceptual axis can substantiate itself as the pursuit of the inclusion of the data about the refugee camps in terms of the nature of their territories (which are conceptually oriented as the only ground that link the refugee to the urban form) to the architectural discourse. By this way, instead of suggesting descriptive models for refugee camps, the prioritized strategy unfolds as the cartography of the data about the way of life (content of the form) in the refugee camps. The conceptual aim is to make a study of the translation of the data about the "form" of the refugee camps (which is being included and excluded by the various fields like economy, biology, politics and aesthetics) to the discourse with the tools of architectural representation. It is suggested that, this kind of study can create a more inclusive theoretical framework. An inclusive framework of the form of life in refugee camps with its pluralities can generate more democratic and nature-compatible utopic architectural solutions within the discourse.

Under the upcoming sub-chapters, in order to crystalize the relationality between the urban praxis (which is inherently social) and the architecture, the idea of the "construction of the social utopia" will be elaborated within the scope of the theoretical framework that based on The Modernism in architecture and the avant-garde-movements of the 19th century. Then, the "photography" as one of the modern representative tools of the architecture will be used as the basis of the discussion. The attempt that is to support the theoretical framework with the help of diagrams, will be repeated by using various photographs from different scales which concerns the aesthetics of the space of refugee camps. Finally, there will be a brief deliberation on the derived data in terms of what it includes and excludes about the form of life in the camps. The chapter will be completed with an open-ended discussion which speculates on the possible urban forms (and representations) that can be virtually constructed within the discourse with the tools of architecture. The possible forms in which the architectural praxis can prioritize the actual territory of the refugee camps as the utopic grounds for reterritorialization and which can organize its representative instruments to translate the data from various fluxes to the realm of architecture to create reversal fluxes.

3.1. Construction of the Virtual Object: Architecture and the Social Utopia

Within the thesis, the discussion which can be merged under the name of architecture and social utopia has already been elaborated via juxtaposing two main theoretical tracks. The first one is architecture's despair, clarified by Tafuri: the city itself is a technological product, therefore architecture is condemned to be reduced to "a mere link in the production chain."[66] The second one is the potential of architecture. This potential roots in the ambiguity of the urban environment which is elaborated by Lefebvre.

From the viewpoint of the latter, the utopia also has a function of being a reference point while designating the norms within the professional praxis. For example, if we reevaluate the success of the Modernism Movement in architecture in terms of its scope of effect within the discourse, it can be easily named as a successful project. The industrialization brought mass production, usage of concrete and other innovations which boosted the speed of urbanization within the century. In addition, the industrialized architectural operations have strongly affected the form of the post-industrialized cities both in terms of the shapes of dwelling they create and their meaning which is constructed by various social processes. Therefore, art and architecture as discourses which "meaning" is formally articulated within, the motives and decisions of the artist or the architect have come under question and have started to be understood as fundamental agents of the ideology.[67]

Apart from the ideological engagements, especially for architecture and design the spatial needs of the new mode of production of the era was challenging the prevalent conventions. At the beginning of the 20th century, de rigueur congestion in the big city centers of Europe has started to be realized, then caused concrete problems in the daily routine of the folk; like unhealthy, overpopulated urban spaces that emerged

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[66] Tafuri. <u>Architecture and Utopia: Design and Capitalist Development.</u> pp 42
[67] Althusser. "Ideology and Ideological State Apparatuses: Notes towards an Investigation."

from the increased demand for the labor in the industrial areas. Starting from the Great Britain, the new production process that is relatively freed from the limits of the human body (which today is freed from the limits of the earth) has boosted the speed of trading and started to necessitate increased amounts of workers, and calls increased amounts of raw materials and products towards itself. It means a new type of urgency in the fields of architecture and urban planning to collaboratively think about the large scale dynamics that creates the problematic living conditions all over the continent and to create the accurate set of tools to interfere with the process. This is why in the midway of the century, even though the conflict between the monetary centers of power resulted as two international wars (1914-1918 WW I and 1939-1945 WW II) and extreme violence all over the globe, political avant-garde movements in art and revolutionary thoughts on architectural design flourished in an organized manner as never before.[68]

The emergence of the initiatives like CIAM, Team X and Bauhaus in the first half of the 1900s epitomize the attempts of the designers at intervening in the social with the aim of amelioration in the existing praxis.[69] It is obvious that although the works of Corbusier, Mies, Behrens, Taut, Gropius and others made significant contributions to the architectural discourse, the aimed social impact seems to be absorbed by the forces in the capitalist urban's space-time. In defiance of the fact that the image that is in the mind of the modernist architects were mostly concerning with the social injustice in habiting, and their aim was to originate a new way of life which is easy to construct, transparent, minimalist and equalitarian in the industrialized urban, the effect of their work within the history of urbanization resulted as accelerated accumulation through the city centers with respect to the achieved speed in construction technologies. Strictly speaking, the stylistic approach that is reducing the Modern Movement in architecture to the abstract images of the spaces by reading their reality as they are the

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[68] Erjavec. Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements.
[69] Eric Mumford. The CIAM Discourse on Urbanism, 1928-1960. Foreword by Kenneth Frampton. MIT press. 2000, Cambridge.

same thing with their photographical images (the *modern* tool which is believed to be the objective and complete representation of the gazed; in spite of the fact that they are the inevitably reduced and subjective representations of the actual form)[70] unfolds as a discourse which is doomed to fail in an ever changing complex urban assemblage. The whole process finally leads to the mass produced buildings which fundamentally is the creator of today's capitalist global urban.

In this manner, the utopian thought in architecture and design had to face with the reality that, architecture is a "curious mixture".[71] As Nelson Goodman states, while classifying the languages of art, architecture necessitates a special niche.[72] The design that starts in architect's mind has to be translated, correspondingly has to be reduced to the representational schemas which enables the practitioners to follow the instructions in order to realize it as an architectural artefact. From this aspect, representative tools of the architecture differ from both the autographic arts (like painting and sculpture where the meaning of the artefact is directly hinges upon the contact of the author) and allographic arts (like music and theatre scripts which capable of being reproduced without the intervention of the author by means of notation).[73] In order to cope with the communication gap between the designed and the realized, while constructing the Modern utopia, the designers adopted new tools like manifestations, drawings, diagrams, photographs, collages and sketches. These architectural productions are valuable not only for being inspirational works for the profession, but also for being the transcriptions of the virtual object in their mind, in other words for being the critique of the existing urban form. They provide a research field for the critical eye which eager to understand the flaws of the project by looking at the differences between the imagined virtual object and experienced urban reality.

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[70] Sarah Williams Goldhagen. "Something to Talk About". Journal of the Society of Architectural Historians, V. 64. No. 2. Jun. 2005. pp. 144-167

[71] Nelson Goodman. Languages of Art – An Approach to a Theory of Symbols. The Bobbs – Merrill Company, Inc. 1968, New York. pp. 218-221

[72] Ibid.

[73] Allen. Practice: Architecture Technique + Representation. pp. 4-60

The paradoxical character of the praxis that surfaced at the midway of the century can be summarized as the following: architecture is a discipline that "-operates to organize and transform material reality, but must do so at a distance and through highly abstract means."[74] The means of abstraction in the praxis has a reciprocal development with both the technique and theory which designate the discourse together.

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[74] Ibid. pp. xvii

3.2. Invention of the New Tools in Architecture

Figure 6: The Blue Marble. Photograph is taken by the crew of Apollo 17 spacecraft by NASA at a distance about of 29.000 kilometers from the surface in 1972. Retrieved from: https://www.nasa.gov/content/blue-marble-image-of-the-earth-from-apollo-17

The advancement of technology finally in 1972 reached to a level that human beings for the first time were able to take a photograph of the host planet Earth from the space. The shot which afterwards named as "The Blue Marble" (Fig. 6) has become the icon of the dichotomy between the reality of the planet Earth as a vulnerable and singular entity within space-time and reality of the global urban as the arena of the segregation and reckless exploitation, especially within the scope of the environmentalist movements in 1970's.[75] When the photograph is approached as a representation of the

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[75] Laura Kurgan. Close Up at a Distance: Mapping, Technology, and Politics. Zone Books. 2013, New York.

heart and home of the humanity, on one side, the existence of the shot alludes to an incredible success at survival and development for a specie that evolved from hunter-gatherer primate tribes, on the other side it lays emphasis on the exclusion of certain attributes of the social data from the representational schemas that indicates the way we live. The joy of being able to see the earth from space was accomplished through the totality of human history, nevertheless; the sensation of being faced with the fragility and oneliness of it within space cannot be shared with the whole humanity. It is obvious that the photograph does not and cannot convey the complete or objective data about the existence of the earth (or the urban form on it). But it means something via representation: for the first time in the history, the appearance of the whole human dwelling could be captured via the camera, from the outside of the globe.

At this level of the study, the meaning of the shot should be readdressed with its correlation both with the concept of the *global urban* and the usage of the photograph as a representative tool of the architecture since modernism. In the shot, urban form which is the totality of the centralization and decentralization tendencies of the human dwelling on earth, not only politically/financially but also visually reveals itself as a "complete" image of the center of all kinds of centralities. The transformation of the concept of "the city" to "the urban" that has stared with the modernism[76], currently unfolds as a neoliberal capitalist urban form which expands its territorialization limitlessly. The territory which is being exploited by the city has become the whole earth. Sassen's concept *global city* can be recalled to exemplify the claim: the image of "the earth" is being translated to the discourse as a tool of abstraction. For the studies that operates on the virtual or actual ground of the urban space, The Blue Marble alludes to the representations which refer to the totality of the human space-time. The conceptualization that has been done within the previous chapter has been made by basing on this adumbration.

With reference to the numerous critiques of the photography as a tool of representation within the modern architectural discourse, it can be said that the photograph cannot

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[76] Merrifield. The New Urban Question.

capture and represent the whole aesthetical content of the urban form in other words the way of life on earth. But it provides a conceptual ground. It is the representation (or the aesthetical product) of the unique moment that had happened between the planet earth and the astronaut as a human-being. [77] Since the astronaut is able to see the scene as the resultant of the complex relations of labor organization, the photograph transforms into a visual entity that is perceptible by almost the whole humanity. In this manner, the meaning is being constructed and reproduced within discourse. Within the last century, the invention of the camera was welcomed by the Modernists because of this attribute of the tool. As it is elaborated: by saying "Every modern individual must wage war against art, as against opium. Photograph and be photographed!" in his 1928 declaration, Rodchenko was believing that the machine that can mirror the precise blueprint of the scene, can free the art from the institutions and cultural norms.[78] Within the movement it is believed that: the means of production of reproducing a visual entity has become a mobilized tool, which can be used by everyone, including the *proletariat*.[79] By this way, while constructing the modern utopia, the discourse could be shaped with an inclusive and equalitarian approach. In this kind of discourse, the plurality of different kind of subjectivities can be cherished. Because the subjectivity of the photograph is embedded to the situations which creates it, such as the light, the photographer, the subject which is being shot and the processes that is happening within the distance between the photographer and the subject.[80] Unfortunately, in the neoliberal world of advanced capitalism, the image of the world in refugees' eyes can never be as effective as The Blue Marble on the representation of the global urban form. Although the tool (camera) made the reproduction process of the images easier and widely accessible, the usage of it cannot dominate the discourse ideologically. The ambivalent characteristic of the architecture that has risen to the surface with the critique of modernism, echoes itself again in contemporary post-modern urban. The visual sense of "completeness" in the photograph that is

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[77] Jale Nejdet Erzen. Çoğul Estetik. Metis Yayınları. 2011, İstanbul.
[78] Erjavec. Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements.
[79] Alexander Rotchenko. Design. Translated by John Milner. Antique Collectors Club. 2009, New York
[80] Jale Nejdet Erzen. Fotoğraf Notları. Say Yayınları. 2015, İstanbul.

created by the costly technologies of NASA is still a very reductive representation of the context of urban life.

Within the second chapter of the thesis, the inquiry on the utopia of reterritorialization was defined as the construction of the virtual ground that could be oriented towards. With an attempt of a transductional study, the earth is reevaluated as the virtual place what can be never reached but could be oriented, zoomed in and zoomed out as the horizon. For this reason, the suggested strategy was not to project spatial operations, but was diagrammatizing an axis which conceptually orients towards the actual territories of the refugee camps. Within this sub-chapter, by using the photography as one of the subjective tools of the architectural representation, the aim is to zoom in to the refugee camps from the macro-scale of The Blue Marble to the human scale. The upcoming images still cannot give the exact information about the refugee camps, but they can be used, evaluated and criticized. (Fig. 7, 8, 9, 10, 11, 12, 13, 14 & 15)

Figure 7: Boynuyoğun Turkish Red Crescent Refugee Tent Camp. It is located in the Altınözü district of Hatay. Photograph is originally taken by Mustafa Özer on 17 June 2011. Edited by the author. Retrieved from: https://www.theguardian.com/world/gallery/2013/jul/25/syria-refugees-in-pictures, last visited in August, 2018.

Figure 8: Öncüpınar Container City. The facility is located in the province of Kilis. Original photograph is taken by Ümit Bektaş on 12 April 2012. Edited by the author. Retrieved from: The Guardian, https://www.theguardian.com/world/gallery/2013/jul/25/syria-refugees-in-pictures, last visited in August, 2018.

Figure 9: Nizip II Container Camp in the province of Gaziantep. Photographed by Tobias Hutzler in 2014. The Shot was displayed on the exhibition "Insecurities: Tracing Displacement and Shelter" curated by Sean Anderson and Arièle Dionne-Krosnick between October 2016 and January 2017 in the Museum of Modern Art, New York. Retrieved from: MOMA, https://www.moma.org/calendar/events/2728, last visited in September 2017, last visited in August, 2018.

Figure 10: Aerial view of Suruç Tent Camp in Şanlıurfa. Edited by the author. The province is one of the largest tent cities built in Turkey after 2011 with a capacity of 35.000 people. The camp is facilitated by the prime minister's disaster relief agency in 2015. Photograph is retrieved from the web: T.C. Başbakanlık AFAD, https://www.afad.gov.tr/tr/2480, last visited in August, 2018.

Figure 11: Minawao Refugee Settlement, far north province of Cameroon. Photograph is taken by Moki Edwin Kindzeka from VOA news in February 2015. Edited by the author. Retrieved from the web: DW, http://www.dw.com/a-18275323, last visited in August, 2018.

Figure 12: Zaatari Rerugee Camp in Mafraq, Jordan. Photograph is originally taken by Dominic Chavez from the World Bank on 14 April 2015. Edited by the author. Retrieved from the web: UNHCR, https://hhi.harvard.edu/content/refugee-camp-panoramas-zaatari-refugee-camp-jordan, last visited in August, 2018.

Figure 13: "The Jungle" migrant camp in Calais, France. Photograph is originally taken by Charles Platiau on 7 September 2016. Edited by the author. Retrieved from the web: Reuters, https://www.nbcnews.com/storyline/europes-border-crisis/jungle-migrant-camp-calais-france-shut-hollande-n654231, last visited in August, 2018.

Figure 14: Elliniko Tent Camp that is set at a former Olympic site in Athens, Greece. Photograph is taken by Nikos Pilos in January 2017. Edited by the author. Retrieved from the web: The Guardian, https://www.theguardian.com/world/2017/mar/09/how-greece-fumbled-refugee-crisis, last visited in August, 2018.

Figure 15: Kutupalong Refugee Camp in Ukhla province of Bangladesh. Keane Shum shot the original photograph in September 2017. Edited by the author. Retrieved from the web: UNHCR, http://www.unhcr.org/news/latest/2017/9/59c5151f4/unhcr-boosts-delivery-vital-aid-rohingya-bangladesh.html, last visited in August, 2018.

The photographs are still taken from a distance (both physically and conceptually) and they are reductive representations of the aesthetic processes that is happening within the context of the refugee camps. But they contain a new set of data about the form of life in camps in addition to the data that is derived from the upper scale. This is the intended reversal tendency that can be virtually constructed within the discourse.

3.3. Recording the Data towards a New Orientation

In the previous sub-chapter, the visual data about the form of life in refugee camps has been enriched via a set of selected photographs. They are taken by various photographers and journalists to document the territories. Going back to the argument that had been elaborated under the sub-chapter of "Conceptualization of the Refugee Camps as Abstract Forces", it should be reminded that the photographs are not selected to designate the accurate forms of visual representation of the refugee camps. They are selected to be used as the basis for a thinking process which operates with forms.[81] The argument of this section is that: using the photograph as an abstraction tool, several conclusions can be drawn about the spatial qualities of the refugee camps.

The first four of the selected photographs are belong to the camps of Turkey in different cities. The last five of them belong to the refugee camps that are set in different continents: Africa, Asia and Europe. It is easily seen that, although they are in different geographical territories with different habitats, the receivable form of the camps through the photographs shares striking similarities. First of all, unlike the regular cities which are shaped by the totality of the natural and social processes within their territory, refugee camps seems like the preset groups of containers that are mostly positioned as an even grid. Here, in addition to the all elaborated issues, the camps can

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[81] Blau & Kaufman, <u>Architecture and Its Image: Four Centuries of Architectural Representation</u>.

be addressed as heterotopias[82] once again only by looking at their photographs. Because they lack the formal/visual requirements of an urban space to make it a "true place".

In his book "The Image of the City[83]", Lynch clarifies the strong correlation between the identity of a space and structure of its images. For him, *imageability* of the city (the term which can be addressed as the formal potentials of a place to "mean" something to the dweller) is a necessity for people. As a result of the formal inquiry he made by comparing various cities he claims that there is a "[…] need for identity and structure in our perceptual world."[84] The need of identification for cities is fulfilled with a certain set of formal entities: paths, edges, districts, nodes and landmarks. There are also the other influences which construct the meaning of a space "[…] such as the social meaning of the era, its function, its history or even its name".[85] But it is certain that to construct the meaning of a place necessitates the *imageability*. Without "the meaning" the sense of belonging becomes impossible. Because the dweller can inform the urban form with its own meanings and connections only when the environment is formally organized and clearly identified.[86] The form of the refugee camps (now from the eyes of the refugees) in this manner, once again appears with its impossibility to provide places to dwell which are suitable to the human nature. The selected photographs as the visual representations of the camps, premediated the conceptual expulsion of them from the urban discourse.

The photographs are also providing a data about the aesthetic qualities within the refugee camps. Independently from their territory, the photographs seems like the images of formal combinations that had been created by the same set of material flows. The grounds are naked or covered with asphalt. The shelters are basically composed of steel or fabric. In some of them the bodies of people are in sight. There is not any

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[82] Mariangela Palladino & John Miller. The Globalization of Space: Foucault and Heterotopia. Routledge. 2016, New York, pp. 1-29
[83] Kevin Lynch. The Image of the City. The MIT Press. 1990, Cambridge.
[84] Ibid. p. 10
[85] Ibid. p. 46
[86] Ibid. p. 92

visual dominant indicator that is suggesting the social data or the history had ever been effective on their uniformed gridal form. So the subject of the photographs does not seem like to be the nature of human. Because, the nature of human cannot be conceptualized without the social and the formal outcomes of the history of this social (in other words the history of labor[87]) on the general form of the urban. Amongst the shots, there is not any visual indicator about the nature of other forms of lives within the territories. Any plant, animal or hive could not be included to the scenes. There is not any vernacular form of sheltering or usage of local resources that is perceivable from the photographs. Any form of the possible-impossible labor organization of the refugees that is indigenous to the territory of the camp cannot be detected. By this way, the concept of the squander of the conceptual value of earth within discourse that is elaborated under the title of "Refugee Camps as the Nodes of One Way Outflow" within this study, has been reevaluated by the support of photographs and more importantly by the support of the data they exclude.

Conceptualizations can be diversified. The representational tools of the architecture that is used for the study such as the diagram and the photograph can be diversified too. The truth is, if the actual meaning of the form of refugee camps could have been translated to the urban discourse, not only architecture but also almost all the other disciplines with all their operation tools would be concerned about them. Because those sites are not only related to the refugees but also related with the paradigm in the urban form that covers and exploits the whole planet. Still, it seems a possible-impossible tendency to actualize. Therefore, the main aim is to underline the importance of the plurality of the data and the tools which is being used and conceptually constructed within architecture. The thesis itself, is an attempt to diversify the forms of conceptualizations within discourse that are being made about the refugee camps with various architectural tools.

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[87] Karl Marx. Early Writings. The Pelican Marx Library. 1975, London. pp. 389-391.

Before completing the study, the strategy of conceptually zooming in to the territory (that is virtually constructed via the diagram) is wanted to be undertaken in a reductive manner, with only one of the several tools of architectural representation. Photograph as a tool with all its deficiencies has been used to make a visual framework to the theoretical discussion. Again with the support of the same tool, there will be a speculation on the possible-impossible architectural discourses which include the visual data about the forms in nature of the territories of the refugee camps from one step closer. To demonstrate the possible photographical representations of the forms which can be diversified in terms of the content and the discourse which can be inclusive in terms of the aesthetics that set between the other species and the people, a set of close-up shots of the plants that are endemic to a certain territory is used. (Fig. 16) The photographs below are the samples of the selection from the imprints of Karl Blossfeldt.[88]

Figure 16: The Selected Works of Karl Blossfeldt. Retrieved from the web. MoMA, https://www.moma.org/interactives/objectphoto/assets/essays/Murata.pdf, last visited in August, 2018.

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[88] Hanako Murata. "Material Forms in Nature: The Photographs of Karl Blossfeldt." In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hambourg, eds. Object:Photo. Modern Photographs: The Thomas Walther Collection 1909–1949. An Online Project of The Museum of Modern Art. New York: The Museum of Modern Art, 2014.

In 2014, Hanako Murata mentioned the works of Blossfeldt that had been photographed and imprinted between1890-1930, amongst the samples of modernist art.[89] As a photographer who was teaching at The Institute of the Royal Arts and Crafts Museum in Berlin, he was trying to reproduce the visual representations of the forms he found in nature. With hundreds of images as both shot and crafted masterfully, he was hoping to inspire his students for their future creations. Murata states that: from the paper that the photographs are printed on, to the chemicals that are used for the developing process in the dark room, the various variables which creates the form of a photograph had been studiously controlled.

> "Blossfeldt's remarkable images may appear simple, reflective in a way of the often small, humble plant forms they depict. But if the photographer brought these forms to a grander scale in the service of making visible what many of his students might otherwise overlook, he also produced stunning images whose elegant simplicity nevertheless was the product of painstaking effort."[90]

The *meaning* of the photographs of Blossfeldt can be thought in various ways. First of all the photographs as the custom printed artefacts, are the representatives of some historical content. Camera, which is a part of the assemblage of complex relationalities which creates the image, is an industrial product. The photographer had access to the camera as a tool, he had also access to the other means of production, such as the contemporary social paradigm which designates the praxis within the institute that allows the labor of the students and the artist to organize around the forms within nature. Secondly, the meaning of the shots allude to the intention behind their organized labor. The natural forms which were intended to be used as inspiration, were highlighted with several techniques such as: the usage of light, the simplicity of the background, the angle of the photograph and so forth. As a result, the forms of plants had been transferred to the realm of the photographical representation. On another

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[89] Ibid.
[90] Ibid.

level, the writing of Murakami had carried the images to the artistic and spatial discourse. Herein, the meaning of the shots can be elaborated in a third and final way: with the data they include in terms of the aesthetics. Fundamentally, they contain the data about the endemic plants of the institute's territory in Berlin. Whether they are spinous or smoot, fresh or dry, flexible or stiffed is visualized.

If the all discussion is reframed in relation with the refugee camps, the imprints of Blossfeldt refers to the expulsions of today's discourse. In addition to the all exclusions in the fields of finance and politics (which can be summed up as the detachment of the people from their nature), there is also the expulsion of the possible semantic and aesthetical relationalities that could be set between the refugees and the natural forms. The image of the refugee camps are being produced from the viewpoint of the journalists or photographers who dwell in the global urban. While being constructed within the architectural discourse, the meaning of those areas lack the delicacy which could be achieved via the techniques of representation that appertain the aesthetics between the refugees and the forms in their surroundings. As a result, the image of being refugee is being reduced to the kindred scenes of the misery even though the miseries are multifarious and unique to the every individual refugee.

At the end of the formal inquiry made via photographs this can be suggested that: through the virtual axis that is oriented towards the earth, "to zoom in" seems to widen the scope of the discussion as it is expected.

CHAPTER 4

CONCLUDING REMARKS

Within the scope of this thesis, the aim was to make a critical inquiry on the possible strategies to create a conceptual link between the architectural discourse and the crisis in the refugee camps as stated before. First and foremost, the main focus of architectural praxis, the space production, is theoretically challenged in terms of its capability to aid the displaced population to reterritorialize. In order to be able to make a critical inquiry on the prevalent condition, the production of architectural artefacts both the technologically advanced, expensive mega structures in city centers and the tents in the refugee camps collected under the same title of "global urbanization". Then, to be able to understand and theoretically readdress the tragic contrast between those urban conditions, the political and financial trends in contemporary global urbanization that are in relation with the crisis had been elaborated. As a result, it is understood that the refugee camps are the nodes within global urban network which are totally expulsed from the urban paradigm. This expulsion is one of the outcomes of the contradictions embedded to the current mode of production: the interstate-capitalism. In the light of these, the aim of the first step of this research had been attained: the capability of architectural praxis to aid the process of reterritorialization has been elaborated and it is understood that the idea of generating architectural strategies to reterritorialize the stateless refugees expands on the concept of utopia within discourse.

Throughout the study, the concept of utopia had been elaborated with a Lefebvrian approach for two main reasons; primarily to create a theoretical space to operate and secondly to attempt to construct a utopia as a virtual object.

On the first half of the thesis, the utopia or virtual object has been constructed as an orientation. This virtual orientation can be named as the "conceptualization of earth as the monocenter of the urban", which aims at the conceptual conservation of the earth and the humanity as an inseparable assemblage which creates each other through the processes embedded to nature. Refugee camps are the extreme sites of alienation from the human-nature. Even if the before mentioned conservation cannot be done through the spatial strategies in the global market, the conceptual conservation can be and must be achieved via the representative tools within the architectural discourse. This can be named as the function of the constructed utopia via this study. All of these theoretical discussions were supported and created by the diagrams concerning with the tendencies and flows within the global urban.

On the second half of the thesis, the constructed virtual orientation via diagrammatic thinking tried to be reevaluated with a critique of the available visual documents of the refugee camps from various places around the world. The suggested orientation towards the earth highlights the landscapes of the refugee camps as epistemological research fields in which the ways of transformation of the first nature to the second could be traced and pictured. It is alleged that if the refugee camps were being documented from various scales prioritizing the direct aesthetical relationships between the refugees and the biodiversity within the territory of the landscape, the unique and qualitative characteristics of the landscape that can lead up to spatial strategies which can organize the labor around the land could be captured. Expecting to observe ethnographical differences, there had been a critique on the visual representations of the refugee camps by zooming and zooming out to the possible scales of the photography as a documentation tool. At the end of the deliberation, it is claimed that the expulsion that is happening in the realms of finance and politics

reproduces itself in the architectural discourse and it is not acceptable for a praxis which has a tradition of discussing the social utopia.

To be able to put the capital's expulsions and tensions aside, in other words to construct a virtual ground for the utopia of reterritorialization, there has been a conceptualization of the earth as the monocenter of the urban. It is alleged that, the method of conceptualization of the earth as the only center to reterritorialize could create a space for architectural strategies which otherwise seems powerless. The expulsion of the refugees from the global urban alludes both to the expulsion of them from the political sphere of humanity and to the complete exhaustion of the globe as the site of human dwelling. Nevertheless, the meaning of the landscapes of the refugee camps can be constructed in a way that, each camp can be identified and elaborated as the unique sites of the systematical crisis. By this way, the sites of the camps could be evaluated as the potential grounds to virtually connect the refugees to the current paradigm via recognizing the refugees as the earthlings who have unique aesthetical interactions with the land they stand on. As it is mentioned, to create an architectural discourse that virtually orients towards the earth is both possible and impossible. Let's render it as one of the possible discourses which produces and reproduces the image (and the meaning) of the refugee camps' from various scales and points of view. Within this kind of discourse there would be as much data as possible in terms of both the forms of endemics and the forms of interactions between them and the refugees. The possible-impossible architectural praxis which would work on this kind of comprehensive data-base, can strategize spatial agents to link or reterritorialize the refugees to the surface of earth physically and conceptually.

In Blossfeldt's case, the example was the plants. If one day, there would be a tendency in architectural praxis to build the needed spaces for the reterritorialization of the refugees, this kind of visual data which has hints about whether the territory is cultivable or not can contribute to the process. Since the meaning and form is creating each other in a reciprocal relation, the act of cultivation can be suggested as the ground for the needed virtual space for the reterritorialization. In the camps, the relationship

with the land can be organized around an urban strategy which enables a daily praxis which cheers on the equalitarian aesthetic relation with the certain territory via canalizing the labor towards the biosphere. In this way the dwellers can be triggered to claim their right to the city in two different ways. One: even though the possible economic growth depending on the landscape cannot compete with the monetary centers, still some of the wealth can be kept within the territories of refugee camps. When the total effect on global economy is assumed, it means something better than none. Two: the organization of labor towards biosphere can create an aesthetical relationship with the other forms of lives within the geographical territory which can be claimed to have a strong relation with the sense of belonging[91], more precisely with the sense of being a part of something inclusive and sublime.

This study hints at what could be incorporated into the architectural discussion via the capacity of the photography as a tool of documentation and representation but at the same time it accepted in advance that the photography is not the only technic to do this incorporation. The conceptualization of earth as the monocenter which had been achieved via the help of diagrams means that the prospective space to be reterritorialized for the refugees is inevitably the territory where they set foot in. From the point of architectural praxis, in order to be able to virtually construct the process of reterritorialization, the first thing to do is to understand and frame the actual meaning of the camps with as much data as possible that is retrieved from various fields to the realm of the discourse. Within this process, every "image" that constructs the meaning of the sites is crucial and comprises the clues about the way those areas will be handled via the urbanization strategies. The refugee camps seem to be journalized on several counts but indeed, they are journalized only with the data which has an importance for the centers of capital accumulation. The events and situations in the camps which construct the image of the life in refugee camps from the viewpoint of refugees are being disregarded. If the tools of architectural representation prioritize the uniqueness of the planet earth as the only known center of the life; from the

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[91] Maurice Merleau-Ponty. Phenomenology of Perception Translated by Colin Smith. Routledge Classics. 2002, London.

microorganisms that cause diseases in the camps to the insects that trouble the refugees, from the air temperature and rate of humidity to the species of plants and animals unfold as the substantial data about the territories which has to be tracked. Only then, the accurate tools of representation to include the various data to the architectural discourse, the accurate ways to construct the image and meaning of the camps could become debatable within the paradigm. Those specifications can be documented and pursued with various tools from the photographs to the diagrams, the relationalities between those donnees can be tracked and mapped with the help of computation technologies. The important thing is, the method that gives the nature of the planet credit for being the only center of dwelling, makes a to-do about all the things that is happening between the people and the surface of earth. As a result, the architecture that is deficient in terms of the spatial construction of the sites of reterritorialization can be affective by focusing on the critique of the constructed meaning of the camps. The critique that is being constructed within the discourse will inevitably affect the prospective forms of the refugee camps in times to come. In short, the strategies could be recommended and constructed purely with the criticism. The way of the criticism and the agreed upon techniques of the representation of the context transforms into the problematics of the cartography. By this way, with the help of the only link that connects the refugees to the urban paradigm which is the landscape, the refugee camps transform into the areas that architectural praxis could operate on. The suggested method, basing upon the secludedness of the earth, provides a field of study to the architecture despite all the lack of means. The discussion on what can be done in this area of action is very enriching and could be varied in terms of the strategies.

Human-being once was a specie which can dwell within primitive huts and with their plantation territory. Today, it seems almost impossible to maintain a population with agriculture, permaculture or breeding. The people in primitive huts were in a natural relation with the world. The refugee however is a being which is expulsed from the financial, political and aesthetical spheres of the global urban. This means that they create new meanings of being a human within their primitive huts. It seems beneficial

to evaluate those areas with a closer inception. There is not any formal articulation within camps that links the refugees to the natural urban paradigm but still, they are in an unescapable relationship with the forms within the nature and their environments. The oneness of the planet in this manner, unfolds as the capability to link the refugee camps to the urban discourse. For why, to hail from somewhere has always been associated with the meaning that is being created within unique aesthetic moments happening between the dweller and the forms in nature: like the sunsets in poems or odors in novels. The meaning that is being created in those moments cannot be controlled or assumed. The identity that could be built with the help of the forms in nature should not be despised. It should be remembered that, there are snakes in the myths of Mesopotamia, there are corn fields in the Blues of slaves, there is cucumber in the poem of Nazım Hikmet and there is a whale in Melville's Moby Dick.

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