DISCURSIVE AND SPATIAL ANATOMY OF ALTERNATIVE LIVING
MODELS: ARCHITECTURAL UTOPIAS WITHIN HOUSING DISCOURSE

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY
ÖZÜM DÜLGEROĞLU

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

FEBRUARY 2022

Approval of the thesis:

DISCURSIVE AND SPATIAL ANATOMY OF ALTERNATIVE LIVING MODELS: ARCHITECTURAL UTOPIAS WITHIN HOUSING DISCOURSE

submitted by **ÖZÜM DÜLGEROĞLU** in partial fulfillment of the requirements for the degree of **Master of Science** in **Architecture, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences**   _____

Prof. Dr. F. Cânâ Bilsel
Head of the Department, **Architecture**   _____

Prof. Dr. İnci Basa
Supervisor, **Architecture Dept., METU**   _____

Examining Committee Members:

Assoc. Prof. Dr. Ela Alanyalı Aral
Architecture Dept., METU

_____

Prof. Dr. İnci Basa
Architecture Dept., METU

_____

Assist. Prof. Dr. Gizem Deniz Güneri Söğüt
Architecture Dept., Atılım University

_____

Date: 03.02.2022

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name : Özüm Dülgeroğlu

Signature:

ABSTRACT

DISCURSIVE AND SPATIAL ANATOMY OF ALTERNATIVE LIVING MODELS: ARCHITECTURAL UTOPIAS WITHIN HOUSING DISCOURSE

Dülgeroğlu, Özüm

Master of Architecture, Architecture

Supervisor: Prof. Dr. İnci Basa

February 2022, 99 pages

The concept of housing, as more than just being a shelter, means a lot about lifestyle understanding of individuals and it is generally shaped through the social structure of society. However, social structure of the community continues to change in time, and therefore alternative living models come into existence. Architectural expressions and spatial demands of these new emerging socio cultural generations are also different, and conventional dwelling types cannot fulfill all habitants' expectations. Thus, it is generally required to reconsider the production of housing and sometimes design it in an unconventional way. At this juncture, utopias have an inspirational role since they contain both untypical living forms through their ideal-perfect worlds, and offer architectural solutions to build their ideas, which are based on the demand of alternative social-structure forms. Thereby, utopias are to be thought like a laboratory for fictionalizing alternative housing designs through their spatial living model depictions.

In the light of these conceptions, this thesis aims to analyze the housing discourse whose object is alternative housing design and utopia, and explore theoretical and spatial solutions to contribute to current discussions. Therefore, it generates a discussion map through the 19th century, 20th century and 21th century utopias in order to scrutinize the theoretical superimpositions between housing and utopias.

ÖZ

ALTERNATİF YAŞAM MODELLERİNİN SÖYLEMSEL VE MEKANSAL ANATOMİSİ: KONUT SÖYLEMİNDE MİMARİ ÜTOPYALAR

Dülgeroğlu, Özüm

Yüksek Lisans, Mimarlık Bölümü

Tez Yöneticisi: Prof. Dr. İnci Basa

Şubat 2022, 99 sayfa

Konut, içinde bulunduğu toplumun sosyal-kültürel yapısı ile şekillenen mikro ölçekli bir form ve mekân organizasyonudur. Var oluşundan bu yana temel işlevi, insanı fiziksel etkilerden korumak olan konut, toplumun davranış ve düşünce sistemlerinin değişmesiyle ve çeşitlenmesiyle farklı işlevler kazanmış ve dönüşümlere uğramıştır. Zamanla sabit bir barınak olmaktan çıkarak, sosyal-organizasyonel sistemlerin karmaşık hiyerarşisinin bir parçası haline gelmiştir. Ancak toplumun sosyal-organizasyonel yapısı durağan değildir ve zamanla değişmeye devam eder; bunun sonucunda ise alternatif yaşam modelleri ortaya çıkar. Zamanla değişen, çeşitlenen sosyal-kültürel yapının ve nesillerin mekânsal ihtiyaçları ve konuta dair beklentileri de dolayısıyla farklıdır. Bu durum, konutu ele alış biçimini yeniden gözden geçirmeyi ve hatta alışılmadık bir şekilde yeniden tasarlamayı gerektirir. Bu bağlamda ütopyalar, tasvir ettikleri ideal yaşam biçimleri ile ilham verici bir role sahiptirler ve alternatif konut tasarımlarını kurgularken başvurulan kıymetli birer kaynaktırlar.

Bu tartışmalar çerçevesinde ele alınan tez, alternatif konut tasarımlarını, ütopyalar üzerinden konut söyleminin analiz edilmesini ve mevcut tartışmalara katkıda bulunmak için teorik ve uzamsal çözümlerin keşfedilmesini amaçlamaktadır. Bu nedenle, konut ve ütopyalar arasındaki teorik süperpoze ilişkiyi incelemek üzere 19, 20 ve 21. yüzyılları kapsayan bir tartışma haritası oluşturur.

Anahtar Kelimeler: Konut Söylemi, Ütopya, Mekansal Ütopya, Alternative Yaşam Modelleri, Alternatif Konut

To my precious family, my beloved ones…

ACKNOWLEDGMENTS

TABLE OF CONTENTS

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

1.1. AIM AND SCOPE OF THE STUDY

"Only if we are capable of dwelling, only then can we build."[1]

The concept of housing, as the micro-scaled architectural element the individuals or groups of society live in, means a lot about the lifestyle understanding of community, and it is generally shaped through the social structure of the community. Since, housing praxis has a socio spatial complexity that includes various groups of people, agents and ideas as well as practices, disciplines, discourses and social relations that either take housing as their primary objects. Besides, division and fragmentation of the housing phenomenon change historically and always in relation to other developments in society.[2] Therefore, it is arguable that the main function of housing is to protect the human from physical effects; obviously, it has gained other functions in time and has undergone transformations through the differentiation of the thought systems and lifestyle understandings. In other words, it has gone beyond just being a shelter and become a part of the complex hierarchy of social organizational systems.[3] Thus, as

---

[1] Martin Heidegger, "Building dwelling thinking," *Poetry, language, thought* 154 (1971).
[2] Necdet Teymur, Thomas A Markus, and Tom Woolley, *Rehumanizing housing* (Elsevier, 2013).
[3] Y Yüksel, "Konut Mekanı Kavramının Tipolojik Temelleri," *İstanbul Teknik Üniversitesi Mimarlık Fakültesi Matbaası, 105 s* (1995).

the housing phenomenon holds both cultural and social dimensions, it unsurprisingly became a powerful symbol of the changing demands of generations.[4]

Within the process, the social structure of the society continues to change, and alternative lifestyles come into existence. Inevitably, the architectural and spatial demands of these new emerging socio-cultural generations are different. Conventional dwelling types cannot fulfill all habitants' expectations, thus it is required to reconsider the production of housing and design it in an unconventional way. Thereby, theoretical discussions on housing discourse are always on the agenda of architecture to achieve practical realities and ideal solutions beyond the current designs.

At this juncture, utopias have an inspirational role, and their relationship with the production of space generates channels of experiment in architectural medium. As Ruth Levitas asserts, "utopia is a desire for a better way of living"[5] expressed through a definition of a "different kind of society that makes possible that alternative way of life"[6]. Utopias lie at the heart of politics, society and everyday life. They tell us about people's dreams and desires. They stem from discontent, yet they gesture towards different and better ways of being. Intentional communities[7], groups of people who

---

[4] Terence Riley, *The Un-private House: Brochure the Museum of Modern Art, July 1-October 5, 1999* (Museum of Modern Art, 1999).

[5] Ruth Levitas, "The future of thinking about the future," *Mapping the futures: Local cultures, global change* 257 (1993).

[6] Levitas, "The future of thinking about the future."

[7] There is no universally agreed upon definition of the term *intentional community*, and definitions in the literature vary, but there is common ground amongst the definitions (an account of past definitions can be found in Sargent 1994, 30–32). For instance, Marguerite Bouvard builds upon the work of The Federation of Intentional Communities, which identified size and organization as key factors, and identifies social change as a key function: "A loose definition of intentional community was adopted by the F[ederation of] I[ntentional] C[ommunities] in 1953. It sets as criteria for community a minimum size of three families or five adults, an organization sufficient to assure a recognizable geographic proximity of members to insure continuous fellowship. Among the basic concepts of community articulated by the FIC are: sharing in a whole way of life; the importance of the spirit animating community; and the necessity of active participation in community for the maturity of the person and of the social order. At that time intentional community was conceived as the seed of a new social order

have chosen to live and sometimes work together for a common purpose beyond relationship or family, are also, in some senses, concrete utopias. They are physical, observable spaces in which people try to create a context in which their everyday lives are closer to their utopia.[8] Therefore, they contain both untypical living forms through their ideal-perfect worlds, and moreover, offer architectural solutions to build their ideas, which are based on the demand of unconventional social-structure forms. In this context, the concept of utopia is based on spatial associations as well as a fictional fantasy, and it entailed spatial representations in essence as well. Within this conception, utopias are to be thought as a laboratory for fictionalizing alternative housing designs of the present and future through their spatial living model depictions.

The term utopia has firstly existed in literary texts, but also inspired the architectural design and theory medium. In 1516, Thomas More depicted one of the first examples of counter society definition and its alternative dwelling, and the concepts of his depicted living model continue to influence housing discourse of pasts and tomorrows. Since, houses in Utopia Island and the life inside them create a provocative destruction for the typical home, household, and single family life understanding. The citizens who live in Utopia Island share all spaces and there is no private property. There are equal conditions and rights for all, and places to work together, dining halls where all people gather around for dinner, the place they go after supper. Just as in every aspect of life, the principle of sharing and collectivism is the subject of the house, and everyone can go to the desired home without a lock or a key. Habitants of dwellings change periodically to prevent the development of ownership.[9]

---

inspired by the principles of mutual concern, pooling of resources, democratic and nonviolent methods and concern for balance between the worth of the person and the social whole." (Bouvard)

[8] Lucy Sargisson and Lyman Tower Sargent, *Living in utopia: New Zealand's intentional communities* (Routledge, 2017).

[9] Saint Thomas More, *Utopia (1516)* (Scolar Press Limited, 1966).

Hence, after destructing the conventional, Thomas More reconstructs a theoretical and spatial reality within the context of the architecture and housing discourse. In the ongoing process, programs and manifestos on architectural design pursue a parallel approach to build their future, and especially designs of 19th and 20th-century architecture could be described as utopias. The concept of housing has gained different meanings by shaping through the conditions of the period, and many of the designers and architects have designed and developed it in different ways. Therefore, although the concept of housing of future is considered as a very important issue of 21th century, the roots of this concept and the ideas about alternative housing can be traced in the utopias of the 16th century.[10]

On the other hand, utopia could be seen as a problematic area for the discipline of architecture; since it represents an odd and paradoxical relationship. Utopia cannot exist. It is too good to be true. However, concurrently utopia is a spatial term, and it is precisely about space. Even if it refers to a no-place condition, it has to rely on spatial qualities to express itself. Moreover, from a different point of view, it is a spatial fantasy immune to reality as opposed to a feasible future vision.[11] At this juncture, while accepting all these as the truth of the concept of utopia, there are some questions that need to be asked here: *"What can one learn from utopia? What insights and practical wisdom can be gained from it? What striking contrasts are evoked by utopia to stimulate one's imagination and possibly enable one to more clearly reflect on political issues? To what extent does it provide a useful and challenging way of solving existing problems? Is utopia a source of original ideas, and does it indicate relevant ways for solving current societal problems? Can utopian ideas contribute to modern-day discussions and enrich the debate on a future society?"*[12] Related to this, Michel

---

[10] Joseph J Corn and Brian Horrigan, *Yesterday's tomorrows: past visions of the American future* (JHU Press, 1996).
[11] Güven Arif Sargın, "Sapkin Mekanlar (Marginal Spaces)," *Annex (Gazette for the Istanbul 2003 Biennale)* (2003).

Foucault's statement and his point of view on utopias also reinforce the significance of the utopian approach and its contribution to architecture;

> "Utopias afford consolation: although they have no real locality, there is nevertheless a fantastic untroubled region in which they are able to unfold; even though the road to them is chimerical."[13]

Therefore; the concept of utopia, its scenarios, and plans to build up them offer essential ways to envision the future of place. Utopias describe a perfect and complete place; their scenarios suggest good alternative life stories, and plans offer useful intentions. In the light of these discussions, one may assume that the social and architectural process of utopias describe a possible path through which we can change life, and how everyday life can unfold at a further stage. On the other hand, a home is an architectural element that requires to be generated according to the manner of life which should answer it. In this respect, housing praxis is a fundamental topic that architects and theoreticians should meditate on. A sort of housing design, characterized through how we want to live, might make a home more than a shelter, and the question of 'How should we design our homes according to changing demands of our society and its alternative living models?' is still very relevant in architectural design and theory. Thereby, the aim of this thesis is to analyze the housing discourse whose object is alternative housing design and utopia, and explore theoretical and spatial solutions to contribute to current discussions. Thus, this study generates a discussion map through the 19th century, 20th century, and 21th century utopias in order to scrutinize the theoretical superimpositions between housing and utopias.

---

[12] Marius De Geus, "Ecotopia, sustainability, and vision," *Organization & Environment* 15, no. 2 (2002).

[13] Michel Foucault, "The Order of Things: An Archeology of the Human Sciences. new York: Vintage, 1970," *Trans. of Les mots et les choses: Une archéologie des sciences humaines. Paris: Gallimard* (1966).

1.2. THEORETICAL FRAMEWORK AND METHODOLOGY

The theoretical framework of this study contains three main branches. The first is the understanding of housing discourse in architecture through utopias. The second one is looking back to the 19th and 20th centuries to decipher the previous housing manifestos and utopias to constitute the basis of that theoretical discussion map. The last one is analyzing the shifting paradigms and current housing utopias to discuss alternative living forms and their spatiality.

Designs for ideal cities, urban societies and alternative living forms can be seen throughout history. They range from Plato's Atlantis or Thomas More's Utopia to Constant Nieuwenhuys's New Babylon, Yona Friedman's Ville Spatiale and Archigram's Plug-In City. When the rebellious atmosphere of the 1960s came to an end, and with it the post-war period, there was a fundamental change in the large-scale utopian visions. And then, when the Soviet Union imploded, this change became final. *Nevertheless; utopian ideas has been never disappeared entirely, rather reappeared in a new aspect which has been especially prevalent in current decades.* As Karl Marx and Friedrich Engels pointed out, particular social conditions are needed to catalyze a new stage in historical development. When leading systems reach an impasse, an increase can be observed in utopian tendencies and ideas.

In order for social upheaval to take place, for there to be indignation at appalling conditions and for concrete utopian and visionary projects to be able to develop, people need to feel that the first tentative roots of a new society have already begun to grow. Looking back at the 1960s, one can see that this was a time of upheaval in many areas of life, where the uniform authoritarian consumer society of the post-war period was thrown into crisis. However, after several close calls caused by militant riots and strong extra-parliamentary opposition at the centers of the western world, capitalism was able to prove its ability to renew itself. Movements were divided, new ideas were integrated and commercialized, and the system was shaped anew and made stronger. Utopian

designs for a new society were seen as too naive; they were forced back and pushed to the margins, made to grapple with bureaucracy or even criminalized. In this situation, capitalism proves itself to be more powerful than revolutionary utopian ideas.[14]

Herbert Marcuse held a lecture in 1967 in Berlin in which he spoke of the "end of utopia". What he meant by this was the end of the definition that saw utopias as projects for social change that were outside the realms of possibility as "the subjective and objective factors within an existing social situation stood in the new way of a transformation". It was no longer the visionary ideas themselves that were now seen as impossible but rather the implementation and organization of the ideas as "the rational use of these ideas is prevented by the present organization of production." However, hope still remained that this was not the end because "all material and intellectual resources necessary to realize a free society are available."[15]

After a long period of time during which there was little interest in utopias, space has now been made for large-scale social visions. This appears to have come about through the discovery and development of existing ideas or through the opening up of new perspectives through interventions in everyday urban life. These interventions imagine the possible "urban life" that, according to Henri Lefebvre, *has not yet begun.*[16] The obvious failure of the neoliberal experiment has certainly also contributed to the re-emerging of a situation that *makes many people consider new social models and alternative/unconventional living styles.* The aspirations behind utopias may change but in periods of upheaval they develop anew and are longed for again.

At this juncture, the housing phenomenon, which holds the cultural and social dimensions of society, became a powerful symbol of the changing demands of

---

[14] Christoph Laimer, "Das urbane LEBEN hat noch gar nicht begonnen," *dérive, Zeitschrift für Stadtforschung*, no. 53 (2013).

[15] Herbert Marcuse, "The end of Utopia," *Five lectures: Psychoanalysis, politics, and utopia* (1970).

[16] Henri Lefebvre, "The right to the city," *Writings on cities* 63181 (1996).

generations. Since as the micro-scaled architectural element the individuals or groups of society live in, housing and the way designing of housing answer the needs and lifestyle understanding of community, and it is generally shaped through the social structure of the community.

There is no doubt that dwelling and building are related as end and means. However, as long as this is all we have in mind, we take dwelling and building as two separate activities, an idea that has something correct in it. Yet, at the same time, by the means-end schema we block our view of the essential relations. For building is not merely a means and a way toward dwelling; to build is in itself already to dwell. However, as Martin Heidegger asks: *"Who tells us this? Who gives us a standard at all by which we can take the measure of the nature of dwelling and building?"*[17]

We are attempting to trace in thought the nature of dwelling and housing. The next step on this path would be the question: *"what is the state of dwelling in our precarious age?"* As Heidegger mentions: *"On all sides we hear talk about the housing shortage, and with good reason. Nor is there just talk; there is action too. We try to fill the need by providing houses, by promoting the building of houses, planning the whole architectural enterprise. However hard and bitter, however hampering and threatening the lack of houses remains, the real plight of dwelling does not lie merely in a lack of houses."*[18]

In an intensive brief, this study is an attempt to answer the concerns that mentioned above and questions by using an analytic approach that is supported by descriptive and exploratory research methods. After collecting data from different types of sources like books, journals, visual and virtual sources, this information will be arranged in a theoretical discussion map while scrutinizing the theoretical superimpositions between housing and utopias, and seeking for the unconventional. At this point, the role of the

---

[17] Heidegger, "Building dwelling thinking."
[18] Heidegger, "Building dwelling thinking."

8

terms *"discourse"* and *"discourse analysis"* is to help to identify and to conceptualize the referred problematic at a theoretical level. Since the complete understanding of *discourse* and *discourse analysis* is a crucial task in the entire process of *stating the problematic clearly*. And just like utopias, *"discourse analysis is not a cure"*, but *"a collection of symptoms and current discussions"*.[19] This housing discourse-based utopian discussion map will be the backbone of the thesis.

1.3. STRUCTURE OF THE THESIS

This thesis is structured in five main parts, which aim to analyze the housing discourse whose object is alternative housing design and utopia, and explore theoretical and spatial solutions to contribute to current discussions.

The first chapter starts with the introduction of the discussion in a theoretical manner, and includes the aim and scope of the study.

The second chapter aims to understand housing discourse through architectural utopias. Therefore, it starts with scrutinizing the concept of utopia to relate spatial utopias and their inspirational and critical mechanism. Then, it continues with the understanding of housing discourse in architecture. Respectively; it mentions the term of house, housing and dwelling and makes an intensive brief about housing discourse and discourse analysis for further discussions. Lastly, it aims to reveal the resemblance between discourse analysis and the utopian approach.

The third chapter starts with a new thread for housing manifestos of the 19th and 20th centuries to scrutinize the theoretical superimpositions between housing and utopias. It goes back to these centuries to constitute the base of this thesis' discussion map

---

[19] İnci Basa, "Linguistic discourse in architecture," (2000).

through the selected utopian dwelling projects such as "Charles Fourier's Phalanstére", "Robert Owen's New Harmony", Archigram projects, "R. Buckminster Fuller's Dymaxion House" and many more. Then, it mentions the rationalization process of housing as an object of desire, and put a reaction to the limits of rationalized and conventionally designed housing project through the examples of "Frederick Kiesler's Endless House" and "Reyner Banham's Anatomy of a Dwelling".

The fourth chapter discusses the shifting paradigms and current housing utopias through the alternative living forms and their spatiality. It includes case studies, current architectural utopian discussions on housing discourse, several references from architectural studio works or workshops for both architectural medium and education. And last but not least, it questions the *"future housing or dwelling utopias to decipher how we will develop our home for tomorrow?"*.

The last chapter, chapter five, includes conclusions and prospective questions for future studies; *how the reconsideration of utopian concepts is going to transform the discussions on contemporary architectural theory and practice, in relation to the housing discourse,* and *may yesterday's or current utopias going to become tomorrow's reality?*

CHAPTER 2

UNDERSTANDING HOUSING DISCOURSE IN ARCHITECTURE

THROUGH UTOPIAS

2.1. CONCEPT OF UTOPIA

> "The disappearance of utopia brings about a static state of affairs
> in which man himself becomes no more than a thing. We would
> be faced then with the greatest paradox imaginable, namely that
> man, who has achieved the highest degree of rational mastery of
> existence, left without any ideals, becomes a mere creature of
> impulses."[20]

To dream about new ideas is a sort of passion, and it maintains a continuity; one idea
leads to the next. Since the imagination process may not be stopped and you desire to
become more and more involved. Within this dreaming process, these imaginative
ideas could develop into reality, but sometimes these fantasies go so far and they fall
apart from the actual situation. In the end, these ideas become a *utopia*. Utopias play
an important role in new projects since these dreams help us to progress – "to move
from the everyday' remarkable and to question entrenched habits, to detach ourselves
from restrictive parameters and develop freely."[21]

---

[20] Karl Mannheim, *Ideology and utopia* (Routledge, 2013).
[21] Cuno Brullmann, *Re-searching Utopia: When Imagination Challenges Reality* (niggli
Verlag, 2014).

Krishan Kumar defines *utopia* as a multicolored intention that gathers many intellectuals and disciplines on a common ground such as philosophy, sociology, politics, and architecture.[22] Many scholars who study on utopias mention that history and background of utopias go back a long way as political thought itself. Although it was not the first*, the best-known early utopia is Plato's Republic.*[23] Therefore, it can be claimed that the *"phenomenon of utopianism"* itself has pre-existed before its name. Although it is famously known that Thomas More was the first who wrote *a utopia*; he was actually the first person who created *"a form of the modern utopia"*. And then, with the publication of the book *Utopia, 'the name of utopia'* entered the vocabulary in 1516.[24]

The word 'utopia' is phonetically and etymologically combined on three Greek terms like a *metaphor: "'eu', good; 'ou', non or not; and 'topos', place"*[25]. Therefore, utopia can signify *"the 'good place that is no place', or the 'good- no-place', or the 'good place that is not'"*[26]. In other words, utopia means both "no place" –*ou-topia*- and "good place" –*eutopia*; it may not be possible, but the place where people desire to live in.[27] This is the reason that why its etymology is significant; it opens and provokes all discussions about utopianism. It creates a *conflict* or *dilemma* between realization and desire. However, *"is this a contradiction or a paradox"*[28]? This is an important

---

[22] Krishan Kumar, "Utopianism," (1991).
[23] Lyman Tower Sargent and Gregory Claeys, *The Utopia Reader* (New York University Press, 1999).
(For more detailed information Chapter 2: "Utopianism before Thomas More" can be examined)
[24] Lucy Sargisson, *Fool's gold?: Utopianism in the twenty-first century* (Palgrave Macmillan, 2012).
[25] Kumar, "Utopianism."
[26] Kumar, "Utopianism."
[27] Kumar, "Utopianism."
[28] Sargisson, *Fool's gold?: Utopianism in the twenty-first century*.

point which makes utopianism *"exciting, compelling and intriguing"*. [29] The dilemma of utopianism is one of the core concepts of this thesis.

H. G. Wells also mentions and accepts the dilemma of utopias in his book *A Modern Utopia (1905)*. According to Wells, More's Utopia is a *provocative and reformative* book and it involves two opposite motivations; *the potential and tension between odds, possibility and feasibility.* Its potential lies beyond being directly feasible; it can go so far, and become completely impossible to be feasible. However, it never consists of simple fantasies and odd dreams; it is always based on a reality in one sense. The main intention here is that thinking utopian, however it does not mean to desire the impossible. The main purpose here is that make a desire as lively and believable as possible; in other words, seeking for an *eu-topia,* a good place.[30] As David Harvey mentions, "Eu-topias reflect aspirations and worlds that people would like to see, eu-topias draw on positive desire, some say hope. Eu-topia is not dead. Some authors still continue to write eu-topias and social experiments with eu-topian intent can be found everywhere."[31]

Krishan Kumar's point of view also supports H. G. Well's argument. According to Kumar, the significance of utopian thought is not in its actual practicability, but in its concern for a possible future. Sense of practicability may give *a hope* to go beyond the present situation. On the other hand, the *impracticability aspect of utopias*, their *placelessness,* is also the critical point what makes utopias powerful. Since, an imaginative, ideal and perfect *ou-topia* provokes people to seek for it. [32] As Ernst Bloch mentions in his book *The Principle of Hope,* it is a kind of *human impulse.* [33] Or as Sargent Lyman Tower mentions; utopias starts up a *social dreaming.*[34]

---

[29] Sargisson, *Fool's gold?: Utopianism in the twenty-first century*.
[30] Herbert George Wells, *A modern utopia* (IndyPublish. com, 1905).
[31] David Harvey and F David Harvey, *Spaces of hope*, vol. 7 (Univ of California Press, 2000).
[32] Kumar, "Utopianism."
[33] Ernst Bloch, "The Principle of Hope. Cambridge and London," (MIT Press, 1995).

Therefore, the function of utopianism should not be identified *the realization of perfection*; utopianism is much more interesting than this.

Utopias may exist in various forms, including theories, fictions and lived experiments and, they perform several functions.[35] According to Ruth Levitas, "all utopias articulate the desire for a better way of being".[36] They are not satisfied with the present situation and they are always in search of alternatives. In this regard, they are concerned with contemporary debates. By asking *"what's wrong with our world?"* or *"how is possible a better way of living?"* utopias perform a diagnostic function.[37] They specify core problems of the entire society. For example, Thomas More's Utopia includes a critical discussion of private property, social hierarchy and concepts and practices of justice.

On the other hand, *"utopias are radical, in both content and intent"*[38]. They have an intention to change the world by challenging the roots of socio-economic and political systems. As Lucy Sargisson expresses in her book *"Fool's gold?: Utopianism in the twenty-first century"*, this is a bold statement, much debated, as will become apparent; but according to her, people who engage in utopianism seek to change to the world. That does not mean that utopias should be realized, or they are drafts for the perfect society. However, through the provocative thoughts and catalyzing actions, utopias identify core problems and devise a critique. And then, they depict *contrasting alternatives*. These alternatives hold up a mirror to the problems of the present and they inspire the future by saying *"things could be so much better"*.[39] Therefore, as Levitas indicates it, *"utopias educate desire"*.[40] "Critical reflections of our imaginaries

---

[34] Lyman Tower Sargent, *Utopianism: A very short introduction*, vol. 246 (Oxford University Press, 2010).
[35] Sargisson, *Fool's gold?: Utopianism in the twenty-first century*.
[36] Ruth Levitas, "The Concept of Utopia. 1990," *London: Philip Allan* (2010).
[37] Sargisson, *Fool's gold?: Utopianism in the twenty-first century*.
[38] Sargisson, *Fool's gold?: Utopianism in the twenty-first century*.
[39] Sargisson, *Fool's gold?: Utopianism in the twenty-first century*.
[40] Levitas, "The Concept of Utopia. 1990."

and desires entail both confronting the hidden utopianism and resurrecting it in order to act as conscious architects of our fates rather than as *helpless puppets* of the institutional and imaginative worlds we inhabit".[41]

The recurring stumbling block preventing the implementation of utopian designs for society is the visionary / realism dilemma. This problem is incredibly difficult to escape: the more "utopian" the vision, the more impossible its implementations seem. It is all too easy to discredit utopian ideas with an accusation of naivety. If the utopia is realistic, it will quickly be accused of not being a real utopia but of simply optimizing, and thereby prolonging existing circumstances, thus making it even more impossible to realize a "utopian" utopia. Peter Marcuse, professor of urban planning at Columbia University New York, describes the *catch-22 situation*[42] of a utopian vision and the normative power of the de facto as follows, with reference to his father; "People can only be free in a free society. But you need free people to create a truly free society."[43],[44]

Regarding this, Lefebvre mentions that a concrete and practicable utopia is possible through the autonomy of society which is able to change their everyday circumstances. According to Lefebvre, autonomy, self-empowerment and participation of society has a great potential to bridge the gap between reform and revolution; besides utopias as well. The power of this practice also can be observable from May 1968 events in Paris; the ideas between autonomy became one of the central demands.[45] In that period, emergent urban ideas and practices, and their inherent power to create visionary

---

[41] Harvey and Harvey, *Spaces of hope*, 7.
[42] "A catch-22 is a paradoxical situation from which an individual cannot escape because of contradictory rules or limitations. The term was coined by Joseph Heller, who used it in his 1961 novel Catch-22."
[43] Frank Cunningham, "Triangulating utopia: Benjamin, Lefebvre, Tafuri," *City* 14, no. 3 (2010).
[44] Christoph Laimer, "Das urbane LEBEN hat noch gar nicht begonnen."
[45] Mark Purcell, "Possible worlds: Henri Lefebvre and the right to the city," *Journal of urban affairs* 36, no. 1 (2014).

images of possible future developments have attained the role of a laboratory. They have become a testing ground for future utopian living models and designs.

In retrospect, it can be observable that there are lots of examples on utopian architecture such as designs for ideal cities and spatial solutions for alternative living forms. They involve a huge range from Plato's Atlantis City, Thomas More's Utopia, Constant Nieuwenhuys's New Babylon, Yona Friedman's Ville Spatiale, Archigram's Plug-In City and current design proposals of today.

The *success or failure of realized utopias* may just as reasonably be dependent on the processes mobilized to materialize them as to the configuration of *spatial form* intrinsically. As Manfredo Tafuri convincingly argues, this is *"what makes an architectural utopianism under present conditions such an utter possibility or impossibility"*.[46] However, there is another fundamental contradiction in this argument. As David Harvey mentions, *"realized utopias and their spatial form"* are typically meant to stabilize and control the processes that must be mobilized to build them. Therefore, in the very act of realization, the historical process takes control of the *spatial form* that is supposed to control it, and this contradiction requires more detailed scrutiny.[47]

---

[46] Manfredo Tafuri, *Architecture and utopia: design and capitalist development* (MIT press, 1976).
[47] Harvey and Harvey, *Spaces of hope*, 7.

2.2. SPATIAL UTOPIAS AS AN INSPIRATIONAL AND CRITICAL MECHANISM

Utopias and their relationship with the production of space have always been continuous and has produced channels of the experiment.[48] As Manfredo Tafuri mentions, *"Architecture has always been the most utopian of all disciplines"*.[49] In the modern age, architecture is a key for searching *ideal*. From the architectural utopias of Alberti and Leonardo in the Renaissance to the design of Le Corbusier's *city of tomorrow*, architects and city planners have tried to achieve the good and ideal life in the buildings and cities. [50] As Ernst Bloch remarks in his book The Principle of Hope, *"there is a very clear interest that has prevented the world from being changed into the possible."*[51] The significant point in his thought that Bloch relates this prevention with leaving all theoretical and spatial forms of utopian thought. He argues that *abandonment of utopias* accordingly causes *the loss of hope*, and *without hope*, an alternative world becomes impossible. Therefore, *revitalization of the utopian tradition* will give society the way of thinking the *"possibility of real alternatives"*.

As mentioned in the previous chapter, the use of the term "utopian" may seem strange in the theoretical and spatial context since the word "utopia" is usually attached to someplace that is *"no place or place-fullness as well as a good, happy or ideal place"*. However, the spatial form and temporal process of utopianism should not be abandoned and the lessons should be learned from the separate utopian histories as an inspirational and critical guide. As David Harvey mentions in his book Spaces of Hope, Thomas More's Utopia may be taken as a reference as an *"exercise in a spatial*

[48] Gizem Deniz Guneri, "READING ARCHITECTURAL UTOPIA (NISM) S: A PROPOSAL/MIMARI UTOPYALARI OKUMAK: BIR ONERI," *METU Journal of the Faculty of Architecture* 36, no. 1 (2019).
[49] Tafuri, *Architecture and utopia: design and capitalist development*.
[50] Tafuri, *Architecture and utopia: design and capitalist development*.
[51] Bloch, "The Principle of Hope. Cambridge and London."

play"[52]*,* and his book captures his utopia's spatial structure through its ideological, political and moral order.[53]

In Sir Thomas More's Utopia, More's aim was to achieve the social harmony and equality to the contrary of the state in England around that time, 1516. For this purpose, More rejected the potentially disruptive social forces such as money, private property, wage labor, exploitation (the workday is six hours), internal commodity exchange, capital accumulation to attain the perfection of the social and moral order.[54] And then, to build its spatial form, he depicted an isolated and coherently organized island through an architectural and spatial scenario. In Utopia Island, all citizens share all spaces and there is no private property. There are equal conditions and rights for all, and places to work together, dining halls where all people gather around for dinner, the place where they go after supper. Just as in every aspect of life, the principle of sharing and collectivism is the subject of both city and dwellings, and everyone can go to the desired home without a lock or a key. Also, habitants of dwellings change periodically to prevent the development of ownership.[55]

---

[52] David Harvey identifies Thomas More's Utopia as an exercise in spatial play.
[53] Harvey and Harvey, *Spaces of hope*, 7.
[54] Harvey and Harvey, *Spaces of hope*, 7.
[55] More, *Utopia (1516)*.

Figure 1: Depiction of Thomas More's Utopia by Ambrosius Holbein

In other words, it can be claimed that houses in Utopia Island and the life inside them were *a provocative destruction of the typical home*, household and single-family life understanding. Within the scope of this thesis, Thomas More's depiction is examined as one of the first examples of counter society definition and alternative dwelling models; and on the following chapters, it will be discussed that his utopian thought and *eu-topian* living model has been still continuing to influence housing discourse of pasts and tomorrows.

There are several ways to understand the book Utopia and the various utopian schemas produced, such as those of Bacon and Campanella. All these forms of Utopia might be characterized as *"utopias of spatial form"*. As Louis Marin mentions, "Thomas More's Utopia is a kind of *spatial play"*.[56] In Utopia, Thomas More describes many possible spatial orderings as a way to represent and fix a particular moral order. According to Marin, the idea that the *free play of the imagination*; *"utopics as spatial play"*, became a fertile means to explore and express a vast range of competing ideas about social relationships, moral orderings, political - economic systems, and etc. with More's initiative.[57] This is not an incomparable thought. For example, Robert Park wrote an essay in 1925 on the city as *"a spatial pattern and a moral order"* and emphasized an inner connection between the utopias and their *"spatial play, spatial form"*.[58] Moreover, there are a range of proposals and spatialities demonstrate the capacity of the human imagination for seeking socio-spatial alternatives.[59]
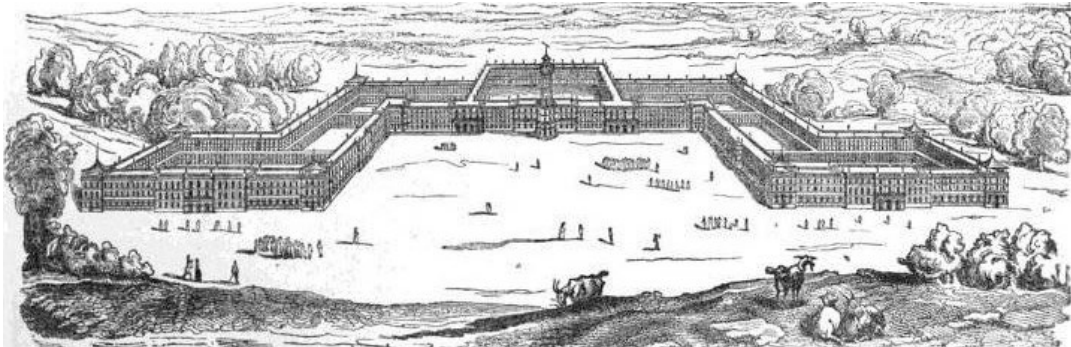
Figure 2: Charles Fourier's ideal city [60]

---

[56] Louis Marin, "Frontiers of Utopia: Past and Present," Journal Article, *Critical Inquiry* 19 (1993), The University of Chicago Press.
[57] Marin, "Frontiers of Utopia: Past and Present."
[58] Robert E Park, Ernest W Burgess, and Roderick D McKenzie, "The City Chicago," *Univ. Press, Chicago* (1925).
[59] In depth, they are going to be mentioned in chapter 3.
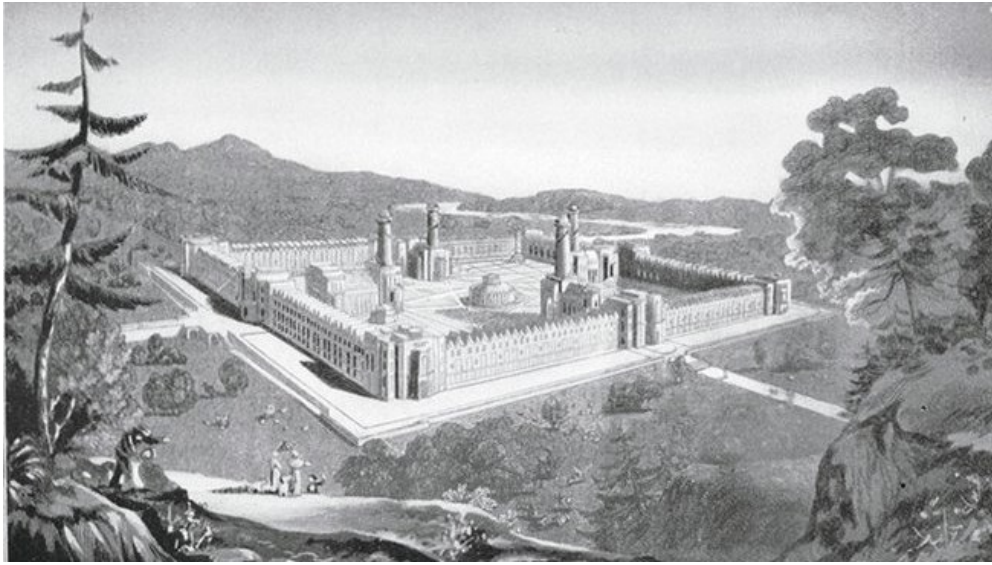
Figure 3: Stedman Whitewell's desing for Robert Owen's New Harmony.[61]

Figure 4: Bacon's New Atlantis [62]

---

[60]Charles Fourier drew for inspiration upon the layout of Versailles in his plan for a collectively organized communist industrial society dominated by communal production and communal living arrangements.

[61]Robert Owen, one of the most prolific and fecund of utopian writers and activists in Britain in the first half of the nineteenth century, actually put some of this utopian schemes into practice. Stedman Whitewell proposed the above design for Owen's New Harmony Settlement in the United States.
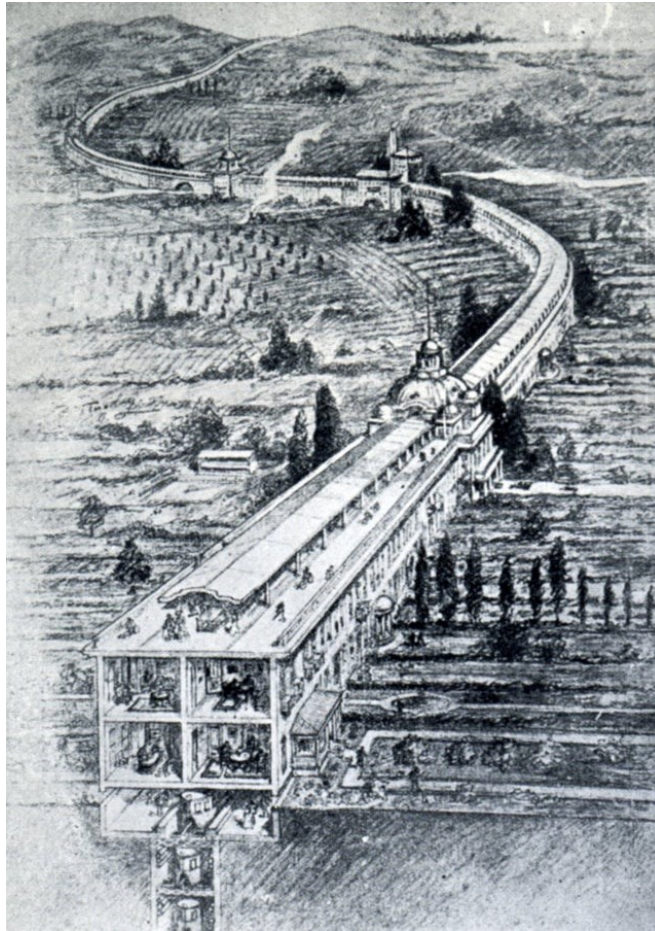
Figure 5: Edward Chambless, Roadtown [63]

[62]In Bacon's New Atlantis, a utopian text written shortly after More's, this nostalgic strain is characteristic of much utopian thinking, even that projected into the future and incorporating futuristic technologies. As seen, it has important consequences for how, if at all, such schemes get translated into material fact.

[63]The new systems of transportation led many designers to break with the traditional circular motif in favor of linear settlements oriented to major communication links. In this design two levels of dwellings with cooperative housekeeping arrangements spread throughout are underlain by a 'soundless' monorail and overlain with an extensive open promenade. This design, by Edward Chambless from 1910, sparked considerable interest in women's journals of the time.

It is important to open a parenthesis here that the dialectic between utopian spatial play and authority may throw up some serious problems. The rejection of utopianism is based on the strong awareness of its inner connection to authoritarianism (More's Utopia might be considered in this way).[64] However, rejecting the utopianism has also an unfortunate effect of "preventing the free play of the imagination in the search for alternatives". Since confronting this relationship between "spatial play and authoritarianism" lie at the heart of regenerative provocations that attempt to resurrect utopian ideals. In this respect, David Harvey strongly mentions that

> "In pursuing this objective, it is useful to look at the history of how utopias have been materialized through political-economic practices: it is here that the dialectic of free play of the imagination and authoritarianism comes to life as a fundamental dilemma in human affairs."[65]

When it is focused on the twentieth century, most of the great architects, designers, and urban planners tried to design their ideas by combining an "intense imaginary of some alternative world", both in physical and social manner, to create radically new designs. For example, Le Corbusier (figure 6) and Frank Lloyd Wright (figure 7) set up the imaginative context, a host of practitioners set about realizing those dreams in bricks and concrete, highways and tower blocks, cities and suburbs, building versions of the Ville Radieuse or Broadacre City (Figure 6 and 7), whole new towns, intentional communities, ideal urban villages, etc. Regardlessly;

> "Even when critics of the authoritarianism and blandness of these realized utopian dreams attacked them, they usually did so by contrasting their preferred version of spatial play with the spatial orderings that others had achieved."[66]

---

[64] Harvey and Harvey, *Spaces of hope*, 7.
[65] Harvey and Harvey, *Spaces of hope*, 7.
[66] Harvey and Harvey, *Spaces of hope*, 7.
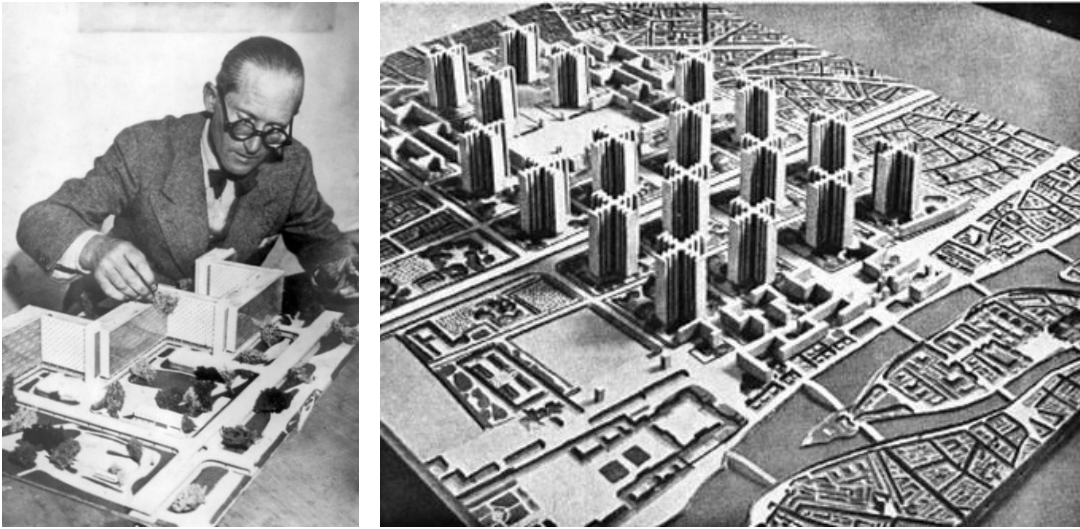
Figure 6: Le Corbusier and Ville Radieuse

Figure 7: Frank Lloyd Wright and Broadacre City

"The idea of imaginative spatial play" for achieving desires and ideals might be converted into the idea of potentially open experimentation with the possibilities of "*spatial forms"*. This also permits the exploration of a wide range of human potentialities such as; different ways of collective living, of alternative living styles, etc. This is an in-point example of how Henri Lefebvre builds up his conception of the

"production of space". He sees it as a primary intend to discover alternative and liberating strategies.[67]

However, according to Ruth Levitas' expressions, "to locate utopia in a future, credibly linked to the present by a feasible transformation is might be difficult since our images of the present do not identify agencies and processes of change." [68] Therefore, it results with the moving of utopia's into the *"realms of fantasy"*. Although it has an advantage for liberating the imagination from the constraint of *"what it is possible to imagine as possible" and "encouraging utopia to demand the impossible"*; it has also an *"disadvantage of severing utopia from the process of social change and severing social change from the stimulus images of utopia"*. Thus;

> "How, then, can a stronger utopianism be constructed that integrates social process and spatial form? Is it possible to formulate a more dialectical form of utopianism, construct, even, a utopian dialectics?"[69]

The crucial task here is that to define an *alternative*; not a kind of some static spatial forms or some perfected emancipatory process. The task is *"to pull together a spatiotemporal utopianism - a dialectical utopianism"*; that is rooted in *"our present possibilities"*.[70]

Most architects have been deeply dealt with the *"production and pursuit of utopian ideals"* throughout history, and not only those of spatial form. An architect shapes spaces and gives them a social utility and intellectual character as well as physical

---

[67] Henri Lefebvre, *The production of space*, vol. 142.
[68] Ruth Levitas, "Looking for the blue: The necessity of utopia," *Journal of Political Ideologies* 12, no. 3 (2007).
[69] Harvey and Harvey, *Spaces of hope*, 7.
[70] Harvey and Harvey, *Spaces of hope*, 7.

characters. Therefore, an architect has "*a kind of power to struggle for opening spaces for new possibilities, for future forms of living style*".

This coincides with David Harvey's depiction of *the insurgent architect*. "The insurgent architect is a person who has certain powers and skills that can be used to change the world."[71] She or he also has full of hopes, desires, and concerns, which transform social and architectural actions within the process the insurgent architect cannot reject the material, emotional, and social results of that embodiment. Yet she or he also has to decide - to build roads, factories, houses, public buildings, or open spaces, etc. And once a decision is made, it blocks off other options, at least temporarily. Decisions come with their own constraints and limitations. That *praxis*[72] is about "*confronting the dialectic in its 'either/or' rather than its transcendent 'both/and' form*".[73]

Moreover, "*utopian schemas of the spatial form*" open up the construction of the curious person to critique, not only architects or design professions. As Harvey mentions, they do that by envisioning completely different systems of property rights, living and working arrangements, all manifest "*as entirely different spatial forms and temporal rhythms*".[74] This proposed reorganization (including its social relations, forms of reproductive work, its technologies, its forms of social provision) makes possible "*a radically different consciousness*" (of social relations, gender relations, of the relation to nature, as the case may be) together with the expression of different rights, duties, and obligations founded upon *"collective ways of living"*.[75]

To desire unconventional alternatives allows us to conduct a *thought experiment* in which we imagine how it is to be, and think, in a different situation. However, to

---

[71] Harvey and Harvey, *Spaces of hope*, 7.
[72] Praxis refers to the "*act of engaging, applying, exercising, realizing, or practicing ideas*".
[73] Harvey and Harvey, *Spaces of hope*, 7.
[74] Harvey and Harvey, *Spaces of hope*, 7.
[75] Harvey and Harvey, *Spaces of hope*, 7.

construct a revolutionary kind of collectivization of the impulse and desire for change is essential. Probably, someone cannot go it very far alone. However, as Harvey mentions:

> "..But positioned as an insurgent architect, armed with a variety of resources and desires, some derived directly from the utopian tradition, I can aspire to be a subversive agent, a fifth columnist inside of the system, with one foot firmly planted in some alternative camp."[76]

For example, the photograph of Le Corbusier's hand over a model of the Villa Radieuse, is an image that summarizes the power and relationship between creator and the city, setting the architect as a powerful visionary forming the cities and physical shape. The hand reached down from above, creating a city, a society and dwellings to live in, *"in the manner of a sculptor shaping clay"*.[77]

---

[76] Harvey and Harvey, *Spaces of hope*, 7.
[77] Sam Jacob, "Resurrecting the Dodo: The Death and Life of Urban Planning," in *Re-Searching Utopia: When Imagination Changes Reality*, 40-43.

Figure 8: Le Corbusier's hand, disembodied, hovering over a model of the Villa Radieuse)[78]

However, how is it possible to realize a utopia? In a sense, there is a tendency to attack or criticize new and unordinary ideas as soon as they are born. Too large or too quick changes might be perturbing, especially if they affect people's personal life. Many people may need their time to accept a chancing or metamorphosis, and they may prefer a progress which takes place gradually. This might be one reason for *why housing development progress takes time and more slowly.* It can be claimed that there

---

[78] Image 4 of 14 from gallery of AD Classics: Ville Radieuse / Le Corbusier. © FLC/Adagp, Paris, 2007
(https://www.archdaily.com/411878/ad-classics-ville-radieuse-le corbusier/51fae821e8e44ea2b0000016-ad-classics-ville-radieuse-le-corbusier-image?next_project=no)

is *less tolerance for changing in housing* than in public buildings or in industrial buildings. Since, people do not prefer to leave their habits and prefer to follow what they get accustomed. At this point, architects need to fight to defend their ideas if the idea itself is worth fighting for. [79] And, given the difficulties of utopias' spatial form and social process, the most obvious alternative is to build a utopianism that is explicitly *spatiotemporal*; however *"other than total abandonment of any pretense at utopianism"*.[80]

In an intensive brief, utopian dreams help us to progress. However, people may usually accept progress which takes place gradually. Sociologically, too large or too quick changes may be unsettling, if they are affecting people's personal life directly. Since, it is not so easy for society to abandon their habits. Kisho Kurukawa's utopian housing project *Nakagin Capsule Tower* is a tragic but a pertinent example to understand this threshold of tolerance. Yet, to change our world, we need to change ourselves. Just as Harvey expresses: "How, then, can any of us talk about social change without at the same time being prepared, both mentally and physically, to change ourselves?".[81] In other respect, *"how can we change ourselves without changing our world"*? That relation is not simple to discuss. This is a critical point what Michel Foucault completely worried about the *"fascism that reigns in our heads"* [82] and Harvey points out *"is far more insidious than anything that gets constructed outside."* [83] According to him, without a vision of utopias *"there is no way to define that port to which we might want to sail."*[84]

---

[79] Brullmann, *Re-searching Utopia: When Imagination Challenges Reality*.
[80] Harvey and Harvey, *Spaces of hope*, 7.
[81] Harvey and Harvey, *Spaces of hope*, 7.
[82] Michel Foucault, "Of other spaces: Utopias and heterotopias (J. Miskowiec, Trans.)," *Architecture/Mouvement/Continuité* 5, no. 1 (1984).
[83] Harvey and Harvey, *Spaces of hope*, 7.
[84] Harvey and Harvey, *Spaces of hope*, 7.

Figure 9: Kisho Kurokawa, Nakagin Capsule Tower, 1972 (Photo courtesy of Kisho Kurokawa Architect & Associates). [85]

---

[85] Kurokawa's Utopian Housing Project 'The Nakagin Capsule Tower' completed in 1972, the building consists of two interconnected towers at eleven and thirteen stories, respectively, supporting a total of 144 interchangeable **"capsules"** in the size and shape of a shipping container. Each **capsule houses** a self-contained residential unit attached to one of the towers with flexible joints, showcasing the essential Metabolist idea of adaptability and re-placeability. It was one of the essential examples of utopian housing designs, however, no concrete measure has been taken to protect the building, and its interior has fallen into disrepair despite its continuous use as a residential building. Concerns have also been raised among its residents about the health issues related to the use of asbestos on the capsules and the building's ability to withstand earthquakes. These concerns prompted the property owners to vote to tear
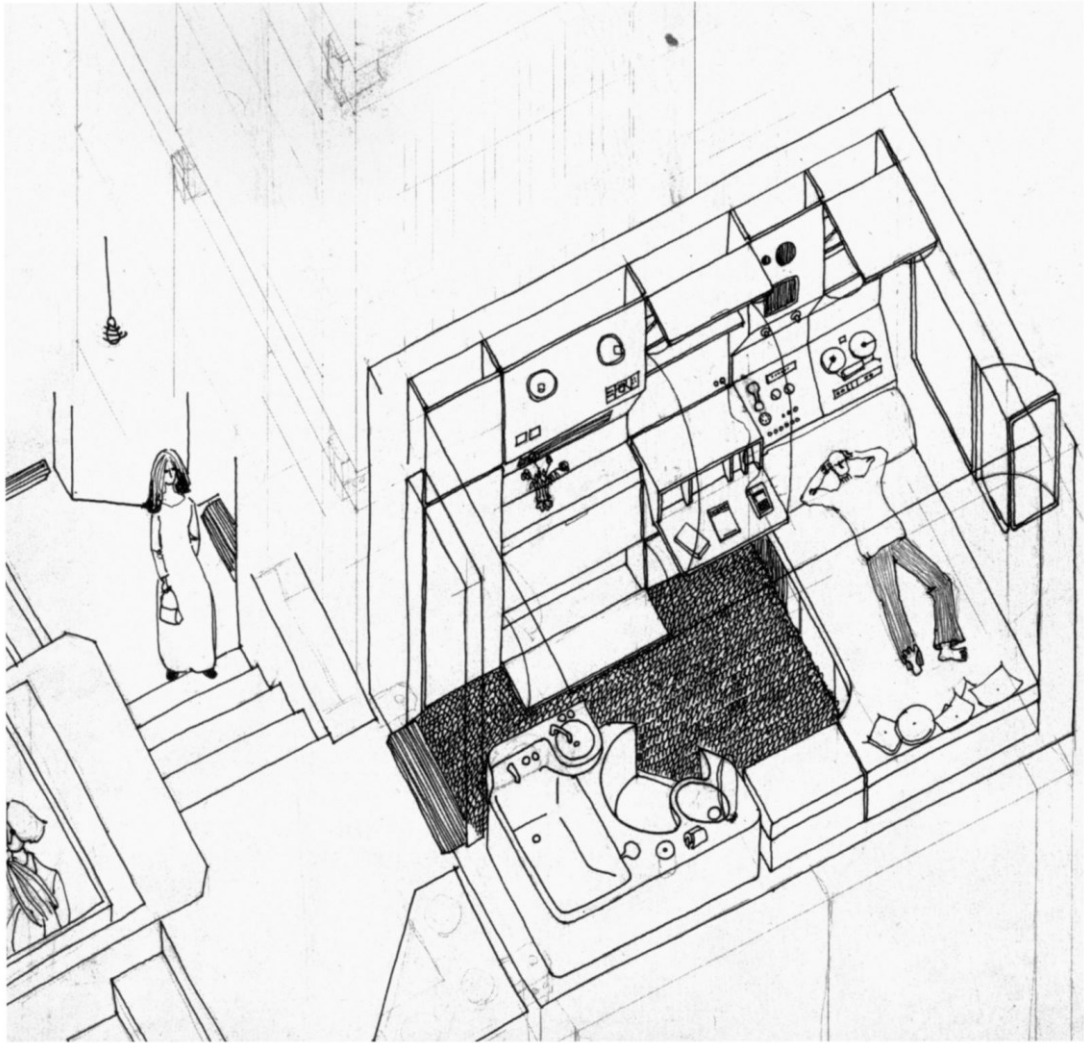
Figure 10: Axonometric of a Capsule (Photo courtesy of Kisho Kurokawa Architect & Associates)

---

down the Capsule Tower and replace it with a new fourteen-story tower, despite a popular campaign launched by Kisho Kurokawa to save the building.

2.3. HOUSING DISCOURSE IN ARCHITECTURE: TRACING THE EFFECTS OF UTOPIAN APPROACHES

> "I believe this ideal will become a new tradition: a vast step in advance of the prescribed fashion in a day when a dwelling was a composite of cells arranged as separate rooms: chambers to contain however good aggregations of furniture, utility comforts not present: a property interest chiefly. An organic-entity, this modern building as contrasted with that former insensate aggregation of parts. Surely we have here the higher ideal of unity as a more intimate working out of the expression of one's life in one's environment. One great thing instead of a quarrelling collection of so many little things..."[86]

"We make the house and the house makes us" is an expression that goes back to the Greeks. The house and the production of housing represent human's most continuous and most thriving attempt to remake the world she/he lives in more after her/his *heart's desire.* However, if the house is the world that human created, it is the world in which she/he is henceforth condemned to live. Therefore, indirectly, while making the housing, society has remade itself. [87]

The expressions of human needs such as identity, security, possession, privacy, health, hygiene, activity, space, social relations, independence, community, and difference; they are reasons to *give a shelter* to these concepts about the idea of *home, dwelling* or

---

[86] Ulrich Conrads, "Programs and Manifestoes on 20th Century Architecture, trans. Michael Bullock," (Cambridge, MA: MIT Press, 1971).
[87] Roderick D McKenzie, Robert Ezra Park, and Ernest Watson Burgess, *The city*, vol. 239 (Chicago: University of Chicago Press, 1967).

property, definitions of family or different kind of house types etc.[88] Simultaneously, dwellers' anticipations, expectations, needs, recent experiences, life styles are what built up the demand, giving way to the construction of *new housing schemata.* [89] These might be addressed in reality through observed experiences, concrete use and expression of needs, or through user requirement lists and/or their response. The main issue is, standards and new schemata are corresponding to the dwellers and expectations of inhabitants. In other words, the generality of the concept of 'housing' takes the form either of the physical, visual, formal presence of buildings, or of a largely quantitative answer to a social need. Then, the divisions and fragmentation of the housing phenomenon themselves change historically and always in relation to other developments and demands.[90]

The housing system is a socio-spatial complex that encompasses all people and societies, groups, agents, ideas, techniques, materials, and resources as well as practices, disciplines, discourses, and social relations that use *housing* as their primary objects. These are the crucial factors in the production, fragmentation, and use of housing.[91] Among these essential factors, the term of *discourse* is going to be one of the significant agents while tracing the theoretical and spatial effects of utopian approaches in housing. As Michel Foucault mentions, the *space* itself is where *discourses are transformed into actual relations of thoughts and approaches.*[92] In other words, the *discursive approach* is quite important; not only in terms of their connotations, and also with its *spatial implications.*[93] The attempt here is to decipher the new housing schemata through synchronic material of *discursive practice.*

---

[88] Necdet Teymur, "The pathology of housing discourse," *Rehumanizing Housing* (1988).
[89] Ali Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962," (2000).
[90] Teymur, Markus, and Woolley, *Rehumanizing housing.*
[91] Teymur, "The pathology of housing discourse."
[92] Foucault, "Of other spaces: Utopias and heterotopias (J. Miskowiec, Trans.)."
[93] Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962."

Therefore, it is important to underline the term of *discourse* before starting to discuss knowledge of the housing system. Architecture is a field that involves number of discourses; such as, social discourse, technological discourse, theoretical discourse, *utopian discourse, housing discourse,* etc. The role of the terms *"discourse"* and *"discourse analysis"* help to identify and to conceptualize the referred problematic at a theoretical level. On the other hand, the discursive practice in the field of architecture operates the fields of praxis.[94] Thus, the complete understanding of *discourse* and *discourse analysis* is a crucial task in the entire process of *stating the problematic* clearly. Discourse analysis handles its object *in a theoretical manner*; therefore, problem-solving oriented results should not be expected. In other words, the discourse analysis problematizes its object instead of solving the problems around or within it. In depth, *"discourse analysis is not a cure" (just like utopias),* but *"a collection of symptoms and current discussions".*[95]

The experience, perception, and knowledge of housing are essentially mediated through discourses, regardless of whether the agents engaged are living in, using, owning, designing, studying, or talking about it. This definition of discourse is completely collective, encompassing everything that is said about housing, as well as everything that isn't spoken. It's a communication framework that allows you to investigate, communicate, respond to, and intervene in a wide range of housing-related thoughts, experiences, and relationships.[96]

Just as all complex discourses, housing discourse is consist of a multitude of intersections, overlaps, overlays, commonalities, differences, and exchanges in discursive and non-discursive formations. Housing discourse is visual, graphical, numerical, and image-based, as well as being culturally diverse, historical, and formal

---

[94] Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962."
[95] Basa, "Linguistic discourse in architecture."
[96] Teymur, "The pathology of housing discourse."

and spatial in different ways. [97] As Necdet Teymur mentioned in his article "The Pathology of Housing Discourse";

> "It is enough to remind ourselves of the range of references and descriptions of house/home/housing in stories, films, fables, estate agents' windows, acts of parliament, building regulations, title-deeds, paintings, architectural drawings and criticism as well as in, say, ironmongery or building society advertisements, disciplines such as law, anthropology, home economics and social psychology, and, of course, the body of proverbs, sayings and poetic and theological metaphors. It is not therefore a homogenous discourse mainly concerned with that visually imaginable and finite phenomenon called 'house(-ing)' (with or without roofs!)." [98]

Apart from the possible and feasible analysis of individual statements or texts on housing, or independent from housing estates, *the analysis of the housing discourse* referred to is more broad-based in this thesis to open a window to the current housing discussions. As Necdet Teymur points out, a discourse analysis of the specific sort required for a purpose has never been done before *(once again, just like utopias)*, and in the absence of a self-awareness that such analyses could generate in the housing discourse, all that is at hand tends to be the rival analyses of *"housing problems, housing design, housing production, housing space, housing form, etc., often taking the concept of 'housing' as given".* [99]

Therefore, *"the analysis of the discourse"* expresses housing-related phenomena that would look at the *"concept of housing as a problem"*. In the scope of this thesis, it

---

[97] Teymur, "The pathology of housing discourse."
[98] Teymur, "The pathology of housing discourse."
[99] Teymur, "The pathology of housing discourse."

scrutinizes the textual and discursive structures of arguments and statements on housing, the relevance between discursive and spatial, and the connections between verbal and visual domains, and the common socio-spatial bases of *pathology* in the livings, homes and minds of those who support the different sides of the discourse.

Pathology of housing is less to do with the failures of particular designs, decisions, forms or social life, and more to do with the presence of a pervasive consensus—a consensus which sustains, without much questioning, the unequal distribution of power over and access to comfort, security, education, knowledge, beauty and all the potentialities of a good communal life organized in space. The pathology of the housing discourse, in so far as it deals with the pathology of housing, is largely to do with an inability to cope with the complexity of the very field of statements from which it is constituted. As a result, while the importance of housing in people's lives is never questioned, what it can and cannot do to those lives gets confused through lack of rigor, absence of critical tools and uneven division of knowledge between many areas.[100]

A similar limitation prevents housing discourse from taking into account the over determining forces and relations that are behind differential architectural, social, political events around housing. The determination of the dominant forms, reactions to limitations, the degrees of (dis)satisfaction, the terms of the complaints and the manifestations of all these in most unpredictable ways, to be articulated in a variety of temporal and spatial instances, can only be seen with respect to the prevailing discursive relations in their interplay with various practices.[101]

The architectural discourse of time manifests when confronted with the challenges of designing or maintaining unconventional housing designs within the current constraints. After all, it is these constraints and underlying socio-economic relations

---

[100] Teymur, "The pathology of housing discourse."
[101] Teymur, "The pathology of housing discourse."

that make any high architecture possible by providing resources and patronage with one hand while quite deliberately depriving housing with the other, meaner, hand.[102] However, as Cengizkan mentioned;

> "Instead of recognizing the new challenges, the practitioners, the critics, most of the media and most of the educational establishment prefer to repeat old ideas or circulate myths about Old', 'new', 'history', 'death of or 'birth of certain 'Architectures'—always by-passing the importance of housing."[103]

The curious thing is that while ignoring the importance of housing in the formation of the physical fabric of cities, and while unequally treating public housing and its clients, architectural discourse does not fully leave the housing issue to its own resources. It valorizes the selected formal features of housing projects at the expense of other aspects, incorporating them into its highly selective domain of interest and vocabulary. Through a methodological trick common to all traditional art and literary criticism, architectural discourse uses these selected aspects to assess the rest of the features and the rest of the housing stock, with, of course, predictable verdicts.[104]

Comparably, as Necdet Teymur strongly mentions; excluding, ignoring, and neglecting the housing is one of the major architectural problems.[105] Housing discourse in architecture respectively; uses the selected features from individual housing projects as a 'quarry' of building form from which the 'practice' can benefit, the history can extract cases, the criticism can borrow examples—without, however, such re-circulation necessarily *"benefiting future housing projects"*. Also, create a special, if minority, category of 'housing architecture' (as distinct from the architecture

---

[102]Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962."
[103] Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962."
[104] Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962."
[105] Teymur, "The pathology of housing discourse."

of individual houses, and as distinct from the handful of examples of pioneering, avant-garde or eccentric housing projects). And it delegates the rest of the housing either to technology and planning, or to other professions or disciplines. The unequal treatment of housing in architectural discourse is directly relevant to the current and discussed concern. The separate developments of, and exploitative relationship between, housing and architectural discourses provide the key factor in the direction of the current debates on housing failures and the possible solutions for them. However, what has been discussed so far should not suggest an attempt to blame one discourse for the condition of another. In an intensive brief; the pathology of housing as stated in housing discourses and sub-discourses, and as marginally dealt with in architectural discourse, is as much a social and physical symptom as it is a condition that describes the housing discourse itself and the construction of future housing discourses.[106]

In the trilogy of these three sub-chapters, it is important to jump back to utopias at this point. As Manfredo Tafuri mentioned in *Architecture and Utopia*, at the beginning of the 20th century, *"in order to survive, ideology had to negate itself as such, break its own crystallized forms, and throw itself entirely into the construction of future."* Therefore, In order to operate over various forms of development, ideology had to transform into utopia in the field of pragmatism. Tafuri discusses at length and with lucidity the positions several sociologists and philosophers took, among whom Weber and Mannheim discussed utopia as a "structural vision of the totality that is and is becoming". Hence, ideology carrying the prospects, plans and intentions about the future can be transformed into utopia. However, on the other hand, utopia turns back into ideology in a dialectical way, according to Mannheim.[107]

Utopia conceived in the Foucaultian way, will be activated through the enunciation of the subject in the discursive practice, referring to a formation of themes and concepts,

---

[106] Teymur, "The pathology of housing discourse."
[107] Tafuri, *Architecture and utopia: design and capitalist development*.

in this case, those around modernity and democratization. It is obvious that modernism in architecture needed utopia, once it developed its themes, defined its own concepts using enunciative modalities, which altogether defined a set of statements. But once utopia is in practice, it is like in the case of Le Corbusier's Unité Habitation: Areas and social constructions that do not function, socially unfavorable aspects about compelling and overweighed decisions, and the like, become observable, and of course, start to undermine what was once the utopia. So involvement in the project, be it a belief or social duty, or being part of a neighborhood in terms of sharing welfare, gets loosened.[108]

Figure 11: Le Corbusier's Unité Habitation (photograph courtesy of Paul Kozlowski)[109]

---

[108] Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962."
[109] The first implementation of Le Corbusier's block designs, called 'Unite D'Habitation', was constructed in Marseilles between the years 1947-1952, and provided a new approach for the block arrangement, with its design that met all the physical and social needs (Figure 7). This approach has formed the 'Point Block', which is considered as the most important residential conversion of the 20th century.

Figure 12: Le Corbusier's Unité Habitation, Residential Units [110] (photograph courtesy of Vincent Desjardins)

According to Tafuri, who is enunciating from a level of practice of power, Keynes and Weber think that "Utopia must work within the field of programming and must abandon the field of general ideology." This is where a rupture takes place: What Walter Benjamin mentions *"the end of aura"* explains this clearly: the integration of the subjective moment with the complex mechanism of rationalization, but at the same time the identification of an "ethic of rationalization" completely directed upon itself."[111] For Foucault, on the other hand, this *ethic sphere* is the mediator between the *practice of power* and *practice of discourse*, from where Tafuri can be considered to be Foucaultian in the sense of approaching from within the power relationships. The set of statements as the influence of the prolific figure of Le Corbusier, was not limited

---

[110] One of the most interesting and important aspects of the Unite d'Habitation is the spatial organization of the residential units. Unlike most housing projects that have a "double-stacked" corridor (a single hallway with units on either side), Le Corbusier designed the units to span from each side of the building, as well as having a double height living space reducing the number of required corridors to one every three floors.

[111] Tafuri, *Architecture and utopia: design and capitalist development*.

to Unités d'Habitation as a figure, as a schema where equal opportunity were given to equal individuals.

Le Corbusier's vision of the spirit during the "modern times" the links of his work to these engagements of philosophers come to be known. He conceived of the original Unités d'Habitation in such a constellation of individual discourses, that it included the reading and understanding of his concrete work.[112] As Cengizkan mentioned, Corbusier's influence should not be seen limited to his architectural objects as proposals.

Within the context of these discussions above, after understanding housing discourse through architectural utopias, the next chapter deeply investigates the housing manifestos of the 19th and 20th centuries to scrutinize the theoretical superimpositions between housing and utopias.

---

[112] Cengizkan, "Discursive formations in Turkish residential architecture Ankara: 1948-1962."

CHAPTER 3

HOUSING MANIFESTOS OF 19TH AND 20TH CENTURIES

3.1. REVIVAL OF 19TH AND 20TH CENTURY HOUSING UTOPIAS

Now, this is the time for going the past, to discuss our future. When considering the 19th century, The Phalanstére, which was proposed by Charles Fourier in 1834, is selected as an explanatory case study to constitute the base of this thesis' discussion map. As distinguished from the lifestyle understanding of its term, Fourier envisaged a dwelling concept where 1620 people shared the common property and lived together as older people were on the ground floor, children were on the middle floor, and adults were on the upper floor. Similar to Utopia Island, Phalanstére contained the same idea in itself which emphasize the social equality and common property. People who live in Phalanstére work together in equal conditions for mutual benefit and it points out the shared -living based society. Besides, the plan scheme of Fourier's design and the building itself are arranged according to the mechanism of its self–contained community and worked corporately with its co–habitant.[113] Open a parenthesis here that even though Thomas More's imaginary city-state model has been seen as utopian, in the meaning of *it cannot be existed* and *unbuilt* in its own period, it has pioneered a further concept through its powerful philosophy. Robert Owen's New Harmony is also another conception that proves the utopia's influential aspect on dwelling design. In

---

[113] Maarten Delbeke, "Impossible worlds: the architecture of perfection/Stephen Coates, Alex Stetter (eds.).-Birkhauser, 2001.-192 p.-ISBN 3764363177," *ARCHIS (DEVENTER)*, no. 2001/4 (2001).

1825, Owen proposed an ideal and self-sufficient intentional community through the similar conceptual understanding of co-habitant and justice; however, it has failed due to economic problems and internal disputes.
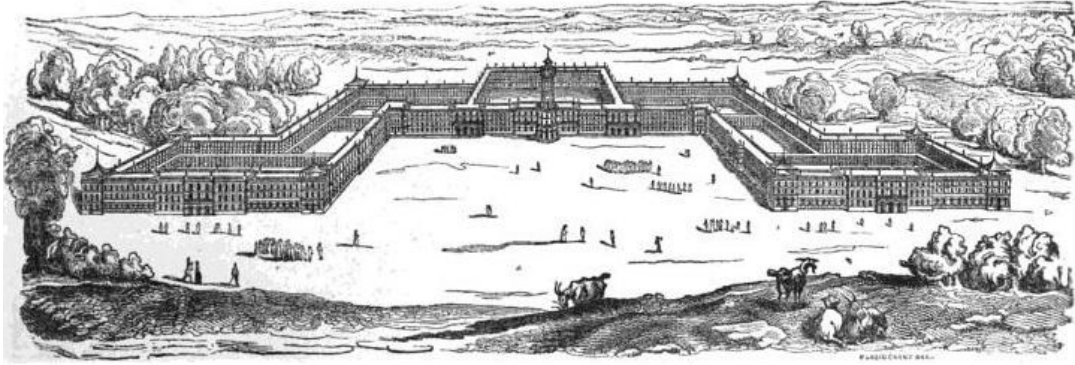
Figure 13: Charles Fourier's Phalanstére[114]

---

[114] Fourier, who based settlement principles upon very complex classification principles and upon bright new terminology, emphasized the communal life to reach universal harmony. According to Fourier's theory, universal harmony could only be attained through passing by seven periods. In the seventh and the last period, people will abandon the cities, and will convene in 'Phalanges' of 1620 persons; they will live in collective buildings called 'Phalanstere' and life will be fully collective. To realize these Phalanges, a land is firstly required, which enables the flow of water, which is convenient to grow crops, and which is near the forest but not too far from the city. Phalanstres, which is the palace for all, is considered as a two-section, and three-storey huge construction. This palace, which is open to common use, is composed of public-purpose places such as dinner halls, religious place, observatory, finance center, library, and work places; while one section of the building is composed of vociferous places such as carpenter shop, and iron works, the other section is formed of the rooms and halls, a ball room and a meeting room, for visitors.

Figure 14: Robert Owen, New Harmony[115]

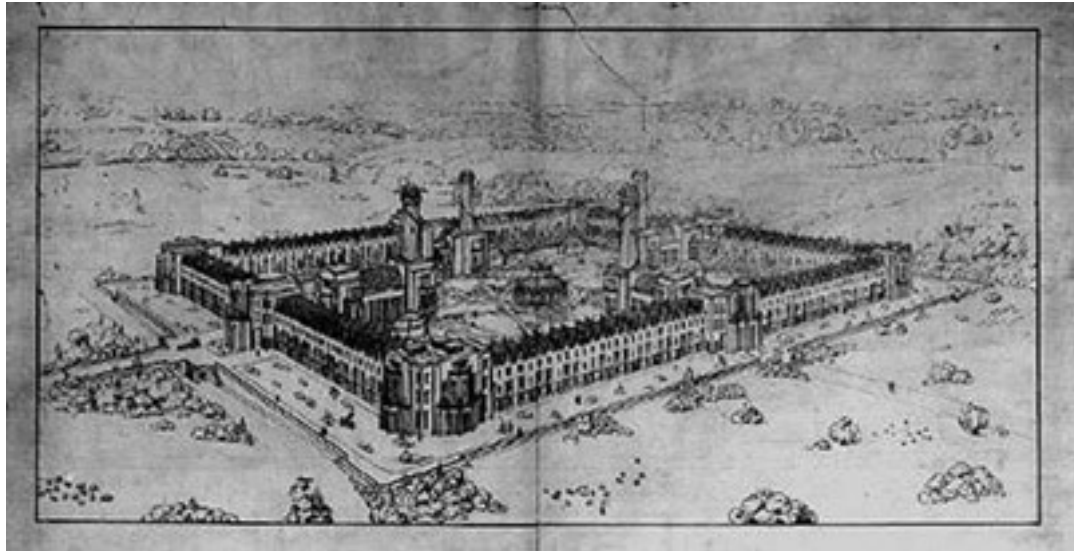It is important to highlight here that the 19th century's intentional communities and dwelling models, Phalanstére and New Harmony, are all reminiscent of More's Utopia and each of them was designed to achieve a self-sufficient living model, equity and

[115] Robert Owen has presented one of the earliest sample utopia, after then which has been thought and realized as a social project; Robert Owen, an English industrialist and politician, is known as the founder of the system of cooperative business. Owen thought that reformist individuals are required so as to develop the society, and for this reason individuals are to be pleased and this could only be possible by a physical environment to be created. Owen prepared an ideal society and an ideal settlement model to realize his thoughts. Owen's ideal society is the self-sufficient one who works both in the factories and in the rural areas; and his ideal settlement is a rural settlement, with the communal life style, which will be equipped with all the required services for this society. This settlement is thought as an area of 100-150 hectare depending on a rural life style, and which will be composed of squares, each of which will shelter 1200 persons. All the special residences, which are composed of the bedrooms and living rooms of the adults, and the dormitories for the children who are in need of care; warehouse and granaries for various commodities and products, an hotel and a sick bay are located at the corners of the rectangle; however the religious places, schools, kitchens and dining halls are placed in the middle.

justice. Yet, what is more important, it can be claimed that the concept of housing itself is considered as a symbol of this equity and justice in these utopias.[116]

Thereafter in 20th century, housing praxis became a more powerful actor in the transformation of architecture: "a new era, a new architecture, a new housing".[117] Especially after the Archigram movement, architecture medium tended to work on utopian housing designs mostly. After 1960, associated with the developments in that period, the changes and diversity in the social structure of the society were on the rise. The architectural and spatial demands of the new emerging socio-cultural structures were different. Utopians had played an important role in that period when architectural production is insufficient to solve problems, and in this context, they brought dynamism to architectural design and theory. Leading with the Archigram group, architects and theorists began to seek spatial solutions for the *ideal*. In conjunction with Archigram's provocative housing designs in this process, utopian approach to housing has gained popularity.
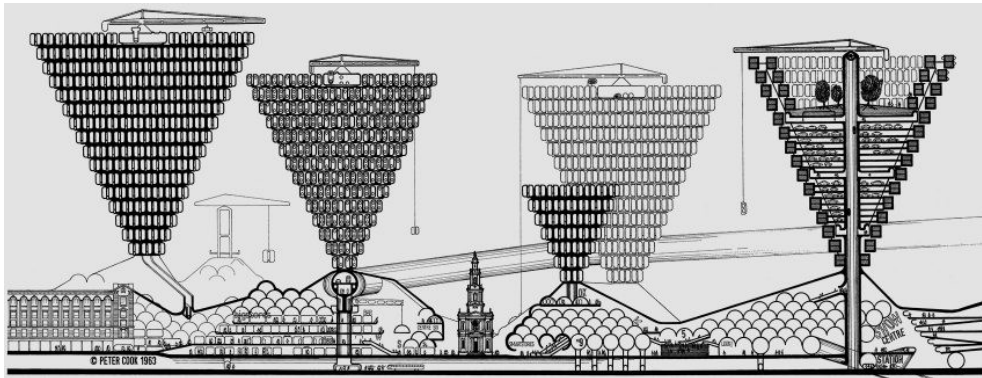
Figure 15: The Plug-In City, Peter Cook, 1964[118]

---

[116] E Erdem, "Tarihte Ütopya ve Mimarlık İlişkisi," *Mimar-ist Dergisi, Dosya: Ütopyalar Anti-Ütopyalar* 4 (2005).

[117] Conrads, "Programs and Manifestoes on 20th Century Architecture, trans. Michael Bullock."

[118] Developed between 1963 and 1966, Plug-In City is a conceptual city comprising personalized pre-fabricated homes that are inserted into high-rise mega-structures. In the Plug
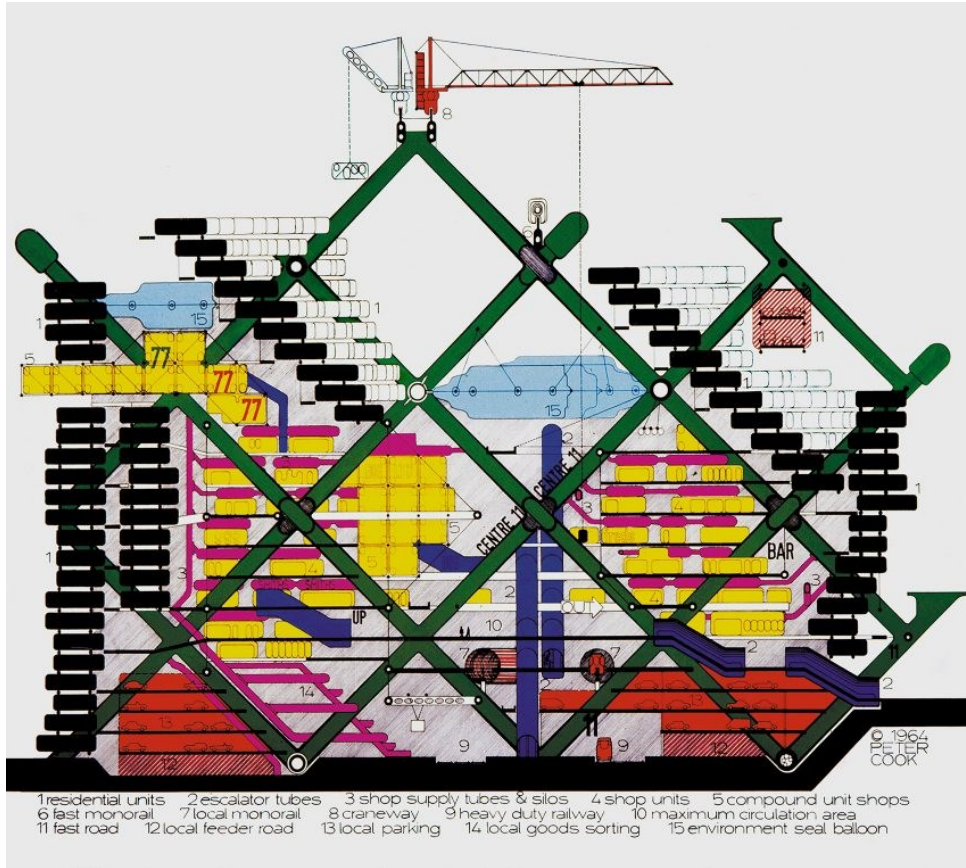
Figure 16: The Plug-In City, Conceptual Section of Housing Units

Based upon the 20th-century housing utopias, it has been predicted that in the future world, people's lifestyles and expectations could change very quickly. Thereby, it has been thought that the places that humans live in should also adapt to this change.[119] As

in City project, Archigram is taken up the concept of city as a huge machine. The city is a machine, the pieces of which are renewed as they get old. This Plug in City project, dated 1964, emphasizes that the buildings, streets and all rural elements will experience a physical change in this age of technology, as they get older in the course of time. For this reason, this project has a mechanical concept. The residential areas in the Plug in City project, have convertible and changeable pieces in the grid system. Diagonal columns reach up to the roof. The residential units can move according to each other.

[119] Tanyeli, Uğur. (2005). "Garanti Galeri Archigram Sergisi Broşür Metni".

it was expected, the social structure of the society and family life has changed, and people started questioning the concept of housing and being household. In this way, the first examples for the *changing of single family home* have been revealed. Just before the Archigram, The Dymaxion House was one of the first examples of these dwellings and was invented by the architect and practical philosopher R. Buckminster Fuller. It was designed as a living machine, and it was not like a typical home; since unlike a usual home definition, it was initiating the idea of *living in a capsule*. Neither it had a conventional home experience, nor was a conventional housing design itself. Although it has never been built, the Dymaxion House's design displayed forward-thinking and influential innovations in spatial solutions. Thereafter in 1960, Archigram designed Capsule Homes as the housing of the future which is based on the idea that housing praxis will develop as a consumption product. They gave primacy to the needs of consumers (or dwellers), and offered individual choices to their users. Besides, apart from the standardized housing design, it existed as a mega-structure that could be shaped and changed through the needs and expectations of people.[120]
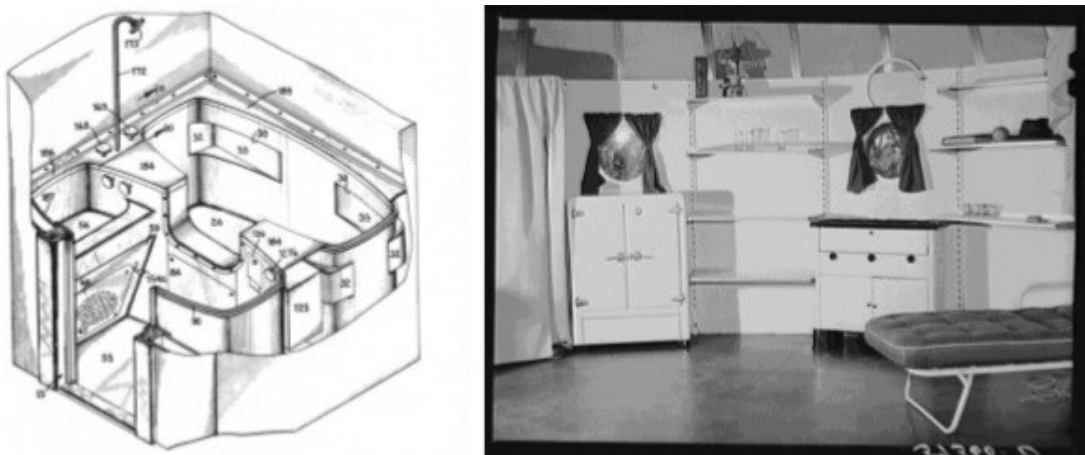
Figure 17: Drawing of Dymaxion House and its interior (www.archdaily.com)

---

[120] Nathaniel Coleman, *Utopias and architecture* (Routledge, 2007).

Figure 18: Archigram, Capsule Homes

3.2. TOWARD A RATIONALIZATION PROCESS: HOUSING AS AN OBJECT OF DESIRE

Meanwhile, by the 19th century, as a result of industrialization, modernization and rapid urbanization; the capitalist metropolis, an economic, social, technical and cultural phenomenon, has born. The modernization process re-organized all spaces of the metropolis, private and public, internal and external, toward the idea of rationality. And, after rationalizing working life and public space relations, then it rationalized and objectified the home, which is the private sphere of habitants. The objectification process of housing transformed housing itself into an important focal point, and not only in modern architecture; also in many fields such as sociology, philosophy, art and

literature. [121] Therefore, the concept of housing has started to reproduce again and again in critical texts, sociology, philosophy, psychology, literature, and as an extension of all these concepts in architectural medium. That situation has provided an important basis for the diversification and branching of 19th century and 20th century housing manifestos; and it can be claimed that this condition has played an important role in the stimulation of utopias on housing discourse. However; rationalization, modernization and technology have also caused the commodification of housing through modern architecture. In a sense, "home" has transformed into an unattainable myth and an object of "desire" at the same time. [122]

The everyday life reality of the 1850s was the crowd, chaos and the society with people who leave "their homes" and going factories for working. Production was on the center and the ideal way to survive in the metropolis was to be standardized like a robot; they were the significant reasons which have maintained industrial society and mechanized civilization. [123] In a sense, everyday life, society and public realm has started to be objectified; objectivity was one of the most prominent concept of metropolitan life and modernization. [124] After these changes in public realm, objectification and accordingly commodification of housing -as a representative of private space- has started. The housing concept has been detached from its phenomenological context, redefined through mathematical measurements and standardized. [125]

Therefore, the first half of the twentieth century has witnessed the efforts of modern architecture to build that new housing phenomenon, more precisely "the modern house", with the principles of modernization such as standardization, flexibility and

---

[121] Nilüfer Talu, "Bir arzu nesnesi olarak ev," *E-Dergi Sanat Tarihi* 2 (2012).
[122] Talu, "Bir arzu nesnesi olarak ev."
[123] Karel Teige, *The minimum dwelling* (MIT press, 2002).
[124] Georg Simmel, "The metropolis and mental life," in *The urban sociology reader* (Routledge, 2012).
[125] Talu, "Bir arzu nesnesi olarak ev."

diversity. In America, in Europe and especially in Austria and Germany, research and studies have begun for characterization of "modern house" and determination of minimum living conditions for the working class, through the modernization policies.[126] In this regard, two significant manifestos; "*Gemeinde-Wien Type* (1919-1927) from Vienna" and "CIAM's *Existenzminimum* (1925-1930) from Frankfurt" has stimulated the re-designed house typologies and has determined minimum standards.
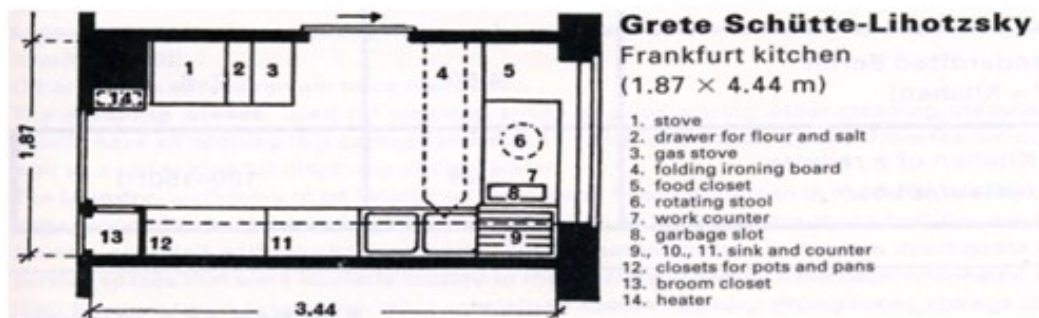

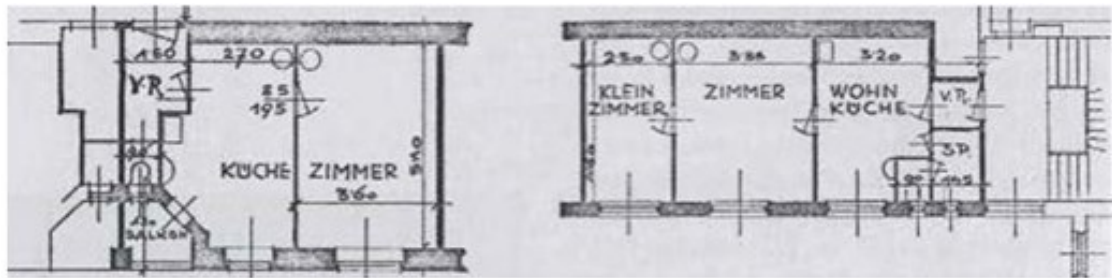**Figure 19:** Margarete Grete Schütte-Lihotzsky, Frankfurt Kitchen Drawing, 1925

Figure 20: Gemeinde-Wien Type Housing Models, 1923

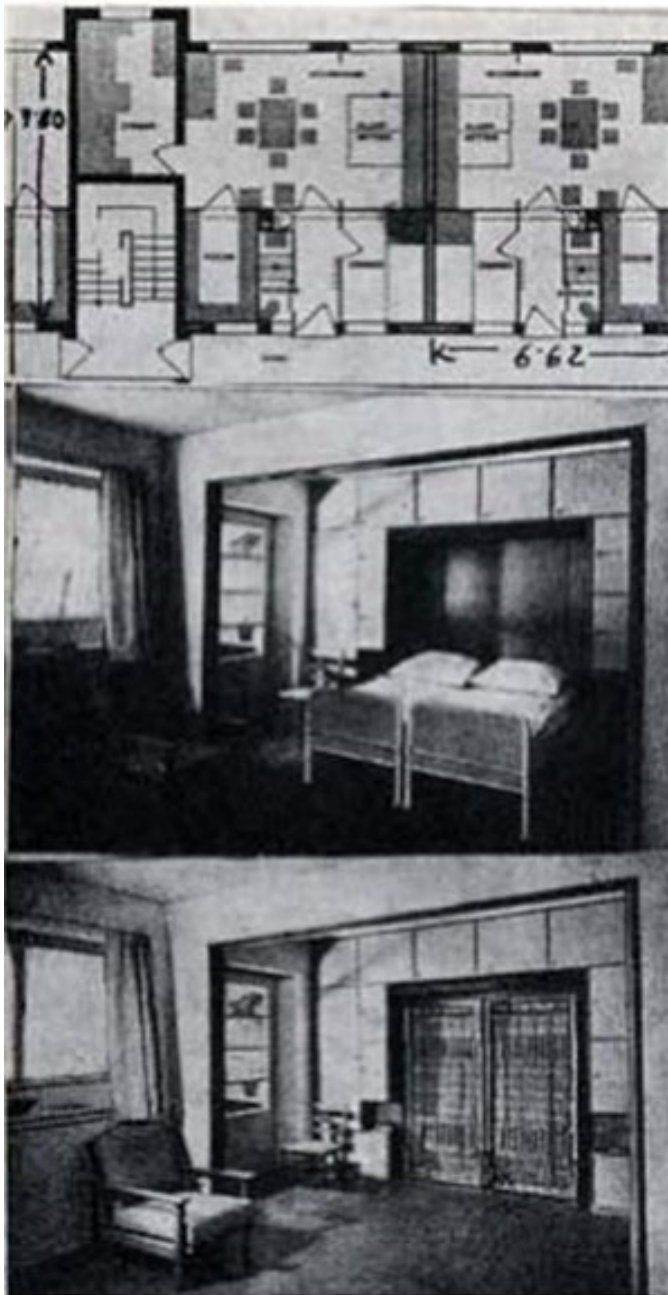
[126] Talu, "Bir arzu nesnesi olarak ev."

Figure 21: Ernst May and Emil Kaufmann House, Existenzminimum, Frankfurt, 1929

3.3. UTOPIAN REACTIONS TO THE LIMITS OF RATIONALIZED AND STANDARDIZIED HOUSING PROJECTS

Right after the 19th century; while rationalization, modernization and commodification processes on housing designs were continuing, there were also critical reactions to the *standardized modern house.* Therefore, in the 20th-century, housing discourse has witnessed many exciting examples of alternative dwellings. Most of the architects, sculptors, painters and theoreticians have manifested their own approach to the understanding of housing. For certain, they did not make insignificant the 19th-century manifestos such as *Gemeinde-Wien Type* and *Existenzminimum*. However, they gave a critical point of view about how we could discuss the 20th-century housing manifestos and utopias.

For example, *The Endless House* considers the *"single-family home"* and *"archetypes of dwelling"* as the creative efforts of architects and artists. It is an example to demonstrate how architect Frederick Kiesler has used *the house* to explore universal topics. He has tackled the design of housing to expand their discipline in new ways through drawings, photographs, video, installations, and architectural models. The unrealized project *Endless House* celebrates Kiesler's legacy and the cross-pollination of art and architecture that made Kiesler's decades-long project a reference for generations to come.[127]

Kiesler's Endless House design and its presentation was displayed in MoMA's 1960 *Visionary Architecture* exhibition. Besides, in the same exhibition, impressive housing designs -from historical projects by Mies van der Rohe, Frank Gehry, Peter Eisenman, and Rem Koolhaas, to new acquisitions from Smiljan Radić and Asymptote

---

[127] https://www.moma.org/calendar/exhibitions/1529

Architecture- are juxtaposed with visions from artists such as Louise Bourgeois, Bruce Nauman, Mario Merz, and Rachel Whiteread.[128] All these works together indicate how the housing or dwelling occupies a significant place through the crosses generations and disciplines.

Figure 22: Dieter Bogner and Frederick Kiesler, "The Endless House," Böhlau/Vienna (1997)

---

[128] https://www.moma.org/calendar/exhibitions/1529
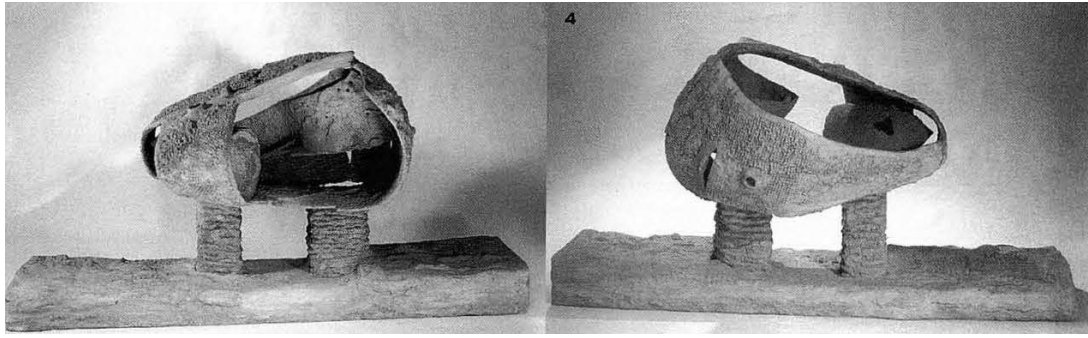
Figure 23: The Endless House

The Austrian-American architect, painter, sculptor, designer and theorist Friedrich Kiesler began work in the 1920s on an ongoing project for an Endless House. Although it was never actually built, the house is a paragon of visionary architecture in the twentieth century and has lost nothing of its historical relevance today. One of two existing models of Endless House, as an icon of architectural history, is currently exhibited in Mumok, Vienna, Austria. The model was created in 1959, accompanied by numerous sketches, drawings and plans, and it is made of wire mesh and concrete.[129]

Kiesler developed two basic ideas for the Endless House based on design principles from the Viennese art and architecture scene. The open spatial structure draws on Adolf Loos's *Raumplan [130]* or *spatial plan*, and its interior design, which incorporates all the arts, echoes Josef Hoffmann's vision for the *Gesamtkunstwerk* [131]. The significance of the Endless House is due in large part to its self-supporting form, not unlike an egg, which makes it possible to dispense with supporting walls or columns

---

[129] https://www.mumok.at/en/events/friedrich-kiesler
[130] The Viennese architect Adolf Loos formulated a theory of design that became known as **raumplan**. Together with the raumplan, Adolf Loos introduced to the world a new and essentially higher conception of space: ***free-thinking in space.***
[131] Total work of art

on the interior. Kiesler advocated the "endless" flexibility thus afforded for subdividing this biomorphic unitary space -in which floor, walls and corners are seamlessly merged- as an answer to the latest social issue of easily adapting the structure of the home to the constantly changing requirements of its inhabitants both in the course of the day as well as during the life cycle of a family.[132]

Afterwards, Reyner Banham, as an architectural historian and critic, investigated the role of mechanical services while modern architecture was rising in that period. "A Home is Not a House" was revealed as a direct product of this research, and the main idea was that *"the acceptance of the dominance of environmental machinery will be the end of creativity"*.[133] In his study, Banham asserted the *anatomy of a dwelling* in which the house itself has been omitted from the drawing yet mechanical services continue to accumulate. Then, he represented a mobile home in a mess, visually, mechanically and in its relationship to the permanent infrastructure of civilization. The kind of mobile utility pack suggested there did not exist yet, but it might be no farther than its style would suggest. Since, fundamentally Banham offered and standardized a *living package* with a power to impose that in any environment this package could be delivered to enjoy the spatial freedom of nomadic living without the encumbrances of a permanent dwelling.[134]

---

[132] Frederick Kiesler, *Friedrich Kiesler: endless house* (Cantz, 2003).
[133] Reyner Banham, "A home is not a house," *Art in America* 2, no. 4 (1965).
[134] Banham, "A home is not a house."
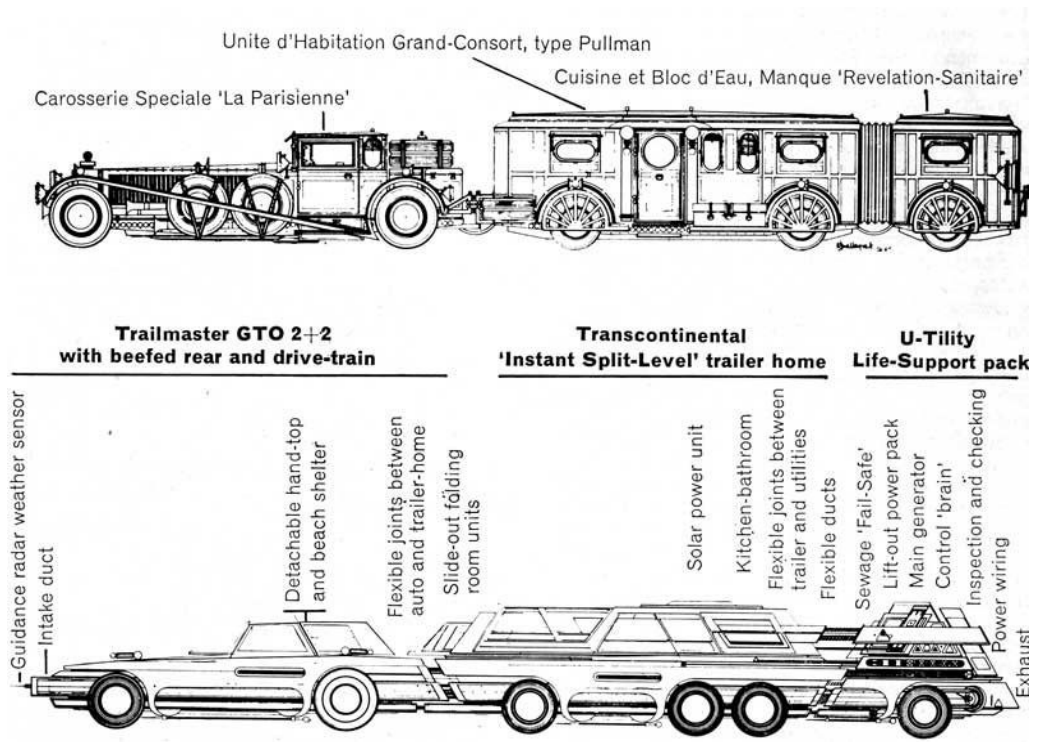
Figure 24: Reyner Banham, Anatomy of a Dwelling[135]

---

[135] With very little exaggeration, this baroque ensemble of domestic gadgetry epitomizes the intestinal complexity of gracious living – in other words, this is the junk that keeps the pad swinging. The house itself has been omitted from the drawing, but if mechanical services continue to accumulate at this rate it may be possible to omit the house in fact.
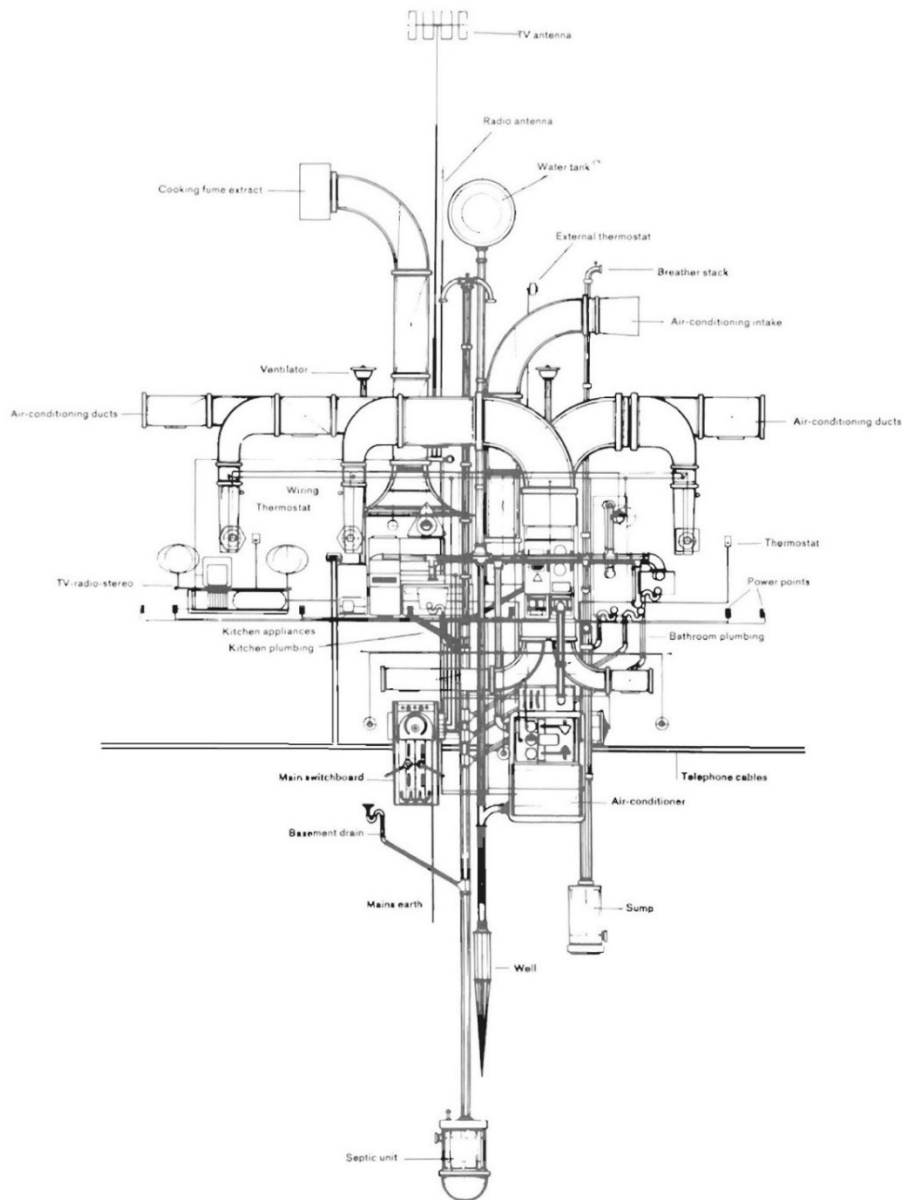
Figure 25: Reyner Banham & François Dallegret, Anatomy of a Dwelling

All in all, living in the future was one of the utopian ideas of the twentieth century's architectural medium; *"Not only cars look like spaceships, also most of the houses did too."* [136] Driven by an idealistic vision of *how life could be*, architects and designers

made residential living a canvas for visionary ideas of their creative and imaginative minds. By designing and seeking utopian, they created the vision of the future.

In a short comparison, while 19th century housing utopias pursue the main concepts of 16th century which are shared living, social equity, common property and intentional community; 20th century utopias mostly concentrate on the individual and nomadic living models. However, the common situation in both centuries that the social structure of the society has changed, the demands of people have differed and the housing which was continuing to produce conventionally has become inadequate. Therefore, they suggested unconventional dwelling models about *what people expect from a home*. Within this conception, housing discourse in 21th century maintains to produce new conceptual and fictional models by inspiring and synthesizing all these themes and notions.

3.4. CONCLUDING DISCUSSION: TOWARDS THE CURRENT HOUSING UTOPIAS:

> "They [Archigram] wanted the technological utopias of a 'Second Machine Age' (Reyner Banham) to enrich the architecture of the future . . . To progressive architects all over the world during the 1960s, Archigram acted like a beacon, reaffirming the purpose of their own work and giving them the strength to 'stay the course'. They sent out a signal which spoke of a revolutionary vision, a

---

[136] Gestalten, *Inside Utopia: Visionary Interiors and Futuristic Homes* (2017).

utopian atmosphere and an uncompromising pleasure-seeking approach to life."[137]

"Whenever the utopia disappears, history ceases to be a process leading to an ultimate end. The frame of reference according to which we evaluate facts vanishes and we are left with a series of events all equal as far as their inner significance is concerned. The concept of historical time which led to qualitatively different epochs disappears, and history becomes more and more undifferentiated space." [138]

Overall, from Archigram's to Banham, their intentions influenced and challenged the status-quo and architectural practice. And also, it should not be forgotten that their approach was an extension of Buckminster Fuller's technological utopianism.[139] Through the utopian inspirations of their past, they sought architectural solutions conditioned by the consumer society that would reflect mass culture, advertising and disposability. For example, the order of Plug-in Capsule homes design criteria are in the correct order to consumer requirements. First, a better consumer product, *offering something better than, and different from, traditional housing*, more closely related to the design of cars and refrigerators, than placing itself in direct competition with tradition.[140]

---

[137] Peter Cook, ARCHIGRAM, Peter Cook and Warren Chalk (eds), New York: Praeger, 1973, p. 8. Coleman, *Utopias and architecture*.
[138] Mannheim, *Ideology and utopia*.
[139] Coleman, *Utopias and architecture*.
[140] Warren Chalk, "Housing as a consumer product," *1999): Archigram. Princeton Architectural Press, New York* (1966).

On the other hand, Archigram's notion of high-tech assembly line produced architecture is much less a vision of a transformed future than prognostication of a likely inevitability.[141] However, even though the organization of the construction industry today reflects Archigram's vision of it, the results are increasingly standardized and monotonous; liberating self-determination, especially in the housing sector, is almost nowhere to be found.[142] Architectural imagination as utopian practice suggests a method for configuring comprehensible projects via the conception of them as something more complete. Totalizing play of utopias can locate housing projects within the realm of the possible while inscribing them within a relationship to the whole imagined.

Parallel to this, the discursive approach in architecture also attempts to bring housing more centrally into the debates about utopias. As well as the discourse of the styles, architecture has another discourse, which derives from the building itself. This consists of what a building 'says'; in other words, its capacity to communicate something to the beholder, to stimulate the mind, to sharpen the perceptions. This background of discursive approach inspires architecture to meditate alternative design in housing and new ways of living style.[143]

Within this context, the next chapter discusses the shifting paradigms and current housing utopias through the alternative living forms and their spatiality by adopting a discursive approach. It includes case studies, current architectural utopian discussions on housing discourse, several references from architectural studio works or workshops for both architectural medium and education. And last but not least, it questions the *"future housing or dwelling utopias to decipher how we will develop our home for tomorrow?"*.

---

[141] Coleman, *Utopias and architecture*.
[142] Coleman, *Utopias and architecture*.
[143] Bridget J Franklin, "Discourses of Design: Perspectives on the meaning of housing quality and? Good? Housing design," *Housing, Theory and Society* 18, no. 1-2 (2001).

CHAPTER 4

SHIFTING PARADIGMS AND CURRENT HOUSING UTOPIAS: ALTERNATIVE LIVING FORMS AND SPATIALITY

"We are attempting to trace in thought the nature of dwelling. The next step on this path would be the question: what is the state of dwelling in our precarious age?

On all sides we hear talk about the housing shortage, and with good reason. Nor is there just talk; there is action too. We try to fill the need by providing houses, by promoting the building of houses, planning the whole architectural enterprise. However hard and bitter, however hampering and threatening the lack of houses remains, the real plight of dwelling does not lie merely in a lack of houses."[144]

4.1. ALTERNATIVE LIVING FORMS: INTENTIONAL COMMUNITIES

As discussed in previous chapters, housing and dwelling can be understood as our way of being and becoming into the world. McFarlane reminds us that it is something learned in a performative way and something that is constantly shifting.[145] Dwelling

---

[144] Heidegger, "Building dwelling thinking."
[145] Colin McFarlane, "The city as assemblage: dwelling and urban space," *Environment and Planning D: society and space* 29, no. 4 (2011).

points to a process that is not contained in a given form: it becomes, in a generative way. Fundamentally, dwelling or housing cannot be conceived as a standalone element, in isolation from the historical, economic, and cultural environment that shapes it. It is a matter of embodied experiences and endurances, which are related to histories engraved on our skins and bodies, yet also rooted in socio-structural conditions.[146]

Over the last century, the way that we live has continued to change dramatically, so our homes has needed to change as well. As it has been mentioned before, homes have usually referred to the sense of belonging; since *homes* are places people maintain important part of their lives. Apart from how long they occupy them, people attribute the *sense of home* to the spaces that they inhabit. Therefore, it is crucial to explore the conditions of inhabiting architectural space for lives and of developing design solutions for alternative life-styles. Different user profiles rarely conform to the kind of *cliché housing* solutions that surround us in our everyday lives.

Therefore, when we think about several user profiles, it might be started to think of residence in relation to time and housing, and not as an investment measured in square meters and cost. *The way we occupy space when we are under different constraints should affect the character of the space that we design.* We should remember that our quality of life does not depend on the size of the spaces that we inhabit but rather on the qualities of its architecture and the way we appropriate those qualities as parts of our lives. So how can one balance the need for sheltering within a housing project? How can one live in one place as if he/she is going to live there forever, but also with the feeling that he/she might leave the next day? Can the architect accommodate the need for community and the privacy of the individual at the same time, as much as he might accommodate the need for space for a multitude of people that live in some kind

---

[146] Michele Lancione, "Radical housing: On the politics of dwelling as difference," *International Journal of Housing Policy* 20, no. 2 (2020).

of different life styles? How do particular habits of culture translate into architectural space?[147] These questions were a small but essential part of this discussion.

On the other hand, for many years, the *unevenness of social structure* as organized on land, in cities, in houses or at the marketplace has been delegated to the realm of "*person's own doing, what one deserved, the laws of nature, the market forces or the spirit of the age*".[148] These convenient formulations in their turn explained away, or made it impossible to speak about, the glaringly obvious coexistence of classic splendor with primeval squalor, of well-designed territorial exclusivity with sheer exposure to the elements, of universalized knowledge with abject ignorance, of the *divine right of humankind* with the powerlessness, deprivation and landlessness of real men and women, and, closer to our discussion, of high architecture and high-rise housing.[149]

In brief, several conditions which may be generating, encouraging, or facilitating, a deterioration of social life, social relations, social manners, social cohesion and integration, and the sense of community.[150] For example, by contrast to the private home characteristic of current times, *the big houses in the past* was opened to nonrelatives who were engaged in familial activities and fulfilled public functions. They were the places where relatives and protégés could meet and talk. People lived on top of one another, masters and servants, children and adults, in houses open at all hours to the indiscretions of the people. The density of society left no room for the family. It does not mean that the family did not exist as a concept, however the main

---

[147] Erdem Erten, "Housing the future of everyone: a brief meditation on the Workshop S.A.F.E," (2016).
[148] Teymur, "The pathology of housing discourse."
[149] Teymur, "The pathology of housing discourse."
[150] Teymur, "The pathology of housing discourse."

concept here was sociability rather than privacy. As the family gradually emerged as a private entity focused on itself, sociability retreated into the background.[151]

Spaces within *the big house* were not differentiated into family space and public space. No rooms were specifically designated as bedrooms. Beds stood in public areas of the house, and family members slept behind curtains while social activities, including outsiders, were going on in other parts of the same room. Similarly, colonial or communal communities were not separate or private. Individuals, couples and families share beds with relatives or with unrelated individuals.[152]

These discussions open with working definitions of *utopianism, housing discourse and the term of intentional community.* As deeply discussed in chapter 2; *Utopia* and *Utopianism* are used as umbrella terms to refer to the phenomenon of what Lyman Tower Sargent calls *"social dreaming."*[153] This is a *"collective impulse"* toward a better place, a human tendency to want something better that stems from dissatisfaction with the present. Sargent describes it as *"the dreams and nightmares that concern the ways in which groups of people arrange their lives."*[154] Utopias are expressions of this process. They are all about dissatisfaction and desire: dissatisfaction with the now and desire for something better. Historically, they have articulated radical criticism and envisaged very different ways of organizing social and/or political life. Besides, utopianism has been about estrangement, subversion, and articulating radical views. Utopians view their world from a critical distance, through fictional/ imaginary or actual/ physical spaces. Practical utopian experiments create distance by establishing bounded spaces in which to try something better and from which critically to regard life in the mainstream. This gives utopias a transgressed

---

[151] Tamara K Hareven, "The home and the family in historical perspective," *Social research* (1991).
[152] Hareven, "The home and the family in historical perspective."
[153] Lyman Tower Sargent, "The three faces of utopianism revisited," *Utopian studies* 5, no. 1 (1994).
[154] Sargent, "The three faces of utopianism revisited."

function within housing discourse; they break the rules and create new living spaces in which to think about daily life differently. They challenge the conventional cliché housing solutions since they can inspire thoughts, needs and actions. Therefore, they have a transformative function: stimulating people to question their values and sociopolitical arrangements. And utopianism is a collective phenomenon; it concerns *social* dreaming, embedded in the particular time and place that it wants to change.[155]

And about the *intentional communities*, there is no single definition, but there is considerable consensus within the scholarship about their core elements. Lyman Tower Sargent's definition is influential. For him, an intentional community is *"a group of five or more adults and their children, if any, who come from more than one nuclear family and who have chosen to live together to enhance their shared values or for some other mutually agreed upon purpose."*[156] Intentional communities come in all shapes and sizes. Most communities are searching, and most members say that it is a continuing search for a life that is better on a number of dimensions than life outside the community. Life in community, many people try community life and find it or that particular community not for them. As a result, people living in the community urge those interested in joining to visit a number to experience various settings and groups of people before applying for membership. And most communities have a probationary period where both the individual/family and the community can get to know each other in the strains and joys of daily community life before a long-term commitment is made.[157] It might be claimed that the living style of intentional communities is similar to *the living style in eu-topian big houses* and their spatial dwelling organization.

---

[155] Lucy Sargisson, "Second-wave cohousing: A modern utopia?," *Utopian Studies* 23, no. 1 (2012).
[156] Sargent, "The three faces of utopianism revisited."
[157] Sargent, "The three faces of utopianism revisited.".

4.2. SPATIALITY OF ALTERNATIVE LIVING FORMS: CURRENT HOUSING UTOPIAS

4.2.1. Cohousing As A Modern Utopia

Comparably to this relationship, since the early 2000s, a new wave of *collective self-organized forms of housing* provision has unfolded in many European countries. This wave is referred to the wide variety of these forms under the umbrella term Collaborative Housing. These forms comprise many models such as co-housing, residents' co-operatives, self-help and self-build initiatives, experimental work-life communities, ecological housing communities, etc. Thereby, the term co-housing encompasses this wide variety of housing forms and is widely used to refer to forms of *collective self-organized* and *self-managed housing*. Therewithal, it is more than simply an alternative system of housing; it invents new lifestyles based on *sharing and household cooperation*.[158]

> "Traditional forms of housing no longer address the needs of many people. Demographic and economic changes are taking place in our society and most of us feel the effects of these trends in our own lives. Things that people once took for granted— family, community, a sense of belonging—must now be actively sought out. Many people are mishoused, ill-housed or unhoused because of the lack of appropriate options. These chapters introduce a new housing model which addresses such changes. Pioneered in Denmark and now being adapted in other

---

[158] Richard Lang, Claire Carriou, and Darinka Czischke, "Collaborative housing research (1990–2017): A systematic review and thematic analysis of the field," *Housing, Theory and Society* 37, no. 1 (2020).

countries, the cohousing concept re-establishes many of the advantages of traditional villages within the context of late twentieth century life."[159]

In the light of all these concepts, co-housing offers a life experience that has a sense of community through shared spaces for living, working and social interaction associated with a community agreement. It leads a democratic, non-hierarchical organization of housing that addresses the needs of all its residents. Before moving in, residents have the intention to balance the privacy of their independent household with the creation of a community in which they will participate. Then, it includes a strong social dimension with autonomous housing units and the provision of shared common facilities. So, it provides a continuum from individual to collective; personal autonomy, sense of community, collective agency, sharing solidarity, socializing and feeling at home.

In this regard, the living inside the co-housing model is considerably similar to More's definition of Utopia. Fundamentally, both of them offer an alternative way of life with the same identical characteristics such as social equality, common property, sharing, communal living and non-hierarchical organization. They both indicate unconventional counter space definition and solutions for their similar counter societies; and from this aspect, they lead to architectural innovations. However; while Thomas More's Utopia only exists as a literary text, co-housing models live as an architectural output. Thereby, it can be claimed that co-housing could be identified as a spatial utopia and emerge from a utopian thought from literature to architecture as a conceptual synthesis. In other words, collaborative housing has the potential to deal with housing by revealing utopian concepts between literature and architecture and it

---

[159] Kathryn McCamant and Charles Durrett, *Creating cohousing: Building sustainable communities* (New Society Publishers, 2011).

69

can provide the possibility of life unfolding in remarkably different ways.[160] Thereby, it takes a role as a *provocative stimulus* as other literary and architectural or spatial utopias, and has a power to initiate future's utopian hopes for architecture.

According to the cohousing narrative, this way of living combines private and collective ownership, shared responsibility, and regular communication and collaboration with neighbors and allows people to acquire social skills and competencies, including resolving conflicts. As with practical design, a circular process occurs in which the group intentionally designs a set of procedures that will shape their own behavior. The outcomes of social structure and design in cohousing are varied; however, the extant research suggests that they are positive: generating more civic participation, civic education, and a sense of personal efficacy as well as community belonging.[161] Are these utopian social experiments or just (as advocates claim) pragmatic steps to better communities? The evidence so far supports both positions: "***Cohousing is a pragmatic utopian phenomenon".[162]*** Living in a cohousing community certainly involves some commitment to an ongoing project. Residency involves membership and formal undertakings. Most studies identify these as standard features of intentional/ utopian communities.[163]

---

[160] Guillermo Delgado, "Towards dialectic utopias: links and disjunctions between collaborative housing and squatting in the Netherlands," *Built Environment* 38, no. 3 (2012).
[161] Sargisson, "Second-wave cohousing: A modern utopia?."
[162] Sargisson, "Second-wave cohousing: A modern utopia?."
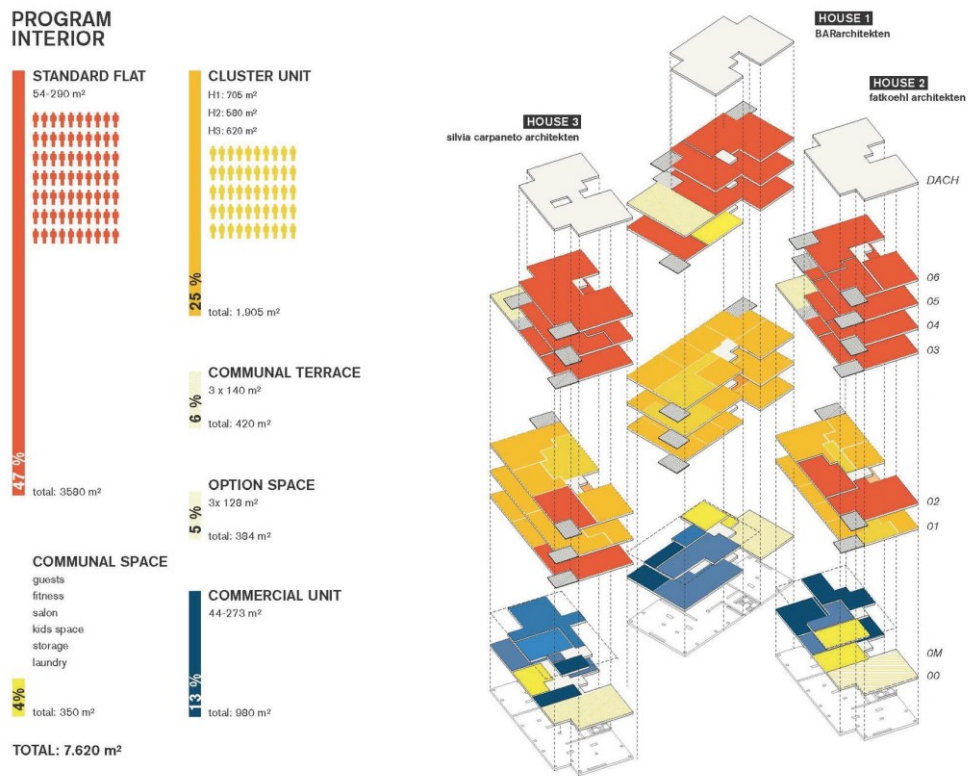[163] Sargisson, "Second-wave cohousing: A modern utopia?."

Figure 26: Carpaneto Arkitekten, Fatkoehl Arkitekten and BARarchitekten, Spreefeld, Berlin, 2014. Organization into fats, cluster flats and shared spaces of *Co-Housing at Ritterstrasse 50.* [164]

[164] Caroline Dove, *Radical Housing: Designing Multigenerational+ Co-Living Housing for All* (RIBA Publishing, 2020).

Figure 27: Carpaneto Arkitekten, Fatkoehl Arkitekten and BARarchitekten, Spreefeld, Berlin, 2014. Organization into flats, cluster flats layouts of *Co-Housıng at Ritterstrasse 50*.[165]

---

[165] Dove, *Radical Housing: Designing Multigenerational+ Co-Living Housing for All*.

4.2.2. Unpacking The Home: Urban Cabins

Accordingly, the proposal 'Unpacking the home: Urban Cabin' is an example of co-housing that is designed by Stan Allen and Rafi Segal, and is located in Manhattan, NY. Ideologically and spatially, the project both contains specific features from the Utopia and Phalanstére in itself, and it can be said that it gets inspired from the Dymaxion house for the concept of the urban cabin. The Praxis of Unpacking Team, indicates that: "***How can utopian ideas evolve into reality?"*** with its conceptual and physical characteristics.

In the Unpacking Home, people from different ages and personas share a *common life* and *common spaces*. Life in that building is based on a *community agreement* and *social organization*. Besides, the concept of *common property* is taken as a basis, and private property is minimum in this house. At this point, if the examples of Thomes More's Utopia and Charles Fourier's Phalanstére are remembered, are these highlighted notions about the *equity* and *sharing-based living system* not the same as the ideal society order description of them?

Also, on the plan scheme, the space organization is also arranged according to the lifestyle understanding inside. First of all, the building itself and all the layers inside it are assigned as common living spaces for all people live there, and there are shared kitchens to cook together and shared bathrooms for need (figure 28).[166] Besides, there are urban cabins (figure 29) to distribute their own private spaces from these common spaces, and if any privacy is needed, they can choose anyone.[167] All habitants live together in equal conditions, and have equal responsibilities to sustain their

---

[166] Rafi Segal Stan Allen, "Unpacking the Home: Urban Cabin, Manhattan, NY."
[167] Stan Allen, "Unpacking the Home: Urban Cabin, Manhattan, NY."

community.[168] That is to say, the plan scheme and the building itself are designed according to the mechanism of its co-habitant.

To this respect, the Praxis of Team Unpacking is a response to the predictions of 21th-century housing utopians that asserted people's lifestyles and expectations change very quickly, and architecture should adapt to this change. And, with its social, ideological, and spatial features; it is a significant example of how architecture utopias can turn into a possibility and feasibility.

Figure 28: Unpacking the Home, Stan Allen & Rafi Segal in Broadway, NY

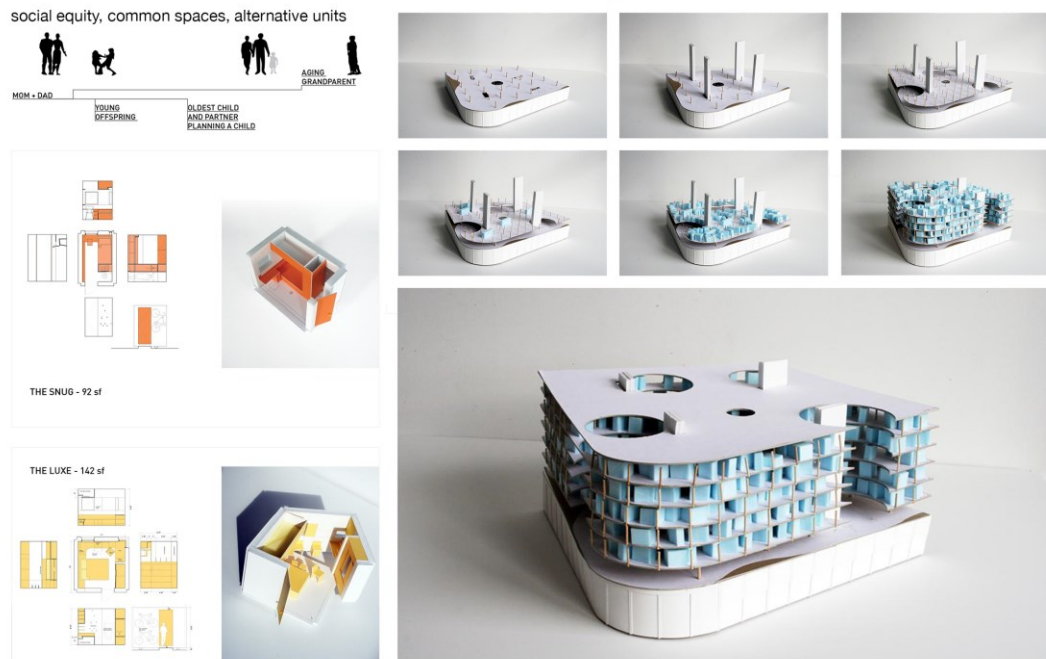[168] Stan Allen, "Unpacking the Home: Urban Cabin, Manhattan, NY."

Figure 29: Urban Cabins of Unpacking the Home Model and spatial organization of them, Stan Allen & Rafi Segal in Broadway, NY

Co-housing and co-living are interesting developments. They have the potential to support utopian way of living, and might be seen as the next step for future utopian housing studies. Collective housing, whether on a small or large scale, is an option for making the most of several resources, through sharing more. More people live in urban neighborhoods than ever in history, and the way people live is changing and evolving. Perhaps homes could well be smaller because people may need to own less as the digital world provides everything we need when we need it, challenging conventional norms about ownership of possessions. As a small example, takeaway meals and online entertainment could mean that smaller kitchens and living spaces are necessary for the future. An alternative dwelling; adapted, extended or purpose-built, can be small-scale as it makes the most of limited space and assets to offer flexible living for intentional communities living together. Alternative housing designs for intentional communities seem to be a successful and deliverable proposition for the future,

designing ways the existing and new housing is more sociable and supportive of a diverse community.

Besides, the continuation of these discussions extends to architectural design studios irresistibly. Especially, in recent years, utopias and utopian approaches have been started to make reasonably frequent appearances within architecture education. Since, potentially, architectural education has a capacity for articulating Utopia's *"distinctive vocabulary of hope"* both spatially and materially, by providing it with elements of architectural vocabulary might be organized to build meaningful sites of progressive capacity.

4.2.3. Utopian Discussions On Housing Within the Context of Architectural Design Studios

The reintroduction of utopia to the education of architects enables better architectural outcomes are suggested, in the sense of potentially providing settings better suited to everyday life and the desires of intended inhabitants. As Nathaniel Coleman mentions that any project to re-introduce utopia as a valuable method to architecture education, may bring superior results.[169] On the other hand, approaches to housing also still remain one of the most complicated problems to deal with in the architectural design studios. To encourage students, utopias are crucial to think freely and make new discoveries on housing design and housing discourse.

It is observable that there are many architectural design studios on housing through this utopian approach. According to Cuno Brullman, the head professor of *Utopia Real*

---

[169] Nathaniel Coleman, "Utopic pedagogies: alternatives to degenerate architecture," *Utopian Studies* 23, no. 2 (2012).

Design Studio in TU Wien, *"Dreaming is permitted, allowing utopias to develop"*.[170] The principle behind Brullmann's teaching is to allow ideas free and then give an opportunity the creation of utopias. In this way, it is important to avoid imposing a particular doctrine, to allow new tendencies to develop and to encourage individuality. For each student, it is important to find their own path, to put new interpretations in new contexts and to make new discoveries using their own abilities. *Believing utopias gives them free-thinking and makes them free from any sort of restriction.* As Brullmann mentions, *"A utopia can provoke fascination or rejection but never indifference"*.[171]
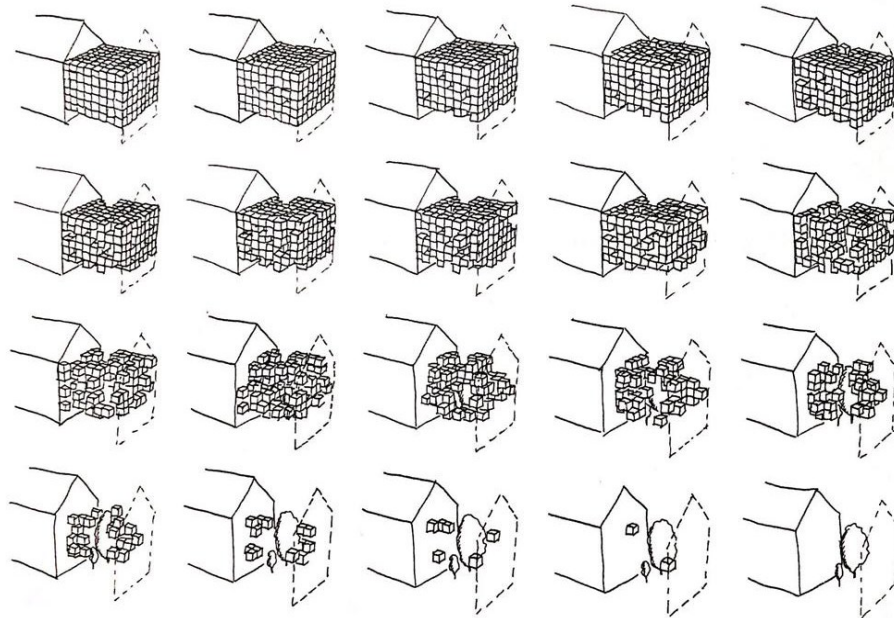

Figure 30: Sleeping in the Jungle, Matthias Jahn, Utopia Real 2013 [172]

[170] Brullmann, *Re-searching Utopia: When Imagination Challenges Reality*.
[171] Brullmann, *Re-searching Utopia: When Imagination Challenges Reality*.
[172] The urban space that is used as a recreational area during the day time transforms itself into a temporary sleeping unit during the night. A basic frame serves as an interesting vertical space
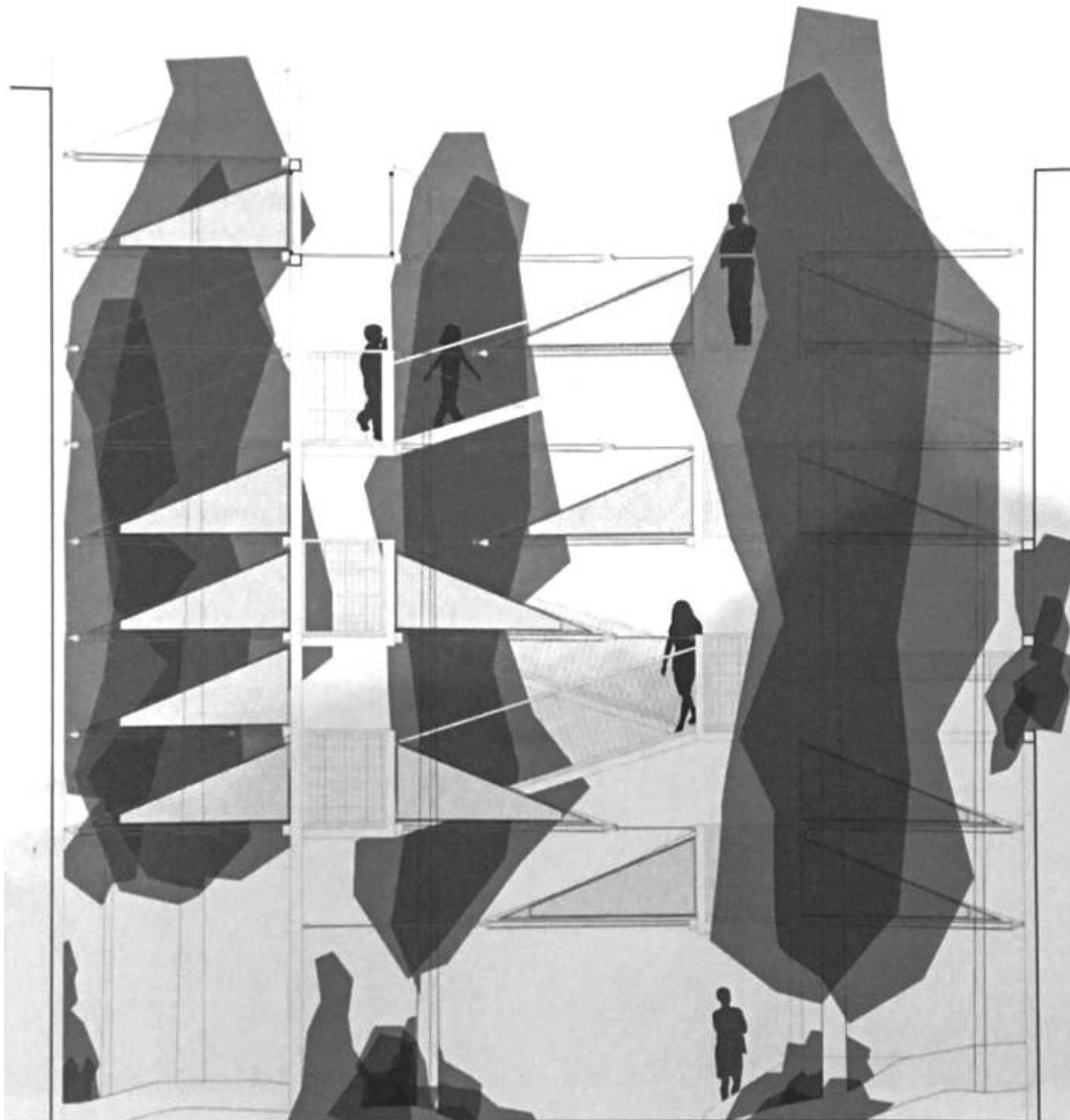
77

Figure 31: Visualisation of Sleeping in the Jungle, Matthias Jahn, Utopia Real 2013

and provides access to recreational area. Room cells can be attached to this frame using cable winches. These cells offer sleepers a safe abode during the night.

This project reminds *The Endless House* as the creative efforts utopian architecture which reactions to the limits of rationalized and standardized housing projects.
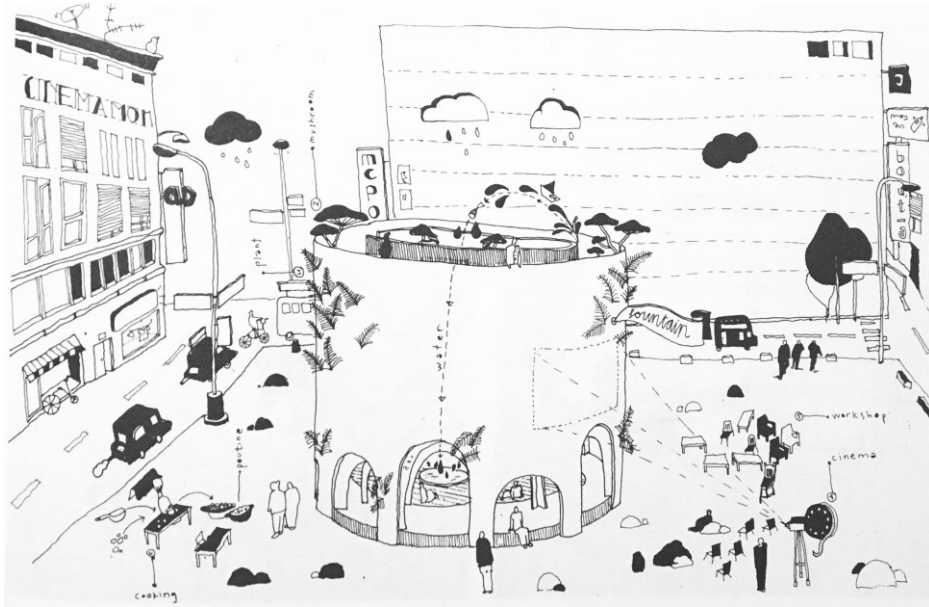
Figure 32: Fountain House, Montreal [173]
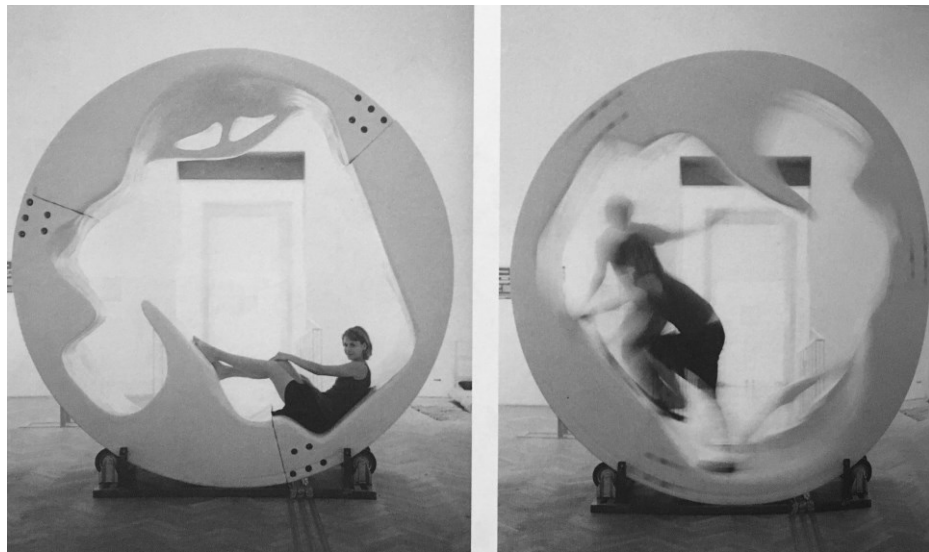
Figure 33: Turnon Experimental Housing Vision, Vienna [174]

---

[173] A quiet and cozy home, open to all people and free to use, to live in.
[174] "But, what about the four walls and ceiling? Why are these surfaces all but untouched in terms of living?"
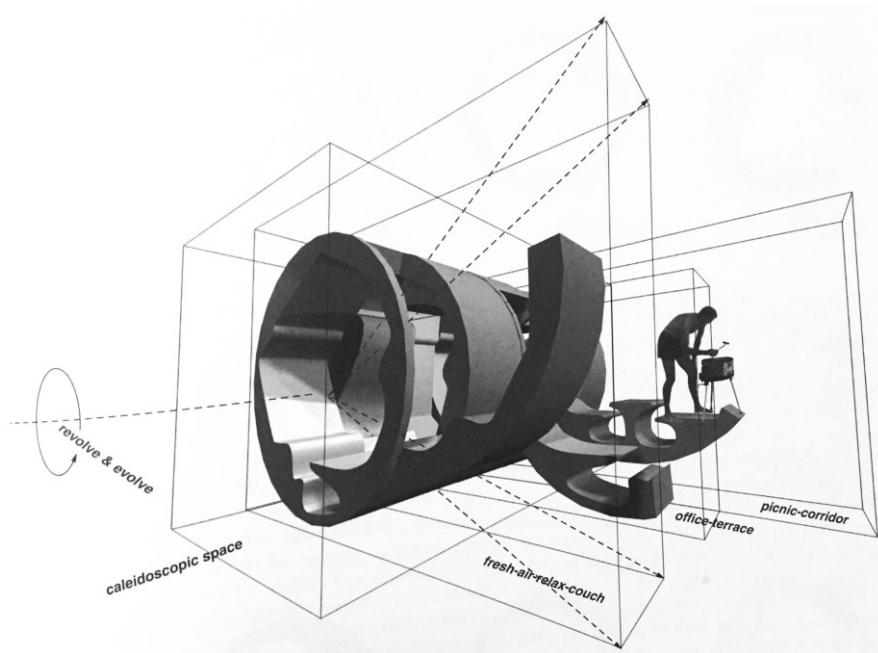
Figure 34: Turnon Experimental Housing Vision, 1:1 scale model [175]

A series of rotating modules contains all the facilities for everyday living. There are no differences between the floor, wall and ceiling. Everything is simultaneous; everything is in one. The module is constantly changing through the needs. "A new flat? Everyday!"
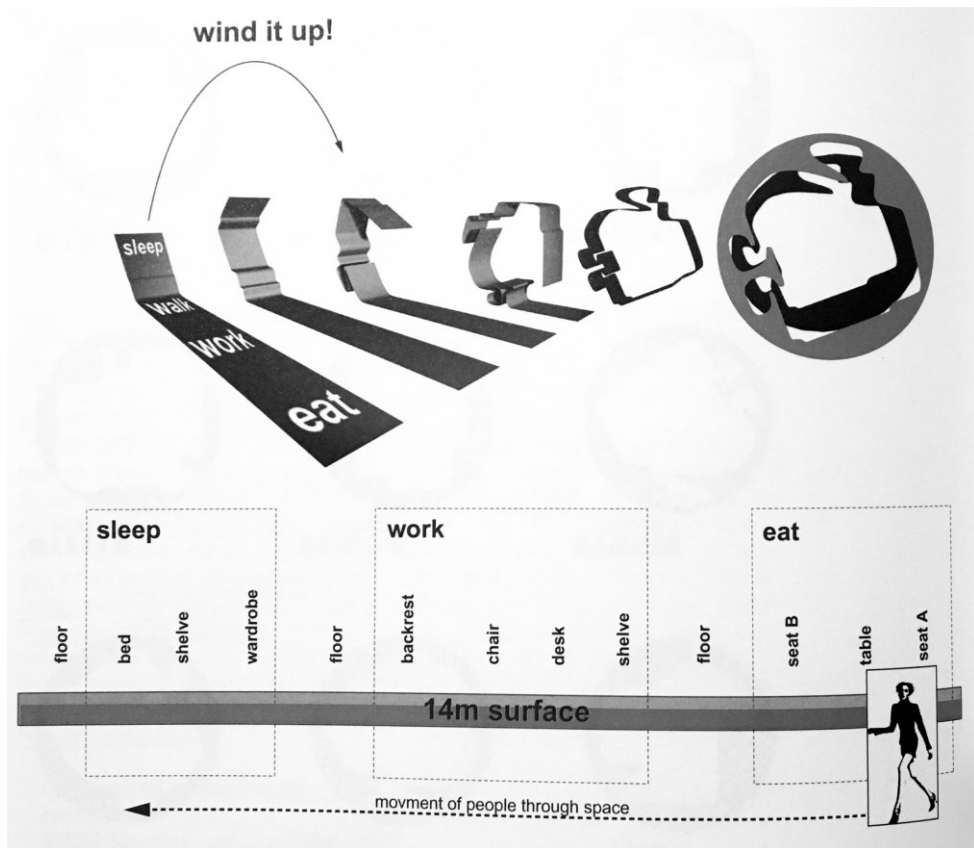
Figure 35: Turnon Experimental Housing Vision, Movement of Habitant through Space

Parallel to Brullmann, Coleman argues that much of the literature on hope and education, which primarily emerges from within academic disciplines engaged with the study of theories and philosophies of education, attempts a systematic reworking of educational practices and settings that is far more strategic than tactical and as such reveals aspirations.[176] And before closing the discussion, this subchapter discusses the utopian education on housing as a recollection of one possible way of attempting to

---

[176] Coleman, "Utopic pedagogies: alternatives to degenerate architecture."

show the relevance of Utopia for thinking beyond the limits of the given in architecture education.

4.3. CONCLUDING DISCUSSION: UTOPIAN HOPES FOR HOUSING AS A PROVOCATIVE STIMULUS

All utopian attempts such as utopian design studio works or collaborative housing projects and many more have the potential to deal with housing by revealing utopian concepts between literature and architecture and it can provide the possibility of life unfolding in remarkably different ways. Thus, they exist *as a model still under construction,*[177] and offer *concrete architectural solutions for present and utopian hopes for the future.* For example, about co-housing, the term *"co-"* refers to this continuum[178]; it initiates a collective action for the possible better tomorrows since it gets this strength from the sense of community itself. In other words, seeking an alternative way of life creates this unconventional form of housing, and then the collective manner of life inside it starts to stimulate new demands for this changing society.

Moreover, as Levitas' utopia definition, co-housing is driven by dissatisfaction with the status quo and it has a desire for better a way of living. Thus, despite its micro-scale, it provokes social, political, cultural and architectural evolutions in urban scale, and become the symbol of the changing demands of generations.[179] In socio-political context, it takes a role as concrete place of resistance and alternatives to liberal market

---

[177] Delgado, "Towards dialectic utopias: links and disjunctions between collaborative housing and squatting in the Netherlands."

[178] Lang, Carriou, and Czischke, "Collaborative housing research (1990–2017): A systematic review and thematic analysis of the field."

[179] Riley, *The Un-private House: Brochure the Museum of Modern Art, July 1-October 5, 1999.*

capitalism, and as responses to transformations in work and social life. In a spatial context, the co-housing model creates an example of autonomous space, blurs the boundaries between public and private, and encourages the common property and sharing-based manner of life. In housing and urban context, it adopts three main methods to construct itself*; build and live, transform and live or occupy and live.* Thus, it becomes a model as *catalysis and impulse* in urban development.[180] Thereby, it takes a role as a *"provocative stimulus"* as other literary and architectural or spatial utopias.

As a consequence of all these, all utopian housing fantasies, projects and the concept of *co*-housing become a "*collective action*" while seeking for a better, alternative way of living. And possibly, it has the power to initiate future's utopian hopes for architecture. Mannheim's definition of utopia is a promising lens through which to consider the problems confronting current architectural discussions, such as the difficulty architects have in encompassing the social. For Mannheim, "*utopia is necessarily bound to action and to the character of that action".[181]* More importantly, he argued that *"without utopia human beings relinquish their capacity to consciously act upon history".*[182] Architectural projects are a kind of fiction comparable to utopias. Drawings, including plans, sections and elevations (among other expressive representations) are the rhetorical means by which the non-reality of design is persuasively proposed as real long before, if ever, being constructed.[183]

---

[180] Lang, Carriou, and Czischke, "Collaborative housing research (1990–2017): A systematic review and thematic analysis of the field."

[181] Mannheim, *Ideology and utopia.*
[182] Mannheim, *Ideology and utopia.*
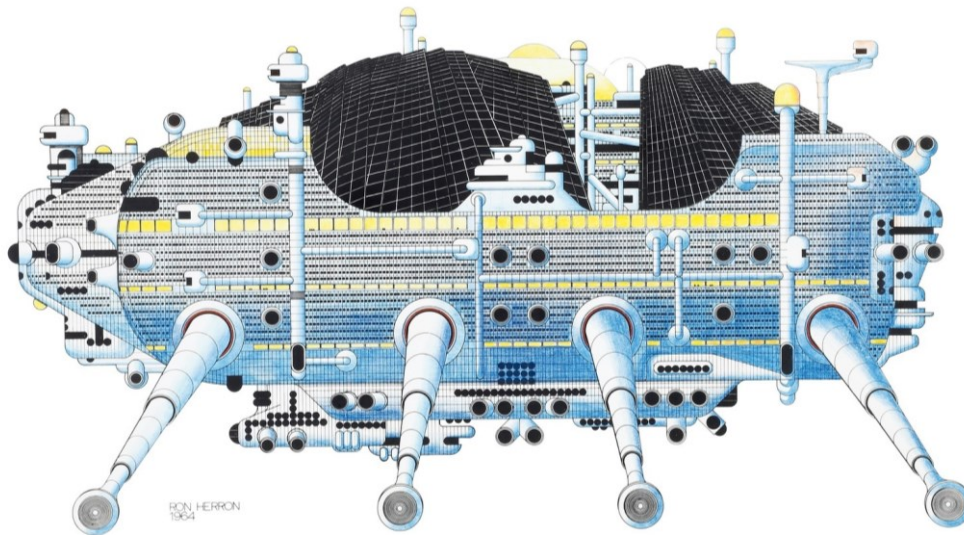[183] Coleman, *Utopias and architecture.*

Figure 36: Archigram, Walking City by Ron Herron, 1964 [184]

---

[184] Archigram's vision of walking, plug-in cities made up of minimalist housing capture the modern day desire to integrally restructure the economy, society, and our overall way of living in a bid to save space and resources.

CHAPTER 5

CONCLUSION

Eventually, social and architectural processes of utopias describe a possible path through which we can change the life, and how everyday life could unfold at a further stage. If Thomas More, in the book Utopia, gives the spatial form (but not the process), David Harvey refers to as *utopias of spatial form* for the ones who propose a model, and on the other hand, *utopias of the social process* for the ones who define the problematic and possible steps in a different direction.[185] In this sense, to make realized a desired way of life or a fantasy, utopias of the social and spatial process take the current situation as the basis to define a process that could lead to different constructions of life.

The imaginative nature of the utopia forms a key that can help us to question habitual ways of thinking, conventions and behavioral patterns, to discover new connections and information and to understand them in the context of new housing models for future. Therefore, utopias put an important contribution to the current discussions and future-oriented discourses. They encourage and lead people to imagine the impossible, and then motivate them to deal with current social, economic or technical questions and challenges.

The housing phenomenon, which holds the cultural and social dimensions of society, became a powerful symbol of the changing demands of generations. Since as the micro-scaled architectural element the individuals or groups of society live in, housing and the way designing of housing answer the needs and lifestyle understanding of

---

[185] Delgado, "Towards dialectic utopias: links and disjunctions between collaborative housing and squatting in the Netherlands."

community, and it is generally shaped through the social structure of the community. For example, during the ongoing pandemic period, *the way that we live at home* also has changed dramatically. With the declaration of a pandemic by the World Health Organization, the Covid-19 pandemic caused necessary changes in all areas of life. This situation has become necessary to make spatial changes in many areas. In the light of all these changes, working from home, education and various restrictions make people's homes, an office, classroom and café where they can socialize. Designers caught unprepared for the process like everyone else have started to offer various suggestions in order to produce fast, rational solutions. This situation led to the development of a new architectural approach in housing and provoked to seek for the new/ unconventional way of designing housing.

The concept of utopia, which is the starting point of all these subjects discussed in this study, might be seen as a problematic area for architectural theory and design. However, despite its ambivalent situation, it constructs new discourses and innovations in architecture. According to Harvey, neither utopias nor utopian architecture should be abandoned.[186] Since, if there were not a desire for seeking the ideal, none of these unconventional lifestyles, social structures and designs would not come into existence.

Thereby, the question here is that: How does the reconsideration of utopian concepts transform the discussions on the contemporary architectural theory and practice, and in the scope of this thesis, in relation to the housing discourse? This question brings us to contemporary discussion, which addresses the contemporary discussions on utopias in architectural theory and practice. The utopian expressions may be accepted as *Hopeful Monsters*.[187] As it has been discussed, utopia is a sort of promise of opening up the future and they construct unthinkable connections. Therefore, utopia becomes

---

[186] Harvey and Harvey, *Spaces of hope*, 7.
[187] Fredrik Torisson, *Utopology: A Re-interrogation of the Utopian in Architecture* (Lund University, 2017).

a potential for another and an exciting undefined future. On the other hand, the term *hopeful monster* has a critical dimension. The term of monster is etymologically related to the verb *demonstrate*[188], and on the other hand, it simultaneously evokes negative and positive associations when it squares with the term of utopia/ utopian. It shows us assertive and ambivalent aspects of utopianism, but with this, also brings new horizons and new opportunities.

The potential of utopia is in the imaginary; which is real, however also stands in opposition to the actual. Imagination and actuality may not be overlapped; but problems of a utopian nature do not have to be diffusively solved. In a sense, the role of utopia is, as Samuel Beckett summarized: *"Fail better".* Thus, the utopian proposition puts another kind of *image of thought*.

The crucial part of utopia, its function is to disarrange the future through challenging. However, the utopian monster is simultaneously a positive, something more than a negativity; it points to something beyond the arranged future. *"The Hopeful Monster, then, is a not failure because it is a monster, but because it is not monstrous enough."*[189]

In this thesis, the relevance between utopia, architecture and housing discourse has been considered as an awakening and essential framework for the reflections of wonderers who think and plan for alternative living and housing models of the future. The minute that utopias no longer exist, progress also ceases. Concisely, utopias are independent of daily constraints, time, concrete place, or social and technical feasibility. They provide a required momentum for an open and critical discourse on the present while also acting as a source of inspiration, as an engine and a catalyst for social and technological inventions. Utopias break through the boundaries of common thought patterns and actions. The imaginative nature of the utopia forms a key that can help us to question habitual ways of thinking, conventions and behavioral patterns, to

---

[188] *"Monster"* probably derives from the Latin, monstrare, meaning *"to demonstrate"*, and monere, *"to warn"*.
[189] Torisson, *Utopology: A Re-interrogation of the Utopian in Architecture*.

discover new connections and information and to understand them in the context of new models for the future.[190] Therefore, utopias put an important contribution to the future oriented discourses. They encourage and lead people to imagine the impossible, and then motivate them to deal with current social, economic or technical questions and challenges. It may well happen that yesterday's utopia will become tomorrow's reality. Therefore, as David Harvey strongly mentions;

> "Alternative visions, no matter how fantastic, provide the grist for shaping powerful political forces for change. I believe we are precisely at such a moment. *Utopian dreams in any case never entirely fade away.* They are omnipresent as the hidden signifiers of our desires."[191]

---

[190]Torisson, *Utopology: A Re-interrogation of the Utopian in Architecture*.
[191] Harvey and Harvey, *Spaces of hope*, 7.

REFERENCES

Bacon, Francis, and Susan Bruce. "New Atlantis. Three Early Modern Utopias." Ed. Susan Bruce. New York: Oxford University Press, 1999.

Bacon, Francis, and Tomasso Campanella. *New Atlantis and the City of the Sun: Two Classic Utopias.* Courier Dover Publications, 2018.

Banham, Reyner. "A Home Is Not a House." *Art in America* 2, no. 4 (1965).

Basa, İnci. "Linguistic Discourse in Architecture." (2000).

Batur, A. "Ütopyalar Ve Mimarlık." *İstanbul Dergisi*, no. 5 (1993): 54-55.

Bloch, Ernst. "The Principle of Hope. Cambridge and London." MIT Press, 1995.

Brullmann, Cuno. Re-Searching Utopia: When Imagination Challenges Reality. niggli Verlag, 2014.

Cengizkan, Ali. "Discursive Formations in Turkish Residential Architecture Ankara: 1948-1962." (2000).

Chalk, Warren. "Housing as a Consumer Product." *1999): Archigram. Princeton Architectural Press, New York* (1966): 16-17.

Coates, Stephen, and Alex Stetter. *Impossible Worlds.* Birkhäuser, Publisher for Architecture/August Media, 2000.

Coleman, Nathaniel. *Utopias and Architecture.* Routledge, 2007.

———. "Utopic Pedagogies: Alternatives to Degenerate Architecture." *Utopian Studies* 23, no. 2 (2012): 314-54.

Conrads, Ulrich. "Programs and Manifestoes on 20th Century Architecture, Trans. Michael Bullock." Cambridge, MA: MIT Press, 1971.

Corn, Joseph J, and Brian Horrigan. Yesterday's Tomorrows: Past Visions of the American Future. JHU Press, 1996.

Coşkun, İ. "Şimdinin Eleştirisi: Thomas More Ve Bir İmkân/Öneri Olarak Ütopyalar." *Hece Dergisi, Hayat-Edebiyat-Siyaset Özel Sayısı, Ankara, Haziran-Temmuz-Ağustos* (2004): 209-17.

Cunningham, Frank. "Triangulating Utopia: Benjamin, Lefebvre, Tafuri." *City* 14, no. 3 (2010): 268-77.

De Geus, Marius. "Ecotopia, Sustainability, and Vision." *Organization & Environment* 15, no. 2 (2002): 187-201.

Delbeke, Maarten. "Impossible Worlds: The Architecture of Perfection/Stephen Coates, Alex Stetter (Eds.).-Birkhauser, 2001.-192 P.-Isbn 3764363177." *ARCHIS (DEVENTER)*, no. 2001/4 (2001): 91-93.

Delgado, Guillermo. "Towards Dialectic Utopias: Links and Disjunctions between Collaborative Housing and Squatting in the Netherlands." *Built Environment* 38, no. 3 (2012): 430-42.

Dove, Caroline. Radical Housing: Designing Multigenerational+ Co-Living Housing for All. RIBA Publishing, 2020.

Erdem, E. "Tarihte Ütopya Ve Mimarlık İlişkisi." *Mimar-ist Dergisi, Dosya: Ütopyalar Anti-Ütopyalar* 4 (2005): 78-83.

Erten, Erdem. "Housing the Future of Everyone: A Brief Meditation on the Workshop S.A.F.E." (2016): 55-63.

Fishman, Robert. Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, and Le Corbusier. MIT Press, 1982.

Foucault, Michel. "Of Other Spaces: Utopias and Heterotopias (J. Miskowiec, Trans.)." *Architecture/Mouvement/Continuité* 5, no. 1 (1984): 1-9.

———. "The Order of Things: An Archeology of the Human Sciences. New York: Vintage, 1970." *Trans. of Les mots et les choses: Une archéologie des sciences humaines. Paris: Gallimard* (1966).

Franklin, Bridget J. "Discourses of Design: Perspectives on the Meaning of Housing Quality And? Good? Housing Design." *Housing, Theory and Society* 18, no. 1-2 (2001): 79-92.

Gestalten. Inside Utopia: Visionary Interiors and Futuristic Homes. 2017.

Guneri, Gizem Deniz. "Reading Architectural Utopia (Nism) S: A Proposal/Mimari Utopyalari Okumak: Bir Oneri." *METU Journal of the Faculty of Architecture* 36, no. 1 (2019): 85-106.

Hareven, Tamara K. "The Home and the Family in Historical Perspective." *Social research* (1991): 253-85.

Harvey, David, and F David Harvey. *Spaces of Hope.* Vol. 7: Univ of California Press, 2000.

Heidegger, Martin. "Building Dwelling Thinking." *Poetry, language, thought* 154 (1971): 1-26.

Howard, Ebenezer, Frank Lloyd Wright, and Le Corbusier. "Urban Utopias in the Twentieth Century." *Readings in Planning Theory* (2015): 23.

Kiesler, Frederick. *Friedrich Kiesler: Endless House.* Cantz, 2003.

Koolhaas, Rem. Delirious New York: A Retroactive Manifesto for Manhattan. The Monacelli Press, LLC, 2014.

Kumar, Krishan. "Utopianism." (1991).

Laimer, Christoph. "Das Urbane Leben Hat Noch Gar Nicht Begonnen." *dérive, Zeitschrift für Stadtforschung*, no. 53 (2013): 04-08.

Lancione, Michele. "Radical Housing: On the Politics of Dwelling as Difference." *International Journal of Housing Policy* 20, no. 2 (2020): 273-89.

Lang, Richard, Claire Carriou, and Darinka Czischke. "Collaborative Housing Research (1990–2017): A Systematic Review and Thematic Analysis of the Field." *Housing, Theory and Society* 37, no. 1 (2020): 10-39.

Lefebvre, Henri. *The Production of Space.* Vol. 142.

———. "The Right to the City." *Writings on cities* 63181 (1996).

Levitas, Ruth. "The Concept of Utopia. 1990." *London: Philip Allan* (2010).

———. "The Future of Thinking About the Future." *Mapping the futures: Local cultures, global change* 257 (1993): 257-59.

———. "Looking for the Blue: The Necessity of Utopia." *Journal of Political Ideologies* 12, no. 3 (2007): 289-306.

Lorenzo, David J. Cities at the End of the World: Using Utopian and Dystopian Stories to Reflect Critically on Our Political Beliefs, Communities, and Ways of Life. Bloomsbury Publishing USA, 2016.

Lynch, Richard A. "Robert Owen: Owen of New Lanark and New Harmony." JSTOR, 2003.

Mannheim, Karl. *Ideology and Utopia.* Routledge, 2013.

Marcuse, Herbert. "The End of Utopia." *Five lectures: Psychoanalysis, politics, and utopia* (1970): 62-82.

Marin, Louis. "Frontiers of Utopia: Past and Present." Journal Article. *Critical Inquiry* 19 (1993): 24. The University of Chicago Press.

McCamant, Kathryn, and Charles Durrett. *Creating Cohousing: Building Sustainable Communities.* New Society Publishers, 2011.

McFarlane, Colin. "The City as Assemblage: Dwelling and Urban Space." *Environment and Planning D: society and space* 29, no. 4 (2011): 649-71.

McKenzie, Roderick D, Robert Ezra Park, and Ernest Watson Burgess. *The City.* Vol. 239: Chicago: University of Chicago Press, 1967.

More, Saint Thomas. *Utopia (1516).* Scolar Press Limited, 1966.

Mumford, Lewis. *The Story of Utopias.* Boni and Liveright, 1922.

NAKIBOĞLU, Gülsün. "Ütopyadan Doğmak, Ütopya Doğurmak: Heterotopya Kavramı Ve Heterotopya Bağlamında Balık Izlerinin Sesi." *FSM İlmî Araştırmalar İnsan ve Toplum Bilimleri Dergisi*, no. 5 (2015): 381-407.

Park, Robert E, Ernest W Burgess, and Roderick D McKenzie. "The City Chicago." *Univ. Press, Chicago* (1925).

Purcell, Mark. "Possible Worlds: Henri Lefebvre and the Right to the City." *Journal of urban affairs* 36, no. 1 (2014): 141-54.

Rabaça, Armando. "Le Corbusier, the City, and the Modern Utopia of Dwelling." *Journal of Architecture and Urbanism* 40, no. 2 (2016): 110-20.

Riley, Terence. The Un-Private House: Brochure the Museum of Modern Art, July 1- October 5, 1999. Museum of Modern Art, 1999.

RIOT-SARCEY, Michele, Thomas Bouchet, and Picon Antoine. "Ütopyalar Sözlüğü, Çev." *Turhan Ilgaz, İstanbul* (2003).

Sargent, Lyman Tower. "The Three Faces of Utopianism Revisited." *Utopian studies* 5, no. 1 (1994): 1-37.

———. *Utopianism: A Very Short Introduction.* Vol. 246: Oxford University Press, 2010.

Sargent, Lyman Tower, and Gregory Claeys. *The Utopia Reader.* New York University Press, 1999.

Sargın, Güven Arif. "Sapkin Mekanlar (Marginal Spaces)." *Annex (Gazette for the Istanbul 2003 Biennale)* (2003).

Sargisson, Lucy. Fool's Gold?: Utopianism in the Twenty-First Century. Palgrave Macmillan, 2012.

———. "Second-Wave Cohousing: A Modern Utopia?". *Utopian Studies* 23, no. 1 (2012): 28-56.

Sargisson, Lucy, and Lyman Tower Sargent. *Living in Utopia: New Zealand's Intentional Communities.* Routledge, 2017.

Simmel, Georg. "The Metropolis and Mental Life." In *The Urban Sociology Reader*, 37-45: Routledge, 2012.

Stan Allen, Rafi Segal. "Unpacking the Home: Urban Cabin, Manhattan, Ny."

Tafuri, Manfredo. Architecture and Utopia: Design and Capitalist Development. MIT press, 1976.

Talu, Nilüfer. "Bir Arzu Nesnesi Olarak Ev." *E-Dergi Sanat Tarihi* 2 (2012): 1-19.

Teige, Karel. *The Minimum Dwelling.* MIT press, 2002.

Teymur, Necdet. "The Pathology of Housing Discourse." *Rehumanizing Housing* (1988): 19-31.

Teymur, Necdet, Thomas A Markus, and Tom Woolley. *Rehumanizing Housing.* Elsevier, 2013.

Torisson, Fredrik. Utopology: A Re-Interrogation of the Utopian in Architecture. Lund University, 2017.

ÜÇER, Zeynep GÜREL, and Gülsen YILMAZ. "Housing Typologies in the Context of Urban Utopias." *Gazi University Journal of Science* 17, no. 4 (2004): 133-47.

Wells, Herbert George. *A Modern Utopia.* IndyPublish. com, 1905.

Yüksel, Y. "Konut Mekanı Kavramının Tipolojik Temelleri." *İstanbul Teknik Üniversitesi Mimarlık Fakültesi Matbaası, 105 s* (1995).

Figure 1: Depiction of Thomas More's Utopia, painted by Ambrosius Holbein, The Granger Collection New York, retrieved from

https://www.theguardian.com/books/2015/oct/16/utopias-past-present-thomas-more-terry-eagleton

Figure 2: Charles Fourier's ideal city, Source: National Archives, Paris, retrieved from https://www.researchgate.net/figure/Victor-Considerant-Idea-of-a-Phalanstery-c1840-Source-National-Archives-Paris_fig2_270856906

Figure 3: Stedman Whitewell's Desing for Robert Owen's New Harmony, retrieved from https://usi.edu/owen250

Figure 4: Francis Bacon's New Atlantis, retrieved from

https://tr.pinterest.com/pin/392587292494039500/

Figure 5: Edward Chambless, Roadtown, retrieved from

https://tr.pinterest.com/pin/301037556318847964/

Figure 6: Le Corbusier and Ville Radieuse, retrieved from

https://www.archdaily.com/411878/ad-classics-ville-radieuse-le-corbusier

Figure 7: Frank Lloyd Wright and Broadacre City, retrieved from

https://www.archdaily.com/472031/a-master-architect-s-surprising-obsession

Figure 8: Le Corbusier's hand, disembodied, hovering over a model of the Villa Radieuse, retrieved from

https://www.archdaily.com/411878/ad-classics-ville-radieuse-le corbusier/51fae821e8e44ea2b0000016-ad-classics-ville-radieuse-le-corbusier-image?next_project=no

Figure 9: Kisho Kurokawa, Nakagin Capsule Tower, 1972, Photo by courtesy of Kisho Kurokawa Architect & Associates, retrieved from

https://www.archdaily.com/110745/ad-classics-nakagin-capsule-tower-kisho-kurokawa/5037ff5f28ba0d599b000815-ad-classics-nakagin-capsule-tower-kisho-kurokawa-photo

Figure 10: Axonometric of a Capsule, Photo courtesy of Kisho Kurokawa Architect & Associates, retrieved from LIN, ZHONGJIE. "Nakagin Capsule Tower Revisiting the Future of the Recent Past." Journal of Architectural Education (1984-) 65, no. 1 (2011): 13–32. http://www.jstor.org/stable/41319216.

Figure 11: Le Corbusier's Unité Habitation, Photo by courtesy of Paul Kozlowski, retrieved from

https://www.researchgate.net/figure/17-Unite-dHabitation-Le-Corbusier-1945-Marseille-France-Photo-Paul-Kozlowski_fig11_343180714

Figure 12: Le Corbusier's Unité Habitation, Photo by courtesy of Vincent Desjardins, retrieved from

https://www.archdaily.com/85971/ad-classics-unite-d-habitation-le-corbusier

Figure 13: Charles Fourier's Phalanstére, retrieved from

https://www.researchgate.net/figure/Victor-Considerant-Idea-of-a-Phalanstery-c1840-Source-National-Archives-Paris_fig2_270856906

Figure 14: Robert Owen, New Harmony, retrieved from

https://wps.ablongman.com/wps/media/objects/28/29256/timeline/visuals/visuals_Reform_1.html

Figure 15: The Plug-In City, Peter Cook, 1964, retrieved from

https://www.dezeen.com/2020/05/12/archigram-plug-in-city-peter-cook-dennis-crompton-video-interview-vdf/

Figure 16: The Plug-In City, Conceptual Section of Housing Units, retrieved from

https://www.dezeen.com/2020/05/12/archigram-plug-in-city-peter-cook-dennis-crompton-video-interview-vdf/

Figure 17: Drawing of Dymaxion House and its interior, retrieved from https://www.archdaily.com/401528/ad-classics-the-dymaxion-house-buckminster-fuller

Figure 18: Archigram, Capsule Homes, retrieved from

https://www.dezeen.com/2020/05/12/archigram-plug-in-city-peter-cook-dennis-crompton-video-interview-vdf/

Figure 19: Margarete Grete Schütte-Lihotzsky, Frankfurt Kitchen Drawing, 1925, retrieved from Talu, Nilüfer. "Bir Arzu Nesnesi Olarak Ev." *E-Dergi Sanat Tarihi* 2 (2012): 1-19.

https://www.e-skop.com/skopdergi/bir-arzu-nesnesi-olarak-ev/579

Figure 20: Gemeinde-Wien Type Housing Models, 1923, retrieved from "Bir Arzu Nesnesi Olarak Ev." *E-Dergi Sanat Tarihi* 2 (2012): 1-19.

https://www.e-skop.com/skopdergi/bir-arzu-nesnesi-olarak-ev/579

Figure 21: Ernst May and Emil Kaufmann House, Existenzminimum, Frankfurt, 1929, retrieved from "Bir Arzu Nesnesi Olarak Ev." *E-Dergi Sanat Tarihi* 2 (2012): 1-19.

https://www.e-skop.com/skopdergi/bir-arzu-nesnesi-olarak-ev/579

Figure 22: Dieter Bogner and Frederick Kiesler, "The Endless House," Böhlau/Vienna, 1997, retrieved from

https://www.moma.org/calendar/exhibitions/1529

Figure 23: The Endless House, retrieved from

https://www.mumok.at/en/events/friedrich-kiesler

Figure 24: Reyner Banham, Anatomy of a Dwelling, retrieved from https://tr.pinterest.com/pin/465348573971268962/

Figure 25: Reyner Banham & François Dallegret, Anatomy of a Dwelling, retrieved from https://www.atlasofplaces.com/architecture/anatomy-of-a-dwelling/

Figure 26: Carpaneto Arkitekten, Fatkoehl Arkitekten and BARarchitekten, Spreefeld, Berlin, 2014. Organization into fats, cluster flats and shared spaces of Co-Housing at Ritterstrasse 50. , retrieved from Dove, Caroline. Radical Housing: Designing Multigenerational+ Co-Living Housing for All. RIBA Publishing, 2020.

Figure 27: Carpaneto Arkitekten, Fatkoehl Arkitekten and BARarchitekten, Spreefeld, Berlin, 2014. Organization into flats, cluster flats layouts of Co-Housıng at Ritterstrasse 50, retrieved from Dove, Caroline. Radical Housing: Designing Multigenerational+ Co-Living Housing for All. RIBA Publishing, 2020.

Figure 28: Unpacking the Home, Stan Allen & Rafi Segal in Broadway, NY, retrieved from Stan Allen, Rafi Segal. "Unpacking the Home: Urban Cabin, Manhattan, Ny."

Figure 29: Urban Cabins of Unpacking the Home Model and spatial organization of them, Stan Allen & Rafi Segal in Broadway, NY, retrieved from Stan Allen, Rafi Segal. "Unpacking the Home: Urban Cabin, Manhattan, Ny."

Figure 30: Sleeping in the Jungle, Matthias Jahn, Utopia Real 2013, retrieved from Brullmann, Cuno. Re-Searching Utopia: When Imagination Challenges Reality. niggli Verlag, 2014.

Figure 31: Visualization of Sleeping in the Jungle, Matthias Jahn, Utopia Real 2013, retrieved from Brullmann, Cuno. Re-Searching Utopia: When Imagination Challenges Reality. niggli Verlag, 2014.

Figure 32: Fountain House, Montreal, retrieved from Brullmann, Cuno. Re-Searching Utopia: When Imagination Challenges Reality. niggli Verlag, 2014.

Figure 33: Turnon Experimental Housing Vision, Vienna ,retrieved from Brullmann, Cuno. Re-Searching Utopia: When Imagination Challenges Reality. niggli Verlag, 2014.

Figure 34: Turnon Experimental Housing Vision, 1:1 scale model, retrieved from Brullmann, Cuno. Re-Searching Utopia: When Imagination Challenges Reality. niggli Verlag, 2014.

Figure 35: Turnon Experimental Housing Vision, Movement of Habitant through Space, retrieved from Brullmann, Cuno. Re-Searching Utopia: When Imagination Challenges Reality. niggli Verlag, 2014.

Figure 36: Archigram, Walking City by Ron Herron, 1964, retrieved from https://www.archdaily.com/948954/archigram-and-the-dystopia-of-small-scale-living-spaces/5f6958d663c01745120000d3-archigram-and-the-dystopia-of-small-scale-living-spaces-photo