

SPECULATIONS ON THE CITY IN ARCHITECTURAL DRAWING:
DOGMA AS A CONTEMPORARY CRITIQUE

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DOGMA AS A CONTEMPORARY CRITIQUE**

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ABSTRACT

SPECULATIONS ON THE CITY IN ARCHITECTURAL DRAWINGS: DOGMA AS A CONTEMPORARY CRITIQUE

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Drawings have become a potential design tool in architecture, not limited to the representation of the object. Since they are more than representations of their objects, they become a conceptual model of reality rather than a reproduction. For this reason, the drawings are not limited to architectural objects, they are also related to the context in which the design is built, namely the city. Constructed with a particularly dense pattern of roads and buildings, the modern city has been an important part of architectural debates since the beginning of the twentieth century, thus becoming an inseparable object of architectural drawings. In addition, the diversity of techniques and mediums used to produce drawings has also influenced the way architects perceive and respond to urban conditions by reading, analyzing, decontextualizing and recontextualizing them. For this reason, the thesis focuses on representing architectural drawing as a project that explores the relationship between architecture and its other, the city, through a series of interdisciplinary conventions. To do this, a study is made of twentieth-century architectural drawings as a material expression which proposes a mental process of architectural creation, and a critical look at the existing city through the nature of its technical properties. Based on the work of the

Dogma office, the thesis aims to present a critical view of today's concept of the city by the agency of drawing. Through an analysis of the drawings of Dogma, the role of architecture in understanding the contemporary city are evaluated to further elaborate the possibilities of architecture to propose an idea for the city.

Keywords: Architectural Drawing, Drawing Techniques, Representation, City, Dogma

ÖZ

MİMARİ ÇİZİMDE KENT ÜZERİNE SPEKÜLASYONLAR: ÇAĞDAŞ BİR ELEŞTİRİ OLARAK DOGMA

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Çizimler mimaride sadece nesnesinin temsili ile sınırlı olmayan, potansiyel birer tasarım aracı olmuşlardır. Nesnelere temsillerinden daha fazlası olmaları sebebiyle, gerçekliğin yeniden üretimi yerine kavramsal bir modeli haline gelirler. Bu nedenle çizimler mimari nesnelere sınırlı olmayıp tasarımın inşa edildiği bağlamla ve şehirle de ilişkilendirilmiştir. Özellikle yoğun bir yol ve yapı örüntüsü ile inşa edilen modern kent, yirminci yüzyılın başından itibaren mimari tartışmaların önemli bir parçası olmuş ve böylece mimari çizimlerin ayrılmaz bir nesnesi haline gelmiştir. Ek olarak, çizimler üretmek için kullanılan tekniklerin ve ortamların çeşitliliği, mimarların okuma, analiz etme, bağlamından koparma ve yeniden bağlamlaştırma yoluyla kentsel koşulları algılama ve tepki verme biçimlerini de etkilemiştir. Bu sebeple tez, mimari çizimi, disiplinler arası bir dizi uzlaşım aracılığıyla, mimarlık ve onun ötekisi olan şehir arasındaki ilişkiyi araştıran bir proje olarak temsil etmeye odaklanır. Bunu yapmak için hem mimari üretimin fikrîsel sürecini yansıtan hem de var olan şehre tekniği aracılığıyla eleştirel bir bakış sağlayan yirminci yüzyıl çizimleri, materyal bir ifade olarak çalışılmıştır. Dogma ofisinin çalışmalarına dayanarak, tez, çizim aracılığıyla günümüz şehir kavramına eleştirel bir bakış sunmayı amaçlamaktadır. Dogma'nın çizimlerinin analizi yoluyla,

mimarlığın çağdaş kenti anlamadaki rolü değerlendirilerek, mimarlığın kent için bir fikir önerme olasılıkları da çizim aracılığıyla incelenmektedir.

Anahtar Kelimeler: Mimari Çizim, Çizim Teknikleri, Temsil, Şehir, Dogma

To my grandmother and grandfather.

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CHAPTER 1

INTRODUCTION

Drawings have always been the primary ground of architectural production and communication. Their existence in the practice of architecture made possible the transition of ideas into realities. As mentioned by Alberto Perez-Gomez, the improvements in geometry and mathematics since the Renaissance liberated architecture as an activity of the intellect, which can transform the idea into a collection of lines and angles to transfer an abstract order and hierarchy into spaces through plans, elevations, and sections.¹ This process of transformation, or “translation,”² as Robin Evans calls it, is a non-linear process that is thought-provoking and challenges the norms. In other words, besides creating a medium to connect design and construction, drawings propose a ground to explore, discuss and express the intentions of their author.

Evans highlights another feature of architectural drawings by stating that they are prior to the object they represent. Unlike the drawings in other forms of art like painting and sculpture, architects do not work with their objects directly, but they produce drawings to expand their ideas on the object.³ Therefore, it can be understood that as a medium between the mind and building, drawings become the reflections of the mind more than representations of objects. Evans notes that “recognition of the drawing's power as a medium turns out, unexpectedly, to be recognition of the drawing's distinctness from and unlikeness to the thing that is represented, rather than its likeness to it, which is neither as paradoxical nor as

¹ Alberto Perez-Gomez, "Architecture as Drawing." *JAE* 36, no. 2 (1982): 2.

² Robin Evans, "Translations from Drawing to Building." *AA Files*, no. 12 (1986)

³ *Ibid*, 4.

dissociative as it may seem.”⁴ They are both capable of creating immediate relationships and ambiguous ones. Due to their capability of being more than mere representations of their object, drawings should be treated as the products of architecture, just as buildings are. Therefore, drawings stand out as projects themselves that should be analyzed and discussed both in relation to their object and as separate from it. Stan Allen also points out that:

In architecture, the index does not point to a moment of physical contact between the designer and the fabric of the building, but it points instead a set of virtual movements (cuts, displacements, grid shifts, shears, inversions, rotations or folds) registered through the abstract codes of representation. If a drawing is to function as an index of this complex and sometimes dynamic process it will always be through the mediation of complex representational conventions.⁵

As Allen remarks, the power of architectural drawings comes from a variety of representational techniques they can provide. Therefore, the medium of drawings and their construction methods can enrich architects’ perceptions. Plans, sections, and perspectives support architectural thought from different spatial compositions. However, neither the medium of drawing is limited to ink, pen, and paper, nor is architectural drawing to plan and section. Even though it is still the quickest and the most practical way to communicate and develop ideas, we have been confronted with a variety of techniques ranging from collage and montage to computer-aided drawings and models since the beginning of the 20th century. So that today, even if “many people would argue that the art of drawing is dead, but it may be more accurate to say that a new birth of ‘representation’ has occurred.”⁶ Whether it is a pen, brush, computer mouse, or directly hand, they help architects to translate their ideas into a visual form, and each alters and altered by means of techniques.

⁴ Ibid, 3.

⁵ Stan Allen, *Practice: Architecture, Technique and Representation*. (London: Routledge, 2000), 52.

⁶ Sneha Chahal, “Architecture as Drawings”, Research Paper (Guru Gobind Singh Indraprastha University, 2014)

Accordingly, “If the drawing proposes a free space for the construction of architectural thought, the affordances and limitations of the specific media used direct a certain way of thinking about architecture.”⁷ For this reason, one of the questions that the thesis aims to answer is how the materiality and the techniques used in architectural drawings provide distinct ways of seeing for architects.

The thesis claims that unorthodox drawings vitalize the discussions through new forms and techniques. The intention is not to neglect the capacity of conventional drawing techniques in architecture but to express that the mediums of architectural drawings are many. Moreover, those multiple methods and techniques of making an architectural image are fertile to form new types of confrontation and coexistence, which eventually alter the way one looks at the architecture and its context. Additionally, the thesis aims to study drawings, not limited to the design process, as projects that have their own constituting components and to investigate how drawing techniques guide architectural thinking.

In light of these, it is possible to say that not all drawings function the same way. Architects make use of drawings with different purposes, which also shape the way the drawings communicate and how their mental space operates. Emre Altürk, in his doctoral thesis *Drawing Architecture Theory on the City*, categorizes drawings under three titles as descriptive (referential), analytical and speculative drawings.⁸ Descriptive drawings are those which guide the process of construction and give direct information, and can constitute immediate communication.⁹ Such drawings are used mainly for the process of construction to deploy adequate and legible information (which are mainly technical details) to people from other disciplines. So that they are easily read and not open to different interpretations. Analytical drawings can further evaluate and reconfigure their object, abstract buildings to their

⁷ Bart Decroos et al., “The Drawing as a Practice” *OASE*, 105(April 2020): 17.

⁸ Emre Altürk “Drawing Architecture Theory on the City” (Unpublished PhD Dissertation, Delft University of Technology, Netherlands, 2009), 7.

⁹ Ibid.

constituting elements, to reconfigure their potentials, yet still attached to their object.¹⁰ Analytical maps are possibly the best examples of this type of drawing. They rely on the real geographic conditions or typographies or buildings to evaluate the effect of other variables. In this way, they can analyze their object from different points of view and suggest numerous solutions to the same problem. Speculative drawings are those we mostly encounter in architecture theory, which is mainly concerned with the creation of an idea via questioning, juxtaposing, isolating, or exaggerating.¹¹ They mobilize their object, contextualize, and decontextualize in order to compose a discussion out of it. The drawings I will discuss in the scope of this thesis are mainly speculative drawings that produced discussions on the intersection of architecture and the city through their compositional features.

Along with that, this research studies speculative drawings in architectural discourse that questions the effect of architecture on the urban level and its role in the city and generate ideas on it. Therefore, the changing position of architects towards the city, as reflected in drawings, also becomes significant in integrating the relationship between representation and thought. As Diana Agrest also highlights, “[t]here is a change in the position of subject and thus in the mechanisms of representation.”¹² In what follows, the thesis studies the drawings from the eighteenth century until today that, through different techniques, problematize the design of urban as an architectural matter. While these projects provide a view and criticism of the city through the eyes of the architect, they also redefine the relationship between architecture and within the conditions of their period.

The inclusion of the idea of the city into architectural discourse has gained a significant rise after the increasing need for the planning of new cities after World

¹⁰ Ibid.

¹¹ Ibid.

¹² Diana Agrest, “Representation as Articulation Between Theory and Practice.” In *Practice: Architecture, Technique and Representation*, ed. Stan Allen (Routledge, 2000), 173.

War I. The twentieth century also experienced a turn in how life in the city was imposed by industrialization, and development in communication technologies and media. So that, beginning in the early twentieth century, together with the inclusion of modernist architects to design the best city possible, city representations within the architecture field gained a significant rise and have formed a significant part of architectural drawing and discourse. Villa Contemporaine (1922), and High-Rise City (1924) are some to name that are discussed in this study. Designing and drawing new cities that needed completely new planning pushed architects to impose totalitarian strategies on the city. Also, foreseeing how the city would grow formed the agenda of modernist architects. Therefore, it is no surprise that modernist drawings appear still limited to orthographic set and perspective as means of representation which can be followed in the drawings of Le Corbusier. The gridal systems that function in the background of these drawings supported architects with the expansion strategies and regular formations of the ground.

However, the city gains another medium in the drawings of the critiques of modernism. The period after WWII drew attention with its diversification of drawing techniques enriched by the inclusion of non-architectural elements through the use of imageries and photographs, and it was the time when the controversial aspect of architectural drawing was revealed most clearly as a social product. Especially the speculative drawings of the 60s architectural practice by exaggerating the modernist plans to reformulate the city as an infinite space in order to criticize and discuss the results of the current practice. Individualism created by capitalist life and production styles, the monotony of daily life, the working class, urban problems associated with rapid urbanization, and other social problems are also embodied in the drawings of this period. Since architectural activity related to building also slightly decreased since the mid-twentieth century, as Altürk writes, the city has become a place of

speculation for architects.¹³ Hence, drawings have become the primary medium of architectural production on the city.

Unlike the critical position of the 60s, the 70s leaned towards understanding the complexities of the changing city forms and lives. Analytical drawing techniques, including mappings and notations, therefore becomes productive tools to relate the flow of the city against the static form of architecture, as can be followed in the visuals of the famous book, *Learning From Las Vegas* (1972) or documentary *Powers of Ten* (1977). Following this, embracing the variety and complexity of the city, several hypothetical projects emerge within drawings, such as those of *Captive Globe* (1972) and *Analogous City* (1976). These drawings by providing new ways of seeing, analyzing, relating, comparing, and thinking about the city and problematize the growing and homogenizing urban condition created by urbanization.

Especially during the twentieth century, the perception of the city altered in the architectural discourse. From drawing and designing cities for imposing an order, to increasing its speculations, to embracing the diversity of its multiple layers, the discussion of the city has varied in the contemporary architecture theory. So that, the mediums that represent this relationship require new forms of representation methods to address the problems of media society. For this reason, the thesis problematizes the use of multiple imageries in relation to the altering position of the city within architectural practice and theory.

In light of these, it is possible to claim that for the last a hundred years, discussions made on the city by the architects are mainly problematized around the outcomes of one main matter: urbanization. While the studied drawings show that architects were focusing on the potential of growth and diversity, today, the critique of this expansionist logic also takes a broader place. In the face of the problems of the

¹³ Altürk, "Drawing Architecture Theory on the City," 15.

contemporary city as an ever-expanding organism, a distinct approach arises from the drawings of Dogma. Founded by Pier Vittorio Aureli and Martino Tattara, their work asserts an idea of the city within and against the neoliberal urbanization process, revealing their political passion for architectural form.¹⁴ Thus, criticizing contemporary fascination for informal urbanism. Aureli's discussions published as *The City as a Project* (2014), *The Possibility of Absolute Architecture* (2011), and *The Project of Autonomy: Politics and Architecture within and against Capitalism* (2008) highlight the fundamental problems in the practice of Dogma. The firm draws attention from academic circles because of its divergence from the dominant theoretical debates and practice.¹⁵ Therefore there is a rising amount of discussion on the practice of Dogma. However, even though the debates discuss the perspective of the firm in relation to architecture and city through the office's competition entries, not much is said about their drawings. Nevertheless, their drawings, just like the polemical drawings of the twentieth century, critically search for new possibilities.

According to Dogma, urbanization has completely taken over the idea of the city. However, what differentiates their discussions and drawings is that they suggest going back to the idea of the city by focusing on the formative qualities of architecture as a definer of urban space. In that respect, Dogma's attempt carries forward a search for new ways of producing architecture that is responsive to generic, totalitarian, but at the same time irregular patterns of urbanization. By proposing to go back to essential features of architecture, they offer architecture itself as a limit to urban growth. At the same time, the possibility and effects of an absolute architecture are discussed through their speculative drawings. So that, for them to study urban requires to study what architecture is and what purpose it serves. For

¹⁴ Leonard Ma, "El Croquis 208: DOGMA Familiar/Unfamiliar 2002–2021 (2021): Review". (*Drawingmatter.Org*. 2021) <https://drawingmatter.org>

¹⁵ Pierre Chabard. "Utilitas, Firmitas, Austeritas." *The Log*, no. 43 (2018): 41–52.

this reason, examining the drawings of Dogma is important to discover the potential of architecture in the complex fabric of the contemporary city.

Within the field of contemporary architecture today, there is not much who addresses urban problems by using drawing as a critical tool, just like those productive years of the 60s to 90s. In that sense, Dogma revitalises the potential of abstract architectural representations for thinking on urban. In addition, the collage techniques used by Dogma, also called post-digital drawing, on the one hand, respond to the need to perceive design in a context to which today's society and practice are accustomed; on the other hand, present architecture itself as an abstraction of reality, excluding the misleading and limited scope of pretending to be real.

To conclude, the aim of this thesis is to present architectural drawings as projects that establish an inventive ground for the correlation between architectural objects and the city by drawing attention to the autonomy of drawing. In this respect, the thesis will discuss the projects of Dogma Studio, which provides a re-positioning of architecture within the contemporary city through drawings.

After giving a brief introduction to the problems and objectives of the thesis in the first chapter, the second chapter stands for a detailed analysis and discussion of the ways drawings functioned in perceiving the city by architects. Starting with the eighteenth-century drawings of Giovanni Battista Piranesi and Giovanni Battista Nolli, the first section highlights the potential of conventional architectural drawings and how they provide a different reading when transferred to city scale. These drawings are also significant because they occupy “a neuralgic point at the beginning of a modern conception of architecture and the city.”¹⁶ From this starting point, the changing mediums and definitions of architectural drawings will be highlighted in

¹⁶ Agrest, “Representation as Articulation Between Theory and Practice,” 165.

relation to the change in visual communication techniques since the 20s. Later changing positions towards the city by architects will be associated with the search and findings in the new ways of representing the complexity of the modern city. So that this chapter also highlights the change in how the city is perceived from something that can be designed from zero to a complex mechanism that is far beyond the control of a single gesture, thus requires new forms of representing it.

In light of these concerns, the third chapter focus on the current practice through an analysis of the Dogma office and the challenges they offer for architecture to continue its relationship with its other, the city. Initially shedding light on the background of its founders, Pier Vittorio Aureli and Martino Tattara, as visually educated architects who are affected by Aldo Rossi, Manfredo Tafuri, and Elia Zenghelis, their approach to architecture and the city is categorized under three titles, Reclaiming the City, Reclaiming Architecture and Architecture as Limit. Because Dogma's critical position within the current practice initially requires differentiation between city and urbanization. From that, it requires differentiation between architecture and city as separate but responsible entities, which necessitates to reclaim architecture as a limit to urbanization for reclaiming the city. As a critique of the capitalist city forms, a study on Dogma through texts, projects, and drawings suggests a new possibility for the contemporary city and architecture.

After an analysis of the themes that construct the drawings of Dogma, the fourth chapter dives deep into the drawings of the office. Based mainly on the drawings of the projects of *A Simple Hearth*, *City Walls* and *Stop City*, this chapter is divided under different techniques and methods of drawing: the large-scale plan, elevation drawings produced through the cut-out technique, and the use of perspective. By describing the work of Dogma through drawing techniques, this section aims to draw attention to the effect of these techniques on the ideas of the architect and, similarly, to the way ideas are represented. By comparing the techniques used by modernist architects and Archizoom that protest expansion with those of Dogma which enforce a limit, the effect of different techniques on the perception and design of the city is elaborated. Additionally, playing between analog and digital ways of producing

architectural drawings, Dogma celebrates the discursive potential of conventional architectural drawing techniques as enriched by images. This way, they form a platform in which the social, political, and physical problems of the city can be discussed in an architectural language.

Lastly, in the conclusion chapter, the key points of the study are revisited. The chapter reconsiders the role and scope of architectural drawings in establishing a relationship with the city, claiming that architectural drawings are still the most fruitful way to discuss newly emerging issues.

CHAPTER 2

CITY AS THE OBJECT OF ARCHITECTURAL DRAWING¹⁷

The title of this chapter is a re-writing of another title, “The City as the Object of Architecture” (1998), the title of a frequently quoted article by Mario Gandelsonas. In his famous article, he defines the beginning of a controversial relationship between architecture and the city with these words:

The city has been the object of architectural desire from the moment architectural discourse was established with Alberti's theory: an articulation of two illegible texts, one written (Vitruvius's Ten Books on Architecture) and one built (the Roman ruins). The constitutive moment represented by Alberti takes place at a time when, in Europe, the cities as a political economic structure ‘come back.’ It is in this context that architecture is called into being in relation to the city as its other. This relationship was established on the basis of a ‘shared’ object, the building as the object of both practices.¹⁸

In light of these words, the first chapter deals with the relationship between architecture and the city as represented in the drawings within the discourse of architecture. So that, in addition to the autonomy of drawing, introduced in the first chapter, with respect to the object it represents and specific to the aim of this thesis, this chapter deals with drawings’ capability of re-presenting its object within the scale of the city and how their materiality supports to widen the discussions.

¹⁷ The themes discussed under this title have been compiled in the light of the topics covered in the following lecture: Esin Kömez Dağlıoğlu, *ARCH 725: City In Contemporary Architectural Theory*, (Middle East Technical University, Spring 2021).

¹⁸ Mario Gandelsonas, “The City as the Object of Architecture.” *Assemblage*, no. 37 (1998): 130.

2.1 Drawing The City

Within the drawings of the city in the history of architecture and city planning, drawings of Giovanni Battista Piranesi and Giovanni Battista Nolli hold a significant place. Not only due to the unprecedented scale of the drawings and detail but the way the city is represented with its architecture. For an analysis of the effect of drawings and architecture on the perception of the city, a comparison between the drawings of Piranesi and Nolli will be significant. Comparative analyzes of these two drawings have been done by many historians, urban designers, and architects such as Ian Verstegen, Allen Ceen, Peter Eisenman, Teresa Stoppani, Pier Vittorio Aureli, and many more to study city formations, architectural styles, and mapping techniques. The comparison here focuses on the techniques of drawings and how they provided different readings on the same city.

In the eighteenth century, the drawings of Piranesi produced a strong visual attack that challenged the scope of the conventional language of architectural drawing. It is neither a theoretical line of vision nor groundbreaking architectural design approaches but the visual manifestation of architecture and its elements that resides behind the power of his works. Especially within the history of drawings for cities, Piranesi's depiction of Campo Marzio has a particular place not only because of its topographical precision achieved in 1762 but the method through which the architecture of the city is represented. The project, *Il Campo Marzio dell'antica Roma* (1762), was commissioned to document imperial Rome at the time of modern Rome. Even though the aim of the project seems to record the antique Rome as close to its original, the project goes beyond being an accurate map of the city through the attempt of Piranesi, which led him towards a reconfiguration of the antique city of Rome.

The Scenographia and *The Ichnographia* are two significant parts of the project depicting the ruins of the old city in two different methodologies. *The Scenographia* is a drawing of a scene of Campo Marzio in Rome with the ruins left from the imperial city and nothing else. So that, the drawing is neither a depiction of the old



Figure 1. Giovanni Battista Piranesi, Scenographia Campii Martii, 1762. Etching with engraving on paper. [Retrieved from <https://digitalcollections.bsr.ac.uk/islandora/object/LC-PRINTS:316>]

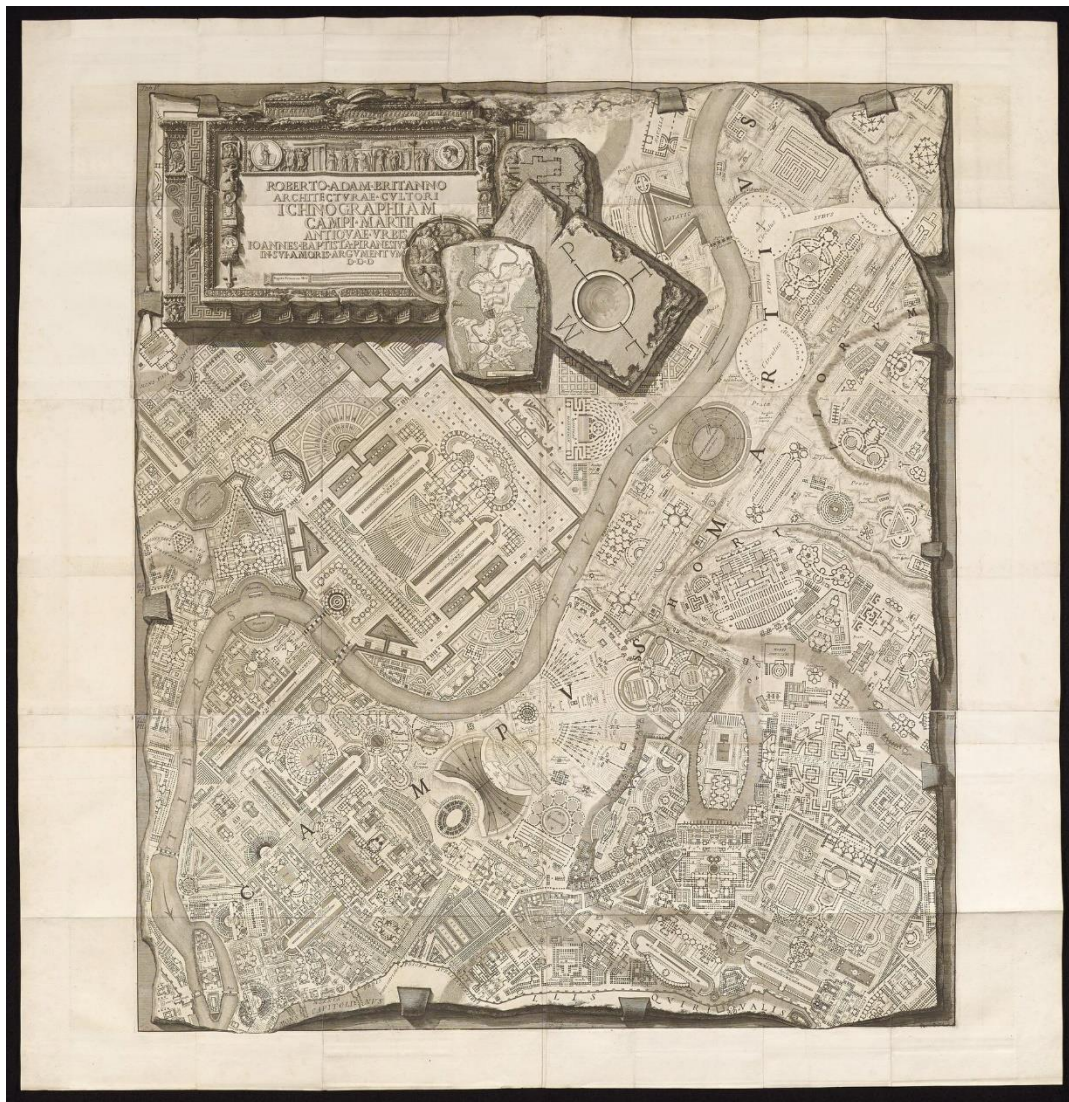


Figure 2. Giovanni Battista Piranesi, *Ichonographiam Campi Martii Antiquae Urbis* (*Ichnographia of the Campus Martius of the Ancient City*), 1757-1762, Print of etching in six plates, Yale University Art Gallery. [Retrieved from <https://artgallery.yale.edu/collections/objects/179343>]

city nor the existing city but marks the reference of Piranesi to reconstruct a new city, that is, the ruins. With the elimination of existing patterns of the city, Piranesi reconstructs Campo Marzio with reference to the ruins. *The Scenographia* thus reveals the ideological purpose behind *The Ichnographia*, which is *instauratio urbis*: the aim of revitalizing the form of ancient Rome.¹⁹ *The Ichnographia* is the plan of Campo Marzio that is generated by the analysis of existing ruins and the estimations of Piranesi upon non-existing buildings.²⁰ Despite the accurate placement of ruins, the modern city is intentionally excluded from the drawing. This “selective act” is the main idea behind Piranesi’s critique of the modern city. The destruction of the modern city in *The Scenographia* is the prerequisite of the reconstruction in *The Ichnographia*. The plan underlines the fact that the ancient city had no overall plan but architecture.²¹

Campo Marzio plan is an unprecedented drawing that is detailed for its scale. The detail of the drawing usually fits the scale of a building, not that of a city. For this reason, it challenges the conventional drawing techniques governing its time which are usually generated to guide the construction or provide an actual depiction of its object. Similarly, it is not a drawing that sees the city from a bird's eye view, but a drawing that shows all the designed and in-between spaces of the city by cutting it with an invisible plane, just like an architectural plan. Such a representation embodies a city that is generated by architectural methods and elements such as walls and columns that pretend to be a whole through the relationships between its parts. It is this treatment of architectural and urban space that places Piranesi and his works into a critical position within spatial discussions. Representing no clear difference between inside and outside, *The Ichnographia* portrays how architectural space can have a role in the continuum of life in the city. Its relation to all the other spaces

¹⁹ Pier Vittorio Aureli “Instauratio Urbis.” in *The Possibility of an Absolute Architecture*, by Pier Vittorio Aureli (Cambridge: The MIT Press, 2011), 89.

²⁰ Stanley Allen, and G.B. Piranesi, “Piranesi’s “Campo Marzio”: An Experimental Design”, *Assemblage*, no:10 (1989): 75.

²¹ Aureli, *The Possibility of an Absolute Architecture*, 92.

surrounding it manifests the city as a composition of architectural spaces, of rooms. The drawing put forward a city that can be read as an architectural project. In this manner, Piranesi's drawing of Rome is experimentation with space beyond the reconstruction of the past.²² Additionally, Piranesi's aspiration of re-defining the city through the very form and tool of architecture puts him in the position of not a surveyor or archaeologist but the designer of the *Campo Marzio*; an architect as a designer of the city.

However, it is this representation of the city that leaves no space for appointing a clear order, classification, or hierarchy of areas except the Tiber River that splits the city into two parts but the accumulation of spaces. So that, the fictional city of Campo Marzio can be interpreted as an assessment of the complexity of spaces and forces at work, in accordance with and comparison to the juxtaposition and formless multiplication of the classical orders imposed on architecture.²³ The dichotomy between the order attributed to constructions, their individuality, and their irregular placement within the urban configuration is a rethinking of the city within the grammar of architectural drawing. As Gandelsonas highlighted, what is at play in Piranesi's representation of Rome is not only the differentiation of the drawing and buildings but also the autonomy of the drawing, which in addition to visualizing, disseminate a critique of the existing.²⁴

Representation of a city via its architectural objects was not new to that era. The ancient Roman drawing, *Antiquae urbis imago* (1561), of Pirro Ligorio, who is mentioned as the person Piranesi refers to in several sources, is also a representation

²² Teresa Stoppani, "Translucid and Fluid: Piranesi's Impossible Plan", in *From Models to Drawings: imagination and representation in architecture*, ed. Marco Frascari, Jonathan Hale, Bradley Starkey (London: Routledge, 2018), 100.

²³ *Ibid*, 103.

²⁴ Gandelsonas, "The City as the Object of Architecture," 138.

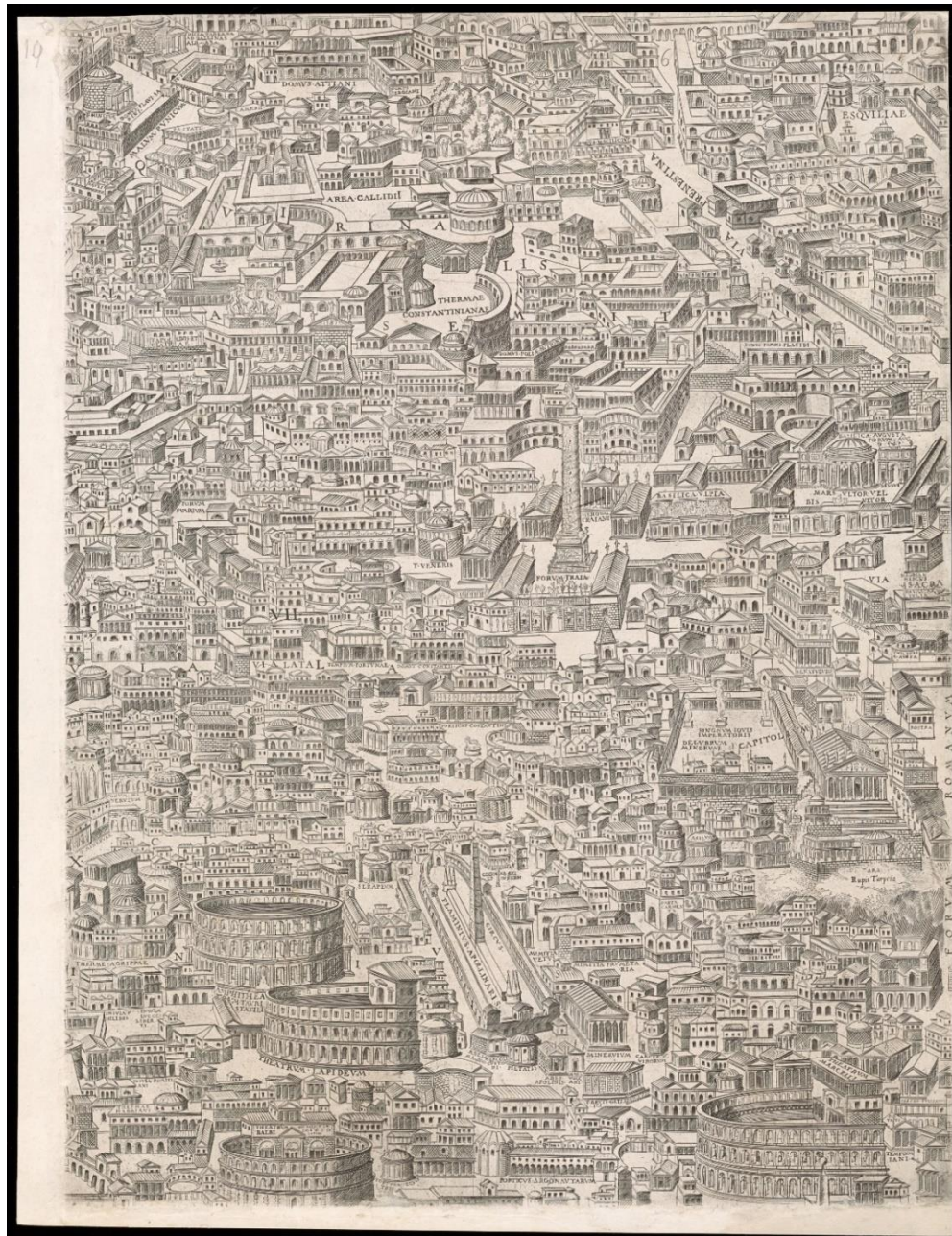


Figure 3. Pirro Ligorio, *Antiquae urbis imago accuratissime ex vetusteis monumenteis formata*, 1561, Sheet 5 of print of etchings on paper, The Getty Research Institute. [Retrieved from <http://www.getty.edu/about/opencontent.html>]



Figure 4. Central part of Nolle map, Giovanni Battista Nolli, *Nuova Pianta di Roma*, 1748, print of engravings, Yale University Art Gallery. [Retrieved from <https://artgallery.yale.edu/collections/objects/177965>]

of the city that provided a different point of view.²⁵ Likewise, the Piranesian plan drawing, the three-dimensional representation of antique Rome by Ligorio reveals acuity made of architecture. Different forms and dimensions of domes, pitched roofs, amphitheatres, porticos, and many more. The *Antique urbis imago* is one of the most radical representations which put forth the effect and significance of each building and their relationship to one another in the constitution of the city and life.

On the other hand, another drawing carried out within the purpose of *instauratio urbis* depicts ancient Rome within a completely different composition. The 1748 map of *Nuova Pianta di Roma* is the first precise scientific map of Rome commissioned by architect Giovanni Battista Nolli.²⁶ Consisting of twelve plates the plan is an engraving on copper. Nolli map is characterized by the figure-ground technique which strictly differentiates the enclosed and unenclosed spaces within the urban void. Unlike the elaboration of every single space in Piranesi's drawing, Nolli map abstracts architecture into solid enclosed forms. Even though it is a very detailed map of Rome indicating all the buildings, elaborately processed details of open areas, including fences and the ruins, the focus has shifted from documenting the ruins to illuminate modern Rome.²⁷

In comparison to the figure-ground projection of Nolli, Piranesi's etchings compose a "figure-figure urbanism".²⁸ There are many interpretations of what the figure and the ground represent, and it is frequently described as public and private or solid and void. Yet, Pier Vittorio Aureli diverts attention to the difference between architectural space and urban space in Nolli's figure-ground technique and state that "*Nuova Pianta di Roma* is one of the primary illustrations of the change in the

²⁵ See John Pinto, "Giovanni Battista Piranesi's Plan of Hadrian's Villa." *The Princeton University Library Chronicle* 55, no:1 (1993): 82., Jessica Maier, *Rome Measured and Imagined: Early Modern Maps of the Eternal City*, (University of Chicago Press, 2015): 211–262., Aureli, *The Possibility of an Absolute Architecture*, 94.

²⁶ Aureli, *The Possibility of an Absolute Architecture*, 106.

²⁷ Ibid, 108.

²⁸ Stoppani, "Translucent and Fluid: Piranesi's Impossible Plan", 106.

representation of the city from architectural form to urban mass.”²⁹ The ichnographic portrayal of urban patterns provided a reading of the city not through its architectural styles but a conceptualization of public space (the white areas on the map). Hereby the Nolli map with its strict differentiation between architecture and the urban reflects the clear pattern ordered by streets, squares, and courtyards. The interior logic of buildings as scribbled areas with a black pen does not propel any effect on the environment rather than forming, limiting, and directing the flow (streets) outside of them. So that, it can be understood that the drawing portrays the role of architecture as a tool of sustaining the order in modern Rome. The figure-ground technique also paved the way for the studies on the perception of the city almost two hundred years later which is most apparent in the *Collage City* (1978). The technique proved to be a productive design tool in the studies concerning the city. On the contrary to the total order proposed within the Nolli map, *Collage City* search for the possibilities of fragmentation against the total design approach of modernist architects yet maintains this approach through the holistic vision that the figure-ground provide.³⁰

In comparison to the Nolli map, Piranesian engravings do not prioritize the ground as the sole element; rather they define the ground as the composition of traces, of time, fragments and of spaces from private to public, small to large, enclosed to open. This way the city of architecture is represented as the city of each power and identity at work. In addition, with the help of cartographic advancements, the Nolli map suggests effective management and control of the city. Piranesi’s Campo Marzio on the other hand, make use of topographic precision techniques for revealing the interpenetration of architecture and urban space.

²⁹ Aureli, *The Possibility of an Absolute Architecture*, 109.

³⁰Esin Kömez Dağlıoğlu, “Karl Popper’s Architectural Legacy: An Intertextual Reading of Collage City.” *METU JFA* 33, 1 (2016): 115.

What is in common in Piranesi and Nolli is that even though both of them make use of cartography and gain the status of a surveyor with the aim of *instauratio urbis*, their drawings of Rome are more than scientific documentations. Piranesi by suggesting a reanalysis of ruins criticize the existing condition; order implied to architecture and the city. So that the scientific survey becomes a mechanism for the possibility of his imaginary condition. Similarly, the precision of the Nolli map proposes the feasibility of giving an order to the city and declaring a vision that separates architecture from the urban. Drawings of a city made by architects eased their understanding, planning, and control over the urban context.

Under the title “Drawing the City,” I attempted to draw the relationship between architecture and the city to underline that questioning these two terms in relation is not a debate based on the current complexity of cities and the multiplicity of architectural attempts, but they have always been considered in relation to one another. Drawings of Piranesi and Nolli of the Roman city exemplify both the intent of architects to have a say in the larger picture, the city, and reveal the different interpretations of the same city while establishing the ground for future interventions. In addition, the analysis of these drawings underlines that the relationship between architecture and the city is multiplied through different techniques of drawing that they do not function only as analytical tools but are able to make one think deeply about the existing discourse and critique it. The drawings discussed generate ideas for how a city should be through a critical representation of the existing, and each one of them attributes different roles to architecture within their composition. From a city depicted by its architectural gestures to a city in which architecture is a tool for sustaining order, the drawings stress the changing meanings of architecture concerning its other. Furthermore, the drawings of Piranesi and Nolli are also significant within the scope of this thesis due to their conventional style of architectural drawing, the plan. “The word plan has a dual significance, meaning both a detailed drawing to scale of a building and a method for doing and achieving

something.”³¹ This reveals that “drawings have an aesthetic quality but are fundamentally located in an ideological practice. They reveal how architects understand, imagine and realize the city”³² In the case of Piranesi, for instance, when a conventional architectural plan that includes columns, walls, and staircases with proper dimensions, a descriptive drawing which can be used for construction is multiplied to draw the whole city, there exists no single building but the juxtaposition of all constructing the urban environment. It reflects Piranesi’s idea of a city.

These eighteenth-century drawings acknowledge that architecture has been in contact with the social and political environment of its time, and especially within the scale of the city, it becomes more obvious and stronger. So that even the scientific methods of drawing, when they meet an unprecedented level of detail to its scale as in Piranesi or drawn in a level of abstraction as that bare eye cannot relate such as the Nolli map, becomes speculative acts.

“18th-century negation of representation, the task proper to the visual arts can no longer be seen as the simple fixing of an image. Instead, they come to signify their own action or their own absence.”³³ Following the idea that Diana Agrest noted, it can be concluded that the drawings of Rome, besides having strong descriptive features about the exact conditions, mainly criticize and generate ideas about the city just like other drawings that the thesis will examine. Since the following chapter titles concentrate on changing drawing mediums within the architectural drawing, an examination of these maps was necessary also to underline their significance as the strongest evidence of how a conventional architectural plan drawing can encourage critical thinking not only for architecture but also, it's other, the city.

³¹ Agnieszka Mlicka, “Drawing the City: Motives and Methods,” (Unpublished Master Thesis, Wimbledon College of Art, University of the Arts, London, 2007), 3.

³² Ibid.

³³ Diana Agrest, "The City as the Place of Representation," *Design Quarterly* 113/114, (1980): 12.

2.2 Image of The Modern City

Cities, significantly after industrialization, have seen rapid population growth, and in parallel, the number of working classes increased. The existing number of buildings to shelter the population was insufficient, so a sudden need for rapid construction was necessary. Mass housing units and tenements emerge as structures that gain meaning under these conditions and constitute the main form of the concept of urban housing over time. Yet the problem was bringing the case of rapid urban planning to sustain the environment for the people living in these newly built places. Besides the need for residential units, the form of businesses shaped after industrialization led to new types of buildings such as commercial towers, office buildings, and department stores and required to provide and maintain the necessary transportation systems. So that it was not a problem limited to architecture and construction of buildings but necessitated an urban plan for the distribution of various programs and maintaining the flow between them. For this reason, it would be proper to state that all these shifts that necessitated quick and large-scale interventions towards the city increased the involvement of architects in the planning of the urban. So that, in the 20th century, a variety of new proposals appeared by architects relating to the city manifested via drawings. Agrest stresses that it is with modern urbanism that architecture takes the responsibility of the city as its object rather than being seen through it.³⁴ This responsibility requires a new vocabulary to be developed in order to maintain the discussion between two different terms.³⁵ At this point, drawing asserts itself as a productive tool with which two subjects can be worked together and related. Drawing, also as the mediative medium between theory and practice, became an argumentative agent to study and express the emerging discussions in the agenda of architects.

³⁴ Agrest, "The City as the Place of Representation," 13.

³⁵ Ibid.

In 1922, Le Corbusier proposed his design for a city of 3 million inhabitants, *Villa Contemporaine*. There is no doubt that the orthographic set that in reference to regulating lines demonstrates the geometric order given by architecture to the modern city in the most precise way. The unrealized urban plan emerged from a tabula rasa, which eased the management of the ground. The utopian city contained identical skyscrapers at its core and low-rise buildings spread across a vast area planned in a Cartesian grid, allowing the city to act as a “living machine.” The symmetry, grid, orthogonality, repetition, etc., these operations on the drawing board not only helped Le Corbusier to separate the ground into zones but also standardized architectural form under total design strategies by the agency of mathematical authority. In place of chaos, Le Corbusier proposed the strict order of a geometric system.³⁶

In her “City as a Place of Representation” article, Diana Agrest discusses how cities are constructed as the “representation of power” by referencing to the representations of cities.³⁷ Indeed, the drawings of modernists offer the best tools to study the city in relation to power. It is not managed only through the strict order of the plan but also through the language of drawing that interprets reality. For Le Corbusier too, perception “was more forceful than mere conception.”³⁸ The aerial position of the eye in the drawings of *Villa Contemporaine*, for instance, sees the city from the top a far, an aerial viewpoint that captures the sense of the whole, which equates to the “non-place” position of the planner.³⁹ This divine perspective detaches the architect from the ground of the city, appointing him/her a god-like identity. The distance

³⁶Ludwig Hilberseimer, Richard Anderson and Pier Vittorio Aureli, *Metropolisarchitecture and Selected Essays*, (GSAPP Books, 2013), 122.

³⁷ Agrest, “The City as the Place of Representation.”

³⁸ M Christine Boyer, “Aviation and the Aerial View: Le Corbusier's Spatial Transformations in the 1930s and 1940s,” *Diacritics* 3/4, 33, (2003): 102.

³⁹ According to, a designer and researcher on architectural representation, non-place position of the designer highlights the connection between the aerial view, power, and the city. See: Sayan Skandarajah, “Into the Clouds of Rakuchu Rakugai Zu: EasternWestern Drawing Tolerance Critiqued through Speculative Drawing Practices,” *Architecture and Culture* 1, 7, (Routledge, 2019): 135.

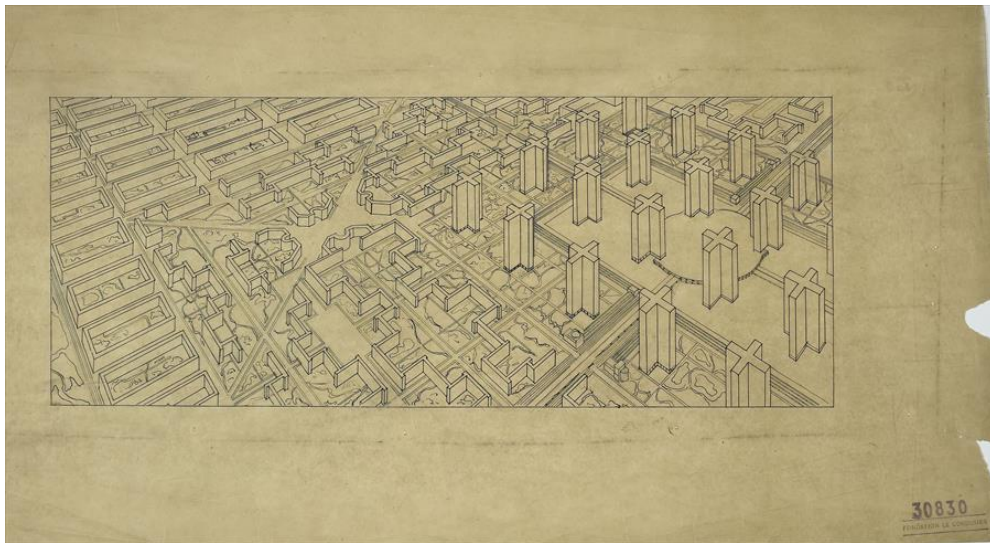


Figure 5. Le Corbusier (Charles Eduard Jeanneret), *Ville contemporaine de trois millions d'habitants*, 1922, Fondation Le Corbusier, Web.

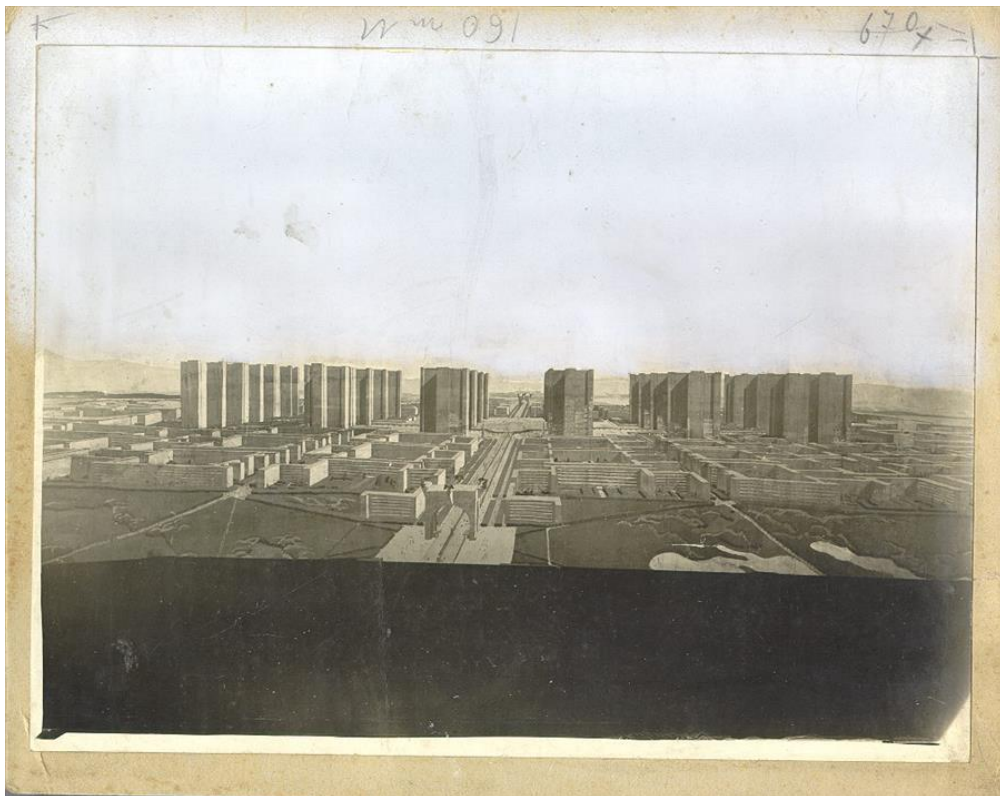


Figure 6. Le Corbusier (Charles Eduard Jeanneret), *Ville contemporaine de trois millions d'habitants*, 1922, Fondation Le Corbusier, Web.

between the eye and the surface pulls the entire city to an easily modifiable and playable scale that gives the architect the power to shape the city as he/she wishes.

Ludwig Hilberseimer also was very productive in discussing his totalitarian attitudes toward the capitalist city with a significant number of drawings. Even Richard Anderson underlines that his analysis of the capitalist city and metropolis in *Großstadtarchitektur*, was mainly deployed through the images that the book present and evoked a variety of extreme reactions, even if most of them were negative.⁴⁰

In contrast to the horizontal growth in *Villa Contemporaine*, Ludwig Hilberseimer suggests a vertical construction for the city. High Rise City, famous for its grayscale single-point perspective drawings, and a collage, presents the most extreme depictions of modernists' desire to modify the city through architectural form. Therefore, it is not surprising that Hilberseimer noted that “the task of the architect is to bring order and clarity to the chaos.”⁴¹ With the intention of bringing order to the city, architectural spaces began to dominate the whole city. However, it is not done by a collection of a variety of architectural forms but managed by a continuous system of relational forces and flows. Since Hilberseimer defines traffic as the alpha and omega of the metropolis cities, distribution of the people and spaces are stacked on vertical masses to leave the area for transportation that extends forever in single point perspective drawings. For Hilberseimer, the city comes first. It is the “only context in which architecture can be understood at a fundamental level.”⁴²

The urban ambiance evoked in Hilberseimer's drawings is not exactly futuristic, neither very dystopian nor utopic. Andrea Branzi, in the foreword to the *Metropolisarchitectue and Selected Essays*, interprets the “axonometric purity and

⁴⁰Hilberseimer, Anderson and Aureli, *Metropolisarchitecture and Selected Essays*, 21.

⁴¹Ibid, 38.

⁴²Ibid, 338.

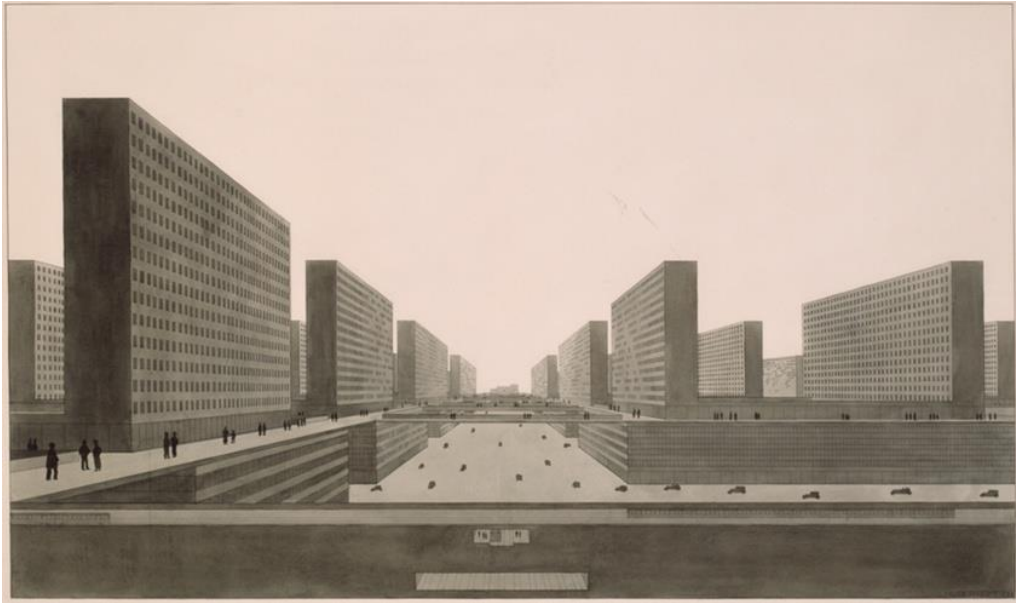


Figure 7. Ludwig Karl Hilberseimer, *Hochhausstadt (High Rise City)*, 1924, ink and watercolor on paper, Art Institute Chicago, <https://www.artic.edu>

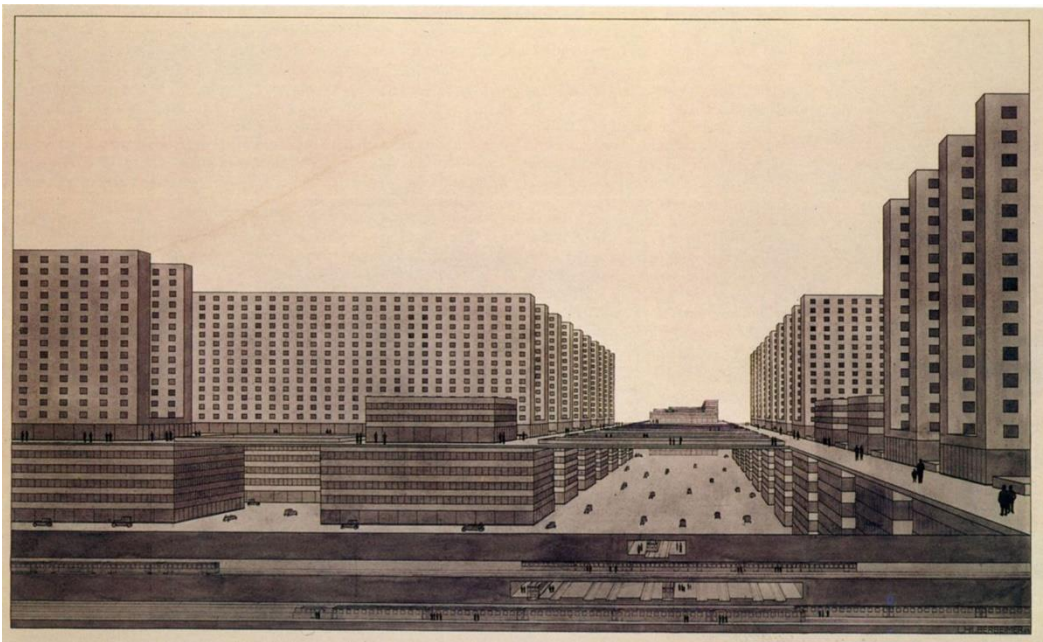


Figure 8. Ludwig Karl Hilberseimer, *Hochhausstadt (High Rise City)*, 1924, ink and watercolor on paper, Art Institute Chicago, <https://www.artic.edu>

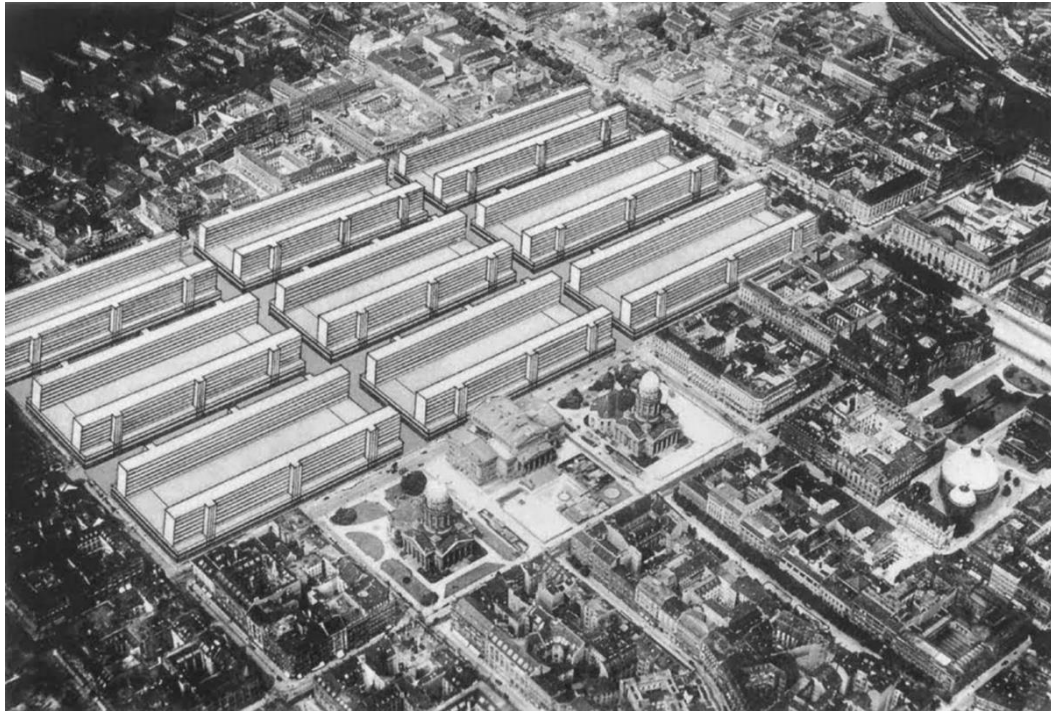


Figure 9. Ludwig Karl Hilberseimer, *Berlin Development Project, Friedrichstadt District, Office and Commercial Buildings*, Berlin, Germany, Perspective View, 1928, photocollage of ink on paper mounted on aerial photograph, Art Institute Chicago. <https://www.artic.edu>

photographic concreteness” in Hilberseimer’s drawings as a “confrontation through abstraction.”⁴³ The drawing is both abstract and frighteningly real. It is meant to be an abstract “model” that even the windows appear as cut-outs from walls with no mullions yet so real that it has a scale, speaks to several problems from vehicle and pedestrian transportation to the distribution of working and living spaces. The drawings are abstractions of an idea in the form of a building that has the city in its goal of transformation. This reveals the fact that the attention in the modernists’ drawings is that architecture and urban design are given the mission of altering social organization.⁴⁴

2.3 Varying Mediums of Architectural Representation⁴⁵

Even though we are mostly confronted with the orthographic set and perspective in the representations of modernists, the collage of Hilberseimer (Figure 14) shows the initial hints of the search for alternative techniques. In parallel to the change in living patterns, the perception and representation of the city started to vary. Architectural representation methods, starting with modernism and becoming more diversified in the 60s and 70s, have undergone an ongoing transformation. So that the drawings that will be discussed concerning the post-modern and the contemporary city, their production and communication techniques also alter from conventional drawings. As Decroos et al. highlight, “if the drawing proposes a free space for the construction of architectural thought, the affordances and limitations of the specific media used direct a certain way of thinking about architecture.”⁴⁶ For this reason, before analyzing the reflection of the city on the postmodern architectural discussions, studying the changing modes of representation in architectural theory and practice

⁴³Ibid, 80.

⁴⁴ Claire Zimmerman, “Review of *Metropolis* Architecture and Selected Essays,” *Journal of the Society of Architectural Historians* 73, no. 1 (2014): 165.

⁴⁵ This title and the themes discussed below refer to the following lesson: Ayşen Savaş, *ARCH 524: Architecture and Different Modes of Representation*, (Middle East Technical University, Fall 2019).

⁴⁶ Bart Decroos et al., “The Drawing as a Practice,” 17.

would be constructive. This is significant to realize the potential embedded in the materiality of the medium and what challenges it brought to the discussion of the city.

Technological developments in visual production, starting mainly from the 60s and becoming more dominant in the 70s and 80s and continuing to develop today, not only affected several branches of art but also caused an important interaction in architecture, especially in architectural representation. The spread of photography, the concept of color as a manifestation within pop-arts, increasing publishing and digitalization, cinema, and the availability of images in everywhere at any time through daily newspapers and magazines have created a world where we are constantly exposed to images and altered the meaning of them.⁴⁷ Thus, starting from the 60s, the concept of drawing in architecture began to change and expand. The meaning, purpose, and function of architectural representation have also diversified with different representation techniques such as photographs, videos, use of vibrant colors, infographics, data and such. The gaze, which has been active in conventional architectural drawings such as plans, elevations, and perspective drawings as an analytical and thought-provoking tool, through the expansion of its area of interaction with other forms of visual media became more speculative and sensitive to everyday problems. This, one can argue that, in turn, made possible the discussion of the city to be held on multiple levels and with different perspectives from social problems, infrastructural discussions, and natural factors to daily activities within architecture.

Michael Foucault, in *The Archeology of Knowledge*, defines that the production of knowledge is established on the system of nonlinear relations of hierarchy, dominance, and stratification that are produced through the phenomena of rupture

⁴⁷ See John Berger, Sven Blomberg, Chris Fox, Michael Dibb, and Richard Hollis. *Ways of Seeing*. (London: British Broadcasting Corporation, 1972).

and discontinuity.⁴⁸ Therefore, the production of knowledge is not based on an articulated set of propositions nor a trace of implicit psychology, spirit, or enveloping historical thought; it is the set of relations in which all these other factors acquire their meaning. Redistribution of the set of relations reveals “several forms of connexion, several hierarchies of importance, several networks of determination.”⁴⁹ In other words, the transformation of the channels that produce knowledge, their displacement, and redistribution is fertile to produce new forms of knowledge through transformations of concepts. Similarly, the production of architectural drawing via performing at the inter-disciplinary level of design ensured architecture the opportunity to question its established norms and forms. It also sets new relations between architecture and extra-architectural terms that, in turn, are keen to provide new knowledge. Inter-disciplinary drawing methods challenged the conventional orthographic architectural representation through “in-between” drawings.⁵⁰

In his doctoral study, Altürk claims that the shift and increasing interest on the city within architectural discourse prompted architectural drawings to be more receptive of the city.⁵¹ Based on my previous inference, I would like to add this statement the fact that the increase of visual media forms and the diversity of new technologies provided architectural drawing the ability to be more observant and inclusive of daily life, which in turn made possible the intervention of the city and its problems arguable within the architectural representation.

Photography was resized as an architectural representation tool that does not only serve to commercial market yet makes more direct connections with the actual built world and creates illusions. Especially during the modernist era, in which architecture photography has become very popular and frequently associated with

⁴⁸ Michel Foucault, *The Archaeology of Knowledge*, (New York: Pantheon Books, 1972), 4.

⁴⁹ *Ibid*, 5.

⁵⁰ Igea Troiani, and Tonia Carless, “‘In-between’: Architectural Drawing as Interdisciplinary Spatial Discourse,” *J. Archit.* 2, 20, (2015): 268.

⁵¹ Altürk, “Drawing Architecture Theory on the City,” 155.



Figure 10. Photographs of Seagram Building and Lake Shore Drive Apartments designed by Ludwig Mies Van der Rohe, in Manfredo Tafurei and Francesco Dal Co, *Modern Architecture*, (Electa Editrice, 1976), 315-317.

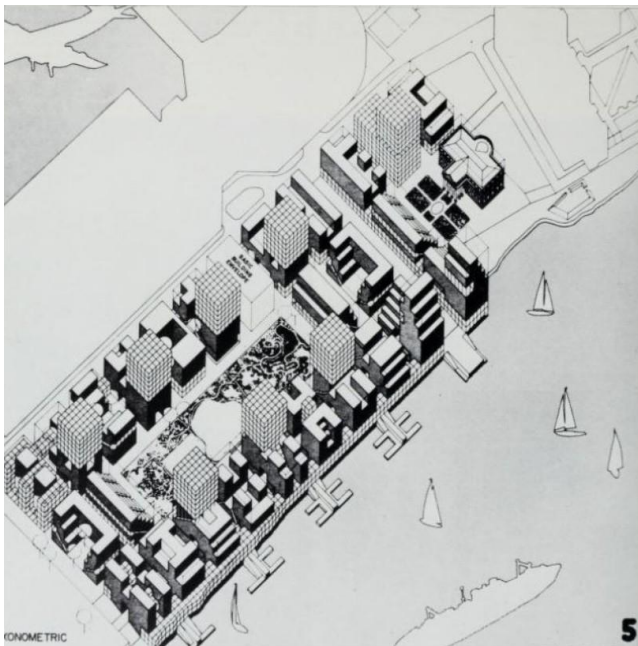


Figure 11. Oswald Matthias Ungers, *competition project for Rosevelt Island housing*, in Tafuri and Dal Co, *Modern Architecture*, 370.

the buildings of modernists', the camera has become a sensitive media to deploy ideas concerning the relationship between buildings and their context. In a 2004 article, Claire Zimmerman discusses that architectural photography draws out different things than buildings, they create "perceptions, opinions, effects, spatial constructs, utopian realities, [and] subsequent histories," therefore creating illusions.⁵² Terms associated with photography and filming, such as framing, lenses, manipulation of depth of field, and composition, both manipulated existing conditions and challenged the relationship of urban with the built mass. Zimmerman widens the discussion by referring to the images used in Manfredo Tafuri and Francesco Dal Co's *Modern Architecture* (1976/1986). The book covers a wide range of photographs of modern buildings and uses more than one photograph for each building. According to Zimmerman, this portrays the authors' cognition about the representative manipulation of different angles and positions of the camera attributes; therefore, providing more than a single image would diversify the readers' points of view.⁵³ Angled cameras, and unexpected points of view in each of them challenge the scale of the building in comparison to its context. While the comparison can be made with another building next to it, the other proposes a contrast between the building and the ground. Architecture framed by architecture, and city framed by architecture, challenge the scale of each other while making one question the effect of one can have on the other. Additionally, it can be said that various angles used in photography added a new dimension to the usual perspectives and orthogonal representations of architecture and the city as well as increasing the aerial view representations of the built environment.

In addition to using the photograph as it is, the photomontages, montages, and collages formed by combining multiple images and techniques such as painting, and

⁵² Claire Zimmerman, "The Monster Magnified: Architectural Photography as Visual Hyperbole", *Perspecta* 40, (2008): 136.

⁵³ Zimmerman, "The Monster Magnified: Architectural Photography as Visual Hyperbole."



Figure 12. Archigram and Peter Taylor, *Front Cover of Archigram Magazine Issue No. 2, 1962*, collage, Archigram Archives



Figure 13. Archigram, *Walking City, 1964*, collaged line drawing, Archigram Archives

printing have provided a new perspective on the definition of architectural drawing and the way it is produced.

These methods, which have increased with the photographing of the urban environment since modernism, also triggered the search for new ways of representing the changing built environment in architecture and art.⁵⁴ To name some of the projects, “Il Monumento (1969)” by Superstudio, “No Stop City (1970)” by Archizoom, and the drawings of OMA for almost each of their project reveals the productive ground generated by the integration of several mediums within architectural drawing and stress the change in the architectural communication techniques. These drawings are generally critique deploying speculative images, as will be discussed under the following title. The still life images such as standing people, children playing games, food, street objects, vehicles, and roads, taken from photographs, magazines brought into the architectural drawing scene challenged the capabilities of architectural representation and gave it the flexibility to have a say on the social and cultural issues as well. Hereby, the collage, which connotes with some social and cultural evocative words, tries to produce a critical view of the coexistence of the designed and the undesigned, architecture and the urban.⁵⁵ In other words, most of the drawings produced with the integration of diverse techniques that is not limited to pencil, rested on the attachment of ordinary figures, symbols, mass production of imagery as well as other forms of popular image making in order to attach architecture and the city with the predominant culture.

The “activist space”⁵⁶ that the photographic images occupy was also dominant through their use in the form of posters by architecture firms as highly used by Super

⁵⁴ Elif Ezgi Öztürk, “Making The Modern City Visible: A Study on Montage, Collage and Photomontage,” (Unpublished Master Thesis, Middle East Technical University, 2022), 3.

⁵⁵ Diana Agrest, “Design versus Non-Design”, *Communications* 1, 27, (1977).

⁵⁶ A term borrowed from Zimmerman, “The Monster Magnified: Architectural Photography as Visual Hyperbole.”

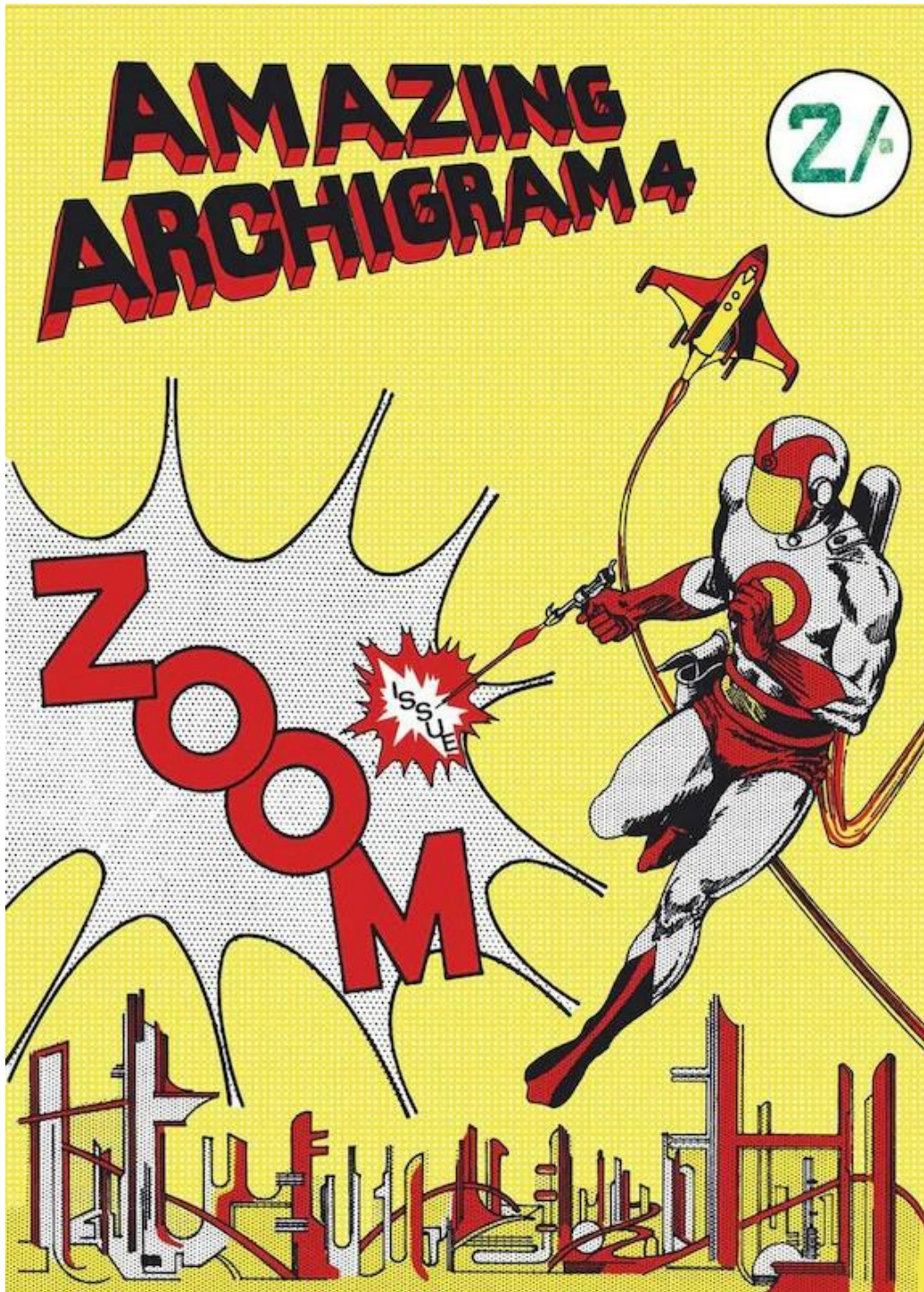


Figure 14. Archigram and Warren Chalk, *Amazing Archigram 4: Zoom issue*, 1964, collage, Archigram Archives.

Studio and Archigram. (Figure 7., 8., and 9.) The posters were made to convey ideas not to represent a physical object. Similar to what billboards do, posters of architects aimed at expressing an opinion, defending it, or spreading it to more people through striking visual effects that are fashionable for their time. For Archigram, for instance, drawing combined with text was a way of strikingly expressing their ideas, taking attention to their manifestations, and communicating. *Archigram Magazine* published between the years of 1961 and 1974, put forward a great number of experimental projects that included images of extra-architectural objects as well. The multi-disciplinary dialogue provided through the technique of drawing discusses topics of expandability, science-fiction themes, landscapes, urban sprawl, and many other projects concerning the city, such as City Interchange Project (1963), Plug-in City (1964), Underwater City 1964), Computer City (1964), Walking City Project (1964) and so on. The parallelization of architectural imagery with the changes in art, politics, and culture and its integration with everyday objects also made it accessible to a wider audience, not limited to architects or urban designers. This also contributed architectural discussions to be more inclusive of other disciplines.

While stating that within architectural practice drawing as a cultural production is capable of freeing itself from the constraints of institutions, politics, and economy, Edward Robbins, in his book, does not separate drawings from the current problems regarding society but stress that they are capable of altering the existing and producing alternatives to it within their own terms.⁵⁷ “The drawing can be used to invent cities that have never existed, building types that may well not be buildable, and visions of space that we have yet to and may never encounter in our daily lives.”⁵⁸ The autonomy of the drawing and especially its diversification and multiplication after the 60s, its own terms, techniques, and language while liberating

⁵⁷ Edward Robbins, *Why Architects Draw*, (MIT Press, 1997), 8.

⁵⁸ Ibid.

it from being mere illustration, provide a broader perspective for architects to play with and integrate social and political actors into their way of thinking.

2.4 Questioning the City

Parallel to the diversifications in architectural representation tools and forms, the concept of the city has also undergone changes with the altering cultural, political, and physical environment that also affected how it is represented.

Through the medium of drawing, the city has been a fertile ground for fantasies, utopias, dystopias, criticism, and speculation.⁵⁹ However, against the totalizing orders imposed on modernist drawings, postmodernists criticized, questioned, and speculated about their norms with the medium of drawing. Emerging at a time of rapid change in social practices, these drawings served as critical ideals against the rising dominant system of the postindustrial world and approaches such as oversimplification, monotony and mass production in architectural form and planning. Archigram was perhaps the most sonorous one with their striking graphic pop-imagery and comic strips that shows the features of the high consumption culture and reflects upon the rapidly changing forms of architectural production and imagery. So that, their superficial drawings for projects such as Plug-In City were not intended for realization but were critiques of preceding decades.⁶⁰

Superstudio, on the contrary, deals with geometric regularity as its base for the city and its architecture. The collages of a 1969 project called *Il Monumento* show pure prisms of architectural forms that stretch over the entire city. The first publication of

⁵⁹ George R Collins, "Visionary Drawings of Architecture and Planning: 20th Century through the 1960s," *Art Journal* 1, 38, (1979).

⁶⁰ Mlicka, "Drawing the City: Motives and Methods," 9.

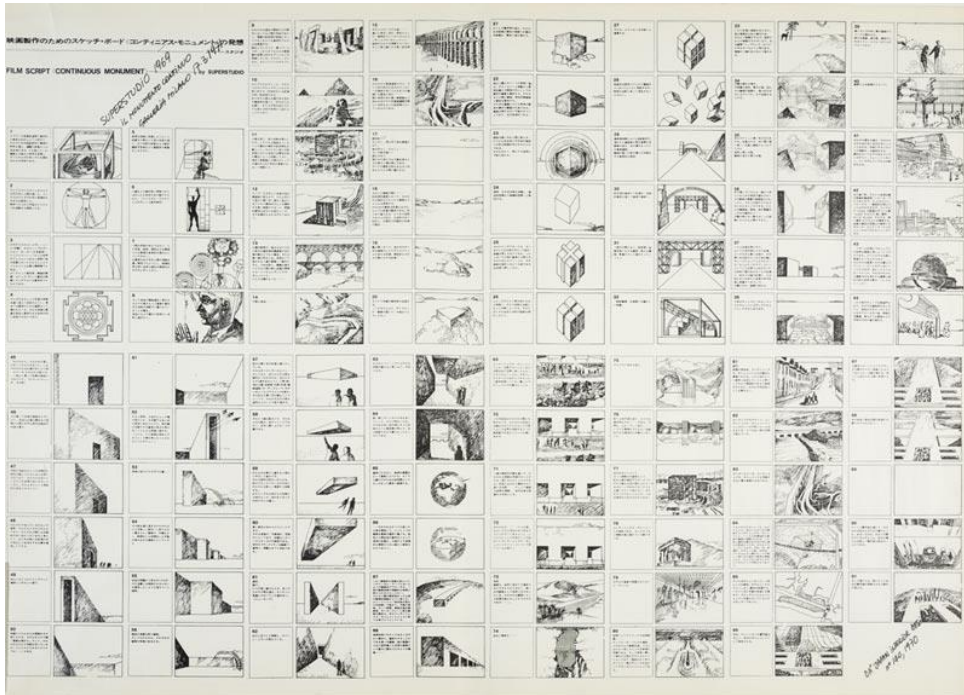


Figure 15. Superstudio, *Continuous Monument*, 1969-1971, Film script poster, Frac Centre-Val de Loire.

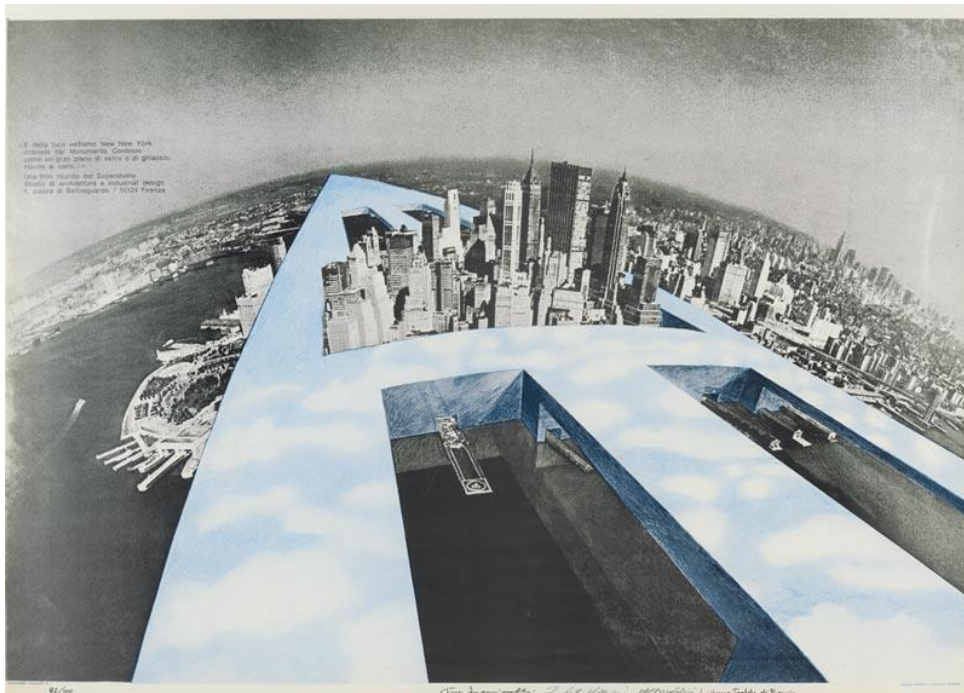


Figure 16. Superstudio, *Il Monumento Continuo*, 1969, Lithograph, Frac Centre-Val de Loire.

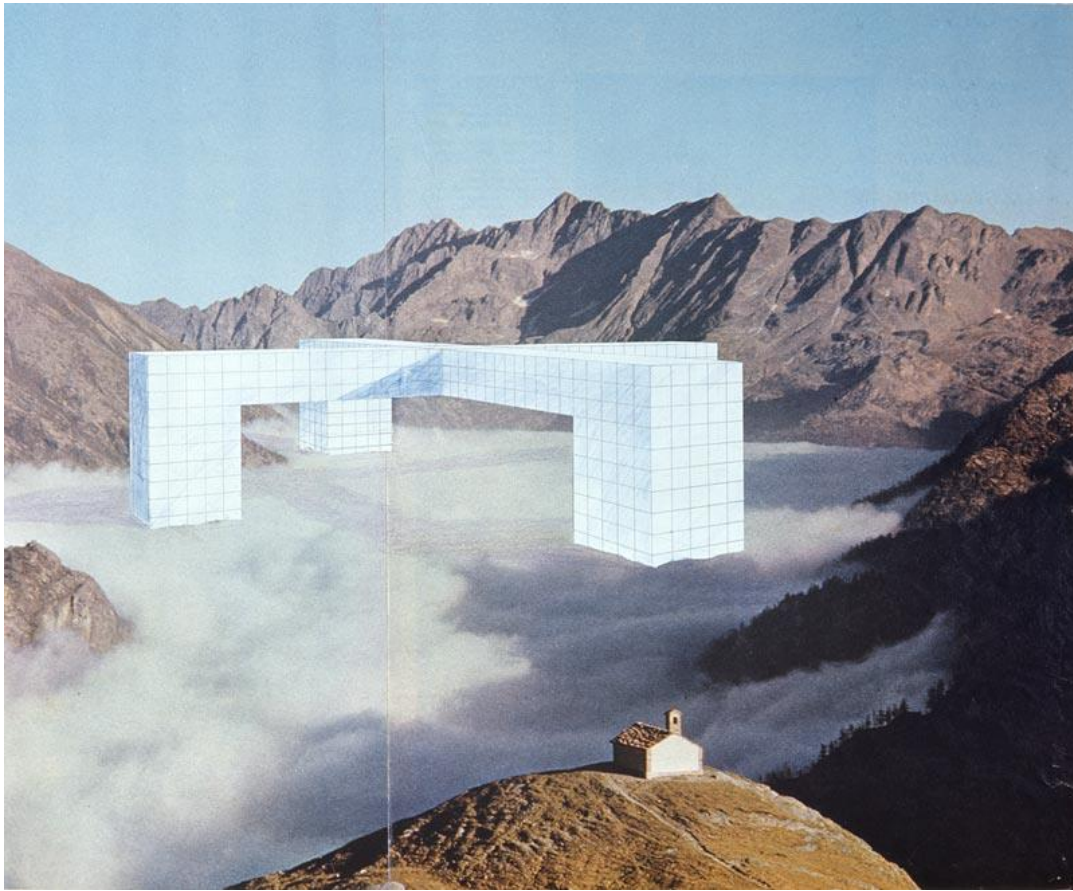


Figure 17. Superstudio, *Il Monumento Continuo*, 1969, drawing photomontage, Frac Centre-Val de Loire.

the project in a magazine was through *Domus* and titled “Superstudio: Discorsi per Imagini / Superstudio: Speaking through Images” and included mainly images for the discussion with a short text.⁶¹ The project is conducted via two types of images.

The first type is a set of hand-drawn story boards that films the evolution of geometric order and form in time, making way for the second type of image, which introduce *Il Monumento*.⁶² This second type of image that represents a single architectural form occupying the living zones is produced as photomontages. Even the images performed in a field more akin to visual arts, they are “architectural drawings produced by architects with an architectural agenda.”⁶³ As contrasting entities are made clear by the differentiation in the material quality of the image, the giant glass form and its context, or hand drawing and photograph, do not communicate but ignore each other. *Il Monumento* was a critique of modernist schemes for the city through form.⁶⁴ By taking large-scale modernist commissions of monumentality to the extremes, the multiplicity in the form of the images express the empty space left out. Besides highlighting the battle between the giant form and the city, in which there is no winner, visuals also take attention to the void outside of architectural masses and its potential to claim that architectural solutions for the city cannot be diminished into a single design.

Fascinated by pop arts, media, and consumption-based society, Archizoom referenced the ideologies behind them in their representation of *No-Stop City* (1970). Focusing not only on production but also on consumption, *No-Stop City* places these terms as equally significant entities of the emerging social structure.⁶⁵ In the *No-stop*

⁶¹ Altürk “Drawing Architecture Theory on the City”, 27.

⁶² *Ibid*, 29.

⁶³ *Ibid*, 59.

⁶⁴ *Ibid*, 49.

⁶⁵ Pablo Martínez Capdevila, “The Interior City: Infinity and Concavity in the No-Stop City (1970-1971),” *Cuadernos de Proyectos Arquitectónicos* 4, (2013): 131.



Figure 18. Archizoom Associati, *Residential Park, No-Stop City Project*, 1969, Ink, cut and pasted self-adhesive polymer sheet, and pressure, transferred printed film on tracing paper. [Retrieved from <https://www.moma.org/collection/works/794>]

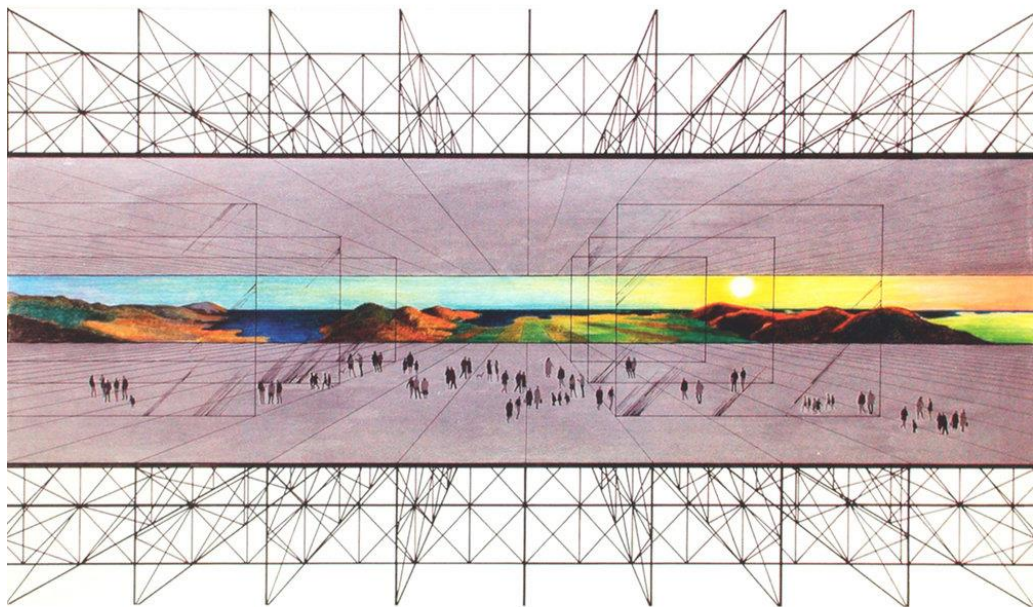
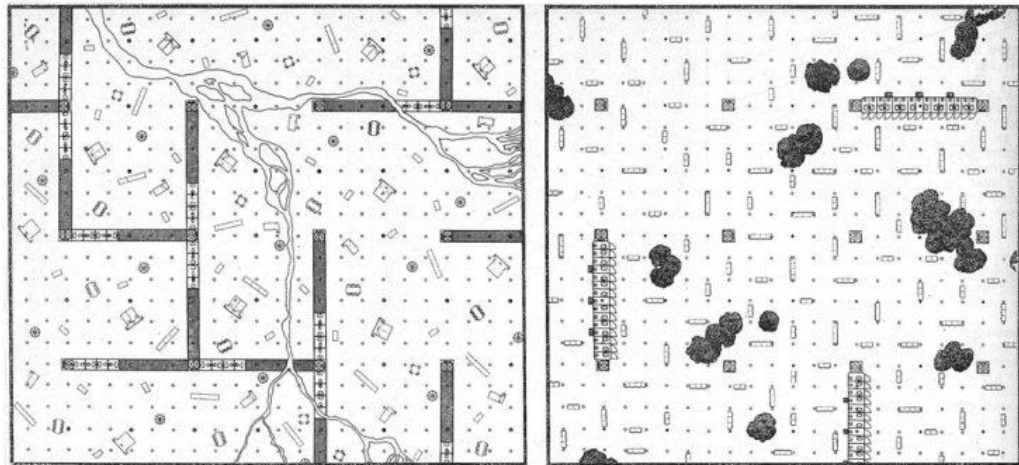


Figure 19. Archizoom Associati, *Diagramma Abitativo Omogeneo (No Stop City)*, 1970.

City, consumption turns domestic spaces into the market. The collages express the dissolution of domestic space in the urban environment with the consumer culture in which there is no private but only public. It is easy enough to see that architecture is reduced to a secondary concern in this urban environment. It is not responsible for any programmatic function, enclosed or open spaces, public and private, but serves only as a background for objects. Thereby, the social system obstructs not only some programs but the entire city. The repetition of the same consumption practices suggests a never-ending expansion since it is only the paper itself that limits the spaces in the drawings. Archizoom hereby, studied the role of architecture within the city under the emerging social practices. The paradox is that as architecture grows to occupy everything equally, it loses its characteristics of heterogeneity, form, hierarchy, façade, finitude, typological specifications, and many more.⁶⁶ The problematization of capitalism as an index for urban spaces and its reflections on the functioning of architecture has been the main question of the proposal. In light of this study, one can claim that it was not the architecture anymore that gave the city its form, but the city and its living practices challenged the limits of architecture.

Pop art is also another significant influence in the *No-Stop City*, not due to its visual communication techniques but the ideology behind it. Even if the drawings do not reflect a Pop art style in their visual or material quality, the mental reflection of the trend is visible in the texts and images. The centrality of consumption and consumer products as the main figure of the proposals is coherent with the influence of Pop.⁶⁷ Furthermore, for the group, Pop art is an accessible method for everyone and any subject. It flattens reality while dismissing the classification between low and high culture.⁶⁸ Similarly, the proposal dissolves the boundaries between public and private, interior and exterior. Therefore, the images of Archizoom demonstrate that architectural thoughts can be manifested in the form of speculative images that not

⁶⁶ Capdevila, "The Interior City: Infinity and Concavity in the No-Stop City (1970-1971)," 131.

⁶⁷ Ibid, 132.

⁶⁸ Ibid.

only communicate an idea but also benefit from image making, its mentality, and materiality to generate a critical position of its own. In parallel, Andrea Branzi⁶⁹ once wrote on *No-Stop City* that:

For the first time the presentation technique has ... become a specific technique that has no connection with the architectonic idiom. The drawing is no longer a scaled reduction of reality, but a finished product in itself which need not necessarily be put into effect. The impossibility of realization is accepted and becomes not a source of frustration, but one more degree of freedom.⁷⁰

Drawing once again reclaimed its autonomy as an agent of architectural knowledge beyond the established norms of representation methods, thus uncovering the fact that this autonomy required a redefinition of drawing as a project.⁷¹

During the 60s, architectural drawing became a project that essentially criticized the existing and totalizing approaches of modernists and challenged its position as the forerunner of the projects for future planning and social expectations. Even though most of these attempts are not applicable, they aspire to change the existing urban pattern. Nevertheless, through the seventies, it became more detached from the actual moves and acts on a theoretical level.⁷² Therefore 70s also mark a change in the positioning of architects towards the city. After experimenting with futuristic proposals that deal with emerging social change, capitalism, and population growth, architects turned their faces towards the real moves concerning the city to understand what really is happening. The studies focused on understanding and researching the existing urban fabric instead of suggesting a real architectural touch, formed a more theoretical architectural perspective of the city. With this, one can observe that the

⁶⁹ One of the founding members of Archizoom with Gilberto Corretti, Paolo Deganello, and Massimo Morozzi in 1966.

⁷⁰ Drawing Matter, "Archizoom, Andrea Branzi and the No-Stop City," November 6, 2015. <https://drawingmatter.org/archizoom-andrea-branzi-and-the-no-stop-city/>

⁷¹ Stefano Milani and Marc Schoonderbeek, "Drawing Theory, an Introduction," *Delft School of Design Journal* 7, 4, (2010): 2.

⁷² *Ibid*, 2.

city has been a discursive production for architects, not a project to make actual interventions.

2.5 Acknowledging the City

Unlike the architects, unsettled due to suburbanization and decentralization of the city driven far by technology and mass media, Denise Scott Brown considered those circumstances normal, acceptable, and even inescapable.⁷³ While modernists were trying to change the conditions to re-design the whole, those who came after dealt with modernists' strict rules through an architecture of autonomy.⁷⁴ In a time when the urbanization was seen as a threat to architecture, Scott Brown and Robert Venturi published *Learning From Las Vegas* in 1972. By criticizing the judgmental look of architects at the environment, they claim that architecture should be enhancing the existing rather than trying to change it.⁷⁵ Therefore, they suggested a nonjudgmental reading of the urban pattern and its elements and supported their argument with analytical drawings. They mention in the book that "learning from" does not eliminate the architect or his or her status as a designer, yet it can heighten the way they see things in the city as much as altering the high culture to make it more sensitive to current issues.⁷⁶ In this way, "learning from" became a research method that provided a new way of looking at the city that eventually left a question mark on how it is represented as well.

⁷³ Alexander Eisenschmidt, "The City's Architectural Project: From Formless City to Forms of Architecture," *Architectural Design* 5, 82, (2012): 20.

⁷⁴ Ibid.

⁷⁵ Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning From Las Vegas*, (MIT Press, 1977), 3.

⁷⁶ Ibid, 161.

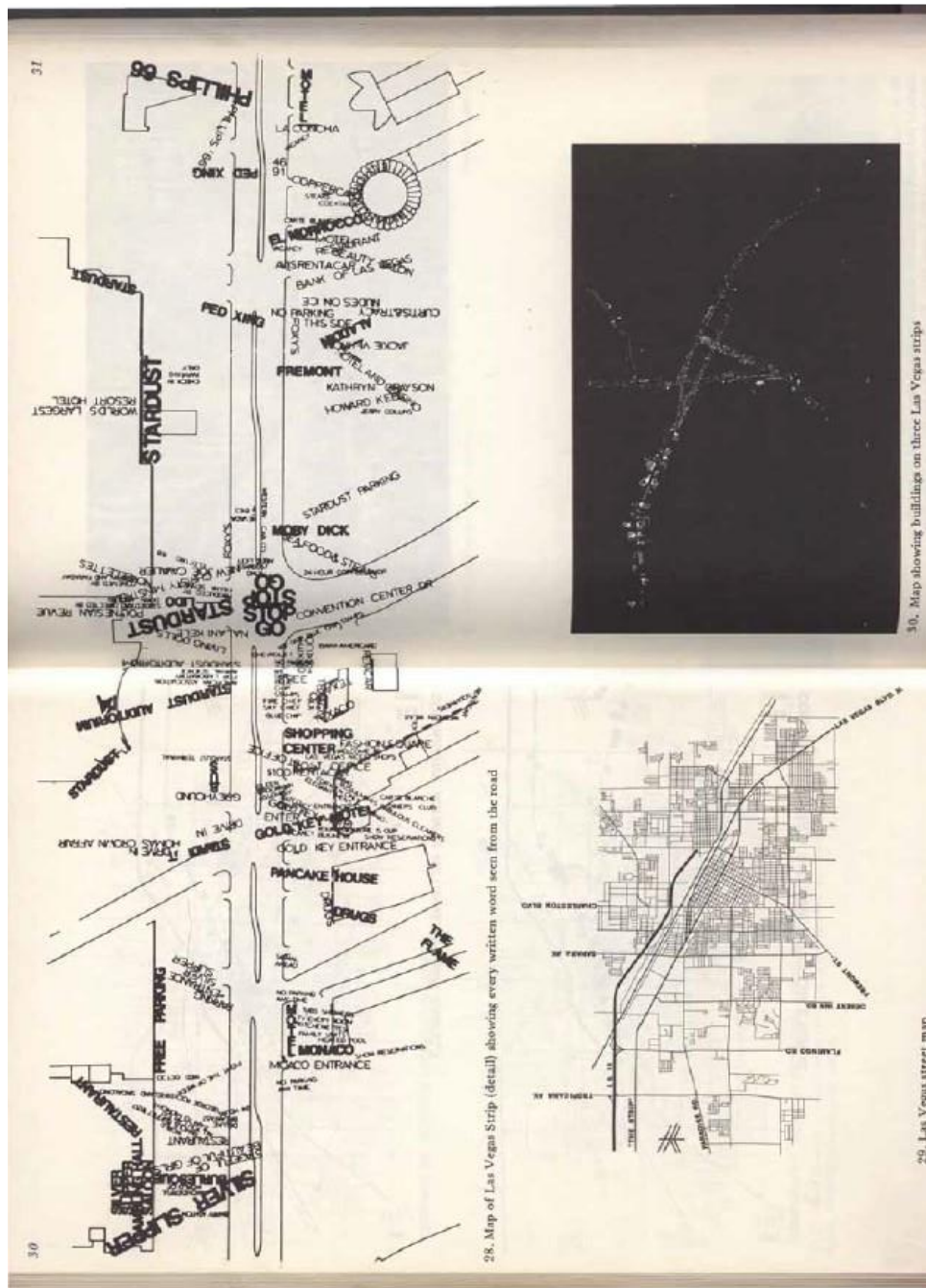


Figure 20. Some analytical drawings based on the analysis of city, in Robert Venturi and Denise Scott Brown and Steven Izeneur, *Learning From Las Vegas*, (MIT Press, 1977), 30-31.

Marc Schoonderbeek mentions that the drawings of *Learning From Las Vegas* carry spatial analysis to a theoretically important point.⁷⁷ By this, he draws attention to the theoretical contribution that analytical drawings can provide. He also stresses that these drawings are studies that understand the potential embedded in a methodically detailed analytical representation system.⁷⁸ Accordingly, it is possible to say that while architectural research devoted itself to looking at the world from a different perspective, it was able to carry its analytical capacity in the architectural drawing to a speculative dimension in the light of new viewpoints. Thus, it can be said that drawings showing hybrid features, for which we cannot make precise classifications such as analytical or speculative, have become widespread. *Analogous City* is a resounding example of the intertwining of methods and, thus, approaches towards a city based on analysis and interpretation.

With the collage work presented at the Analogous City Panel in 1976, Aldo Rossi brought together the elements of architecture and city to compose an analogy that preserves the history and memory of the city, as well as his own memories. Via freezing the time and moment, the image presents a collection of building typologies on different scales constructing the physical and cognitive surface of the city. Through this method, Rossi expressed his “own autonomous artistic creativity within the disciplinary context, without addressing real conditions of any particular city.”⁷⁹ Apparently, the technique of drawing allowed Rossi for a more inclusive idea of a city in which hand drawings, photographs, and painting all come together on a single surface, just like the city he imagined that proposes alternatives within reality. Herewith, unlike modernists and critics of modernists, the perspective came by

⁷⁷ Marc G. H. Schoonderbeek, “Place-Time Discontinuities: Mapping in Architectural Discourse,” (Unpublished PhD Dissertation, Delft University of Technology, 2015), 157.

⁷⁸ Ibid, 160.

⁷⁹ Esin Kömez Dağlıoğlu, “Reclaiming Context: Architectural Theory, Pedagogy and Practice since 1950,” (Unpublished PhD Dissertation, Delft University of Technology, 2017), 78.

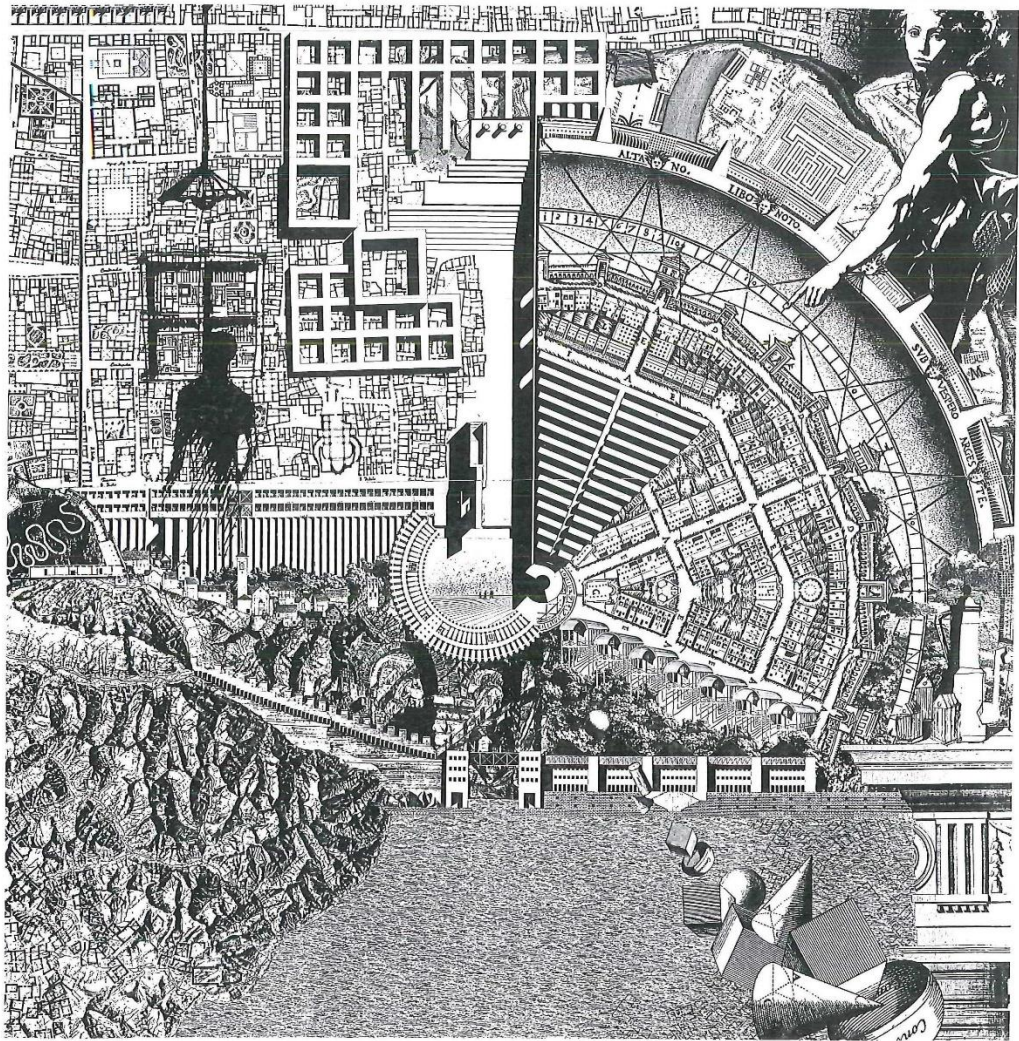


Figure 21. Aldo Rossi with Eraldo Consolascio, Bruno Reichlin and Fabio Reinhart, *La città analoga (the Analogous city)*, 1976, collage in Rodighiero, *The Analogous City, The Map*.

“reading,” meet another medium in the city of Rossi, memory. His book *The Architecture of the City*, too, attempts to present the city in a way that memory can rebuild or imagine a future of it. While conserving the present character of the city, searching for ways of transformation is what sustains the memory.⁸⁰

The Analogous City drawings can be seen as a drawn medium of his discussions on the book and the reflection of social and cultural changes in Italy on his academic life.⁸¹ The Analogous City is not simply a history of types but their meeting in reference to his memory. In the introduction of the book, Peter Eisenman stresses that this analogous drawing exemplifies an alteration in representation as “the record of its own history”.⁸² Thus, Rossi’s city drawings give form to their memory and therefore became a part of the city, not its representation. Following this, Eisenman summarizes Rossi's drawings and his relationship with architecture and the city as follows:

The architectural drawing, formerly thought of exclusively as a form of representation, now becomes the locus of another reality. It is not only the site of illusion, as it has been traditionally, but also a real place of the suspended time of both life and death. Its reality is neither forward time — progress — nor past time — nostalgia, for by being an autonomous object it eludes both the progressive and regressive forces of historicism. In this way it, and not its built representation, becomes architecture: the locus of a collective idea of death and, through its autonomous invention, of a new metaphysic of life in which death is no longer a finality but only a transitional state. The analogous drawing thereby approximates this changed condition subject — man — relative to his object — city.⁸³

So that, through the decontextualization of urban structures and places, Analogous City also brings a different reading of the past. It reformulates the architecture of the

⁸⁰ Fabio Reinhart, “Captions for the Analogous City,” in *The Analogous City, The Map*, ed. Dario Rodighiero, (Lausanne, 2015).

⁸¹ Kömez Dağlıoğlu, “Reclaiming Context,” 81.

⁸² Peter Eisenman, preface to *Architecture of the City*, by Aldo Rossi, (Cambridge: MIT Press, 1982), 10.

⁸³ *Ibid*, 10.

city and its memory through “cross-referential analogies.”⁸⁴ In this regard, one can say that the method and process of mixing various media give the architect the ability to re-examine the past in the present and to introduce a new present in the light of the past. This could pave the way for the future construction of the city in reference to the existing reality rather than fantasy.

However, another architectural drawing - earlier to the *Analogous City* - delivered a new perspective that re-questioned the architects' view of the city and urbanization discussed so far. What is specific to this drawing, *Captive Globe*, is that it has always been explained through the image itself, not with a text. Anyone who starts to deliver the idea behind describes the layers in the painting as well as their pattern, position, and form. So that, the thesis will make a similar discussion to highlight how drawing proposed a new perspective for studying the relationship between architecture and the city.

The City of the Captive Globe, which Rem Koolhaas produced with Zoe Zenghelis, focuses on the grid of New York City, supporting a range of programs as a “culture of congestion.”⁸⁵ Placed on top of marble painted blocks, buildings from iconic projects and art works represent a variety of styles and avant-garde movements. All these projects bring their variety to the drawing that proposes a new way of looking at urbanism in which heterogeneity is what constitutes a unity. Deliberation of the representation technique also highlights the fact that each of the projects are not only given an equal amount of space but also represented in the same color, white, symbolizing their equality and iconicity. However, there is also a flexibility that author attributed to them so that blocks can adopt themselves according to differing conditions of urbanity. Neutralizing iconic buildings without much differentiation as well as presenting their differences with their connection to the ground, the drawing

⁸⁴ Kömez Dağlıoğlu, “Reclaiming Context,” 81.

⁸⁵ Rem Koolhaas, “‘Life in the Metropolis’ or ‘Culture of Congestion,’” *Architectural Design* 47, no. 5 (1977).



Figure 22. Rem Koolhaas, Madelon Vriesendorp, *The City of the Captive Globe*, New York, axonometric gouache, and graphite on paper, 1972, Moma. [Retrieved from <https://www.moma.org/collection/works/104696>]

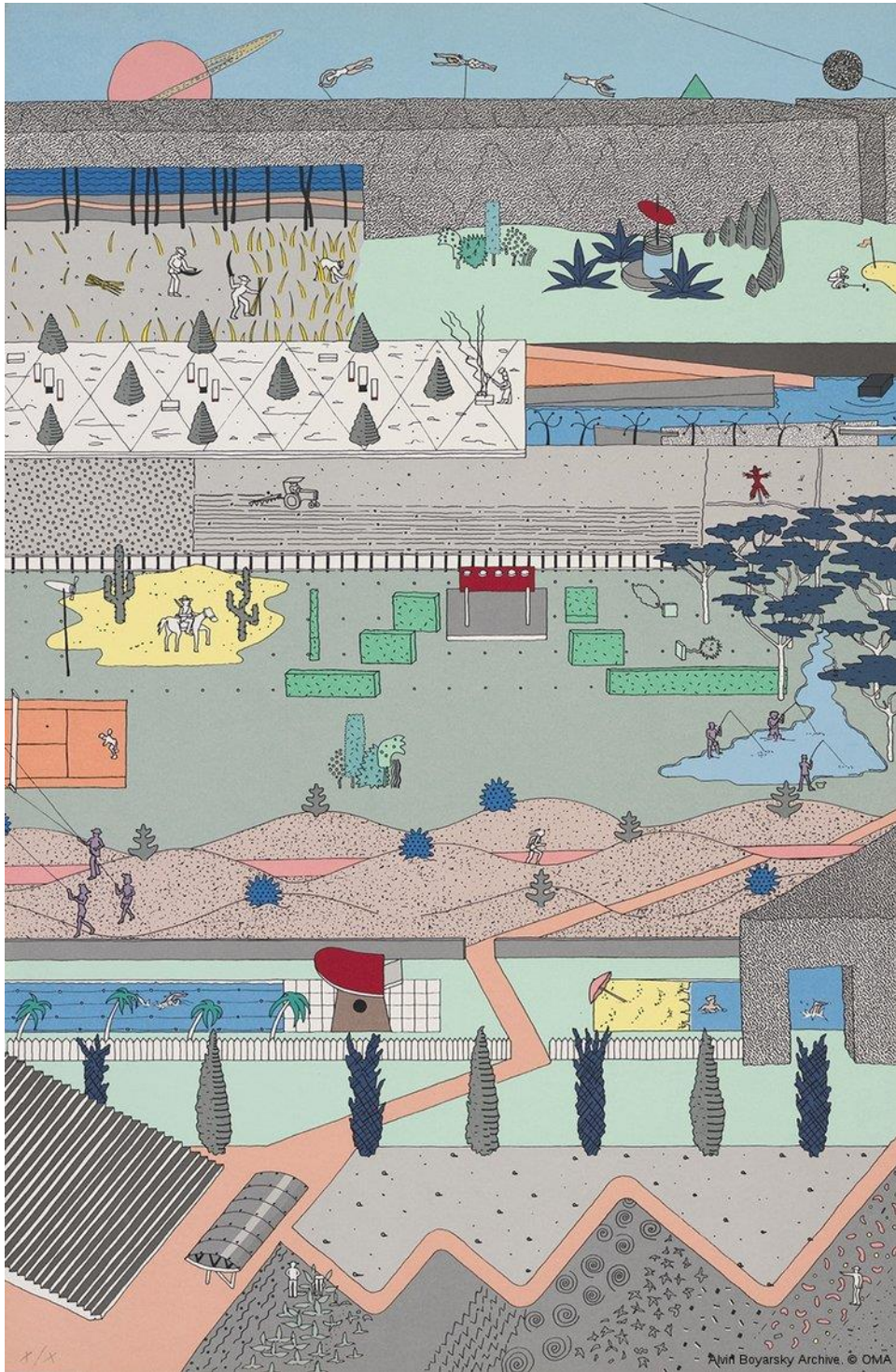


Figure 23. Elia Zenghelis and Rem Koolhaas, Parc de la Villette, 1982.

welcomes a variety of forms. Strikingly, the painting is concrete enough to make relevant discussions about the existing city and abstract enough to stimulate change and interchange. The drawing is a celebration of urbanism as a solution to the “crisis” with urbanism.

In his 1995 article “What Happened to Urbanism?”, Rem Koolhaas criticizes the popularizing approach toward the city that suggest any dissatisfaction with the existing situation.⁸⁶ He states that looking at the past and precedents or overwhelmingly documenting the city leads to nostalgia or irrelevance and criticized modernist and post- modernists by saying that dissatisfaction with the contemporary city only led to refined ways of articulated dissatisfaction. Seeing urbanism as a way of thinking, through discovering the potentials of what exists, Koolhaas celebrates uncertainty. The “new urbanism” he suggests is not interested in total changes but in local potentials, manipulation, relations, discovery, reinvention and diversity. Therefore, architects are repositioned not as the makers of the city but as its supporters.

Influenced by metropolitan structures and landform, many other paintings of Zee and Elia Zenghelis, and Madelon Vrisendorp, in collaboration with Office for Metropolitan Architecture (OMA), introduced drawing and color as a way of thinking about space in parallel to the urbanism approach. Their urban paintings, such as *Boompjes Tower Slab* (1975), *Roosevelt Island* (1975), *Freud Unlimited* (1975), *Parc de La Villette* (1982), and many more, through colorization, layering and fragmentation, discussed and searched for versatility, multiplicity, and the complexity of the urban as the generators of potentials.

⁸⁶ Rem Koolhaas, “Whatever Happened to Urbanism?” *Design Quarterly*, no. 164, (1995): 28–31.

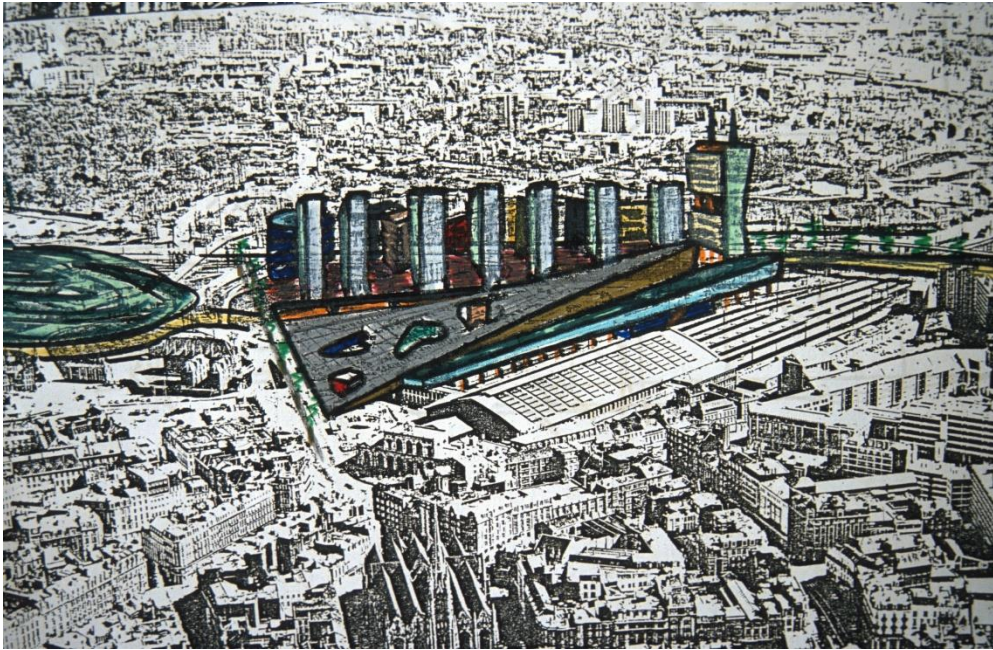


Figure 24. OMA, Euralille, 1989. [Retrieved from <https://www.oma.com/projects/euralille>]

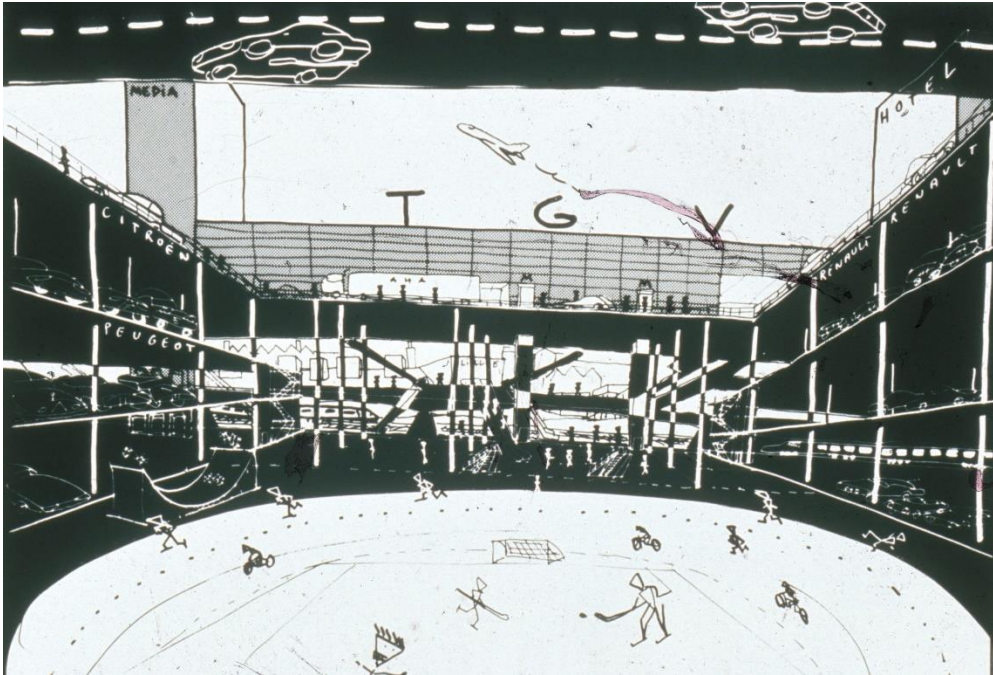


Figure 25. OMA, Euralille, 1989. [Retrieved from <https://www.oma.com/projects/euralille>]

Additionally, Valery Dideron points out the concept of collage borrowed from visual arts not as a method used to produce a visual representation of OMA's ideas but as a method to think about and modify the city.⁸⁷ The absence of hierarchy between components, lack of any clear formal statement, and fragmentation or decomposition of the whole were seen as architectural tactics that connotate with the technique of this type of image production.⁸⁸ Even if their way of representing architecture did not adopt this style, it is noticeable that the technique shares similar parameters with the architect's thinking and approach to the urban environment. For Koolhaas, collage produced a way of thinking and relating social and political factors, especially apparent in the urban project for Euralille.⁸⁹ (Figure 24., and 25.)

In light of these drawings discussed so far, it is possible to claim that the range of architectural representation and its material and imaginary connotations for design actions have increased architects' interaction with the city and its multi-layered problems. Although the architectural debates in urban approaches from the 90s to the present have continued with a variety of approaches, the representations discussed so far also make clear that:

If by 1950s the city was still something that could be constructed and reorganized, today it is mostly theorized, mapped and coped with. We have come to the understanding that the contemporary city in its entirety and complexity is something that cannot be replaced by a single architectural gesture or by a series of architectural gestures; not only because it is economically unfeasible and politically totalitarian but also because this is simply not the attitude towards the existing city anymore. The city is something that we come to terms with; even in order to modify it.⁹⁰

⁸⁷ Valery Didelon, "Euralille: The Deconstruction of The European City," *Log* 39, (2017): 124.

⁸⁸ *Ibid.*

⁸⁹ *Ibid.*, 126.

⁹⁰ Altürk, "Drawing Architecture Theory on the City," 15.

In conclusion, the critical shift in the position of the city as a creative object triggered architectural drawings to be more integrated with the built environment and inclusive of elements regarding the city such as transportation, infrastructure, daily activities, and larger networks of interaction as much as the multiplicity of techniques enforced this integration.

Architects took several positions toward the city while trying to configure the relationship between architecture and its context. While much earlier studies of this relationship include attempts towards how to compose or document a city as in Piranesi and Nolli maps, the growth of cities and the layers they acquired in time through construction, deconstruction, and transportation systems, pushed architects to find ways to organize, systematize and question the conditions of the city and the role attributed to architecture.

Unlike eighteenth-century Roman engravings discussed earlier in this chapter, twentieth-century drawings were based on manipulating the existing tissue rather than recording the real or once real fabric. The variety within the imagery and materiality of drawings produced by architects aimed at altering, multiplying, assembling, and correlating terms and design approaches and, returning to Foucault, allowed the emergence of new relations. In this way, representation has deepened its use in architecture as a productive design tool, which is not only interested in the final product but also necessary for the intellectual process of the design.

In this context, it is inevitable to say that city representations combined with different drawing techniques within the practice of architecture have created significant changes in the interpretation and construction of the perception of the city and drawings, and in turn, discussions became more critical and interpretive. In reflecting on the multiple practices used for architectural drawings, the intention of the thesis is to emphasize the diversity of forms of drawings that undertake visionary purposes for the integration of the city with its built form.

CHAPTER 3

DOGMA

In the previous chapter, from very early drawings of the eighteenth century to the 1990s, architects experimented with several different methods of representing the city and its architecture. These techniques affected by the changes in arts and society were also altered by the attitudes of architects both towards the architectural space and discourse and the existing city. So that benefitting from several media, architects reformulated their grammar for the city and way of representing it. It is possible to follow the ideologies that sparked since the Enlightenment, such as ordering, structuring, and building the city during the modern movements in architecture. This period which focused on altering the existing tissue, relied on redesigning and redefining what a city is or should be. The proposals and theories highly influenced by modernism in architecture and design have seen many failures in regulating the complexity of the growing cities with the impact of changing city forms and living patterns. Undoubtedly one of the reasons for that was the attempt to ‘re-represent the city’ in architecture while the city was expanding its means outside of architecture.⁹¹ Thus, later generations based their approach on understanding and analyzing the problems in cities. The architect was replaced from the role of director to the position of a spectator.⁹² It was also a period of realization that the city was not limited to what architecture could offer but was growing with economic and political actions leaving the architects relatively limited space to interfere. For this reason, the architectural drawings in this period, while increasing theoretical studies and speculations on the city, were subject to a smaller number of actual architectural

⁹¹ Gandelsonas, “The City as the Object of Architecture,” 132.

⁹² Ibid. 134.

interventions as well as large-scale projects.⁹³ The city has become an object in architecture that is “more about thinking than doing.”⁹⁴ Also, living in a world in which the production of ideas, design, and buildings are being undertaken at a scale and speed that is beyond control, architecture has become more integrated with the networks of global, political, and social concerns. However, these transformations not only bring new concerns and concepts to the formation of urban space but also distance architecture from its existential concerns. As a result of this process today, we mostly come across iconic and heavily programmed structures that find it difficult to communicate with their surrounding nature.

At this point, where architects seem to have lost their faith in architecture’s ability to connect with the notion of the city, the work of Brussels-based office Dogma, founded by Pier Vittorio Aureli and Martino Tattara, demonstrates the possibility of another scenario. In between theory and practice, Dogma suggests a return to an architecture whose main aim for them is the promotion of ideas about the city.⁹⁵ While doing this, the representation of such an architecture becomes a speculative agent in their discussions. For this reason, this chapter will be attributed to Dogma and the ideology they offer for the contemporary city and architecture to understand the themes and motives behind their drawings.

3.1 Formation of the Dogma Behind Dogma

Pier Vittorio Aureli and Martino Tattara both teach, publish and practice architecture. Aureli currently teaches at Architectural Association and is the head of the Ph.D. program “The City as a Project.” Also, as a visiting professor at the Yale School of Architecture, he previously taught at Berlage Institute in Rotterdam, École Polytechnique Fédérale de Lausanne, and Columbia University in New

⁹³ Altürk, “Drawing Architecture Theory on the City,” 173.

⁹⁴ Ibid.

⁹⁵ Brett Steele, “Dogma Squared: Architecture and The City,” in *Dogma 11 Projects*, by Pier Vittorio Aureli and Martino Tattara (London, United Kingdom: AA Publications. 2013), 3.

York.⁹⁶ Tattara is an associate professor at the Faculty of Architecture in KU Leuven since 2016. He has given lectures at the Berlage Institute in Rotterdam between 2006 and 2012 and was the head of research and teaching at ETH/Studio Basel between 2012-2015.⁹⁷

Dogma, founded in 2002, gained a critical position lately in the discussions of the city with a series of competition projects, texts, and drawings that manifest against the capitalist ways of living and building for the city. Contrary to the obsession and interest of the architects starting in the 1990s with the complex organization of the city, Dogma aims to reclaim the political position of architectural form to re-introduce the city against the process of urbanization.⁹⁸ Dogma differs from conventional architecture offices because they have no built work currently, and their practice is known for their argumentative writings and speculative drawings and collages. Having said that, it is significant to highlight that their works, therefore, act on the field of theory rather than reality, yet their difference from being merely theoretical resides in proposing actual interventions or opening discussions that propose new realities in their drawings. In this regard, for the practice of Aureli and Tattara, architecture cannot be diminished only to the materialization of space but instead strongly connected with its representation.⁹⁹ This is not surprising considering the time of the beginning of their practice and the people they have inspired from during their education.

In the late 1990s, Pier Vittorio Aureli and Martino Tattara started their architectural education at the IUAV University of Venice in Italy. The 1990s were also the time when the interest of media in architectural and urban studies was at its highest. The

⁹⁶ Architectural Association “Pier Vittorio Aureli” <http://phd.aaschool.ac.uk/faculty/pier-vittorio-aureli/>

⁹⁷ KU Leuven Research Department of Architecture, “Martino Tattara” <https://www.a2i-kuleuven.be/team/martino-tattara/>

⁹⁸ Ma, "El Croquis 208: DOGMA Familiar/Unfamiliar 2002–2021 (2021): Review."

⁹⁹ Gabriele Mastrigli, “Commanders of the Field: Notes on the Architecture of Dogma” in *Dogma II Projects*, by Pier Vittorio Aureli and Martino Tattara (London, United Kingdom: AA Publications. 2013), 109.

expanding research on the city was giving rise to terms such as “complexity, flexibility, and informality” in architectural discussions and was considered parallel with neoliberal agendas.¹⁰⁰ Architectural interventions in the scale of the city with open spaces, connecting paths, and car circulations embraced the complexity of the growing cities. It was also the time when Aldo Rossi and Manfredo Tafuri were in their last years as two of the most influential educators at the IUAV. Having received education at such a time, the position of architecture as a political element in the mainstream and its possibilities as enlarged by their supervisors shaped the character of Dogma. Tafuri’s lectures made them think in a wide variety of ways. Gabriele Mastrigli in his notes on the architecture of Dogma, points out that in these lectures, architecture was presented in relation to social, political, artistic, and cultural actors and actions.¹⁰¹ So that architecture could be seen not only as a built object but could have been characterized within its time. Mastrigli continues that some of the lessons of Tafuri were conducted through a new method of teaching.¹⁰² Using projectors in the lessons and asking students to redraw the façade and plan of several buildings from memory, the students were producing visual materials as well as being exposed to them. Because according to Tafuri, drawings provide an insight into the internal psychological world of the architect, his “internal utopia”, and the culture in which it was formed.¹⁰³ Production of a drawing as well as the act of drawing as a learning and teaching tool, have later become a productive discussion area in the profession of Dogma, too. Having experienced several methods of image-making, Aureli was

¹⁰⁰ Ibid.

¹⁰¹ Ibid, 110.

¹⁰² Ibid.

¹⁰³ Andrew Leach, “Choosing History: A Study of Manfredo Tafuri’s Theorisation of Architectural History and Architectural History Research,” (PhD Dissertation, Ghent University, Department of Architecture & Urban Planning, A&S Books, 2007), 240.

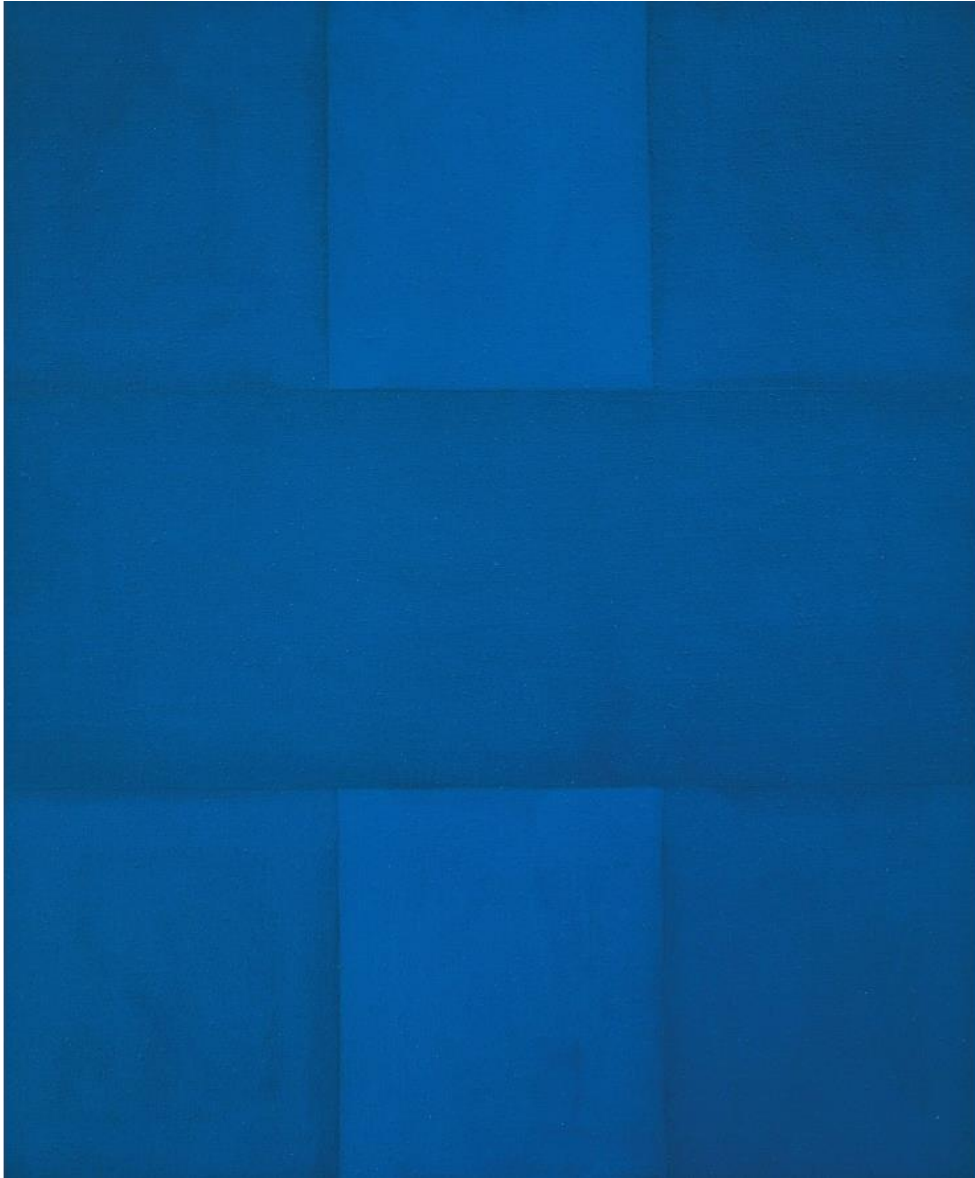


Figure 26. Ad Reinhardt, *Blue*, 1952, Oil on canvas. [Retrieved from <https://www.artsy.net/artwork/ad-reinhardt-abstract-painting-blue>]

inspired by artists such as Mario Schifano, Ad Reinhardt, and On Kawara.¹⁰⁴ The common point that can be traced in the works of these names is that their works aim to express a thought or concept instead of making a description and at the same time they benefit from many different image production techniques such as oil painting, collage, and digital printing. Furthermore, Aureli's later experience with the color-field painting that "combined rapid execution with long moments of reflection on the meaning of what was being produced" can be traced in Dogma's abstract representation that requires more time to think about and interact with the painting.¹⁰⁵

After their graduation, the two continued their post-graduate education at the Berlage Institute in Rotterdam. The post-academic studies at the Berlage Institute focused on the collaboration of architecture and urban design since its beginning in 1990.¹⁰⁶ Concentrating on the complex environment of the modern world, the institute aimed to provide an architectural education that includes topics from various social and political issues to design problems affecting the urban.¹⁰⁷ Here, they started to attend competitions together, and some of them were with their mentor Elia Zenghelis, who also supervised Aureli's doctoral thesis at TU Delft.¹⁰⁸ Elia Zenghelis, who was one of the cofounders of OMA and one of the leading names in architectural education today, has participated in several architectural and planning projects and paintings, and gave architectural education in several different schools. Both as a practitioner architect and educator, his works, in collaboration with OMA, in between theory and practice, re-questions architecture's effect on the city. After his approximately 50 years of career as a teacher and architect, in a conversation with Steven Holl and Dimitra Tsachrelia, Zenghelis states that a good design is the one that enhances and contributes to the city and the value of the form resides in the way it helps understand

¹⁰⁴ Mastrigli, "Commanders of the Field: Notes on the Architecture of Dogma," 110.

¹⁰⁵ Ibid.

¹⁰⁶ Vedran Mimica, "The Berlage Experience", in *Hunch: The Berlage Institute Report*, 6/7 (2003): 41-55.

¹⁰⁷ Ibid.

¹⁰⁸ Mastrigli, "Commanders of the Field: Notes on the Architecture of Dogma," 113.

the character of the city.¹⁰⁹ Following the idea that architecture should be for the city and parallelizing the ideology of architecture with that of the political, his education underlined the effect of other disciplines on the production of architecture. “A City for 30 million Inhabitants”, the project that Aureli developed with the supervision of Zenghelis as part of his doctoral thesis, contains the traces of such an approach and the ideologies that motivate the studies of Dogma. The project suggests a conceptual city in which any kind of production is maintained with human collaboration and interaction, and machines are replaced with soft modes of production such as language so that architecture is freed from any predetermined form related to the activity and plays the role of a frame to define spaces of production and living.¹¹⁰ The study is a manifestation of architecture that does not fight or try to find solutions to contemporary urban problems but rather, through containing, architecture embodies the problems of the city. Similarly, for Dogma, the ambition of an architectural project is not to fight but to assert and maintain the forces at play.¹¹¹

Their experience at the Berlage Institute was very much different from what they experienced in the IUAV, as Aureli explained in an interview in 2006. While IUAV was exposed to the neo-liberalist economy of the 80s, which perceived architecture and the city as a political form, Berlage was embracing the “SuperDutch ” movement, which focused on the singularity of the project to inform the city.¹¹² In this context, arguably, it can be said that Dogma’s position is shaped at the intersection of the two schools of architecture. Aureli also stresses that while the theoretical base of the Italian architecture culture is able to make long-term visions for the city, education at Berlage was keen to produce alternative forms.¹¹³ So that the experience in these

¹⁰⁹ Steven Holl, and Dimitra Tsachrelia, “32BNY: Educating Architecture: (Elia Zenghelis)” July 16, 2015. https://vimeo.com/133688283?utm_medium=website&utm_source=archdaily.com

¹¹⁰ Mastrigli, “Commanders of the Field: Notes on the Architecture of Dogma,” 112.

¹¹¹ Ibid, 114.

¹¹² Pier Vittorio Aureli, “Representation, Capital Cities: Moscow, Brussels, Tirana,” interview by Jennifer Sigler, and Roemer van Toorn, *Hunch: Projecting the City Beyond Mapping*, Special Issue, (2006): 44-45.

¹¹³ Ibid.

two architecture schools, by expanding their interaction with architecture and the city, also constituted one of the foundations of Dogma's design approach that focuses on making use of theory to produce alternative approaches to architecture for the city. Their attachment to the theory is also effective in their representations of the projects. According to Dogma, it is not only the vision implemented on the design of the project but the creation of the images that make them as separate projects which can produce theory on their own. For Dogma, drawings in architecture also direct a way for searching alternative ways of living in the city, thus acting as drawn pieces of a theory. It is very significant to recall that for Dogma, the theory does not act as intellectual work, but as a catalyst of a "real" project about the city that is thoughtful and conscious. They define this design approach as:

Theory, that is, not as a device aimed simply at reporting on the 'reality as found' of the city and its changes every Monday morning, but as a way to establish long-term responsibilities and solid categories by which to counter the positivistic and mystifying ways that social and political development comes to be seen as evolutionary progress.¹¹⁴

After twenty years of experience in architectural competitions and academia, their work can be grouped under two phases. The initial years of the office, including approximately the first half of their experience, cover large-scale urban projects giving architecture a new scale beyond the concentrated location of the project. By re-questioning the terms of city, urbanization, and architecture, the urban studies problematize the contemporary city as lost by uncontrollable architectural production led by a non-ending urbanization process. Also, the projects highlight the problems at the intersection of post-industrial cities and post-Fordist ways of production. Informed by the urban problems and their claim of architecture as a

¹¹⁴ Pier Vittorio Aureli, *The Project of Autonomy: Politics and Architecture Within and Against Capitalism*, (Princeton Architectural Press, New York, 2008), 83.

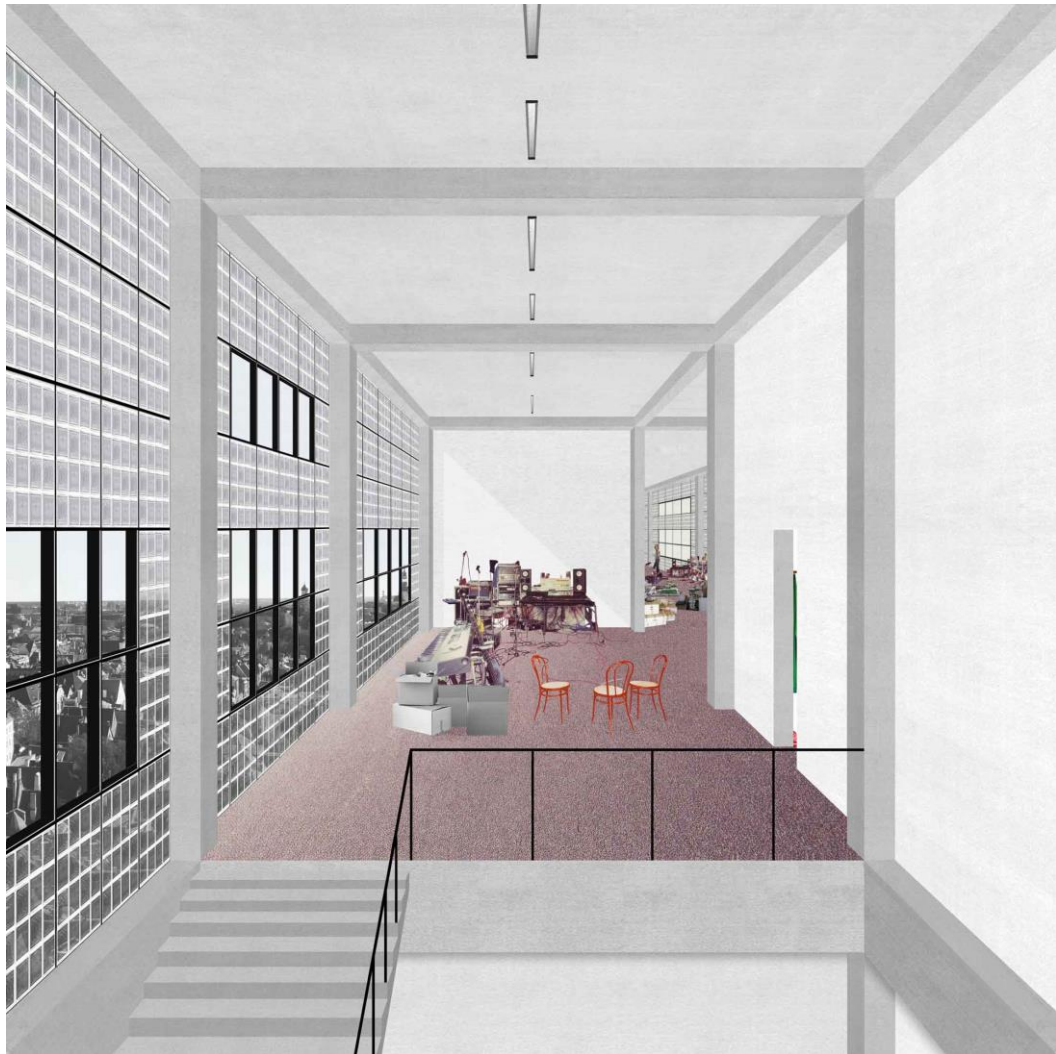


Figure 27. Dogma, *Live Forever/The Return of the Factory*, digital collage, 2013.
[Retrieved from dogma.name]

promise to bring the city back against urbanization, the latter phase of their study focuses on territorial and domestic scale architectural interventions. The desire to break out of capitalist dynamics continues to be worked on in smaller areas and scales.

This process in the last years of Dogma's practice gave rise to studies in which the different dynamics between the concepts of public and private and unusual spatial and collective lifestyles were developed with historical examples and reflections.¹¹⁵ Based on this, it is possible to say that whether it is an urban project or a small-scale housing project, the effect of architecture on communal life and the built environment still draws attention as the main interest of the firm. However, for the scope of this thesis, the discussion will be conducted heavily around the drawings and themes of the first decade of their works.

3.2 Reclaiming the City

Dogma's motivation for drawings and projects comes from the search for an architecture that can construct critical and significant relationships with the city in the scale of today's and what it can suggest within the domination of urbanization without turning into an iconic project. So that, in what follows, the first thing that needs to be examined in more detail is the articulation of the concepts of the city and urbanization. After that, the theories and themes that construct Dogma's frame of architectural project will be discussed.

In *The Possibility of an Absolute Architecture*, Aureli makes a comparison between the Greek city of polis and the Roman city of urbs.¹¹⁶ By referencing Aristotle, Aureli

¹¹⁵ Hidden Architecture, "El Croquis 208. Dogma 2002-2021", December 2021, <http://hiddenarchitecture.net/el-croquis-208-dogma-2002-2021/>

¹¹⁶ Pier Vittorio Aureli, "Toward the Archipelago: Defining the Political and the Formal in Architecture," in *The Possibility of an Absolute Architecture*, by Pier Vittorio Aureli, (Cambridge: The MIT Press, 2011) 1-46.

stresses the difference between the politics and economics. Politics is presented as the making of decisions for the public, so that it requires conflict for its being.¹¹⁷ Since polis, the city, is the space of many individuals and groups, it includes the politics for its resolution. In this way, in fact, the concept of the city is existentially associated with the politics in Aureli's analysis, and it becomes the primary term to describe it. Later, he stresses that economy deals with the administration of the most basic unit that constitutes the private space within the public, the house.¹¹⁸ So that, the relationship between economics and politics can be viewed in a similar way to the relationship between private space and social space.¹¹⁹ In other words, economics is interpreted as a term of individual interest, not public interest, while politics is a public formation.

As Aureli highlights, the walled Greek city, polis, contains these two institutions as separate entities.¹²⁰ While the house was the place of the economy, agora, where the political decisions were made and ideas discussed, was responsible for the public space and the institution of the city. Public activity and decisions held in agora was the heart of the community, so the community was formulated as an "inclusive political corporation" through active participation.¹²¹ And the nomos, Greek laws, acted as the controllers surrounding this political formation, inclusive and preventing it from going beyond certain boundaries.¹²² However, the system is not similar in the case of Roman cities. The urbs does not indicate a political togetherness of the people but its material constitution.¹²³ So the urbs can be defined as a generic constitution of houses with no further public interest. An the lex, Roman laws, different from

¹¹⁷ Ibid, 3.

¹¹⁸ Ibid.

¹¹⁹ Ibid.

¹²⁰ Ibid, 4.

¹²¹ Paul Cartledge, "Greek Political Thought: The Historical Context," in *History of Greek and Roman Political Thought*, ed. Christopher Rowe and Malcolm Schofield, (Cambridge, UK: Cambridge University Press, 2000), 12.

¹²² Aureli, *The Possibility of an Absolute Architecture*, 5.

¹²³ Ibid, 4.

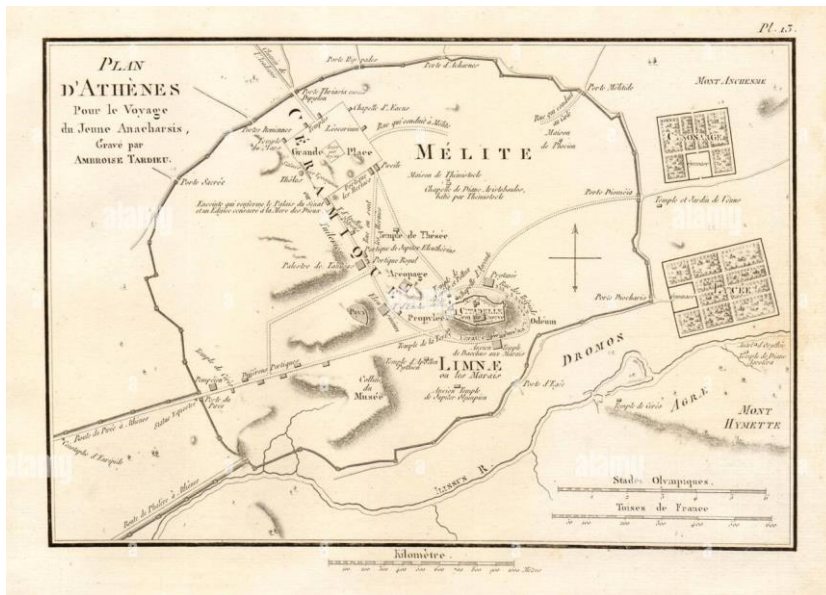


Figure 28. Ancient city of Athens.
 Greek city plan surrounded by walls and with the agora at its center. [Retrieved from <https://mediterranees.net/geographie/tardieu/images/athenes.html>]

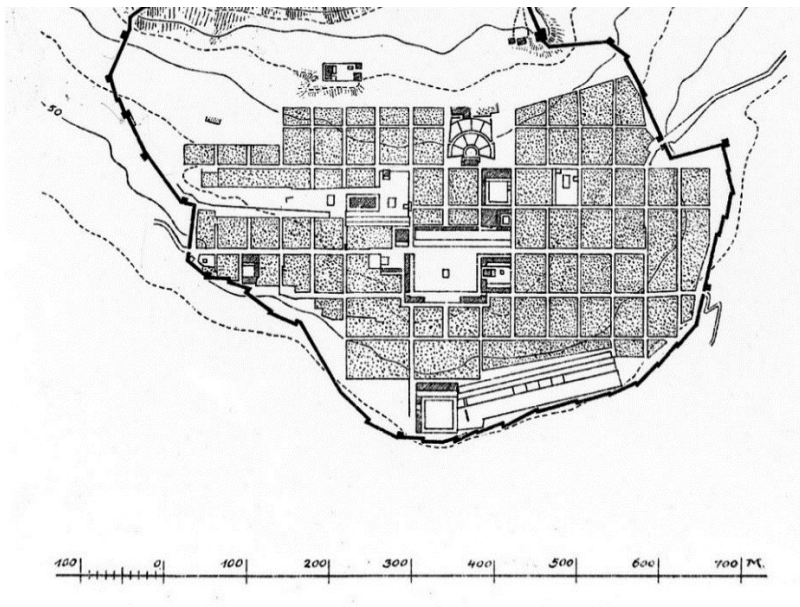


Figure 29. The planned Greek city of Priene.
 Separation between the public and private, political, and economic is literally translated into a city plan. [Retrieved from <https://wellcomecollection.org/works/rxjm3jsc?wellcomeImageUrl=/indexplus/image/M0009550.html>]

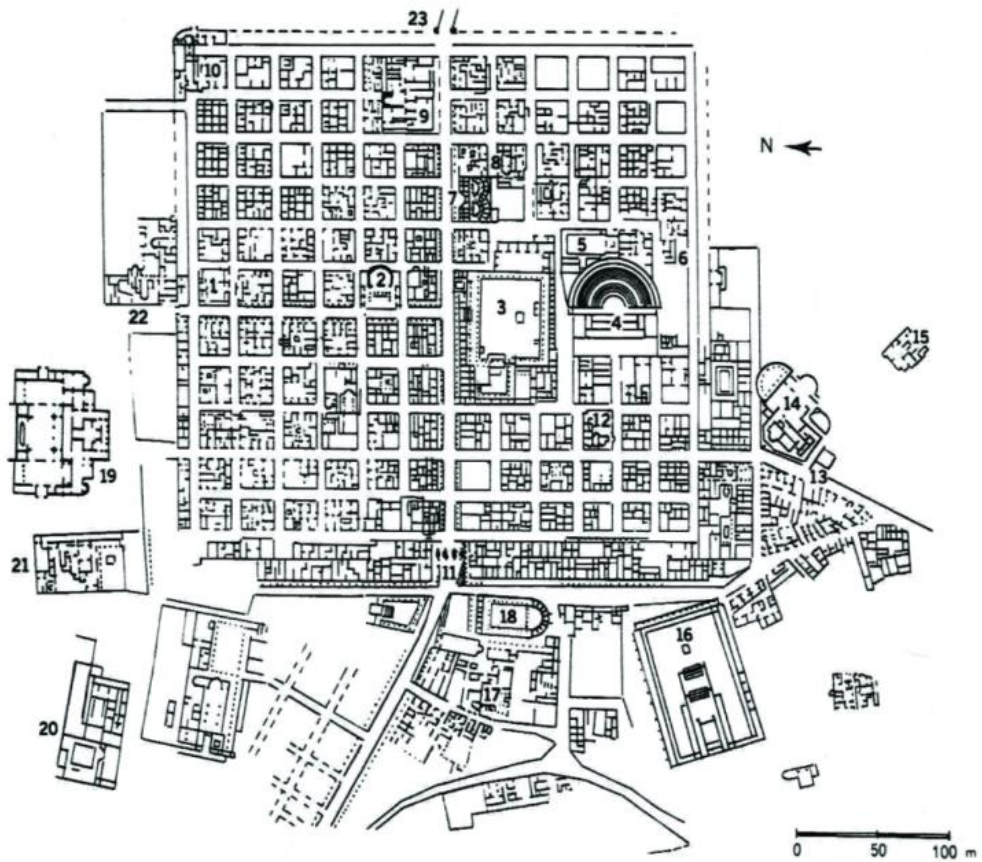


Figure 30. The Roman city of urbs. Plan of Timgad, in Fikret Yegül, and Diane Favro. "Architecture and Planning in North Africa." in *Roman Architecture and Urbanism: From the Origins to Late Antiquity*, 501. Cambridge University Press, 2019.

Juxtaposition of civitas and urbs. The political and the material formation of the city.

nomos, constituted the political frame of the public and not in a framing way but inclusive way by being open to new types of relations to emerge.¹²⁴ While the politics in Greek society was limiting the Roman politics were expansionary. Additionally, it is significant to note that even by looking at the settlement patterns of the cities, the reflection of the political practices can be followed. While the polis had an insular logic with its perimeters, the urbs was made of streets that stimulated further growth. The social-political formation of relations was reflected in the form of city planning.

Furthermore, while the political formation of the Greeks concerned society, the Roman city was of the individual.¹²⁵ Since there was no agora-like formation in the Roman where a group of people was represented by some presidents, people were responsible for their own political participation that developed the notion of citizenship, namely *civitas*.¹²⁶ City forms again, carry the traces of such an ideology. The individualistic location of units within the system of the grid is an example of this. By making the comparison of the two city forms, Aureli stresses that the expansionist logic of the urbs, supported by the regulation of the lex, suggests a generic and universal condition of living together, but both city forms were governed and controlled by the politics, whether limiting or inclusive.¹²⁷

Yet, unlike the political formations within the polis and urbs, the modern city, however, is driven by economic forces mainly. The rise of industrial power, capitalist regime, and the labor group as the most influential part of new living and working systems stimulated this shift:

The gradual rise of bourgeoisies, a new social entity that identified with the primary role assumed by the economy, defined the very identity of the contemporary city. The bourgeoisie constituted a new public sphere, one that

¹²⁴ Ibid, 5.

¹²⁵ Ibid, 6.

¹²⁶ Cartledge, "Greek Political Thought: The Historical Context.," 13.

¹²⁷ Aureli, *The Possibility of an Absolute Architecture*, 6.

was no longer *civitas* but rather comprised the interests of owners of private property, who constituted a new form of “public interest.”¹²⁸

So that the city as a political organization started to lean toward economic concerns that inevitably brings out individual desires so that the city not only concerns and controls public interest but also the private space. This dual condition between the public and private is sustained through the exchange of material and immaterial forms of interaction, such as goods, information, culture, and such. The city becomes an object of this exchange within the capitalist economy, a point of attraction for money and people that attracts consumerism and distribute it.¹²⁹ At this point, Aureli, by forming the relationship between the *urbs* and urbanization, stresses that the increasing interaction that requires going beyond the boundaries of cities, similar to the expansionist logic of Roman cities, thus formed a new type of association, that is urbanization which took its name in reference to the expansionist logic of the *urbs*.¹³⁰

The term urbanization was first offered by planner Ildefons Cerda in his 1867 book *The General Theory of Urbanization*. The term was associated and proposed as a result of the aforementioned capitalist modes of living, working, and socializing in which there is no limit and uninterrupted interaction, communication and movement provided.¹³¹ The study of Cerda is significant in terms of putting forward how industrialization and new systems of transportation and working could transform the urban texture. In his theory of urbanization, Cerda claims that the center of this form is not the center of the city yet the rural areas.¹³² They are defined as places that are open to further growth and interaction. Therefore, the agenda of urbanization is

¹²⁸ Ibid, 8.

¹²⁹ Francesco Biagi, “Henri Lefebvre’s Urban Critical Theory: Rethinking the City against Capitalism,” *International Critical Thought*, 10:2, (2020): 220.

¹³⁰ Aureli, *The Possibility of an Absolute Architecture*, 8.

¹³¹ Ibid, 9.

¹³² Arturo Soria Y Puig, “Ildefonso Cerdá’s General Theory of ‘Urbanización,’” *The Town Planning Review* 66 (1) 1995: 37.

discussed as the expansion of the infrastructure as much as possible.¹³³ The theory foresees a space that is infinite and extends beyond the local areas of concentration through technology and transportation or physical and digital networks.

Remembering the High-Rise City proposal by Hilberseimer, it is possible to follow the traces of this form of the city in Hilberseimer's gray representations free of figurative forms. The office blocks, residential blocks, and commercial blocks are produced through the repetition of the same unit, the house. Public space is generated from the repetition of the private. The difference is diminished. Social mobility is also taken to the extreme through roads on multiple levels. The High-Rise City, therefore, celebrates urbanization through repetition, multiplication, and allowing for growth. In other words, refusing the limit of any kind. Complementary to the non-figurative drawings of Hilberseimer, the drawings of No Stop City, as discussed widely in the previous chapter, by taking urbanization to its extreme, illustrated the destruction of the limits between the outside and inside, public and private. Architecture in the representations is also diminished to circulation. The isotropic, gridal layout also provided them with the best typography to represent and organize the new living conditions. Shortly in addition to what Cerda theorized, the drawings of such imaginative projects developed the term and opened up its possibilities in the architectural discussions, but they also "theorized urbanization as the ultimate and inevitable fate of the contemporary city."¹³⁴

The cities are not defined by their architecture or buildings, as can be followed in the drawings of Piranesi, but through roads and links. But even in the case of eighteenth-century drawings of Piranesi and Nolli, the shift in social organization and its reformation of the urban pattern can be traced. Although not as intertwined as it is today, the zoning provided by separation and unification provided by roads in the Nolli map also bears the traces of an expansionist approach in progress. Therefore,

¹³³ Ibid, 38.

¹³⁴ Aureli, *The Possibility of an Absolute Architecture*, 21.

it is possible to claim that urbanization is not only the product of post-industrial societies but a form of living that has been evolving since the beginning of the cities.¹³⁵

Additionally, if we remember *The City of Captive Globe*, we will realize that the end of the 20th-century approaches to urbanization has slight alterations. The gridal composition and the sense of infinity are still preserved, but the architecture is more distinct in comparison to the modernist approaches. Unlike the urbanization that is represented through singularity and monotony, the *Captive Globe* appreciates the multiplicity and diversity of styles and approaches. Urbanization is represented as the holder of differences, a ‘social condenser,’ and an archipelago of cities within the cities. Nevertheless, one thing that Aureli finds problematic in this proposal is the dissolution of the conflict since every block has its own logic that separates it from the public space by the strict gridal order. Thus, even if the project is inclusive of varieties, it does not welcome confrontation that was, as stated at the beginning of the title, is essential to the constitution of a city.¹³⁶

In light of the proposals concerning the transformation of the urban environment, the architecture of the city was interpreted in various ways that challenged its form against urbanization. In the face of urbanization, *Dogma* critiques the totalitarian space of urbanization. Against the infinite growth of the urban, *Dogma*’s aim is not to fight against urbanization, but by embracing the attributes of urbanization, they suggest recalling the city and its political form as resistance to it. They counter the idea of urbanization by re-proposing the notion of the city through the finite nature of architectural form.

¹³⁵ Even Ildefons Cerdà base his study of the urban with the most primitive forms of living and settlement typologies. He even states that “It’s [urbanization’s] history is, therefore, the history of man...” See Ildefons Cerdà, *General Theory of Urbanization 1867*, (Actar D, Inc., 2022), 83.

¹³⁶ Aureli, *The Possibility of an Absolute Architecture*, 26.

3.3 Reclaiming Architecture

Although I sympathize more with the social ambitions of the architect as an activist than with the uncritical celebration of the city as a mere conglomerate of complexities and contradictions, I believe that both still underestimate (in good or bad faith) the power of architecture even in its traditional format-as a discipline concerned with the design of buildings-to influence the reality of our urban condition.¹³⁷

Pier Vittorio Aureli

The concern and intention of Dogma arise at this point when they ask the question of what architecture is capable of in a world governed by the process of urbanization and growth that are beyond the scale of architecture. The answer of Dogma is the possibility of an absolute architecture that lies in the form of it as a separating and bounding element.¹³⁸ However, as the city cannot be conceived only with its bounded form but as a political entity, the essence of the architectural form is interpreted as the representation of the political over the city. Therefore, it is essential to discuss the relationship between the terms of politics, city, and architectural form to understand Dogma's way of thinking.

As it has been argued that politics is something that arises out of the relationship between men, it is a place of conflict, confrontation, and different ideologies. However, Aureli warns that political should not be reduced to conflict. Citing Arendt, Aureli stress that "Political thought is essentially based on judgment."¹³⁹ Therefore it accommodates thinking, understanding, analyzing, and questioning.

¹³⁷ Pier Vittorio Aureli, "Means to an End - Rise and Fall of the Architectural Project of the City." In *The City as a Project*, ed. Pier Vittoiro Aureli, (Ruby Press, 2013), 15.

¹³⁸ Umut Bora Şahin's master's thesis provides a more in-depth analysis on the subject of absolute architecture. Umut Bora Şahin, "An Inquiry on Absolute Architecture: The Case Study of Arter in İstanbul," (Unpublished Master Thesis, Middle East Technical University, 2021).

¹³⁹ Hannah Arendt, "Introduction into Politics," in *Arendt, The Promise of Politics*, ed. Jerome Kohn (New York: Schocken Books, 2005), 186. Quoted in Aureli, "Means to an End - Rise and Fall of the Architectural Project of the City," 29.

Those actions bring us to the point that political, as much as it calls for conflict, is prone to produce solutions and alternatives. Since the conflict arises from the confrontation of parts, the solution emerges from the re-organization of parts.¹⁴⁰ In the form of the city, it is the architecture and its formal and ideological entity that deals with the organization of different functions, programs, or activities. In the city where confrontations and conflicts happen, architecture and its form organize, separate, or connect. In light of this, Aureli concludes that since both deal with the question of defining limits through the organization of different parts, political and architectural forms share similar processes.¹⁴¹ Thus, architecture and its form become the means of representation of political ideas towards the city.

So that, architectural form, or formal, as an implementation of political ideologies becomes crucial not only in defining the inside but the outside. While trying to understand and study the infra space of the city, the space between the buildings, and how the formal being of an architectural project constitutes a relationship with the city, we find ourselves questioning the ‘absolute architecture.’

The discussion of absoluteness in architecture is not unique to Dogma or new. The term can be traced back to the 1930s, emphasizing the formal aspects of projects such as flat roofs, bare walls, and cubical forms, and the isolation of the parts and their relationship in respect to each other as separate entities in a way to reclaim the formal autonomy of architecture.¹⁴² Absolute architecture, therefore, first requires to be autonomous. In this regard, Aureli stresses that being autonomous requires the realization of the self and its detachment from the rest.¹⁴³ Therefore in the scope of the city, an autonomous architecture requires the realization of its form, and its other the city. Such a perspective started to develop significantly in the 1970s when the

¹⁴⁰ Aureli, *The Possibility of an Absolute Architecture*, 29.

¹⁴¹ Ibid, 30.

¹⁴² Cameron McEwan, “Notes on the Autonomy of Architecture,” *Architecture of Analogy* (blog). June 22, 2013. <https://cameronmcewan.wordpress.com>.

¹⁴³ Aureli, *The Possibility of an Absolute Architecture*, 28.

term gained significant attention after the fall of modernism and the rise of utopic, technology-driven projects.¹⁴⁴ The projects of No-Stop City, Continuous Movement, and Plug-in City are some of those projects to name. As an opposition to the rise of projects that follow the trends of urbanization, mass consumption, and mass production, autonomous architecture became the field to reassess the components of the architecture. The meaning of the term even enlarges in the mid-1970s with the *Oppositions* magazine. In the *Oppositions*, the search for re-thinking architecture's autonomous dimension was associated and related to urban studies and concerns.¹⁴⁵ In the 7th issue of the magazine, Anthony Vidler, by naming the third typology, concludes that architecture is neither limited to the doctrines of Enlightenment and its abstraction nor modernism but connected to urban reality.¹⁴⁶

Publication of *The Architecture of The City* in 1966, by Rossi, developed the discussions of autonomous architecture with regards to the city:

If we understand the city to be architecture, then we recognize the autonomy of the discipline. Not, however, in an abstract sense, but because architecture actually creates the city, connecting the past with the future. So, it does not evaporate into a metaphor of urban architecture, it's denotation changing whenever the scale (of the city) does. On the contrary, I want to define architectural design, define how it becomes an urban fact.¹⁴⁷

Locomotiva 2, a project that Rossi and his colleagues submitted for the design of the Turin business center, manifests the ideologies based on the autonomy of architecture as a solution to the problem of urban growth. The colossal like building, by imposing a singular intervention, distances itself from the common habit of trying

¹⁴⁴ McEwan, "Notes on the Autonomy of Architecture."

¹⁴⁵ Henk Engel, "Autonomous Architecture and the Project of the City," *OASE*, no. 62, (2003): 28.

¹⁴⁶ Anthony Vidler, "The Third Typology," *Oppositions*, no. 7, (1976): 1-4.

¹⁴⁷ Aldo Rossi, Preface to the 2nd issue of *The Architecture of the City*, MIT Press, 1966, quoted in Engel, "Autonomous Architecture and the Project of the City," 42.

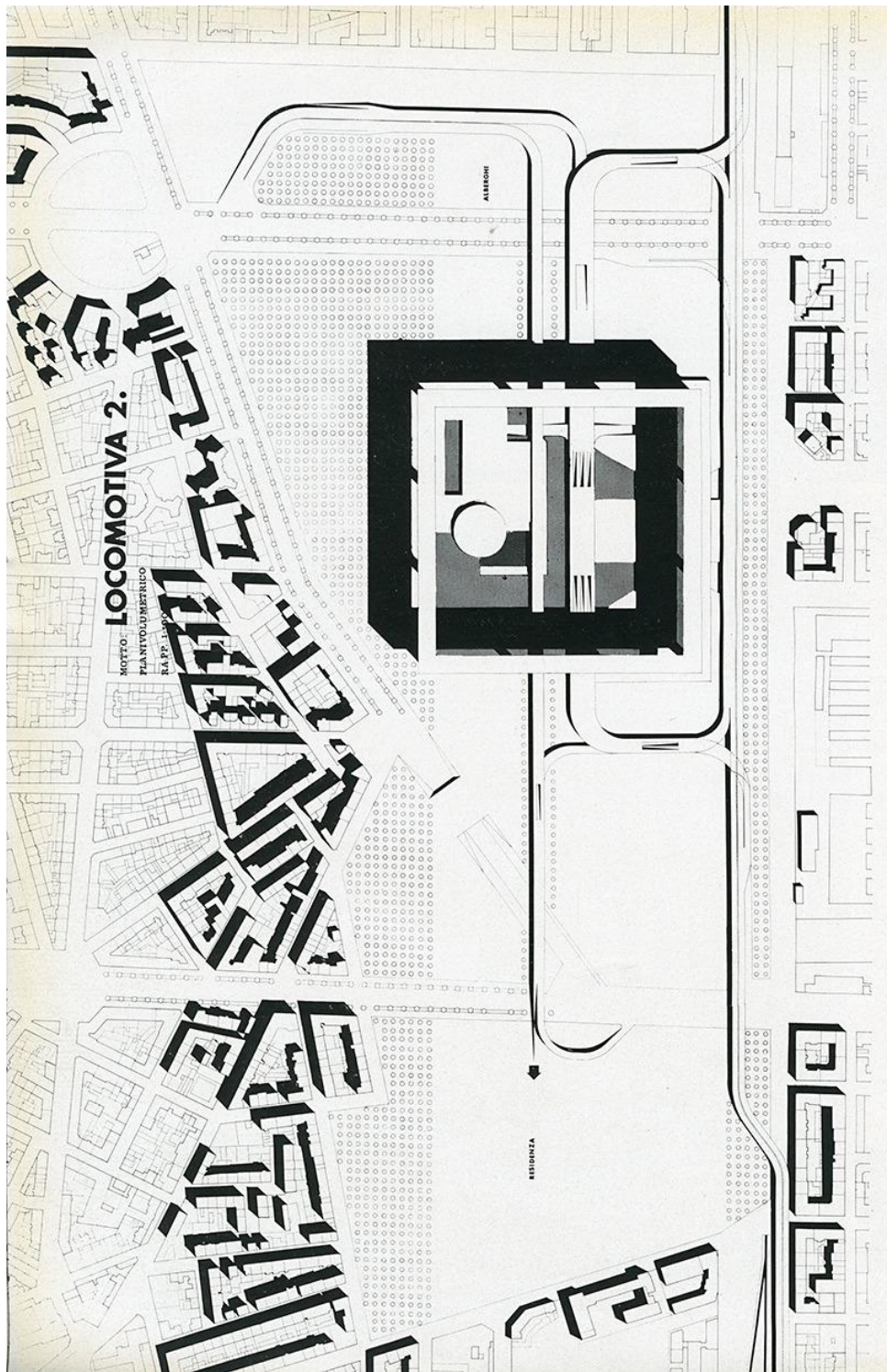


Figure 31. Aldo Rossi, Gianugo Polesello, Luca Meda, *Locomotiva 2*, Turin, Italy, 1962. [Retrieved from <https://www.cca.qc.ca/en/search/details/collection/object/368567>]

to grow through the city and obsessions about the big picture.¹⁴⁸ The project manifests a new relationship between the city and architecture through separation.

Such a position inevitably protests “the inclusion of unconditional planning and unrestricted aesthetics” into architectural design and urban planning.¹⁴⁹ In short, what Rossi discusses as autonomy can be summarized as the potential attributed to the form of architecture as an ideological product that would inform the city. The concreteness of the architectural form and its autonomous being is an instrument for the analysis of the urban.

In this regard, what Dogma suggests through absolute architecture takes into consideration the discussions of the autonomy first articulated by Rossi.¹⁵⁰ The dialectical relationship provided by autonomy both separate the architectural object from the city but acknowledge it as a constituting element of it. This dialectical relationship in the theory of Dogma is frequently attached to the political. The absoluteness of architecture as an autonomous form and a part of the city is the way for it to be politically productive.¹⁵¹ So Aureli’s theory of autonomy defends an interaction with the city through separation manifested in the formal aspects of architecture as a limit to the urban. However, it is also significant to note that this autonomy should not be understood as limited to the formal aspects because, as Aureli clearly states, it is the autonomy of the project, not the autonomy of design, that they are aiming.¹⁵² While Aureli associates design with the building praxis, the project is related to strategies.¹⁵³ So that project comes forward as a decision-making process that exceeds the act of building. The project signifies not the building but

¹⁴⁸ Engel, “Autonomous Architecture and the Project of the City,” 33.

¹⁴⁹ *Ibid.*, 34.

¹⁵⁰ Steele, “Dogma Squared: Architecture and the City,” 7.

¹⁵¹ Aureli, *The Possibility of an Absolute Architecture*, 28.

¹⁵² *Ibid.*, xiii.

¹⁵³ *Ibid.*

what it addresses.¹⁵⁴ Herewith, there is no doubt that in the works of Dogma, the formal becomes a powerful strategy tool.

3.4 Architecture as Limit

Similar to what was stated earlier, Cameron McEwan describes that “autonomy refers to the notions of separation, resistance, opposition, confrontation, and critical distance, which can be instrumentalized by the architect through the production of images, and texts, as well as buildings.”¹⁵⁵ As autonomy is associated with – but not limited to- the architectural form, the separateness that the autonomy requires gains a theoretical dimension in the theory of Dogma, embodied as the limit. “The formal [of an architectural object] can be defined as the experience of limit, as the relationship between the inside and outside.” Aureli clarifies.¹⁵⁶

Among the drawings of the city, a return to the *Iconographia* of Piranesi is needed here. In Piranesi’s drawings, the essential element that composes the city is presented in its barest form, the wall.¹⁵⁷ As discussed in the 2nd chapter, it is the wall that makes the difference between the outside and inside, the continuous line of the wall in the plan drawing, and the gaps that break the continuity. The *Iconographia* hypothesizes that the city as architecture is the architecture as the wall. From the *Iconographia* until this day, even if the role of the wall is challenged, its existential qualities have remained the same. Life in the city takes place with the flows provided between defined areas. We get from one to the other by “passing through borders” and blockages.¹⁵⁸ Considering that the wall is the essential element that makes up the space, it is possible to claim that the built environment is made up of the articulation of the walls. Within those spaces created through the acts of separation and

¹⁵⁴ Ibid.

¹⁵⁵ McEwan, “Notes on the Autonomy of Architecture.”

¹⁵⁶ Aureli, *The Possibility of an Absolute Architecture*, 30.

¹⁵⁷ Ibid, 118.

¹⁵⁸ Ibid, 46.

connection, the wall is capable of guiding and providing orientation. In Dogma, we see that the existential capacities of this fundamental element are transformed into a positive phenomenon at the city scale. By associating architecture with the concept of limit it has had since its existence, it envisages an architecture that is free from what capitalist cultures impose, such as individualist patterns of life and iconic architectures based on singular economies. In this way, absolute architecture can put forward a political idea despite the city's uncontrolled growth through separation or limiting, which is its most essential feature. Therefore, Dogma's argument suggests blockages to the urban flow. A formal study of architecture that does not mimic the city but acts within the borders of a specific location can deliver resistance to the uncontrolled growth of urbanization. It can exist both as a part of the city and disconnected from it, without trying to reach everywhere and everything, without serving individual purposes, by focusing on its place and location. Tattara summarizes this approach as follows: "Our hypothesis is that it is the space of the limit the one that will be able today to reintroduce an idea of place within otherwise undifferentiated and generic urban conditions."¹⁵⁹

Aureli exemplifies Mies Van der Rohe while explaining the idea of limit in *The Possibility of an Absolute Architecture*. The famous Seagram building is summarized as "the generic attributes of architecture framed by the plinth."¹⁶⁰ What is interesting about the discussion on the structures of Mies is that most of his projects are for corporations that move parallel to the trends of urbanization; however, it is in this state of duality that the act of limiting and separateness gain even more meaning and a political character.¹⁶¹ The Seagram building, for instance, embodies the forces of urbanization within itself. The open plan, multiplicity of the same plan schema that

¹⁵⁹ Martino Tattara, "Sulcus Primigenius," interview by Vlado Danailov. Future Urbanism, 2015.

¹⁶⁰ Aureli, *The Possibility of an Absolute Architecture*, 39.

¹⁶¹ Ibid, 37.



Figure 32. Ezra Stoller, Seagram Building by Mies Van Der Rohe with Philip Johnson, NY, 1958. [Retrieved from artsy.net]

represents mass production, a facade free of styles, and the singular grid system dominant on the plan and facade, is restricted to a single space framed by architecture. So that the project does not fight against the forces of urbanization but through their embodiment and making them explicit, the project limits its position to a singular place, thus gaining a political stance.¹⁶²

Rather than considering the systems of infrastructure and mapping their complexity, Aureli and Tattara are concerned with its critique, another possibility that can interpret the idea of both the city and urbanization in reference to the discussions on the political and formal. Architecture is not seen only as the product of politics but also as one of the best examples of the construction of the political space. That is why absolute architecture deals with issues beyond the physical attributes but the formation of shared space. Thus, it becomes an example for the city that is endorsed by the idea of limits. However, it is significant to note that there is no way back from urbanization. So that what Dogma suggest is not to give an end to it but to become aware of its elements and to use it for the construction of the spaces of confrontation and coexistence to redefine the meaning of the city. For this aim, architecture and its formal formation as a separating and limiting entity challenge the urban flow shaped by capitalism. In this respect, Aureli writes:

It is precisely within the rise of the space of urbanization that architecture as the project of the finite, and thus separated, form(s) can be read as critical, inasmuch as it both obeys the managerial principle of urbanization and its extensive logic of total integration yet makes explicit and tangible the inexorable separateness of the city, since the city is made not only of flows but also of stoppages, walls, boundaries, and partitions.¹⁶³

Reclaiming the city and reclaiming architecture through the limit are the main themes that unfold in Dogma's projects, texts, and drawings. Associated with politics

¹⁶² Mastrigli, "Commanders of the Field: Notes on the Architecture of Dogma," 114.

¹⁶³ Aureli, introduction to *The Possibility of an Absolute Architecture*, x.

through the very form and finitude of an architectural object, they reveal a critique of the post-industrial city of capitalism.

In addition, the name they took as Dogma seems to somewhat explain their obsession with architectural form, too. As both their theoretical and practical productions show, Dogma responds to urban and spatial debates by staying true to architecture, through its language, form, and discourse. As Leonard Ma signifies, “[t]he dogma of Dogma may be that they cannot help but look at the world through the lens of architecture. This is not an affirmation of architecture’s significance, but rather as a particular vantage point through which the world can come into focus.”¹⁶⁴

¹⁶⁴ Ma, “El Croquis 208: Dogma Familiar/Unfamiliar 2002–2021 (2021): Review.”

CHAPTER 4

DRAWING THE DOGMA

Having discussed the change in the ways architecture and the city are represented through varying media and the varying positions of architecture with respect to the city, it is discussed how the way this relationship is discussed through drawing challenges and is influenced by existing norms. Dogma, by repurposing the form of architecture as a defining entity for the construction of public space, discusses the potentials of formal against the non-stop growth of the built environment. Their ideas are mainly discussed through striking, speculative drawings and texts that accompany them. In order to understand the role of drawings in both forming the standpoint of the architect and constructing a critical relationship between the two varying scales of architecture and the city, the drawings, and projects of Dogma will be analyzed under the techniques of their representation. The projects chosen to be discussed mainly in the scope of this thesis are *A Simple Hearth* (2002-2010), *Stop City* (2007), and *City Walls* (2005). These projects carry a strong manifestation of their ideology toward the city. Through an analysis of the representation techniques, the chapter aims to reflect on the possibility of drawings to act as a project that proposes multiple viewpoints embedded in their material body, not limited to the design proposals. With an analysis of the drawings of Dogma, this chapter shows how the themes of Dogma are reflected on a two-dimensional surface, making a critique of the current conditions of the city with an architectural language.

4.1 On Dogma's Methodology

Prior to the discussion of the drawings, a few remarks need to be made about how Dogma approaches drawing as a project.

As the practice of Dogma acts in between theory and practice, so do their drawings. The traces of their perception of architecture bear similarities with their perception of representing. Neither representing the real as it is nor ignoring the actual scene of the city, drawings of Dogma suggest new realities and new topics of discussion managed by the abstraction of architecture and the composition of the material body of the representation.

Stan Allen, in his book *Practice: Architecture, Technique, and Representation*, states that “[d]esign does not operate on the bases of resemblance but on the basis of abstract codes and a complex instrumentality.”¹⁶⁵ According to Allen, the power of architectural drawing to conceptualize comes from its ability to abstract the real and put a distance between reality and representation. In the case of Dogma, the level of abstraction becomes crucial not only in the finished compositional body of the drawing but also in the process of making. Because for Dogma, abstraction helps to focus on the formal aspects of architecture both in the process and final representation.¹⁶⁶

Dogma’s way of representing is highly reliant on analog techniques of production such as hand drawings, collages, and large models. However, even though they relied on hand made methods during their education, their practice now is based on digital production, mainly, Photoshop.¹⁶⁷ However, this medium does not change many aspects of how they produce. Their method can be summarized as the using of a digital tool in an analog method. This means that they still rely on hand made collage techniques to bring images together, such as cutting, cropping, and pasting, but this happens on a digital platform. As they state, this approach mainly relies on the

¹⁶⁵ Allen, *Practice: Architecture, Technique and Representation*, 149.

¹⁶⁶ Pier Vittorio Aureli and Martino Tattara, “Paint a Vulgar Picture. On the Relationship Between Images and Projects in Our Work,” *Piano B. Arti E Culture Visive* 4, no. 2 (2019): 36.

¹⁶⁷ *Ibid*, 35.



Figure 33. Dogma, *Locomotiva 3*, Italy, 2010, digital collage. [Retrieved from <http://hiddenarchitecture.net/locomotiva-3-proposal-for-area-of-spina/>]

complexity that a digital program will add to the already complex nature of the city or architecture.¹⁶⁸

So that the analog production for them sustains the maintenance of simple forms and simple ways of representing the process of design.¹⁶⁹ According to Aureli and Tattara use of simple forms encourages the discussion to stay focused on the architecture rather than the stylistic effects of the drawing.¹⁷⁰ In other words, while making use of the computer as the medium, they rely on analog ways of producing an image of architecture in order to “keep the design process as direct as possible.”¹⁷¹

It has been discussed how the approach to architectural drawing altered after the 60s with the rise of mix media imagery in the second chapter. The inclusion of photography, oil paintings, and texts in architectural drawings proposed new ways of communicating with the increasing complexity of the city. According to Sam Jacob, there can be followed a similar turning point since the mid-90s in architectural drawing with the rise of “post-digital.”¹⁷² It is a drawing technique that we can follow in the early examples of OMA and is frequently used in architectural offices such as Fala and OFFICE, as well as Dogma today. Following the practice of Dogma, it can be commented that what post-digital drawing offers is a continuation of the activity of drawing that is not only an end product but propose an interrogative process. According to Sam Jacob, “The return of the architectural drawing in the digital age is a reinvigoration of the tradition of drawing, but its techniques, tools, and media make it fundamentally new, too.”¹⁷³ Additionally, the continuation of the analog making of a drawing preserves its potential for being a research tool because the process makes it controllable, and traces of ideas can be followed in each step. The

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid.

¹⁷¹ Ibid.

¹⁷² Sam Jacob, “Architecture Enters the Age of Post-Digital Drawing,” *Metropolis Magazine*, March 21, 2017.

¹⁷³ Ibid.

technique also provides for repositioning drawing as the place where ideas are produced, not staged.¹⁷⁴

Even though random photo-real figures and textures find themselves in the drawings of architecture, the flatness of digital collage makes explicit that the pieces that construct the drawing belong to separate forms of making a visual. Thus present the drawing as a composition of separate parts, just like how Dogma perceives the city. In this respect, Jacob also adds that “instead of striving for pseudo-photorealism, this new cult of the drawing explores and exploits its artificiality, making us as viewers aware that we are looking at space as a fictional form of representation. This is in strict opposition to the digital rendering’s desire to make the fiction seem real.”¹⁷⁵

Avoiding over realistic illusions and distorted angles that are frequent in rendering software, Dogma also distances their drawings from that of capitalist modes of image making in the field. From another point of view, Dogma’s drawings also resist to falling into the tricks of capitalism that turns architectural drawings into marketing elements by embellishing an unbuilt project to increase sales.¹⁷⁶ Herewith, analogous to their positioning of architectural form as a political agent for the city, it is possible to claim that their drawings posit a political stance.

In this way, the drawings cease to be the product of another purpose and become a project. The interrogative process of drawing also adds another dimension to this project by turning it into a research tool. As the assemblage of a set of materials, the surface of the image requires further investigation to put forward what ideas structured it and what possibilities it proposes for the relationship between architecture, city, and drawing. Additionally, with an aim to investigate how the

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

¹⁷⁶ Joao Pauperio, and Maria Rebelo, “Collages, History or Ready-Mades. On The Politics of Representation in The Age of Neoliberalism,” *Piano B. Arti E Culture Visive* 4, no. 2 (February 20, 2020): 45.

technique used to articulate the image is relevant to the perception of the city, the following titles are going to focus on the material and technical composition of Dogma's drawings.

4.2 Assembling the Large-Scale Plan

The plan is one of the sine qua non of architectural drawing and presentation. The plan is undisputedly one of the most basic, common, and perhaps the most consumed drawing technique of architecture, where the dimensions and relations of space are studied. Plans are also the kind of drawing that bears the least resemblance to the structure to be realized, yet they are essential to construction.¹⁷⁷ These dual structures, originating from abstract representation, offer architects the opportunity to work without breaking away from reality but also without being attached to it. Additionally, Aureli states that “the drawn plan is thus not just an abstraction of architecture but a “concrete abstraction,” since together with other forms of architectural notation, the plan translates many determinations—money, measures, code, gender, class, rituals, beliefs, ideologies, environmental conditions, etc.—into a specific spatial layout.”¹⁷⁸ So that plan becomes an excellent tool both for studying spatial and social relations as well as representing an architectural design. Such features that it holds make it a fertile ground for the discussion and expression of design strategies and ideologies.

Within the drawings of Dogma, plans are controversially the most powerful and striking imagery that bravely introduces bold architectural interventions. Such an intention is most explicit in the large-scale plans of the research project, *A Simple Heart*. *A Simple Heart* is probably one of Dogma's most radical and critical projects. The project is a manifestation of an idea of the city constituted and maintained by

¹⁷⁷ John Meunier, On Plans, Drawing Matter, May 10. 2020.

¹⁷⁸ Pier Vittorio Aureli, “Life, Abstracted: Notes on the Floor Plan,” Accessed March 9, 2022.

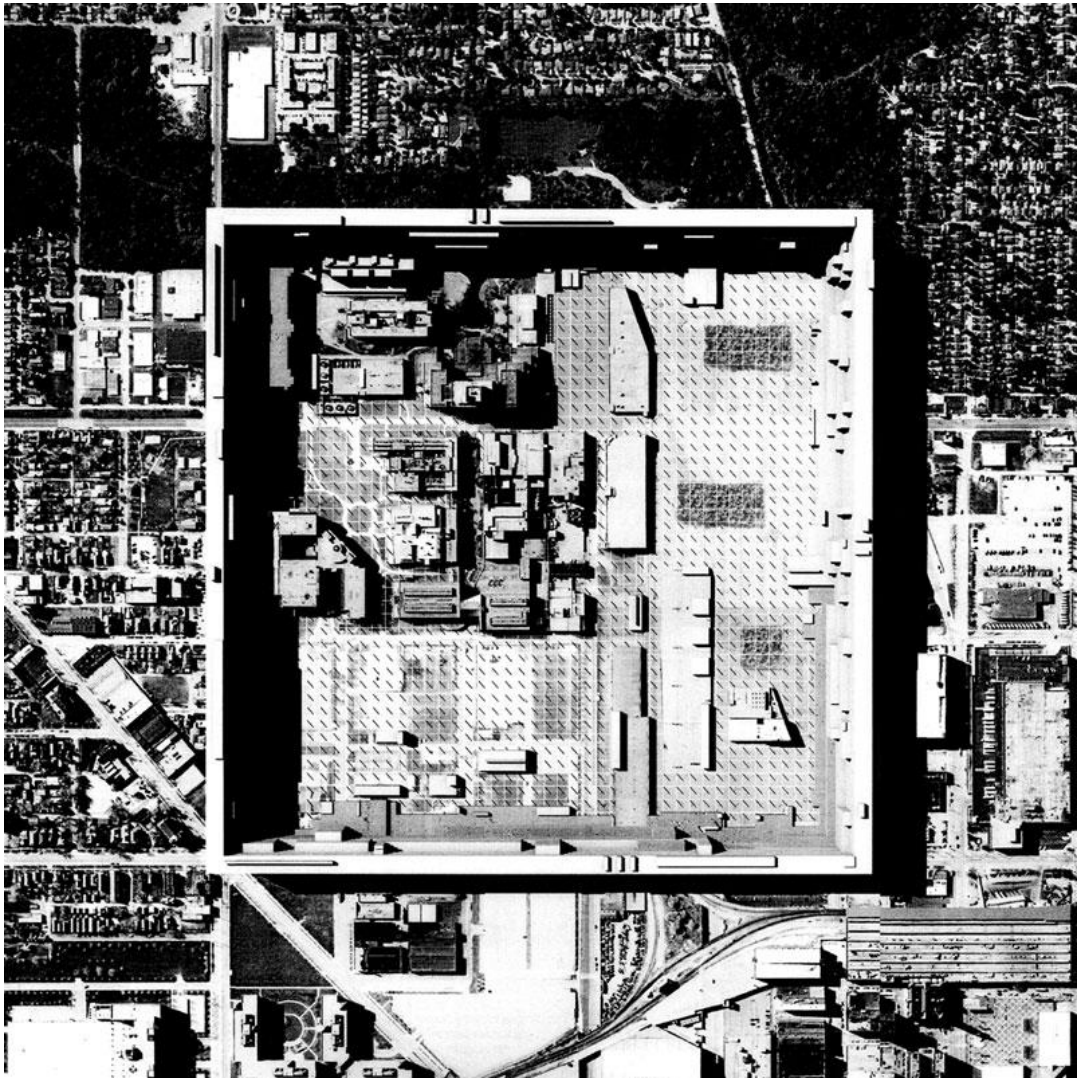


Figure 34. Dogma, *A Simple Heart*, 2011. Digital collage in Aureli and Tattara “A Simple Heart: Architecture on The Ruins of Post Fordist City”, Orleans, 2011



Figure 35. Dogma, *A Simple Heart*, 2011. Digital collage in Aureli and Tattara “A Simple Heart: Architecture on The Ruins of Post Fordist City.”

architecture.¹⁷⁹ For the same reason, the drawings of this proposal are some of the images in which the ideology of Dogma is not only sharply stated, but through the very form of the drawings opens up discussions about new ways of perceiving the city. *A Simple Heart* is the continuation of Aureli's doctoral project, *City for 30 Million Inhabitants*, supervised by Eliza Zenghelis.¹⁸⁰ Started in 2002, the project was developed and represented in 2010 as *A Simple Heart*. The name is inspired by the 1877 short novel of Gustav Flaubert.¹⁸¹ According to Aureli and Tattara, the novel presents a servant as an archetype that is the potential to challenge and affect the system by making use of its potential within the limitations imposed on it.¹⁸² In reference to this inference, the project suggests architectural interventions as archetypes to be examples for the city. For Dogma, "archetype" is based on an idea rather than the stylistic origin of "type."¹⁸³ What the drawings and the proposal represent therefore is also an idea of architecture, not a type or style of architecture.

A Simple Heart is a proposal for European cities. The project proposes 22 units for 22 cities in the North-Western Metropolitan area of Europe. The chosen areas consist of railway stations in close proximity to the cities of Amsterdam, The Hague, Delft, Rotterdam, Antwerp, Brussels, Liège, Cologne, Dusseldorf, Aachen, and Utrecht. Each unit is considered to be an archetype enclosing an area of 800 x 800 meters by inhabitable walls, located on top of the ruins of the post-Fordist city.

Ruins here are old station zones, metro lines, chain shops, and office blocks which will feed the proposal in many ways.¹⁸⁴ By forming the places on top of the urban

¹⁷⁹ Pier Vittorio Aureli, and Martino Tattara, "A Simple Heart: Architecture on the Ruins of the Post-Fordist City," *Architectural Design* 81, no. 1 (January 2011): 113.

¹⁸⁰ Matrigli, "Commanders of the Field: Notes on the Architecture of Dogma," 113.

¹⁸¹ The novel by celebrating the life of a simple servant, with a simple life lived and served until her last breath, makes a critique of the bourgeoisie impact on the other classes as well as portraying a challenge to the limits one's class provided. See Ayala Amir, "Crossing Literary Borderlines in 'A Simple Heart' by Gustav Flaubert," in *Borderlines: Essays on Mapping and The Logic of Place*, Sciendo, 2019, 58–68.

¹⁸² Aureli, and Tattara, "A Simple Heart," 119.

¹⁸³ *Ibid.*, 113.

¹⁸⁴ *Ibid.*

networks, such as the railways, *A Simple Heart* searches for ways of infrastructure to “support a new living condition capable of developing itself as a device for social reproduction and not a server within the ongoing capsular landscape.”¹⁸⁵ The section of the walls is 25 meters thick and 20 stories high. Once the area is enclosed by the inhabitable walls, a transparent roof is introduced into the middle that is carried by a grid of 10x10 meters of columns. This way, the whole interior area is covered and left open to welcome spaces for several purposes, such as streets, squares, doorways, galleries, corridors, and activity rooms.

As discussed in the Dogma chapter, the motivation of Dogma comes from the understanding of the existing city, not the denial of it. Their approach requires being aware of the enlarging residential, industrial, and commercial forms in the rural areas and borders of cities. The plan drawings, in this context, put forward such an approach very clearly. The aerial view of the existing city that makes up the background of the site plans represents the base of the study. It is not a mapping of the information that is beneath but an aerial photograph that lacks any political or regional borders. While maps categorize information and eliminate or highlight specific features, the aerial photograph reveals the physical formation of the city with all its elements. This way, they provide an index of the complexity of the city. Yet this should not be taken as a mere reading or a direct representation of the city. An aerial view also offers a distance from which the chaos of the city can be revealed which is not possible from the inside. Frederic Pousin remarks that aerial image should not be considered only as indexical data, but it also paves the ground for interpretive readings and contextualization by revealing the structure of the urban and its relationship with the built objects.¹⁸⁶ Similar to Pousin, Nathalie Roseau,

¹⁸⁵ Pier Vittorio Aureli, “PhD Proposal: Architecture After the City, The European City After the Sprawl,” *Hunch* 5 (September 2002): 167.

¹⁸⁶ Frédéric Pousin, “The Aerial View and the Grands Ensembles,” in *Seeing from Above: The Aerial View in Visual Culture*, ed. Mark Dorrian and Frederic Pousin, (Bloomsbury Academic, 2013), 251.

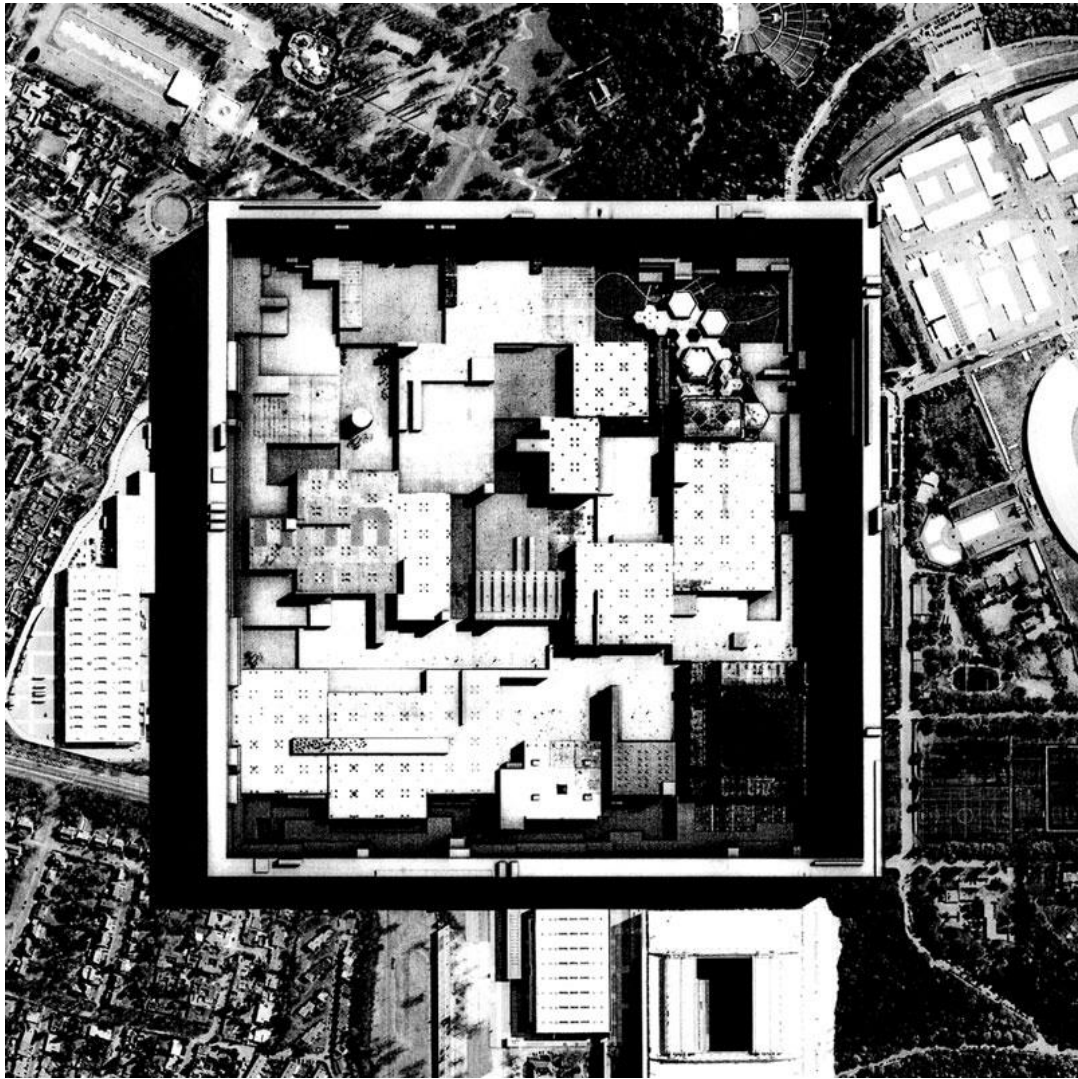


Figure 36. Dogma, *A Simple Heart*, 2011. Digital collage in Aureli and Tattara “A Simple Heart: Architecture on The Ruins of Post Fordist City.”

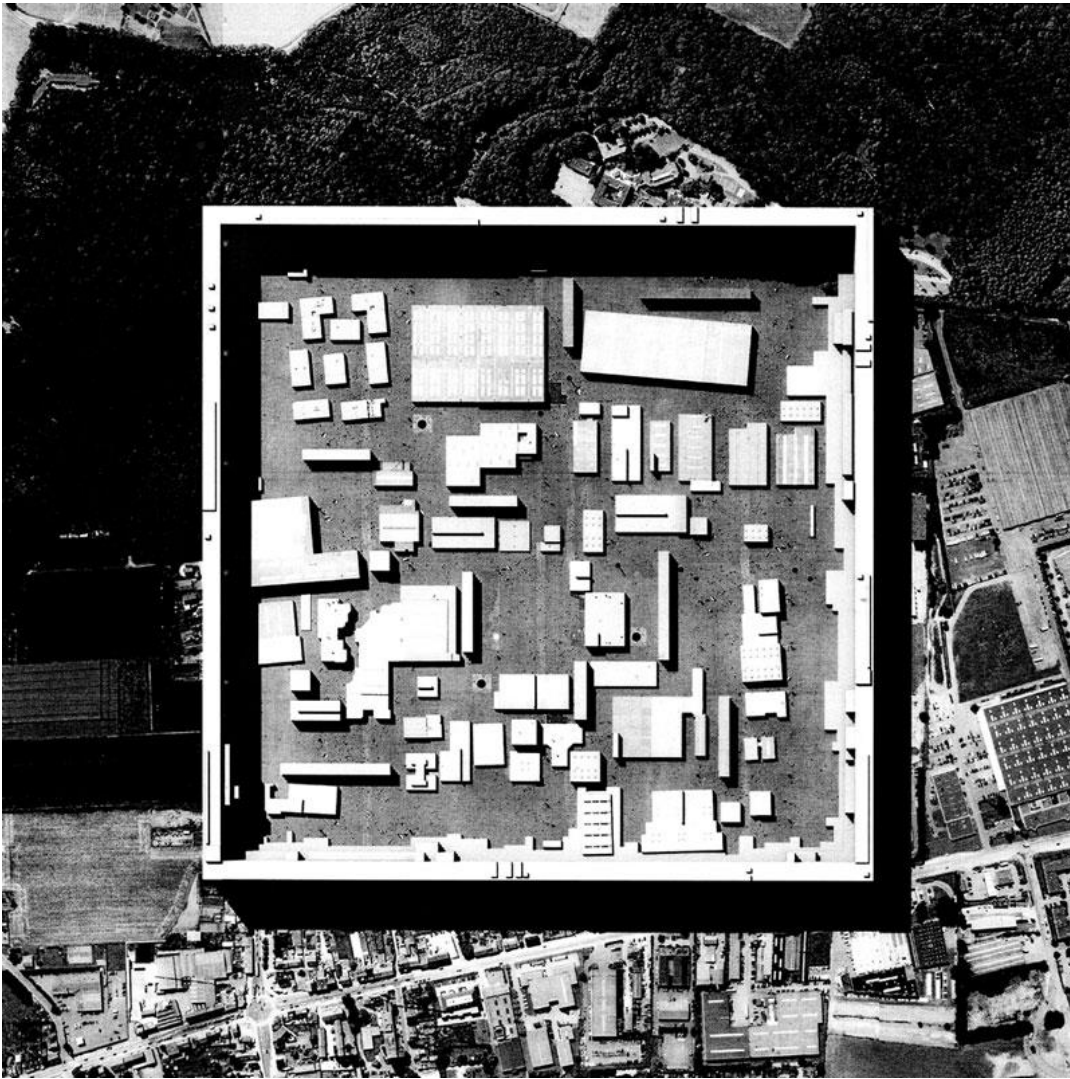


Figure 37. Dogma, *A Simple Heart*, 2011. Digital collage in Aureli and Tattara
“A Simple Heart: Architecture on The Ruins of Post Fordist City.”

while discussing the interaction between aerial photography and urbanization, also stress that:

Broader overviews, foreshortened distances, widening frames of perception: thus, the aerial understanding of the world contributed to the creation of a new space of vision. It enabled a new artistic and conceptual reading of the urban environment, whose legibility had been dimmed by its repeated expansions.¹⁸⁷

Considering this, it is possible to claim that the material composition of the large-scale plans of Dogma initially suggests an interpretive reading of the complex urban pattern provided by the aerial view.

On the contrary, there is also an illusion that aerial photography might offer. The act of looking at the city from a distance, detaching oneself from the problems inside, and trying to solve the problems over an image might lead to divine perspective, which might end up with top-down decisions similar to the aerial perspective drawings of Le Corbusier and Hilberseimer. The relationship between the modernist perspective and the aerial view was found to be related to the totalitarian approach, as discussed in the second chapter. Such a way of looking contrasts with what Dogma was criticizing. However, by framing the image on defined areas, the old railway stations, they limit the area they are speculating on. The aerial view is restricted by the frame that duplicates the frame defined by the form of architecture, and this form is highlighted even more with the choice of black and white imagery.

Unlike other drawings of their representations that will be examined under the following titles, the plans of Dogma always come in black and white, and *A Simple Heart* is of no excuse. The black and white site plans, by neutralizing the whole image, draw attention to the forms of architecture within the complexity of the city

¹⁸⁷ Nathalie Roseau, "The City Seen from the Aeroplane: Distorted Reflections and Urban Futures," in *Seeing from Above: The Aerial View in Visual Culture*, ed. Mark Dorrian and Frederic Pousin, (Bloomsbury Academic, 2013), 213.

pattern. The words of photographer Jim Preston on black and white photography also verify this interpretation: “When I shot in black and white, I would visualize my subject and the composition in shades of grey. It was like I had a monochrome filter over my eyes. I saw my subjects in their purest form.”¹⁸⁸ Preston’s expression points out that the use of black and white adds a level of abstraction to the representation. So that the plans celebrate the form of the architectural object as abstracted to their constituting geometry analogous to figure-ground maps. Hereby, the whole plan provides a reading of the city by the very form of architecture.

The intervention of the proposal appears at the center and is placed at the cut-out portion of the aerial photograph. The bold white lines forming a square indicate a vast area that is enclosed by the inhabitable walls. The bold shadows, while giving depth to the drawing, highlight the urban condition defined by architecture. This image drawn using Photoshop is a clear indication of the design process that Dogma went through. A process that initially requires a critical investigation of the current situation of the contemporary city that is governed by urbanization and how Dogma reacts to it by proposing strict limits through the very form of architecture. In that manner, large-scale drawing constitutes a speculative ground for an idea of the city, as Tattara claims:

Although the making of plans has often been criticized for being a neutral and unending process of production of drawings, some large-scale plans go beyond the field of representation and contain an implicit projective dimension, overcoming thus the threshold between mapping and design and revealing themselves as powerful design tools for the project of the city.¹⁸⁹

¹⁸⁸ Jim Preston, “The Power of Black and White Photography: Learning to See in Shades of Grey,” Accessed July 1, 2022. <https://airandspace.si.edu/stories/editorial/power-black-and-white-photography-learning-see-shades-grey>.

¹⁸⁹ Martino Tattara, “Large Scale Plan,” in *Drawing Millions of Plans*, The Royal Danish Academy of Fine Arts, 2017: 10.

In large-scale viewing of the architecture in order to act on the scale of the city, the building is abstracted in the form of bold white lines. The building itself appears as a wall in the conventional sense of architectural plans. This way, drawings, in a literal translation, portray the fact that Dogma uses “architecture as a device to draw the city.”¹⁹⁰ By enclosing a vast space, the drawings give a new dimension to a part of the city in which life is re-ordered through the very tools of architecture, walls, and columns. While the inhabitable walls are made for private spaces, the vast open area is for public use where production, education, and leisure take place. There the project forms a post-Fordist way of production. Against the Fordist perception of production in which people exist for machines to continue producing and the work is done by the machines, in a post-Fordist city, production is based on immaterial goods such as language, communication, and music that requires human as the base and structure of production.¹⁹¹ Within the limited area surrounded by the architecture, coexistence, confrontation, and exchange are proposed as the primary elements of a city, in contrast to flows and expansion of urbanization that, rather than collecting, distribute the people.¹⁹² With this in mind, these plans are also a form of post-Fordist production that brings together different mediums of media and topics of architecture and city within a single composition. Through the juxtaposition of the architectural form with the existing pattern, the drawing reintroduces the idea of the city based on a critical conceptualization of the existing city. Drawings, by nature, find potential in the post-industrial city for the contemporary city as a “social factory.”¹⁹³

¹⁹⁰ Vito Maria Benito Vazza, and Luigi Corniello, “The Drawing in The Relationship Between Architecture and City by Dogma Atelier,” in *Convegno Internazionale Architettura E Città: Problemi Di Conservazione E Valorizzazione*, ed. Andrea Marmorì, Linda Puccini, Valeria Scandellari, and Silvio Van Riel, (Altralinea edizioni, 2015), 387.

¹⁹¹ Aureli, and Tattara, “A Simple Heart,” 115.

¹⁹² Ibid.

¹⁹³ Ibid, 117.

Therefore, on top of the ruins of the existing city, *A Simple Heart* is conceived as a “learning center” which acts as an “Edufactory,” a term governed by Cedric Price’s *Potteries Thinkbelt* (1964-6).¹⁹⁴ Because for Dogma, a university campus today is relatable to the complex physical and social formation of a city, “to the point that the city itself has become a vast campus.”¹⁹⁵

Similar representations of site plans can be followed on the other projects of Dogma. The solid black and white imagery highlighting the limit of architecture and separating what is called architecture and city encourages a speculative ground through the drawing medium. *Stop City*, a project developed in 2010, also addresses the possibility of limits manifested through the plan drawings. Through the juxtaposition of 8 slabs on the contemporary city, *Stop City* defines the limit to the urban by separating it from a vast empty area governed by trees. *Stop City* is an archipelago of condensed vertical buildings 25 meters thick and 500 meters long vertically and horizontally.¹⁹⁶ Eight slabs are positioned on the edges of a square of 9 square meters. Considering the extreme dimensions of the city, circulation also becomes highly crucial for the design. The horizontal and vertical circulation is considered one of the elements that define today's cities, designed as the framing element that both distributes and maintains the border between the empty area and urbanization.¹⁹⁷ *Stop City*, therefore, alters from *A Simple Heart* by using transportation lines as a definer of the border in addition to the mass of the architectural building. It is one of Dogma's most radical projects, emphasizing that it is not against the forces of urbanization and that a different approach is possible by using them, in which urbanization does not force a decision from the top. Also, the plan and elevation drawings of *Stop City* encourage such a claim by making the forces of urbanization clear, as in the drawings of *No-Stop City* by Archizoom.

¹⁹⁴ Ibid, 111.

¹⁹⁵ Ibid, 115.

¹⁹⁶ Pier Vittorio Aureli, and Martino Tattara, “Stop City,” *Perspecta* 43, no. TABOO (2010): 48.

¹⁹⁷ Ibid.

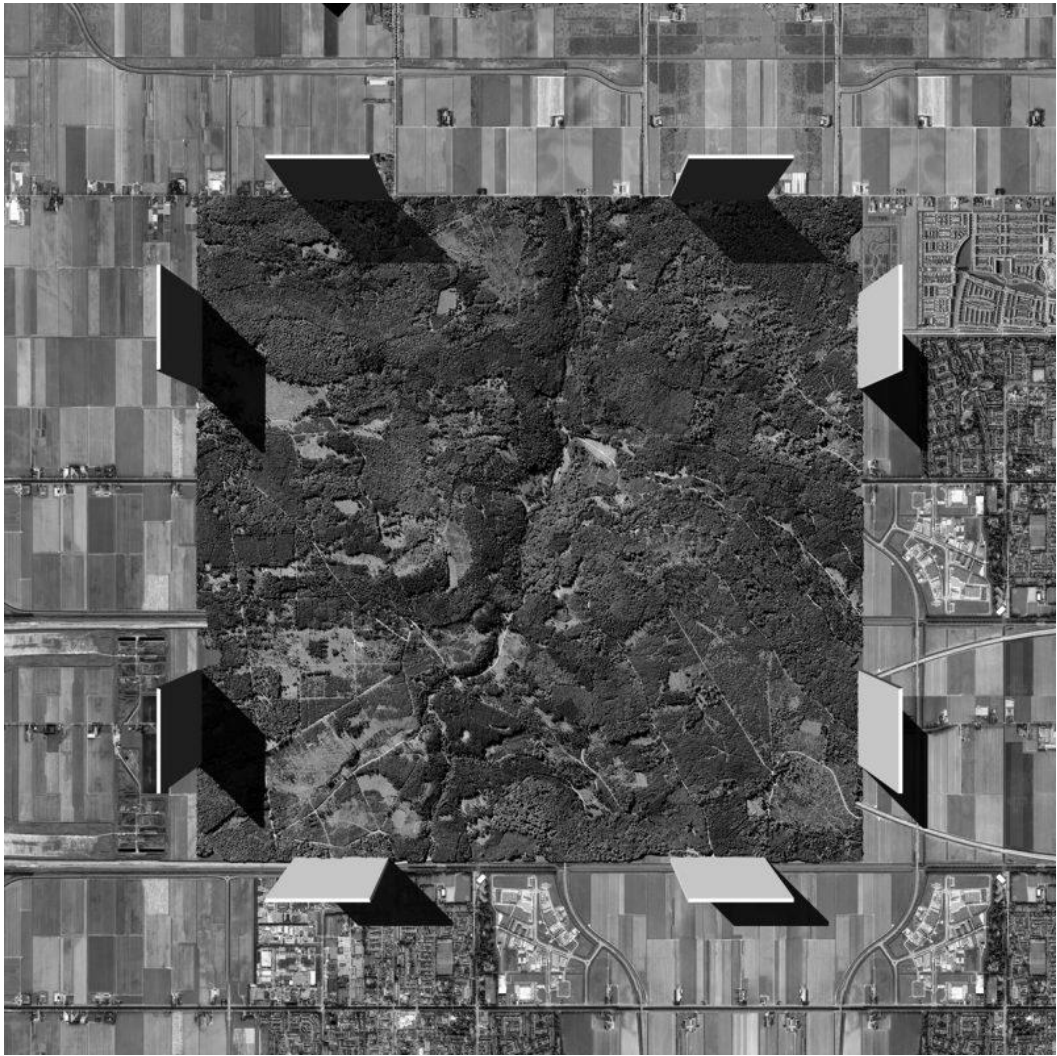


Figure 38. Dogma, *Stop City*, 2007. Site plan digital collage in Aureli, and Tattara. "Stop City."

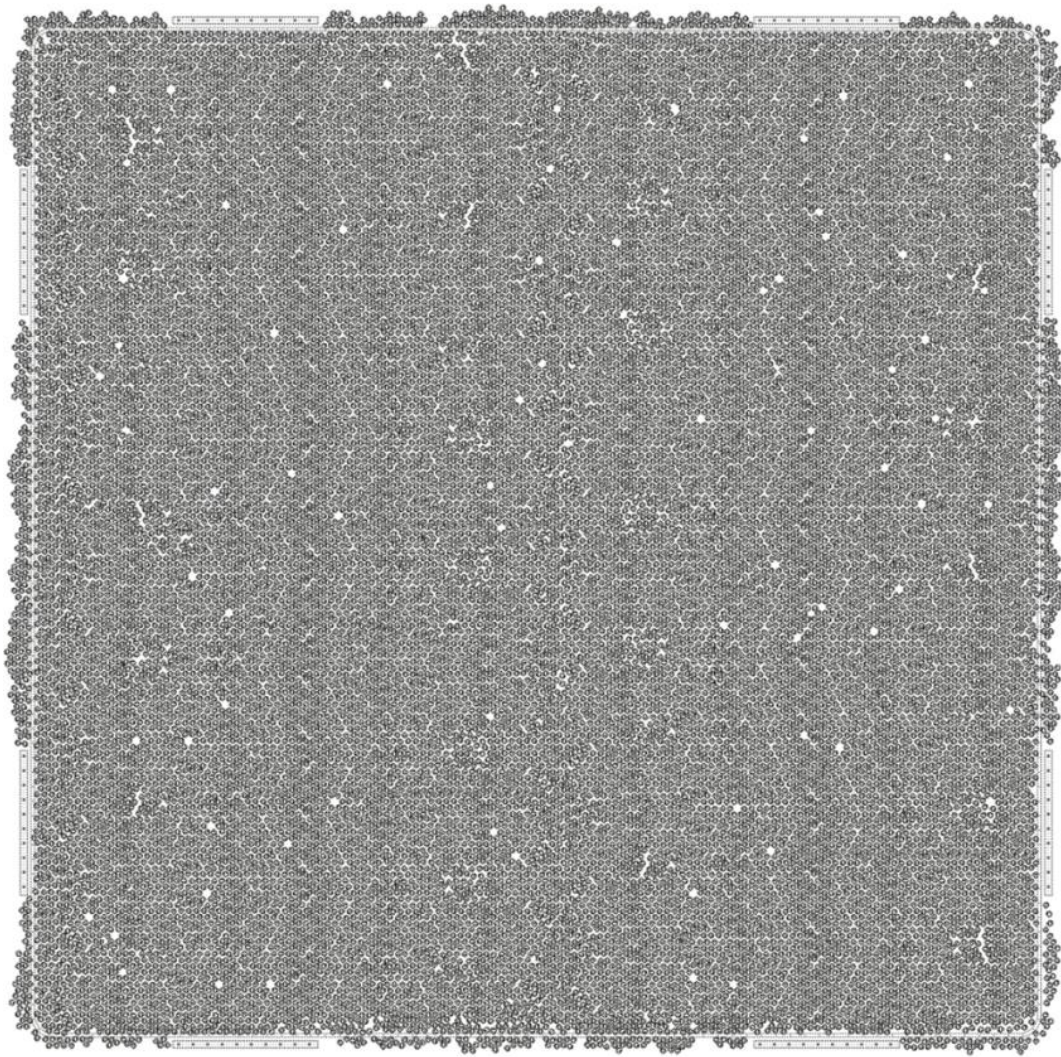


Figure 39. Dogma, *Stop City*, 2007. Floor plan drawings in Aureli, and Tattara. “Stop City.”

As the name suggests, *Stop City* asserts a critique of *No-Stop City* in the context of the contemporary city.¹⁹⁸ It continues the non-figurative language developed by Hilberseimer and Archizoom yet reverses the urban condition by introducing architecture as a blockage.¹⁹⁹ In comparison to the limitless city of *No-Stop City*, *Stop City* introduces limits to urban growth through architecture by means of drawings and text. The grid in the plans of *No-Stop City* that makes possible growth planning and eases the way of adding new dimensions to the city now becomes apparent on the elevation and section drawings of the *Stop City*. In light of this comparison, one can claim that it is the architecture that is given the ability to grow, not the urban. It does not suggest a multiplicity of blocks scattered in the urban but the addition of the units on the vertical section of the slabs. In other words, the reverse urban condition is also readable on the reverse representation of the grid.

No-Stop City was manifested mostly through plan drawings. These drawings in general, share a highly coded language specific to orthogonal drawing techniques largely used for construction drawings.²⁰⁰ Herewith they operate on a professional language specific to architecture as indicated by the orthographic medium, differing levels of line weights, precision, and the relatable scale.²⁰¹ Such a language, according to Altürk, stimulates the real and makes the drawings provocative because they are not actually buildable.²⁰² *Stop City* floor plan and elevation drawings, too, in that manner, operate within the same language of representation. The plan drawings were drawn with sharpness and scale in mind, similar to the drawings prepared for a project to be realized. However, the intention behind is neither to construct nor to prove the constructability of the design. The drawings question the

¹⁹⁸ Aureli, and Tattara, "Stop City."

¹⁹⁹ Ibid, 53.

²⁰⁰ Altürk, "Drawing Architecture Theory on the City," 61.

²⁰¹ Ibid.

²⁰² Ibid, 59.

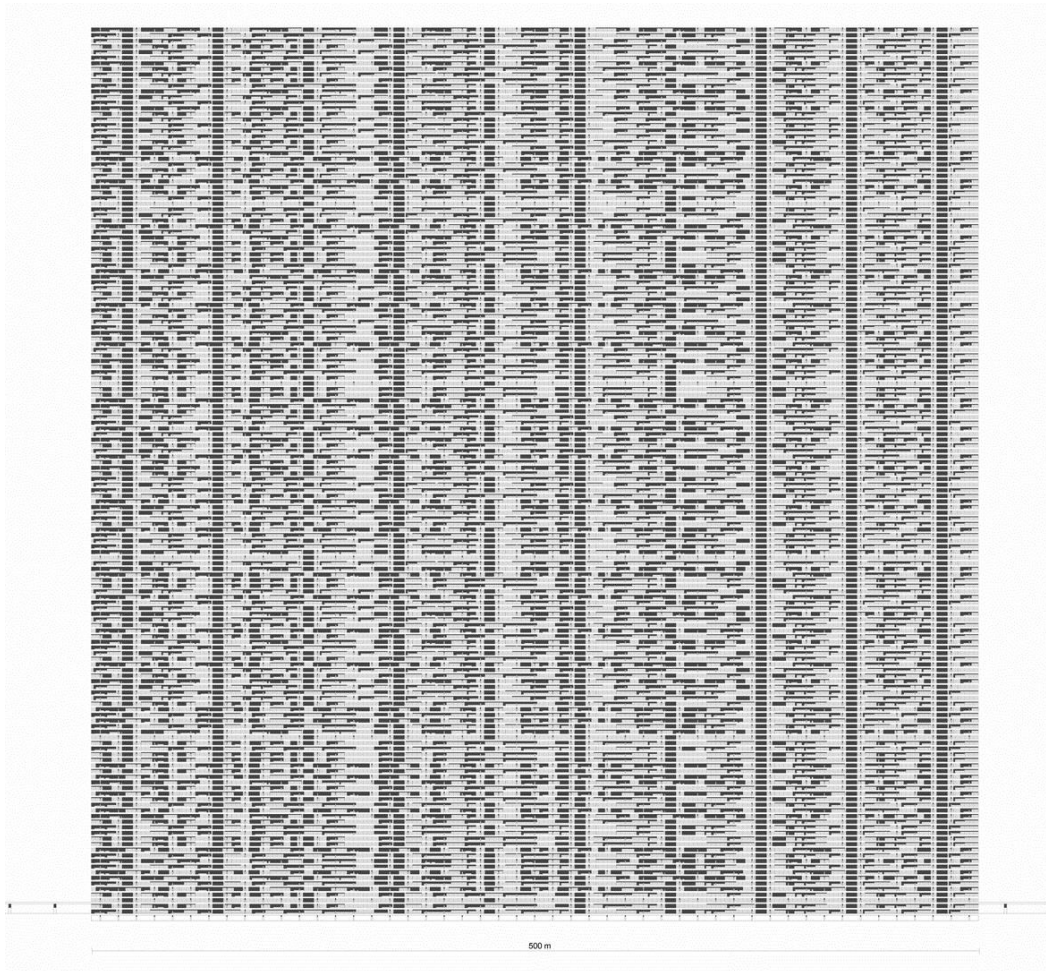


Figure 40. Dogma, *Stop City*, 2007. Elevation drawings in Aureli, and Tattara. “Stop City.”

possibility of absolute architecture through the scale of the architecture within the urban environment.

Furthermore, while commenting on the *No-Stop City* drawings, Altürk highlights that the technical language of drawings abstracted to typewriter marks, for instance, “singles architects out and holds architecture responsible.”²⁰³ Such a production creates a representation that highlights spatial fiction.²⁰⁴ In fact, *Stop City* drawings draw attention to the empty area framed by architecture, separated from the urban growth, and the concept of a city that develops around this area. However, unlike *No-Stop City* drawings, Dogma's drawings do not consist only of architectural elements but also nature-related elements. The woodland, bounded by the slabs and the railway, contains an emphasis that architecture must consider the spaces in between. The organic structure of nature, with its dynamic texture overflowing from the outside of the square, can be interpreted as a sign that the design offers suggestions rather than trying to control each element of urban life. Additionally, while *No-Stop City* plans abstract the city to its architecture in a way that there is no architecture, Dogma's plan drawings emphasize the architecture within the city as a separate entity, thus proposing it as resilient to expansion, not as consumed by it.

4.3 Assembling the View: Cutting Out and Adding

As can be followed in the material composition of the plan drawings, Dogma's technique is highly based on the assemblage of several images and sometimes ink drawings. By bringing together found images digitally, they compose a representation. As the composition of the representation suggests, their critique of the city also succeeded by using the tools of the existing urban pattern not by replacing them. Additionally, their critical position towards the prevailing norms of

²⁰³ Ibid, 61.

²⁰⁴ Ibid.



Figure 41. Dogma (with Elia Zenghelis), *Marienbad*, Athens, 2003 in Aureli and Tattara, “Paint a Vulgar Picture”



Figure 42. Dogma (with Elia Zenghelis), *Marienbad*, Athens, 2003 in Aureli and Tattara, “Paint a Vulgar Picture”

making the city thus correlates with how they prefer to represent it. As Jacob emphasized, the image created using different and multiple media formed a part of social and political criticism.²⁰⁵ Initially used to criticize the modernist buildings and perceptions, assembling of the images appeared in the thirties and forties as a feared technique by the totalitarian states due to its fragmented imagery.²⁰⁶ It's power as a critique of social and political norms becomes advantageous for the materialization of the ideas of Dogma, too. Not as a critique of the modern but urbanization, their strong connection with the 60s architectural representation finds its root in the productive two-dimensional plane of the drawing.

The collage celebrates multiplicity, and the city is the place of multiple. "City as the constitution of separate parts" is materialized by the combination of cut-out images of Dogma. The plurality of the media becomes an index for the world with increasing consumption, production, and diversity. However, it also provides a reading through separation by making explicit the different identities of images. In the case of Dogma, images that make up the whole composition are always the digital versions of photographs or paintings, yet the difference between parts is still visible. Thus, as the formational structure of the drawing expresses, Dogma proposes separation for connection. The image as a single product is achieved by the relational composition of found images. Such a perception makes visible both the contrast and the relation between the parts.

Unlike the complexity of the collages of the 60s that celebrates multiplicity and diversity against the single design strategies, drawings of Dogma appear relatively plain and simple. This way, the significance given to the formal existence of architecture finds a representational language. This plain appearance is also managed by showing images without depth. By flattening the composition of the images and

²⁰⁵ Jacob, "Architecture Enters the Age of Post-Digital Drawing."

²⁰⁶ Eric K. Lum, "Architecture as Artform: Drawing, Painting, Collage, and Architecture," (Unpublished PhD Dissertation, Massachusetts Institute of Technology, 1999), 210.

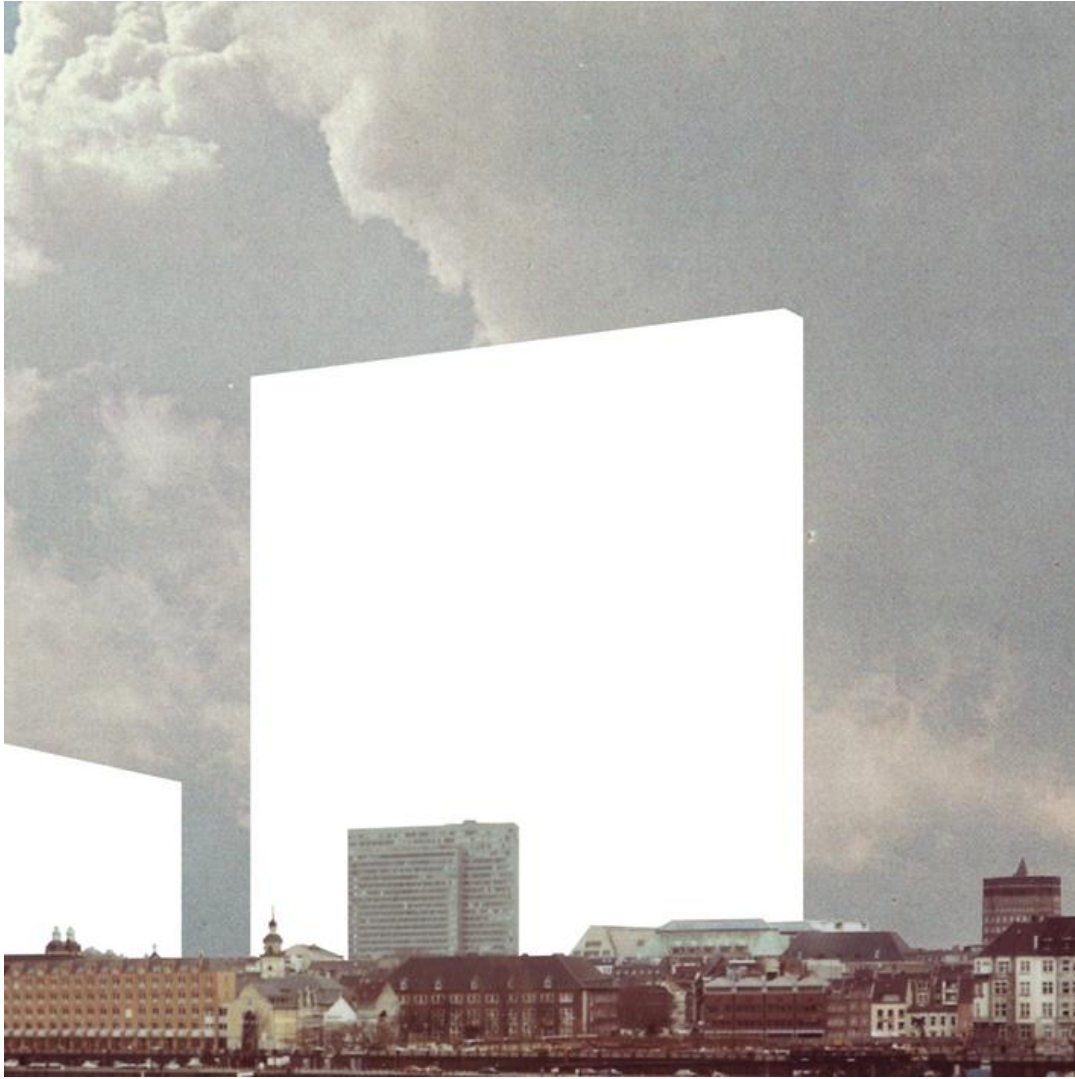


Figure 43. Dogma, *Stop City*, 2007 in Aureli, and Tattara. “Stop City.”

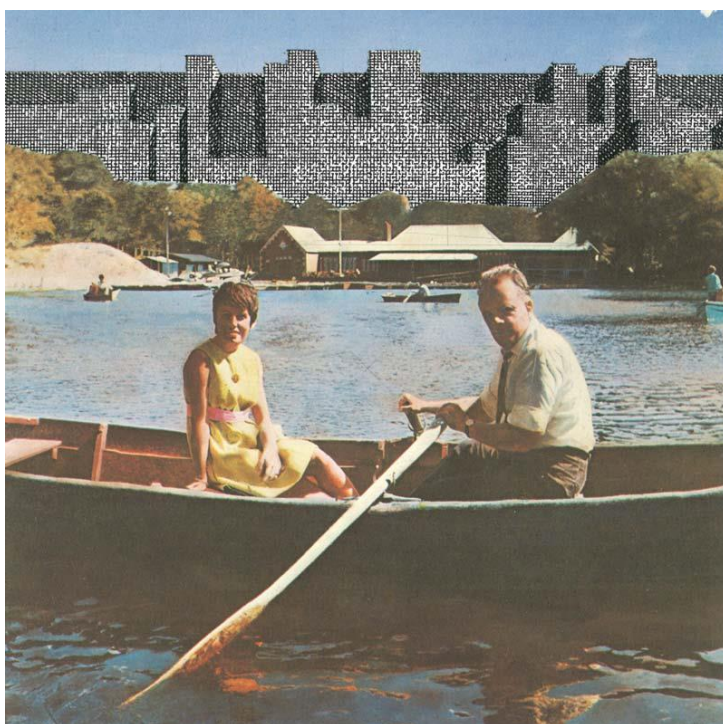


Figure 44. Dogma, *A Simple Heart*, 2003. Ink, graphite pencil and collage on paper, Frac Centre-Val de Loire. [Retrieved from https://www.frac-centre.fr/_en/authors/rub/rubworks-318.html?authID=259&ensembleID=831&oeuvreI]

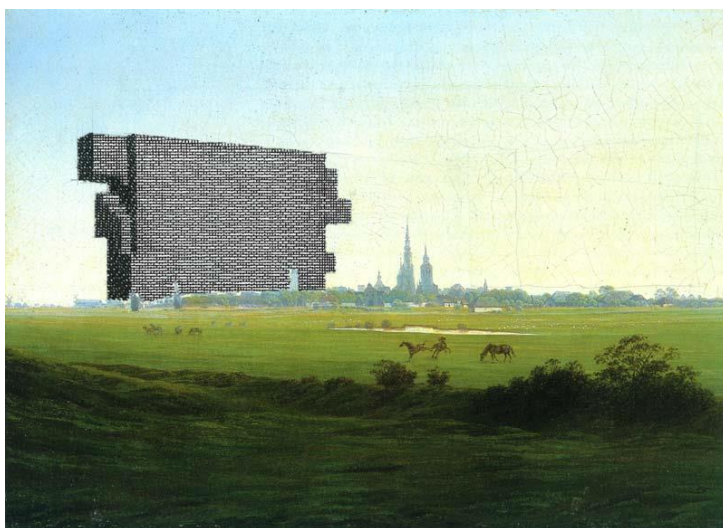


Figure 45. Dogma, *A Simple Heart* 2004.. Ink, graphite pencil and collage on paper, Frac Centre-Val de Loire. [Retrieved from https://www.frac-centre.fr/_en/authors/rub/rubworks-318.html?authID=259&ensembleID=831&oeuvreID=9574]

architecture, their drawings also make explicit the artificiality of themselves as a project.

The technique of using found images and bringing them together with design interventions is the most apparent feature of post-digital drawings. Such an approach draws attention to the process of making drawings; therefore, the conceptual aspects might come to the foreground. While examining the collages of John Stezaker, one of the artists that influenced Dogma, Parveen Adams draws attention to the intellectual infrastructure that was effective in the process:

There is a commotion internal to the collage which makes it difficult to see what is on top and what is underneath, what is here and what is there, what is in front and what is behind, what belongs to what. Working backwards from the first effect of the collage you try to follow the movements of the artist. It is then that the full force of the breakdown of photographic space registers.²⁰⁷

An early work of Dogma prepared in collaboration with Elia Zenghelis for the transformation of an airport into a large park for a design workshop bears the initial attempts of their use of found images. (Figure 38, and 39) The images produced combined with the cut-out portions from the drawings of Rene Magritte, Henri Rousseau, photographs of the “New Topographics” exhibition, and the huge park scenography of Alain Resnais’s movie *L'Année dernière à Marienbad*.²⁰⁸ Aureli and Tattara stress that the intention behind choosing those images was to highlight the park as an artificial place in comparison to the naturality of its original.²⁰⁹ The simplification of architecture and landscape accentuates the design concepts to become apparent.

Even though this technique is used in several dimensions, from plans to perspectives, elevation drawings or perspectives come in a slightly different format represented

²⁰⁷ Parveen Adams, “Adding and Taking Away: John Stezaker Collages,” *Photographies* 12, no. 3 (September 2, 2019): 269.

²⁰⁸ Aureli and Tattara, “Paint a Vulgar Picture,” 39.

²⁰⁹ *Ibid.*



Figure 46. Dogma (in collaboration with Office Kersten Geers David van Severen), *City Walls*, 2005. [Retrieved from <http://www.dogma.name/project/city-walls/>]



Figure 47. Dogma (in collaboration with Office Kersten Geers David van Severen), *City Walls*, 2005. [Retrieved from <http://www.dogma.name/project/city-walls/>]

through the absence of architecture. That is not the removal of architecture itself but any visual attribute given to it by drawing attention to its formal quality. Such a technique is apparent in their proposal for *Stop City* and *City Walls*. In the case of *A Simple Heart*, for instance, the cut-out portion of the image was filled with ink drawings.

City Walls was proposed as a competition entry in collaboration with OFFICE for the development of a new administrative center in Korea in 2005. Similar to the aforementioned projects of the team, *City Walls* is a large-scale project consisting of approximately 400 cross-shaped inhabitable walls distributed to the site following the order of a grid.²¹⁰ Similar to *Stop City*, a transport ring frames the area. With that, Dogma and OFFICE define a growth strategy starting from the periphery of the site and moving towards the center.²¹¹ This way, they aim to have more flexibility towards the center while giving a rigid definition to the periphery.²¹² This is the opposite of the urbanization scenario. This cut-out composition by distributing an architecture of absence to a landscape of 73 square kilometers is an obvious expression of a city as a multitude of voids. According to Dogma, “the outcome is not a city made up of streets and plazas, of interior and exterior layouts; the outcome is space.... Our proposal addresses a city without streets, composed only as an array of spaces framed by walls.”²¹³ So that it is the urban voids that become apparent with the removal of the face of architecture from the scene. By reading the material composition of the drawings, one can comment that the architecture of *City Walls* exists for the construction of communal spaces.

²¹⁰ Pierre Chabard, “Utilitas, Firmitas, Austeritas,” *The Log*, no. 43 (2018): 48.

²¹¹ Dogma. “City Walls,” Dogma. Accessed July 26, 2022. <http://www.dogma.name/project/city-walls/>.

²¹² Ibid.

²¹³ Ibid.



Figure 48. Dogma (in collaboration with Office Kersten Geers David van Severen), *City Walls*, 2005. [Retrieved from <http://www.dogma.name/project/city-walls/>]

As the drawing functions in the intersection between the thought and object, the absence of a particular object becomes as significant as its presence.²¹⁴ Aureli and Tattara state that this method is intended to create a high contrast between the texture of the urban and the design intervention.²¹⁵ Architecture is represented as a separate entity within the city that exists through its form and the area it bounds. As one can guess, the buildings would have a façade pattern in these white spaces if they were built. Therefore, this faceless representation is a method of reflecting an idea that can only exist on the surface of a drawing.²¹⁶ By the exclusion of an image given to the façade of architecture, Dogma, through their drawings, states that the tension is drawn to the area where architecture is placed, the area that architecture covers within the city, and the area left out. The colored found images and the simplification of architecture through the absence of any visual attribute contrast and signify the context defined by the architecture.

Similarly, Allen, on the collages of Mies's Resor House (1937-38), points out that "the use of collage sometimes signals a heightened attention to materiality, but in this case, it is precisely not the architecture, but the landscape beyond and the artworks exhibited within that are more tangible."²¹⁷ Moreover, adds that "In these collage drawings, Mies enters into a complex play of presentation and representation, in which mimetic equivalence is bypassed in favor of a codified play of absences and presences."²¹⁸ With a similar attempt to the collages of Mies in which "the architecture cancels itself out in the act of framing the view beyond"²¹⁹ Dogma's representation emphasizes what remains from architecture represented by its absence. The city, for them, should be the primary concern of any large-scale

²¹⁴ Allen, *Practice: Architecture, Technique and Representation*, 73.

²¹⁵ Aureli and Tattara, "Paint a Vulgar Picture," 36.

²¹⁶ Peter Sealy, "Temporal Conjunctions," *Canadian Centre for Architecture* (blog). Accessed May 10, 2022. <https://www.cca.qc.ca/en/articles/issues/25/a-history-of-references/78556/temporal-conjunctions>.

²¹⁷ Allen, *Practice: Architecture, Technique and Representation*, 73.

²¹⁸ Ibid.

²¹⁹ Ibid.

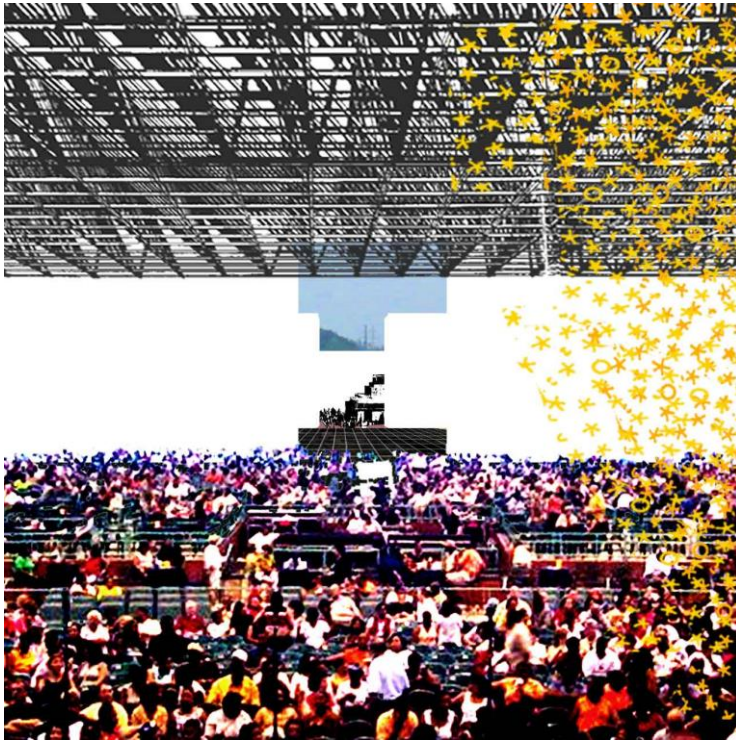


Figure 49. Dogma (in collaboration with Office Kersten Geers David van Severen), *City Walls*, 2005. [Retrieved from <http://www.dogma.name/project/city-walls/>]



Figure 50. Ludwig Mies van der Rohe, Resor House, 1937-1938. Pencil and photocollage on illustration board, Moma. New York. [Retrieved from <https://www.moma.org/collection/works/130218>]

architectural design. Additionally, in Mies collages, architecture is represented through material cut-outs. It puts his affection forwards for the simplicity of design and material quality. On the other hand, the white cut-outs of Dogma signify architecture again as a blockage within the city through the interruption on the continuous surface of the urban.

So that, “this type of representation reflected a design approach based on simple architectural configurations, in which buildings were meant to act as frames of what was already there.”²²⁰ Thus, the images reflect a crucial aspect of Dogma’s design method: context, “as the very conceptual material of architecture.”²²¹ If one removes the urban patterns from the drawings of *City Walls*, for instance, there remains nothing to define the architecture as well. This representation technique of Dogma is thus, a critical reflection of the relationship they are trying to establish between architecture and the city. In other words, the striking contrast between the parts of the image keeps one from getting ahead of the other. Thus, while highlighting their differences, it is revealed that they are equally responsible for and interact with each other. According to Dogma, “this type of representation, based on the framing of found images, is inseparable from a design method based on an idea of architectural form understood as not as an object in itself, but as the frame of what is already in the existing context.”²²² In short, one can claim that the drawings of Dogma celebrate the ability of form to define and frame an area of encounter and exchange in comparison to the fragmented patterns of urbanization. Considering the drawings of *A Simple Heart*, for instance, “the medium established a discourse between the ruins of the post-industrial city and the large scale of architecture, between absence and the memory, reading and rewriting, and therefore shaped the dialogue between today and the future.”²²³

²²⁰ Aureli and Tattara, “Paint a Vulgar Picture,” 40.

²²¹ Ibid.

²²² Ibid.

²²³ Lum, “Architecture as Artform: Drawing, Painting, Collage, and Architecture,” 227.

4.4 Perspective as Limit

Perez- Gomez in an article titled “The Revelation of Order,” discusses that perspective drawing throughout its history has been used as a tool for the geometrization of the world to a different reality that is measurable and controllable.²²⁴ He claims that “even though perspective became increasingly integrated with architecture, perspectival systemisation remained restricted to the creation of an illusion, qualitatively distinct from the constructed reality of the world.”²²⁵ His words highlight that even if perspective has a claim for drawing the real as it is, in a two-dimensional plane, it distorts the real. Perspective was a helpful tool for centuries to reflect design as close as to real. Yet, its illusionistic character also made possible several different readings of the urban configuration. In between real and fiction through the reflection of regulatory lines originating from the vanishing point, perspective has been a useful tool for modernists, too, along with axonometric. What takes attention in the perspectives of modernists and post-modernists is the infinite depiction of the land. (Figure 9, 10, 11, 12, 13 15, and 18) Remembering the grey scale drawings of Hilberseimer’s city, the discussion made on the horizontal growth, the logic of the ever-expanding city is also reinforced with the pattern of buildings meeting at an infinite distance at the vanishing point. (Figure 11)

On the contrary to the uses of perspective as signifying infinity, the thesis claims that the insistence of Dogma on rendering mostly perspectival views rather than popular means of isometric or axonometric drawings also connotes with the idea of limits they offer for the city. Another illusion of perspective this time manifests limit. This idea becomes apparent in almost all their drawings, whether site plan or elevation. As discussed before, for Dogma, it is not only the generic quality of the form or the

²²⁴ Alberto Perez-Gomez, “The Revelation of Order”, in *This is Not Architecture: Media Constructions*, ed. Kester Rattenbury, (Psychology Press, 2002), 15.

²²⁵ Ibid.



Figure 51. Dogma, Easier Taken Slow, 2014. [Retrieved from <http://www.dogma.name/project/easier-taken-slow/>]

non-figurative nature of their architecture that defines a new urban context but the finite nature of the architectural form that limits the uncontrolled and non-ending growth of urbanization against the city. To put it in another way, Aureli, in his book *The Possibility of an Absolute Architecture*, asserts that:

If one were to summarize the life within a city and life in a building in one gesture, it would have to be that of passing through borders. Every moment of our existence is a continuous movement through space defined by walls. ... In that sense architecture is a constructive and theoretical apparatus whose publicness consists in its possibility of separating, and thus forming the space of coexistence within the city.²²⁶

Introducing the potential of architecture for the city with the limits they present, terms such as separating, limiting, decomposing, recomposing, and framing become crucial design actions observed in the drawings of Dogma. The form stands as a limit to the city and architecture as the definer of the public space. The finite appearance of objects in perspective drawing by the presence of eye level provides a similar reading of space.

Perspective offers a particular point of view to the viewer. It positions the viewer at a specific place within the drawing and positions the viewer's eye to a specific area. Herewith, perspective drawing by nature provides a limited area to be seen. So that there is an area that the viewer is looking at and another area that is behind the viewer that eyes cannot reach. In this way, one cannot actually see the whole space. Yet, while perspective gives focus to a specific place, it makes the viewer aware of the spatial dimensions of the scene through the introduction of depth. This way, perspective drawings offer spatial comprehension as commonly used in architectural representation with their strong relation to optical perception and geometrical projection.²²⁷

²²⁶ Aureli, *The Possibility of an Absolute Architecture*, 41.

²²⁷ Alberto Pérez-Gómez, and Louise Pelletier. "Architectural Representation beyond Perspectivism." *Perspecta* 27 (1992): 23.



Figure 52. Dogma, Fondamenta, 2018. [Retrieved from <http://www.dogma.name/project/fondamenta/>]

On the other hand, axonometric or isometric drawings, which are more frequently used today, are capable of giving an overall view of an urban environment that has no ends and is keen to grow and expand in any direction due to the lack of a vanishing point which structures the base of any perspective drawing. Modernists' use of axonometrics in that sense also connotes with their approach to the city as a vast land of urbanization. There is no back and front, not near or far. All objects come to the eye at the same distance, at the same scale, and with the same clarity. Therefore, it is often used by modernist and contemporary planners as a productive technique for studying and understanding the complex relationships that urbanization entails. Diana Agrest also remarks that:

The self-referential behavior of axonometric projection characterizes the initial moments of the modernist project, where it became a preeminent mode of visualization, decentering the subject from the perspectival model. Allen cites El Lissitzky: "Perspective limits space; it has made it finite, closed. The world is put into a cubic box, which creates a static façade view of the world."²²⁸

Axonometric bears the potential to represent the world by putting continuity forward and enhancing relational readings between multiplicities.²²⁹ It also projects man as an objective within the perception of space.²³⁰ Perspective, on the other hand, specifies a direction and a frame. It, by nature, makes a selection, and as a result of this selection, it has a preconception and a preliminary idea prior to the viewer. Thus, it is not possible to talk about objectivity in a perspective.²³¹ The frame in the drawings of Dogma is too positioned to signify the place surrounded by architecture.

²²⁸ Agrest. "Representation as Articulation Between Theory and Practice," 166.

²²⁹ Desley Luscombe, "Architectural Drawing: Architecture's Speculative Visual History," in *This Thing Called Theory*, ed. Teresa Stoppani, Giorgio Ponzio, and George Themistokleous, (Routledge, 2016), 122.

²³⁰ Ibid.

²³¹ Ibid.



Figure 53. Dogma, Everyday is Like Sunday, 2015. [Retrieved from <http://www.dogma.name/project/every-day-is-like-sunday/>]

It directs the viewer to the life defined on the urban surface by the limitations of the architectural object.

So that, perspective as a drawing technique in the images of Dogma provide a way of looking at the city from a defined frame. The same idea behind the perspective drawing can be followed in the other projects of Dogma, such as *Live Forever* or *Ramones*, in which architecture operates as a frame definer while giving the main focus to life within the borders of architecture.

Additionally, the horizon lines in their urban perspective drawings do not appear continuous. It is either cut with a wall by the proposed building or ends with a landscape element. This act is due to the central position of the object. While the *High Rise City* or *Villa Contemporaine* drawings position the axes of circulation to the center of the drawing, giving emphasis to the circulation lines as the primary figure of the modern city, Dogma place architectural object in the center. This way, the infinite feeling that is apparent, as seen in modernists' perspectives, is prevented. The infinite feeling of the vanishing point is removed by the use of central perspective. The scale and the position of the design always signify the limit of space or the urban context framed by the formal and political boundary architecture provides. So that, drawings bring attention to the limited space defined by the buildings.

4.5 Drawing as a Project

As Dogma indicates, their way of producing architectural representations is inseparable from the design themes they discuss.²³² In this way, the architectural drawings and the images that build up the drawings of Dogma come to the fore as tools to discuss the city and urbanization concepts. Drawings, accompanied by academic texts, discuss the terms of separation, politics, limit, frame, form, space,

²³² Aureli and Tattara, "Paint a Vulgar Picture," 35.

circulation, and archetype through an assemblage of techniques: orthographic set and collage. This technique of representation also highlights the fact that Dogma's practice acts between the real and the fiction, buildable and its critique. They still rely on the most basic representation of architecture as site plans, floor plans, and perspectives; however, their way of presenting these drawings is different from their conventional notational language. As the thesis aimed to bring forward, different mediums and techniques of representation are capable of conveying a variety of meanings. Therefore, the thesis claims that Dogma also creates an analytical, descriptive, and speculative representation by blending the conventional architectural drawing technique with collage. Since this drawing technique creates a representation that unfolds their ideas best, it is not surprising that it repeats in almost all their drawings. Even on their website, the images of each project appear in slideshows, and when the slideshow of a project ends, it continues with the images of the next. The uninterrupted flow between the images of different projects also highlights the same representational principle adopted by all and the same approach to the city. The projects are undoubtedly beyond reality and beyond applicable due to their enormous scale, but the drawn reality of the buildings in the drawings critiques the scale of the city and reveals the possibilities of architecture.²³³

Additionally, as they underlined, this method allowed them to reach out to architects and other people through the inclusion of found objects within the drawings.²³⁴ The plans and perspective, while proposing the possibility of a large-scale architecture in technical terms, cut-out and found images compose a form of life on the drawing surface. The assemblage of techniques hence represents the possibility of a large-scale design in theory and practice and the search for ways to limit within the large-scale representation of cities' built fabric. Moreover, drawing provides Dogma with the ability to combine the scale of architecture with the scale of the city. Aureli and

²³³ Christophe Van Gerrewey, "How Soon Is Now? Ten Problems and Paradoxes in the Work of Dogma," *The Log*, no. 35 (2015): 46.

²³⁴ Aureli and Tattara, "Paint a Vulgar Picture," 33.

Tattara claim that “large-scale offers the possibility to lessen the distance between otherwise distant realms. It demands that the discipline of architecture, urban design, and planning, once again united in a single approach, delimit their field of operation so as to increase their sphere of influence.”²³⁵

In short, For Dogma, drawing is about making a commitment in architectural language. It is the purest way of committing to an architectural project. Therefore, for Dogma:

Drawings embody a both a refuge in the autonomy of architecture and an effort to imagine alternative ways of communal life in a world where, since the fall of the Berlin Wall in 1989, the capitalist logic of social management has strengthened its hegemony and spread it to virtually every corner of the world, as well as to every nook of intimacy.²³⁶

Therefore, one can claim that Dogma's ideological stance, which highlights the architectural object together with the city as a tool for the political organization of society, presents the drawing as a project for the political reconstruction of the city.

²³⁵ Aureli and Tattara, “A Limit to the Urban: Notes on Large Scale Design”, 43.

²³⁶ Pauperio, and Rebelo, “Collages, History or Ready-Mades. On The Politics of Representation in The Age of Neoliberalism,” 45.

CHAPTER 5

CONCLUSION

The thesis discussed that architectural representations are products and elements of ideas that produce design strategies, incorporating social, political, and economic frameworks, apart from being a simple representation of an architectural element. In realizing this, the diversity and relationality of representation created by different drawing techniques have been influential both in understanding the ideological viewpoints of the architect and in shaping them. In this context, the following words of Peter Cook, one of the founders of the Archigram group, draw attention: “I start with a general idea and, then while I draw it, the idea maneuvers its way into a new condition.”²³⁷ Thus, the generative and creative dimension of drawing plays an active role in the emergence of ideas and designs. For this reason, for the scope of this thesis studying drawings as architectural projects and understanding their autonomy have been crucial to realize architectural production and speculation.

Within this frame, studying architectural drawings as separate entities from architectural objects has been significant to analyze them as autonomous projects. Such a perspective brings forward the compositional body of drawings and how the physical and material features guide intellectual production. With this intention, it is crucial to examine the techniques, angles, and tools that make up drawings. The drawing techniques that started to change since the beginning of the 20th century, and especially in the 60s, the forms of representation that went beyond the orthodox methods provided the opportunity to reflect the autonomy of drawing sharply by

²³⁷ Peter Cook, “Cities of Dreams: Peter Cook RA on The Importance of Imagination,” interview by Kate Goodwin. *Royalacademy.org*. September 7, 2016. <https://www.royalacademy.org.uk/article/cities-of-dreams>

breaking away from the architectural object almost completely. Remarkably, the representations of the 60s in the form of posters and the integration of everyday objects and writings into the drawing have been effective in the autonomy and spread of the drawing as a product of ideas and thought beyond the explanation of a structure to be built. Additionally, the use of alternative techniques such as collage enriched the existing viewpoints and simultaneously the ways architects speculate on the city. Of course, this should not be interpreted as detaching the drawing from the architectural object. Instead, it is simply a method to reveal its capacity beyond its commitment to any structure.

One can observe that today, this autonomy created in the 60s is reunited with the architectural object. Especially through an analysis of the drawings of Dogma, it is possible to see a city and architecture that is depicted with images rather than lines while still pondering the continuity of orthodox techniques such as plan and perspective. In that sense, Dogma's representations provide an example of a different sense of autonomy from that of the 60s by synthesizing the concepts of descriptive, analytical, and speculative drawings. While maintaining the architectural language, their drawings come forward as speculative projects that, rather than conveying design strategies, reflect upon the space and the life defined by architecture. Thus, drawing becomes a tool for Dogma to construct and question the city using architecture. For this reason, discussing Dogma has also been important for this thesis to rethink drawings as architectural representations of the city with an architectural language. Thus, another important issue discussed throughout the thesis resurfaces: drawings as architectural reflections of the city.

Especially today, at a time when architecture and urban planning are separated into two main branches, and architectural production takes place independently of the concepts of city and urbanism under the control of individual economies, the thesis advocates the necessity of working these two concepts together again. Inspired by Aureli's words that "architecture must address the city even when the city has no

goal for architecture.”²³⁸ the thesis aims to bring the city back as an architectural project. In that regard, drawing has been a critical and creative instrument that can present and relate two different scales together with a multiplicity of techniques. Furthermore, from the eighteenth century until today, city drawings produced by architects expressed the city as a living organism that is growing every day not only through the production of architecture or physical environment but through social, economic, political, and communicative networks. The juxtaposition of several actors, physical or metaphoric, human or nature, social or political constructs new circulation and communication networks over the built environment. The city is not easily readable anymore, and certainly, this action cannot and should not be attributed to an architect or urban planner only but requires a coworking of several disciplines. This also portrays the fact that the city will always continue to evolve, therefore always in need of speculations to better integrate itself with the built environment, life patterns, and nature. However, this should not be considered as an issue of prediction but of thinking and designing in order to keep pace with the changes. As twentieth-century speculations helped us to understand, deal with, and improve the implications of today, thinking and imagining the city today will help us to shape the future of cities and urbanization.

In fact, considering the relationship and necessity of the concept of speculation with the concepts of imagining, describing, and visualizing, we can realize that drawing is already a part of the production of speculation. According to Michael Graves, drawings initiate a process of discovery and provide its deepening.²³⁹ By naming them “tangible speculations,” he also attributes speculation as an inherent feature of drawing.²⁴⁰ In light of this, it is possible to say that drawing, unlike the maps and data visualizations that are being used more frequently today, is a creative medium

²³⁸ Aureli, *The Possibility of an Absolute Architecture*, 46.

²³⁹ Michael Graves, “The Necessity for Drawing: Tangible Speculation,” in *Michael Graves: Images of a Grand Tour*, ed. Brian M. Ambroziak, (New York, NY: Princeton Archit.Press, 2005), 236.

²⁴⁰ *Ibid*, 235.

in which the mind is embodied rather than concretizing reality. Obviously, with the diversified map forms and data visualization techniques today, it has become possible to reinterpret and explore the 3D environment based on concrete or abstract realities through numbers, texts, or diagrams. These mediums enrich the ways one approaches to design and are prone to provide new relationalities that are not visible otherwise. In the context of urban design and architecture, too, works of offices like MVRDV and CHORA provide examples of the use of alternate forms of expressing the cities and the facts of urbanization, referencing various data. While these studies position emerging methods as new speculative design tools, they do not stray away from architectural drawing and theory, like the maps and analytical drawings of *Learning from Las Vegas*. Therefore, there is a significant fact that should not be missed while talking about drawing and its validity. As the twentieth-century drawings and Dogma's work indicates, what we call drawing has always been in constant change. It has altered as society, arts, and technologies improved. It is clear that drawing "walks hand in hand with technology."²⁴¹ Based on this, the thesis rejects the argument that the era of drawing is dead in architecture and argues that drawing, like everything else, is in the process of change and development. For this reason, there is no doubt that with newer technologies, programs, and materials, drawing will continue to evolve and find newer ways to speculate through architecture.

²⁴¹ Laura Allen, and Luke Caspar Pearson, eds. "Drawing Futures," in *Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture*, (UCL Press, 2016), 5.

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