

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**CRITICALITY OF THE EMBODIED MIND
WITHIN SPATIAL EXPERIENCES**



M.Sc. THESIS

Bilge CAN

Department of Architecture

Architectural Design Programme

JUNE 2019

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Thesis Advisor: Assoc. Prof. Dr. Fatma ERKÖK

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

**BEDENLEŞEN ZİHNİN MEKANSAL
DENEYİMLER YOLUYLA ELEŞTİRELLİĞİ**

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To my dear family,



FOREWORD

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CRITICALITY OF THE EMBODIED MIND WITHIN SPATIAL EXPERIENCES

SUMMARY

This thesis aims to open up a discussion on the ability of the embodied mind within spatial experiences. It is aimed to find the reflections of the concepts related to body on art and architecture in terms of mind/sense relationship through modernist rationalism and phenomenology. In this regard, twentieth century is considered important due to its history of both the most destructive and the most creative events in the world. The characteristics of disciplines have started to be re-questioned and re-constructed within the detachment from the tradition. It is required to understand different disciplines in terms of their relationship in the historical context for the comprehension of criticality as an attempt to regain the lost balances due to the developments in science and philosophy. Therefore, while the changes in the disciplines of art, architecture and philosophy are discussed in terms of their relationship, the emphasis on the unity of mind/sense as an ability to produce the creative dynamics of criticality stands in the center of the thesis. Within this study, the critical nature of phenomenology, which inspired the idea of the embodied mind is emphasized, the idea of embodied mind is discussed as a critical tool within spatial experiences.

The phenomenological emphasis on the importance of sensuality becomes meaningful as a response to the domination of rationalist thought in modernism. In this regard, phenomenological ideas on bodily experience emerge as a critical position against the mechanization of life. Modernism aimed to construct a collective perception of an aesthetic which is compatible with new production techniques, rather than a richness of meaning produced by the individual sensuality. This attitude is observable in the manifestos written during the period, in the Bauhaus productions, in the descriptions of the human faces and chaotic city descriptions in painting and in the approaches to consider body as a machine in architecture. As a result of the increase in the speed of life through new technologies, the notion of time has been considered with its relation to progress and future. The huge emphasis on rationalist thinking is resulted with a point of view which aims to find the only trustable truth in the measurable data. Therefore, philosophers of phenomenology aimed to re-define the relationships between phenomena through perceptual richness.

Beyond the phenomenological axis, there are other critical approaches introduced in the thesis. In this context, the historical avant-gardes, Dada, Surrealism and Situationist International are introduced in terms of their relationship with each other. Historical avant-garde movements are considered important since they have started to produce within the creative dynamics of criticality, starting from the beginning of the century and they develop methods which they have learned from each other; such as Dadaists' 'shocking effect', Surrealists' 'automatism', Situationists' 'dérive' and 'detournement' practices. Therefore, they aim to bring together different branches of

art to reach a methodological richness. Surrealists emphasized the interaction between object and subject and the richness of meanings through contradictory situations and tried to make the signs in the city become their creative power. Although Surrealists emphasize the contradictions, their emphasis on ambiguity contains similarity with phenomenological thought. In the scope of thesis, Baudelaire and Benjamin's theorization of Flâneur; who observes the city by walking and enriches the meaning of the spatial experiences; and Michel de Certeau's thoughts on the importance of idle footsteps as the spatial practice of everyday life are also discussed since they offer important clues about metropolitan existence and the spatial experiences of the individual subject.

In the light of these thoughts, considering the concepts related with the bodily experience in the historical process, it becomes possible to see that the excitement of individual experience opens up new relations, narratives, stories, discussions and discoveries through new atmospheres. Despite very important and destructive events such as the World Wars, the enthusiasm of the individuals to be creative, to discover, to understand and to produce, is the main intellectual inspiration of this thesis. Today, when we look backwards to the last century as the individuals of the twenty-first century, we recognize the valuable traces of their efforts which make us understand the world, art, architecture, philosophy, science, and ourselves in a better way in the end.


Today, beyond the philosophy of phenomenology, cognitive neuroscience studies transcend the Cartesian duality of body & mind, proving that our experiences, thoughts, perceptions and activities take place through the common role of the brain and the body; revealing the concept of the embodied mind. Within the concept of embodied mind, it becomes possible to understand that perception and thinking are not separate entities from the bodily experience; and meaning and thought are produced through the interactions between physical and social environment. In other words, abstract conceptualization and meaning emerge within the interaction between perception and action. Therefore, embodied meaning transforms and re-directs the experience. The embodied mind defines a position that meaning and thought directly depend on how our bodies and brains work, and how our physical interactions with the world and environment take place. Therefore, it is aimed to question whether the concept of being-in-the world is transforming into an organism-engaging-with-the-world and what kind of potentials it carries in terms of spatiality.

The idea of embodied mind argues that meaning, thinking, reasoning and knowing are not separate from bodily experience. If knowing means to learn and recognize the meanings of attitudes, actions, objects; cognition is defined as a process that continues throughout our lives. In other words, our ability to understand and therefore, our identity is re-structured through new experiences and situations. In this regard, the concept of the embodied mind argues that, the acceptance of the complete and fixed knowledge means the ignorance of constant dynamic character of experience which leads to criticism, interpretation, re-consideration and creativity. In this context, it becomes possible to make a connection between interdisciplinarity, embodied mind and the creative dynamics of criticism.

In the context of interdisciplinarity and criticality, a relationship occurs within the collapse of the autonomous structure of the disciplines in cases which a discipline feels insufficient to produce criticism within its own autonomous character. In both art and architecture, it is observable that the boundaries of the disciplines extend in the periods

when the need for a stance and interpretation towards social issues exists. In the context of architecture, the necessity of an interdisciplinary position is understandable for new explorations of spatiality. Therefore, it is aimed to discuss the criticality of the embodied mind through the examples which extend the boundaries of our relationship with space. These examples are included in the scope of the thesis under the headings of installation, designed space, manifesto, performance and narrative. The common characteristic between these examples is that they all use methods like creation of a tension between object/subject relationship, shocking effect, transformation or deformation of the material qualities and distorting the characteristics of phenomena to direct the viewer into a new inquiry by the dynamics of the embodied mind and through spatiality each time. It must be underlined that each of these examples represents a different kind of relationship with space.

The comprehension of the evolution of the body through our changing relationships between art, architecture, philosophy and science is important for the future inquiries on the dynamics of criticism within spatiality. Art and architecture have the potential to express a stance about social issues and produce criticism in terms of their creative tools. Our relationship with space includes both experience of space in a physical way and questionings or producing thoughts through space. In other words, it includes internalising the richness of meanings through space. In the end, the thesis aims to present an alternative perspective rather than concrete outcomes; which enables the reader to see the relationships in a more conscious way in the light of historical and philosophical knowledge while establishing the relationship between events of the last century and situations of today.





BEDENLEŞEN ZİHNİN MEKANSAL DENEYİMLER YOLUYLA ELEŞTİRELLİĞİ

ÖZET

Bu tez çalışması, bireyin bedenleşen zihin olarak mekansal deneyimler yoluyla eleştiri üretme yeteneğini ele almaktadır. Bu kapsamda, yirminci yüzyıl içinde beden için geçtiği süreçlerin sanat ve mimarlıktaki yansımalarını modernist rasyonalizm ve fenomenoloji düşüncelerinde zihin/duyu ilişkisi üzerinden tartışmak amaçlanır. Yirminci yüzyıl, zaman dilimi olarak her yönden gelenekselden kopuşun gerçekleştiği, bütün disiplinlerin karakteristiklerinin yeniden sorgulandığı ve kurgulandığı, aynı anda hem en yaratıcı hem de en yıkıcı olayların sahne olduğu yüzyıl olma niteliği bakımından önem taşır. Felsefe ve bilimdeki gelişmelerin etkisiyle, dünyada insan olarak var olma biçimlerinde sarsılan dengeleri geri kazanma çabaları olarak ortaya çıkan eleştirel yaklaşımları anlayabilmek, farklı disiplinleri tarihsel bağlamı içerisinde birbiriyle etkileşim içerisinde görebilmeyi gerektirir. Bu nedenle, gerçekleşen dönüşümler mimarlık, sanat ve felsefe bağlamında birbiriyle ilişkiselliği içinde irdelenirken; zihin ve bedenin duyusalının birlikteliği vurgusu, bu birlikteliğin yaratıcı eleştiri dinamiklerini ortaya çıkarma potansiyeliyle iç içe bir biçimde her zaman yer alır. Bu çalışma ile yirminci yüzyılın ortalarında bedensel deneyimin önemine vurgu yapan ve 'bedenleşen zihin' düşüncesine de ilham vermiş olan fenomenoloji felsefesinin eleştirel niteliği vurgulanır. Bedenleşen zihin düşüncesini mekansal deneyimlerle ortaya çıkan eleştirelliği bağlamında tartışmak amaçlanır.

Yüzyılın başında modernizm tarafından akla ve rasyonel düşünceye atfedilen büyük öneme karşın, yüzyıl ortalarında duyusalının önemine yapılan fenomenolojik vurgu anlam kazanır. Bu bağlamda, fenomenoloji düşüncesi, modernizmin anlam zenginliğini ortadan kaldıran ve hayatı mekanikleştiren niteliklerine yönelik eleştirel bir pozisyon olarak ortaya çıkar. Özel bireyselliğe karşın kolektif algıyı önemseyen modernizmde, duyusalılık tarafından üretilen bir anlam zenginliğinden ziyade, yeni üretim tekniklerine uygun, herkesçe kabul edilebilir ortak bir estetik algı inşa etmek çabası görülür. Bu tutum dönem içinde yazılan manifestolarda, Bauhaus üretimlerinde, resimde insan yüzünün ifadesizliği ve kaotik şehir betimlemelerinde, mimarlıkta insanı bir makineymiş gibi ele alan yaklaşımlar aracılığıyla gözlenir. Yeni teknolojilerin etkisiyle hayatın giderek daha fazla hızlanması sonucunda tekil bir zaman-mekan kurgusundan uzaklaşılır, zaman kavramı hız ve gelişmeyle bir arada ele alınmaya başlanır. Rasyonalist düşünceye yapılan vurgu nedeniyle insanların yalnızca ölçülebilir ve kanıtlanabilir doğrulara inanmaya başlamaları ile birlikte hayatın mekanikleşmesinin hızlanmaya başlaması, fenomenoloji düşünürlerini duyusal algıyı ve anlamsal zenginliği, olgular arasındaki ilişkileri yeniden tanımlama arayışına götürür.

Fenomenoloji eksenini, modernizm eleştirisi ve geri plana itilen duyusalığa yeniden kaybettiği önemi vermeyi amaçlaması nedeniyle anlamlıdır, fakat dönem içerisinde fenomenoloji eksenini dışındaki eleştirel yaklaşımlar da tezin önemli bir parçasını

oluşturur. Bu bağlamda değinilen tarihsel avangard, Peter Bürger'in tanımlaması kabul edilerek, Dada, Sürrealizm ve Sitüasyonist Enternasyonel akımlarını kapsayacak şekilde ve birbirinden farklı/benzer yönleri, birbirleriyle ilişkiselliği içerisinde ele alınır. Tez kapsamında Dadaizm, yirminci yüzyılın başlarında ortaya çıkan ve eleştirel dinamikleri barındıran en erken tepkisel durumlardan birisi olmuş olması ve farklı sanat dallarını bir araya getirerek yöntemsel zenginlikler ortaya çıkarmaya çalışması açısından önem taşır. Disiplinler arası bir durumun, daha yaratıcı yöntemleri beraberinde getireceğini keşfetmelerinin yanı sıra Dadaistler, özne-nesne ilişkisinde gerilimler yaratma yoluyla alımlayıcıyı düşünmeye ve sorgulamaya itmek için çok etkili, otomatizm gibi şaşırtıcı teknikler gerçekleştirmeyi amaçlamıştır.

Sürrealistler ise özne-nesne arasındaki etkileşimin ve zıtlıkların bir araya getirdikleri anlam olasılıklarının arayışına girerek kentte işaret okumaları gibi yöntemler üzerinde dururlar. Fenomenolojik düşüncenin yaptığı bütünsellik vurgusuna karşın parçaların içerdiği zıtlıkların peşine düşen Sürrealistlerin, anlamsal açıklıktan ziyade, muğlaklık üzerinde duran yaklaşımları fenomenolojik düşünceyle benzerlik taşır. Öte yandan Sitüasyonist Enternasyonel; Dadaizm ile başlamış olan kente gezi düzenleme geleneğinin dérive ve détournement teorileriyle artık yöntemsel bir biçimde temellendirildiği daha radikal bir dönemi temsil eder. Sitüasyonistlere göre, dérive teorisinin amacı yaya insanların etrafındaki nesnelere ve yeni imkanların farkında olabilmeleri ve kentsel mekandaki gündelik hayata alternatif oluşturabilmelerini sağlamaktır. Sitüasyonistler kentsel çalışmalara devrimci bir şiirsellik getirmeyi amaçladıkları gibi; yürümeyi yeni imkanları keşfetmek için bir araç haline getirmişlerdir.

Tez kapsamında, yürümeyle ilişkilenen, modern kenti gözlemleyen, mekansal deneyimin anlamını zenginleştiren Baudelaire ve Benjamin'in Flâneur'ü, kenti yürüyerek keşfetme ve yorumlama pratiğine referans vermesinin yanı sıra, beden ve mekanı etkileşim içine sokarak kente dair hassas bir yaklaşımı mümkün kılar. Flâneur'ün kentte dolanırken evden uzakta fakat her yerde evinde hissetmesi durumu modern dünyadaki bireyin sürekli hareket halinde olmasına, öte yandan kendi kendine yeten ve bilge bir karakter olmayı başarabilen pozisyonuna referans verir. Michel de Certeau de yürümenin mekanı strüktüre eden eleştirel bir deneyim pratiği olabileceğini vurgulayan önemli düşünürlerden birisidir. Bu bağlamda, gündelik yaşamın mekansal pratiği çok katmanlı bir hikaye ve antropolojik, poetik ve mitik deneyimler barındırır. Kentsel mekânın zemininde gezinen aylak adımların mekana niteliksel karakterini veren bir hikaye taşıdığını vurgulaması nedeniyle Michel de Certeau'nun düşünceleri de tez bağlamı kapsamında önemli görülmüştür.

Bütün bu düşünceler ışığında, yirminci yüzyılın başından sonuna doğru gerçekleşen tarihsel süreç göz önüne alındığında bireysel deneyimin heyecanının yeni atmosferler aracılığıyla keşfedilmeye çalışıldığı, çok katmanlı ilişkilerin, anlatıların, hikayelerin, keşiflerin vurgulandığı bir noktaya gelindiği görülür. Dünya savaşları gibi çok önemli ve yıkıcı olayların gerçekleştiği, teknolojik gelişmelerle yeni baştan kurgulanan bir yüzyılın bireylerinin; yine de yaratıcı olma çabasıyla, keşfetme, anlama ve üretme isteğinden vazgeçmemiş olmaları bu tezin entelektüel ilham noktasını oluşturur. Bugün içinde bulunduğumuz yüzyıldaki bireyler olarak çok da uzak olmayan geçmişimize baktığımızda; kendimizi, dünyayı, sanatı, felsefeyi, mimarlığı ve bilimi daha iyi anlamamızı mümkün kılan izleri fark ederiz.

Günümüzde ise, fenomenoloji felsefesinin de ötesinde, bilişsel nörobilim araştırmaları artık beden ve zihin ikiliğini aşan nitelikte, deneyimlerimizin, düşüncelerimizin,

algımızın ve etkinliklerimizin aslında beyin ve bedenin ortak rol oynaması sayesinde gerçekleştiğini ispatlamakta ve ‘bedenleşmiş zihin’ kavramını ortaya koymaktadır. Bedenleşmiş zihin düşüncesi ile, algılama ve düşünme etkinliklerinin bedensel deneyimden kopuk bir biçimde gerçekleşmediğini, fiziksel ve sosyal çevre arasındaki etkileşimler aracılığıyla anlam ve düşünce ürettiğimizi anlamak mümkün olmaktadır. Diğer bir deyişle, soyut kavramsallaştırma ve anlamlandırma, algı (perception) ve eylem (action) etkileşimi aracılığıyla gerçekleşir. Deneyim ise, bedenleşen anlam (embodied meaning) aracılığıyla dönüştürülür, yeniden yönlendirilir. Bedenleşmiş zihin, bu nedenle, anlama ve düşünmenin direkt olarak bedenlerimiz ve beynimizin nasıl çalıştığına, dünyayla ve çevreyle bedensel etkileşimlerimizin nasıl gerçekleştiğine bağlı olan bir görüşü tanımlar. Bu nedenle tez kapsamında, fenomenolojideki ‘dünya-içinde-var-olma’ kavramının ‘dünyayla-iç içe geçen-organizma’ olarak dönüşmekte mi olduğu sorusunun ve bunun ne tür potansiyeller taşıyabileceğinin mekansal deneyimler aracılığıyla arayışını yapmak amaçlanır.

Bedenleşmiş zihin düşüncesi, anlam verme, düşünme, mantık kurma ve bilmenin bedensel deneyimden ayrı olmadığını savunur. Bilmek; tutumların, eylemlerin, nesnelerin anlamlarını öğrenmek ve fark etmek; bilişsellik/bilme yetisi (cognition) ise bütün hayatımız boyunca devam eden bir süreç olarak tanımlanır. Diğer bir deyişle, kavrama yetimiz, anlamamız ve dolayısıyla kimliğimiz, hayatımız boyunca yeni deneyimleri ve durumları deneyimlememizle yeniden yapılır. Bedenleşmiş zihin kavramı, tamamlanmış ve sabit bilgi düşüncesini kabul etmenin, deneyimin sürekli devingen karakterini yok saymak anlamına geleceğini; eleştiri, yeniden ele alma, yorumlama ve yaratıcı planlama gibi eylemlerden vazgeçmek sayılacağını vurgular. Bu bağlamda, disiplinler arası, bedenleşmiş zihin ve yaratıcı eleştirinin dinamikleri arasında bir bağlantı kurmak mümkün hale gelir.

Disiplinler arası ve eleştirelilik bağlamında, bir disiplinin kendi otonom yapısı içerisinde eleştiri üretmekte yetersiz kaldığı durumlarda otonom yapısının yıkılması yoluyla ilişki kurulur. Hem sanatta hem de mimarlıkta, toplumsal durumlara yönelik bir duruş ve yorum geliştirme, var olma biçimlerini değiştirme arayışlarının ortaya çıktığı dönemlerde, disiplinlerin birbirleriyle etkileşimlerin yoğunlaştığı gözlemlenir. Mimarlık disiplini bağlamında da, yönetsel olarak daha zengin olmayı ve mekana dair keşif yapmayı mümkün kılabilen interdisipliner bir pozisyonda konumlanma gerekliliği anlaşılmaktadır. Bu nedenle bedenleşmiş bir zihin olarak öznenin, mekansal deneyimler aracılığıyla eleştiri üretme durumuna örnek olarak; mekanla kurulan ilişkinin sınırlarını genişleten örnekler tez kapsamına dahil edilmiştir. Sanat enstalasyonu, tasarlanmış mekan, manifesto, performans ve anlatı başlıkları altında toparlanan bu örneklerin, özne-nesne ilişkisi içerisinde tarihsel avangardın gerçekleştirdiği türden kırılmalar gerçekleştirmek, şaşırtmak, bir şeyi alıp başka bir şeye dönüştürmek, bir olgunun alışlagelmiş niteliklerini bozarak alımlayıcıyı sorgulamaya yönlendirmek gibi yöntemler kullanmaları; bunları yaparken her seferinde mekana dair, mekanla kurduğumuz ilişkiyi bedenleşen zihnin dinamikleriyle gerçekleştiriyor olmaları ortak özellik olarak temel alınmıştır.

Günümüzde beden konusunun algılanışının, sanat, mimarlık, felsefe ve bilimle kurduğumuz ilişkinin niteliğine göre nasıl değiştiğini ve dönüştüğünü kavramak, gelecekte de yaratıcı eleştirinin dinamiklerinin nasıl ortaya çıkabileceği sorusuna bir cevap taşıyabilir. Sanat ve mimarlık; özneliği barındırmaları, deneyimi kapsamaları, kendine içkin ve yorumlanabilir araçları barındıran disiplinler olmaları yönüyle toplumsal durumlara yönelik bir duruş ortaya koyma ve eleştiri pratikleri üretme potansiyeli taşır.

Mekanla kurduğumuz ilişki; mekanı bedensel olarak deneyimlemeyi, mekana dair düşünmeyi ve sorgulamayı, mekan aracılığıyla eleştiri üretmeyi, alternatif eleştiri biçimlerine anlam vermeyi, diğer bir deyişle, anlamsal zenginliği özümsemeyi içerir. Bu nedenle, tez kapsamında somut verilerden ziyade, mekanla kurduğumuz ilişkinin sınırlarını genişletmeye, kavramaya ve açıklamaya yönelik alternatif bir bakış açısı sunmak hedeflenmiştir.



1. INTRODUCTION

The historical evolution of the criticality of self as embodied mind is important to understand our relationship with environment in a better way. Therefore, it requires a wider perspective and knowledge of philosophy, science and history. The status of the balance between the rationality and sensuality has always changed in the historical context of the twentieth century. Without the comprehension of this changing status, it becomes difficult to understand the aims of studies, researches, theories and the reasons behind the art-works related to space. The meaning of the self would be deficient without the historical framework.

The definition of body and its sensual aspects related to material world is an issue which is very dependent on the context of the studies on bodily experience and space. Therefore, the context of this research can be explained in terms of an exploration of potential spatial experiences which combines the sensual aspects of body with the subjectivity of mind. The main motivation of the thesis comes from the need for well-structured contexts of studies related to body. Therefore, each context requires a restructuring according to its main argument. Thus, the characteristics of the theories, practices, productions and actions related to the body and space need to be understood in a broader framework.

The theoretical framework should clarify the necessary relationships about the concepts and periods related to the context of the study. Therefore, the thesis has two complementary frameworks of the context; one is related with time -the historical period with all aspects- and the theoretical background -the establishment of relationships between concepts which shows how the issue is understood in different times-.

The thesis argues the relationships always in terms of the subjectivity of self. The reason for the choice of this word is that it covers different abilities of the individual such as the ability of producing thoughts and making criticism on the diverse issues of life. The thesis focuses on the criticality of the self in terms of experience, since experience is a concept which includes both the mind and the senses. Experience can

be in different forms such as the experience of the body in space, experience of materiality, experience of the sensual aspects of an art-work, experience through manifestal attitude, experience through narrative and so on. Experience is a concept which contains both subjectivity and materiality. Once it is explained in a particular context, it gains a possibility of producing infinite interpretations. The potentiality of these interpretations comes from the fact that each human-being has a particularly different historical background and a different way of thinking process. However, there are some similar aspects of being human, as this issue can be enlightened by thoughts of philosophers of phenomenology.

The main approach of the thesis is to locate the importance of the issue in the historical context and explore different forms of criticality. The thesis aims to show the importance of the relationship between the criticality and the interdisciplinarity in light of the different perspectives on bodily experiences. In the twentieth century, due to programmatic issues of modernity, divisions, fragmentations and autonomy is occurred in various domains. However, there is a strong connection between the creative dynamics of criticality and the interdisciplinarity. Therefore, it is necessary to understand the process of how the borders between disciplines started to melt in order to reach a more engaged relationship of disciplines. In this regard, the twentieth century is chosen as the historical period because of being both the most destructive and the most creative time-period in the world history. These contradictory aspects of twentieth century are valuable issues to re-think in terms of criticality in art and architecture. The developments in technology and the shifting paradigms, the renunciation of the traditional concepts in art and architecture, the destruction of two world wars, the anxiety, the hope... it can be said that it is possible to find everything about the human-being in this century, in both positive and negative meanings. Therefore, the thesis tries to explore the hidden relationships between the concepts of twentieth century for a better understanding of the changes in the ways of being-in-the-world.

There is a strong relationship between the ways of being-in-the-world and the modernization of life. This relationship brings us to the importance of historicity. The developments in science and the accumulation of philosophical knowledge constitute a progression of humanity. In this progress, the common thing for any historical period can be the existence of a relationship between us and space. The name

of this relationship in phenomenological thought is spatiality and includes the human-being and existence in the earth as complement to each other instead of separated issues.

Therefore, it is assumed in the thesis that phenomenological thought can offer more conscious lenses while reading the relationships in the historical period. Even though there are different parts of the thesis which examinedifferent concepts, the reader must be open to a more relational point of view. It is aimed to offer to the reader that all the concepts are connected in particular ways and the criticality of the self is usually the essential part of this progress.

The thesis is structured in three main parts. In the first part, modernism in the early twentieth-century is introduced as the period in which the body of the self is accepted as an object of new world's materiality. In this period, it can be said that the sensuality of the body is pushed into the background and a huge emphasis on the rational way of thinking has been made. Therefore, the spirit of modern movement is introduced in the context of the aspects opposite to sensuality of the self. The mechanization of new modern life is visible in the different branches of art such as literature, painting or theatre. Meanwhile, the buildings as the objects of architecture have started to be built by new construction techniques and materials. In terms of both art and architecture, there is a stance against traditional concepts. However, the balance between the material and sensual qualities needed to be regained both in art and architecture.

Although there are similarities between art and architecture in terms of having a stand against traditional concepts, it should be kept at the back of our minds that different disciplines offer different possibilities. Due to their ontological differences, they have their own historicalities. However, both disciplines offer the richness of meaning in terms of experience. The experience offered by them can be visible in a variety of forms and helps us to understand our historicality and how the ways of our existence have changed in time.

The critical position of phenomenology philosophers is introduced in the second part of the thesis and accepted as a meaningful response to the modernist rationality and mechanization of life in terms of its emphasis on sensual aspects of being-in-the-world in a more holistic point of view. Heidegger's 'Dasein', Norberg-Schulz's 'Genius Loci', Merleau-Ponty's 'The Priority of Perception' and Pallasmaa's 'Eyes of the Skin' are

among those views, which are mostly related to architecture. Their importance also comes from the fact that they introduced thoughts against the mechanization of life and destructions of war at the beginning of the century. Therefore, these thoughts can be read as the need for questioning the issue of existing as human-being and discovering different aspects of being in the world.

Different critical approaches beyond the phenomenological axis; such as the historical avant-gardes; Benjamin's conceptualization of the 'Flâneur' and De Certeau's thoughts on the everyday life are considered influential since they emphasize the perceptual and experiential ways of criticality in the modern city. They become a part of the context in the thesis since they examine the changing ontological status of the self in terms of experience. Thus, it is important to realize these philosophical and theoretical thoughts are steps of the human-being towards a more conscious level of being-in-the-world. In the progress of development, human-being has discovered the potentials of the spatiality in a more complex situation.

For instance, the historical avant-gardes made important contributions to the theory related with bodily experience in the city. Situationist International systematized the attempts of Dadaists and Surrealists through the development of the theory of *dérive* which questions the transformation of the city and aims to create new insights on this issue. With respect to their productions and excursions, historical avant-gardes illustrate the relationship between bodily experience and criticism in terms of both material and sensual aspects of life.

As the third and last phase of the thesis, the criticality of self is defined in terms of experience through experimental examples and different modes such as: art-intallation, designed-space, manifesto, performance and narrative. Although they all have different contexts, each example symbolizes a specific relation with space and combines the thought, meaning and bodily experience in a creative way. They all share the characteristic of being open to experience in terms of spatiality. The most influential forms of expression, which examine the relationship between the embodied mind and space become visible in the realm of experience. Also, each one of the examples has its stance about different social issues related to life. Therefore, they are all examples of the criticality of the self and offer the chance for questioning about those issues. Once they are open to be experienced, they start to contain the subjectivity

of the individual and bring us to the potentiality of infinite interpretations and richness of meanings.

1.1 Themes, Objectives and Methodology

The theme of the thesis is to examine the process which constitutes the self with an ability of producing critical thoughts and meanings which cover the bodily experience. In this regard, the theoretical framework is structured to illustrate the situations and events that emerged in the twentieth century to understand the issues of criticality, inter-disciplinarity, subjectivity and our spatiality beyond the Cartesian body/mind dualism. Therefore, it is important to realize how our understanding of collectivity transform in a way which covers also the individual experiences and richness of meaning. In this regard, modernism, which emphasizes the integrated collective experience of life, illustrates the position which has no relationship in the subjectivity of the perception. In terms of art and architecture, modernism tried to examine the body in its material condition and discover the potentials carried by it as a physical entity.

The mechanization of life can be seen not only in the discipline of architecture but also in the different branches of art. Modernism also represents the achievement of autonomy through the refusal of the traditional methods in art and architecture. Because of the fact that both architecture and art are among the most engaged disciplines with life, it is necessary to discuss the changes occurred in their perspectives together. Therefore, it can be understood that these changes are reflections of the changes in our system of thinking and the way of living at same time.

In the first and second chapter, the examples are chosen according to their emphasis on the bodily experience whether in terms of their material aspects or the sensual ones. The intellectual inspiration of the thesis finds its foundation from the need to understand the philosophies of art and architecture starting from the beginning of the twentieth century in a better way. The century has been the breaking point in the history of the world and humanity. The way we live our lives, the way we think, the way our artistic expressions and architectural productions take shape, the way our philosophies emerge are widely affected by the situations occurred in this century. Therefore, it is necessary to locate and re-describe the themes related to bodily

experience to understand how our existence transforms towards the concept of embodied mind in the historical context.

The themes, which are examined here, are considered primarily important for widening the horizon of knowledge about art, architecture, life and ourselves. The body as a single word is usually not enough to correspond to the real meaning since it has been discovered that understanding and reasoning become possible through mental and bodily aspects together. Thus, the definition of embodied mind shows that our experience in the environment is established by the central role of the body and brain activities. Therefore, the definition of the contexts related to body is important especially in artistic and architectural studies. In the third chapter, although the examples related to art and architecture are considered in their own contexts, it can be seen that they all illustrate the alternative ways to produce criticality through the potentials of bodily experience. Therefore, they become tools for illustrating the criticality of the self as embodied mind which expand the context of the thesis in depth.

Therefore, the thesis aims to offer an alternative perspective on the issue of bodily experience and how our existence has been transformed since the twentieth century. The relationships between concepts are the essential part of the thesis since they help to clarify which aspects of twentieth century caused changes in our way of thinking and being in the world and how these changes can be defined in today's contemporary world through historical and philosophical knowledge.

In-depth philosophical knowledge is necessary to understand why the examples introduced in the thesis strengthen the argument. However, in order to summarize the essential parts of the examples and to clarify the reasons of them being a part of the thesis, diagrams are used. Since the potentiality of criticality requires an interactive relationship between different disciplines, instead of an autonomous consideration of the discipline of architecture, the examples are chosen from art installations, designed space, manifest, performance and narrative. Some of these examples might be well known, although some contemporary ones might be less known. However, it is aimed to re-evaluate these examples in a new perspective and widen their meaning in this specific framework instead of re-introducing what is already known.

As the method seeks to structure different thoughts and evaluations of the issue of bodily experience in consideration with the historical context, it is aimed to enlighten

the impacts of these thoughts and ideas on our experiences and ways of existence in the world as critical selves who have the ability to express ideas and thoughts through combining the material and sensual aspects of the bodily experience each time in a unique and creative way.

1.2 The Structure of the Thesis

The structure of the thesis mainly consists of four chapters which are Introduction, Theories and Concepts, Forms of the Criticality and finally Conclusion. In 'Introduction'; the main objectives, the scope of the thesis and important themes are briefly mentioned.

In the 'Theories and Concepts' part, modernist rationalism and the critical response of phenomenology to the mechanization of life is introduced and other critical approaches such as historical avant-gardes, the criticality of walking as a spatial experience are examined in detail. The changing status of bodily experience in the modern cities, historical evolution of the relationship between experience and city through different perspectives are discussed. As the last step, the argument of the thesis on the criticality of the self as an embodied mind, which covers the bodily experience is emphasized and the relationship between the creative dynamics of criticality and inter-disciplinarity is discussed in terms of potentials carried by different interpretations.

In the 'Forms of Criticality' part, examples which illustrate the different forms of criticality are introduced. In this way, it is aimed to discover the potential situations which become the tools for criticality of the embodied mind. These potential situations are discussed in the light of theoretical and philosophical knowledge. It is aimed to show the possibility of producing criticality through different forms since this inter-disciplinary line creates new paths to understand ourselves and the world. As it is emphasized in the historical process, it has been discovered that more interactive relationships between disciplines offer more tools for criticality. In this way, it becomes possible to discover more about ourselves and our potential ways of being-in-the-world through these chances of possible interpretations. These variations of different forms carry the potential to enable us to look at the cities and our lives in a more conscious and holistic perspective.

In the 'Conclusion' part, it is aimed to produce an alternative perspective to realize our abilities of producing new thoughts and knowledge; an alternative context for the

comprehension of subjectivity, inter-disciplinarity and criticality in the historical context which enables us to understand the contemporary spatial experiences which are open to the bodily experience in a consistent and creative way.



2. THEORIES AND CONCEPTS

2.1 Critical Aspects of Modernism

Modernism in the early twentieth-century essentially becomes visible in terms of its constructive aspects. While new technical opportunities associated with Industrialization brought speed into our lives, new construction methods and materials have become the most important issue of modern architecture. Berman defines some of the sources of the maelstrom of modern life as great discoveries in the physical science, the industrialization of production which transforms scientific knowledge into technology, increasing speed of the life, and rapid, often cataclysmic urban growth. According to Berman, the social process which brings this maelstrom into being is called “modernization” (Berman, 1988, p. 16).

“Modernity” is defined by Heynen as an intellectual concept which “stands for the attitude toward life that is associated with a continuous process of evolution and transformation, with an orientation toward a future that will be different from the past and from the present.” (Heynen, 1999). She emphasizes that modernity should be considered in also the economic and political fields with industrialization and increasing urbanization. This emphasis on these typical features experienced by the individual shows that modernity is not only about the developments and process associated with future, but it also includes the social, economic and political fields in relation to the individual human subject.

Heynen emphasizes that modern becomes visible in the urban environment, in changing living conditions, and in everyday reality (Heynen, 1999). In this respect, the cities can be considered as scenes of this process of modernization which are widely affected by new life-styles of modernity. In architecture, it is possible to define modernism as celebration of the new concepts such as purity, simplicity and minimalism in the design of a building. Berman says that the visions and values of the century have come to be grouped together under the name of ‘modernism’ (Berman,

1988). However, Heynen describes 'modernism' as being in sympathy with the orientation toward the future and the desire for the progress. In the light of these thoughts, it can be said that the visions and values which are in sympathy with the future and desire for the progress constitute the spirit of modernism. In this respect, the experience of modernity which reflects these aspects of modernism becomes visible in the form of cultural tendencies and artistic movements. There are both architectural and artistic objects which reflect these aspects and therefore they need to be examined together to reach a better understanding of the relationship between these disciplines.

Heynen also implies pastoral and counterpastoral views of modernity. To summarize, the pastoral view considers modernity as a progress which unites workers, industrialists and artists around a common goal and denies contradictions. Heynen criticizes this view which ignores the conflicts and shows the bourgeois modernity of capitalist civilization as advantageous for everyone and aesthetic modernization of the culture as harmonical (Heynen, 1999). Heynen considers Le Corbusier's words as typical of this view: "A great epoch has begun. There exists a new spirit. There exists a mass of work conceived in the new spirit; it is to be met with particularly in industrial production." (Corbusier, 1923).

However, the counterpastoral view is based on the idea that there is a fundamental discrepancy between economic and cultural modernity in which the integrated experience of life collapses and the autonomy in various domains emerges (Heynen, 1999). Moreover, Heynen argues that these contradictions of modern life and tension between the pastoral & counterpastoral views are what makes modernity so fascinating and give its creative power. Therefore, the view introduced by Heynen is consistent since she emphasizes that the tension between criticism and commitment is necessary to reach a meaningful understanding of modernity (Heynen, 1999). In other words, modernism should be neither completely criticized nor completely committed. Instead, it should be realized that it left its strong influences on contemporary cities, lifestyles and societies, however it can be criticized since the promises of emancipation and liberation have not been fulfilled.

Another point which is emphasized by Berman is, the influences and characteristics of modernism in nineteenth and twentieth centuries are quite different from each other. Berman implies the possibility to "get a feeling for the complexity and richness of

nineteenth-century modernism and for the unities that infuse its diversity”. According to Berman, that the great modernists of the nineteenth century found themselves remarkably at home in it, alive to its possibilities, affirmative even in their radical negations, playful and ironic even in their moments of gravest seriousness and depth. He mentions the voices of Marx and Nietzsche to describe the characteristics of modernism in the nineteenth century as a world where everything is pregnant with its contrary and ‘all that is solid melts into air.’ (Berman, 1988, p. 23)

However, Giedion emphasizes the need for the harmony between our own inner states and our surroundings. In the words of Giedion;

A good share of the misfortunes of the past century came out its belief that industry and techniques had only a functional import, with no emotional content. The arts were exiled to an isolated realm of their own, completely insulated from everyday realities. As a result, life lost unity and balance; science and industry made steady advances, but in the now detached realm of feeling there was nothing but a vacillation from one extreme to the other (Giedion, 1959, p. 426).

However, Berman argues in the twentieth century, modernism has thrived and grown beyond its wildest hopes. According to Berman, “in painting and sculpture, in poetry and novel, in theatre and dance, in architecture and design, in a whole array of electronic media and a wide range of scientific disciplines that didn't even exist a century ago” (Berman, 1988). He emphasizes that the twentieth century has produced an amazing plenitude of works and ideas of the highest quality that makes it the most creative century in the history of the world.

It is possible to argue about an integration of body and space in terms of modernism. However, it should be realized that this kind of integration of body and space can be explained only in terms of the speed of the new life. In terms of perception and sensuality, the aim was to achieve new design criteria with objective standards which enable people to live their modern life mostly in a functional way. It is true that speed, as a new factor of the modern world, brought mobilization into our life. The new transportation methods have enabled us to reach and explore new places. However, in terms of new architectural experiments, body is dominated through these objective standards and considered as a robotic figure without recognition of the sense-making abilities of human-being.

On the other hand, modernism created a new understanding of time-space. The main characteristics of modernism such as dynamism, transparency, flexibility and simultaneity also affected the experiences of people in city. The static character of time-space relationship has been left within the speed of the new life. For instance, Virilio defines the speed as the lost dimension which includes various and simultaneous experiences (Virilio, 1991).

In this critical era of the world, in terms of fragmentation of new economic, social, political structures and re-establishment of the new order of life; old values and traditions were demolished. Consequently, art and architecture were affected by these new issues of the twentieth century, architects and artists have been provoked to take positive or negative positions in this situation. As Heynen argues, there was a strong relationship between the avant-garde movements and modern movement in architecture in its initial phase. The avant-garde movements aimed to radicalize the principles of the modernity such as the desire for continual change and development, the rejection of the old and the longing for what is new (Heynen, 1999).

Moreover, Bürger argues that the avant-garde aimed to abolish the autonomy of art as an institution of the bourgeois and aimed to put an end to art as something separate from everyday life, as an autonomous domain that has no real impact on the social system. (Bürger, 1984). Heynen emphasizes that modern movement in architecture shared these oppositions to tradition and false claims of nineteenth-century bourgeois culture; for example, the term of New Building (the Dutch *Nieuwe Bouwen* and the German *Neues Bauen*) is associated with the desire for equal rights and a more socially balanced form of society reflects this situation.

Although modern architecture is defined as distinct from the radicality and destructiveness of the artistic avant-garde; the constructional logic, the desire for purity and authenticity in modern architecture are related to the avant-garde logic of destruction and construction (Heynen, 1999). Therefore, it is necessary to consider the relationship between art and architecture to understand the spirit of modern movement in a better way.

The relationship between art and architecture is also emphasized by Le Corbusier. He expresses the contribution of painting to architecture and states that; “painting is a sister to architecture. That is the contribution. The connection is so imperative that

Fernand Léger, of all painters working today, is one whose paintings require a new architecture” (Corbusier, 1933) (Url-1).

Léger was one of the artists whose works were influenced by the experience of the First World War. Although his first paintings are marked by Impressionism, later he had a reaction to Impressionism and joined the cubist movement, but he added his own research on ‘movement’ in his paintings. The creators of cubism, Picasso and Braque, attempted to portray images from the real world and in a new language of lines and geometric forms. Cubism can be defined as a search for a new identity after the loss of traditional function.

It is possible to see the complexity of modernism in Léger’s ‘City’ (Figure 2.1). The fact that bodies have no expression in their faces is harmonical with Léger’s words; “A modern man registers a hundred times more sensory impressions than an eighteenth-century artist” (Léger, 1914). Stairs are the most known figures in Léger's paintings and symbolize the notion of progress and the optimistic philosophy of futurism. By this way, it becomes clear that the understanding of the spirit of modernism requires an evaluation of architecture, painting and theatre in consideration of their relations with each other.



Figure 2.1 : City by Fernand Léger, 1919 (Url-1).

There are many examples which show the body as a machine-like figure in its relation to mechanization of life. Although some of them stand in a more optimistic position and reflect the sympathy to the possibilities of technology like cubism or futurism, especially after witnessing the devastating effects of the First World War; a more critical attitude becomes observable, such as the historical avant-gardes. The historical avant-gardes are defined by b as the period including Dadaism, Surrealism and Situationism (Bürger, 1984). It should be noted that Dadaism appears first in Zurich -

a neutral region- during the First World War as the forebear of Surrealism and Situationism. It is essential to distinguish these different approaches in the early twentieth century, to stand in a balanced position to modernism in between criticism and commitment.

In this regard, the Dadaists in the early twentieth century symbolizes a more critical attitude than Futuirsts in terms of aesthetic. Although Dadaists were in an antipathy with the machine aesthetic, Futurists carried a celebration of modern technology. Dadaists were against both the aesthetic of mechanization and the aesthetic of the bourgeoise (Figure 2.2). However, Futurists were far beyond this critical voice. Berman says about Futurists that ‘their uncritical romance of machines, fused with their utter remoteness from people, would be reincarnated in modes that would be less bizarre and longer-lived’ and argues that it is possible to find this mode of modernism “after World War One in the refined forms of ‘machine aesthetic’, the technocratic pastorals of the Bauhaus, Gropius and Mies van der Rohe, Le Corbusier and Léger's the Ballet Mechanique" (Berman, 1988, pp. 26).

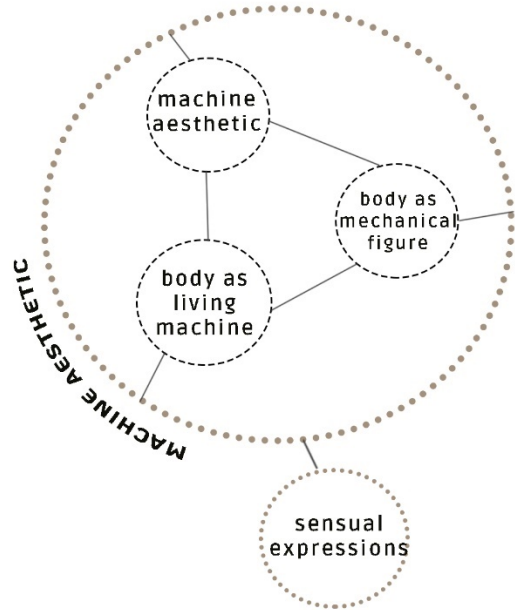


Figure 2.2 : Machine Aesthetic of Modernism.

It becomes understandable that the technological developments in that century is essentially important. However, the historical avant-gardes were creating another axis which aims to develop a more critical approach beyond the romance of this machine aesthetic. Therefore, historical avant-gardes aimed to direct their productions against the mechanization of life. However, not all of the artistic productions carried a critical

domain about the issue. Body has started to be illustrated in terms of machine aesthetic. Therefore, some of these productions symbolize a positive point of view in terms of understanding body as a mechanical figure and a living machine beyond sensual expressions of human subject.

Another striking example which shows the body as a living machine is Fritz Kahn's best-known work, 'The Man as Industrial Palace'. By this work, Kahn emphasizes the strong influences of technology on human life. It is possible to see the conception of human body as a living machine. Even the basic human senses are integrated with technology ironically (Figure 2.3).

It is understandable that Fritz Kahn, who studied medicine and microbiology, and worked as a surgeon after World War One, produced illustrations that shows a functional analogy between human physiology and the operation of contemporary technologies like industrial machines. However, the perceptual richness of the senses and their relationship with feelings are completely out of concern in the example of 'The Man as Industrial Palace'.

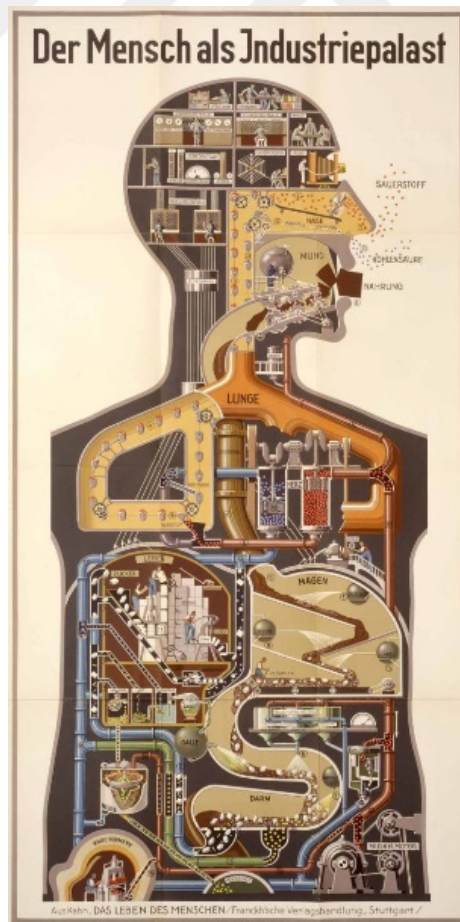


Figure 2.3 : Man as Industrial Palace by Fritz Kahn, Stuttgart, 1926-31.

The desire to hide sensual expressions also becomes visible in Bauhaus's work. A photograph taken by the student Erich Consemüller, who was documenting the work of the Bauhaus in 1926, shows a woman -who is thought to be either Lis Beyer or Ise Gropius- in one of Oskar Schlemmer's theatre masks and wears a dress made from fabric produced in Bauhaus's weaving workshop. She sits in Marcel Breuer's famous 'Wassily Chair' (Figure 2.4). The photograph illustrates that the individual expressions are hidden to make the productions of Bauhaus the main focus. This example illustrates an alternative way to emphasize the material productions instead of sensuality expressed by the individual.

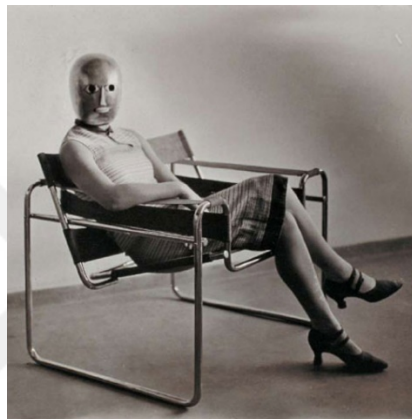


Figure 2.4 : Bauhaus Scene, 1926. (Photograph: Erich Consemüller) (Url-2).

This attitude can also be followed in the design of the theatre stage. Léger's 'The Creation of the World' and Oskar Schlemmer's 'Triadic Ballet' are provocative since they illustrate a desire to hide sensual expressions of actor in the fictionalization of the theatre. This consideration of the individual actor as a part of décor of the set-design can be understood as another example of machine aesthetic. Theatre, as one of the most impressive branches of art, which gains its creative power by the expressions of the individual actor, is considered as a mechanical construction of this machine aesthetic in which the identity of the individual actor is hidden by masks. The design of mechanic costumes and figures becomes the only thing which reflects an aesthetic concern.

Triadic Ballet is one of the most known and widely performed artistic dance in the 1920s. Oskar Schlemmer (1888-1943) was a painter, sculpturer, designer and choreographer. He was interested in the body as an abstract geometry and exploration of body through detached forms. After the school moved to Dessau, he directed the Bauhaus theatre. The photograph shows costumes of the dancers in Schlemmer's

Triadic Ballet which is an experimental ballet that explores body's spatial relationship to its architectural surroundings through geometric-designed costumes (Figure 2.5). Schlemmer has offered an abstract theatre instead of the representational theatre. The name of the ballet refers to the organizing principle based on multiples of three; such as three acts, twelve dancers, eighteen costumes. Schlemmer's theatre can be considered as an example of machine aesthetic which considers the stage like a scientific experiment; in which bodies move like puppets in their modernist geometric formed costumes.



Figure 2.5 : Triadic Ballet Costumes from Revue Wieder Metropol, 1926 (left). The Stage Class in Costumes on the Roof of the Bauhaus Building, 1927 (right) (Url-3).

These costumes aimed to question the relationship between body and space by transforming the body through masking. This example on body reflects the fact that each discovery requires a renunciation of something. Therefore, the experiment required actors freed from their individuality. This let the theatre space to be experienced by puppet-like figures instead of real human bodies. Although the emotions and expressions of the face are hidden behind the masks, it is aimed to symbolize emotions through colours. Each of the colours -yellow, pink and black- is designed to symbolize a particular feeling. These approaches in the set-design are important since it proves that a completely different relationship between the body and space took place. As it can be followed by the examples, the influences of modernism and aesthetics of mechanization become visible in diverse forms such as painting, theatre and product-design.

Architecture also has been affected by this mechanization of life. Functionality has strongly been emphasized as a total rejection of old-styles. After Industrial Revolution, new materials such as iron, steel, glass and concrete have been used by engineers for building new structures such as bridges, railroads or dockyards. The manifestoes written in this period reflect the experience of modernism in terms of material choices.

It is possible to say that these manifestoes had been written to find the aim and the fundamentally important factors of architecture. In the book, edited by Ulrich Conrads, 'Programs and Manifestoes on Twentieth Century Architecture'; Paul Scheerbart emphasize in his manifesto 'Glass Architecture' on the importance of the glass material instead of brick architecture and says;

The surface of the Earth would change greatly if brick architecture were every where displaced by glass architecture. It would be as though the Earth clad itself in jewelry of brilliants and enamel. The splendor is absolutely unimaginable. And we should then have on the Earth more exquisite things than the gardens of the Arabian Nights (Scheebart, 1914).

On the other hand, architecture began to follow the reality of technology rather than the ambiguity of aesthetics, the functional concerns take the place of the aesthetic debates (de Button, 2006). As de Button argues, the performance of mechanical functions of a building has become the proof of its design as correct. It is possible to see this way of thinking in the words of Hans Poelzig; "Every architectural work first has to tally with the work done by the engineer – and the modern architect more than any has no right to think illogically." (Poelzig, 1906). According to Button, architects were affected by modernism in terms of new techniques and life-styles. Consequently, they aimed the buildings to reflect the future, speed, technology, democracy, science, power of industry and dynamism. In addition, a huge emphasis has been put on the need for health in buildings, fresh air and natural sunlight (de Button, 2006).

In the sense of the search for objective methodology, Theo van Doesburg and Cornelis van Eesteren also say that;

In order to create something new, we need a method, that is to say, an objective system. If we discover the same qualities in different things, we have found an objective scale. For example, one of the basic laws is that the modern constructor, by the means proper to his particular field of activity, brings to light not the relationship between things themselves, but the relationship between their qualities (Doesburg, Eesteren, 1923).

As the result of the emphasis on the mentioned objective system and rational way of thinking, the design of space is evaluated as a scientific experiment and life has started to be mechanized. For instance, Schmidt and Stam illustrate the machine as the dictator which effects our way of thinking in their manifestation and emphasize the fact that machine dictates how we think and understand. In their 'A B C demands the dictatorship of the machine' they say;

The machine is neither the coming paradise in which technology will fulfill all our wishes – nor the approaching hell in which all human development will be destroyed. The machine is nothing more than the inexorable dictator of the possibilities and tasks common to all our lives (Schmidt and Stam, 1928).

Several avant-garde artists have given one of the most meaningful and earliest responses to this situation. They sought new and creative ways to express their stance against to this mechanization of life through their productions. They aimed to question and produce critical thoughts through the shocking effects and methods which they created in their art objects.

For example, Raoul Hausmann (1886-1971), an Austrian artist and one of the central figures of the Dada movement in Berlin, produced satirical photomontages and assemblages. One of the assemblages he created is his most famous work, ‘Spirit of Our Age: Mechanical Head’ (1919-20), is a hairdresser’s wig dummy adorned with a tape measure, a wooden ruler, a piece of paper written ‘22’, a tin cup on the head, a spectacles case, a piece of metal, parts of a pocket watch, and pieces of a camera (Figure 2.6). By this work, Hausmann referred to the rationality of the individual who trusts only to the measurable and concrete data and who is stuck in a world where the clock shows, the camera establishes, the written word speaks, the numbers calculate and the rule measures, instead of the world with senses (Artun, 2018).

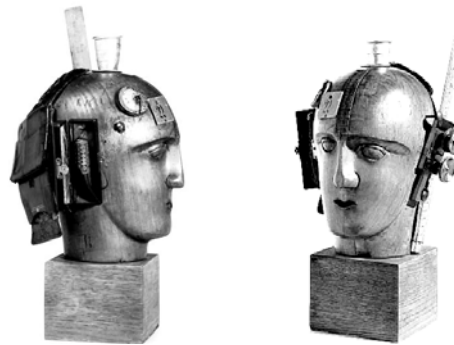


Figure 2.6 : Spirit of the Age: Mechanical Head by Raoul Hausmann, 1919 (Url-4).

After some years, Hausmann explained that he aimed to emphasize that the spirit of the age becomes visible by attached things which constitutes the human consciousness like the wig on the dummy. This seems like a meaningful criticism of the spirit of the age because it reflects the effects of rationality on the individual consciousness. These changes in the way of our thinking effected almost all the usual aspects in our lifesuch as rationalism and art, art and architecture, body and space, space and time, time and speed and so on. For instance, the effects of rationalism in the artbecome visible in the

Russian Constructivist's works. Beyond that, art and architecture have entered a more engaged relationship through Bauhaus. Through the speed as a new dimension of life, space-time conception is started to be re-questioned.

In his 'Magical Architecture', Kiesler emphasizes that the French Surrealist circles became a center of resistance to the spirit-killing influence of the dictatorship during the war and emphasizes that he opposes to the mysticism of hygiene, which is the superstition of 'functional architecture'. As Kiesler says,

The new reality of the plastic arts is manifested as a correlation of facts not based solely on the perceptions of the five senses, but also answering the need of the psyche. -Modern functionalism- in architecture is dead. In so far as the 'function' was a survival - without even an examination of the Kingdom of the Body upon which it rested - it came to grief and was exhausted in the mystique hygiene+aestheticism. (The Bauhaus, Le Corbusier's system, etc.) (Kiesler, 1947).

Another criticism comes from Hundertwasser in his 'Mouldiness Manifesto Against Rationalism in Architecture' in 1958. Hundertwasser says,

In order to save functional architecture from moral ruin, a disintegrating preparation should be poured on the clean glass walls and smooth concrete surfaces, so that mould can settle on them. ... It is now the industry's task to induce in its specialists, engineers, and doctors a sense of moral responsibility for the production of mould... And only after things have been creatively covered in mould, from which we have much to learn, will a new and wonderful architecture come into being (Hundertwasser, 1958).

As it can be easily understood by the name of the manifesto, Hundertwasser was in a critical attitude against rationalism in architecture (Figure 2.7). His Mouldiness Manifesto can be considered as an ironic response to the obsession of purity as he illustrates this obsession by clean glass walls.



Figure 2.7 : Hundertwasser in front of the Seckau Monastery before reading the Mouldiness Manifesto, 1958 (Url-5).

Reinhard Gieselmann and Oswald Mathias Ungers emphasize in their manifestation 'Towards a New Architecture' that:

Architecture is a vital penetration of a multi-layered, mysterious, evolved and structured reality. Its creative function is to manifest the task by which it is confronted, to integrate itself into that which already exists, to introduce points of emphasis and rise above its surroundings. Again and again, it demands recognition of the genius loci out of which it grows. Architecture is no longer a two-dimensional impression but is becoming the experience of corporeal and spatial reality achieved by walking around and entering into (Gieselmann, Ungers, 1960).

The emphasis on the integration of architecture into which already exists is important since it opens a path for questioning the relationship with other existential surroundings and necessity of more than two-dimensional relationship with spatial reality. Marcel Breuer also questions the connection between architecture and our senses and the relationship between rationalism and art;

Where do rationalism and art begin in the New Architecture? Where is the dividing line between them, and how is it fixed? I could not trace that border if I tried. Architecture seems worthy of notice only in proportion as it produces an effect on our senses, and our senses are strangers to rationalizing processes. It is the same whether this effect, which we can if you like, call 'beauty', has been created by an engineer or an artist: whether it is the result of what is called speculative research, or what is called intuition. I care nothing for any differentiation between these methods, but I care a great deal whether I feel at ease in the finished building (Breuer, 1934, p. 178)

The definition of senses as strangers to the rationalization process by Breuer is important for that period of time. In the twenty-first century, it is possible to be more familiar with rationalization processes and technology in our life. However, it is necessary to understand what happened in twentieth century in terms of rationalization of architecture and its effects on our senses. These attempts to re-define the changing concepts are meaningful because they seek to understand the new phenomena in terms of architecture.

Modernism is also criticized by Berman in terms of the 'machine aesthetic'. For him, when modernism has lost its futurist enthusiasm and energy, it started to turn into a 'machine aesthetic' which has killed some very important kinds of human feelings. Berman says, "It appears that some very important kinds of human feeling are dying, even as machines are coming to life" and criticizes the Futurist writing which expresses a desire for 'the creation of a nonhuman type in whom moral suffering, the goodness of heart, affection, and love, those corrosive poisons of vital energy,

interrupters of our powerful bodily electricity, will be abolished' (Marinetti, 1915). Berman also says that “the two most creative spirits of Futurists, the painter-sculptor Umberto Boccioni and the architect Antonio Sant’Elia would be killed within two years, by the machines they loved” (Berman, 1988).

According to Hale, “despite its many obvious advances, science has been notoriously reluctant to acknowledge the unavoidable influence of the experimental observer on the outcome of the observation” (Hale, 2017). Hale emphasizes that it is only since the early part of the twentieth century that this issue has been openly addressed. He also defines the phenomenological approach as the consideration of the body not as a static object with a particular physical form or anatomical structure, but rather as a set of possibilities for action that we each experience for ourselves from the inside out (Hale, 2017). In this respect, modernist approach which considers the body as a physical entity with a form and structure cannot be sufficient for explaining those possibilities that come from our experiences and the relationship between action and perception.

Hale argues that the argument of ‘successful use of a building relies on recognizing clues to the function of a space’ cannot be considered enough to support the doctrine of functional expression in modernist architecture. When the correlation of ‘form follows function’ gets too close, the spaces become difficult to adapt to other functions and this can be a problem for multi-use spaces which need to be transformed on a daily basis (Hale, 2017).

These thoughts on architecture’s position in the beginning of the twentieth century can be taken as an attempt to re-define the concepts related to space. It is possible to consider the twentieth century as the most important one in the history because of the endless possibilities of new discoveries between different fields such as art, architecture, philosophy and science. It can be said that philosophy and science are primarily affected disciplines from the emphasis on rationality and functionality after Industrial Revolution.

Due to the fundamental changes in the new world, philosophers and scientists had to develop new ideas and methods, which they become reasons of the shifting paradigms in art and architecture. Cities and streets have become the places where these changes took place and the most concrete traces of the transforming relationship between the individual and life have been left by the century. Therefore, these changes in the

modern world caused also a transformation of individual experience in everyday life (Figure 2.8).

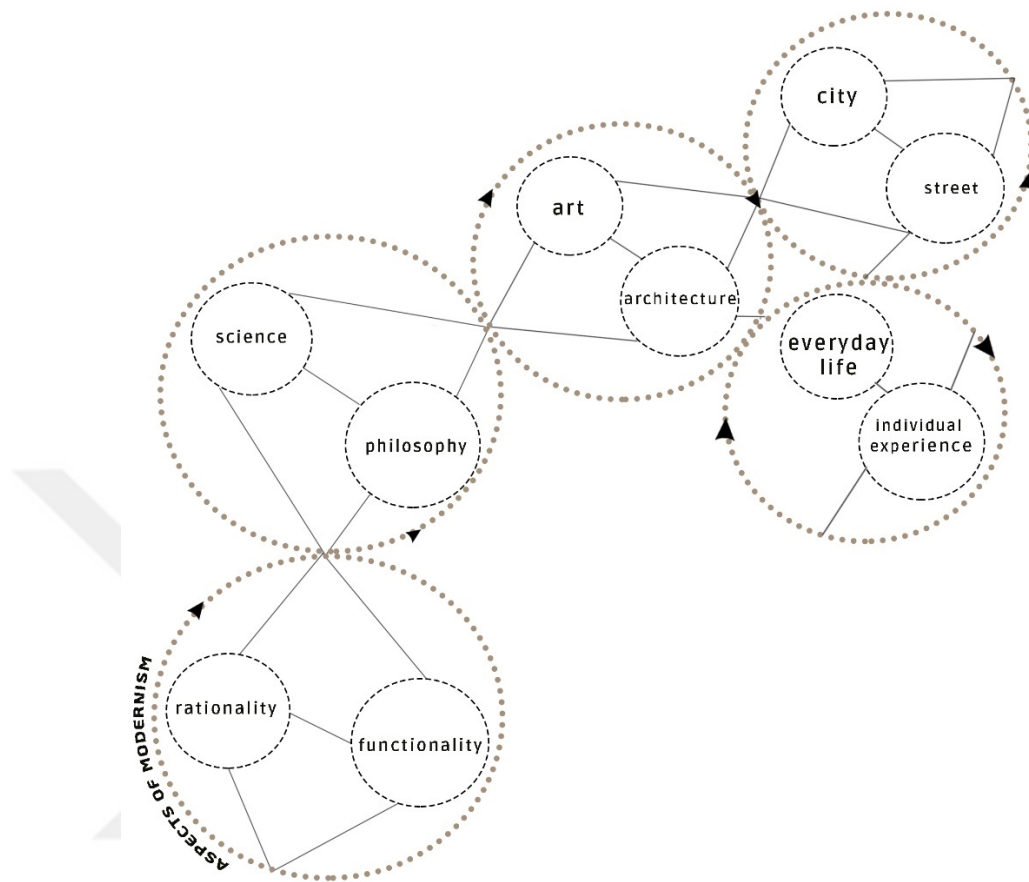


Figure 2.8 : Aspects of Modernism in Different Disciplines.

2.2 Phenomenological Emphasis on Bodily Experience

Phenomenological thought, based on fundamental relationships between phenomena, has influenced architecture by offering a more holistic view derived from the essence of things. Phenomenology philosophers such as Martin Heidegger (1889-1976), Christian Norberg-Schulz (1926-2000), Merleau Ponty (1908-1961), Juhani Pallasmaa (1936-) explored a wide range of themes relevant to architecture. Architects have been influenced by the phenomenological ideas since it was discovered that phenomenological thinking offers a more holistic view by concentrating on the structures and contents of consciousness as a philosophical approach, in other words, it is important to understand how things in the world appear to us rather than how they might be in themselves (Hale, 2017). Thus, the relational aspect of phenomenology tries to discover the phenomena in association with other existentials in the world.

Hale emphasizes that phenomenology has had a significant impact in architecture and many other fields concerned with the relations between intellectual ideas and material things (Hale, 2017). Philosophers of phenomenology have provided a deeper awareness and a wider shape of understanding of phenomena. Phenomenology in architecture points out the ways for experiencing the lived-world and emphasizing conceptual accounts of the spatiality. For Hale, phenomenology in architecture is “less of a design method and more a form of discourse, offering a powerful way of describing, discussing and deciding” (Hale, 2017).

As a reaction to the Cartesian way of thinking, bodily phenomenological experience has been emphasized. A critical humanism and recognition of the bodily experience in the context of feelings, sensations or dwelling is requested. In the phenomenological sense, the philosophical thoughts about art and architecture created a horizon for a better understanding of the shift in the time-body-space relationship. The linear time and a single past or a single future is rejected. It becomes a necessity to evaluate all kinds of phenomena, thought and context together through the idea of ‘everything happens at the same time’. Theory, which is structured within the knowledge of today's world, should realize that it owes its ontological being to the articulation of philosophical knowledge throughout the history. Therefore, it is necessary to place the phenomena, thoughts and productions to the right place in the historical context. This expanding horizon of knowledge has a potential to make ideas about architecture and art worthwhile if it is placed in historical context; and unfounded otherwise.

These influential philosophers of phenomenology have produced thoughts on issues like space, sensuality and architecture in their relation to the world. The embodiment of the self is important in the phenomenological thought. Hale explains the embodiment of the self through the differences between the definitions of self in Descartes’ and Merleau-Ponty’s philosophy. Accordingly, Merleau-Ponty changes the definition of the self as ‘I am’ into the self as ‘I can’. In other words, embodied self takes place at the centre stage as an active agent in the world. This definition by Merleau Ponty is similar to Heidegger’s use of the term ‘being in the world’.

The language in philosophers’ thoughts reflects the idea that the nature of human-being cannot be studied in isolation from the world itself. Phenomenological thought is required to see the relationship between object and subject and it refuses the idea of object as an isolated existence apart from the subject. In this regard, phenomenological

conceptualizations can be seen as a return, back to the sensuality and an attempt to rediscover the meaning through existential relations.

In this regard, one of the most important conceptualizations of the human as being-in-the-world is introduced in the philosophy of Heidegger, who criticizes the Cartesian way of thinking and emphasizes the difference between the space and spatiality. According to Heidegger, space includes the measurable dimensions of the orientation and the extensions of which stays in that space constitutes its essence. In this regard, the term of spatiality defines the space as its experienced situation.

'Dasein' is conceptualized by Heidegger in terms of being 'in' the world in the sense of understanding its own existence 'within' the world. In other words, the existence of Dasein can only be possible by its encounters in the world. In Heidegger's philosophy; the concepts such as 'temporality', 'historicality' and 'spatiality' are introduced in their relationship with each other. 'Dasein' creates a relationship with things and makes them a part of the world. In other words, "the historicality of Dasein is the historicality of the world in essence" (Heidegger, 1962, p.440). Heidegger defines knowledge as one of the existential status of 'Dasein', rather than a relationship between subject and object. Everything thus appears 'in' its relationship with other existentials.

In this respect, the phenomenon of 'being together' explains the desire of holism in Heidegger's philosophy. Dasein exists with others 'in' the public world; the existential status of Dasein is to say, 'of being-together' (mitdasein). In other words, 'Dasein' has to be with others, share the world with others and encounter with others in the world as the ground of existentiality. Heidegger's thoughts on 'different kinds of Being' are important since they offer the relational aspects of understanding in the world. For instance, Heidegger defines 'curiosity' as in its relationship with perception and a way of letting the world be encountered by us in perception (Heidegger, 1962). For Heidegger, curiosity is not limited with seeing, but it also symbolizes a chance to encounter with the world itself.

Heidegger emphasizes the possibilities of moods which guide us in the world. Thus, we deal with the encountered entities within-the-world which matter to us. Heidegger's conceptualization of the world and the worldhood is also important. For Heidegger, 'worldhood' is an ontological concept and one of the constitutive elements of Being-

in-the-world. Heidegger says that Dasein's character is defined through being-in-the-world and therefore, worldhood itself appears as an existential (Heidegger, 1962).

Heidegger argues that the environment is the closest world of everyday to Dasein. The expression 'environment' -umwelt- contains in the 'environ' -um- a suggestion of spatiality. Heidegger explains the worldhood of the world through the concepts of 'involvement' and 'significance'. We explore the nature of our environment through our concern. Heidegger says, "Dasein, however, is 'in' the world in the sense that it deals with entities encountered within-the-world and does so concernfully and with familiarity. So, if spatiality belongs to it in any way, that is possible only because of this Being-in. But its spatiality shows the characters of de-severance and directionality" (Heidegger, 1962).

Both directionality and de-severance, as modes of Being-in-the-world, are guided beforehand by the circumspection of concern (Heidegger, 1962). Heidegger explains the spatiality of 'Dasein' through that circumspectivity of Being-in-the-world. Dasein could be encountered in its spatiality only because of its spatiality in the way of de-severance and directionality. For Heidegger,

Space is not in the subject, nor is the world in space. Space is rather 'in' the world in so far as space has been disclosed by that Being-in-the-world which is constitutive for Dasein. Space is not to be found in the subject, nor does the subject observe the world 'as if' that world were in a space; but the 'subject' (Dasein), if well understood ontologically, is spatial. And because Dasein is spatial in the way we have described, space shows itself as a priori (Heidegger, 1962, p.146).

Heidegger also emphasizes the importance of discourse as the articulation of intelligibility which underlies both interpretation and assertion. Heidegger says that the intelligibility of being-in-the-world expresses itself as discourse. These concepts of Heidegger are important because they help us to realize the existence of a link between our senses and our experience in the city (Figure 2.9). It is possible to say that our experience is multi-layered while we live in the contemporary city and especially for this reason, a dialectic between the mind and senses is required to establish that link.

Harries points out that our everyday experience is linked to the activities we are engaged in, and therefore "body mediates our experience of space: the street is to be walked down, the mountain to be climbed, the bridge to be crossed. To be sure, we

can locate the bridge by measuring how far it is from other things” (Harries, 1998, p.156). Harries also points out that “our encounter with things is also subject to a point of view that is ours because of whatever place we happen to occupy” (Harries, 1998).

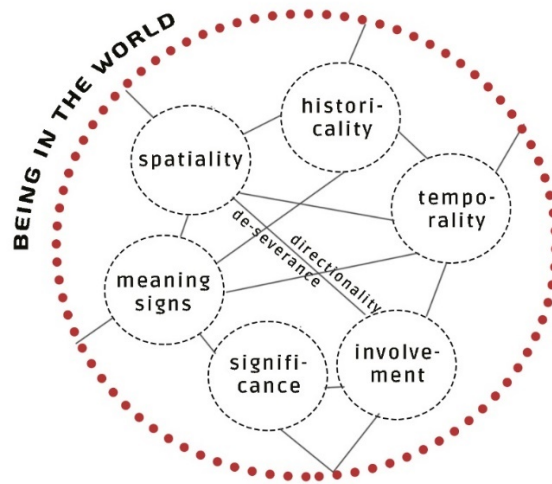


Figure 2.9 : Heidegger’s Conceptualizations.

Heidegger also explains the etymological background of the term ‘building’ in “Building, Dwelling, Thinking”. In German, ‘bauen’ means to dwell and related to ‘I am’. Heidegger says, “The way in which you *are*, and I *am*, the manner in which we humans *are* on the earth, is *buan*, dwelling. The old word *bauen* which says that man is insofar he *dwells*” (Heidegger, 1971, p. 147).

According to Harries, “if dwelling expresses the relationship between humans and world space, that space is always already charged with meanings: space is not mute. Space speaks to us, and only because it speaks do buildings speak to us” (Harries, 1998). Thus, we understand the word refers to building, dwelling and being at the same time. Sharr emphasizes that for Heidegger; “building and dwelling, as construction and cultivation, were vital to any acknowledgement of human existence in language” (Sharr, 2007). Dwelling preserves the essence of things and the person who dwells is someone who is open to the fundamental dimensions of ‘being’.

Heidegger moved into a small hut -approximately six meters by seven- in summer 1922. This hut was built for him in the Black Forest mountains of southern Germany (Figure 2.10). Heidegger called this building ‘die Hütte’ and worked on many of his writings including ‘Being and Time’ here. Sharr says that "Heidegger thought and wrote at the hut over five decades, often alone, claiming an emotional and intellectual intimacy with the building, its surroundings, and its seasons" (Sharr, 2006, p.2). More

than a physical location, Heidegger says that he found himself as a part of the mountains and one with the landscape and attributed a ‘hidden law’ to the philosophy of the mountains (Heidegger, 1934). Sharr says that “the philosopher claimed a poignant sustenance in the changing climate of the locality, the building’s sense of interiority, the distant view of the Alps, and the spring alongside” (Sharr, 2006).



Figure 2.10 : Heidegger’s Hut at Todtnauberg (Image Source: Heidegger’s Hut, Sharr, A.).

According to Sadler, “building and everyday life have been fundamentally altered by modernity, and Heidegger’s work and the hut in which the work took place (and which is written into the work) have become figured as a point of resistance to modernization” (Sadler, 2006).

Harries also emphasizes that the progressive displacement of human beings is both the result of technological progress and the result of the commitment to objectivity on which rests our technology and the science on which it depends. For Harries, this commitment has shaped the world we live in and our sense of reality (Harries, 1998). Heidegger’s criticism of modernity is grounded on the dominant considerations of usefulness and efficiency on the philosophical and humanistic bases.

Thus, these ideas reflect the situation that modern conditions have made the world a place which is only possible to experience by every individual in a mobile and unstable way. Norberg-Schulz borrows the concept of dwelling from Heidegger, he argues that existential foothold and dwelling are synonyms. Norberg-Schulz establishes a relationship between dwelling, orientation and identification, in his words, “man dwells when he experiences the environment as meaningful. Dwelling implies that the

spaces where life occurs are places, in the true sense of the word” (Norberg-Schulz, 1979).

For Norberg-Schulz, the concept of ‘existential space’ comprises the basic relationships between man and his environment. Norberg-Schulz divides the concept of existential space in the complementary terms ‘space’ and ‘character’, in accordance with the two basic psychological functions ‘orientation’ and ‘identification’ (Norberg-Schulz, 1979). For Norberg-Schulz, when man dwells, he is simultaneously located in space and exposed to a certain environmental character. To gain an existential foothold man has to be able to orientate himself; in other words, he has to know ‘where’ he is. But he also has to identify himself with the environment, that is, he has to know ‘how’ he is in a certain place.

Norberg-Schulz restores the Roman concept of ‘genius loci’ and argues that a location turns into a place when it expresses a distinct character or ‘genius loci’ (Figure 2.11). According to ancient Roman belief every ‘independent’ being has its genius, in other words, a guardian spirit which gives life to people and places, accompanies them from birth to death, and determines their character or essence. Boyd Whyte emphasizes that ‘genius loci’ does not simply join a place or is merely a given fact. In other words, the creation of a locus genii makes the genius loci appeared by enclosing it. Therefore, to express a ‘genius loci’ requires the creation of manmade artefacts (Boyd Whyte, 2003).

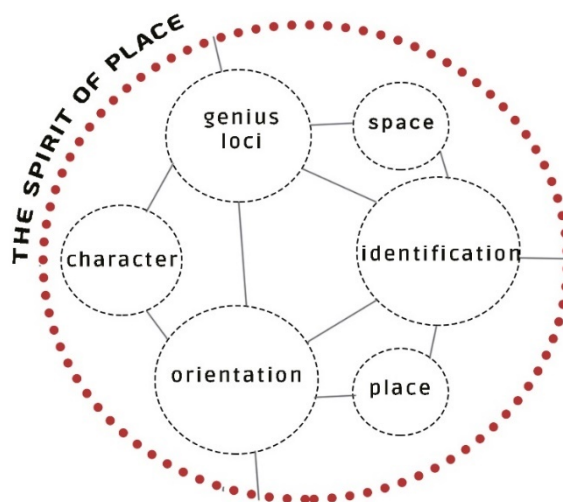


Figure 2.11 : Norberg-Schulz’s Conceptualizations.

Hale emphasizes that Norberg-Schulz’s earliest writings were strongly influenced by Gestalt psychology;

This is a school of thought, developed in the early 1900s, based on the idea that we perceive the world only insofar as it appears to us immediately in 'structured wholes' or meaningful patterns, as opposed to random sequences of incoming sensory 'data' which the perceiving subject then has to 'decode' and 'interpret' (Hale, 2017, p. 4).

Norberg-Schulz argues if we treat architecture analytically, we miss the concrete environmental character, that is, the very quality which is the object of man's identification, and which may give him a sense of existential foothold (Norberg-Schulz, 1979). He also criticizes the modern man for the dependence on science and technology. He argues that this dependence is an illusion which creates pollution and environmental chaos. For this argument, he compares the primitive and modern societies in the context of environmental details. Thus, he emphasizes that even the smallest details are meaningful in primitive societies; while criticizing the modern society for being exclusively concentrated on the 'practical' function of orientation, whereas identification has been left to chance. He implies the urgent need to reach a fuller understanding of the concepts of 'identification' and 'character' (Norberg-Schulz, 1979).

It is possible to find the reactive character of phenomenological architecture in the words of Norberg-Schulz: "After decades of abstract, scientific theory, it is urgent that we return to a qualitative, phenomenological understanding of architecture. Norberg-Schulz argues the place as a concrete term for the environment and an integral part of existence, more than an abstract location" (Norberg-Schulz, 1979).

Norberg-Schulz establishes a link between nouns & place, prepositions & space, and adjectives & character. According to this link, places can be defined by nouns. This implies that they are considered real 'things that exist', which is the original meaning of the word 'substantive' (Norberg-Schulz, 1979). Secondly, he defines space denoted by prepositions such as 'at', 'in', 'within', 'on', 'upon', 'to', 'from', 'along', 'next'. This situation shows that language, sense-making mechanism of the brain and bodily experience are strongly tied to each other. The language we use which contains nouns, prepositions or adjectives, express our embodiment of the mind through experience. Space becomes a mediator between our mental and physical abilities in everyday life. Norberg-Schulz defines 'character' as how things are and give our investigation a basis in the concrete phenomena of our everyday life-world. For him, character denotes the

general 'atmosphere' which is the most comprehensive property of any place and he explains these thoughts;

"The character is determined by the material and formal constitution of the place. We must, therefore, ask: how is the ground on which we walk, how is the sky above our heads, or in general; how are the boundaries which define the place" (Norberg-Schulz, 1979).

For Norberg-Schulz, the stability of 'genius loci' is a necessary condition for human life. However, as he argues, the structure of place is not a fixed, eternal state. He says that places change, sometimes rapidly. This does not mean, however, that the 'genius loci' necessarily changes or gets lost, places conserve their identity during a certain stretch of time (Norberg-Schulz, 1979). He seeks to find ways to the compatibility of stability with the dynamics of change. For Schulz, any place ought to have the capacity of receiving different contents. Therefore, a meaningful relationship with the environment appears as a combination of multiple abstract and concrete ingredients. In Pallasmaa's words, "we identify ourselves with this space, this place, this moment, and these dimensions become ingredients of our very existence. Architecture is the art of reconciliation between us and the world, and this mediation takes place through the senses" (Pallasmaa, 2012). Pallasmaa criticizes the emphasis on the visual experience in modernism. According to Pallasmaa,

When buildings lose their plasticity, they lose the connection with the wisdom and body; architectural structures become sharp-edged, immaterial and unreal with the loss details crafted for the human body. This detachment from the realities of matter and craft turns architecture into stage sets for the eye (Pallasmaa, 2012).

Pallasmaa defines the experiential world, which is organized and articulated through our body, memory and identity. For Pallasmaa, architecture provides the ground for perception and widen our horizon of experiencing and understanding the world. In other words, architecture directs our attention and existential experience to wider horizons. The emphasis on the constant dialogue and interaction with body & environment is important for understanding the authenticity of architectural experience as the act of construction of the senses (Pallasmaa, 2012).

For Pallasmaa, imagination is important for the understanding of space in terms of dynamic interactions and relations. He argues that we have the natural capacity for remembering and imagining places. According to Pallasmaa, perception, memory and imagination are in constant interaction and we keep constructing an immense city of

evocation and remembrance, and all the cities we have visited are precincts in this metropolis of the mind. In addition, Pallasmaa emphasizes the relationship between imagination and memory by the capacity of literature and cinema to evoke in us a remembered or imagined place. He says;

The spaces and places enticed by a work of art are real in the full sense of the experience. Memory takes us back to distant cities, and novels transport us through cities invoked by the magic of the writer's word. The rooms, squares and streets of a great writer are as vivid as any that we have visited (Pallasmaa, 2012, p.74).

Pallasmaa says, “an architectural space frames, halts, strengthens and focuses our thoughts, and prevents them from getting lost. We can dream and sense our being outdoors, but we need the architectural geometry of a room to think clearly” (Pallasmaa, 2012). Therefore, Pallasmaa’s point of view is important to understand the strong relationship between material/physical qualities and abstract/mental abilities, which together constitute a memorable experience and consciousness (Figure 2.12).

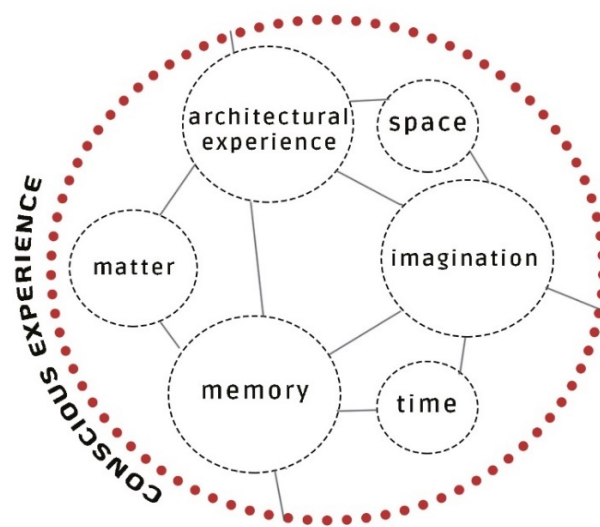


Figure 2.12 : Pallasmaa’s Conceptualizations.

Merleau-Ponty has also contributed the phenomenological philosophy through his thoughts on the relationship between perception and art. He emphasizes that an artwork can have multiple meanings. He says;

Museums are full of works to which it seems that nothing could be added, whereas our painters display works to the public which sometimes seem to be no more than preparatory sketches. And these are the very works that get subjected to interminable analysis because their meaning is not univocal (Merleau-Ponty, 1948, p.106).

He argues that the transition from classical to modern in science, painting and philosophy has caused the world of perception awake from its sleep. Thus, people learn to see the world through this awakened situation of perception. He emphasizes that people had turned away from the perceptual richness to the world in the belief that the only sure and worthy thing is the objective knowledge and the senses had nothing to tell. The multiplicity of meaning requires to realize that the stronger relationship between art, philosophy and architecture expands the horizon of knowledge. Thus, the context of knowledge becomes more important since the possibilities of contexts are extended through the subjectivity of perception.

In the definition of Merleau-Ponty, humanity is a community of thinkers rather than an aggregate of individuals. Like Heidegger's notion of being-in-the-world, Merleau-Ponty says that if we feel that we exist as human beings, this is because we have already taken part in the life of the world, reach an agreement with others and our thinking is always a turn-back in ourselves, which owes so much to our relationship and communication with others essentially.

Merleau-Ponty considers the things in the world as symbols of a particular way of behaviour or reaction either favourable or unfavourable rather than just simply neutral objects. According to him, people's tastes, characters, attitudes can become readable from the objects which they choose to surround themselves, from their preferences for certain colours or even from the places where they like to go for walks.

Merleau-Ponty's definition of pure spirit expresses the subjectivity of the behaviour. In this way, everything we relate through our bodies becomes the mirror of human modes of behaviour. He says, "I can only find this absolutely pure spirit in myself. Other human beings are never pure spirit for me: I only know them through their glances, their gestures, their speech – in other words, through their bodies" (Merleau-Ponty, 1948).

Merleau-Ponty has launched a ceaseless critique of the privilege of the ahistorical, disinterested, disembodied subject entirely outside of the world by the Cartesian regime (Pallasmaa, 2012). The notion of 'flesh' derives from Merleau-Ponty's dialectical principle of the intertwining of the world and the self and the 'ontology of the flesh' implies that meaning is both within and without, subjective and objective, spiritual and material (Pallasmaa, 2012). Merleau-Ponty describes how we discover

and explore the world through our bodily skills and emphasizes that this understanding of space is based on its practical possibilities (Figure 2.13).

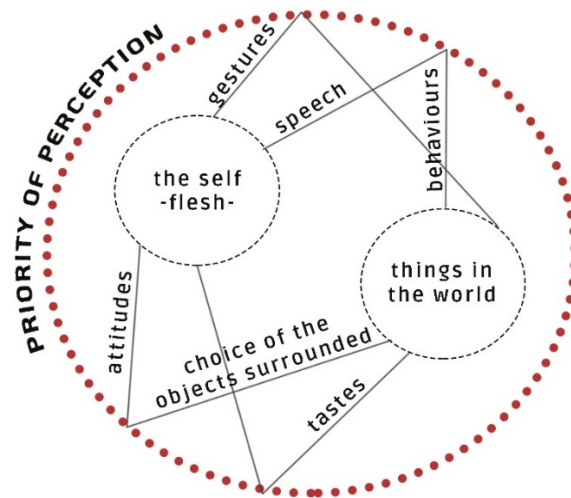


Figure 2.13 : Merleau-Ponty’s Conceptualizations.

Hale emphasizes one of the main differences between Cartesian way of thinking and Merleau-Ponty’s philosophy through the definitions of the human-subject: “In contrast to Descartes’ thinking subject as a detached and rational entity, Merleau-Ponty proposes a self that is defined not by what it ‘is’, as such, but instead by what it can ‘do’ (Hale, 2017).

For Merleau-Ponty, sense is inherent in bodily experience and body acts as a vital pivot between the inner world of the individual and the outer world of social and cultural forces. Hale argues that Merleau-Ponty should be seen as a thinker who believes in a fluid definition of the individual self, or subject, as both dependent on and inseparable from its natural and cultural surroundings (Hale, 2017). Therefore, Merleau-Ponty emphasizes the osmotic relation between the self & the world and the simultaneity & interaction of the senses to grasp a unique way of being.

Merleau-Ponty has discovered the potential carried by artworks in terms of their contribution to the philosophy of phenomenology. In other words, for Merleau-Ponty, artworks have the power to produce concepts which they later constitute a theory. In this respect, Cezanne’s painting of Sainte-Victoire Mountain is important. For Merleau-Ponty, in this painting Cezanne’s doubt in using the logic of the mind is visible. In this painting, Cezanne uses the logic of colours and blurs the borders among objects. In other words, he demolishes the borders between the objects created by form. According to Merleau-Ponty, the appearance of the artworks is important to help us to

understand the sensual qualities of the objects (Merleau, Ponty, 1964). Therefore, for Merleau-Ponty, what Cezanne does is not the re-creation of the object but rather the interpretation of the relationship between visible and invisible (Figure 2.14).



Figure 2.14 : Sainte-Victoire Mountain by Cezanne, 1904-06.

Merleau-Ponty has thought a phenomenology beyond the empiricism and intellectualism in 'Phenomenology of Perception' (Şan, 2015). Şan emphasizes that despite the differences in their origin, both approaches are victims of objective thought. According to objective thought, the truth can be grasped only independently from subjective interpretations. However, our embodied subjectivity, sensuality and desire affect the appearance of the world to us. Therefore, it is necessary to understand us in order to understand the world (Şan, 2015). Şan argues, at some point Merleau-Ponty comes to Heidegger's approach of being-in-the-world. Thus, the ontological existence of human being includes the whole relationships between the human being and the world.

Merleau-Ponty tries to explore the descriptive strength of phenomenology beyond the old categories and his metaphoric discourse helps to demolish the distinctions between them. Şan emphasizes that Merleau-Ponty's notions such as *chair*, *déhiscence*, *chiasme*, *dimension* creates a new ontological vocabulary and each time they gain new meanings according to theoretical project, instead of pointing out limited categories (Şan, 2015). Therefore, it can be said that phenomenological philosophers aimed to produce a richness of meaning to establish a bridge between psychic and physiological ones.

Hale also emphasizes that phenomenological approach in architecture soon became associated with conservatism and nostalgia (Hale, 2017). On the other hand, he

emphasizes that more recent architectural writers such as Kenneth Frampton and Juhani Pallasmaa have tried to emphasize the liberating power of a return to the fundamental principles of form, space and materiality. These aspects become visible in the buildings of Peter Zumthor, Steven Holl and the early work of the Herzog and de Meuron. It is important to reach sensory qualities of light, sound, materiality and building users experience these often unconsciously (Hale, 2017). However, in the thesis, it is aimed to emphasize the phenomenology as the critique of modernism.

The importance of these phenomenological thoughts is grounded on the fact that they offer a new horizon for us to re-structure our relationship with the things which surround us. These relationships are strongly affected by our bodily experiences and perceptions. It is important to understand the reasons of criticism in terms of the contradictory aspects of the functionality of modernism and the rigidity of science which effects our way of thinking, our perception and our experiences in the city.

As Pallasmaa emphasizes, every city has its echo, which depends on the pattern and scale of its streets and the prevailing architectural styles and materials. The streets of cities become the scene of events, changing insights, thoughts, production techniques, images, philosophies. The relationship between city and people becomes more readable when the practical and intellectual horizon of architecture expands in the direction of bodily experience. Aydınlı also emphasizes that architecture always tells us different things to understand the secrets of urban dynamics. Aydınlı offers time, space and life as fragments which make each other visible in our relationship with the city. Thus, the perceptual ambiguity of body as an observer in the city becomes important to realize the meaning of life (Aydınlı, 2018). For Aydınlı, the philosophy of Merleau-Ponty helps us to perceive the meaning of the city as complex-data and understand its sensational qualities through our bodily experiences.

In today's world of technology, the emphasis on the necessity of reading relationships in such a network creates an infinite space both for architectural thinking and artistic productions, but it becomes meaningful only under the horizon of philosophical knowledge. Thus, a holistic comprehension of the historical context is required to understand these effects in a better way. Therefore, the historical evolution of the street is needed to be understood in terms of the effects of modernist thoughts on the decisions which change the cities and our perceptions.

2.3 City and Street as the Scene of Everyday Life

In the light of these thoughts, the street needs to be considered as the scene of these changing paradigms of life. Thus, it is necessary to consider the issue in its relationship with theory. Although the notion of public space is very famous among researchers, it might not be possible to say the concept of the street gets the same attention (Giudici, 2014). Even though, there are valuable studies which bring a sensitive approach to this issue. According to the period of the world and the path which the architectural theory follows, the use and meaning of the street have changed in multiple times. It is possible to say that streets are places which undertake different missions for people at different times.

Jouke van der Werf, Kim Zweerink and Jan van Teeffelen describe the transformations in the historical process from three perspectives; city, street and plinth. For them, accordingly, the city was the place where life and work intertwine until the second half of the nineteenth century. Cities were built at the intersection of roads and waterways and ideas and products are exchanged at these intersection points, urban core was established with main urban functions with a central square. The squares, streets and bridges are the places where the markets were held, and social and economic life took place. Living, working and trading took place in the same building and same street when there was no clear separation between private & public (van der Werf, Zweerink, van Teeffelen, 2016).

All kind of urban activities have taken place on the main streets: they were not just for through passage, but for meeting, trading, hawking, busking, public speaking (Marshall, 2005). The growth of trade, crafts and population increased, this led to growth within the city, and the urban area expanded around the main roads to the city. As a new transportation mode, railways gained importance for transportation of people and goods. Residential areas were moved outside the city and a separation between the busy main streets and quiet residential streets have occurred.

The concept of the street which is specialized for shopping emerged in the 19th century with the modern period. This situation created a completely different structure of the street. The facades of the buildings became showcases where the products were exhibited and aim to catch the attention of citizens. Streets were specialized for shopping and the showcases transformed into galleries or passageways in Paris,

Brussel and Milan and created a new phenomenon which served not only for shopping but also strolling in the city.

In this process, with the importance of the railway; the port, industrial and residential areas were separated, a system to reach the city centre was provided by train or tram. With this functional separation, the traffic problem arose and has been tried to be solved with the new and wide boulevards like in Paris under the direction of Haussmann. According to Richard Sennett, “over-determined form in human society is the result of regimes of power, seeking permanent control. Rigidity is equated, usually falsely, with the regime’s security. In urbanism, however, closure is somewhat special; rigidity can be equated with the purity of form.” Sennett argues that Le Corbusier, as a planner, sought to eliminate street life on the ground plane; Le Corbusier’s “Plan Voisin” for Paris circa 1920 giving over this horizontal dimension to circulation and traffic; the Plan Voisin aimed literally to raise up the city, to colonize the vertical dimension. The sub-text of both architecture and urbanism was that, at this point in his labours, Corbusier hated the unregulated disorder of street-life; the street, he wrote is "impure" (Sennett, 2017) (Figure 2.15).



Figure 2.15 : Le Corbusier’s Plan Voisin, 1920 (Url-6).

In the second half of the 20th century, after the Second World War, access to the city centre by car was primarily important and the use of cars increased considerably. Modern highway caused another breaking point on urban design and city form. The traditional pattern of the urban structure constituted by streets was swept away by Modernist-grounded system of vehicular highways separate from buildings and public spaces based on hierarchies of roads and land use zones.

According to Stephen Marshall, “what modern road planning did was to alter the fundamental relationship between routes and buildings. It effectively turned the cities

inside out and back to front” (Marshall, 2005). Marshall argues that modernism not only broke the relationship between movement and urban place: it reversed it. He emphasizes that modernism proposed an inverse relationship; that the movement as fast motor traffic and the urban places as tranquil precincts. On the other hand, large scale urban renewal has been criticized and the importance of streets on a human scale has been emphasized. Jane Jacobs was the most known critics of this issue. Anthony Vidler describes the transformations of the streets by Haussmann:

In a space some thirty meters wide and up to two kilometres long, Haussmann concentrated the services and the circulation of the new commercial city. Paved with new macadam, lit with the latest design of gas light, carefully planned to separate pedestrian, stroller, loiterer, rambling street vehicle, and fast-moving carriage, planted with rows of trees to ensure shade in summer, provided with underground piping for rainwater, sewage and gas, cleared with the aid of scientifically design gutters, faced with the uniform height of the residences and stores of the nouvelle bourgeoisie, and carefully sited to point toward a monument or vista as the object of civic pride or aesthetic pleasure, the boulevard of Haussmann was in effect the ... modern artefact par excellence. In a very real sense, the street had become an interior (Vidler, 2011).

While Kevin Lynch's 1960 dated work: 'The Image of the City' tacitly readmitted the discussion on streets by letting the citizens talk about street space, Jane Jacobs' 1961 "The Death and Life of Great American Cities" explicitly argued against the Corbusian model asking for a reconsideration of the traditional multifunctional street linked to local community life (Giudici, 2014). Another perspective developed among architects who realize the importance of designing at human scale; urban fabric has started to be seen as more important. In *Townscape* (1961), Gordon Cullen argued for the return of traditional street and square. The book, titled *Townscape*, meant to return to a more liveable and human scale, so it is important that following years of this attention the method in city planning is dramatically shifted.

Since 1970, it has become important to prevent the density of cars in the cities and the historical urban texture has begun to gain value as urban renewal zones. On the human scale, the public sphere has been rediscovered for purposes such as walking meeting and gathering. People started to explore the city centre again to come together (van der Werf et al., 2016). The quality and integrity of the public space have gained importance since the 1990s. The abandoned harbours and old industrial zones close to the city centre have started to transform as residential, office, entertainment and

cultural areas. In Hamburg HafenCity, Amsterdam and Rotterdam, it is possible to find examples of this kind of transformation. Streets have evolved as interconnected and holistic public spaces which enable to meet and work together or where the shopping and entertainment experiences take place in the city.

The status of the street in social and architectural contexts is also interesting. Giudici defines the complex status of the street as publicly owned and maintained; bordered by plots which are in principle private; its juridical status is complex since its horizontal surface is controlled by the state, its facades by the citizens; the street can be defined as a space of transit but also of representation (Giudici, 2014). Giudici emphasizes this complex situation of the street by saying “the project of the street is the project of a void. The void frames, allows, and at the same time controls uncertainty. Such a project makes readable the dialectical relationship between city and architecture, state and individual” (Giudici, 2014). The status of the street has always been important in terms of changing perspectives on urban design. When it was considered just as a circulation space, it caused a friction between its users due to the lack of public space. Even the concepts of the street and public space are different, the street cannot be thought without the idea of publicness and collectivity. Walter Benjamin also states that “streets are the dwelling place of the collective” (Benjamin, 1935). The street is the ground of interaction between individual and society, a socially important void space for action.

The heterogeneous character of the street allows its complexity between public and private. Therefore, it is obvious that the street is more than just a circulation space. Streets are places where the project of architectural form and that of urban form meets not only as a functional element but also as a stage for conflicts and negotiations, a stage for social interaction, a chance for showing individual interests and a tool for construction of organized space. Thus, it creates a form of publicness.

It is important to realize that the streets where everyday life takes place are not only served for functional purposes. Due to their heterogeneous character; the possibility of interaction they offer to people living in the city; being a place for communication; their appearance has changed several times. It seems that the most accurate and comprehensive understanding of streets is to consider them as a reflector of the changing paradigms of life, of the way we are and our way of existence, our feelings and expressions of diverse characteristics of art and technical opportunities.

Modernism, as with all new opportunities and the new spirit, deeply affected our way of thinking, our perception, our existence in the city, our interaction with other people and objects. Therefore, it becomes impossible to consider the individual neither under the hegemony of the rational mind nor as embedded in the sensuality. Until today, the existence of the human subject has been considered in diverse situations from machine-like representations to its integration with other people and the world. These diverse thoughts about the existence of human-being are only meaningful if evaluated together with the breaking points in the history of philosophy and science. Thus, it becomes understandable that art and architecture have been influenced by these critical practices have played an important role in the emergence of the human subject as a combination of the mind and senses.

2.4 Walking as a Critical Approach

In the 1960s, the discussions have started about the meaning of place. These discussions have been questioning the essence of the place and the possibility to create the place as a reflector of the essence of existence. Post-modernists argued that the buildings have lost their identity and all the buildings of modernism have started to look like the same. However, it was not a coincidence that the buildings look like the same, since one can realize that this was the aim reflected as the main principles of modernism; standardization of architectural production. As a reaction, critical approaches appeared which try to deal with the issue of the body beyond the phenomenological context.

In this regard, walking as a critical approach is important since the practice of walking contains both the mind and feelings. We observe while we walk and mostly we put images into our minds of what we see on our walking route. Walking as the bodily experience suggests a sincere way of being in the world. According to Blundell Jones and Meagher;

We are embodied, and our lives unfold in sequences of time, consciousness being perhaps the means of linking space with time. Walking involves both: the physical activity which requires muscle, balance and rhythms of movement that are largely automatic, but we must know, too, where we are going and manage to find our way, in which all our senses are engaged, not only sight, hearing and smell, but the haptic sense of how we are moving, how our muscles respond to our commands (Blundell Jones, Meagher, 2015, p. 97).

During walking, people find an opportunity to perceive and place many things in their world of image and associate them with their spatial experience in the city. In the historical context, different meanings are given to the issue of walking due to the transformation in the urban space and everyday life in the city, especially with modernism. Especially, historical avant-gardes have developed critical approaches linked with walking. For instance, Dadaists have tried to discover the city by walking and they planned to make trips -excursions- into city; Surrealists as the subsequent of Dadaism have continued to make this excursions with a desire to find impressive signs which they later narrate them, and Situationists developed the *dérive* theory, which is also impressive and enables to see that the urban space is an experiential space which feeds our imagination that we walk inside it and observe more and more (Figure 2.16).

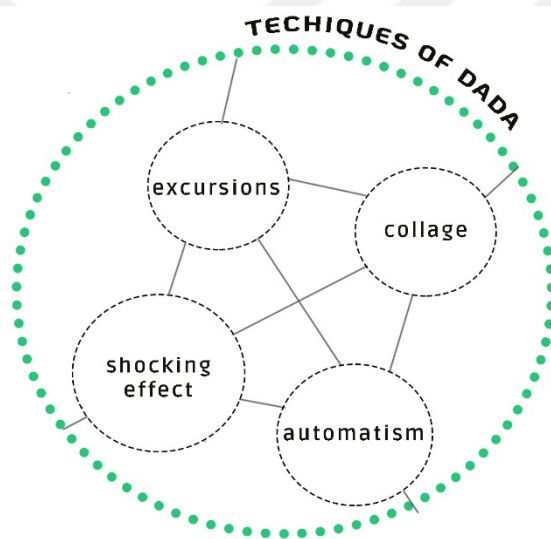


Figure 2.16 : Techniques of Dada.

Therefore, it is important to understand how the historical avant-gardes encounter with city, landscape and surroundings to get a deeper understanding of the critical attitude of Dadaism and Surrealism against the rational order. Heynen underlines the relationship between the avant-garde logic of destruction and construction and the modern individual experience;

The accelerated changes in traditional values and living conditions that are brought about by modernity lead individuals to experience a split between their inner world and the behaviour patterns required of them by society. Modern individuals experience themselves as ‘rootless’: they are not in harmony with themselves and they lack the self-evident frame of reference of norms and forms that one has in a society where tradition prevails (Heynen, 1999, p.28).

At the beginning of the twentieth century, a young generation of people have changed the traditional meanings in the history of art within their anxiety about the future. The mechanization of life, First World War and heavy working conditions of the new world are the main reasons for this anxious feeling. The desire which leads this rebellion was the need to find a way to criticize the desperate situation of the world. Inevitably, this situation provoked art to overflow from its discrete path and start to become a part of the real world. Due to this given task to art; it is called as: 'historical avant-gardes' today. The first group appeared in Zurich and they called themselves 'Dada'; later recognized in other cities like Berlin, Cologne, Paris, Hannover and New York.

Ballantyne argues that if we look back at the nineteenth century, a story of progress becomes visible in terms of the emerging machine age which technological devices made new things possible. He defines the situation by the middle of the twentieth century, "it seemed feasible to think that we were living in the 'machine age', as if machines were now the planet's dominant life-form, then it was proper that art and architecture should give expressions to the fact" (Ballantyne, 2003).

Batchelor emphasizes that the picture of Dada is not one of pure negativity and generalized destruction. He emphasizes that "randomness, chance, the unplanned and the contingent functioned as significant elements within a theorized critique of a particular culture" (Batchelor, 1993). In the Dada Manifesto, Tristan Tzara, one of the originators of Dada says;

How can one put order into the chaos that constitutes that infinite and shapeless variation", and he continued, "I detest greasy objectivity, and harmony, the science that finds everything in order... Logic is always false. It draws the threads of notions, words, in their formal exterior, towards illusory ends and centres. Its chains kill, it is an enormous centipede stifling independence (Tzara, 1918).

Francis Picabia has engaged in many Dada polemics by producing text, poetry and the most striking Dada-related pictures. Many of these involved the copying or piecing together of fragments of technical illustrations to produce absurd, machine-like forms (Batchelor, 1993).

According to Batchelor, Picabia's use of machine imagery contrasts strikingly with the Purists' use of it in about every respect. As he argues, Purists saw the machinery as the embodiment of clarity, utility and efficiency, in other words, the product of the highest form of human achievement. However, Picabia regarded machinery "with a

more sceptical view of human capacities and achievements. His 'mechanomorphic' absurdities could be read as parodies of the Futurists' infatuation with machinery as an emblem of modernity; they converge with Tzara's hostility towards rationality, logic and organization" (Batchelor, 1993). In this regard, they also reflect the barbaric uses to which machines were being put in the war.

In Hannover, Kurt Schwitters, produced a series of collages made from scraps of waste paper, cigarette packets, bus tickets and so forth, which became the basis of his work until his death in the 1950s. These are the objects collected from the streets by Schwitters which he later used them to produce his collages. Batchelor states that "he made absurd machine-like forms by combining several images from printers' line-blocks and filling these out with ink drawing and writing" (Batchelor, 1993). Therefore, the theme of the machine/human reflects the interest of artists within Dada in the different ways.

Batchelor agrees that there were certainly relations between Dada and Surrealism. However, he emphasizes that "for the main part those writers who allied themselves with Surrealism in 1924 had been working together independently of Dada, and for some time before Dada emerged as a force in Paris" (Batchelor, 1993). Later, the young poets Andre Breton, Louis Aragon, and Philippe Soupault made themselves visible through a small independently produced magazine, *Litterature* between 1919 and 1924. Waldberg also emphasizes that the arrival in Paris of Tristan Tzara hastened the *Litterature* group on the road towards rebellion and scandal (Waldberg, 1965). Waldberg says,

The poets of *Litterature* took part in Dada primarily for reasons of nonconformity and out of distaste for the inertia of the bourgeoisie, whom even the atrocities of war – the memory of which was still burning – had not succeeded in arousing. Andre Breton and his friends were not deniers, like the systematic Dadaists. Through all those vociferations, refusals and deliberate absurdities, they were seeking a guiding light, a way to make a new truth dawn" (Waldberg, 1965, p.13).

Waldberg also says that "a distrust of rationalism and formal conventions (which were worshipped at that time by the representatives of the avant-garde) prompted the young men towards the exploration of the realm of the unconscious and the dream" (Waldberg, 1965). In this way, the reason of Dadaist and Surrealist excursions in the city becomes more understandable. The mentioned distrust of rationalism and formal

conventions lead them to seek something unique and they developed the idea to explore and discover the banal parts of the city and therefore they aimed to follow the symbols and signs which lead the imaginary power of their artworks.

Although Dadaist and Surrealist walks have not succeeded the proposed series of urban excursions to the city, they are still important because they were the first groups who influenced people about experiencing things in a different way and looking more carefully at the things surround us. The influence of surrealist walking can be found in some novels as the expression of further deambulations, like in Louis Aragon's 'Le Payson de Paris (1926)', Andre Breton's 'Nadja (1928)' and Phillippe Soupault's 'Les Dernieres Nuits de Paris (1928)'. Surrealist walking became an inspiration for experimental writing by offering irrational meetings and chance encounters.

In early 1921, Andre Breton offered to organize Dada excursions to the city. In Paris, what distinguished Dada from other city experiences became the fact they made some urban actions to transform the city into a theatre stage and carried some public events to the streets. Unlike Berlin Dadaists, they didn't transform the street into a field for political action rather they focused into the city itself. They decided to make the urban excursions to the places which are out of interest. In the spring of 1921, they made the first and the last Dada excursion to the Saint-Julien-le-Pauvre Church, the medieval church surrounded by ruins, not one of the Paris' magnificent monuments. They were planning to visit places like this where there is no one's attention and they handed out a flyer: "Dada invites friends and enemies to the garden of Saint-Julien-le -Pauvre Church at 15.00 today. There will be no demonstrations against the clergy, contrary to your expectations. There will be a new interpretation of life, but not art." (Figure 2.17).

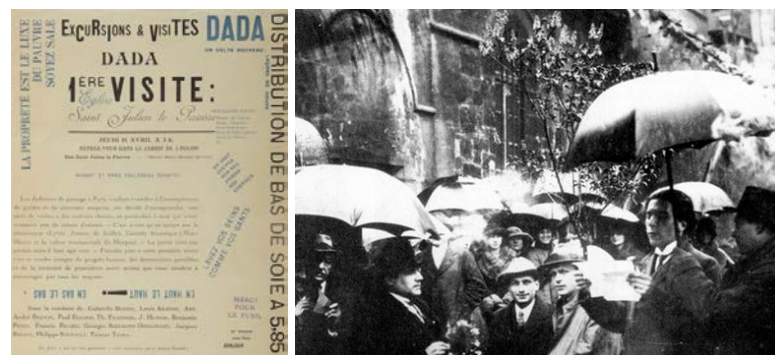


Figure 2.17 : André Breton and Tristan Tzara, Excursions & Visites Dada, 1921 (left), Tristan Tzara reads to the crowd at 'Dada Excursion' at Saint-Julien-le-Pauvre Church, 1921, Paris (right) (Url-7).

The purpose of the Dadaists could be explained by a desire to occupy a part of the city, even for a while. However, this first excursion became the last one since it was boring and unable to meet the expectations of people who most like the surprising and shocking effects of Dada-events. Due to the rainy weather, the attendance to the excursion was not high enough as expected and they gave up on all the other excursions. Although they did not continue to these urban excursions, their attempt has influenced the Surrealists and Situationist who organized urban demonstrations.

The relationship of Dada with other avant-garde movements such as expressionism, cubism, futurism and constructivism at the beginning of the 20th century was sometimes close, sometimes distanced but always alive. Finally, another avant-garde movement; surrealism emerged from the end of Dada. While Dada is evolving into Surrealism, most of the artists of Dada, have become Surrealists. Within its manifestation, its magazine and office, Surrealism emerged in 1924 as an organized movement led by Andre Breton.

According to Roger Cardinal, the city of Paris has played an important role in the perception of reality (Cardinal, 1978). Cardinal emphasizes that the poets of Surrealism accepted the streets as their natural habitats in the 1920s and 1930s. As Breton says in 1923, they accepted the street with all its surprises as their home. The street became the place for impressive encounters, walking with no purposes in the streets is the typical behaviour of Surrealists. The city of Paris itself has played an important role in the evolution of Surrealist thinking (Cardinal, 1978). The lived experience has equal value with art for Surrealists and thus they consider the walking in the streets as the category of creative activity. Surrealist writers and poets were observers, who turned to the environment in which they lived and mined for images in the landscape that obsessed them, chance juxtapositions of objects or random events inspired their writing (Magallanes, 2005).

Surrealists tried to open their mind into expressions by the city itself through their excursions in Paris. They saw the city and its places, its signs, as an endless opportunity to sensational explorations. They tried to improve their explorations and turn their feelings into poetic experiences (Breton, 1988). In the end, they followed the signs to create a new path for new experiences which they have started to call as the surreality.

The surrealist perception enables to realize how a city like Paris could turn into a place which is full of new experiences which enrich the potential of creativity. Cardinal offers a series of city models to evaluate the surrealist city; city as dream, city as a place for love, city as historical palimpsest, city as poetic narrative, city as psychic labyrinth, city as a system of semiotics (Cardinal, 1978). The idea behind the surrealist city grounded on the belief that the city does not have to be what it seems like. In the end, a city like Paris has started to turn into a place for surprising surrealist fantasies. Surrealists have re-created the city in a poetic and imaginative way. This way of imagination has led the realization of a city could be an object for consciousness. The individuality of the experience is meaningful when people are interested in each other's individual experience (Figure 2.18). The shared model of experience must reflect the context and colour of our individual experience rather than what we simply observe (Poole, 1972).

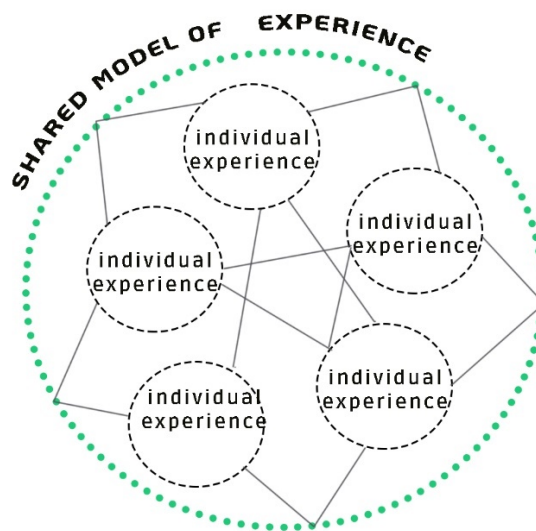


Figure 2.18 : Shared Model of Individual Experience by Surrealists.

Louis Aragon (1897-1982) was inspired by a visit to Parc des Buttes-Chaumont with Andre Breton (1896-1966) and Marcel Noll in his book Paris Peasant (1924). Although the trip to the Buttes-Chaumont was uneventful, it was important to demonstrate how the Surrealists engage with the landscape to find the creative muse (Figure 2.19). These kinds of playful adventures, like the unplanned visit to Parc des Buttes-Chaumont, were the initial sources that led writers to build a deeper reality of place. For Aragon, Parc des Buttes-Chaumont was a site filled with abstract fictive possibilities and more concrete visible objects, such as oddly placed Greek follies, engineered bridges, and

reconfigured artificial landscapes containing magical and psychoanalytical meanings (Magallanes, 2005).

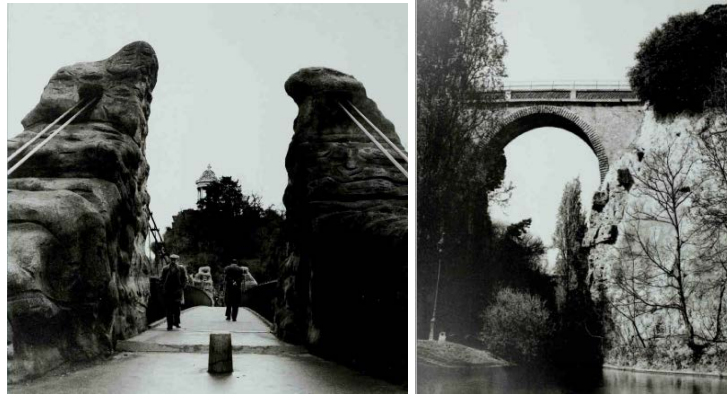


Figure 2.19 : Parc des Buttes-Chaumont (Image Source: Paris and the Surrealists, Melly G., Woods, M.).

Magallanes emphasizes that André Breton's book *Nadja* (1928) follows Aragon's direction:

In the book, Breton walks the streets of Paris aimlessly seeking to find something but not knowing specifically what. His walking engages both the conscious and the unconscious, as he writes excitedly about his discoveries. He finds that a banal environment can be emotive, that the environment is a paradox, that there is a changing, shifting perception as he walks, and that irritation is the equivalent of delight. Ultimately, he realizes that poets and writers, like himself, can point to surreal situations, helping others to see what the unconscious offers. What are surreal situations? The situations referred to the arrangements of common everyday things, objects that are cultural, historical, or iconic symbols in society offering new meanings as they are thrown together in various ambiguous relationships achieving a surrealist beauty (Magallanes, 2005, p. 222).

Surrealists discovered while walking in the streets of Paris that there are unfamiliar meanings and relationships in the city and its landscape. Thus, they tried to enrich their explorations of ambiguous relationships. They followed the signs and symbols to discover the tension between the object and the viewer. Therefore, the Surrealist perception is important since it brings the philosophy, art and literature together and the association of contradictions like conscious and unconscious, irrational and rational, familiar and unfamiliar were important for the surrealists (Figure 2.20).

To sum up, the importance of the surrealist perspective comes from the fact that they looked in a different way to what exists in the city itself. In this way, they discovered that there is clarity and ambiguity in the relationships which needs to be explored. To

make these explorations, they make excursions in the city and they identified walking in the streets as an association of contradiction and ambiguity.

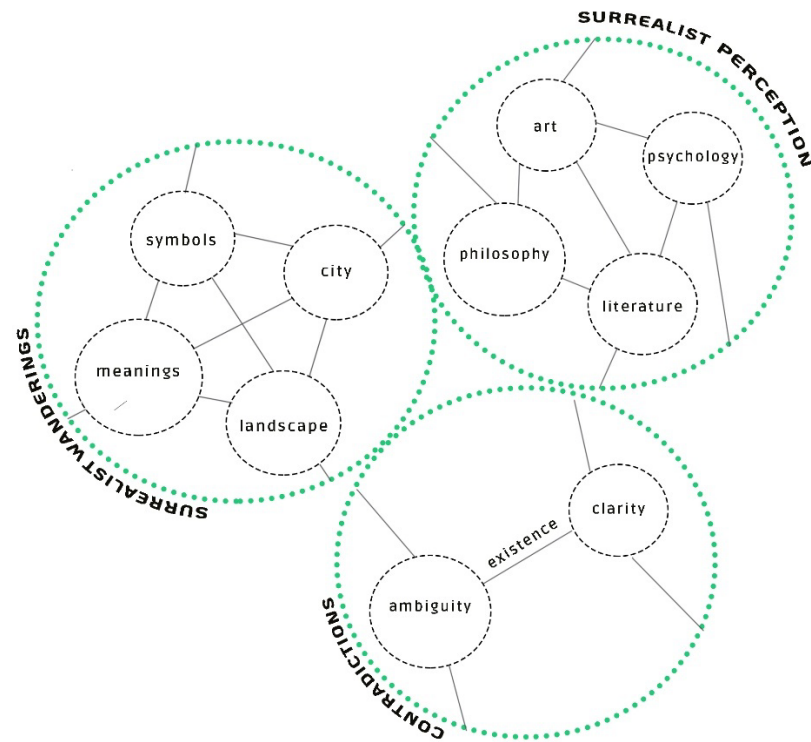


Figure 2.20 : Surrealist Conceptualizations.

According to Situationist radicals, although the rationalism of modern movement has rooted itself to solve the problems of the world by reason, the progress had come to an unacceptable price with the mechanization of the world. Sadler emphasizes that "situationism took over the negotiations between reason and imagination, between the individual and the social, that Andre Breton had proffered his opinion to Le Corbusier that modernist functionalism was 'the most unhappy dream of the collective unconscious.'" (Sadler, 1998).

"The domain we mean to replace and fulfil is poetry," the Situationist International said in 1958 (Marcus, 2009). The revolution the Situationist International wanted was going to 'realize' poetry, and 'realizing poetry means nothing less than simultaneously and inseparably creating events and their languages.' This was the future, and also the past, the whole world. Situationists believed that 'the moment of true poetry brings all the unsettled depths of history back into play' (Marcus, 2009). Marcus states that although the Situationists said they want to forget about the past, they never did since the past was a treasure chest, now the lock, now the treasure (Marcus, 2009).

Situationists introduced walking as a challenge with the status quo. They aimed to transform the romantic notion of walking as an artistic practice into the theory of 'dérive'. The theory of dérive is developed as a potential to transform everyday life and an attempt to drift in the blurred boundaries between public and private. The main purpose of the dérive was to make pedestrians be aware of their surroundings and start to see new possibilities of urban space in the everyday life of the city. They developed a walking method to explore possibilities for a new urbanism, centred around the experience.

Walking can be defined as both an explorative and performative practice, not only the means of getting somewhere or at something, but it is also meaningful as a bodily experience of spaces that do not necessarily have to lead to any interpretive or analytical outcome. The mode of walking in psycho-geography is dérive, 'a technique of transient passage through varied ambiances', involves 'playful-constructive behavior and awareness of psychogeographical effects; which completely distinguishes it from the classical notions of the journey and the stroll.' (Coverley, 2006).

The 'Naked City' is the second and most famous of Debord and Jorn's psychogeographic maps, and it became famous because it shows the loss of old Paris (Figure 2.21). Sadler emphasizes that it prepares for the city of future, explores the city's structures and uses, criticizes traditional cartography and investigates the relationship between language, narrative and cognition (Sadler, 1998). These situationist maps served as guides to areas of central Paris which are threatened by redevelopment and shows the parts, which were still worth visiting.



Figure 2.21 : The Naked City by Guy Debord and Asger Jorn, 1957 (Image Source: The Situationist City, Sadler, S.).

Sadler states that the arrows on *The Naked City* had pointed the fragments both to separation and to unity, making them both independent from and interdependent upon each other (as in more recent exercises in architectural deconstruction) (Sadler, 1998). Situationists develop the theory of *dérive* to ‘draw up psychogeographical articulations of a modern city’ (Debord, 1958). It was also a reaction to the narrowness of the real Paris in which the individual lives. According to Sadler, the Situationists preferred to experiment on themselves, analysing the factors affecting their mood, behaviour, and the choice of route as they wandered their ‘drift’ through the city (Sadler, 1998) (Figure 2.22). Sadler states about the relationship between the *flâneur* and the drifter:

The situationist ‘drifter’ was the new *flâneur* (the Parisian ‘stroller’, dandy spectator of the urban scene who had emerged in the early nineteenth century was later celebrated in the writings of Charles Baudelaire). Like the *flâneur*, the drifter skirted the old quarters of the city in order to experience the flip side of modernization. And situationist writing carried over some of the *flâneurs* cavalier attitudes; page upon page passionately denounced alienation and extolled revolution, but the reader was only directed toward a deeper understanding of the ghetto dwellers’ real lives with a nonchalant wave of the hand (Sadler, 1998, p.56).

Shortell emphasizes the difference between the wanderings of the *flâneur* and Situationists walking method centered around the *dérive*;

Like the wanderings of the *flâneur* in form, the *dérive* is a different kind of movement, less dependent on display, on being seen. Instead, it is an attempt to identify the characteristics of urban space that create the fields and vortexes that determine the rhythm and tempo of urban life. *Flânerie* is generally available only to the bourgeoisie, but the *dérive* is revolutionary practice available to all working people (Shortell, 2014, p.4).

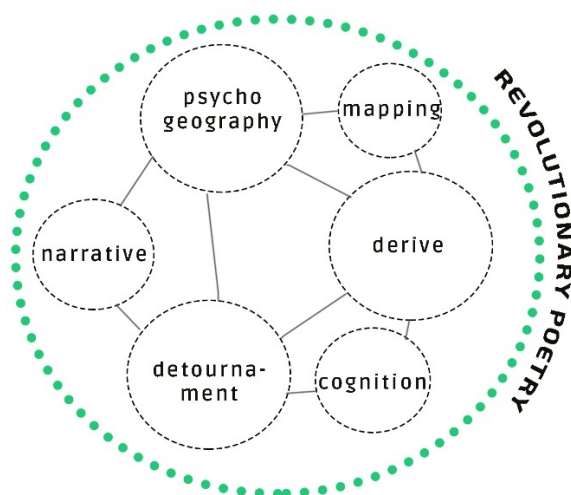


Figure 2.22 : Situationist Conceptualizations.

Sadler emphasizes that Benjamin's attraction toward Baudelaire was partly an outcome of his association with Parisian surrealism; two decades later, situationist writing on the city swung between essentially realistic, political analyses and poetic inscriptions, a technique learned from Louis Aragon's 1925 surrealist book *Le paysan de Paris* (Sadler, 1998). From the very beginnings of Benjamin's critical engagement with Baudelaire's work, Benjamin was considering Baudelaire's poetry in conjunction with key categories of modernity and especially of the technologized cultural production that is characteristic of urban commodity capitalism (Jennings, 2006). In this regard, Benjamin re-theorizes the Flâneur which was a way of encountering the vitality of the city for Baudelaire. Benjamin says,

Baudelaire's genius, which is nourished on melancholy, is an allegorical genius. For the first time, with Baudelaire, Paris becomes the subject of lyric poetry. This poetry is no hymn to the homeland; rather, the gaze of the allegorist, as it falls on the city, is the gaze of the alienated man. It is the gaze of the flaneur, whose way of life still conceals behind a mitigating nimbus the coming desolation of the big-city dweller. The flaneur still stands on the threshold – of the metropolis as of the middle class. Neither has him in its power yet. In neither is he at home. He seeks refuge in the crowd (Benjamin, 1935, p.40).

The importance of Flâneur can be explained in terms of both recognition of walking as a psychological experience and subjectivity of the urban wanderer. According to Petrescu, world literature is full of travel narratives dating back to antiquity, but one could say that walking became a truly aesthetic experience only within modernity; Charles Baudelaire and later Walter Benjamin showed how the modern city provides physical and cultural context for the experience of displacement, discovery and wandering (Petrescu, 2015) (Figure 2.23).

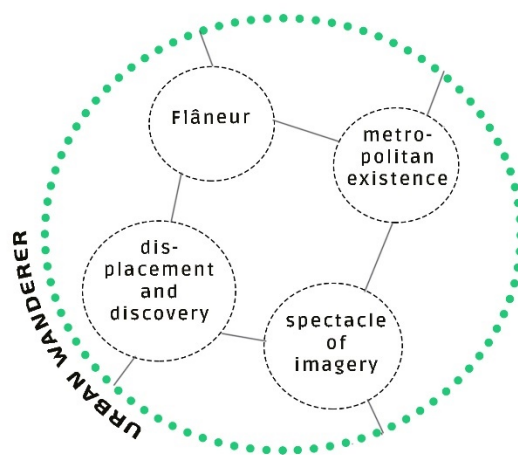


Figure 2.23 : Benjamin's Conceptualizations.

For Benjamin, Flâneur's walking was a way of experiencing and celebrating the dynamic and sensual vitality of the modern city, represented by nineteenth-century Paris (Tester, 1994). Flânerie, the activity of strolling and looking carried out by the Flâneur, is a recurring motif in literature, in sociology and in the art of urban, and especially of metropolitan existence. The practice of the Flânerie is a way of walking, exploring and interpreting the city (Nuvolati, 2014).

Gatta and Palumbo say that it is interesting that Flâneur appears in Paris, not in Rome; and explain the reason of that is not only the modern street lighting or specific architectural spaces like the Passages that invite people to wander, but primarily the radical changes that were going on the urban fabric of the capital. Therefore, Gatta and Palumbo emphasize the relationship between a place under transformation and the proliferation of observers and witnesses of this process (Gatta & Palumbo, 2014). They argue that Benjamin's Flâneur was blasé to the results of Haussmann's interventions in Paris and suggest the consideration of walking as an exceptional, political and civic tool that can help us to understand the city under construction beyond literature on walking as an everyday practice. It is possible to find a description of Paris before transformation in Benjamin's words. Benjamin says,

Before Hausmann wide pavements were rare, and the narrow ones afforded little protection from vehicles. Strolling could hardly have assumed the importance it did without arcades. 'The arcades, a rather recent invention of industrial luxury', so says an illustrated guide to Paris of 1852, 'are glass-covered, marble-panelled passageways through entire complexes of houses whose proprietors have combined for such speculations. Both sides of these passageways, which are lighted from above, are lined with the most elegant shops, so that such an arcade is a city, even a world, in miniature.' It is in this world that the Flâneur is at home (Benjamin, 1935).

For Benjamin, arcades were a cross between a street and an interior (Figure 2.24). They turn a boulevard into an interior;

The street becomes a dwelling for Flâneur; he is as much at home among the facades of houses as a citizen is in his four walls. To him, the shiny, enamelled signs of businesses are at least as good a wall ornament as an oil painting is to a bourgeois in his salon. The walls are the desk against which he presses his notebooks; new-stands are his libraries and the terraces of cafes are the balconies from which he looks down on his household after his work is done (Benjamin, 1935).



Figure 2.24 : Passage Trinite (left), Passage Jouffroy (right) (Image Source: Paris and the Surrealists, Melly, G, Woods, M.).

Aydinli emphasizes the importance of realizing fragmented networks of relations to become able to make multiple readings. In this respect, she defines Flâneur as an ironic but self-sufficient character and a wise figure which sees himself in a paradoxical situation such as being away from home but feeling at home everywhere (Aydinli, 2018). Thus, this figure offers clues to understand the position of the individual in the new modern world. She also emphasizes that the streets have become an experimental environment which gives direction to the body and its traces in that environment. In this way, the perspective of Flâneur brings the illuminations onto the lifestyle of the individual in the big modern city.

Michel De Certeau is another important philosopher who tries to show how walking can be a critical experience which structures the space. Certeau gives the example of seeing Manhattan from the 110th floor of World Trade Center to clarify the difference between panorama city and walking as an experience of the ordinary practitioners of the city who live ‘down below’ (de Certeau, 1984). For de Certeau, walking is an elementary form of the experience of these ordinary people. Their bodies follow the thicks and thins of an urban ‘text’. De Certeau defines the knowledge of these ordinary practitioners as unrecognized poems and these intersecting writings compose a manifold story which remains daily through representations (de Certeau, 1984).

For de Certeau, the idle footsteps on ground level tell a story. However, they do not compose a series, each of them has a qualitative character which gives its shape to spaces and weaves the places together. The walker actualizes some of the possibilities which are organized by a spatial order. De Certeau says,

Walking affirms, suspects, tries out, transgresses, respects, etc., the trajectories it ‘speaks’ All the modalities sing a part in this chorus, changing from step to step, stepping in through

proportions, sequences, and intensities which vary according to the time, the path taken and the walker. These enunciatory operations are of an unlimited diversity (de Certeau, 1984, p.99).

According to de Certeau, the spatial practice of everyday life is different from the 'geometrical' or 'geographical' space of visual panoptic or theoretical constructions. Everyday life has a certain strangeness under the surface. Thus, it outlines itself by the invisible way. The practices of space refer to anthropological, poetic and mythic experiences of space. The migrational or metaphorical city engages with the clear text of planned and readable city (Figure 2.25).

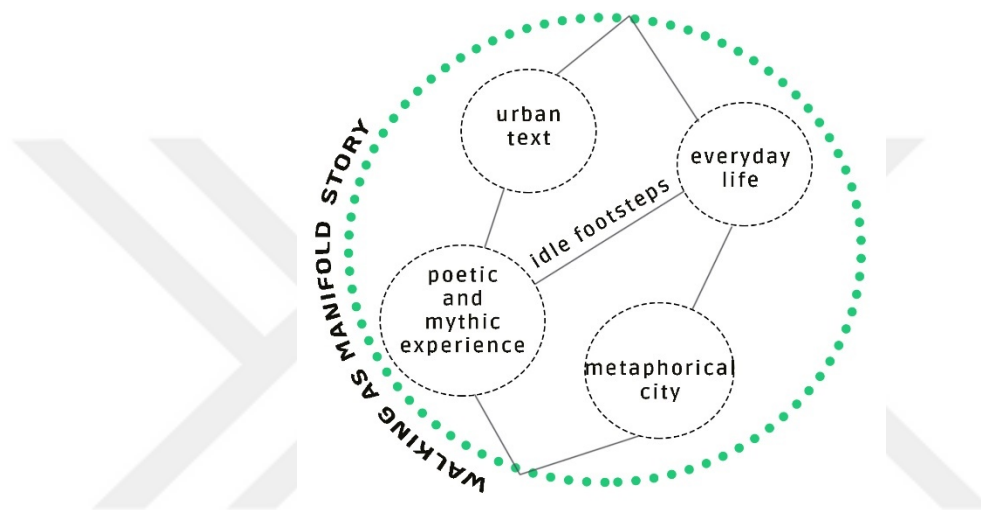


Figure 2.25 : De Certeau's Conceptualizations.

Petrescu emphasizes that de Certeau introduces walking as an everyday practice which is difficult to define and represent in terms of urban practice because it is at the same time a fundamental ontological experience: 'a way of being in the world' (Petrescu, 2015). This definition by de Certeau is important since it re-establishes the relationship between the body and urban practice as being-in-the-world like Heidegger's conceptualization of Dasein. While de Certeau defines the spatial language of walking, he also criticizes the representation of the urban cartographies which do not represent the act of walking as 'a way of being in the world'.

For Petrescu, the banality of the walking experience makes it difficult to represent. However, this difficulty creates the power of walking as a critical practice. For Petrescu, walking offers a radical way of conceptualizing the city: a way to challenge the systematic, rationalist and functionalist ideas of the city imposed by the urban planners and managers. Because of its direct contact with the lived environment, walking is both a mode of being in the city and a way of knowing it (Petrescu, 2015).

2.5 Criticality of the Self as Embodied Mind

In the light of these thoughts, it becomes understandable that twentieth century has caused deep changes in the way we exist in the world. Therefore, architects and artists have expressed their responses to the new developments and situations. The excursions by Dadaism, Surrealism and Situationism or the conceptualizations by Benjamin and De Certeau related with everyday life, illustrate that the senses of the body have started to gain the priority in the process of experiencing multi-layered situations in transforming cities and lifestyles.

The excursions organized by avant-gardes are important for developing a critical approach to discover the unexplored ones in changing cities. These ideas which seek alternative ways of being in the world should be considered together with the individual experience within the new atmosphere of technological developments, transformation of cities and consequences of two destructive world wars.

Moreover, the status of the subject is changed, and the subjectivity of the artist has emerged through unique expressions by new techniques. Therefore, the notion of context has replaced the Platonist 'theory of transcendental forms' due to its insufficiency in the changing world. In architecture, historical and traditional styles have been rejected and a modernist aesthetic approach has developed.

In the modernist movement of architecture, the aim was to establish a system that could be accepted in the world in terms of aesthetic and functional quality. This attempt of producing the object of architecture within certain standardization, come across with the need for alternative ways to expand the horizon of architectural knowledge beyond its limited autonomous structure. Tschumi argues that many of the modern movement's attitudes are surrounded by taboos of its time (Tschumi, 1994). He criticizes the puritanism of the modern movement through the relationship with its material choices which illustrates the refusal of time passing by. In Tschumi's words,

Modern movement loved both life and death, but separately. Architects generally do not love that part of life that resembles death: decaying constructions – the dissolving traces that time leaves on building- are incompatible with both the ideology of modernity and what might be called conceptual aesthetics. But in the opinion of this author-which is admittedly subjective – the Villa Savoye was never so moving when plaster fell off from its concrete blocks. While Puritanism of the modern movement and its followers have often been pointed out, its refusal to recognize the passing of time has rarely been noticed. Not surprisingly, glass and glazed

tiles have been among the preferred materials of the movement- for they do not reveal the traces of time (Tschumi, 1994, p.74).

Bernard Tschumi emphasizes the paradoxical situation of architecture between the material and sensual characteristics (Tschumi, 1994). He symbolizes the material qualities of architecture by the example of the pyramid, and the sensual characteristics by the example of the labyrinth. He states that architecture has a paradoxical situation between these two different aspects. According to Tschumi, architecture is both a pyramid and a labyrinth; this means architecture would lose something from its meanings if one of these two criteria is removed. Tschumi mentions that architecture can provide a cultural model to society as it gave linguistic metaphors in the past, such as the castle, the structure, the labyrinth. But for Tschumi, the solution of the paradox requires both the architectural rule and the experience of pleasure. (Tschumi, 1994)

Tschumi also questions the definitions of space and spatiality. According to him, there is an ambiguity in the definition of space, because etymologically space means both "to make space distinct" and "to state the precise nature of space". Tschumi states that the definition of space differs in art, architecture, philosophy, mathematics and physics. The disciplines beyond art and architecture have tried to describe it as a 'material thing in which all material things are located' or as 'something subjective with which the mind categorizes things'. Therefore, it is necessary to know that the Aristotelian tradition which defines space and time as categories that enable the classification of 'sensory knowledge' is ended by Descartes (Tschumi, 1994).

As Tschumi emphasizes, it is known that Kant described space as neither matter nor the set of objective relations between things but as an ideal internal structure, an a priori consciousness, an instrument of knowledge. As Tschumi says, "space was generally accepted as a *cosa mentale*, a sort of all-embracing set with subsets such as literary space, ideological space and psychoanalytical space" (Tschumi, 1994). He establishes the relationship between the materiality of the space and the materiality of the body;

Space is real, for it seems to affect my senses long before my reason. The materiality of my body both coincides with and struggles with the materiality of space. My body carries in itself spatial properties and spatial determination: up, down, right, left, symmetry, dissymmetry. It hears as much as it sees (Tschumi, 1994, p. 39).

Tschumi argues that "body tries to rediscover its lost unity, its energies and impulses, its rhythms and its flux..." (Tschumi, 1994). He attempts to re-define the immediate experience through senses as the spatial praxis with all its subjectivity. For him, the personal and immediate experience illustrates the subjective aspects which are required to understand the importance of self, as opposed to philosophical and historical attempts to objectify the perception of reality. For Tschumi, this immediacy bridges sensory pleasure and reason and introduces new articulations between the inside and the outside, between the private and public spaces. It suggests new oppositions between dissociated terms and new relations between homogeneous spaces (Tschumi, 1994).

The importance of the subjectivity of experience here, lies in its ability to produce creative and original contexts in the sense of criticality. However, it should be underlined that this criticality can only be meaningful in the historical context and philosophical basis of arguments. The ability to read multi-layered relations in the historical context is required to develop an interpretation about life and places we live in or provoke the situations we are opposed to, and this only becomes possible within the consciousness while looking at the world and questioning it. It is possible to structure infinite contexts which are related to the concept of experience.

Experience does not have to be only the spatial experience of the body itself. If we consider experience as the starting point of the potentials of criticality; it can be visible in various forms and moods such as; the reaction of the subject when confronted by the object, the expression of effects left by the situations on us, the development of the provocative attitude on different aspects of life, the establishment of relations in a creative way which expands our horizon of knowledge.

There are two German words for the definition of the genuine experience which are distinguished by Benjamin; 'Erlebnis' and 'Erfahrung'. Heynen explains the definitions and the differences between these terms from each other. 'Erfahrung' means life experience and refers to an integrated stock of experience which enables the individual to assimilate sensations, informations and events. While 'Erfahrung' can be said to be collective and unconscious situation which requires the ability to perceive correspondences and similarities; 'Erlebnis' refers to sensations that are reduced to a

series of atomized and disconnected moments that are not related to each other or not integrated with the experience (Heynen, 1999).

For Benjamin, although *Erlebnis* as the superficial sensations leaves no traces in the conscious memory; they are the materials which builds *Erfahrung* and have far more impact in the long term. Therefore, the definition of experience as a situation which reveals a deeper knowledge through senses, is started to expand in a way that includes both the body and the mind.

Beyond phenomenological philosophy, contemporary cognitive science develops the *enactive* approach, which is a paradigm that body plays a constitutive role in cognition, in other words, cognition depends not just on the brain but directly on the body as a functional whole. The enactive approach defines ‘body’ not as a functional system, but as an adaptively autonomous and sense-making system which generates itself through constant structural and functional change. Thus, cognition and world are originated via the living body interdependently. As Rosch says, “one of the signatures of enactive language, inherited from phenomenology, is its ability to evoke a sense of humanity and deep respect for life” (Rosch, 2016).

Phenomenology, especially Merleau-Ponty’s writings inspire the cognitive studies centred around the embodied mind (Varela, Thompson & Rosch, 2016). The concept of embodiment in phenomenology is understood for embodied cognition, which encompasses body both as a lived/experiential structure and the context of cognitive mechanisms. In other words, it combines both biological and phenomenological aspects in a way which are not opposed to each other.

However, cognitive study on the embodied mind recognizes that the present-day situation is significantly different from the phenomenology (Rosch, 2016). Rosch argues that in the 1940s and 1950s, “the potential sciences of mind were fragmented into disparate, non-communicating disciplines: neurology, psychoanalysis, and behaviourist experimental psychology. Today, we see the emergence of a new interdisciplinary matrix called cognitive science, which includes not only neuroscience but cognitive psychology, linguistics, artificial intelligence, and philosophy” (Rosch, 2016).

This enactive approach on embodied cognition also implies a conception of science which derives from reflexive operation of applying the enactive ideas about cognition

to science itself (Thompson, 2016). Thompson says that “once we perform this reflexive operation we can no longer hold on to the traditional realist conception of science as revealing the way things are in themselves apart from our interactions with them” (Thompson, 2016). This situation turns science from ‘a creation or projection of our minds’ into ‘a refined distillation of our embodied sense-making’. Thus, science gets the departure point from the concrete experience of the life-world; it expresses the relation between our embodied cognition instead of exhibiting the nature of reality in itself (Thompson, 2016).

Rosch also states the similarity in the definitions of the environment between phenomenology and cognitive science;

The *environment* of a given living body of whatever degree of complexity can only be what is knowable and known to its sense organs and cognitions, and that environment is in turn constantly changed by the organism’s actions on it—in the terms we use in the book, neither side is pre-given. The lived body, lived mind, and lived environment are all thus part of the same process, the process by which one enacts one’s world (in phenomenology speak, “brings forth a world) (Rosch, 2016, p. xxxviii).

Rosch emphasizes that in Europe and Latin America, interest in phenomenology originated by Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty is growing and it is applied to research that looks into experience through a variety of other methods (Rosch, 2016). However, especially in North America, “where an important volume of current research in cognitive science is being done, phenomenology remains a relatively uninfluential philosophical school. We believe that it is time for a radically new approach to the implementation of Merleau-Ponty’s vision” (Varela et. al, 2016). This new approach criticizes phenomenology of lived experience of being purely theoretical. Although it attempted to grasp the immediacy of our unreflective experience and tried to give voice to it in conscious reflection, “it could not recapture the richness of experience; it could be only a discourse about that experience (Varela, et. al.).

The idea of the mind as embodied—now generally called *embodied cognition*—has become an active field of research, often hailed by its adherents as the new paradigm for cognitive science. Such research occurs under a loosely knit consortium of headings that include: embodied cognition, enaction, embedded cognition, extended mind, grounded cognition, situated cognition, nonrepresentational cognition, emergent cognition, and anti-Cartesian cognition. The differences in name, to some extent, map differences in theoretical orientation and research methods (Varela, et. al.)

The emphasis on being anti-Cartesian means that, it refuses the dualism of body and mind in Western philosophy, from Descartes on. This point of view questions the ontological relation between body and mind as distinct substances.

Descartes, however, stopped short: His famous “I think, I am” simply leaves untouched the nature of the “I” that thinks. True, Descartes did infer that the “I” is fundamentally a thinking thing, but here he went too far: the only certainty that “I am” carries, is that of being a thought. If Descartes had been fully rigorous, mindful, and attentive, he would not have jumped to the conclusion that I am a thinking *thing* (*res cogitans*); rather he would have kept his attention on the very *process* of mind itself” (Varela, et. al., p. 61)

In this regard, the idea of the embodied mind reflects the “central importance of our bodies in everything we experience, mean, think, say, value, and do” and aims to show “how meaning and thought are profoundly shaped and constituted by the nature of our bodily perception, action and feeling” (Johnson, 2017).

Johnson criticizes the mainstream philosophy by ignoring the importance of body for the structure of mind, he says “especially in so-called analytic philosophy that dominated the last three quarters of the twentieth century in the Anglophone philosophical world, was language, concepts, logic, reason, knowledge and truth” (Johnson, 2017). Thus, this new approach which is called embodied mind, refuses the view that thought is linguaform and accepts the body as a locus of meaning, reasoning, imagining and communicating a sense of the world, also in non-linguistic events such as painting, sculpture, music, dance, architecture, film, ritual practices, spontaneous gesture, performance and so on.

It is important to consider the differences between the ontological characteristics of disciplines even if they are interacting with each other, while historicising the concepts and establishing a relationship between thoughts on art, architecture and philosophy. Architecture and art have always been in interaction and they are influenced by each other. Andersen emphasizes that the artworks within the visual arts, music, literature and architecture can be a source of insight into lived experience (Andersen, 2018).

The artistic statement is a rich, sensuous description of the world as it expresses a depth and complexity that is not inferior to the original experience. The artist is able to re-present a phenomenon with a density and clarity that makes the viewer recognise the work of art as a possible (true) description (Andersen, 2018, p. 84).

Andersen also says, “Like the work of art, a building is characterised by a continuous ability to make itself relevant” (Andersen, 2018). In this respect, he defines making

itself relevant in terms of producing new experiences of the work and inspire new personal realizations through that experience.

There is a relationship between criticality and interdisciplinarity. In this regard, the emergence of the critical approaches in art earlier than other disciplines can be explained in terms of the strength of the artists' feelings or sensitiveness to the facts and issues of life in the art. For instance, the critical approach of the historical avant-gardes against the bourgeoisie aestheticism through manifestoes illustrates the desire to turn art into a genuine part of life. Therefore, different branches of art intertwine each other in this period. This situation proves the fact that different disciplines engage with each other when there is an urgent need for a critical approach to the conditions of life.

In terms of architecture, around 1980s, it is believed that criticality can be produced in the autonomy of the discipline itself as Hays emphasizes in his essay 'Critical Architecture: Between Culture and Form (1984)'. Hays' thoughts symbolize the belief that criticality can be produced by the object of architecture; or buildings, in other words. Hays offers two positions of architecture; one as an instrument of culture and the other as an autonomous form, which produces criticality. According to Hays,

So long as we construe architecture as essentially dependent on or representative of something else, we cannot see what it does itself; so long as we expect to understand architecture in terms of some anterior process, we cannot see an architecture that is, paradoxically, both the end of representation and the beginning of something quite its own (Hays, 1984).

The sociologist and philosopher, Georg Simmel emphasizes in his essay 'The Metropolis and Mental Life' that the metropolis creates some psychological conditions with its tempo and multiplicity of economic, occupational and social life, in contrast with the slower, more habitual rhythm of the small town and rural existence (Simmel, 1903). According to Simmel, the intellectual had to learn how to reveal these rapid changes and provide a cognitive mechanism for the experiences in the modern city. In his essay, Hays argues that many of the century's early artistic experiments can be seen, as the abject despair of the individual in the modern city.

In addition, Hays makes a connection with the wishes of Dada and the chaotic city. For Hays, Dada's attempt to discover an unreasoned order is the attempt to show the uselessness of conventional modes of reasoning in the face of the chaotic city (Hays, 1984). For instance, Hays makes a connection between Mies's belief that the surface

itself has a continuous order that depends on the world in which the viewer moves, and Dadaists' wishes to discover an unreasoned order. Hays believes in the criticality of architecture as a form of knowledge and emphasizes that we must seek alternatives to entrenched modes of operation and canonical forms (Hays, 1984). This also means that,

Hays' argument stands in a position, which seeks criticality in the realm of the object and accepts that the criticality must be found in the discipline of architecture. However, the materiality of the discipline becomes insufficient to produce criticality at some point. Thus, the need for interdisciplinarity has been emphasized by Somol and Whiting, in their essay 'Notes around the Doppler Effect and other Moods of Modernism' (Somol, Whiting, 2002).

It has been emphasized by Somol and Whiting that both for Hays and Eisenman, disciplinarity is understood as autonomy, which enables critique, representation and signification. They emphasized that the Dom-ino is one of the first modernist and critical gestures in architecture for Eisenman, for its design process and ability to function as a self-referential sign, makes architecture both a substance and act (Somol, Whiting, 2002). Here, self-referential sign means that the sign is a record of an intervention as an act beyond the presence of elements. This attitude accepts the object of architecture as traces of events, which points to the transformative process and the attempt to produce the criticality of architecture through its object and requires thinking architecture as representation and simultaneous interpretation.

Somol and Whiting say that the disciplinarity as autonomy can be defined in terms of knowledge, as based on norms, principles and tradition. However, the disciplinarity as performance or practice can be defined in terms of unplanned and active practice. Therefore, they argue that the Doppler shifts the understanding from the disciplinarity as autonomy to performance or practice (Somol, Whiting, 2002).

It is important to consider architecture as an interaction, rather than the absolute definition of principles. Thus, Somol and Whiting emphasize that 'design encompasses object qualities (form, proportion, materiality, composition etc.), but it also includes qualities of sensibility, such as effect, ambiance, and atmosphere.' Therefore, they define Doppler as an atmospheric interaction which both the subject and object exchange information and energy (Somol, Whiting, 2002).

As Tschumi says, “architectural space will be defined by ideas as much by real walls. Architecture will be the tension between the concept and experience of space” (Tschumi, 2014). In ‘Critical Architecture’, Rendell emphasizes that architecture is a subject that includes history, theory, criticism and design; as well as urban, technological, social and professional studies. For Rendell, architecture embraces knowledge, understanding and modes of operation particular to a number of disciplines ranging from the sciences through to the arts and humanities (Rendell, 2007).

Defined in this way, architecture can be described as a multidisciplinary subject. (Rendell, 2007). It can be said that there are concerns about objectivity and judgement while subjectivity is introduced in the historical context; positionality, textuality and materiality have become interesting issues for researchers. This lead the attempts for new investigations and explorations for the critical practice of architecture.

The figures which present the relations between the concepts in the chronological order illustrate the fact that either oppositional situations can happen in the same period or compatible ideas can be seen in different periods of the century (Figure A.1). The realization of this situation is important while structuring the framework and establishing the relationships between the thoughts which produced in either the same or different periods. It should also be underlined that while compatible ideas in different periods illustrate the existence of the articulated knowledge or thought; the appearance of oppositional thoughts in the same period present the existence of a critical approach.

The consideration of space in its relation to human beings in the world is necessary to reach this form of knowledge in terms of spatiality. In this regard, the influence of phenomenology on architecture can be considered meaningful, however, the idea of embodied mind shows that thought cannot be regarded as something belonging to the body or the mind. Therefore, it becomes understandable that our bodily experience establishes the creative dynamics of criticality as a stance about diverse situations of life.

For this reason, the works, which are examined in the scope of the thesis, are chosen as installations, designed spaces, manifestal art, performance and narrative. These examples consider the space in different ways according to their own contexts. However, they all aim to open up discussions on different issues through spatiality and

produce different meanings and interpretations through space. They aim to develop a critical attitude, which enables a potential to combine this attitude with a spatial interpretation. These are the interpretations which aim to shock the viewer and create question marks in the mind of the viewer, as the techniques developed by the historical avant-gardes. It should be considered that these are the examples of interaction between the world and human beings, through unique spatial experiences; which also drives people to question and rethink about the critical social issues at the same time through their intellectual backgrounds. These different modes of criticality let the critical mind emerge and expand as a new system of thinking.



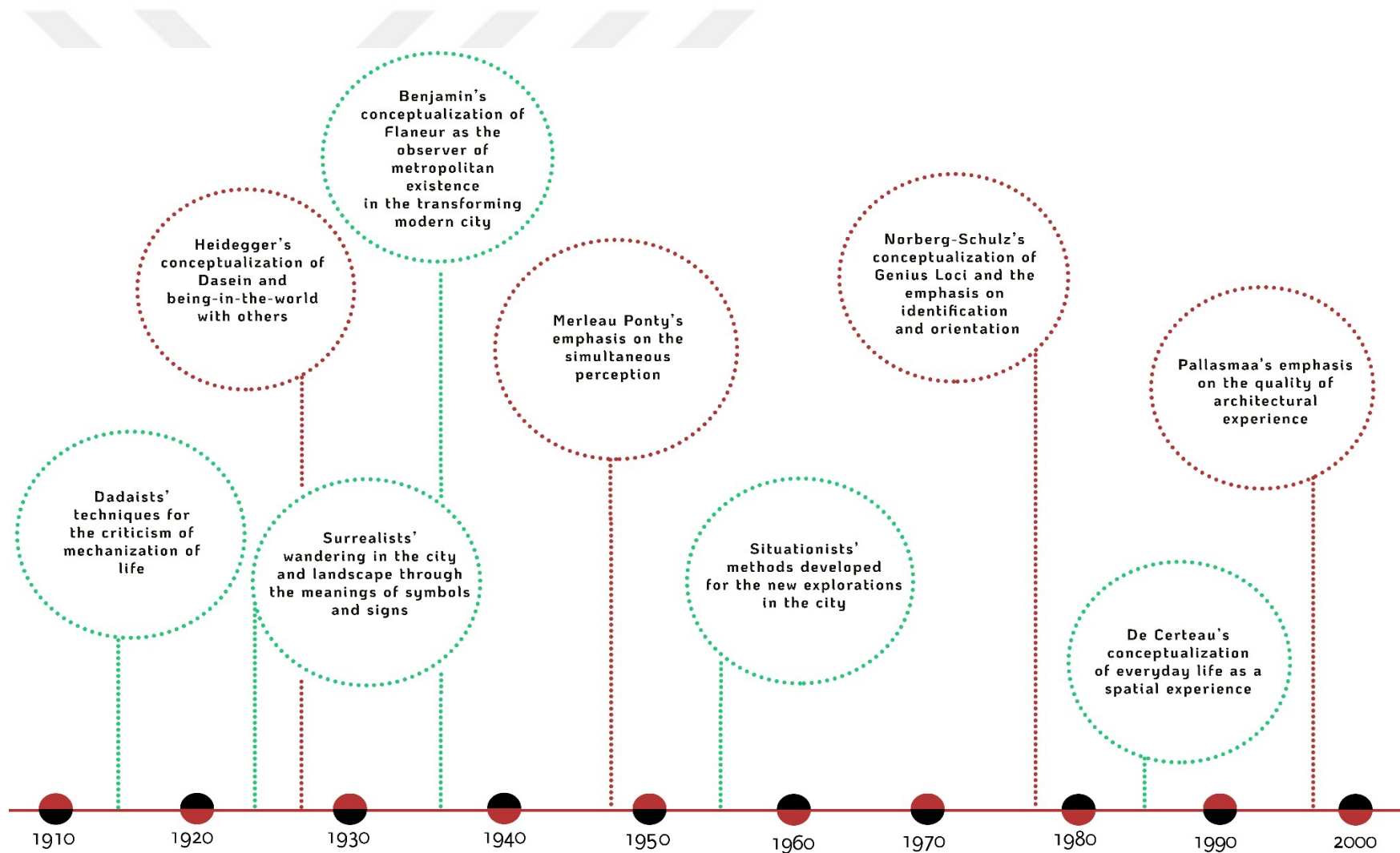


Figure 2.26 : Concepts in the Timeline.

3. FORMS OF CRITICALITY

3.1 Installation

Installations are important in terms of their relationship between space and experience. They combine the creative thought and materiality of the experience. As space becomes a mediator between the mind and senses, it becomes possible to find examples of the criticality of the embodied mind. As an example of this form, Monika Sosnowska's works are interesting since they establish a relation to the space and its experience. Monika Sosnowska is a Polish sculptor of space, whose dystopian three-dimensional propositions are influenced by minimalism, conceptualism, constructivism and elements of modernist architecture. Although the artist's installations are irregular, they also contain the logic of questioning. Sosnowska critiques the existing space where her installations are exhibited. She creates these installations to express the non-functional and ambiguous.

While she has been living and working in Warsaw since 2000, she has witnessed the city's transition from Communist Soviet bloc rule to Capitalism. She was influenced by the destruction of the urban landscape, the renewal and the rebuilding. Sosnowska has investigated the systems of modernization through the lens of architecture and space. She aims to capture and explore the in-between, unstable and disorienting constructions, which are the expressions of the illusive nature of built space in the world around us. She aims to show that anything is possible by transforming objects into something different.

In this regard, it is possible to say that she plays with the ontological status of the object. Her expression through transformation of the object's functional aspects symbolizes the attempt to shock the viewer, similar to the historical avant-gardes. This attempt becomes visible in her own words: "I would like to create a multi-layered work that refers to the state of mind of somebody, who is losing his mind, while at the same time it will question reality" (Sosnowska, 2005) (Figure 3.1). Sosnowska, as the creator of the artwork, make the viewers think that even the most familiar things to us can change and be transformed into something different.



Figure 3.1 : Tired Room by Monika Sosnowska (Url-8).

By the deformed room, Sosnowska aims to display an unusual situation and achieve an atmosphere, in which the room as the real space becomes a mental space, which expresses the particular emotions and states of mind. She argues that when the viewer sees the room, something is happening with one's perception. By this way, the mental space comes back to the mind.

One might, for instance, describe what has been happening in the room in the following way: ... the door doesn't want to close; trying to close it seems not to suit the frame anymore; it can't be fully open, nor can it be closed perfectly; in addition, it looks a bit deformed; the bottom is a bit bigger compared to the top edge. Maybe it is the fault of the wall, which is leaning a bit. But is the wall leaning or is the floor sloped? ...there are also some visible bulges on the ceiling, making up a kind of landscape of a few hills hanging upside down...is something pressing down on the room from above? ...and the room seems to be getting smaller; the walls are magnetizing each other, coming closer and closer... (Sosnowska, 2005) (Url-8).

The 'Tired Room' by Sosnowska, has common characteristics with historical avant-gardist aims, since she discovers the potential of the deformation of the ontological characteristics of the particular object and attempts to shock the viewer by this transformed situation. She aims to create a particular change in the way of the viewer's thinking, opens up to a new mental space in the mind. She questions the reality, she criticizes the usual architectonic elements such as wall, floor, the door, etc. A door which is not closing or not fully opening might be the critique of the desire of privacy in the single room. She criticizes the clear assumptions on our expectations from a single room. In this respect, it can be said that the work of the Sosnowska aims to create a particular and unfamiliar relationship with the mind by touching the viewer's sensations and feelings. Therefore, it is possible to say that the embodied mind produces a criticality through the artwork and spreads its potential to the viewers (Figure 3.2).

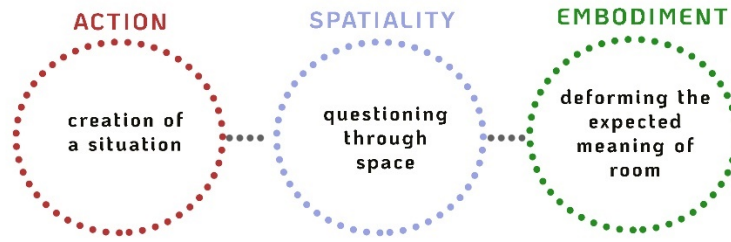


Figure 3.2 : Criticality of Tired Room.

As another example, ‘Darzanà’ is chosen since it also has unique characteristics which fit well into the theoretical context of the thesis. The title of the project is a hybrid word, similar to the Turkish word ‘tersane’ and the Italian word ‘arsenale’. The curators explain that these words are derived or distorted from the same root, the Arabic *dara’s-sina’a* which means ‘a place of industry’. The title of the project emphasizes that the Mediterranean Sea was the main vessel which connects the surrounding cultures from eleventh century to nineteenth century. For the project of Darzanà, a ‘baştarda’ has been built at an abandoned shipshed at the Haliç dockyards in İstanbul and the aim was to create a link between a shipshed of İstanbul and a shipshed of Venice through this vessel, baştarda. Through the project, it is aimed to emphasize that both Venice and Istanbul were considerable dockyards of similar sizes and production once upon a time. The Baştarda, was built by using the waste materials on site (İstanbul) and in the place (Venice) that hosts the Pavilion of Turkey in the Venice Biennale and it was re-installed there for the exhibition (Figure 3.3).



Figure 3.3 : The Last Vessel, Baştarda (Url-9).

The Baştarda as the bridge between the two shipyards, questions the facts that one of the shipyards has been left to rot away in the megacity of İstanbul and that the other springs to life only at certain times of the year in a museum-city. The hybridity of the words shows that the borders can be transformed into thresholds; and the project

becomes a platform to discuss whether it is possible to transform spaces of conflict into those of consensus by the practice of architecture.

The project of Darzana carries something in common with Kurt Schwitters' *Merzbau*, in which both of them use the material qualities of the object to construct another one which symbolizes a connection, a bridge or a relationship. Kurt Schwitters, one of the Dadaists, has collected the objects thrown away to build his Merz projects as has found the name of Merz by coincidence while he was working on one of his collages. Schwitters' Merz can be interpreted as an attempt to resist against the modern production by the new technological opportunities and mass production techniques in modernism. Schwitters attempted to keep the unique aura of these old objects which symbolize the soul of a particular period of the world before modernity (Figure 3.4).

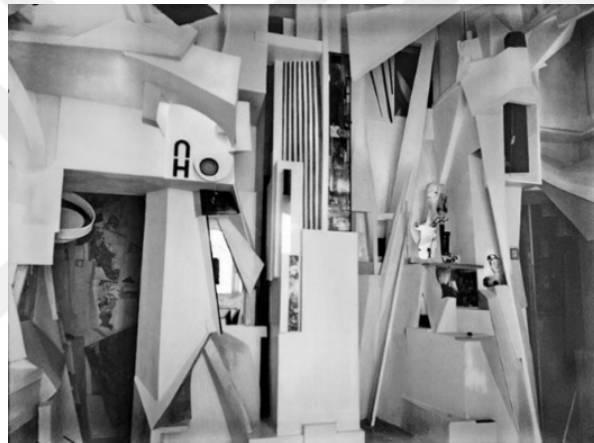


Figure 3.4 : Merzbau by Kurt Schwitters (Url-10).

Both the Dadaists and Surrealists had the obsession that the old objects had the soul in themselves. They saw the objects as the traces of time and a particular life period. They considered these traces are important to discover and they believed that this aura must be kept in some ways. It can be said that they exhibit a critical attitude against modernist technology by keeping the aura of the object itself (Figure 3.5).



Figure 3.5 : Criticality of Merzbau.

It can be said that the Baştarda gains a unique aura through these old and waste materials which have the traces of life and different characteristics. Each object which comes together in Baştarda might be read as a reflection of the life-experience. The interpretation of Baştarda in this context becomes even more meaningful, since it establishes a bridge between two shipyards that their functional meanings historically transform in the social context and become something else in parallel with the changes of the life-style. In addition, an analogy can be established between these old and waste materials and the old meanings of the shipyards. Both the old materials gain new meanings in the context of Baştarda when they come together; and the shipyards have now new meanings, although their old functions have been lost in time.

It is noteworthy that the waste materials which Baştarda is built with, emphasize both the traces of time and the historicity of the shipyards at the same time (Figure 3.6). The old materials in the project of Darzana gain new meanings in a narrative; just like the objects brought together in Schwitters' Merzbau project become meaningful and reconstructed in a new context.

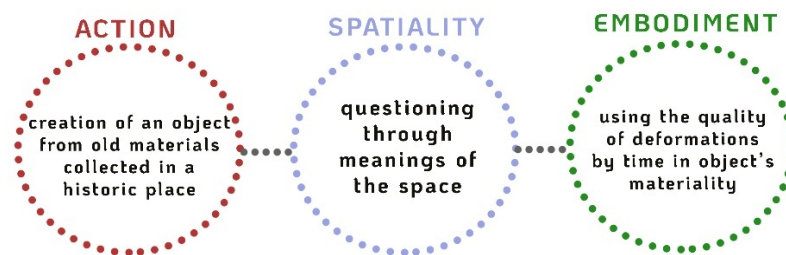


Figure 3.6 : Criticality of Darzana.

According to the curators of the Darzana project, this process is full of discoveries for them. Curators, who also are working on an architectural project in the shipyards, emphasize that they aimed to use the data which have been obtained during the project through their research, to develop Darzana and open up discussions about the sensitiveness of the region in an international context.

Curators imply that when they went to the shipyard to find materials to build the vessel. Although they had difficulties to find the old materials at first, they found the colourful materials inside a hangar, hanging on the wall. It has been explained by the curators that the colours of these wooden pieces correspond to some codes; for example, the blue ones used in the engine room and yellow ones used on the deck (Figure 3.7). This shows that the main approach was not just collecting the old materials to build

Baştarda, but also to discover the details about the history of the region which builds its own narrative. It has been expressed by the curators that they aimed to create a sensitive layer without any pressure of superficial understandings. They express that the coloured pieces created a unique soul of image and texture.



Figure 3.7 : Material Details of Baştarda (Url-9).

The Darzana project, as in the context of the thesis, aims to affect the senses through the texture and character of the material; but also aims to enable different interpretations. It establishes a bridge between the two transforming regions; a location in a museum city which is active only at some time of the year, and a megacity in which a continuous transformation takes place. The project builds not just a vessel, but a stance, a record, a narrative, a critical attitude that involves imagination.

In the realm of the criticality of the self through the different uses of materiality or through the creation of a deformation in the ontological characteristics of the object, Cornelia Parker's 'Cold Dark Matter' is interesting at that point. The title of this work, as the work itself, aims to increase the number of associations in the mind of the viewer. As the artist explains, "cold dark matter is the material within the universe that we cannot see, and we cannot quantify. We know it exists, but we can't measure it. It's immeasurable, unfathomable" (Parker, 1991) (Url-11).

Even the title of the work starts to produce a critique about the world of science and cosmic events and the self-stuck in the small scale of everyday. Cornelia Parker's work is questioning the violence that exists around us in the world. However, she

questions this by making violence a part of the creative process. She uses a garden shed, which is a typical feature of the British life and the container of domestic objects. She explodes the garden shed, which is full of these objects with the help of the British army (Figure 3.8).



Figure 3.8 : Cold Dark Matter by Cornelia Parker (Url-11).

Then she gathers them after the explosion, she aims to use these objects to tell a story about death. However, in the artwork of Parker, the objects start to be reanimated and re-energised in the critical context when they are prepared for the exhibition (Figure 3.9). Parker emphasizes that it was important for her to allow the space for personal responses to the work. The artwork should be considered as the frozen moment of the explosion instead of just an exhibition of the deformed objects. The light inside the installation symbolizes a re-explosion. The artist re-creates the meaning of the word of explosion through the critical context and what is exhibited is need to be considered in that context; “Somehow the idea and imminence of the ‘explosion’ in society seemed such an ironic thing. You were being constantly bombarded with its imagery, from the violence of the comic strip, through action films, in documentaries about Super Novas and the Big Bang, and least of all on the news in never ending reports of war” (Parker, 1991).



Figure 3.9 : Cold Dark Matter by Cornelia Parker (Url-11).

Parker's work is considered as an example of anti-aesthetic attitude, against the traditional ideas of sculpture. In this respect, it becomes possible to say that the context gains importance in contrast to aesthetics. Fragmentation and interpretation are used to create the atmosphere which contains the context and critical argument of the artist about the situation of violence in the world.

Parker's work 'Cold Dark Matter', also aims to create breaking points and deformations in the object's ontological characteristics and put it into another epistemological context, invite the viewer to re-consider and question the issue of violence. Therefore, the viewer discovers the art work object by object and walks around the work. The dramatic shadows of the deformed objects on the wall and the atmosphere created by the artist touch our senses and aim to influence the viewer. At the same time, the work creates an infinite possibility of the narrative chain that allows different levels of meaning that emerges through the intellectual background of the viewer. It enables the criticality of the viewer as a builder of the original context. It waits to be interpreted through the mind and experienced by the senses, it opens the door toward subjectivity and criticality (Figure 3.10).

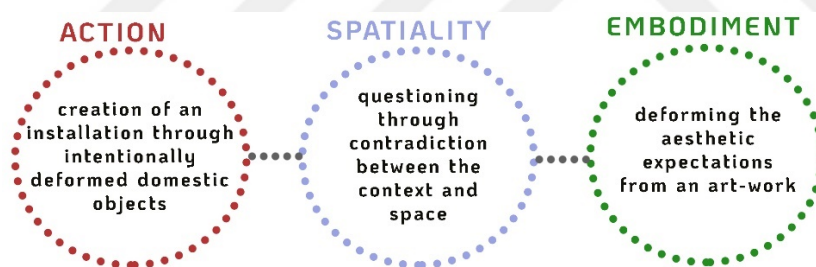


Figure 3.10 : Criticality of Cold Dark Matter.

3.2 Designed Space

Critical approaches can be seen through art installations and the objects which are used in these installations due to their own ontological characteristics or the manipulation of their ontological characteristics by the artist in the context. It may also take form through a new design. If it takes form through a new design, it might be said that the critical approach can become visible both through the designed object and the design strategy, in other words; the characteristics and modes of the design. Since spatiality takes place in the context of the thesis, it should be noted that these designed spaces,

which can form the critical approaches, carry an expression and a critique of the city and life.

The 'Under the Bridge' work designed by Fernando Abellanas is interesting in this respect and it can be said that it has a critical attitude and interpretation towards urban life. In Valencia, self-taught designer Fernando Abellanas installs a studio-hut under a graffiti-covered bridge, which the concrete infrastructure becomes a roof and walls for the hideaway. As he explains, it takes two weeks to create this small timber and metal-framed hut, which is a parasitic structure moveable, the design uses the concrete beams under the bridge as the runners for wheels (Figure 3.11).



Figure 3.11 : Under the Bridge by Lebrél, Valencia (Url-12).

The designed hut uses the column of the bridge as the wall, which is fitted with shelves for books and the hut, contains a tabletop and a plastic chair. The shelves offer space for work, storage for bedding and a lamp, which enables habitation at night (Figure 3.12).



Figure 3.12 : Under the Bridge by Lebrél, Valencia (Url-12).

This urban cabin, beyond offering a chance of isolation from the crowd of the city, it does directly connect to a busy road. This situation makes clear that the aim is not designing an idyllic hut but recovering the tiny spaces from the city itself. The decision

of the location of the hut being right in the city displays a critical attitude of Abellanas. He implies that these places are useless because of their location or size (Figure 3.13).



Figure 3.13 : Under the Bridge by Lebrél, Valencia (Url-12).

The design of this urban cabin reminds the feeling of isolation, peace and protection as the designer explains. It is important when the designer says that he ‘depends a lot on the conditions offered by the place’. In terms of the relation between the space and its bodily experience, this attitude of Abellanas might be considered as a kind of criticality of embodied mind which is very smart and impressive at the same time, since it offers to be isolated from and close to the city at the same time (Figure 3.14).

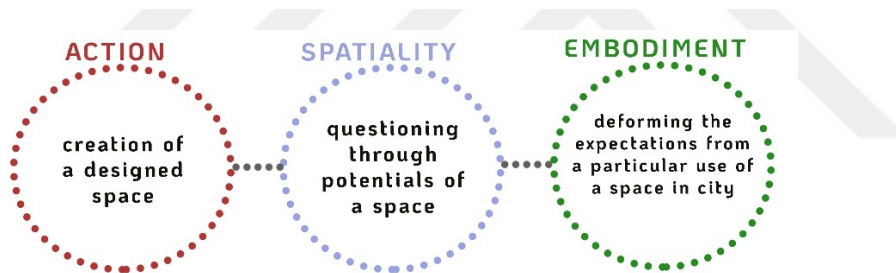


Figure 3.14 : Criticality of Under the Bridge.

As Hale emphasizes the relationship with body’s own materiality and the material things that we encounter in the world, here it becomes possible to see an example of accessing the world through this kind of relationship which the body as both the creator and the perceiver of the object. As for Merleau-Ponty, the sensory information provided by the body is actually our primary source of knowledge: not a barrier but a bridge to the world. In this example, it becomes possible to see how the sensory information by the designer becomes a primary source of knowledge, which leads to the project.

In respect to this relationship between the criticality of the self through designed space and the city, the international organisation City Mine(d)’s proposal of an urban intervention, ‘Bubble’ is another important example. Bubble is a useful design for

multiple purposes and it is a transparent inflatable plastic structure which protects people from bad weather conditions. It is possible to set it up in public spaces as meeting and presentation spaces (Figure 3.15).

City Mine(d) aims to make urban development everyone's business and involves individuals from different backgrounds and interests and it deals with questions on urban sustainability issues. Since 1997, it developed over one hundred projects in fifteen cities throughout Europe. The "Bubble" has been used successfully in Brussels, London and Barcelona to host events and festivals in the public realm.



Figure 3.15 : The Bubble by City Mine(d) (Url-13).

The critical attitude of the project is visible on the photo of the Bubble in front of a big, massive and historic building. It is possible to see Bubble, which is a temporary design, in a strong contrast with that massive building. The contradiction can be found in the fact of its being translucent, since it allows one to figure out what is happening in the Bubble.

Beyond the functional characteristics of Bubble, it has the potential to attract people to use public spaces and make them re-think about the space where the Bubble is established. In the photo, the Bubble is set up in front of a monumental building, and it revitalises the square in front of the building by creating a contradictory situation. Ana Betancour emphasizes that Bubble can be indicated as a shift in the creative process. She says, "now the focus is not so much on the 'work of art', the 'piece' or 'object', but on the tools, strategies and the ways of doing things – the modes of working: 'The work itself, what we produce in these processes, is understood as an "artwork". These urban projects are not 'an object or a piece of art', in the sense that they don't acquire any meaning unless they are used or experienced, and it is precisely this use or experience that provides them with meaning. (Betancour, 2007).

As Betancour explains, the importance of the strategies and ways of doing substitutes the emphasis on the object. Thus, the fact that the process is more important than the product and the meaning is produced through experience requires a criticality in a tactical way. The way of being critical in a tactical way means to discover wise methods, to create impressive contexts, to express them in an inspirational way, but also make people to question and think about the established connections and relationships, the meanings of concepts, how we exist in different places and rethink how we live our lives. This situation requires an artwork to be able to touch the sensual aspects of the human being and has the power to remain in the mind and in the memory, which also carries a potential to think creatively to build a network of relationships and produce interpretation in a sensitive way (Figure 3.16).



Figure 3.16 : Criticality of The Bubble.

In this respect, Raumlabor and their productions are remarkable examples of design by research. Raumlabor states that the era of a society believing that future would bring better conditions to everyone is over, and “only a feeling remains, half desire, half melancholy.” As it is emphasized in the thesis, all the attempts in the twentieth-century can be defined in terms of the inquiries of philosophers, artists and architects on the living conditions and about the city itself.

However, the desire continues to figure out the way to reach a better society and better places which have been once dreamed by utopian thinkers. There are networks and collectives established in the realm of critique. Raumlabor is one of these collectives who came together to work at the intersection of architecture, city planning, art and urban intervention. Their experimentation sites are composed by difficult urban locations and places that are abandoned or in transition for the urban transformation process. Raumlabor believes that these kinds of places offer a potential and they aim to activate this potential to open new perspectives for alternative uses and collective ideals.

Raumlabor looks for a discovery of new areas for action, smart way of designs to deal with those difficult places. The collective examination of those possibilities obviously requires a rational way of thinking. What is interesting in Raumlabor, can be defined in this two-sided methodology they use. Their designs are considerably smart and rational, but at the same time contain a very sensitive kind of human needs and create a uniqueness for every spatial situation, since they consider the conditions given by the site in their designs. However, Raumlabor does not define this process as a kind of problem-solving, but as ‘an initiation of the process which gives people an opportunity to know, understand and use the city and its dynamics, as well as its possibilities.

The Great Escape is one of their designs of DIY (Do-It-Yourself) building. It is a ‘nomadic entertainment facility’ that temporarily injects a metropolitan dynamic in small towns through different modes of events and experiments (Figure 3.17).



Figure 3.17 : The Great Escape by Raumlabor (Url-14).

Raumlabor defines the aims of the facility as ‘to serve as a vessel of exchange between the metropolitan wanderers and the local folk promoting a space of sharing of cultures and knowledges.’ This definition makes us understand that the desire to create a connection between cultures and different modes of knowledges becomes the primary source of the knowledge of design.

As Raumlabor defines the aims of the Great Escape, we understand that there is a sensitiveness about the migration and refugee crisis caused by the economic crisis. By this design, Raumlabor questions not the issue of living together, but how to live together through the differences. The Great Escape aims to create a chance of encounter by occupying public space temporarily and socially engaging people from different cultures through different modes of activities. These activities carry the potential to help the issue of co-existence (Figure 3.18).

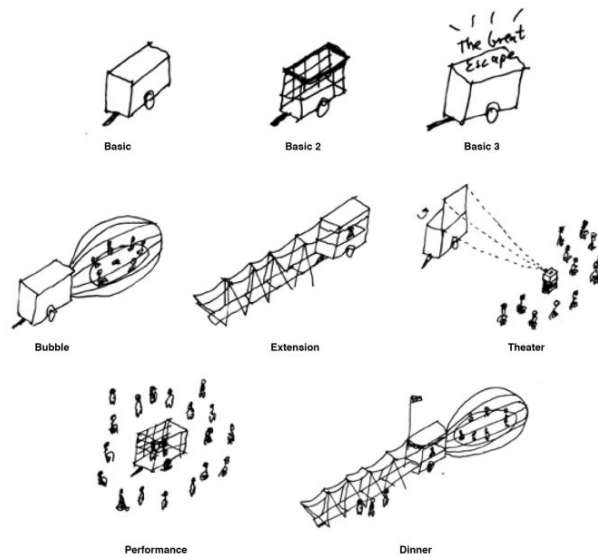


Figure 3.18 : Different Uses of The Great Escape (Url-14).

The Great Escape is an impressive example of design which combines the sensitive issues together with the creation of a place which offers people to gather and share, since the issue of co-existence is very sensitive when we consider the invisible borders between people from different cultures. It is understandable that it might not be that easy for these people of different cultures coming together in a constant place. However, the decision of design being a moveable one, makes it much easier for people to be socially engaged and the design increases the chances of encounters; in other words, it has the potential to create limitless possibilities of sharing stories, memories and exchanges (Figure 3.19).



Figure 3.19 : Criticality of The Great Escape.

In this respect, it becomes understandable that there is always an alternative way to produce ideas about a sensitive issue by a design. The creation of designed space and the strategies of the design become an important part of understanding the social issues and producing an expression of those issues. It is not easy to categorize this attitude, it

might be a design, a narrative, a manifesto, but always related with the space and the needs of human-beings.

3.3 Manifesto

The production of a sensitive approach on expressing influential ideas can take different forms. Manifesto is one of those forms since it has been a modern discursive form of literature. However, it also reflects the potential of being a bridge between theory and practice. Manifestal attitude reveals the expression of the issues and ideas. Manifesto is generally defined as a written or spoken public declaration or explanation issued by a group of individuals such as a political party, school or movement in the arts or any other individual who promotes a certain lifestyle. In this regard, it becomes possible to consider the different approaches as manifestal attitudes if they are expressing a particular life-view which propounds theory in different ways.

Beyond a modern discursive form, manifesto gains its real meaning as a critical approach. This consideration of manifesto as a critical approach requires to understand the difficulty of making an in-depth inquiry which influences other people. Thus, it is necessary to find alternative ways to present a manifestal attitude that would open the potentials of criticism on the issues of existence in the world. The examples in the thesis are chosen due to the strength of their methodological simplicity, while representing a strong intellectual background. In this regard, Tschumi's definition of manifesto is meaningful when he says, "I would claim that any work that has a fresh, provocative and clear content is a manifesto of sorts" (Tschumi, 2014).

Although they are different in terms of the content; each work includes a sensitivity on social & political issues while expressing a critical approach through the simplicity of the method which interacts with the space. It is important to develop an an interaction through space in the manifestal attitude, because it starts to exhibit the characteristics of the space and people's experiences in the space. In this way, a dialogue or interaction between the viewer, space and context occurs by the creator.

'Shibboleth' is the work of Doris Salcedo, which is presented as a deep crack on the floor of Tate Modern in London (Figure 3.20). Although the difficulty to categorize the work of Salcedo as an installation, it is possible to consider it as conceptual art, which uses a permanent space of a museum as the main component of its existence.

The name of the work, *Shibboleth*, is a word which serves as a linguistic code to distinguish people whether they are a member of a group or region. It was first used in an Old Testament story in which the Ephraimites, defeated in battle were challenged by the Gileadites to say the word 'shibboleth' be allowed to flee across the river Jordan. The Ephraimites were unable to pronounce the 'sh' sound and slaughtered by the Gileadites. In this regard, the crack in the floor symbolizes the damage caused by cultural and geographical exclusion.

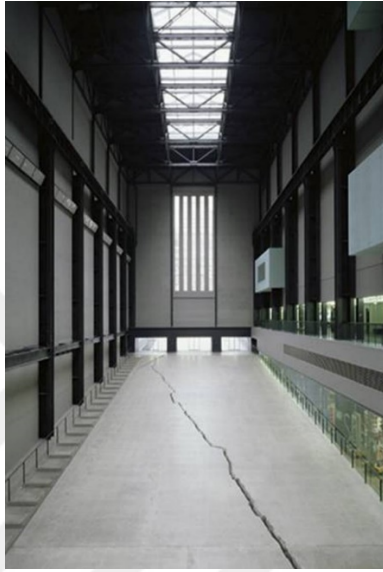


Figure 3.20 : *Shibboleth* by Doris Salcedo (Url-15).

The installation creates an interaction between the body of the viewer and the crack on the floor. The viewers try to discover a better glimpse inside the crack while they walk. Without the name, the work of Salcedo at the Tate Modern would have completely different meanings. In this regard, the work of Salcedo combines the power of language, turns it into a conceptual metaphor about a social issue by using the spatiality of a permanent floor of the museum. Salcedo expresses a manifestal attitude by *Shibboleth* since the crack left a scarred floor of the Tate Modern after it has been filled. This might be considered as a symbol of impossibility to erase the past, but also the possibility to heal; in both meanings it expresses a criticism about the issue. Salcedo challenges modernist notions of beauty through '*Shibboleth*'.

Salcedo uses the physical deformation as the technique to transform the characteristics of a place, the Turbine Hall in the Tate Modern. It displays an impressive example of the criticality of the self as an association between the mind and senses. The crack on the floor makes people to rethink and consider the issue

through the context created by the artist. It involves both the body through sensual aspects and the mind through the ability of questioning. It also shows the impossibility to categorize the artworks in a strict manner if they keep an open door to different of viewers (Figure 3.21).

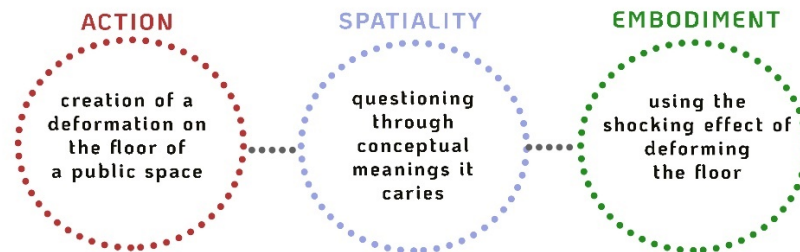


Figure 3.21 : Criticality of Shibboleth.

Manifesto is an impressive technique to keep the ideas alive. The ideas remain in the memories of people through these manifestal approaches. These do not necessarily have to be complex or produced by a specific artist; they can be simple and anonymous as well. In terms of anonymity, the stairs in Istanbul Beyoğlu, which are colored in rainbow colours during the situation of Gezi Park, can be mentioned (Figure 3.22).



Figure 3.22 : The Rainbow Stairs, İstanbul.

‘Rainbow Stairs’ is interesting example, since it enables an urban space to become a part of political criticism through transforming the characteristics of a place, which already exists. It does not display an art installation or a designed space; and it does not aim to create deformations in the ontological characteristics of an urban space. It beautifies what already exists in a very simple way. Therefore, this action started in Istanbul and began to appear in many cities of the country in that period. This fact also displays that it has been found a desirable action among people.

Although the painting of the stairs with the colours of the rainbow is a peaceful activity, people were surprised when the stairs have been painted to grey again by the municipality. However, a reaction occurred in social media against the grey colour of the stairs, since people find the colourful stairs desirable when it symbolizes a uniqueness and unfamiliarity. Therefore, the stairs are painted again rainbow colours by the municipality. Here, it is important to realize the fact that administrators see themselves as decision-makers instead of the people who experience.

The importance of the attitude is that it is anonymously shown that colourful stairs have already become a part of people’s lives. It seems that people find a new way to enjoy the parts of the city in which they live; they try to immortalize it by photographs. This situation shows that an urban space could be transformed by the people who experience it, and it also displays as a critical attitude (Figure 3.23).

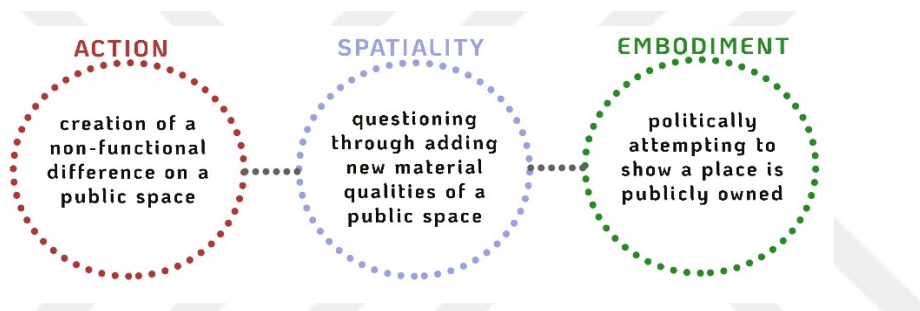


Figure 3.23 : Criticality of the Rainbow Stairs.

While colours touch the senses and create an alive feeling; development of a new and unfamiliar kind of action opens a door for the criticality of the human-subjects who experience the city.

3.4 Performance

Another form of the criticality, which includes a discovery of the meanings of space, can be defined in terms of performance, in other words, expression through experience. Performance can be both experimental and critical at the same time. The criticality of the performance comes from the involvement of both movement and meaning re-evaluated through the interaction between the viewers and artists in the space or site. *Calling Tree* by Rosemary Lee and Simon Whitehead is considered as an important example of the criticality in the form of performance. They have been developing their collaboration since 2014 and *Calling Tree* is a performance, which is located in/around a mature tree that creates a unique aura in the site. *Calling Tree* is a durational

performance created by songs, movements and messages by a team of singers and performers.

Three manifestations of the project were presented by Whitehead and Lee. The first Calling Tree in 2014 is performed for a mature oak tree in North Wales by four performers for six hours through songs, movements, messages and greetings in Welsh and English. The project was developed for two times in London, one in Tottenham during LIFT 2016 and the other in and around the London Plane trees of St George’s Gardens. Performances danced, sang, called and whispered to the audience in the huge five hundred years old Great Oak (Figure 3.24).



Figure 3.24 : The Calling Tree by Lee & Whitehead, 2014 (Url-16).

The creative and original point of the project is that it uses the environment established by the tree as a gathering area. The development of an associated programme of activities as dance events, local history talks and nature walks, talks with the artists, ecologists and bird specialists, creates an interaction between people and nature in a different way. It makes people to re-consider our relationship with nature in the everyday life. The performance and its context help to realize the uniqueness of the site and the importance of communication (Figure 3.25).

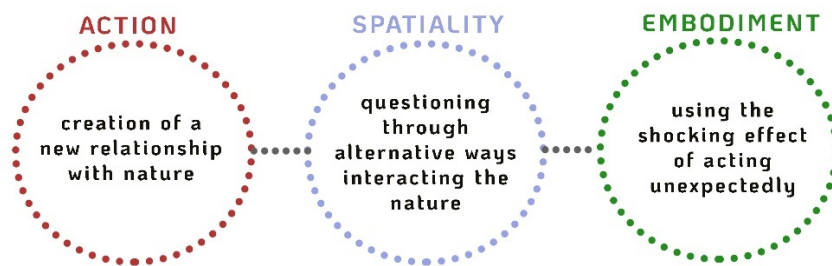


Figure 3.25 : Criticality of the Calling Tree.

In the phenomenological sense, it is possible to argue that this work of Lee & Whitehead attempts to reflect on the unreflected which provides important insights within an intimate relation between the spatiality of the body-in-action and the

spatiality of the world itself. Hale emphasizes that we can understand the world itself as made up of material objects in space only because we know what it feels like to occupy space by virtue of our own embodiment (Hale, 2017). Through this performance, an exchange of information occurs between people and nature.

The possibility of adapting the Calling Tree into new contexts and locations is very interesting since it creates a chance to encounter with other people through this sound installation and performance into several gardens. Calling Tree creates a genuine approach, which encourages us to get in interaction with the environment and reframe our relationship with the nature. The diversity of the performances like calls, songs, messages, movements can be read as the richness of the nature, which surrounds us. The criticality of the performance displays a creative connection between art, nature, city and people through the existential characteristics of the space and by reinforcing its unique and calming aura.

3.5 Narrative

Another form of the criticality can be defined in terms of narrative. A narrative can take diverse forms according to the artist's intellectual background. The objects, graphics, performances can include a critical narrative. In this respect, Fluxus is an important movement, which occurs in the late 1950s and survived for more than forty years because of its experimental and educational origins. Higgins emphasizes that many of the Fluxus artists met each other in situations linked to experiments in musical education (Higgins, 2002). Fluxus artists came from almost every industrialized nation and they established works from minimal performances called as 'Events', to full-scale operas and from graphics and boxed multiples called as 'Fluxkits' to paintings on canvas (Higgins, 2002).

It is emphasized by Higgins that "Fluxus work, in the end, is a concept art, but not a conceptual art in the commercial sense, since it rejects the minimalist form and linguistic scientism outlined by Sieglau, Lippard, or Kosuth. Following this distinction, Fluxus becomes concept in a broader, more physically inclusive sense, one could even say a physically charged intellectual sense" (Higgins, 2002).

According to Jessica Santone, in each of the events in the series of Spatial Poem, performance and text were closely interwoven (Santone, 2014). In Spatial Poem No.

1: Word Event (March-May 1965), the artist Mieko Shiomi, instructed ‘write a word and place it somewhere’, a gesture that follows its own imperative, using both language and performance. The instruction asks participants to reciprocate, to write a word in response to Shiomi’s text: in doing so, participants also perform the action of writing (Santone, 2014). Shiomi’s spatial poem is also difficult to categorize whether it is a performance or conceptual work or an action poem (Figure 3.26).

Santone also says that “Fluxus artists imagined themselves as a community, but one that no longer relied on proximity; instead aesthetic interests were shared through both publications and interpreted performances. Likewise, the correspondence of these artists demonstrates a renegotiation of political collectivity, with many rejecting efforts to articulate a singular program and instead valuing diversity for its potential to produce chance and novelty” (Santone, 2014).



Figure 3.26 : Spatial Poem No.1 by Mieko Shiomi, 1965 (Url-17).

Kristine Stiles establishes a relationship between Fluxus performance and phenomenology. Stiles says that

“Fluxus performance posits the body, in phenomenological terms, as emergent with the world. In so doing, it suggests a nascent paradigm for social praxis that both compels a re-evaluation of the human situation and provides revisionists forms for re-evaluating inter-subjective connections that enable us to rethink and, thereby, re-enact the social world” (Stiles, 1993).

Stiles tries to keep the Fluxus in a separate position from both modernism and post-modernism. Instead she emphasizes that “Fluxus offers a deep, rich and responsible engagement with the social world of acts and things, a commitment that is best communicated in its performative practices, which endow highly sophisticated investigations with an innocent and joyful sense of rediscovery” (Stiles, 1993).

Santone emphasizes that the map which is marked with small flags indicates the position and action of each participant and the simplifying of the world graphically lets all participants are placed equally on a white background, with a few black lines

distinguishing land and sea (Santone, 2014). Performance and document weave together through this map. According to Santone, Spatial Poem explores the potential of transcontinental communication and collaborative action in relation to performance. In addition, she emphasizes that it challenges the singularity of the event and investigate the role of participation in networked actions. Mieko Shiomi’s Spatial Poem combines both the individual artistic intent and group creativity and manifest the tension between performed act and published text (Figure 3.27). Spatial Poem by Mieko Shiomi is an impressive work in terms of dynamism, collectivity and mixing the performance and document through multiple performance events.

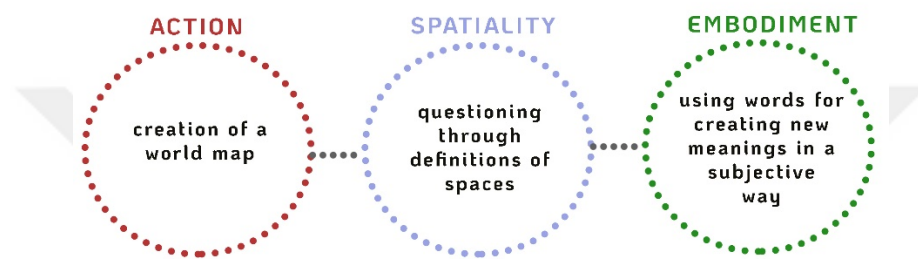


Figure 3.27 : Criticality of Spatial Poem No.1.

It is also important that Shiomi states, “The reports returned by various people are very diverse and full of individuality – some poetic, some realistic or cynical, some artificial, some spontaneous, etc. When they are all collected together, they present a fantastic panorama of human attitudes. I would like to think the collective anonymous poem can be preserved as a moment for the people of the 30th century – if we survive that long” (Shiomi, 1973).

For Gadamer, the importance of the experience of art is that it extends our knowledge through recognition which is more than ‘knowing something again that we know already’. He says “the joy of recognition is rather the joy of knowing more than is already familiar in recognition what we know emerges, as if illuminated, from all the contingent and variable circumstances that condition it; it is grasped in its essence” (Gadamer, 1975). Andersen explains that “in this sense, the new may be understood as making new interpretations of phenomena in the world, adding something more to what already exists” (Andersen, 2018). Therefore, Shiomi’s Spatial Poem also constitutes a shared version of the individual experiences and embodied knowledge which contains the appreciation of heterogeneity and pluralism.

4. CONCLUSION

In the history of art and architecture, it is possible to see that the issue of subjectivity is emphasized through several artistic or philosophical ways before and after modernism. However, modernism is a breaking point together with the great increase in mechanization, which has completely changed the way people look at the world and the process of understanding, evaluating and interpreting the concepts related to life.

In the thesis, the phenomenological way of thinking is considered as a reaction against the mechanization of life and Cartesian dualism of mind & senses. Therefore, phenomenological thoughts aimed to enable us to grasp the meaning of phenomena in a more holistic way. It is argued in the thesis that the philosophy of phenomenology becomes meaningful if one discovers its potential in terms of criticality. Phenomenology is emphasized in the thesis as a stance against the consideration of body in the mechanical attitude of modernism. In this context, phenomenological thought has found itself a place in artistic and architectural disciplines and still maintains its importance in terms of studies of spatiality.

The refusal of mind/senses dichotomy can be seen both in phenomenology and the studies on the embodied mind. Therefore, the studies on bodily experience becomes important, especially for the disciplines which contains creative tools. Therefore, the conceptualization of the issue becomes more important in art and architecture since these disciplines directly effect our life and have the potential to widen the horizon of our knowledge in the world.

It is aimed to show in the thesis that even in the most destructive era of the world, human-beings find impressive ways to express their ideas and experiences which also illustrate an articulation of meanings of the period they took place. The changes in the ways of being-in-the-world, in the ways of experiencing space, in the ways of perceiving and understanding the phenomena are primarily shaped by the developments in science and the new horizons created by the depth of inquiries in philosophy. Therefore, it is more consistent to consider architecture and art as subalternates of scientific and philosophical knowledge.

The twentieth century has created important changes in our perception, our system of thinking and living in the world. Philosophical knowledge enables us to see that not only architecture is influenced by the developments in technology, but also art has developed its criticism mechanisms through the possibilities offered by technology. Both architecture and art should be considered among the most important dynamics affected by scientific and philosophical developments which change our daily lives.

As the people who live in the twenty-first century, we need to understand the historical context and the causes of what has changed our ways of being in the world in the last century. The system of thinking, the refined knowledge of theory in other words, is important since it establishes our relationships with other existences in the world, such as objects, concepts, facts, people and city. Therefore, the contextual background shapes the ways of our thinking and gives meaning to our inquiries. In this regard, the act of questioning emerges as a way of engaging with the world, which combines both mental and physical entities under the idea of the embodied mind. Heidegger also explains that questioning appears as a form of existence that includes both the interrogated and interrogator. In Heidegger's words,

Every inquiry is a seeking. Every seeking gets guided beforehand by what is sought. ... In investigative questions -that is, in questions which are specifically theoretical- what is asked about is determined and conceptualized. Furthermore, in what is asked about there lies also that which is to be found out by the asking; this is what is really intended: with this the inquiry reaches its goal. Inquiry itself is the behaviour of a questioner, and therefore of an entity, and as such has its own character of Being" (Heidegger, 1962).

Although the philosophy of phenomenology has been influential for the studies of embodied mind, it is also criticized in terms of being theoretical. Heidegger's point of view on inquiry illustrates this situation when he defines the investigative questions as specifically theoretical. Architects and artists can act in the behaviour of a questioner having their own character of being. However, in the scope of the thesis, the ways of questioning are considered critical for the investigative spatial experiences. Although all examples have their own theoretical basis, they are all open to new discoveries and discussions depending on their inquiry.

The thesis tries to establish a relationship between the critical attitude and the articulated intellectual knowledge of human-being by examining the tools which have been used in the past century both by historical avant-gardes and phenomenologists or

the ones who follows independent paths. In any case, it is interesting that despite all the differences, they all share similarities with each other at some point. Although phenomenology is usually understood in terms of materiality and sensory experience in architecture, in the scope of the thesis, its potential of criticality through spatiality is emphasized. Hence, it can be said that the examples illustrate the conceptualization of investigative questions within the idea of embodied mind since they all question something different in their own characteristic contexts, they are all open to bodily experience in another way.

Each one of the examples in the thesis as the criticality of the embodied mind, reflects the tension between the object and subject in a creative way. Therefore, the contexts created by the subject's intellectual background and the final work itself cannot be thought in a separate way from each other. In this regard, engagement of the self within the world becomes visible each time in a different way. The same can be said for historical avant-gardes, especially their excursions in the city illustrate the desire of the self to explore the transforming parts of the city and each one of these explorations illustrates another way of engagement. The importance of historical avant-gardes is that they transform their ideas, experiences and observations into productions as artistic expressions.

In the thesis, the spatiality is accepted as an investigated existence and as the mediator of the engaging with the world through the embodied mind. In this respect, each example illustrates the spatiality in different ways. According to the goal of the inquiry, each work finds itself in another position in its relationship with space. For instance, while Baştarda and Merzbau use the meanings of the natural deformations on the collected objects for their critique; Tired Room and Cold Dark Matter attempts to question through deforming the ontological characteristics of the objects or expected feelings and thoughts that a place gives us.

As well as the meanings can be manipulated for the context, they also can be used as the primary sources of the design itself. For example, the feeling of isolation that is given by a place in the city can become a starting point of an alternative use of that space, like Under the Bridge. Moreover, a desire to create a feeling through space can be the main purpose of the design; this approach becomes visible when the social purposes become the primary sources of the design criteria of the Great Escape. Another example of designed space, Bubble, illustrates the correspondence of the

social and functional needs in the designed space. Therefore, it becomes possible to conclude that the need for functionality, as a mode of rationality, can be combined with creative solutions which socially offer alternative ways of engaging with the world.

The space sometimes holds a potential to be a part of the critique by being deformed in terms of ontological characteristics; as Salcedo's *Shibboleth* which uses the effect of the intentionally deformed floor of a permanent space in a museum. In this regard, it reflects the combination of action and perception. As it is emphasized in the thesis, the context created by the artist turns into the embodied meaning and directs the experience of the viewer. *Rainbow Stairs* illustrate the transformation of an urban public space into an area of political action by the citizens through adding new qualities to a permanent public space in the city; this illustrates another impressive expression of the combination of action and perception in a way which includes bodily experience.

Calling Tree is a performance, which questions the relationship between nature and human-beings. In this way, the tree itself and its environment become the primary sources of the action, and the environment turns into a gathering area for other people. The last example, *Spatial Poem* transforms the individuality of experience into a collectivity through developing a narrative-performance by questioning the alternative action/perception relationship in different parts of the world.

It can be concluded that according to the aim of the investigator, space and its relationship with the human-being can be a primary source of knowledge, which carries the potential to become a tool for the inquiry through either its own meaning or created meanings by the creator's vision of life. Therefore, the conceptualization of inquiry is very important; the creative dynamics of criticality in the works emerge through ways of questioning and the way it combines the action and perception. Artists and architects have the chance to reflect their subjectivity and their own intellectual background while creating their works. However, the source of knowledge which leads the design is quite related to the creator's own vision of life. The combination of an intellectual mind and the richness of bodily experience always coincide with the criticality of the embodied mind in the end. Therefore, it is aimed to discuss the criticality of the embodied mind through the examples which extend the boundaries of our relationship with the space.

The comprehension of the evolution of the body through our changing relationships between art, architecture, philosophy and science is important for the future inquiries on the dynamics of criticism within spatiality. Art and architecture have the potential to express a stance about social issues and produce criticism in terms of their creative tools. Our relationship with space includes both the experience of space in a physical way and the meaning produced through it. In other words, it is required to internalisation of the richness of meaning through space.

Once it has been read in this way, it becomes possible to combine any source of knowledge with the intellectuality of the artists and architects, since the experience of the work of art and architecture is also a question of knowledge. In the end, the thesis aims to present an alternative perspective rather than concrete outcomes; which enables the reader to see the relationships in a more conscious way in the light of historical and philosophical knowledge while establishing the relationship between events of the last century and situations of today. In the end, the conceptualizations are mapped to provide an alternative understanding of the relationships between different perspectives in the appendix.



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APPENDICES

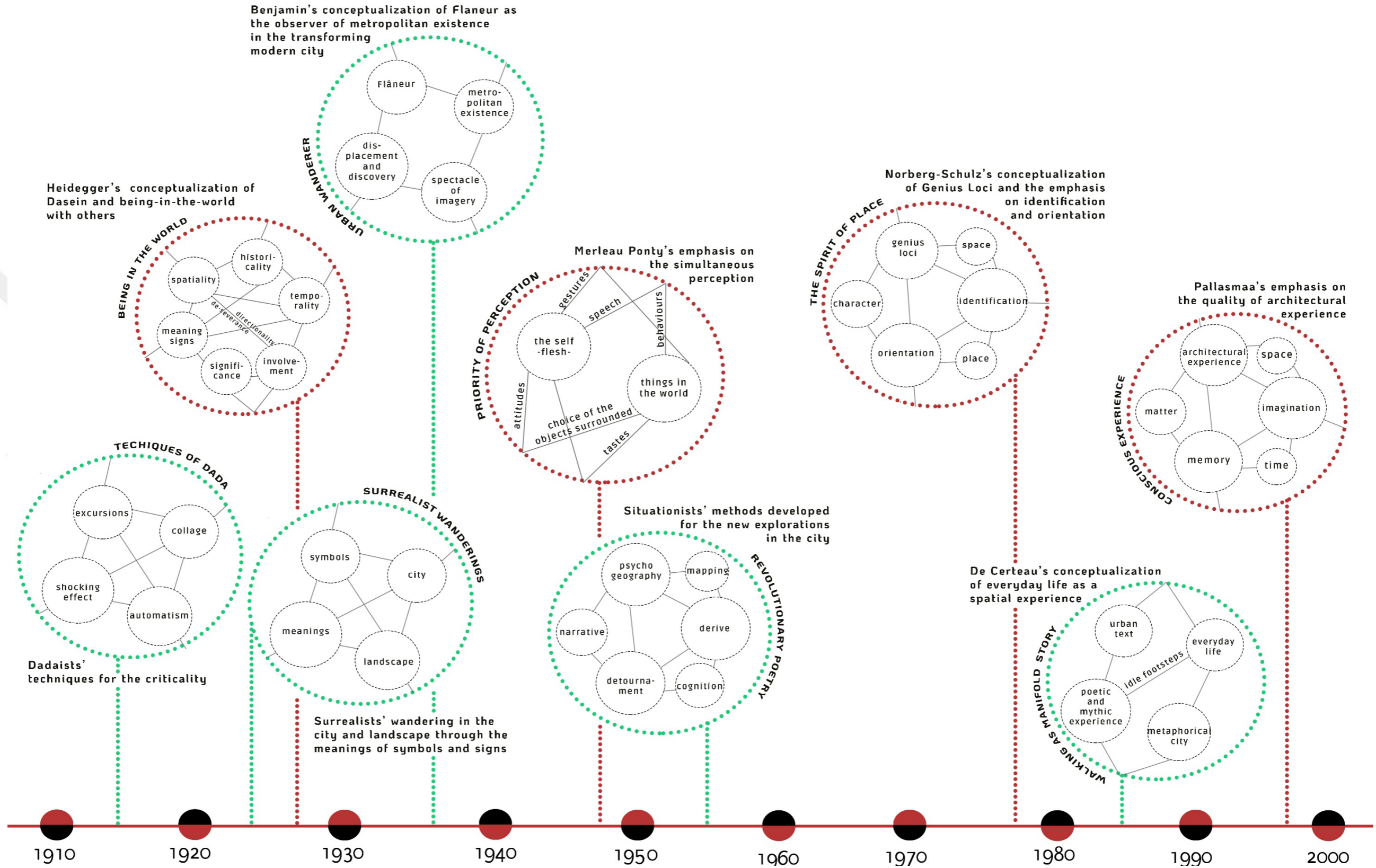
APPENDIX A: Concepts in Chapter Two in the Timeline.

APPENDIX B: Criticality of the Embodied Mind within Spatial Experiences.

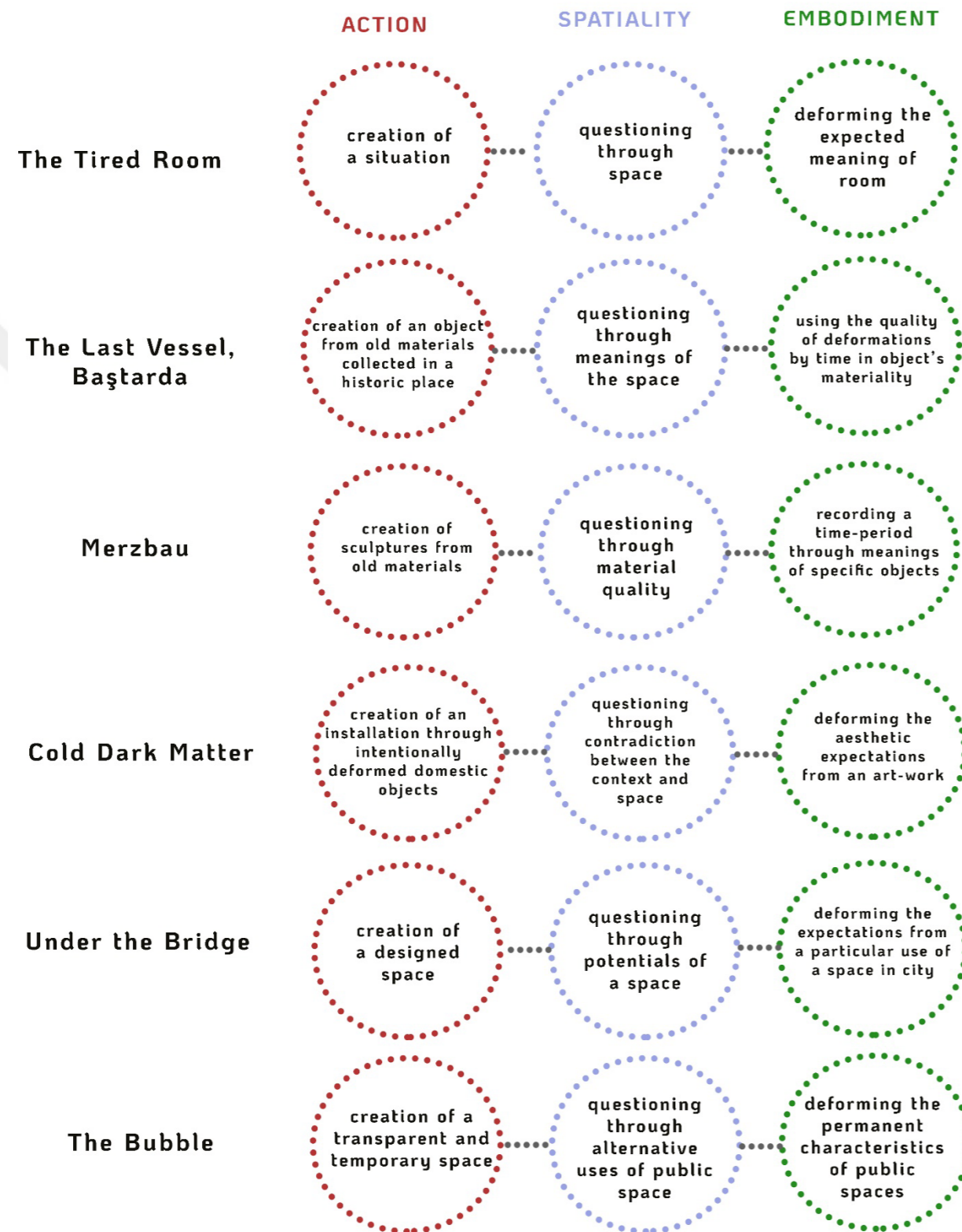




APPENDIX A



APPENDIX B



CURRICULUM VITAE



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EDUCATION :

B.Sc. : 2016, Yıldız Technical University, Faculty of Architecture, Department of Architecture

PROFESSIONAL EXPERIENCE AND REWARDS:

- 05.2018 - Still – Yıldız Technical University – Research Assistant
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- 08.2016 - 02.2017- FehmiKobal Design Architects – Junour Architect

PUBLICATIONS, PRESENTATIONS AND PATENTS ON THE THESIS:

- **Can, B., Erkök, F.** (2018). Rediscovery of Karaköy in Context of Experience through Layers at Eye, SPACE International Conference 2018 on Architectural Culture and Society, p: 68-78, 14-16 September 2018. London, England. (Full Paper, Oral Presentation)
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