ARCHITECTURE AS TERRITORY:
POLITICO-AESTHETIC CONSTRUCTIONS AND REPRESENTATIONS OF SPACE-TIME

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ABSTRACT

ARCHITECTURE AS TERRITORY: POLITICO-AESTHETIC CONSTRUCTIONS AND REPRESENTATIONS OF SPACE-TIME

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The thesis claims that architecture, from its simplest constructions to grandiose ones, always deals with the construction of territories. It discusses the constructed nature of human and nonhuman ecologies by focusing on multiple theories of territory as the counter term for space. Learning from the discussions on territory, territoriality and [de][re]territorialization, it understands architecture as the marking of the Earth. Thus, it perceives architectural objects within the manifold territorial relationships. To unfold these relationships, this thesis looks at objects of architectural production in a non-linear mode by continuously navigating between the scales and domains of architecture: between human and nonhuman, production and reception, room and city. Two terms, rhythm and boundary, are the conceptual tools for this non-linear navigation. They inform the politico-aesthetic constructions of senses, individuals, societies, environments and the profession. Following rhythms and boundaries across territories, this thesis locates architecture as the production of space-times through manipulations of the environment to answer two questions: what do we construct and what do we represent?

Keywords: Territory, Territoriality, Space-time, Rhythm, Boundary

ÖZ

BÖLGE OLARAK MİMARLIK: UZAY-ZAMANIN POLİTİKO-ESTETİK İNŞALARI VE TEMSİLLERİ

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Bu tez, mimarlığın, en basit yapılardan görkemli olanlara kadar, her zaman bölgelerin inşasıyla ilgilendiğini iddia eder. Mekâna karşıt olarak konumlandırdığı bölge teorilerine odaklanarak insan ve insan dışı ekolojilerin inşa edilmiş doğasını tartışır. Bölge, bölgesellik ve yersizyurtsuzlaşmaya ilişkin tartışmalardan öğrenerek, mimariyi yeryüzünün işaretlenmesi olarak anlar. Böylece mimari nesneleri çok boyutlu bölgesel ilişkiler içerisinde algılar. Bu tez, bu ilişkileri açığa çıkarmak için mimari üretim nesnelerine, mimarinin ölçekleri ve sahaları -insan ile insan-dışı, üretim ile deneyim, ve oda ile şehir- arasında, doğrusal olmayan bir izlekten bakar. İki terim, ritim ve sınır, bu doğrusal olmayan gezintinin kavramsal araçlarıdır. Duyuların, bireylerin, toplumların, çevrelerin ve mesleğin politiko-estetik inşasını kurarlar. Bölgeleri ritimleri ve sınırları ile takip eden bu tez "Ne inşa ediyoruz" ve "neyi temsil ediyoruz" sorularına yanıt vermek üzere, mimarlığı çevrenin manipülasyonu yoluyla uzay-zamanların üretimi olarak konumlandırır.

Anahtar Kelimeler: Bölge, Bölgesellik, Uzay-zaman, Ritim, Sınır

To the land and life on it, from here to the horizon

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TABLE OF CONTENTS

ABSTRACT v

ÖZ vi

ACKNOWLEDGMENTS viii

TABLE OF CONTENTS x

LIST OF FIGURES xiii

CHAPTERS

1 INTRODUCTION 1

1.1 Assumption and Propositions 1

1.2 Local and Global Environments 5

1.3 Chapters / Fragments 9

1.4 Framework: Theories of Territory 12

1.4.1 Territory: Definitions of Bounded Geographies 14

1.4.2 Territoriality: Behavioral and Relational Perspectives 18

1.4.3 [de][re]Territorialization: Philosophy of Marking the Earth 26

1.5 Politico-aesthetic Project 29

1.5.1 Boundary 32

1.5.2 Rhythm 35

2 TERRITORY OF THE DISCIPLINE 41

2.1 Traditions and Limits 43

2.1.1 Mythmaking as Tradition 44

2.1.2 Design as Limit 52

2.1.3 Prosthetics as Tradition of Limits 55

2.2 While standing on a boat, jumping and smoking are not the same 58

2.2.1 Theory and Practice Distinction 63

2.2.2 Beyond and Within as Context and Toolset 69
3 SPACE, TIME, SPACE-TIME AND ARCHITECTURE 75
3.1 The Emergence of the Space as an Analytical Term 76
3.2 The Spatial Turn 79
3.3 Space-Time or Space and Time 82
3.4 Construction of Space-time 87
4 ARCHITECTURE AND CITY: BEYOND PART AND THE WHOLE 93
4.1 The Architectural Logic of the Whole 95
4.2 The Architectural Logic of Parts 97
4.3 Generic vs Absolute Architecture 99
4.4 [Im]possibility of the Whole 101
4.5 Isonomia as a Mode of Territorialization 105
5 CONFLICT, TERRITORY, ARCHITECTURE 111
5.1 Burning Territories 111
5.2 Architectures of Burning Territories 124
5.2.1 Destruction 129
5.2.2 Construction 136
5.2.3 Reconstruction (of praxis) 144
6 SCALES OF ARCHITECTURE 151
6.1 To Point out Critically 153
6.2 Scales of Architecture 156
6.2.1 Globe and Global Urbanization 156
6.2.2 Tectonic Plates and Treaties 158
6.2.3 Capital and City Formations 160
6.2.4 Gated Communities and Ghettos 162

6.2.5 Squares and Streets 164
6.2.6 Rooms and Cameras 166
6.3 Crises of Territory, Crises of Mind 171
7 NOTHING IS EXACT 175
7.1 Problem of Line 175
7.2 Intensive Points and Extensive Lines 183
7.3 Architecture as Machine, Again? 197
8 CONCLUSION 207
BIBLIOGRAPHY 217
CURRICULUM VITAE 231

LIST OF FIGURES

FIGURES

Figure 1 Le Corbusier, smoking a cigarette. Photo by André Steiner. Retrieved from artnet.com 58
Figure 2 Map, Human Conflict and Violence in the 21st century. Produced by the author. 113
Figure 3 Diagram of the belt defined by the Burning Territories. Produced by the author. 116
Figure 4 Water pipes cut in Rafinagar in Mumbai during the water raids in December 2009. Photograph by Renu Desai. 122
Figure 5 Map, Conflict and Violence in the 21st century focusing on the Middle East. Produced by the author. 125
Figure 6 Aerial images of Suriçi before and after conflicts and destruction. Taken from, Soyukaya in Conflict Planning and Design 133
Figure 7 Open and closed states of the Thames Barrier in London. Image from Department for Environment Food & Rural Affairs, retrieved from wikipedia.org 140
Figure 8 Korean Demilitarized Zone. Image from Library of Congress Geography and Map Division, retrieved from wikipedia.org 141
Figure 9 The border wall built by Turkey on the Syria border. Image from Reuters. 142
Figure 10 “3” Emma McNally 185
Figure 11 “C5” Emma McNally 187
Figure 12 “Place of Worship” Paul Klee retrieved from pubhist.com 189
Figure 13 “Garden of Orpheus” Paul Klee 190
Figure 14 “Nike of Samothrace” after its restoration in 2015, taken by the author. 192
Figure 15 “Section of Downtown Athletic Club” as used by Rem Koolhaas 194
Figure 16 “Section of the Entrance Bridge of the Fondazione Querini Stampalia” as used by Kenneth Frampton 196

Figure 17 View from an electron-microscope of a gas chromatography equipment. Tilted top view and section. Courtesy of Mustafa Çağatay Karakan. 198
Figure 18 Accelerando Diagram of Sizes, from pillar to hairline. Produced by the author. 202
Figure 19 Accelerando Diagram of Distances, from slit to portal. Produced by the author. 203

CHAPTER 1

INTRODUCTION

1.1 Assumption and Propositions

This study starts with an assumption: human habitation's primary function is to mark the Earth, in any way, with its labor. Then, presents two propositions that following chapters will contribute in different ways: The first one is **all forms of human habitation produce territories**, nomad tents to ancient polis or, architecture to city. The second one is **all scales of territories include a kind of architectural expression.**

When we say marking, we address every encounter between humans and the Earth. When we say Earth, we mean human and nonhuman world. It includes mental and social as well as environmental material. This allows us to understand changes in the mental and social domains as markings like representation or language. Within this study, the term territory has not only geographical but also philosophical, political and aesthetic connotations. Together with territoriality and territorialization, territory denotes every aspect of environmental, social and mental constructions of space-time. Instead of the word "nature," Earth is chosen to implicate construction through human and nonhuman encounters. There is nothing natural about the nature, all is already constructed.

Humans project their labor on environment to extract and modify the Earth. Architecture distributes space-time and create human territories with the desire to inhabit and flourish. Architectural expression of a territory may be a sign, a wall surrounding a city or may be a fireplace -a hearth- as Gottfried Semper once pointed

out.[1] Both wall and hearth differentiate an inside from an outside to mark the Earth. Not only the hearth but a simple fire-pit -together with the drum- can mark the territories of some primeval societies. The heat radiated from the fire-pit guides the placement of bodies and tents, encourages a geometric order. The sound of a drum, on the other hand, is not a geometric but an acoustic marker of the territory, discourages the outsider. The drum with its tectonic composition of rim and leather -like a tent- becomes one of the architectural expressions of the territory. The difference between wall, hearth, fire-pit and a drum, is the mode of relation between human labor and the environment.

Such wide notions for territory and architectural expression require a theoretical engagement. In that respect, this study understands territory together with terms, territoriality and territorialization in a wider philosophical milieu. So that it not only informs the fields of physical geography but also psychology, sociology, anthropology, politics and many more. Although there has been systematic research on territories and territorial practices in the 20th century, in geography, sociology and critical theory, there is no overarching theory of territory to this day. This study will not attempt to fill the gap and construct such a theory. Rather, it will introduce and discuss theories of territory as informants of political, aesthetic and ecological aspects of architecture.

To discuss territories and their architectural expressions, this study proposes a framework based on the concepts, "rhythm and boundary" which are prominent in the geographical and philosophical discourses on territory. Rather than creating an overarching theory of territory, those concepts allow connections between physical and social geography while having architectural connotations and immediate coupling with space and time. Their selection is pragmatic.[2] They are simply "easy" for the

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[1] Gottfried Semper, *The Four Elements of Architecture and Other Writings*, trans. by Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989).

[2] Within my time as a research assistant and a freelance architect, I had a chance to test the accessibility of rhythm and boundary, in different occasions from design critics and juries to informal discussions with students of various levels. Therefore, I must say that the educational role I took mainly constructed my understanding of what is important. Main drive behind pragmatic approach can be summarized as: preserving the inspiration and excitement of the newly grasped concepts and in the meantime not defamiliarizing the reader with a less engagement with philosophy.

architect. One of the first things that an architect learns is the boundary that a line creates. Rhythm is slightly more obscured, but not less familiar, even though it has a primarily musical connotation.[3] In the most general sense, boundary is a spatial division and rhythm is a temporal division. However, the whole point of this thesis is to understand them conjunctively and not separately, as "space-time," and not as "space and time." Rhythm and boundary provide a smooth entrance to philosophical implications in various domains as they are analogous to terms to "repetition" and "difference." [4]

The pragmatic decision also organizes the secondary topics around more architectural issues, namely: 1-disciplinarity of architecture, 2-volumetric space, 3-city-architecture relationship, 4-conflict, 5-multiscalarity and 6-representation and construction. Those are just some of the topics that are indicative of crippled architectural ideologies. There may be others and there is no perfect path to be followed while writing/reading it. We will approach the philosophical concepts, from the middle, using different lenses according to the issue at hand. However, we must state that starting from the middle is not an arbitrary choice as it also denotes a conscious stance. On the translation of Gilles Deleuze and Félix Guattari's *A Thousand Plateaus,* Brian Massumi points out the tripartite meaning of the French word *milieu* which means "surroundings," "medium" and "middle" that is chosen by Deleuze and Guattari indicative of their non-foundational, flat ontology.[5] Psychological, sociological and ecological reflections of the philosophical concepts will appear in pieces – and sometimes, I am afraid, in a cryptic fashion- within the named issues, as needed.[6]

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[3] In 1968, a jazz drummer was performing in the design studio for one of the assignments of first year students in METU Department of Architecture. The organization named GİSAM, under the Media and Cultural Studies in METU, has started to publish archival visuals from the history of university. Retrieved from: ODTÜ GİSAM, 'ODTÜ Mimarlık Fakültesi'nde Bir Ders (1968)' [accessed 16 October 2023].

[4] Gilles Deleuze, *Difference and Repetition*, trans. by Paul Atton (New York: Continuum, 1997).

[5] Gilles Deleuze and Felix Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, trans. by Brian Massumi (London: University of Minnesota Press, 1987).

[6] Being on the middle without a definite starting point resonates with a word directed at me on several occasions. Bashi-bazouk -in Turkish, başıbozuk- means "damaged-head" when directly translated. Historically, it is the name for the disorganized volunteers in the Ottoman army. Those were the people who deterritorialize themselves and willingly jump into frontline of the conflict. Remembering Futurist Marinetti, bashi-bazouk means vanguard in every sense of the word. Even though I neither share

Ultimately, this thesis presents a territorial mindset to reframe production of architecture. In this frame, rhythm and boundary allow for formal analysis of territories without losing the grip on the territorial processes hence produce territorial definition for all scales of architecture from cables and rooms to campuses and cities within planetary territory. Territory presents a critique of architectural ideology and a generative tool in search of praxis. Rhythm and boundary allow readings of architecture as political and aesthetic constructions of space-time. In that sense, architecture as territory is a politico-aesthetic project.

This project modifies the theories of perception, and not only theories of design. In other words, territorial mindset discusses how we think we perceive. Consequently, in specific parts we will be using the terms production -design, drawing, building etc.- and reception -experience, representation, meaning, reading- to approach architecture. Those two terms refer to the architecture's capacity to affect and to be affected. For production, marking may refer to modification of geographic content of the Earth, as in act of building. Or a drawing marks the Earth by distributing forms and signs to a paper and modifies the semiotic content. Reception[7] is all the encounters with the architectural productions. In return, those encounters mark the Earth and redistribute

---

Marinetti's appetite for war nor his ideology, I would gladly take the vanguard besides damaged-head. Also, I don't think that constructionist stance that we will touch upon and bashi-bazouk attitudes are contradicting. After all, Apollo and Dionysus are siblings. An example from my institution: on the lectures of Ulus Baker in Media and Cultural Studies in METU, Can Gündüz remembers the ironic mantra of Baker: "There is nothing to do" -yapacak bir şey yok. Reflecting on the Baker's life as an intellectual, Gündüz highlights the call for the will for a new construction of the society behind the immediate surrender of the sentence. I hope that the cynical, passive aggressive and informal tone of some passages in the following pages can be read in that light. On Futurism and vanguardism see: Sascha Bru, 'Politics as the Art of the Impossible: The Heteronomy of Italian Futurist Art-Action', in Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements, ed. by Aleš Erjavec (London: Duke University Press, 2015), pp. 19–41. On Apollo and Dionysus, see: Friedrich Nietzsche, The Birth of Tragedy, trans. by Douglas Smith (Oxford: Oxford University Press, 2000). For Can Gündüz's Turkish piece on Ulus Baker: Bilge Demirtaş and Can Gündüz, 'Andrei Rublev'e Katlanmak', 2021 [accessed 14 July 2023].

[7] Even though we are not referencing the "reception theory" in literature -and partly in architecture- that discusses the meaning of work in relation to its "reader," possible connections can be drawn. Tim Gough explores reception theory in architecture and discusses its "afterlife" in relation to Deleuze's philosophy of difference. Tim Gough, 'Reception Theory of Architecture: Its Pre-History and Afterlife', Architectural Theory Review, 18.3 (2013), 279–92.

material again in mental, social and environmental domains. The experience of built environment modifies the human. Orthographic set first deterritorializes the mental content. Plans, sections and details are needed to be read, received, in order to be executed as buildings. In the meantime, one can say that the reception of a tool -a hammer or a scaffolding- which is already a marking of the Earth as extraction and modification of environment, participates to the production in turn. Eventually, we arrive at a nested conception of production and reception, as there is a production in reception and vice-versa. In plain terms, we are suggesting similar perspective that of Henri Lefebvre's spatial triad that focuses on the production and reproduction of social space.[8] However, to present consistent definition of space-time for both human and nonhuman world in architectural terms we will displace space and spatiality in architectural discourse with the term territory. So, the main reason of selecting, and even distinguishing production and reception, is to escape object-subject duality -beyond building as an object and the architect as a subject- and to be able to look at encounters that signify anything that is "architectural." Production and reception put architecture in the center and directly refers to the potential of it-to affect and to be affected- within the broadest perspective possible.

1.2 Local and Global Environments

This research has emerged from the paradox between the local and global contexts. By "local context" we refer to the personal environment: the institution, the neighborhood, the city, the society, that I work in, cultivate, participate and concerned with. By "global context," we refer to roles that architect take in academic, professional networks, global division of labor. Paradox initially appears as the divergence in the demands of two domains. There is an incompatibility between the needs of local and global architectural production. Depending on the point of view, those two categories do not overlap, sometimes do not even juxtapose. To dismantle this puzzle and clarify

[8] Henri Lefebvre, *The Production of Space*, trans. by Donald Nicholson-Smith (Oxford: Blackwell, 1991).

the vector of arguments in this thesis, we must understand the paradox and the perspective that creates this perplexity.

Kojin Karatani, Japanese philosopher and literary critic, retells the Zeno's arrow paradox. Initially the paradox states that for the flight of the arrow, if one decides to divide time in "instants", they see arrow in rest in each instant. Thus, the motion of the arrow should be impossible. Karatani points out that you only think that the arrow won't arrive its destination if you go along with the rhetoric. If you accept the question as it is framed, you must differentiate movement from identity and consequently exclude the time dimension from the space of the arrow. On the contrary, if everything exists in a Thalesian movement, then ability to divide time would be the reason for the paradox. Karatani was saying that Zeno's paradox was not for proving impossibility of movement but for showing the absurdity of ignoring temporality for the sake of identity of objects.[9] Since the object of question here is the motion -or the aim- of this research, we need to acknowledge the temporality or the space-time that the motion unfolds. Instead of limiting desired contribution according to contextual demands of the local or global, this research treats the gap between global and local demands as its primary environment. Paradox between global and local contexts dissolve and turn into the multiple milieus that contain this study. For that reason, this research will not address a specific geography or architectural scale while bringing examples. Rather, examples will point out connections between global and local and bind them as territorial operations unfolding in many architectural scales.

For the global context, without going into an in-depth discussion, we will just state some of the keywords that can tag almost every architectural production to fit them into pre-determined fronts. Sustainable, theoretical, affirmative, critical, projective or performative are just some of these fronts.[10] They categorize the type of production,

[9] The motive behind the paradox, whether it is to refute motion or to highlight space-time continuity is polemical. Karatani constructs his argument considering the Ionian philosophical tradition that is misinterpreted and ignored by Athenian philosophers. Kojin Karatani, Isonomia and the Origins of Philosophy, trans. by Joseph A. Murphy (London: Duke University Press, 2017).

[10] A more realist position has been put and elaborated in reference to architectural practices of diverse figures by Roemer van Toorn and Ole Bauman in The Invisible in Architecture. They propose a matrix

be it writing, drawing or building to be absorbed and tamed by profiting organization. Universities are places where not only cultural but also money capital accumulate. Virtually every effort that are not aimed to maximize efficiency of the business in some way or another -whether it is a state, institution, corporation or architectural office- is disinterested or non-funded.

If the word “profit” drives the global context by defining division of labor and production, the word “urgency” -not pessimism- drives the local demands. Construction industry goes down in a financial spiral and in the meantime, it mobilizes marginalized thousands. Urbanization creates new -unruled, empty and soulless- cities within cities, exploits the Earth, removes mountains out of existence, floods cultural heritage, destroys history and geography. Financial crises become a burden for low-income groups while capital continues to accumulate in the same hands. Injustice and lawlessness threaten every identity or profession that has something to say about any turmoil. Elections and propagandas blur the idea of truth. Those were the most human problems. But so-called natural disasters are never ceased to have a human mark. They are mismanaged and even instrumentalized for further oppression of the people or for the exploitation of land. Resistances emerge and dissolve under excessive violence of the state.

It may be claimed that none of those aspects are particular to Turkey, since mismanagement and corruption is everywhere. Or the conditions of urgency are not “architectural” for most of the time, they belong to political, economic, cultural or other domains. Regarding the former, all we can propose is the recognition of space-time that is constructed at variable speeds. There are always more cramped spaces in other parts of the world, and some places are getting worse at higher velocities. About the second objection, we plan to answer within the flow of this thesis.

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consists of eight vectors and three strategies to understand contemporary pluralistic architectural culture that cannot be confined in reductionist categories of projective or critical. Ole Bouman and Roemer van Toorn, The Invisible in Architecture (New York: Wiley, 1994).

There are no architectural theories for the corrupt societies, and there is no need for such theory within the global division of labor. This is the initial paradox between the demands of local and global contexts, paraphrased. So, how can architecture contribute to any of these seemingly non-architectural problems? This question calls for an ideological choice. The proposal is to take a "constructionist" stance to speculate on the architectural possibility of the societal change. That is why the study will continuously return to references and declare that things that seem natural are constructions.[11]

The territorial mind presented in this study is first and foremost for the architects in an environment similar to the one that fuels this research. Territory -and the diverse fields it opens for social and physical geography, urban studies and philosophy- dismisses a fair amount of unfamiliarity from words. With the new age of refugees and climate crisis, territory is everywhere. Moreover, architectural theory is not alien to [de][re]territorialization. However, the further philosophical links may still evoke a sense of disparity from the actual conditions of architectural practice and education. The context described above seems unaffected by the architectural production with established labels of projective or performative or many other. What does "projective architecture" stand for in a geography where every "projection" has an amplified "critical" dimension? They simply do not work as they do in the Western world. Urgency calls for a wholesome change in philosophy of production, or how we think we practice, draw, represent, experience, inhabit and inherit architecture.

[11] The constructionist stance approaches human and nonhuman phenomena in the same ontological milieu. This milieu also reveals a variety of philosophical implications in physiological, psychological, sociological and environmental domains. Time to time, these philosophical links tend to look like "high-flying" academic talk even for the most literate architect. For me, those are the instances that the real danger resides. Myths and basic dualities of subject-object, public-private or theory-practice are the simple ones to be understood as constructions. Construction of environment, externalization of memory and dethroning space are the ones that I find more challenging.

1.3 Chapters / Fragments

The introductory part will lay the theoretical background and framework for territorial thinking in architecture by reviewing the terms territory, territoriality, and [de][re]territorialization. After distinguishing those three concepts which have developed semi-autonomously, rhythm and boundary will be introduced as the constituents of political and aesthetic domains in human and nonhuman ecologies. This review will be the basis of the discussion of territorial characteristics of the architectural production and reception in the following chapters.

The first chapter discusses the possibility of defining architecture as a disciplinary territory. Traditions/conventions and limits of the discourse are the rhythms and boundaries of the discipline as a discursive field, a territory. As a profession, architecture has always dealt with what is inside and what is outside its sphere of influence. The chapter rearticulates the historical debates on the particularity and potential of architectural discipline as a mode of territorialization. It points out disciplinary biases -like public-private, theory-practice, context-toolset distinctions- that are operative but inescapably reductionist. Architecture as territory repositions what is within and what is beyond the discipline. This repositioning displaces a specific concept of architecture, which is space.

The discussions of space in architecture fail to apprehend the dimension of time. The second chapter discusses the issue of space in relation to production of architecture. After stating the condition of the term space, the chapter states that historically, architecture misuses the term and creates a schism between volumetric and social notions of it. The chapter diagnoses this condition as an indicator of dominant architectural ideology that fuels the rift between production and reception of architecture: architects design “spaces” but people live in “territories.” To recover from that condition, chapter proposes a full-hearted inclusion of time dimension into space. Architecture has never built spaces but constructed space-times. In that sense, architecture as form of co-habitation has always been a territory, instead of being a

sole composition of volumes, parallel to the first proposition. Architecture as territory allows inclusive interpretations of architecture and the Earth and offers overarching ways to conceptualize human and nonhuman ecologies.

Architecture and city are not a part and a whole. The third chapter discusses the relation between architecture and city with respect to the second proposal. Territory and territorial relations logarithmically participate in all scales of production of human co-habitations. Formal lens cannot grasp the temporality. This relation also cannot be reduced into agglomeration of parts. Relational understandings, on the other hand, ironically undermines the theory. Theories of territory provides a whole to be criticized and processes to strategize. The chapter argues that theories of territory bridge the gap between architectural theories of the city and social/geographical theories of the city. The chapter concludes with the alternative territorialization for human co-habitation beyond Rem Koolhaas's "generic" and Pier Vittorio Aureli's "absolute" architectures in respect to the ancient *isonomia*.

If one can state that the most concrete expression of territoriality is a wall, then the most abstract one is the conflict. The fourth chapter addresses territories that are primarily understood by rhythms of violence instead of linear boundaries. More precisely, territories of conflict distort the representation of boundary between conflicting territories on the geography and create radical spatialities. Rhythm of the violence stretches linear boundary and creates a topological surface. The chapter argues that political, economic, cultural and environmental conflicts produce temporal territories and consequently -by referring the second proposition- territories of conflict produce architectural expressions. As the term conflict suggests, those expressions may be destruction of the environment. Even construction of dams, infrastructures, quarries, mines, police stations, campuses, mass housing projects, border walls along the national boundaries or cities may appear as the expression of territories of conflict. Yet, solely having built environment in mind and referring only to construction and destruction of it when talking about architectural expression is a reduction. Reconstructions also play various roles in conflicts as forms of spatial governance,

planning policies and propaganda. This chapter concludes with the examples of the praxis, which are reconstructions of theory and practice with the tools of representation.

Architecture needs to understand and properly represent territories that it constructs. The fifth chapter focuses on the multi-scalar nature of the territories and political potential of pointing them out. Because, as stated in the second proposition, all scales of territories have an architectural expression ranging from the scale of planet to a room to the scale of a cable. The chapter discusses those in terms of their limits as boundaries and accents and resonances as rhythms. Architecture plays various roles while joining territorial composition of things and this perspective radically differs from dominant ideology of profession that is fixing itself in a managerial and post-critical position. To look at the territorial characteristics of a thing is necessarily an inquiry on power-labor-environment relations. Territories and territorial relations/strategies are present -but not immediately visible- in all scales of urbanization. Furthermore, they bind labor and environment in infinite ways under the crises of geographies.

Nothing is exact, and architecture is really a machine. The last chapter discusses the ontological status of architectural production with the problem of exactness. Rhythm and boundary match with intensive and extensive properties and speculate on how architecture renders the sensible visible. Between the representation and the realization of architectural project, architecture deals with the conversion between intensive -rhythms- and extensive -boundaries. Moreover, conversion between intensive and extensive appears as a tectonic strategy in material and representational aspects of architecture. The question of form is always a curation of rhythms chosen to be respondents of related resonances in multiple human and nonhuman ecologies. Machinic processes of architecture control, absorb, amplify or redirect resonances; and from a territorial lens, this space-time machines always have politico-aesthetic manifestations.

1.4 Framework: Theories of Territory

The term "territory" has been a part of geographical and political strategies and analysis throughout the human history.[12] Still, the expansion of the term and theorization of it has only appeared in the second half of the 20th century, in parallel to "the spatial turn" in social sciences.[13] Those multiple theorizations have built around terms "territory" and "territoriality." John Agnew have underlined the relation between the two in his paper that he presented in the *First International Seminar of Social Spatial Studies: Geopolitics, Power Spaces and Spaces Power*, in 2008. Focusing on the field of geography, he stated that territoriality is the use of territory for political, social, and economic ends.[14] However, this is strictly a geographical reading of the terms as it assumes that territory is a bounded landscape.

The concept "territoriality" does not entirely follow the historical definition of "territory" but still has a geographic connotation with a behaviorist and relational bedrocks. On the other hand, the term territorialization has mostly a philosophical connotation, referring to specific genealogy of thought. To clarify those concepts and their role in the upcoming theoretical framework, it is necessary to differentiate those two and conceptualize the connection between them.

Before moving on to review of territory, territoriality and territorialization, it is necessary to make a distinction between the concepts, geography and space regarding their use in related literature. This distinction, which can be evaluated as simple and meaningless considering the internal consistency of the works or literary traditions, deserves a special warning in the context of this study as we will replace space with territory in the upcoming chapters.

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[12] Stuart Elden, *The Birth of Territory* (Chicago: University of Chicago Press, 2013).
[13] Term refers to rapid appropriation of the term space by the social sciences. More on this issue will be covered in the chapter "Space, Time, Space-time and Architecture"
[14] John Agnew, 'Spatiality and Territoriality in Contemporary Social Science', in *First International Seminar of Social Spatial Studies: Geopolitics, Power Spaces and Spaces Power* (Medellín, Colombia: Regional Studies Institute of the University of Antioquia, 2008).

Problem is that two concepts may appear almost synonymous in different studies. These concepts are problematized roughly in two perspectives. The first one refers to the position while talking about concepts. It is cartesian and three-dimensional. It understands geography or space through their physical and measurable properties. Traditional cartography, regional planning policies, geology, geography, the pure geometric forms of 20th century modernist architecture approach the space from this framework. In this respect, a part of physical geography is a space to the extent that it is empty and can contain people, or vice versa, an empty space includes a piece of geography. The second point of view, on the other hand, refers to existence of social phenomena while referring to space or geography. Within this framework, both space and geography are read through social relations. Questions focus on how both concepts are constructed socially and how they construct the social. Social sciences, critical theories and philosophy tend to read space and geography in this way. Social processes, historicity and being a "place" are emphasized, not position. The relationship of the society with its environment, the reproduction of environments is a matter of debate. From this point of view, geography is a space as soon as it joins human perception, and space is a geography to the extent that society uses geography to make places. The geography of cities or the geography of cultures is seen as the accumulation of human spaces. On the other hand, for example, a dam as a place also expresses a geography with the complexity of its relations with nature. In the multiplicity of the space and geography literature that we will follow, the equivalents of the concepts as location or place are used in a variable and sometimes intertwined manner. In other words, a text that deals with social geography can refer to a position/location or a volume when it mentions space. Or vice versa, when talking about the social production of spaces, the word geography can refer to the forms of physical geography.

The theories of territory talk about geography and space simultaneously and resolve the ambivalence between physical and social notions of terms. As we will review in the following parts, theories of territory reinterpret and bind geography, space and architecture. Here, it is necessary to highlight the two notes on the condition of the

term territory that allows for such reinterpretations. The first one is that the word territory can easily be positioned in the middle of conventional geographical -macro- and spatial -micro- scales. The other one is that what is written on the territory has an interdisciplinary, polyphonic and scattered structure. Those two aspects allow for the expansion of the territorial mindset to both social and physical discourses of geography and space. However, while reviewing literature, in order not to create confusion in the treatment of space and geography by other authors, some adjectives -such as physical, mental, human, cultural, political, social- will accompany the words.

1.4.1 Territory: Definitions of Bounded Geographies

Discussing the conditions of existence for a territory is much more complicated than naming them. Territory is a familiar word for different disciplines, implying different meanings. However, the main subject of the territorial discussions has been the state and the state space, directly or indirectly. For example, for Michel Foucault, territories are controlled areas, and they are first perceived on a political-legal basis. For Foucault, territory is the interplay of space and power.[15] For the social geographer Edward Soja, territory is a behavioral phenomenon to create spheres of influence and demarcate the land.[16] For geographer Jean Gottmann, territory should not be a secondary topic but a prominent part of the discourse. In *The Significance of Territory,* he presents a review of the term and its various roles in "division of land." Gottmann points out that the concept can express natural and human geography in a depth that has not been addressed before 20th century. According to him, the concept is a bridge between politics, society and the natural environment. The territory reflects political organization and is in constant evolution with society and geography.[17]

With the emphasis on state space, the International Relations Studies puts the most concrete definition for the territory, reduced to the sovereignty and power over the

[15] Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, ed. by Colin Gordon, trans. by Colin Gordon and others (New York: Pantheon, 1980).
[16] Edward W. Soja, *The Political Organization of Space* (Washington, DC: Association of American Geographers, 1971).
[17] Jean Gottmann, *The Significance of Territory* (Charlottesville: The University Press of Virginia, 1973).

bounded landscape. According to such studies, territory is used in a sense equivalent to land and country. Agnew, in his article *The Territorial Trap: The Geographical Assumptions of International Relations Theory*, claims that the concept of the territory as used in International Relations Studies, contains three basic assumptions. The first assumption is that state-controlled territory is absolute and demarcated, the second assumption is absolute definitions of domestic and foreign realms, and the third is that territories to which states claim rights on precede and include society. For Agnew, these assumptions tend to draw studies into the "territorial trap", that depends on static and conventional definitions of territory. In contrast to that view, Agnew proposes a notion of territory that is relational and dynamic in its understanding of society and its territory.[18]

Agnew's proposal is re-read by Neil Brenner and Stuart Elden in a Lefebvrian framework. The duo claims that the literature, which focuses on the "state space" in order to escape from the traps pointed out by Agnew, ignores the territory. On the other hand, Lefebvre, who does not specifically focus on the territory but analyzes the state-space relationship meticulously, says that he can offer solid views on producing an inclusive theory about the territory-state relationship.[19] Henri Lefebvre was arguing that the production of space is realized by social and mental as well as physical processes, and in this respect, space is instrumentalized by capital movements and state strategies. Space was both a condition and a consequence of the reproduction of society.[20] The production of space in Lefebvre is interpreted by Brenner and Elden in parallel with the discussion of the territory. From this point of view, territory can be perceived as a phenomenon whose boundaries cannot be drawn absolutely, for all histories and geographies. Territory is both encompassing and shaped by the society, like Agnew's conceptualization.[21]

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[18] John Agnew, 'The Territorial Trap: The Geographical Assumptions of International Relations Theory', *Review of International Political Economy*, 1.1 (1994), 53–80.
[19] Neil Brenner and Stuart Elden, 'Henri Lefebvre on State, Space, Territory', *International Political Sociology*, 3.4 (2009), 353–77.
[20] Lefebvre, *The Production of Space*.
[21] Brenner and Elden.

Production of superstate territories may be the prime example of insufficiency of territory as state space. It signals the inherent bias in law and international relations as which is the exclusion of nonhuman world from the definition. Nonhuman geography is mostly included the territory of states only when there is some sort of interest or conflict. The clearest examples of this are when it comes to natural events, geographical barriers, and economic and political potentials that transcend individual states. Natural resources, geographical formations, currents, meteorological data, trade routes, resource, information and energy distribution networks may require naming superstate territories. Examples of these are the North Atlantic Treaty Organization (NATO), the European Economic Area (EEA), or the Nile Basin Initiative (NBI), which was established on the axis of military, economic or natural resources. Sociologist Saskia Sassen, in her book *Expulsions*, touches upon the problems of capitalist societies' relationship with nonhuman nature. Beyond exploitation, states and global capital ignore and hide the reach of their destruction with technical tools and sophisticated statistical data.[22] Another figure from the field of sociology, Andrea Mubi Brighenti, argues that a radical theory of territory, understood through demarcation and relationality, can be used instead of the territory perceived as in law.[23] In a later article, he proposes a non-positivist and non-determinist approach which he calls *territorology*. He argues that territories should be examined using behavioral sciences, social psychology, human/cultural geography, planning and philosophy, and law. According to Brighenti, there is a need for a polyphonic, multidisciplinary and inclusive discourse, not a singular theory of territory.[24]

A similar but not analogous study is presented by Stuart Elden. He proposes the one of the most comprehensive works on the territory in the 21st century in his book *The Birth of Territory*.[25] To construct a "genealogy" of the term territory, Elden searches

[22] Saskia Sassen, *Expulsions: Brutality and Complexity in the Global Economy* (Cambridge, MA: Harvard University Press, 2014).
[23] Andrea Mubi Brighenti, 'On Territory as Relationship and Law as Territory', *Canadian Journal of Law and Society*, 21.2 (2006), 65–86.
[24] Andrea Mubi Brighenti, 'On Territorology: Towards a General Science of Territory', *Theory, Culture & Society*, 27.1 (2010), 52–72.
[25] Elden.

for multiple roots and different historical lineages by looking at literature and texts of political and geographical significance. In his work, while uncovering the historical meanings of the term in the Western contexts, he locates multiple facades of its uses. For example, in France, the geographical territory precedes the nation-state, while in other European countries like Italy and Germany it is the opposite. They initially had to form a state to define their territories. [26]

Tracing the use of the word in Western history, Elden emphasizes multiculturalism and contextuality in the formation of territories. Territory, which cannot be separated from the dominant powers, may have been drawn in different ways for different cultures and histories, with different priorities, tools and concerns. Territories may be establishing political and economic activities or even identities. Or vice versa, they may be constructed by identities, economic and political activities. Some territories are separated by dominant features of the Earth, such as mountain ranges and rivers, others by geometry and cartography. According to Elden, a territory is much more than a demarcated space under the rule of a state. The territory is a political technology that aggregates economic, legal, strategic and technical operations. It is both a representation of the sovereignty and a constituent element of the conditions that will sustain it.[27]

Elden's study benefits from a variety of historical sources. Starting with the Greek philosophers, Plato and Aristotle, he analyzes Cicero, Roman law and even mythic narratives of various European nations. He refers to almost every community that was sovereign on European lands at any time in history. Even though his research mainly focuses on a particular geography, he aims to create a theoretical background to be used in many other contexts and histories of the world. For that, he defines the term territory as a "political technology" that bundles many different technologies -like cartography, mathematics, statistics, and many more on multiple scales. The territory

[26] Elden, pp. 324–25.
[27] Elden.

does not only connotates a political-strategic "terrain" but compromises techniques that are "measuring land" and "controlling terrain".[28]

Elden's powerful definition as "political technology" also situates itself to a territory/territoriality distinction. Elden highlights the lack of attention that has been given to the territory in the related literature. For him, this concept has been neglected under the shadow of territoriality. Consequently, there is no historically precise notion of territory, so its general interpretation has been inevitably reductionist. He says that even though the term territory was existing almost all times and all geographies, there is no particular work on the history of it. Saying territoriality has been seemed more dynamic and complex in contrast to the territory, which is straightforward and static, Elden notes:

> While it is difficult to dispute the complexities surrounding territoriality, its dynamism appears not to be historical. Indeed, given that territoriality is so widespread in animal and human behavior, it can only help us to understand territory if that is a term without a history. Rather, it is territory that is conceptually prior to territoriality, even if existentially second. Linguistically the historical record certainly supports this. Strategies and processes toward territory -of which territoriality is but a fraction- conceptually presuppose the object that they practically produce. It is therefore more fruitful to approach territory as a concept in its own right.[29]

However, we need to understand both objects and processes of Human-Earth interactions. Therefore, we need to situate the processes that are delimiting territories.

1.4.2 Territoriality: Behavioral and Relational Perspectives

Even though the term "territory" is conceptually prior to the "territoriality" in a historical sense, as Elden argued,[30] dynamic and indeterministic aspects of territories require a formal exploration in addition to Elden's historical approach. To explore its

[28] Elden, chap. Coda: Territory as a Political Strategy pp. 322-30.
[29] Elden, p. 6.
[30] Elden.

formal aspects -both as material and social-, geographers have appropriated the term "territoriality."

The difference between pointing out territoriality and pointing out the territory basically lies in the relation between the process and the object. However, this relationship should not be perceived as a simple contrast to which a choice must be made. Because looking at processes and objects comes with their own dangers and benefits. The perspective that freezes time and attains a meaning to any object with an identity and integrity may lead to an essentialist and rigid understanding, while the perspective that deciphers relationality by taking processes and change as absolute may never reach a consistent definition of the object.

Most basically, the territoriality is the process, and the territory is the object. One tends to refer to a rhythm and the other tends to highlight boundary of human activity. We have two warnings at hand, one from Agnew and another one from Elden. Agnew was talking about the prejudices that govern static and definitive views of territory.[31] It is obvious that the definitions of territory with definite boundaries, which separate the inside and outside in an absolute manner, and existed before human activity, are under the control of the object. On the other hand, territoriality, refers to rhythms human activity and processes that draw boundaries while dealing with the object, territory. But Elden argues that studies on territoriality ignore history and geography while prioritizing human processes. Elden says that focusing on the processes detaches the formation of territories from specific geographies and histories; the uniqueness of the object is lost in discussions on territoriality.[32] In line with the warnings of both Agnew and Elden, when using the concepts of territory and territoriality, I will consider them as two complementary definitions instead of process and object in opposition.

The term territoriality was first adopted from the field of biology in the second half of the 20th century. Biologists have analyzed the territoriality within a strict behaviorist

[31] Agnew, 'The Territorial Trap: The Geographical Assumptions of International Relations Theory'.
[32] Elden.

perspective. For ethologists, historical analysis, similar to Elden's, does not seem to require attention since it has always been referring to the idea of evolution for the field of biology. Ronald Bouge highlights those observations on the "form" of "animal territories" which were present in thinkers like Plato, Aristotle, and Pliny. Still, the question of how the form of territory is produced -the animal territoriality- has become a primary concern for ethologists at the beginning of the 20th century.[33]

Human territoriality, on the other hand, as an issue for political geographers, had only been formalized in the second half of the 20th century. Robert David Sack[34] and Claude Raffestin[35] are two major theoreticians who have developed separate accounts of territoriality in two different contexts. Those two geographers adopt different viewpoints; while Sack has a behaviorist approach, Raffestin proposes a relational framework. However, both see territoriality as the essential action to turn a space into a place. To understand space as a place, human interaction, labor, exercising power and control should be present.

In the study of Sack, human territoriality is the reflection of "who is controlling whom" within the physical space. He defines territoriality as "the attempt by an individual or group to affect, influence, or control people, phenomena and relationships, by delimiting and asserting control over a geographic area."[36] Within the behavioral perspective, he conceptualizes territoriality as spatial control and maps them on several occasions.[37] Foucault's discourse on power is an important part of his conceptualization. Seeing territoriality as an outcome of a human strategy allows him to locate, categorize, define, and connect those strategies in history. In other words, he constructs an analytical and descriptive framework to understand the operations that are organizing the use of the territory.

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[33] Ronald Bogue, 'Art and Territory', *The South Atlantic Quarterly*, 96.3 (1997), 465–82.
[34] Robert David Sack, *Human Territoriality: Its Theory and History* (New York: Cambridge University Press, 1986).
[35] Claude Raffestin and Samuel A. Butler, 'Space, Territory, and Territoriality', *Environment and Planning D: Society and Space*, 30.1 (2012), 121–41.
[36] Sack, p. 19.
[37] Sack.

In this framework, territoriality is constructed through ten interrelated and combinatory tendencies to control space; and he adds that “territoriality must provide classification, communication, and enforcement, but it can be ‘caused’ by one or several or all of the ten.”[38]

The first one is classification. It is emphasized that the classification of the physical space is not according to the type of spaces, but according to proximity-locality. The second trend is communication. Borders emerge here as the most basic communication function of territoriality. The third trend is to limit and control access. According to Sack, this tendency increases if geography is rich and predictable in resources or objects to be controlled. Otherwise, less territorial, more mobile strategies are adopted. The fourth tendency of territoriality is to make power visible. The fifth trend is that territoriality draws attention from the relationship between the controller and the dominated to the territory itself. In this way it appears as if the territory itself is the authority. The sixth tendency is that territoriality takes relations in society to an impersonal level. Sack goes back to the prison example, the guard is the guard for the territory of state, the criminal is the criminal for the territory; The relationship between the criminal and the guard is mediated through the territory. In the factory, the worker and foreman reflect the same relationship, the factory imposes its own territoriality for all workers. The seventh trend is that the relations behind the partitioning strategies of territoriality are irresolvable on the spot. The eighth tendency is that the territory acts as a physical space that can contain any human action, it becomes a container for events. The ninth trend is that territoriality can present the place as "empty". Territoriality also defines the boundary so that some objects are not even categorized to be contained. For example, when a plot is deemed vacant, it is because there is no building in it, not because there are no plants or insects. The last trend is that territoriality creates new territories. New territories are established for cases that exceed present territories. For Sack, it is not correct to consider these tendencies

[38] Sack, p. 32.

singularly, each one communicates with the others. On the other hand, it would not be correct to say that each trend appears continuously in all territories. Rather, these tendencies have been instrumentalized in different ways in different combinations throughout the history, in line with the aims of the sovereign power. For Sack, territoriality is the sum of strategies implemented to influence and control the use of physical space.[39]

Some of the combinations of these trends are exemplified by Sack. Not all of the combinations that Sack has detailed will be mentioned here. However, it is useful to give some examples to demonstrate Sack's approach. One combination is that territoriality consciously or unconsciously distorts the scales. Here, the tendencies of territoriality to classify and determine human action work together. For example, the task of controlling environmental pollution or funding the control, which is imposed on local governments, has been moved to small scales from a global environmental crisis, often the cause of pollution is not local actors. Another example is the use of regionalism as a tool that can empty and refill space. The tendencies to categorize, control access, form impersonal relationships, appear natural, shape activities, and finally define space empty and refill physical spaces in a complex pattern to make them more efficient. Thus, the link between location and activity is broken. The space, which is disconnected from the activity, is only a background, it can be defined as abstract and metric.[40]

Raffestin, on the other hand, has a relational perspective.[41] Raffestin's understanding of territoriality is constructed with 1-individual or collective *actor*; 2-*labor* as energy and information; 3-*mediators* or material/immaterial instruments; 4-*program* denoting the intention; 5-potential, available or sustained *relations;* 6-physical and cultural context, *environment*.[42] He says:

[39] Sack, pp. 32–34.
[40] Sack, pp. 35–40.
[41] Raffestin and Butler.
[42] Raffestin and Butler.

> Territoriality is the ensemble of relations that humans maintain with exteriority and alterity, with the assistance of mediators, for the satisfaction of their needs, towards the end of attaining the greatest possible autonomy -that is the capacity to have aleatory relations with their physical and social environment- taking into account the resources of the system.[43]

In other words, according to Raffestin, the territory is a geographical space transformed by human labor.[44] Upon acting, *labor, mediators,* and *program* dissolve to modify the *environment* according to the needs of the *actor.* Raffestin's territoriality presents a dynamic relationality in that process in reference to "the production of space" and "power", as articulated by Lefebvre and Foucault.

Another important element of territoriality for Raffestin is power. Like Sack, Raffestin also provides a Foucauldian reading of power in human territorial activities. But he grounds power on labor, as he sees labor as the core of empowerment. If human territoriality manipulates natural territories with labor, it is not possible to transform, conserve, maintain or represent human ecosystems without labor. Therefore, he claims that labor as the source of power is the founding element of territoriality. Thus, the scope of Raffestin's theory of territoriality extends to all human geography studies.[45]

For Raffestin, representation is an important tool of the mind. Thus, social and historical meaning systems are also added to the equation. Raffestin mentions that writers and painters approached the Alps with amazement and fear at first. However, after the Swedish Joasis Simmler, whom he described as a humanist who prioritized documentation rather than a geographer in the modern sense in the 16th century, unearthed the passes that are still used today, by the 18th century, the Alps began to host frequent travelers.[46] It should be mentioned that this approach is important in terms of shedding light on the formation of nonhuman territories in the human mind. The production and dissemination of meaning and knowledge has an important place

[43] Raffestin and Butler, p. 129.
[44] Raffestin and Butler, p. 126.
[45] Raffestin and Butler, p. 136.
[46] Raffestin and Butler.

in Raffestin's understanding. Cultures can mentally reconstruct geography with the help of representation. This reconstruction process is not always a relationship in which nature is physically conquered, the human mind can also absorb nature aesthetically. Society can instrumentalize nature through money or art. They can assign meanings to it with the help of representations and these meanings can turn into elements that establish territory. That is why Raffestin says "the limits of my territoriality is the limits of my mediators", referring to the philosopher Ludwig Wittgenstein's "the limits of my world are the limits of my language."[47] He places the power of representation and meaning systems to mediate the environment as primary elements of territoriality.

Raffestin differentiates the relational approach of his theory when examining geographers who have studied similar topics, such as Sack, Soja and Gottman. However, he finds the production of space and the construction of daily life, which Lefebvre deals in *The Production of Space*, parallel to his own theory. His territories are produced and instrumentalized like Lefebvre's social spaces. Contrary to modern geographers of his time, Raffestin was also in close contact with philosophy. Deleuze and Guattari's concept of deterritorialization, which he frequently refers to, and later Bruno Latour's actor-network theory is very close to his understanding of relationality.[48] Francisco Klauser says that Raffestin's work presents a program opposed to the discipline of human geography of his time, which is objectivist, essentialist, and operating as a scientific field. The intensity of his references to non-geographical disciplines and his critical attitude set Raffestin apart from his contemporaries who focused on spatial analysis, cartographic studies, and most of all, state power.[49] We can summarize Raffestin's originality –the most important ones at least for this text– bringing economic and cultural structures, mobility, aesthetic

[47] Claude Raffestin, 'Territoriality: A Reflection of the Discrepancies Between the Organization of Space and Individual Liberty', *International Political Science Review*, 5.2 (1984), 139–46 (p. 141).
[48] Raffestin and Butler.
[49] Francisco R. Klauser, 'Thinking through Territoriality: Introducing Claude Raffestin to Anglophone Sociospatial Theory', *Environment and Planning D: Society and Space*, 30.1 (2012), 106–20.

geography and spaces of everyday life into the discussion of territoriality, in addition to the state space, by keeping labor, relationality and representation at the center.

Those two theories are not the same in terms of their attempts and scopes. As already stated, unifying those two -if that is ever possible- and suggesting a grand theory of territoriality is beyond the scope of this proposal. The most evident divergence between the two theories is their agenda. Raffestin explicitly states that his notion of territoriality aims to create a new theoretical ground for the whole discipline of geography.[50] However, for Sack, territoriality is an aspect of human geography. It is a spatial strategy that allows him to produce a novel analysis of the spatial behavior.[51] For Sack, territoriality can be turned on and off because it refers to who is controlling who in a delimited space. However, for Raffestin, it is a bundle of continuous processes that are confronting and, thus, creating relationships of alterity and exteriority.

Since both authors are proposing new understandings of territoriality and doing it mostly in different languages, division in the literature on the subject is distinguishable. English speaking academia primarily focuses on Sack's idea of territoriality with few attempts to introduce Raffestin to the discussion.[52] Consequently, there are very few works that are referring to both Sack and Raffestin in the same debate.

Alexander B. Murphy, who elaborates on differences and similarities of Sack and Raffestin, states that two theories are not entirely contradicting with each other; instead, they propose different notions of territoriality, which are sometimes overlapping. Murphy first locates three common themes, power, iconography, and social relations.[53] Moreover, he adds that "beyond these continuities both Raffestin and Sack are concerned with the role of ideology in the human production of territory,

[50] Raffestin and Butler.
[51] Sack.
[52] Klauser, 'Thinking through Territoriality: Introducing Claude Raffestin to Anglophone Sociospatial Theory'.
[53] Alexander B. Murphy, 'Entente Territorial: Sack and Raffestin on Territoriality', *Environment and Planning D: Society and Space*, 30.1 (2012), 159–72.

they both are interested in how territory functions and the relationships it produces, and they both recognize that territoriality exists at many places and scales."[54]

In summary, for Sack, territoriality refers to strategies of division, for Raffestin, territoriality is the relations that make the activity of division work. On the other hand, these two different approaches agree that human territoriality is the reproduction of geography at different scales and with different tools, and that territories can be both the result and the cause of this production. Geography, physically and/or symbolically delimited and reorganized by human labor, produces the conditions, means of control, and even more elaborate divisions to ensure its own continuity. These definitions of territoriality put people and geography in their focus, and in this respect, they cannot be considered apart from capitalist production, consumption and reproduction relations including their relationship with the Earth. Within behavioral and relational perspectives, this research will refer to the "territory" as an object whose identity as a whole is constructed through the process, "territoriality", that is changing under the forces that are generated by multiple agents. The third term, "territorialization" will help us to conceptualize the connection between the two.

1.4.3 [de][re]Territorialization: Philosophy of Marking the Earth

For Deleuze and Guattari, the term "territorialization" plays a significant role in their philosophical construction.[55] In this respect, all phenomena of the human and nonhuman universe are read through a locality and the change in the locality. They implement many geographical metaphors like plateau and cartography to place concepts in a spatial domain and discuss their proximities, limits, flows and changes. Territorialization is the primary concept of their philosophical construction. Initially the term is appropriated into the psychology referring to construction of libidinal zones, localization of desires, on/in the body. Ronald Bogue says that:

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[54] Murphy, p. 165.
[55] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*; Gilles Deleuze and Felix Guattari, *What Is Philosophy?*, trans. by Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994).

> Guattari's effort here is to extend to the domain of the social Lacan's essentially psychological use of "territorialization," that is, as the process whereby parental caregiving invests the infant's libido in specific body regions, with the infant's initially free-floating "polymorphous perversity" giving way through parental care (feeding, cleaning) to a "territorialized," or fixed and localized, organization of the body into erogenous and nonerogenous zones.[56]

In Deleuze and Guattari's philosophy, territorialization refers to the locality of materials, concepts, practices or power, not only desires. They approach to geographical, biological, psychological, sociological, economic and political phenomena within the lens of territorialization. With the introduction of triad of [de][re]territorialization they are able to indicate temporality and continuous change, the processes in the material universe for a variety of disciplines.[57] Eugene W. Holland states that:

> For Deleuze and Guattari, conversely, "deterritorialization" in the psychological register designates the freeing of "schizophrenic" libido from pre-established objects of investment: from the Mother's breast, for instance, or from the family triangle of the Oedipus complex. At the same time, but in the social register, it designates the freeing of labor-power from the seigneurial plot of land, the assembly line, or other means of production.[58]

Difference is inherent in time, and time is an inseparable part of the existence. All movements, present a deterritorialization and a reterritorialization. Figures like Bernard Cache,[59] Ronald Bogue[60] and Elizabeth Grosz[61] who are heavily influenced by these ideas, discuss the territory with art theories that connect the Earth and human action. Earth, cities, buildings and even furniture can be the focus of this aesthetic gaze. After Deleuze and Guattari, on territorialization, architecture and art, Grosz says

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[56] Bogue, p. 466.
[57] We can note that Raffestin already explored and elaborated this triad in reference to Deleuze and Guattari. In addition to that, Murphy has pointed out more links between Raffestin and the philosophy of Deleuze. For more, see Raffestin and Butler; Murphy, p. 164.
[58] Eugene W Holland, 'Deterritorializing " Deterritorialization ": From the " Anti-Oedipus " to " A Thousand Plateaus "', *SubStance*, 20.3 (1991), 55–65 (p. 57).
[59] Bernard Cache, *Earth Moves: The Furnishing ofTerritories* (Cambridge, MA: The MIT Press, 1995).
[60] Bogue.
[61] Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008).

that "the constitution of territory is the fabrication of the space in which sensations may emerge"[62]

Those philosophical perspectives all share a common goal that is to prioritize "change" rather than "identity" and provide an immanent materialist viewpoint. Meaning, they do not need any transcendental categories or concepts to make sense of the world. Absoluteness, exactness and object identities are some of the transcendental categories we will touch upon throughout this study. The dissolution of the boundary between human and nonhuman is the most vital one for this thesis[63]. In that sense, Félix Guattari, in *The Three Ecologies*[64] and later, in *Chaosmosis: an Ethico-aesthetic Paradigm*[65] presents mental, social and environmental ecologies as interrelated and decisive in the territorialization of the subject, in the process of subjectification. We will discuss variety of implications of this more-than-human viewpoint in the architectural discourse within following chapters.

Territorialization, in the most general terms will denote construction, of the territory, not only physical but also abstract ones. Construction of species, senses, languages, societies and even environments are territorializations. Within our framework, the architecture will be understood as a "territory," not strictly geographical but also social, perceptual, and mental- that is constructed by and incentive to many "territorialities" -or processes that are working in national, institutional, cultural and ecological registers. However, for most of the cases, the attributes of a territory and territorialities that architecture is related to will be evident when a deterritorialization and a reterritorialization are present and observable.

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[62] Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, p. 12.
[63] *The Nonhuman Turn*, ed. by Richard Grusin (London: University of Minnesota Press, 2015).
[64] Félix Guattari, *The Three Ecologies*, trans. by Ian Pindar and Paul Sutton (London: The Athlone Press, 2000).
[65] Félix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. by Paul Bains and Julian Pefanis (Bloomington: Indiana University Press, 1995).

1.5 Politico-aesthetic Project

Terry Eagleton has already showed us that the project of aesthetic philosophy in the Enlightenment was an ideological force to critique and reconfigure "bourgeoise possessive individualism and appetitive egoism."[66] For the 21st century, one can still propose a similar -if not the same- aim for aesthetic philosophy but looking at wider set of symptoms now also including the nonhuman world. Jale Erzen in her essay *The World is My Body: Ecology and Aesthetic Perception* argues that an ecological aesthetics may be the radical solution to our problems about the Earth. She proposes an understanding of environment that is the continuum of the body. Ecological awareness, which arose from realization of complex relationalities between human, subjective perception and environment, is Erzen's main point.[67]

We have already covered that the theories of territory cover the aesthetic and political dimensions with the construction of senses, language, subjects and environments. While territory and territoriality inform human, geography and power, territorialization presents a philosophical framework for understanding movements and organization in human and nonhuman worlds. In *What is Philosophy?* Deleuze and Guattari present an aesthetic and political definition for territory with the architectural example of "territory-house." They say: "perhaps art begins with the animal, at least with the animal that carves out a territory and constructs a house."[68]

> The territory-house system transforms a number of organic functions -sexuality, procreation, aggression, feeding. But this transformation does not explain the appearance of the territory and the house; rather it is the other way around: the territory implies the emergence of pure sensory qualities, of sensibilia that cease to be merely functional and become expressive features, making possible a transformation of functions.[69]

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[66] Terry Eagleton, 'The Ideology of the Aesthetics', *Poetics Today*, 9.2 (1988), 327–38.
[67] Jale Nejdet Erzen, Üç Habitus: Yeryüzü, Kent, Yapı (İstanbul: Yapı Kredi Yayınları, 2015). This chapter is minor rework of another paper published as 'The World is My Body: Ecology and Aesthetic Perception' in International Association of Aesthetics Annual: Diversity and Universality in Aesthetics, ed. Wang Keping, 14 (2010), pp. 94-105.
[68] Deleuze and Guattari, *What Is Philosophy?*, p. 183.
[69] Deleuze and Guattari, *What Is Philosophy?*, p. 183.

They frame territory as the milieu that sensibilities arose and transformed. They are not only the outcomes of human labor but also the environment that constructs the desires that drive labor. Considering those, seeing architecture as territory is a "politico-aesthetic project." Firstly because, theories of territory understand both political and aesthetic on the same plane of emergence. Secondly, it is a "project" because it aims to provide a framework to assign novel meanings to architecture in mental, social and environmental ecologies. Rhythm and boundary are the two concepts that transpose theories of territory into an architectural theory that is not only concerned with the building activity, but all the human processes that are marking the Earth, modifying any or all the three ecologies.

We will follow Deleuze's ontological standpoint as he defined in the *Difference and Repetition* to situate the selection of rhythm/boundary couple. Deleuze proposes difference and repetition as a critique of contradiction and identity, which he argues, dominating the image of thought. He understands difference not as negation or contradiction but as an excess of creativity. Repetition, on the other hand, reconfigures generality and identity not by abiding the repetition of the same but being repetition for/in difference. Thus, Deleuze makes difference and repetition positive principles that can define any object of thought.[70] Instead of understanding identities/objects as concrete and absolute entities, Deleuze sees multiplicities, emergences and assemblages. The couple of rhythm and boundary as proposed in this study refers to repetition and difference in such philosophical sense. This connection between the two pair of concepts has already been made by Deleuze and Guattari in various writings. Rhythms and boundaries appear frequently while talking about [de][re]territorialization. They are constituent elements of territories.

Boundary is a definition of inside and an outside of any territory, abstract or concrete. On the other hand, beyond its immediate musical connotation, rhythm is a

[70] Deleuze, *Difference and Repetition*.

philosophical term *par excellence* Deleuze and Guattari have explored rhythms, as *ritornello* and *refrain* in a very systematic manner, as constituent parts of any territorialization.[71] Considering the use of the territorialization as not only confined to physical geography but also psychology, sociology and more, the selection of words -rhythm and boundary- allows for many transpositions across various discourses and allows for material and abstract architectural connections.

Rhythm and boundary are the most foundational elements of any sense of unity -wholeness, identity- of objects within all three ecologies, mental, social and environmental. However, seeing them as foundational we are not proposing a structural order for concepts. Instead, they are foundational because they transform into each other across all scales of forms continuously -from point to line or smooth surface to microscopic lumps. Rhythm and boundaries are everywhere in all scales, forms and level of abstractions. They are forever in the middle; hence they eliminate the risk of seeking a metaphysical foundation.

The rhythm-boundary couple does not address a duality. The question of whether rhythm or boundary comes first is futile. Starting point changes according to approach. In other words, there is no ontological superiority, claiming one is essential to the other, or an antagonism, a dialectic to be solved with a synthesis between those concepts. Rather, there is only rhythm and boundary, nesting forever within each other. We are in the search for rhythms that are expressing a boundary or boundaries that are turning into a rhythm. Their transformation is the most important potential that will carry architecture into different scales and various ecologies, indicating aesthetic and political construction of human and nonhuman world.

[71] Arjen Kleinherenbrink provides a review of the term ritornello as one of the main inventions of the Deleuze and Guattari. Even the term is not elaborated in A Thousand Plateaus extensively, Kleinherenbrink points out the further explorations of the term made by the thinkers. He also points out how territory and ritornello are mostly elaborated separately within literature under the different domains of "political" and "aesthetic". For more see: Arjen Kleinherenbrink, 'Territory and Ritornello: Deleuze and Guattari on Thinking Living Beings', Deleuze Studies, 9.2 (2015), 208–30.

1.5.1 Boundary

Boundary is very close to how “border”, “threshold” or “edge” is being discussed in social theories and architecture. Boundaries differentiate their multiple sides, surroundings. They can be abstract and denote differences between concepts or cultures. Or they can be concrete and differentiate enclosures, city lots or state limits. Each territory implies an inside and an outside, hence, some kind of boundary with degrees and dimensions of porosity. Architecture deals with concrete boundaries like walls while constructing as well as abstract ones.

In geographical terms, Stuart Elden defines territory as “a bounded space under the control of a group of people, with fixed boundaries, exclusive internal sovereignty, and equal external status is historically produced.”[72] From the juridico-political point of view, Brighenti states, the territory is the act of drawing boundaries that raises questions such as: who is drawing and why/how that boundary is drawn.[73]

From the behavioral perspective, for Sack, the territory is defined when a boundary imposes a control to affect behavior.[74] Sack says that boundary is not necessarily a physical obstacle but can be a “symbolic form that combines a statement about direction in space and a statement about possession or exclusion.”[75] According to him, territories communicate through their boundaries. From the relational perspective, in Raffestin, boundary appears with notions of exteriority -spatial, the outside- and alterity -social, the other-. He says that territoriality is how relations of exteriority and alterity are produced and sustained.[76] Thus, Raffestin presents a dynamic notion of boundary by subjecting it to the “otherness”.

Urban geography and sociology present another definition of boundary with the example of money. While signifying a geographical territory before, money in the

[72] Elden, p. 31.
[73] Brighenti, ‘On Territory as Relationship and Law as Territory’.
[74] Sack, p. 19.
[75] Sack, p. 21.
[76] Raffestin and Butler.

contemporary urban condition now signifies the whole planet as its territory. Traditionally, the relation between territory and money refers to a sovereign authority in a geographical terrain that can print and circulate its own money. National money required a national boundary that its constructed value was taken to be valid inside. However, the boundaries that money is operable are shifted from politico-geographical milieu to a purely psychological one. Andy Merrifield argues that urbanization became a global phenomenon in which money can operate freely, neglecting national boundaries on a global scale.[77] For David Harvey, with the lower costs of transportation and communication, global capital became able to move where their interests lay, deepening the uneven development.[78] Neil Brenner points out a similar condition -as he calls planetary urbanization- and says that urban units are now understood as "relationally networked with other cities via transnational webs of capital, labor, and transportation/communication infrastructures."[79] In the neo-liberal free market, money has been freed from the idea of nation and geographical boundaries. In other words, money now only needs the boundary which divides the conditions that "the idea of money"[80] as the mediator of all exchanges is present or not. Its territory is both global as much as it is psychological.

Even more abstract notions of the boundary can be found in the philosophy. Deleuze and Guattari interpret art and territory in the same category of boundary making. They see art as a framing of chaos -the material universe or the Earth-, which creates deterritorialization and reterritorialization with affects and percepts.[81] Act of framing gathers materials, elements, and sensations from chaos and bound them together. Art becomes expressive through framing or the boundary. Within the same line of aesthetic theory, Grozs says that:

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[77] Andy Merrifield, *The New Urban Question* (London: Pluto Press, 2014).
[78] David Harvey, *Seventeen Contradictions and the End of Capitalism* (Oxford: Oxford University Press, 2014).
[79] Neil Brenner, 'Theses on Urbanization', *Public Culture*, 25.1 (2013), 85–114.
[80] Following Marx, Harvey problematizes the form of money that supposedly measures value but becomes a kind of commodity itself at the end, as money capital. For more, see: Harvey, chap. The Social Value of Labour and Its Representation by Money pp. 25-37.
[81] Deleuze and Guattari, *What Is Philosophy?*, chap. Percept, Affect and Concept pp. 163-99.

> The emergence of the "frame" is the condition of all the arts and is the particular contribution of architecture to the taming of the virtual, the territorialization of the uncontrollable forces of the earth.[82]

Deleuze and Guattari primarily attain that definition to the animalistic behaviors like marking with odor and color, or dancing and singing.[83] In *A Thousand Plateaus,* they say "The artist: the first person to set out a boundary stone, or to make a mark."[84]

Another coding of the territory as an aesthetic space, Italian architect Vittorio Gregotti emphasizes the semantic density of geography and geographically specific forms in human perception beyond the built environment. He sees the territory in terms of the geographic terrain, the landscape that architecture is placed in.[85] Quoting Gregotti, Bernard Cache says that framing does not only connects geographic territory -the site- and architecture in a contextual sense but also defines an outside. He says that "beyond the built frame there is the site, but beyond that still, there is the outside."[86] In other terms the outside is constructed as soon as an inside is grasped.

> The frame is thus the first construction, the corners, of the plane of composition. With no frame or boundary there can be no territory, and without territory there may be objects or things but not qualities that can become expressive, that can intensify and transform living bodies.[87]

Candidly in architectural terms, Pier Vittorio Aureli's use of otherwise familiar architectural term: *form* also offers another definition of boundary.[88] He says that *form* does not invoke a dichotomous other, the *content*; instead, it is the limit, the relationship between inside and outside. Its existence -its finitude and specificity-

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[82] Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, p. 11.
[83] Ronald Bogue makes an expanded inquiry on Deleuze and Guattari's notion of art and their links to animal territoriality. Bogue.
[84] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, p. 316.
[85] Vittorio Gregotti, 'The Form of the Territory', *Oase*, 80, 2009, 7–22.
[86] Cache, *Earth Moves: The Furnishing ofTerritories*, p. 68.
[87] Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, p. 11.
[88] This specific type of boundary definition will be elaborated in respect to Douglas Spencer's critique of Aureli's project in the chapter: Architecture and City.

always indicates an engagement with the "other".[89] He says that "in being concerned with 'itself,' it necessarily concerns the 'other.'"[90] From then on, Aureli draws a parallel between *formal* and *political* and says that both are indicating the being a composition of parts and being open to the confrontation with the outside. In both concepts, separation, composition, and the potential conflict is at hand. About the formal and political Aureli says that:

> Both deal with the fundamental question of defining the limits that constitute related, but different, parts. It is from this vantage point—the question of a composition of parts, the question of limits posed through knowledge of the other—that I propose to redefine the concept of the formal.[91]

Form as understood by Aureli roughly equates with the boundary as an expression of division. The architecture participates in territories as it draws boundaries, whether for spatial control as in Sack,[92] or defining exteriority and alterity as in Raffestin,[93] or complying with the market rule as in Harvey,[94] or creating sensations with the framing of the Earth as in Deleuze and Guattari.[95]

1.5.2 Rhythm

The concept of rhythm in this study refers to intensities, repetitions and divisions of time. As we have said, rhythm is a frequent term in Deleuze and Guattari's *A Thousand Plateaus* [96] and resonates strongly in Deleuze's *Difference and Repetition.*[97] Another philosophical exploration of the term is present in Lefebvre's *Rhythmanalysis.*[98] In those works rhythm does not suggest the reoccurrence of the identical. As Lefebvre

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[89] Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge, MA: The MIT Press, 2011), chap. Toward the Archipelago pp. 1-46.
[90] Aureli, *The Possibility of an Absolute Architecture*, p. 31.
[91] Aureli, *The Possibility of an Absolute Architecture*, p. 30.
[92] Sack.
[93] Raffestin and Butler.
[94] Harvey, *Seventeen Contradictions and the End of Capitalism*.
[95] Deleuze and Guattari, *What Is Philosophy?*
[96] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, chap. 1837: Of the Refrain, pp. 310-50.
[97] Deleuze, *Difference and Repetition*.
[98] Henri Lefebvre, *Rhythmanalysis*, trans. by Stuart Elden and Gerald Moore (London: Continuum, 2004).

says, “absolute repetition is only a fiction of logical and mathematical thought, in the symbol of identity”[99] The difference is immanent within the repetition both as infinitely small and infinitely large.[100] Deleuze distinguishes the idea of rhythm that divides only time -the cadence repetition- from the one that the concept of difference is immanent.

> Cadence-repetition is a regular division of time, an isochronic recurrence of identical elements. However, a period exists only in so far as it is determined by a tonic accent, commanded by intensities. Yet we would be mistaken about the function of accents if we said that they were reproduced at equal intervals. On the contrary, tonic and intensive values act by creating inequalities or incommensurabilities between metrically equivalent periods or spaces.[101]

In the philosophy of difference, a thing only exists via becoming a part of an ongoing change. Things that are indifferent to time are transcendental since nothing exists outside ongoing material processes in the universe. Inherently, it opposes the logic of identity and same. Instead of identity it understands a boundary –an identifiable whole- with repetitions that the boundary is undergoing and participating in the material universe.

The primitive hut presents itself as an accent in the geographical landscape and it initiates a rhythm by “creating inequality and incommensurability” with the environment. Whether it is defined by a hearth or a roof, it provides a function for inhabitants by maximizing the difference between inside and outside. Its symbolic and material aspects initiate a rhythm with its difference. In the meantime, it also consists of rhythms of various kinds such as structural -stereotomic or tectonic-, material -wood or stone-, visual -leaves or horns on column capitals- and many more. In the philosophy of difference, “the primitive hut” becomes the “territory-house” because “there is a territory when the rhythm has expressiveness.”[102]

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[99] Lefebvre, *Rhythmanalysis*, p. 7.
[100] Deleuze, *Difference and Repetition*, chap. Difference In Itself pp. 20-69.
[101] Deleuze, *Difference and Repetition*, p. 21.
[102] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, p. 315.

Like boundary immediately resonates with the form of territory, rhythm refers to the form of territoriality. We already stated that while territory implies an object, territoriality implies a process. Rhythm is the primary aspect of territoriality as it claims a meaning through its repetition and difference. Deleuze and Guattari say that "territorialization is an act of rhythm that has become expressive, or of milieu components that have become qualitative. The marking of a territory is dimensional, but it is not a meter, it is a rhythm."[103] The rhythm of color, sound, odor, texture and more may mark a specific part of the terrain and territorialize the land, like in animals, or the rhythm of actions may form habits and territorialize future actions in psychology. The repetition and difference of the rhythm construct the boundary with its expression; odor marks the territory of the lion. A rectangular wall acts in a similar fashion. The form is nothing more than a sensibility -a mirage of identity- that arose from a multiplicity -rhythm- captured with the eye's movement. Even in the case of odor, where everything is volatile, unity can still be formed. We found ourselves contemplating a vague boundary in such cases, turning between rhythm and boundary in very small instances of time.[104] The vagueness of inside and outside can easily be illustrated with a field of points on a sheet. As intensity of points get sparser the eye starts to capture a unity. With the difference in intensity we sense an invisible center of distribution of points. It can be vaguely described on the periphery, where the intensity of points gets sparser. Rhythm defines the concreteness of the boundary. When solidified, points become lines and then surfaces and then volumes. The notion of boundary appears as an issue of proximity.

Sack's notion of territoriality that focuses on control, can be asserted with various rhythms; job descriptions, legal rights, brute force, cultural norms, and even body posture are all present rhythms. All those reoccurrences participate in the production

[103] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, p. 315.
[104] The original domain that the concept rhythm derived from, music, maybe has the most illuminating instances of rhythm turning into some sort of boundary. In very low frequencies, a simple sine wave is captured as a cadence rhythm. We hear the difference between crest and trough of the wave like a pulse. As wavelength gets smaller the rhythmic pulse gradually turns into a conventional note. From the intensity a new expression appears.

of territory.[105] Territoriality is constructed with their intertwined appearance and vanishing pattern. They do not need to be present all the time. The possibility of brute force has an expression even without the presence of brute force. In the case of a home, rhythm has an oral and verbal form, which appears as the repetition of a sentence stating that the kitchen is out of boundaries for the children.[106] In the workplace the case would be the signs that are indicating the restriction of the access, or the "work agreement", whose rhythm is resurfaced by many other rhythms; Rhythms of the physical organization of work environment, the appearance of formal communication with superiors, the workhours all coincide and refer to "work agreement", creating its rhythm.

The rhythm is constituent for territory, but its expression is not deterministic. Instead, it can reconstitute itself and produce different rhythms besides the intended ones. In reference to Sack's conception of territoriality and Lefebvre's *Rhythmanalysis*, Mathias Kärrholm differentiates the "forms of territorial production." For Kärrholm, control can be claimed by impersonal agents like governments and corporations as well as individuals. Furthermore, control can be intended or can be spontaneously produced with ongoing use.[107]

Kärrholm says that there are four types of rhythmic territorial production; 1-they can be impersonal or personal while being intended or emerged. "Territorial strategies" are impersonal and intended. They propose a rhythm of "planned and to some extent mediated control, and often involve the delegation of control to things, rules, and so on."[108] 2-"Territorial tactics" are personal, and they introduce rhythms that are spontaneous and in-situ with an intention to change territory. Territorialities that are not intentional but constructed through use also have impersonal and personal aspects. 3-"Territorial associations" are impersonal and produced through use. The rhythm of

[105] Sack, chap. The meaning of territoriality pp. 1-27.
[106] Sack, p. 16.
[107] Mattias Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space* (Ashgate, 2012).
[108] Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space*, p. 15.

conventions and regulations is coupled with a form; from then on, territoriality does not create the territory, but territory calls for territoriality. 4-"Territorial appropriations" are personal, and they generate territoriality through use, not with intent. Kärrholm says that "Territorial appropriation produces territories through a repetitive and consistent use of an area by a certain person or group who, at least to some extent, perceive this area as their own."[109]

Raffestin's definition of territoriality: "the ensemble of relations that societies, and consequently the humans that belong to them, maintain, with the assistance of mediators, with the physical and human environment for the satisfaction of their needs towards the end of attaining the greatest possible autonomy allowed by the resources of the system."[110] He proposes a fluid relationality between actors, mediators, environment, labor, and program. Territoriality becomes the expression of the rhythms of communication and exchange between those elements. For example, Raffestin characterizes the contemporary urban condition with the dominance of the rhythm of monetary exchange. All mediators become just a function of money. The rhythm of cycles, velocities, and succession divide the space and time so that they "become the skeleton of everyday life."[111]

> The particularities and singularities find their expression, reduced as it is, in the play of monetary values; territories and territorialities are more and more susceptible to being expressed in monetary terms and by systems of prices: the price of land, of housing, of labor, etc. Money is only a system of signs, but an extremely powerful one, since it can provoke very rapid changes by a play of interactions between territories and territorialities. Money is no longer the sign of real wealth, but reality has become the sign of money.[112]

The expression of the rhythm of the monetization is the territoriality on a global scale as Harvey, Brenner, and Merrifield have acknowledged.[113] Perhaps the most intricate

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[109] Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space*, p. 16.
[110] Raffestin and Butler, p. 129.
[111] Raffestin and Butler, p. 129.
[112] Raffestin and Butler, p. 140.
[113] Harvey, *Seventeen Contradictions and the End of Capitalism*; Brenner, 'Theses on Urbanization'; Merrifield.

analysis of globalized everyday life in terms of its rhythms has been done by Henri Lefebvre.[114] In Lefebvre's *rhythmanalysis* project, the body has been composed of rhythms; pedestrian movement on crosswalks, traffic lights and cars, corporations and working hours, money and exchange, media and its infinite mobility, all imposes their rhythms to the body. For Lefebvre, rhythms interact; they can manipulate or produce each other. He says that:

> Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm. Therefore: a-repetition (of movements, gestures, action, situations, differences); b-interferences of linear processes and cyclical processes; c-birth, growth, peak, then decline and end.[115]

Hence, rhythm emerges as heterogeneous, dynamic and processual phenomena. It does not necessarily create equal divisions; it fluctuates and interacts with other rhythms; lastly, it can be conceptualized within any temporality, whether human and nonhuman.

[114] Lefebvre, *Rhythmanalysis*.
[115] Lefebvre, *Rhythmanalysis*, p. 15.

CHAPTER 2

TERRITORY OF THE DISCIPLINE

When we say discipline of architecture we understand: a body of knowledge, practices, concepts, techniques, a discourse, that is concerned with and informed by its own definition. The disciplinarity of architecture has been restructured many times in history with society. We understand disciplinarity of architecture as a process of bringing bundle of techniques -in relation to material or conceptual tools- together to modify the environment. In that sense, discipline of architecture needs many theories concerning the constructing and reading -making sense- of the built environment. In fact, act of design requires theories of production and reception simultaneously. There is no design without an idea of how design communicates or participates in human and nonhuman ecologies through encounters.

The theories of territory layouts a framework that processes concerning disciplinarity -and thus, production and reception- of architecture can be critically reframed. As we have put, architectural production refers to construction, representation, writing or drawing and many, while reception, refers to all encounters with those productions. However, it is an uninteresting, synthetic but a helpful categorization for this thesis. The production/reception will be used to situate architecture at the center of this inquiry. The boundary in-between will be blurred, together with the other dualities such as public-private, theory-practice or within-beyond. Theories of territory acknowledge that there is no solid separation between those distinctions. Rather reception and production non-linearly inform each other in various degrees and reproduce the architectural disciplinarity.

Where does something cease to be a subject of architectural theory? What makes it in or out? When does a block of brick interests architecture? What is the context for a block of brick, the wall, the building, or the city? Those questions can be answered

from a variety of positions concerning scale, function, materials, structural properties and more. We will understand the boundaries that are drawn by similar and consecutive questions as indicators of an interior -a discursive milieu that architecture becomes operative- and an outside -a "surface of emergence" in Foucauldian terms, which consists of historical, cultural, geographic, and political factors- of the discipline of architecture. The argument of the chapter is: "Architecture as territory repositions what is beyond and what is within the discipline."

What is deemed beyond the architectural production has many names according to different theoretical stances in history: non-design, context, city, earth etc. Whereas, what is inside may include design, form, space, tectonics, type or ironically city and earth again. Myths and ideologies that come into play are helpful in demonstrating how the discourse self-referentially constructs itself and produces an inside and an outside. On the other hand, there are also speculations that not only divide the within and beyond but also change the characteristics of the boundary. Autonomy debate or "post-critical" and "post-theoretical" positions are such discussions. Discipline is busy speculating what is within -operative and constructible- and what is beyond -out of reach but analyzable.

Territorial relations that define built environments are becoming more visible, as contemporary architecture, landscape design and urbanism studies appropriate the term from social geography and philosophy. However, its use in design research is mostly reserved for Landscape and Urban design fields that are predominantly producing mappings, master plans, architectural interventions for the development of urban complexes. Therefore, this study claims that it is necessary to articulate critical and operative design questions not only for large-scale interventions like contemporary landscape design and urbanism projects, but also for individual and cramped spaces of everyday life and architecture of rooms, cables, toilets and streets.

In the first part of this chapter, we will frame rhythms and boundaries as traditions and limits of the discipline. Architectural discipline will be put as a discursive territory. In

the second part we will address some problems that are indicative of the dominant architectural ideology under the name: fallacy of misplaced environments. This part will focus on theory-practice and beyond-within distinctions within territory of the discipline.

2.1 Traditions and Limits[116]

Traditions or conventions are common practices, ways of doing, reading or interpreting. Those practices present a rhythm in the history of discipline. Those rhythms may be concepts, elements, materials and techniques of constructing representing or writing. From the western accounts, the most distinguishable rhythm of history of the discipline is constructed by the treaties written by the figures such as Vitruvius, Alberti, Serlio, Laugier, Ledoux and so on. Even this thesis also presents an accent in that complex rhythm, albeit much less comprehensive and more directed one.

Limits are the virtual boundaries attained to architect and architecture. Condition of the limit is open to interpretation. In fact, it is one of the most debated topics of the profession. One can see the whole disciplinary history as an effort to define architecture and architect in relation to power. In fact, to tell the society what architect can do was primer in the Vitruvian tradition of treaty writing. However, most of the time an absolute authority has mediated the relation between the treaty writer and the society. How knowledge is disseminated plays an important role in limiting. The effects of public dissemination with mass printing allow architects to widen their audiences beyond emperors as we will see in following discussions.

History of architectural discipline consists of several bodies: in the form of language as in writing, drawing or architectural constructions whether as house or an antique site. These entities change in time, in various ways. Some of them get exposed to the friction of many forces that corrode their materiality, some of them change by

[116] Part of this section is presented in PhD seminar in METU Department of Architecture instructed by Prof. Dr. Ayşen Savaş in Spring 2017/2018 semester.

mutations in context. Architectural treatises of western accounts show a genealogical continuity of this kind of mutation with the dissemination of habits.

Heidegger's seminal concept, "thrownness"[117] can easily be applied to architects. They are thrown into a world already full of ideas in the form of language or ruin -of the past constructions. Each architectural treaty writer, starting from Vitruvius; Leon Batista Alberti, Andrea Palladio, Sebastiano Serlio, Claude Perrault, Jacques-François Blondel and their many other contemporaries and successors have lived in a world that social, cultural and empirical norms are variably different. In that sense, treatises are updating the discipline according to the changing context and define architecture's social status as a profession that can be mastered. The social status of architecture and reproduction of relation with power -through architecture, writing or political maneuvers- will be topic of the upcoming parts. First part of this chapter will consider treatises as one of the major products that construct the social meaning of architecture as a profession by defining the various aspects of the architect and construction. Therefore, theory in the form of written language -in this case treatises- also operates outside the circle of architects by participating in the construction of norms in manifold ways. Two concepts, "myth" and "design" will be understood as two samples of rhythm and boundary of the discipline. Prosthetic theory of Wigley will be discussed as habits on the limits, as territorialization, of the discipline.

2.1.1 Mythmaking as Tradition

The term myth is a suitable entry to exemplify rhythms that are producing the disciplinarity of Architecture. Firstly, myths are social constructions that elevate certain representations in life into higher degrees of meaning. In other words, they privilege some concepts. Secondly, by definition, they tend to get demystified. Every myth is historical and changing conditions disrupt their foundations by replacing belief and knowledge systems. Demystification creates a deterritorialization and

[117] Heidegger was using the term to conceptualize the changing world that each new generation born into and that shaped each generation's perspective.

reterritorialization in semantic world. As we have said those are the conditions that allow us to locate territories and territorialities.

Myth implies both a rhythm and a boundary. A myth is a rhythm, its accents are significations; and it is a boundary as it reifies meaning and limits the mutations of meaning. However, that does not mean that myths are not immune to dissolution. In fact, they are demystified, replaced or abandoned many times in history. Moreover, for the case of the architectural discipline, mystification and demystification are two of the main practices, which allows architectural theory to define its own norms and thus professional integrity. So, I argue that the practice of mythmaking is a habit/convention of the architect. To exemplify this condition, we will turn to the tradition of Vitruvian treaty writing that reappeared in the early Renaissance and examine some myths that have sustained or transformed until the Enlightenment. The enlightenment is a particular period where demystification and re-mystification are prominent and relatively speed up with scientific explorations. In that sense, the selected era provides a suitable timespan to illustrate how discipline is sustained with habitual practices. In this case, this practice is mythmaking. Architectural treaties of this era include movements of demystification and mystification together to preserve a normative place for the discipline in society.

Roland Barthes provides a semiotic framework for *mythologies*.[118] According to him, myths are social constructs -thus products of history- which are mistaken with a natural essence. Barthes' reading sees myths as a type of *speech*; a meaning system. However, different from any other meaning system, myths have two semiotic layers; the first one is the *language-object*, which is a carrier of a meaning; as a visual, vocal, haptic or olfactory form; and the second one is metalanguage, which is a linguistically constructed and *motivated* concept relating itself to the *language-object*.

[118] Roland Barthes, *Mythologies*, trans. by Annette Lavers (New York: The Noonday Press, 1972).

The first system that consists of the signifier and the signified, becomes the signifier of the second semiotic system. In second system, the signified directly talks about the signifier itself. Instead of hiding it as in any other semiotic systems, in myths, the signified distorts the signifier within a motivated *metalanguage -a second order semiotic system*. The signified in the second system is a *concept*. With the concept, the metalanguage talks about the first language.[119] The myth can signify the concept with various forms of signifiers. Furthermore, Barthes states that there is no regular relation between volumes of the signifier and signified in myths. "In myth, […], the concept can spread over a very large expanse of the signifier. For instance, a whole book may be the signifier of a single concept."[120]

Architectural treatises are perfect examples of what Barthes called "traditional literature as a mythical system,"[121] in which writing becomes a signifier of literary discourse already filled with meaning.[122] Each time a frontispiece appears in an architectural treatise it signifies the concept of "treatise writing". The *concept* of "treatise" invades the frontispiece because, apart from its immanent functional or aesthetic purpose, there is a submission to a historical concept. When a normative system turns into a self-proclaimed concept, it can reproduce itself through any language-object. A consciousness that has never met with the concept cannot recognize or produce myths. Barthes says that "the concept is a constituting element of myth: if I want to decipher myths, I must somehow be able to name concepts."[123]

Within the myth, by connecting to a sign, the concept makes itself look like a natural part of the sign relation or as Barthes says "myth transforms history into nature."[124] Myth cannot sustain its signification eternally; it dissolves as quickly as it is formed. It is always contextually bounded. Thus, it is always bound to be demystified; either

[119] Barthes, chap. Myth as a Semiological System pp. 110-5.
[120] Barthes, p. 119.
[121] Barthes, p. 133.
[122] Barthes also draw attention to break from mythical character of classic literature and turn to "anti-nature" of language and writing in 19th century in pp. 133-134.
[123] Barthes, p. 119.
[124] Barthes, p. 128.

by revelation of motivation after focusing on signifier filled with the pure *concept* or by unmasking the distortion after by focusing on the pure signifier.[125] Demystification is an analytical process. However, for a myth-reader, the situation is significantly different. The myth is true for the reader as a story, but unreal in its mechanisms. For Barthes, this is the only way for understanding the sociological role of myth in history.

> If one wishes to connect a mythical schema to a general history, to explain how it corresponds to the interests of a definite society, in short, to pass from semiology to ideology, it is obviously at the level of the third type of focusing that one must place oneself: it is the reader of myths himself who must reveal their essential function.[126]

The myth is only graspable with respect to the contextual difference. For the myth-reader, it is nothing but a natural aspect of life. Demystification only happens when a culture discovers its own limits and sociologically reconfigures what is considered as natural. Even though the history continuously creates the contextual difference that leads to demystifications, new myths continue to appear. In order to link myths with the architectural theory, a few hypotheses should be clarified first. 1-Every myth is cultural. As Barthes stated, myth does not hide but distorts.[127] Accordingly, what is the product of society is seen as a natural aspect of life. 2-Every culture is composed of myths. The culture is a social system of repetitions including bodily, oral and mental operations. Those operations can easily turn into signifiers in a myth when they have been formed to signify the *concept* of the culture that produced them. Every meaning carrier can be recapitulated by a concept into a second order system. 3-Myths are always constructed and destroyed in a larger context that is constantly changing. This historical transformation -rather than a progression- continuously demystifies while creating other myths. And lastly, 4-a further deduction from those statements, the impossibility of complete demystification, should be made. Since there is always a gap between the social production of meaning like in language and construction of human perception in which semiotic systems have been formed. As covered before, for the

[125] Barthes, p. 127.
[126] Barthes, p. 128.
[127] Barthes, p. 120.

myth reader the story is always true. Without inventing or pointing out the concept, we cannot locate any myth surrounding life.

Within that light, architectural theory and profession has largely mythical foundations. A myth is already present in every philosophical inquiry that is taking "how to make architecture?" as a question that can be thoroughly answered. Furthermore, with the invention of new concepts and thus new mythologies, architecture contextually reproduces its professional integrity. The change in the character reproduces the shared social belief towards the architect but also makes the myth in the theory visible.

The first architectural treatise of the Western accounts, Vitruvius' *De Architectura*,[128] is a text composed of myths mixed with empirical observations about diverse topics. Looking from today, mythologies in *De Architectura* are easily locatable. *De Architectura* deals with distinct topics as religion and astrology, geometry -and many other- to implement them into different subjects ranging from education of an architect, temple construction and city planning to design of the war machinery. The treatise embodies myths in the form of inventions. Classical orders of the column are the most basic example illustrating the myth in the Vitruvian definition of architecture. John Summerson says that "classical architecture is only recognizable as such when it contains some allusion, however slight, however vestigial, to the antique 'orders."[129] "Column" is a concept which is specified in numerous ways including, structural role, material, geometry, construction and proper usage in respect to proper functions. Architect -the mythmaker- becomes the one who assembles all the distinct techniques that are required to make a proper column. As soon as the column capital turns into a signifier of any other concept like beauty, order, harmony or strength of antiquity, the column becomes a signifier of a mythical system. In the meantime, architects become the producer of myths.

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[128] Vitruvius' treatise is originally written for Caesar Augustus around 30-20 BC. Surviving copies have been re-discovered in the 15th century. Vitruvius, The Ten Books on Architecture, trans. by Morris Hickey Morgan, 1914.
[129] John Summerson, *The Classical Language of Architecture* (Cambridge, MA: The MIT Press, 1963), p. 8.

The multiplicity of myths like "the beauty of a column" in *De Architectura* signifies another concept and forms another mythical system. This concept is "the architect" whose signifier becomes the curation of the topics and subjects -buildings, ships, cities or war machines- in the discipline. This curation constructs a field and thus, legitimizes the production and dissemination of architectural knowledge in forms of text and building. Therefore, it defines the professional boundaries by seeking shared social belief towards its capacity to produce knowledge. Myths, in that sense, becomes the foundation which allows production of knowledge that can be built upon. By that, it socially stabilizes the definition of architecture as a profession that can be mastered at. Intensity of the rhythm turns into a boundary.

Treatises following the *De Architectura*, after its rediscovery in the 15th century, have revisited the themes present in Vitruvius and updated them according to their own contextual understanding of the world. For example, for Vitruvius, a statue of a god could cause a disturbance in the city, if it is misplaced. The mythical system around Roman Gods, which was socially believed as true, has been recapitulated into rules of city planning. On the other hand, one of the first followers of Vitruvius, Leon Batista Alberti, lived in a contradicting context in which there was no social consensus on the existence of those same gods.[130]

Even though numerous myths of Vitruvius have been forgotten or demystified with cultural change, some others have been preserved or even magnified in the *De re Aedificatoria*. About the role of column, Hubert Damisch highlights the paradoxical understanding of Alberti concerning the decorative and structural functions of antique orders. Even though his understanding of structure is based on the system of walls and openings -*paires* or "wall architecture" as Damisch puts-, Alberti still treated the column as the principal element of architecture.[131] Moreover, Alberti has added a fifth

[130] Leon Battista Alberti, *On the Art of Building in Ten Books*, trans. by Joseph Rykwert, Neil Leach, and Robert Tavernor (Cambridge, MA: The MIT Press, 1988).
[131] Hubert Damisch, 'The Column and the Wall', *Architectural Design*, 49.5–6 (1979), 18–25.

order in addition to ones defined by Vitruvius after a survey of antique sites.[132] Damisch also uncovers another myth by pointing out Alberti's dedication to Greek models, which distinguishes columns from piers and restricts their relations to an entablature in addition to Roman models. The search for "beauty" by looking at the antiquity -in reference to the beauty of its orders or ratios- motivates another concept, "antique beauty" that penetrates into the architectural artifact forming a mythical system.

A reader of Alberti, Sebastiano Serlio experienced a very fundamental change that gives a new form to treatise writing. With the widespread use of the printing press, he was able to publish illustrated copies of his books in larger numbers. Serlio the architect, in a different context than Vitruvius or Alberti, wrote not only for the Emperor or Pope but also for the practicing architect. Vaughan Hart and Peter Hicks, in the introduction they wrote for the English translation of Serlio's sixth and seventh books, state that neither Vitruvius nor Alberti answered the practical needs of a practicing architect. Vitruvian text was not didactic, and Alberti was too abstract. On the contrary, Serlio focused directly on orders and distinct building types to be used.[133] Obviously, Serlio contributed to the myth of antique beauty by spreading the use of orders to society. But the mystification is still twofold; Social status of the architect still reproduced with the treatise; the new categorization provided of topics proposed by Serlio is still a curation of an expert aimed to effect social construction of norms, traditions, conventions.

The intellectual saturation, formulation of new sciences and sprouts of the Enlightenment philosophy -which can be directly related to printing technology- created a considerably different context for architects Claude Perrault and Jacques-François Blondel. The idea of beauty for those two figures, exemplify distinct mystifications of not only the column, but also of the architect. Perrault demystifies

[132] Summerson, p. 9.
[133] Sebastiano Serlio, *Sebastiano Serlio on Architecture Volume 2*, trans. by Vaughan Hart and Peter Hicks (London: Yale University Press, 2001).

the ancient beauty by pointing out inconsistencies and alterations in forms of text and buildings. For Perrault beauty lies in the proportions and not in antiquity.[134] He recognizes the constructed nature of beauty as:

> The first works of architecture manifested richness of materials; grandeur, opulence, and precision of workmanship; symmetry (which is a balanced and fitting correspondence of parts that maintain the same arrangement and position); good sense in matters where it is called for; and other obvious reasons for beauty. As a result, these works seemed so beautiful and were so admired and revered that people decided they should serve as the criteria for all others.[135]

He proposes a "scientific" understanding of proportions, which based on the capacity of the human eye to detect them without tools.[136] Demystification of antiquity creates a shift for myth of beauty and creates a greater distortion in the signifier, the column. Classical orders are now beautiful without a reference to their function. Consequently, the myth of antique beauty dissolves, the myth of column appears because unknowingly the idea of correct proportions applied to the orders. Idea beauty jumps from the antiquity to the column.

Blondel, as opposed to Perrault, did not believe in absolute proportions. Robin Middleton emphasizes Blondel's understanding of relative beauty as: "changing from age to age, determined by climate and material resources and hosts of imponderable factors."[137] Middleton locates another concept that is core to Blondel's understanding of beauty, which is the character that can only be produced by an expert. Character, and thus beauty, can only be understood and appreciated by a trained eye of the architect. An architect should have a wide knowledge of classical orders, building techniques, building types, materials, climate and many factors to understand and achieve beauty and give character to buildings.

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[134] Claude Perrault, *Ordonnance for the Five Kinds of Columns After the Method of the Ancien*, trans. by Indra Kagis McEwen (Santa Monica, CA: Getty Center, 1993).
[135] Perrault, p. 53.
[136] Perrault, p. 61.
[137] Robin Middleton, 'Jacques François Blondel and the "Cours d'Architecture"', *Journal of the Society of Architectural Historians*, 18.4 (1959), 140–48 (p. 141).

In both cases, beauty was extracted from the antiquity and reinterpreted as “a rational operation” -in Perrault’s case- or “a construction of an expert opinion” -in Blondel’s case. However, they both continue to pay great attention to classical orders. In the former, they became embodiments of ideal rational relations; whereas in the latter, they became a primary element to express a character with variations.

As the world that the architect has been thrown into changes, the architecture and myths concerning them also change. But it does not necessarily mean that myths are only dissolving as the time passes. On the contrary, new myths are appearing. Like Barthes’ “traditional literature as a mythical system,” the myth is an internal part of the theory. Writing gives meaning to “Architecture” because it signifies a boundary by curating knowledge.

In the 18th and 19th centuries, the high times of the Enlightenment, the scientific force demystified many myths -both cultural and disciplinary- that are inherited as traditions. Demystification appears as a natural cause of increasing complexity of human interaction and sciences. Myths produced by traditional treatises have changed under two interrelated forces: 1-the cultural necessities and 2-growing complexity of the empirical system which gave rise to scientific method. Changing social norms, the establishment of new fields like archaeology, world travel and encounters with distant cultures, demystified many concepts regarding the antique cities, origins and meaning of architecture. However, demystification of myths did not diminish the extend of architectural knowledge, but on the contrary, amplified it. Architects have found new ways to delimit their practices with other rhythms that consist of new vocabulary of concepts or new tools and technics. Some of them turned into myths like the modernist idea of “universal needs.” Its further demystification in post-colonial and feminist discourses have expanded the limits of architectural knowledge.

2.1.2 Design as Limit

Conventions and traditions are rhythms of relationships with tools, technics, materials and concepts in architectural discourse. But architects did not have to rely on

mythmaking to sustain public approval after the dawn of sciences. Institutionalization of the discipline and its connection with "more scientific" professions allowed architects to demarcate and expand their limits.

While mythologies offer a defined territory to the discipline from a rhythmic perspective, definition of design may exemplify the act of boundary drawing. Nigel Cross[138] and Jane Rendell[139] discusses the design disciplinarity in terms of its potential to produce knowledge. In both of their papers, the word "design" demarcates a field that is -promised to- be explored by architects/designers, whether as a science or discipline. For Diane Agrest, there are three main topics that separate "design" and "non-design." The first one is institutionality, the second one is specificity (of practice) and the last one is the subject.[140]

> In the world of non-design, that no-man's-land of the symbolic, the scene of social struggle, an internal analysis of single systems is revealed as inadequate and impossible to apply. Here there is no unique producer, no subject, nor is there an established rhetorical system within a defined institutional framework, instead there is a complex system of intertextual relationships.[141]

Agrest highlights treaty writing as one of the main practices that express institutionality. For her, normative writings of architecture fix the meaning and reading of architecture, aiming to create a closure, boundary, for the -disciplinary- system. Whereas non-design on the other hand, does not have any normative discourse that can homogenize its system with an overarching ideological standpoint. Agrest says that "Thus, while design maintains its limits and its specificity, these defining aspects are lost in the semiotically heterogeneous text of non-design." Agrest's conceptualization of design is a definition of rhythms -of institutional, technical, textual activities- transforms into boundary for the architectural discipline. The

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[138] Nigel Cross, 'Designerly Ways of Knowing: Design Discipline Versus Design Science', *Design Issues*, 17.3 (2001), 49–55.
[139] Jane Rendell, 'Architectural Research and Disciplinarity', *Architectural Research Quarterly*, 8.2 (2004), 141–47.
[140] Diana Agrest, 'Design versus Non-Design', *Oppositions*, 6, 1976, 79–102.
[141] Agrest, p. 79.

traditional treatises as accents, transform into a definition of boundary in the form of disciplinary history. Agrest also mentions how the limits are redrawn with the technical-formal developments in history to prevent fusion of architecture and engineering and dissolution as an autonomous discipline.[142]

The historical debate on "autonomy" presents a different perspective to the limits of discipline. For autonomy debate the topic is the characteristics of the limit, not its position. The complexity of issues concerning the autonomy debate is too long to cover within the scope of this thesis.[143] However, we can state that the articulation of the term, as "autonomy for" or "autonomy of", or as disciplinary, political, formal, linguistic autonomy presents a boundary to discipline in respect to the degree of relationship with the outside. For example, according to Peter Eisenmann autonomy means "of unmotivating the architectural sign; that is, as a means of cutting the sign off from its previous value in function and meaning."[144] For Michael K. Hays, focus is not formal autonomy, but a disciplinary one that places architecture "between culture and form" to resist reification.[145]

The largest possible umbrella has been proposed by Stanford Anderson, in his *Quasi-Autonomy in Architecture: The Search for an 'In-between'.* In this short essay, he displaces the term so much that besides architecture, every social and environmental relation present a quasi-autonomous system. Quasi-autonomy, principally, is an ontological statement about the condition of a boundary.[146] Discourse on autonomy - in relation to criticality of architecture- has been discussed and criticized in many different and nuanced ways at the special issue of the journal Perspecta titled *Mining*

[142] Agrest gives the example of steel industry and advancements in technology. Architecture reacted those events by absorbing steel by adding it to its vocabulary as an expressive element.
[143] Pier Vittorio Aureli, *The Project of Autonomy: Politics and Architecture and Against Capitalism* (New York: Princeton Architectural Press, 2008).
[144] Peter Eisenman, 'Autonomy and the Will to the Critical', *Assemblage*, 41, 2000, 90–91.
[145] Michael Hays, 'Critical Architecture: Between Culture and Form', *Perspecta*, 21 (1984), 14–29.
[146] Stanford Anderson, 'Quasi-Autonomy in Architecture: The Search for an "In-Between"', *Perspecta*, 33.Mining Autonomy (2002), 30–37.

Autonomy.[147] The question of autonomy in architecture overall is a debate on the limits of the discipline. How and why those limits are defined is the diversion in the interpretations.

2.1.3 Prosthetics as Tradition of Limits

While looking at the history of the discipline, Mark Wigley proposes a theory of architecture that is based on the medical term "prosthesis" for both architectural artifacts and architectural discourse. In order to make his point, he first reviews the architectural artifact as a prosthetic device that extends the reach of the body. Later, he argues that architectural discipline turned itself into a prosthetic device for the institutional mechanism of universities to fit in. Wigley points out the architectural metaphor that governs the knowledge systems.[148] Structuring knowledge is an architectonic operation which defines the hierarchy and grounding of the knowledge system.[149] Despite being the determinant in the organization of university and scientific theory of time, architecture could not find a place in the formal education of university until 1866. Its insertion only became possible when architecture turn itself into prosthetics for the university under the School of Industrial Science, between fine arts and science, academic and professional, theoretical and practical. However, Architecture stayed as an outsider of the system that is defined by architectural concepts. Wigley sees thesis defense as the symbol of a seemingly paradoxical nature of disciplinary boundaries of architecture. He says:

> This ambivalence is nowhere more evident than in the final "thesis" project. On the one hand, the project, as creative art, could not be more foreign to the university. But, on the other hand, its public oral defence by the student is the most faithful maintenance of the oldest and most central institution of the university.[150]

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[147] *Perspecta #33 Mining Autonomy*, ed. by Michael Osman and others (Cambridge, MA: The MIT Press, 2002).
[148] Mark Wigley, 'Prosthetic Theory: The Disciplining of Architecture', *Assemblage*, 15, 1991, 6–29.
[149] The same topic of architecture as metaphor for knowledge systems has been elaborated and critiqued in Kojin Karatani, Architecture as Metaphor: Language, Number, Money (Cambridge, MA: The MIT Press, 1995).
[150] Wigley, p. 22.

What he defines is an appropriation of specific rhythm -the tradition of thesis defense- to draw a boundary to define the architectural discipline. A rhythmic expansion of the boundary through extensions of the body -of knowledge, individual, society. Wigley says: “The prosthesis reconstructs the body, transforming its limits, at once extending and convoluting its borders. The body itself becomes artifice.”[151] Moreover while declaring sciences as architectonic knowledge systems using the architectural metaphor, Wigley talks about the architecture using a territorial metaphor:

> These practices are meant to map this territory [between fine art and technological science] and thereby rationalize the connection of design to scholarship. The lines of the map, the network of "roads" established through the region, would stitch design, and therefore architecture, onto the university.[152]

Architectural discipline is a territory. Its boundaries, as understood by Wigley, have a certain tradition, a mode of territorialization, which is prosthetics. We can also remember Barthes’ definition of the myth which “transforms history into nature.”[153] How myths dissolve and appear displays the mode of territorialization of the discipline. Territorial expansion and reconfiguration is also evident in Agrest’s definition of design and non-design. With a semiotic analysis of metaphors and analogies, she shows how architectural knowledge territorializes different domains of cultural production to propose an architectural logic.[154] But we should not take prosthetics as only a metaphor, as it is evident that not only the body of knowledge but also the architect’s body and its capacities depends on prosthetic expansions.

Transformation of limits of the human body also opens another discussion considering the tools of the architect. Stavros Kousoulas presents such a discussion in *Architectural Technicities: Foray into Larval Space* borrowing the Gilbert Simondon’s term *technicity.* Technicities radically differ from the *technology,* which denotes the

[151] Wigley, p. 9.
[152] Wigley, p. 14.
[153] Barthes, p. 128.
[154] Agrest.

relationship between the body and the technical object. The relation stimulates feedback between the object and the body, not only in the mental domain but also within biological evolution. Kousoulas, in reference to Mario Carpo, reminds us that the term *style* comes from *stilus*. “Same architectural style” does not refer to intention but the tool that is used. For Kousoulas, pen -like modern CAD or BIM softwares- is not a technical object or tool but a mode of relation between architect and environment. Relation with environment is not only constructed, but also constructs human in turn. Even evolutionary development of the hand cannot be excluded from the relations with environment with the archaic tools.[155]

The architectural discipline and its prosthetic expansions, deterritorialize and reterritorialize human bodies. Extension of body is aesthetic operation as it makes new encounters with previously unrecognized phenomena, thus leading to new sensibilities. Eugène Viollet-le-Duc’s explorations of steel as a new material to be formed and mastered is one of the examples. On the other hand, if the relation with the tool is defining the architect’s relation with its environment, then the capacity, availability and ownership of the tool indicates a political condition. For the case of modern CAD and BIM softwares, questions are: Who develops the software? Do institutions teach or encourage its usage? Does company sell or rent the license to use the software? Is it free for students? What kind of workflow does the software dictate? Those questions only highlight the fraction of factors that territory of architectural discipline produced. It is reformed by many actors, institutions, companies, states. It is always constructed with rhythms of activities, conventions, tools, concepts.

[155] Stavros Kousoulas, *Architectural Technicities: A Foray Into Larval Space* (London: Routledge, 2023).

2.2 While standing on a boat, jumping and smoking are not the same

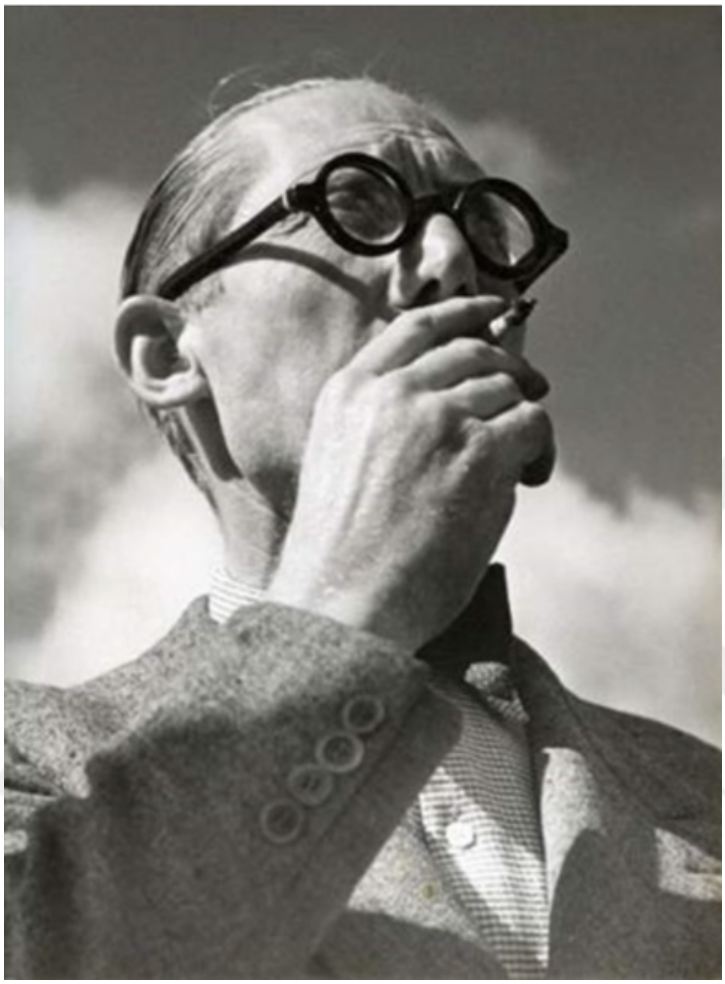


Figure 1 Le Corbusier, smoking a cigarette. Photo by André Steiner. Retrieved from artnet.com

We have put architectural discipline as territory, now we will turn to its territoriality - and hence, to its ideology. A specific fallacy will help us to address the architectural ideology, which is the tendency to misplace events into to wrong environments or domains. The fallacy can be illustrated with the example of smoking on a boat. Knowing and experiencing relative motion allows one to virtualize movement of the body when jumped on a moving boat. However, expecting the same outcome for the smoke coming out of one's mouth is incorrect. Smoke won't be moving with the boat as it is in a completely different relationship with its environment. Hence, only relative

motion cannot solve the problems arose from the difference in intensity. What matters is the appropriate type of environment, the territory in which relations are produced.

Modern Architecture has suffered from this fallacy. Especially with the mass housing projects that were aiming to change social reality with only volumetric compositions. Volumetric space became a significant rhythm in architectural ideology of the early 20th century. For Henry-Russel Hitchcock and Philip Johnson, the volume was the most important characteristic of International Style.[156] Yet, as operative it may be, volume does not answer most of the questions raised by the modern capitalist urban condition. The specific topic, space, will be elaborated and discussed in the following chapter. For now, I will give some common examples of the fallacy that is misplacing events into wrong domains.

The first example may be Pruitt-Igoe housing project. This (in)famous example of Modern Architecture became a representative of some kind of conflict until its televised destruction in 1972. Volumetric mind configuring the housing project fails to respond to the events that are unfolded in relation to wider socio-economic, racial and gender complexities. Katherine G. Bristol is pointing out the fiscal crisis and the institutional problems related to social housing projects in the United States when discussing Pruitt-Igoe. According to Bristol, public opinion is misdirected to put the blame on "Architecture" however, there were larger administrative problems. She argued that, at the end, the myth surrounding the architecture benefited the directors of public housing programs.[157] Point here is not related to whom to put blame on, but to signal an ideological bias, a myth produced by architecture, that only strategizing volumes can make a housing project a "social" one.

The second example is from French occupation of Algiers between 1830-1962. Zeynep Çelik in her article *Gendered Spaces in Colonial Algiers* elaborates the colonial and

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[156] Henry-Russell Hitchcock and Philip Johnson, *The International Style* (New York: W. W. Norton & Company, 1966).
[157] Katharine G. Bristol, 'The Pruitt-Igoe Myth', *Journal of Architectural Education*, 44.3 (1991), 163–71.

gendered gaze of the European architects and their irrelevance to the actual context of the city Casbah.[158] Housing projects under colonial rule were not being used as they were intended. Çelik says that "French architects were struggling to rationalize, tame, and control indigenous forms."[159] Women were claiming the inaccessible roofs as terraces and new walls for privacy were built. Residents reterritorialize the architecture and make it more than itself. Later demonstrations and violence surrounding those projects highlighted by Çelik is another hint of territories, which are dragged into conflict. In both examples, there exists a radical fracture between architecture and society. What architecture thinks of itself is clashing with incommensurable temporalities created by social phenomena. Those temporalities are the rhythms of money, movement, rituals, events, sensations, significations, or in other words traces of various territories. In those examples, architecture sees the concept "mass housing" as volumetric composition; however, the domain that social life unfolds is a milieu of rhythms of material and mental practices, not just volumes where those practices to take place.

Both Pruit-Igoe and Algiers Experiments presupposes and fails to comprehend full complexity of public and private realms. From Piranesi's *Campo Marzio* to *Life and Death of Great American Cities*[160] to *Learning From Las Vegas*[161] and *Complexity and Contradiction in Architecture*[162] to *Collage City*[163] to *Analogous City*[164], architects' understanding of the city always dealt with some kind of complexity. Public and private distinction as we will cover in the following chapter has a consistent place in architectural understanding due to of their immediate operability in design and analysis of the built environment. Conversely, what this distinction refers to in the lived space

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[158] Zeynep Çelik, 'Gendered Spaces in Colonial Algiers', in *The Sex of Architecture*, ed. by Diana Agrest, Patricia Conway, and Leslie Kanes Weisman (New York: Harry N. Abrams, 1996), pp. 127–40.
[159] Çelik, p. 138.
[160] Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1961).
[161] Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning From Las Vegas* (Cambridge, MA: The MIT Press, 1972).
[162] Robert Venturi, *Complexity and Contradiction in Architecture*, *Journal of the Society of Architectural Historians* (New York: The Museum of Modern Art and Graham Foundation, 1966), XXVI.
[163] Colin Rowe and Fred Koetter, *Collage City* (Cambridge, MA: The MIT Press, 1978).
[164] Aldo Rossi, 'The Analogous City: Panel', *Lotus International*, 13, 1976, 4–9.

is very vague. One, but seemingly non-architectural, example is the legal attitude towards public urination. In what terms an authority finds itself in a situation to forbid a private action from happening in public space? In other words, if a citizen's sense of privacy is enough, how does the social agreement regarding private and public realms, and citizen's privacy overlap? If we consider "public health", the answer is: they don't. However, we have a more interesting situation at hand considering the construction of space-time.

Especially in the nightlife districts of the large cities, war against public urination may require extra measures. The reason for that is the failure of the public-private distinction to grasp territorial complexities. Nightlife districts, as the name suggests, are places where humans encounter nonhuman agents of specific kind. In offices, human body encounters with computers, chairs and desks; in factories, levers, lines and masks. In nightlife districts humans encounter with different agents, when the environment changes bodily rhythms and their respective regimes change. Body's regimes of water, under the influence of intoxication, are clearly not of interest in legal private and public realms.[165] Municipalities, in turn, can push many territorial strategies. One may be implementing "open-air semi-private toilets by the canal." Or authorities can make punishment more visible. It can be in the form of placing more police on streets or billboards announcing the punishment fee. Public and private realms are never frozen, but always moving with human and nonhuman rhythms, be it the day-night cycle, alcohol consumption or an annual festival, police patrols. That is why clear-cut public-private distinctions on an architectural plan mostly feels boring,[166] and a city that lacks the complexity of possible public urination is not a city.

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[165] Adam Eldridge presents the issue in the context of Britain focusing on emotions like laughter, shame, disgust or embarrassment rather than "rights and wrongs" of it in reference to photographer Ellen Jong who photographs herself publicly urinating. Adam Eldridge, 'Public Panics: Problematic Bodies in Social Space', Emotion, Space and Society, 3.1 (2010), 40–44.

[166] In his essay "A Plea for Euclid" Bernard Cache gives an example of more exciting, and topological notion of inside-outside. He reviews the role of Euclid's postulates and their historical condition in Architecture. What he states is that formal impulses in architectural production under the name of non-Euclidian geometries do not exceeds Euclidian mind, but only appears as a subset of it. In those terms, to exemplify the topological understanding, he gives the example of a scaffolding building, Centre Pompidou, which has nothing to do with "topological forms" in architecture. "One comes from the outside and enters an external interior and then proceeds into an internal exterior before finally getting

Synthetic distinction between public and private brings us to another instance of the boat and smoke analogy, this time misplacing history with geography. Public-private distinction is historical, but it is geographically variant. Meaning it is not "universal" for all geographies and all times. Realization of different histories in different geographies, demystification of euro-centric architectural values with world travel and archeological evidence, are the first ones that come to mind. However, there is more to such misplacement that caused what we can call "naïve historicism". Here, historical traces magically turn into architectural forms as "references" without any specificity of the geography. Remember eclectic architecture. Naïve historicism stops midway through in its search for architectural cause in history without reaching or including geographic and ecological specificity. For architecture, this is the symbolism in most banal way. Levi K. Bryant, which we will touch upon later, was saying similar thing about emphasis on history but in the context of social and political thought:

> […]geography is the queen of the social sciences as it is that branch of social theory that least dematerializes the world and social relations, avoiding the transformation of social ecologies into discursivity. If this is so, then it is because geography recognizes the manner in which social relations are always embedded in a particular space or place, that communication takes time to travel through space and requires media to travel, and that geographical features of the material world play an important role in the form that social relations take. Social and political philosophy needs to become more geographical.[167]

The other way -naïve geographism- is also possible. In search of a geographical specificity, the architect should end at history. Naïve geographism is evident when regional earthquake regulations and building codes fail to prevent mass destruction of built environment in case of natural disaster. Regulations deemed naïve because their

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inside. This spatial experience has the topological structure of a Klein bottle." For more, see: Bernard Cache, 'A Plea for Euclid', ANY: Architecture New York, 24, 1999, 54–59.

[167] Levi R. Bryant, *Onto-Cartography: An Ontology of Machines and Media* (Edinburgh: Edinburgh University Press, 2014), p. 7.

search for geographic specificity -in case of earthquakes, this includes geological survey of fault lines- does not end with the history of geography.

In different parts of the thesis, examples we have shared under the fallacy of misplacement will be elaborated further. Now, I will focus on the two specific instances of this fallacy that are indicative of the dominant architectural ideology. First one is theory and practice distinction, and the second one is about the toolset and context of architectural production.

2.2.1 Theory and Practice Distinction

While reviewing the role of criticality in theory, Ole W. Fischer says, "theory of architecture must be fundamentally re-formulated to move beyond the loop of the established academic machine of the 'critical', 'post-critical', 'post-theoretical' or, quite simply, cynical, affirmative camps and towards constructive criticism."[168] In this narrative, the role of criticality is put to a decisive point in the history of theory. While declaring critique as an unproductive act, affirmative, connectivist and relational ontological perspectives seems to get rid of the theory. Now, each practice identifies itself with a "performative" agenda. However, the withdrawal from the theory involves an ideological fallacy.

Spencer evaluates the tendency of disengaging with political economy but within the theory of architecture with reference to Marx's term "the real subsumption of theory."[169] The relation between post-political, post-theoretical stances and the ontological claims derived from post-structuralist theories are one of the main targets of Spencer. He defines this era of architectural theory as the "affectual turn" in reference to the theory of affects articulated by figures like Gilles Deleuze, Felix Guattari and Brian Massumi. "Affect" as a concept represents a change in the philosophical viewpoint from "being" to "becoming", a thing exists only within time,

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[168] Ole W. Fischer, 'Architecture, Capitalism and Criticality', in *The SAGE Handbook of Architectural Theory*, ed. by C. Greig Crysler, Stephen Cairns, and Hilde Heynen (London: SAGE, 2012), pp. 56–60.
[169] Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance* (London: Bloomsbury, 2016).

by changing itself and others. Such that, this view focuses on interactions, changes -or most generally, "movements"- rather than metaphysical and timeless categories. In other words, conceptualization prioritizes the interaction, connectivity and flows like in ecological, cybernetic and relational understandings -as also pointed by Spencer. Deleuze and Guattari define "affect" together with "percept" as the basis of their theory of sensation. In their terms, percepts are impersonal perceptible forces exterior to the body and affects are "pre-personal" -or only "human"- reactions of the body. In other words, for senses to appear there is no need for a conscious subject. [170]

Massumi, following Deleuze and Guattari, distinguishes affect from emotion with this pre-personal characteristic. He says that "an emotion is a subjective content, the socio-linguistic fixing of the quality of an experience which is from that point onward defined as personal."[171] Affect is unmediated and has nothing to do with the subject; it proceeds without being intertwined by mind. Since being a "human" and a "person" are conceptualized as different entities, an interaction can occur at both levels at once. Unmediated and pre-personal understanding, have an implication in architectural theory which is directly linked to Spencer's criticism. Spencer says that theory of affect, with the help of writers like Farshid Moussavi and Simon O'Sullivan in addition to Massumi, halted the idea of critical thinking and focused on affectuality of the architectural form because "it [the discourse of affect] suggests that there is nothing to be analysed beyond material immediacy."[172] Therefore, according to Spencer, affect has totally displaced emotion -and thus interpretation- with ethically and ontologically grounding itself as opposed to thinkers of previous century in which, people have suffered from "dominance of reason."[173] Affirmative ontological argument is stretched to point that, negative nature of the criticality becomes a drag to inventiveness and

[170] Deleuze and Guattari, *What Is Philosophy?*
[171] Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (London: Duke University Press, 2002).
[172] Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, p. 29.
[173] Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, pp. 259–60.

potentials.[174] The general affirmative approach of Massumi and related architectural writers have been criticized by Spencer:

> The discourse of affect in architecture is entirely consonant with neoliberal models of the subject as necessarily ignorant, to the imperative that it give itself over to the trust of processes it cannot, itself, aspire to know or control, to processes rendered efficient and sensually appealing through the new architecture.[175]

As he explicitly states, concepts appropriated from cybernetic theories have been used to legitimize neoliberal processes. Patrick Schumacher's book *The Autopoiesis of Architecture*[176] is Spencer's primary example. Spencer says that, in Schumacher's theory, autopoiesis and complexity is used to affirm neo-liberal suggestions as natural aspects of social interaction. Role of architectural theory is to satisfy the demands, not to speculate on them.[177]

Another point that Spencer raised is that the theory of affect dismissed every effort that aims to master "wholeness" using mediation, declaring them "totalitarian." Conceptual wholeness, absoluteness and solidified identities, are deemed adversaries for philosophies of difference. Moreover, with the help of an ontological argument, critical alternatives have been reduced from the scope of the further theoretical development. Spencer states that, the efforts of figures like Walter Benjamin, Frederic Jameson, Roland Barthes and many more, do not seek to master the whole but seek to master the apprehension of the whole. In the end, the affectual turn supports whatever exists, even the neo-liberal conditions of life. By affirming those conditions and taking them as products of complex autopoietic social formations, theory of affect in

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[174] "If you want to adopt a productivist approach, the techniques of critical thinking prized by the humanities are of limited value." Massumi, p. 12.
[175] Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, pp. 29–30.
[176] Patrik Schumacher, *The Autopoiesis of Architecture, Volume 1: A New Framework for Architecture* (London: Wiley, 2011).
[177] Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, pp. 130–32.

architecture helps to build neo-liberal truth game.[178] Neil Brenner also presents a similar argument. In his reading, ontological articulations of cybernetic theories in urban theory, through selective appropriation of the concepts, adopted a descriptive approach rather than a critical one.[179]

Rather than a post-critical stance as seen by Spencer, I propose that Massumi takes a more complex -even paradoxical- position in respect to the theory of affect and its socio-political role. Even though the term affect originally addresses questions concerning senses,[180] the ontological shift of focus towards interactions allows it to be carried on to different levels of organizations as further discussed by Massumi.[181] Following the ontological approach of Deleuze and Guattari, Massumi carries the affectual logic to many levels including atomic, biological, individual and social ones. While doing this, he highlights the indeterminacy in each level of organization with the quantum analogy. He says that:

> The use of the concept of the quantum outside quantum mechanics, even as applied to human psychology, is not a metaphor. For each level, it is necessary to find an operative concept for the objective indeterminacy that echoes what on the subatomic level goes by the name of quantum.[182]

Each indeterminacy is unique to functioning of concerning level and implies "potentials" that can be realized in addition to "complexity" which always hides the image of the whole. In short, there exist potential becomings of socio-political and socio-economic formations even though we cannot grasp social phenomena as a whole. He even proposes an affectual analysis of one of Ronald Reagan's speeches in

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[178] Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, pp. 149–50.
[179] Neil Brenner, David J. Madden, and David Wachsmuth, 'Assemblage, Actor-Networks and the Challenges of Critical Urban Theory', in *Critique of Urbanization: Selected Essays*, ed. by Neil Brenner (Basel: Birkhauser, 2017), pp. 237–60.
[180] Deleuze and Guattari, *What Is Philosophy?*, chap. Affect, Percept, Concept pp. 163-260.
[181] Massumi, *Parables for the Virtual: Movement, Affect, Sensation*.
[182] Massumi, *Parables for the Virtual: Movement, Affect, Sensation*, p. 37.

terms of propagating neoliberal truth games.[183] However, Massumi overlooks that potential by emphasizing autopoiesis; even though he is well aware how it is strictly contextual, he is not interested in neoliberalism as the main context the autopoiesis takes place. "The real subsumption of theory" reproduces neoliberal truth games.[184] The tendency of withdrawal from the political using Deleuzian terms has been acknowledged by editors of the book *Architectural and Urban Reflections after Deleuze and Guattari,* Constantin V. Boundas and Vana Tentokali, in their introduction chapter. Contra to depoliticization of the discourse, they highlight the initial political charge of Deleuze and Guattari's project.[185]

However, Spencer's critique also points out an emerging distinction of aesthetic and political besides the theoretical and practical. Affectual turn as understood by Spencer, by focusing on senses, leaves very crucial questions regarding human-environment relationship for the market to answer. Adding to Spencer, falsification of the theory-practice distinction in Marxian terms can also be done using a variety of conceptual tools such as alienation, exploitation, class consciousness, reproduction and so on. The term praxis, in that sense, provides an immanent way to conceptualize ways of architectural production concerning theory and practice.[186] But what about reception, or in other words, aesthetics and politics of experience, the ways of encounter with architectural production?

An answer to such a question comes from Kousoulas in *Architectural Technicities.* Kousoulas locates two major biases in Schumacher's use of *autopoiesis*. First one is

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[183] Massumi, *Parables for the Virtual: Movement, Affect, Sensation*, chap. Autonomy of Affect pp. 23-45.
[184] Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, chap. The real subsumption of theory pp. 71-72.
[185] *Architectural and Urban Reflections After Deleuze and Guattari*, ed. by Constantin V. Boundas and Vana Tentokali (London: Rowman & Littlefield, 2018).
[186] Prof. Dr. Güven Arif Sargın, in his graduate courses in the Faculty of Architecture at METU, was stating that architectural production includes not only the organization of construction but also discourse, tools and processes such as text, drawing, research and design, which hold a potential to create new truths beyond truth of power, within a Lefebvrian framework. He was emphasizing the architectural production as an ideological instrument of resistance, a praxis.

the highlight that put on the communication instead of a broader notion of material information. The second one is called "fallacy of infinite idealization." According to Kousoulas, Schumacher's theory falls to the fallacy because it conceptualizes individual, social and nonhuman systems such as architecture and its disciplinarity dependent on the same rules of *poiesis*. Contra to *autopoiesis*, Kousoulas proposes *ethopoiesis*. Referencing Deleuze's affective ethology, he implements Spinozian ethic dictum to *poiesis*.[187] Kousoulas says that: "By ethopoietically productive I understand the encounters that radically enhance and amplify the capacities of an individual to act according to their own immanent potentials."[188] Hence, reception of architecture gains an ethos of "amplify the capacities" and calls for "immanent potentials" like the indeterminacy that Massumi talks about.[189]

Within the phases of production there are always layers of reception that turns in to another kind of production. In Lefebvrian terms, the production includes the reproduction. While talking about architectural representation, Robin Evans was pointing out such a characteristic of architectural drawing that creates feedback between production and reception -act of reading a drawing. The act of drawing, production, incorporates a reception. Mind is active during the whole process and dynamically reprojects the drawing on itself.[190] On the other side, reception of architecture also includes the production of it. Lefebvrian production of space includes this dimension with the categories of "lived space," "representational space" and "representations of space" in which no meaning can be produced without human association.[191] A much broader sense that points out production in the reception is

[187] Kousoulas.
[188] Kousoulas, p. 95.
[189] Seminal definition and positioning of Deleuze's ethics has been put by Rosi Braidotti. She says: "A nomadic Deleuzian ethics prioritises relation, praxis and complexity as its key components. It accordingly promotes a triple shift. Firstly, it emphasises a radical ethics of transformation in opposition to the normative moral protocols of Kantian universalism. It assumes that ethics is not morality, in that it is not confined to the realm of rights, distributive justice or the law. Ethics is rather the discourse about forces, desires and values that act as empowering modes of becoming." For more, see: Rosi Braidotti, 'Nomadic Ethics', Deleuze and Guattari Studies, 7.3 (2013), 342–59.
[190] Robin Evans, *The Projective Cast: Architecture and Its Three Geometries* (Cambridge, MA: The MIT Press, 1995).
[191] Lefebvre, *The Production of Space*.

presented in Bernard Stiegler's notion of *epiphylogenetics*. Stiegler coins the term to conceptualize production of species by their constructed environments, tools, technics. *Epiphylogenesis* is a process that rearticulates the question regarding who invents what. Stiegler says:

> Epipylogenesis, a recapitulating, dynamic, and morphogenetic *(phylogenetic)* accumulation of individual experience *(epi),* designates the appearance of a new relation between the organism and its environment, which is also a new state of matter. If the individual is organic organized matter, then its relation to its environment (to matter in general, organic or inorganic), when it is a question of a *who,* is mediated by the organized but inorganic matter of the *organon,* the tool with its instructive role (its role *qua* instrument), the *what.* It is in this sense that the *what* invents the *who* just as much as it is invented by it.[192]

Stiegler's term points out an evolutionary role of transgenerational artifacts such as tools and manipulated environments. He argues that as humans made tools, tools also made humans.[193] More plainly, reception of architecture, does not only participate in social space but also produces social phenomena itself by participating in evolutionary mechanisms as artificial selection, as an externalized memory.[194] This view puts architecture within a continuum between mind and evolution, and makes production-reception and theory-practice distinctions examples of fallacy of misplacing.

2.2.2 Beyond and Within as Context and Toolset

We have discussed architectural discipline in terms of its limits and habits. I argue that the discipline of architecture -like most of the knowledge systems- presents a territory. This territory, however, is not a strictly bounded set of knowledge or practices. But rather, territory-in-making to adapt its environment. Wigley was highlighting an in-

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[192] Bernard Stiegler, *Technics and Time, 1: The Fault of Epimetheus*, trans. by Richard Beardsworth and George Collins (Stanford, CA: Stanford University Press, 1998), p. 177.
[193] Stiegler.
[194] Andrej Radman provides an extensive review of epiphylogenetics within environmental and ecological perspective. He relates evolutionary theory of niche construction to Stiegler's notion. He sees niche construction as "extended inheritance." For more, see: Andrej Radman, 'Gibsonism: Ecologies of Architecture' (unpublished Ph.D., TU Delft, 2012).

between characteristic of the discipline in respect to fine arts and sciences. Maybe this dependence on the environment makes architecture the most territorial discipline of all.

The rhythm of activities, drawing, writing, constructing, produces disciplinary boundaries. Architects create myths, invent concepts, change focus and adapt to their environment. The territorialization of knowledge and practices traditionally called disciplinarity. We also know that whatever left out of the territory, whatever being abandoned, are appropriated by other knowledge systems as Spencer pointed out. Within these terms, seeing architecture as a territory include a critique of architectural ideology. Therefore, the question appears: how can theories of territory inform the discipline of architecture? If disciplinarity presents a territorial state, immediate thing would be looking at what is beyond and what is within. However, between human and nonhuman, rhythms of boundaries that are changing in time will render the distinction between context and toolset also as a questionable one.

Context is a slippery notion depending on who is using it. Philosophically, the border is drawn between the thinkers that are attaining different degrees of relationality to the object at hand. One may think that something may exist without any context. On the contrary, for relational accounts like environmental and ecological views, nothing exists outside anything. Like them, we are not interested in any transcendental categories, but searching for immanent critical capacities for territorialization of the discipline. Like in philosophy, the architectural debate is also not so straightforward. While reviewing the debate on the context, Esin Kömez shows complexities and relations of the term in history. She says that: "Understanding of context is an inherent property of architectural practice, although it has hardly ever become central to architectural theory and discourse."[195] She traces this auxiliary but foundational concept to its present-day condition. Her conclusion portrays a paradoxical position

[195] Esin Kömez Dağlıoğlu, 'The Context Debate: An Archaeology', *Architectural Theory Review*, 20.2 (2015), 266–79 (p. 267).

for context in the discipline. Currently, it is a rhetorical tool of conservative politics or something to be elaborately neglected as in iconic buildings.[196]

At first glance, the term territory directly refers to the contextual. It was already a definition of context in Gregotti's territorial definitions in 1981.[197] Even though he chooses not to refer to any theory of territory, his sensitivity on "multi-dimensional" and "multi-scalar" nature of territories is very similar to the one we have proposed here. He uses territory for the relationship between natural landscape -geographical and predating human existence- and anthropological forms.[198] Rural architecture is his general focus. After the analysis of the historical, natural and cultural aspects of the territory -which he says are complex and interrelated- he proposes the term "field" to provide methodological unity for design. He says that: "The presence of a field can be detected each time the signs made by man or nature determine formal ensembles that can be demarcated."[199] However, we must point out that his "technical definition of the territory based on its aesthetic geography"[200] -by its definition- is not interested in the relation between form and human exercising power -with spatial conditions of surveillance, accessibility, hierarchy, etc.- as it is understood by Sack and Raffestin. Rather, Gregotti emphasizes the depth of the context and speculates on the aesthetics of an outside.

But what if we carry the relational account of environmental and ecological views from philosophical to architectural context debate? If we consider *epiphylogenetic* status of the built environment that sees context as an extended inheritance, to what extent manipulations of the Earth amplify the potential becomings, both individual and transgenerational? Does a stick on the sand counts? Territory with its geographical, political, philosophical, economic and aesthetic connotations provide a stable starting point in such cases. Now, we can start to ask what kind of territorial strategies and

[196] Kömez Dağlıoğlu.
[197] Gregotti.
[198] Gregotti.
[199] Gregotti, p. 12.
[200] Gregotti, p. 14.

relations that the stick on the sand is mobilizing. Is it a symbol of a boundary? Or one of many, a rhythm marking a road? Or is it just a sign to a good spot with a view. What kind of tree branch is it? Where is the closest tree? What kind of sand, how is the wind? Will the stick stay there tomorrow? Those and many other seemingly non-architectural questions have a very architectural implications considering the complexity of relations between individuals, cultures, tools, soil, water and animals. Architecture, even in the most basic sense, deals with those relations. Territorial mind looks at a system of relations, by putting them in their precise environment, to uncover ecological rhythms of the human and nonhuman. Hence, theories of territory have a potential to extend the notion of context by locating events in their correct environments.

Here we can claim that ecological and environmental awareness places architecture in a larger sense of context both for the environment and the individual. We know that an architectural artifact also is a context. As a constructed environment, it even informs the development of species as in *epiphylogenetics.* Architectural artifact is a territory situated within many territories. To understand territoriality of architecture we need to move beyond the territory as a context to territory as a toolset. This kind of expansion of the meaning of the term context, also fits the scope of Kömez's proposal regarding the paradoxical position of the current debate. She says that "it is necessary to reclaim the notion of context today as a critical generative tool in design."[201] Territories of theory inform architectural discipline from beyond -as an extended, ecological context to the building. But in fact, the territorial understanding cannot even separate where the context ends, and the artifact starts; from environment to mind, from individual to social to generational. In that sense, territorial mind instrumentalizes context and absorbs it as a toolset. This definition is also important for architectural speculations of reproduction of power mechanisms and construction of mental and social ecologies. Territory is operative but it can also be a critical tool.

[201] Kömez Dağlıoğlu, p. 275.

In that sense, theories of territory present a theory for architecture. To propose a territorial approach as the "critical generative tool in design", we need to reframe both modes of architectural mediation -production and reception- as territories. A building is a territory as well as a drawing. Human and nonhuman encounters with them even during production, always deterritorialize and reterritorialize some elements of mental, societal or environmental domains.

Architectural artifact defines interconnected and controlled territories through a complex boundary and rhythms of movements. At the same time, it is situated in many overlapped and interconnected territories that are also expressions of different rhythms such as "geographical territories" -which are expressions of a topological rhythm of the landscape-, "political territories" -which are expressions of a bureaucratic rhythm of the state regulations- or "cultural territories" -which are expressions of a semiotic rhythm of social interactions. In other words, architecture can be reframed as a territory produced by the intersection of many territorialities. In the form of territorial strategies, it is a tool for human activity within the physical space.

An architectural artifact always presents a configuration in a territorial sense. It not only organizes volumes and enclosures but also thresholds, signs, control points and many concrete and abstract boundaries. In the form of territorial relations, it is between territorializations of different regimes -rhythms of body, soil, water, institutions, states or market. Such discussions have been made by Architecture, Landscape Architecture and Urbanism scholars from an ecological viewpoint for a time.[202] But we should note that, the general tendency is to put territory within a virtual scale limit which is always a geographical scale, but not an architectural one. This is why complexity of territories mostly elaborated in graduate studies in those departments. However, what I proposed

[202] Ecologies of Architecture and Borders and Territories groups in TU Delft are such instances. AA School also produces territorial projects. OASE's special issue on soil and Canadian Centre for Architecture's online issue on territory should be also mentioned. For more, see: OASE #110 The Project of the Soil, ed. by David Peleman and others (OASE, 2022); Landscape as Territory, ed. by Clara Olóriz Sanjuán (London: Architectural Association, 2019); Figuring Territory, ed. by Claire Lubell, Alexandra Pereira-Edwards, and Andrew Scheinman (Canadian Centre for Architecture) <https://www.cca.qc.ca/en/articles/issues/31/figuring-territory>.

here is a definition of architecture that is -and always was- a territory. From context to toolset, we need a territorial definition of all scales and programs of architecture to the definition of a room.

Most basically, architectural artifact blocks, splits, channels, and arranges territories with the rhythm of the wall and column. It constructs territoriality through rhythms of materials, openings, volumes, functions, signs, furniture, and even rules, surveillance, and accessibility. In the meantime, reevaluating architecture as a highly complex territorial articulation does not require an abolishment of traditional elements like textures, surfaces, and light; instead, it repositions those elements as different forms of rhythmic expressions. This repositioning affects a specific concept much more than the others.

CHAPTER 3

SPACE, TIME, SPACE-TIME AND ARCHITECTURE

Space plays a very peculiar role in architectural history. The term has attained different roles and meanings, from a secondary concept to the protagonist. The expansion of the discourse in the 20th century provided a fruitful milieu for space to be elaborated within many fields. However, this also leads to multiple discourses partly overlapping in their explanation of space. The foremost reason for that is the invention of space-time as a scientific datum. Within the contemporary discourse on space, achieving a notion of space that can reflect all aspects of disciplines like geography, political and cultural sciences, or physics is complex and maybe even unnecessary. On the other hand, architecture tends to overuse the term recklessly, referencing different notions of it in an interchangeable manner.

This chapter will elaborate on architectural and non-architectural spaces to present the irreducibility and irrelevancy of the term space in architectural theory. The scientific invention of space and time as communicating categories has been elaborated in architectural theory. Temporal dimensions of spaces have been widely discussed under different lenses by Sigfried Gideon, Bruno Zevi, and Christian Norberg-Schulz. Also, non-architectural definitions of space under spatiality have been widely discussed. However, those efforts only deepen the artificial distinction between theory and practice of architecture and it could not provide a theory of space-time. What I suggest is to replace the architectural understanding of space prioritizing “construction of volume” with “construction of space-time.”

The contemporary position of architectural theory has a dilemma concerned with finding the proper concepts to articulate new forms of architectural production. Definitions of space that focus on bodily movement and individual perception resolve the problems in social, semiotic, economic, and political dimensions of the production

and reception of the built environment only in a partial manner. The focus on the spatial form as an enclosed volume is insufficient for responding to human and nonhuman relationalities that have become more evident with the changing urban condition. Movements of the masses, cultural complexities, or environmental issues are the immediate shortcomings of the conception of space as an empty volume.

Overall, this chapter claims that once the conception of "architecture as territory" replaces the "architecture as space", the "problem of space" in architecture can be resolved. This chapter will elaborate on the following question: what is the problem of space? In that sense, the chapter firstly commences with the discussion of the term "space" in its historical status; then, it locates the problems that arose from the difference between architectural and various conceptualizations of space; and lastly, it proposes the full integration of space and time to overcome those problems.

3.1 The Emergence of the Space as an Analytical Term

Space has always been a significant issue for the architect since the ancient times, but conceptual tools to articulate spatiality were limited and sometimes nonexistent. The term space became one of the most influential architectural concepts at the turn of the 20th century. Kenneth Frampton says that the term, in its modern sense, has not been used in Viollet-le-Duc's magnum opus of 1872 even once.[203] So, what is the modern sense of the word that Frampton mentions?

The Latin root *spatium* conveys a similar meaning. Conversely, it does not form a discourse around space in which "a new thing" can be said.[204] As it appears in historical architectural writings, space is just an auxiliary concept. The oldest available writing on architecture in the Western world, Vitruvius, focuses on the elements of architecture, like columns and walls, also static categories such as beauty and

[203] Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture* (Cambridge, MA: The MIT Press, 1996), p. 1.
[204] Michel Foucault, The Archaeology of Knowledge, trans. by A. M. Sheridan Smith (New York: Pantheon, 1972)

convenience. In that sense, architectural space is mentioned in reference to those categories and elements without questioning the space itself. Articulations of the classical orders can be initial examples. Space is a byproduct of interplay between the column and the wall. Western architectural writing followed a similar path and prioritized other terms like symmetry, geometry, perspective, texture, technology, and so on; space was just an outcome.

There is an evident difference between the 20th-century articulations of space and its previous appearances in the Western architecture. The fundamental change between modern and earlier understandings of space is its role in the conceptualization of architecture. Łukasz Stanek says that space has started to occupy a privileged place after the late 19th century in German art and architecture history -August Schmarsow, Alois Riegl-, aesthetics -Theodor Lipps, Herman Sörgel-, and art criticism -Adolf Hildebrand.[205] Schmarsow's theory of *Raumgestaltung* is one of the first to conceptualize space independent from the architectural elements that are creating it. Schmarsow sees space as a pure enclosed volume that is abstract and perceived in only with movement. While reviewing Schmarsow's theoretical extends, Mitchell Schwarzer says, "Such awareness of space provided a source of imagery and expressive concerns, emphasizing abstract geometries and smooth surfaces."[206] With the traditional architectural elements being questioned and the volumetric regime being established, modern discourse on space has started to form. Schwarzer also points out that the perceptual empiricism adopted by Schmarsow was a reaction to a philosophical tradition that sees architecture as a "stepchild of fine arts."[207] Schmarsow's attempt was deeply aware of the scientific explanations of his time. Psychological and physiological explanations of the visual perception of depth affected Schmarsow's conceptualization of space as three-dimensional and dynamic in vision.[208] Schwarzer states that the perception of space became the main category

[205] Łukasz Stanek, 'Architecture As Space, Again?', *SpecialeZ*, 4 (2012), 48–53.
[206] Mitchell W. Schwarzer, 'The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung"', *Assemblage*, 15, 1991, 48–61.
[207] A parallel tale told by Wigley in *Prosthetic Theory: The Disciplining of Architecture* is discussed in the first chapter "Territory of the Discipline"
[208] Schwarzer.

for the reception of architecture. Architecture found its specificity with the invention of the modern notion of space. In Nancy Stieber's words, space became "an analytical term." She says, "This conception became central to the way modernists defined architecture and the way the historians of modernism defined architectural history."[209] From that point on, abstract space -previously the field of physics and geometry- has been rapidly appropriated in the architectural discourse. The movement of bodies, psychology, and depth perception became widely referred to in the 20th century. The abstract notion of space as an enclosed volume has become so foundational for the architectural theory that Bruno Zevi declared space as the "protagonist of architecture" in 1948.[210]

In the first half of the 20th century, there were two major interpretations of space in architectural theory by Sigfried Giedion and Bruno Zevi. Sigfried Gideion's seminal book *Space, Time and Architecture* proposes a history revolving around progressive understandings of space.[211] Aligned with his teacher, Heinrich Wölfflin, Giedion offered a specific understanding of historiography and searched for epochal characteristics that consistently express themselves in all areas of cultural production. This Hegelian effort portrays a World History of space. Gideon argues that the modern conception of space had clear implications for architectural form. In modernist architecture, space has been interpreted as an abstract volume created by hovering planes.[212]

Bruno Zevi is another figure trying to construct a history of architecture emphasizing space.[213] He proposed that space has multiple meanings and, accordingly, numerous interpretations. Political, philosophical-religious, scientific, economic-social, materialist, technical, physio-psychological, and formalist interpretations are possible

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[209] Nancy Stieber, 'Space, Time, and Architectural History', in *Rethinking Architectural Historiography*, ed. by Dana Arnold, Elvan Altan Ergut, and Belgin Turan Özkaya (New York: Routledge, 2006), pp. 171–82 (p. 173).
[210] B Zevi and J A Barry, *Architecture as Space: How to Look at Architecture* (New York: Da Capo Press, 1993).
[211] Sigfried Giedion, *Space, Time and Architecture* (Cambridge, MA: Harvard University Press, 1941).
[212] Giedion, pp. 480–81.
[213] Zevi and Barry.

for the space that the body moves in through.[214] Even though he had not referred to Schmarsow, their focus on bodily experience is in proximity, as Johanna Gullberg[215] and Nancy Stieber[216] highlighted. Stieber says that Giedion's definition of modern architecture based on the abstract volumes is formalist in contrast to Zevi's notion of space "as concretely experienced" and "as abstractly imagined."[217] The second half of the 20th century has almost no theoretical writings, particularly on space and architecture, except Norberg-Schulz's *Existence, Space and Architecture* in 1971.[218] For Norberg-Schulz, only bodily movement is not enough to define space, so he proposes multiple spaces that bodies are located simultaneously as: "pragmatic space of physical action, perceptual space of immediate orientation, the existential space which forms man's stable image of his environment, cognitive space of physical world and the abstract space of pure relations.[219] Superficial categorizations start to haunt space in architecture. Stieber underlines the articulations of space in disciplines other than architecture and architectural history and its expansion with the help of social theorists and geographers. Referring to Zevi and Giedion, Stieber says that the architect's understanding of space was passive and shaped by the dominant space conceptualization of the age. On the other hand, geographers like David Harvey and Edward Soja and social theorists like Henri Lefebvre, Michel Foucault, and Pier Bourdieu started to talk about a space that is reciprocal to manifold social relations.[220]

3.2 The Spatial Turn

There appears a sudden rift between the theory of space and the theory of architecture. The expansion of the term in other discourses challenged the notion of space as architecture's privileged medium. Henri Lefebvre's *Production of Space*,[221] Edward

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[214] Zevi and Barry.
[215] Johanna Gullberg, 'Voids and Bodies: August Schmarsow, Bruno Zevi and Space as a Historiographical Theme', *Journal of Art Historiography*, 14, 2016.
[216] Stieber.
[217] Stieber, p. 174.
[218] Christian Norberg-Schulz, *Existence, Space and Architecture* (New York: Paeger, 1971).
[219] Norberg-Schulz, *Existence, Space and Architecture*, p. 11.
[220] Stieber.
[221] Lefebvre, *The Production of Space*.

Soja's *Postmodern Geographies: Reassertion of Space in Critical Theory*,[222] and David Harvey's *The Condition of Post-Modernity*[223] all reframe space as a condition of social relations and a product of them. As Stanek asserted, those ideas also challenged the disciplinary integrity of architecture by reducing the architect to one of the many agents that construct the space. Thus, the modern assumption of "architecture as a space" becomes incommensurable in the face of space produced by and productive in heterogeneous social practices.[224] Architectural theory has produced limited responses towards those new conceptualizations of space.

The dramatic change in the conceptualization of space also affected the self-definition of architecture. However, "the spatial turn" in other disciplines has continuously influenced the production and reception of architecture. Stieber says that architectural theory engaged with space primarily through secondary topics like gender, class, post-colonialism, and race after the spatial turn in social sciences.[225] Critical reviews of different spaces in various scales constructed by complex social patterns like gendered spaces and colonial spaces are expansively discussed.

Referring to Lefebvre, Stanek uncovers three foundational aspects that are crucial in the new conceptualization of space. The first one is the shift from space to various processes producing it in multiple scales. The second one is the acceptance of the manifold nature of those processes. Lastly, the third aspect is the focus on the contradictory and political character of the production of space.[226]

If we follow Stanek in taking Lefebvre's foundational assumptions central to the new debates on space, it can be said that Schmarsow, and after him, Zevi, Giedion, and Norberg-Schulz's frameworks are reductionist in multiple ways. For example,

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[222] Edward W. Soja, *Postmodern Geographies: The Reassertion of Space in Critical Theory* (New York: Verso, 1989).
[223] David Harvey, *The Condition of Postmodernity An Enquiry into the Origins of Cultural Change* (Cambridge, MA: Blackwell, 1989).
[224] Stanek, p. 51.
[225] Stieber, p. 178.
[226] Stanek, p. 51.

Schwarzer points out how Schmarsow overlooked the construction of individual psychology in different cultures. He says that "he never engaged considerations of the impact of religious, social, and economic conditions on architectural space or the position of spatial perception within a greater social process of signification."[227] On the other side, Giedion proposes a grand narrative around the social meaning of space and its echoes in all cultural production. Lefebvre's spatial triad in which social and space constructing each other, "representational space," "representation of space" and "practice of space" are crosscutting the historical narrative of Giedion by creating oblique categories for understanding the space. For example, Giedion's example of perspective in the Renaissance is not a dominant form of conceptualization in a bounded epoch but instead it was a representation of space that co-produces social space.

Stanek highlights Zevi's and Norberg-Schulz's points of view that can imagine multiple and simultaneous readings of space, but he adds that none of those theories can produce a convincing idea of architecture as space. The contemporary understanding of "spatial turn" is parallel with this argument. Robert Tally's book *Spatiality*, while reviewing different discourses that deal with space, does not put much interest in architecture and architectural theory.[228] In other words, the discourse on space has become able to conceptualize space without the architecture.

Hilde Heynen roughly categorizes the academic perspectives on space as "receptor, instrument, and stage."[229] Even though she does not propose a chronological order between them, while "receptor" and "instrument" have been appeared heterogeneously in the 19th and the early 20th centuries, the conceptualization of space as a stage coincides with the complex understanding of social relations that is parallel with the "spatial turn" in social sciences. Heynen articulates this perspective in reference to

[227] Schwarzer, p. 58.
[228] Robert T. Jr. Tally, *Spatiality* (London: Routledge, 2013).
[229] Hilde Heynen, 'Space as Receptor , Instrument or Stage : Notes on the Interaction Between Spatial and Social Constellations', *International Planning Studies*, 18.3–4 (2013), 342–57.

Lefebvre and social theorists.[230] For most of the part, architectural theory stayed stagnant to the multiplicity of interpretations of space. After the spatial turn, social spaces have been articulated in architectural discourse through secondary literature. Stieber explicitly states that the insertion of such literature remains theoretical and mostly empirically untested.[231] There is no comprehensive response to expanding the definition of space in architectural practice, and writing has an ambivalent position to it.

3.3 Space-Time or Space and Time

The modern notion of space that Frampton mentions sees time as a component of perception. Precisely, the dimension of time -in the form of a moving body, walking, touching, and even muscular movement controlling the eyes- was the center of Schmarsow's *Raumgestaltung*. However, as put in the spatial turn, the experience of space depends on much more than individuals and time. Besides body and time -volumetric space- humanity has also realized that societies and time -histories- geography and time -ecologies- life and time -evolution- matter and time -entropy- and many other couplings are already informing the spatiality. Of course, as those who know Thales of Miletus, we cannot say that this particular emphasis on time and temporality was conceptualized for the first time in history in the 20th century. Yet, with the theory of space-time developed in physics in the first half of the 20th century, a more fertile ground has been laid for new ideas to flourish. The social theorists were aware of the new perspective. Lefebvre's *Production of Space* was an inquiry into the processes aimed at critiquing volumetric, cartesian, and controlled spaces. His *Rhythmanalysis* was devoted to incorporating divisions of time into the production of social space.[232] As Stieber indicated, all the topics informing architecture from outside, such as gender, post-colonialism, or race, were different articulations of time in space.

[230] Heynen, pp. 349–54.
[231] Stieber, p. 176.
[232] Lefebvre, *Rhythmanalysis*.

Inserting the extended notion of time -histories, cultures, geographies, ecologies, and so on- into space beyond the moving body paradigm is complicated. Moreover, it may not be a task that is worth pursuing. Because through such inclusions, architectural theory tends to stay under the hegemony of volumetric space rather than full-hearted recognition of space-time. Furthermore, as it tries to preserve space as the discipline first invented in the modern sense, it produces some theoretical glitches, which we may call 1-intensifying the theory/practice distinction 2-regrounding on anthropocentrism and 3-prioritizing capitalist drives. The first glitch is differentiating the production and reception of architecture. Stieber stated a very similar approach when she said implementation of spatiality "remain at the level of theorizing."[233]

The second glitch, fall to anthropocentrism, is evident in phenomenology. The term "place" was its immediate reflection in architectural theory. The discourse on place has flourished with a critique of the volumetric space. Edward S. Casey studies the case with two significant publications *Getting Back into Place* and *The Fate of Place: A Philosophical History*. Casey proposes an extended theory of place and its relation to space.[234] Edward Relph's *Place and Placelessness*[235] and Marc Augé's influential work, *Non-places: Introduction to an Anthropology of Supermodernity*[236] are major writings that are underlying the loss of sensory values in modern condition that prioritize volumes neglecting the complexity of rich environmental relations. Directly related to architecture, Norberg-Schulz's seminal work *Genius Loci: Towards a Phenomenology of Architecture*,[237] eight years after his *Existence, Space and Architecture*, shed more light on the relation of architecture and place.

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[233] The first glitch has been discussed in the first chapter "The Territory of the Discipline" concerning post-theoretical positions and ontology of difference referring to Douglas Spencer, Brian Massumi and Ole W. Fischer.
[234] Edward S. Casey, *Getting Back into Place: Toward a Renewed Understanding of the Place-World* (Indianapolis: Indiana University Press, 1993); Edward S. Casey, *The Fate of Place: A Philosphical History* (London: University of California Press, 1998).
[235] Edward Relph, Place and Placelessness (London: Pion, 1976)
[236] Marc Augé, *Non-Places: An Introduction to Supermodernity* (London: Verso, 2009).
[237] Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (Rizolli, 1979).

Phenomenology presents as a form of anthropocentrism with its biases about experience. In *Difference and Repetition*, Deleuze writes, "The whole of Phenomenology is an epiphenomenology"[238] to point out a domain under the experiencing "subject" -pre-individual, pre-subjective, and even pre-human and nonhuman. Andrew Conio distinguishes Deleuze's view of senses from the phenomenological notion of it concerning the "Phenomenological Turn" in architecture after the 1980s. He says that Edmund Husserl's initial proposal suffered from a fundamental bias concerning the Cartesian transcendental subject at the center of experience and sense. However, Conio also finds links between subsequent phenomenologist Maurice Merleau-Ponty and Deleuze's thinking. Merleau-Ponty presents a way of dehumanizing senses and eliminating dualities like subject-object, self-other, and nature-culture.[239] Andrej Radman, who proposes an ecological mindset for architecture concerning the environmental psychology of James Jerome Gibson, says that ecology is ready to replace all-too-human phenomenology. Radman repeats the Gibsonian mantra: "Ask not what's inside your head, but what your head is inside of."[240] Phenomena that phenomenology pursued has limited definition. Phenomenon, encounter, or event connects everything, so why look at only human? Also, Radman emphasizes the construction of senses in a pre-subjective realm within a complex feedback mechanism with the environment in history. Radman says that:

> The purpose of perception is not to convert or translate the physical world into a meaningful environment (fallacy of access), but to keep life forms in touch with the world. There is no 'subjective' contribution to perception, only the degree to which a life form can successfully perceive. Nor can there be an 'objective' contribution to perception, only a more or less organised environment replete with information capable of supporting perception.[241]

One of the most impactful critiques of space fueled by the counter-term place has been elaborated by Kenneth Frampton, who borrowed the term "critical regionalism" from Alexander Tzonis and Liane Lefaivre. Frampton situates critical regionalism as a

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[238] Deleuze, *Difference and Repetition*, p. 52.
[239] Andrew Conio, 'From Flesh to House', *Architectural Theory Review*, 14.2 (2009), 131–41.
[240] Radman.
[241] Radman, p. 104.

cultural project to resist global forces dominating architectural production. He argues that such practices do not create places but reify the global architectural culture. Even though touching upon important topics on cultural resistance, Frampton does not put much interest in the abuse of the Earth. He recites the duality of nature and culture and finds the midpoint as the tectonic expression between material, craftwork, and gravity. Not in some kind of dialogue in search of cohabitation.[242] This issue is also grounded in the notion of volumetric space that Frampton still holds on to. Historicism sometimes manifests itself as naïve conservatism. In *Studies in Tectonic Culture,* Frampton touches upon the issue of space to underline the importance of tectonic expression. Directly referring to Schmarsow, he understands space as an enclosed volume to be individually traversed and perceived. The conceptualization of space is limited to volume, but it is seen as an outcome of the interplay between structure and form, the tectonic expression.[243] Critical regionalism's call for action is directly related to the notion of space. Time is partly integrated as a denominator of some kind of change and limits. With "critical," time is introduced into the space of culture, and with "regionalism," into the space of geography. Yet even the introduction of time, in some way, does not provide an extensive and inclusive set of concepts to deal with human and nonhuman reticularity.

The third glitch produced by the volumetric notion of space is the domination of market forces, which is present in Patrick Schumacher's *Autopoiesis of Architecture* along with the exclusively architectural notion of space. The complex social relations that participate in the production of architecture, is the main focus of the Schumacher's theory of architecture.[244] Referring to Heynen, we can say that the understanding of "space as a stage" has been established in Schumacher, as he places the architect in an autonomous network of communicating agents and accepts the indeterminacy of architecture's usage. Schumacher proposes an ontological standpoint that sees

[242] Kenneth Frampton, 'Towards a Critical Regionalism: Six Points for an Architecture of Resistance', in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. by Hal Foster, 1983, pp. 16–30.
[243] Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*.
[244] Schumacher, *The Autopoiesis of Architecture, Volume 1: A New Framework for Architecture*.

architecture's production and reception as a social interplay, referring the connectivist theories, like Niklas Luhmann's theory of Modern Society.[245] In Schumacher's terms, architecture is a self-organizing -*autopoietic*- system consisting of various relations and agents. The autopoietic system decides the needs that architecture tries to satisfy within the free market. He says that: "[…]Relevant here are the real demands actually posed by contemporary society via clients knocking on architects' doors rather than demands as formulated within high-flying academic theories."[246] This way, Schumacher dodges most of the problems posed by spatial turn in social sciences. The new definition of the architect resolves the problems of the criticality of architecture and the architect's agency by declaring the architect a mere mediator between distinct autonomous agents in society.

The political, economic, and sociological dimensions of the architectural production are excluded from the architect's definition of space. Like Frampton, he follows Schmarsow and emphasizes body, movement, depth, and so on. Sticking with that definition to remove sociological, economic, and political dimensions from the production and reception of architecture has evident drawbacks that Schumacher has also come to realize. With the increasing density of habitations worldwide, new phenomena emerge from the movement of the masses. Volumetric space becomes insufficient for understanding such multiplicity of movement. Here, Schumacher proposes using "field" to conceptualize that new condition. But the field, as depicted by Schumacher, continues to externalize socio-temporal dimensions of the experience by handing specific architectural decisions -like infrastructural availability, security, visibility, accessibility, and sometimes even formal characteristics- to different actors in the design and construction process. In the end, the field theory's only genuine contribution to architecture is providing a set of concepts to extend formal vocabulary.

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[245] Schumacher, *The Autopoiesis of Architecture, Volume 1: A New Framework for Architecture*, pp. 177–87.
[246] Patrik Schumacher, *The Autopoiesis of Architecture, Volume 2: A New Agenda for Architecture* (London: Wiley, 2012), p. 458.

The term place, notion of critical regionalism and the notion of field present cases where Schmarsow's space configuration is taken as the essence of the architectural perception and had the urge to incorporate some dimensions of time to space. This problem is also at the core of Zevi's and Norberg-Schulz's arbitrary space categories. Those introductions provide only partial solutions to deeper space and time problem.

3.4 Construction of Space-time

While reviewing Kant's time conception, as one of his most ferocious critics, Deleuze draws a line where the real invention of Kant resides. According to him, before Kant, the movement was preceding time. As the movement gave birth to time, the most indicative movement of all, planets and stars, were thought to represent time; as a result, time was considered circular.[247] What Deleuze finds attractive about Kant is his reversal of the movement-time relation. Deleuze says that a new conception is needed with the movement put after time. Thus, the linear time is invented, and the movement put subordinate to time.[248] As the container for the movement, space is repositioned to same degree with time. There exists space, and time passes through it in one direction. However, the theory of relativity reconfigured space and time once more. Now we conceptualize time at variable speeds. Movement -mass and speed- distorts space and time and intermingle them.

Distances are never meters or kilometers, and durations are never seconds or minutes; the difference is always in both space and time. Traditional history and geography only articulate through numbing one of the siblings. When you freeze space indefinitely, you get the impression that the history of a thing unfolds in a neutral space; and by freezing time, you get the impression that the different spaces exist in a neutral time.

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[247] Which should be elliptical, if the observer does not choose to neglect the deviation of each cycle.
[248] Initial ideas were in introduction of a book on Kant. Later, Deleuze elaborated the same issue of time in series of interviews he made with Claire Parnet, directed by Pierre-André Boutang named Deleuze's ABC Primer, under 'K for Kant'. For more, see: Gilles Deleuze, Kant's Critical Philosophy, trans. by Hugh Tomlinson and Habberjam Barbara (London: The Athlone Press, 1984); Pierre-André Boutang, 'L'Abécédaire de Gilles Deleuze' (France, 1996).

However, space-time is always constructed with movement, of photons, stars or individuals. Guattari was saying that:

> In fact, there isn't really any exteriority: collective territorialised subjectivity is hegemonic; it folds one Universe of value into another in a general movement of folding over on itself. It gives rhythm to times and spaces at the pleasure of its interior tempo, its ritual refrains. The events of the macrocosm are assimilated to those of the microcosm -to which they are also accountable. Space and time are thus never neutral receptacles; they must be accomplished, engendered by productions of subjectivity involving chants, dances, stories about ancestors and gods.[249]

Neutral time was the trouble of volumetric space in which, architects tend to think, time passes at the same speed for all things. However, this linear conception of time can be easily objected. One can easily imagine a completely different set of events that can happen in an identical room in neighboring flat. Both space and time is constructed with the rate of encounters between elements of human and nonhuman realms. With space-time, we have a constructionist perspective for both space and time. Philosopher Levi R. Bryant has a compelling answer to the questions raised by such a shift in configuration. Drawing heavily from Deleuze and Guattari's machinic production and assemblage concepts in *Onto-Cartography: An Ontology of Machines and Media*, Bryant proposes a framework that treats all material processes as operations of machines. The word "machinic" does not distinguish natural from cultural or technical but indicates a fabrication of reality in different domains. For Bryant, time is something to be produced alongside the space. He simply states that:

> Just as onto-cartography rejects the notion that there is one homogeneous space containing all entities, arguing instead that there is a plurality of heterogeneous spaces that are also internally heterogeneous, onto-cartography rejects the notion that there is one time containing all entities. In the same way that spaces arise from machines rather than containing them, times arise from machines as well.[250]

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[249] Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, pp. 102–3.
[250] Bryant, p. 157.

So, we get a general schema of notions of time as follows:

Circular time	Linear time	Relative time
Predetermined	Deterministic	Constructed

In circular time, everything comes back again, predetermined, like the trajectories of heavenly bodies. In linear time, causes create deterministic effects in neutral space and time. In relative time, articulations of space, like gravity and speed, construct the time.

Preserving the idea of the neutral space, linear-deterministic conception of time does not allow temporalities to sneak into the space completely. The hegemony of volumetric space guides the ways of architectural production and reception. On the contrary, in relative-constructionist view, both cycles of architectural mediation, namely production and reception, construct space-times.

Crippled notions of space-time are most evident when the representation takes hold of abstraction. First example is a technique used widely by the popular science. The aim is to illustrate the bigness of something like the age of the universe. However, the linear projection of the differential history mostly results in a monstrosity. Now imagine the history of human life on Earth with a line representing a single year. We all sense that the number of valuable encounters in the last hour of the last day contains much more encounters than rest of the year. Writing would be invented only a few weeks earlier and control of fire is many months ago. The absurdity of such an effort comes from its neglect of space-time, created at different rates by different events in history. Linear distribution fails to provide a realist representation of time that is relative. Another, and more architectural, example is cases where lived spaces are turned into didactic museums. Especially instances related to public traumas are very informative. Any prison, concentration camp or landscape once was a battlefield that repurposed for education has a danger of falling into the representational trap. No display or modification reconstructs the space-time as once it is. The rhythms of working, fighting, eating, sleeping, fear, and anger construct those space-times. There is no

correspondence between the human activity in a prison and a museum it is converted to, there is only representation. They do not differ in terms of coordinates, but they differ due to the space-time they construct through encounters of human and nonhuman agents. Rules, guardians, locks, guns, and strategies of abuse are all partaking in this construction. The museum lacks the terror; the public trauma is only represented. On the other hand, movies that are composed of blocs of space-time[251] mostly present a better portrayal of such traumas without a need for volumetric space. The rhythm of blocs, cuts and pans, presents a space-time, in which sensation emerges beyond representation; speed and slowness are the crux of sensation.

Constructions of space-time can be elaborated further in political domain. The issue of prosthetics, the extension of body with tools and technology also has their own limits effecting the reach of human activity, thus presenting a boundary. Technology is an inseparable element of territories, their definition, and their control. Territories are always marked by the technology and resources available to those who hold them. The limits of the technology condition the political forces by specifying the rules of space-time and thus its construction. Territorialization of power, its disruptions and reach cannot be conceptualized without the tools that help power to operate. History presents such an example with the colonization of the new world. At the time, travel across the oceans was a difficult and a time-consuming task. It took weeks or even months for messages to be sent back and forth between the mainland and the colonies, and there was no way to communicate quickly in an emergency. Important decisions needed to be made in situ without the control of the central authorities. That eventually ended with the fragmentation and dissolution of some of the colonial territories. The production and reproduction of territory depend on the capacity of tools to construct a new by connecting distant places in various ways. Stuart Elden was saying that territory is a "political technology" itself. David Harvey points out a new phenomenon under the name of "time-space compression" that created by increased speed of transportation and telecommunication. Time and space are compressed because "space

[251] Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986).

appears to shrink into global village"[252] Paul Virilio was asking related questions regarding the political decision and territory. "The speed of the political decision depends on the sophistication of the vectors: how to transport the bomb? how fast?"[253]

Maybe the clearest opposition to the dullness of volumetric space comes from the architect Robin Evans. In *The Projective Cast: Architecture and Its Three Geometries,* he places imagination not into one's mind but in interactions between people, objects, and pictures. He maps out the interfaces between the architect and the designed object. From the orthographic drawing to perspective to observer and to designed object, architectural production -like drawing- informs the reception, and reception informs production back. Between drawing, object, and the observer, there are spaces as zones of instability. Creativity and invention occur within these zones.[254] Evans' discussion has a distinct feature concerning its elaboration of space. From an architect's perspective, he defines space within encounters between human and nonhuman agents in projections and quasi-projections. There is a construction of space-time each time an encounter occurs.

The ambivalence between space, time, and space-time fuels disciplinary inquiries. Stanek criticizes the architectural discourse regarding its approach to space and says that the professional self-consciousness of architects recently problematized the issue of space not being a specific medium of architecture.[255] He adds that:

> […]would it not be better to abandon the discourse on "space" and restrict architectural discourse to "buildings", "streets", "squares, "neighborhoods", "parks" and "landscapes"? There is nothing wrong with this, provided that they are not understood as reified architectural typologies but, rather, as constructed in collective processes operating on various scales and on various facets, including their materiality, representation, use, experience and imagination

[252] Harvey, *The Condition of Postmodernity An Enquiry into the Origins of Cultural Change*, p. 240.
[253] Paul Virilio, *Speed and Politics*, trans. by Marc Polizzotti (Los Angeles, CA: Semiotext(e), 2007), p. 119.
[254] Evans.
[255] Stanek, p. 51.

– that is to say as part of the social production of "space" in the sense put forward by the "spatial turn."[256]

Following this proposal to its full extent poses a danger of reification, as Stanek also stated. However, we have the power of abstraction to resist reification[257] and obligation to explain those abstractions as they do not reveal anything by themselves; rather, they need an explanation. [258]

Volumetric space that concentrates on the change in position of a body through a volume is rather limiting. There are also virtual dimensions that differentiate in time through the movement of social flows both in the production and reception of space. In the existence of other bodies and complex urban interactions between individuals and the environment, the emphasis on the material dimension of the human movement seems inadequate. Here, the territory, with its political, and aesthetic articulations, can cover socio-temporal and ecological dimensions neglected in the conception of "architecture as space." Infrastructures, logistic flows, military operations, migrations, minerals and faunas present space-times that time and space is intertwined because of the rate and degree of encounters between various entities. "Architecture as territory" presents a variety that "architecture as space" could not make sense of theories of territory have lot to say on change, difference and intertwined ecologies. The architecture-city relation is the primal symptom of incompetency of the space. Territoriality presents a framework in which architecture and city are complex iterations of each other.

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[256] Stanek, p. 52.

[257] In Grundrisse, Marx proposes a movement that arises from abstraction to reach the concrete understandings contra to Hegel's "concrete to abstract" movement, which interprets the construction of life and unfolding of history as natural order of things. Karl Marx, Grundrisse: Foundations of the Critique of Political Economy, trans. by Martin Nicolaus (London: Peguin Books, 1973).

[258] Following Alfred North Whitehead, Deleuze states: "Abstract does not explain, but must itself be explained; and the aim is not to rediscover the eternal or the universal, but to find the conditions under which something new is produced (creativeness)." Gilles Deleuze and Claire Parnet, Dialogues, trans. by Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 1977), chap. Preface to the English Language Edition p. vii.

CHAPTER 4

ARCHITECTURE AND CITY: BEYOND PART AND THE WHOLE

The relation between architecture and city is a complicated one. If we approach the relation as in chicken and egg problem, the problematic arose in terms of origin: which one comes first? However, the framing of the question is the real problem here like in Zeno's Arrow Paradox as it presupposes the timeless categories of the chicken and the egg. From an evolutionary perspective there are no clear-cut boundaries in-between. Both concepts present the same continuum of genes and their phenotypical expressions regarding the environments that they have been thrown in. Everything exists within repetition and difference or population and mutation; there is no origin. We have covered the construction of environment as a part of inheritance -epiphylogenetics. There are multiple feedback mechanisms between genes to environment, they are continuum of and immanent to each other. So why distinguishing the chicken and egg in the first place? There is very fundamental tendency -which is also primer in architecture- behind this separation: the emphasis on form. This tendency is at the heart of the problem of architecture of the city.

Another perspective about city-architecture coupling can be put in terms of a part-to-whole relationship. Seray Türkay has raised the question of *mereology,* for "architectural form" in her research, stating that *mereological* relationship is mostly understood through two tendencies in architectural form. The first one is the "founded form" and the second one is the "flat form." According to Türkay, both positions hold distinct views towards how parts and the whole of architectural form is relating; while the founded form indicates a structural logic between the composition of parts, flat form is best exemplified with Deleuze and Guattari's multiplicity. Those two views that are "not in opposition but in divergence" inform the design process as ontological

conditions that provide the logic for parts and the whole in an architectural composition.[259]

However, the questions regarding "whole" and "part" has different implications considering the city as a whole and architecture as a part to be understood. The urge to understand form of a city as a "whole" presents a problem related to architectural composition. But before articulating the problem, we need to open up Türkay's conceptualization regarding form, composition and whole. Founded form indicates a deductive-inductive logic for ordering, parts dictate the characteristics of the whole, and vice versa. Flat form on the other hand, indicates a transductive logic, that prioritizes the emergence and multiplicity.[260] Both paradigms work for the architect in the case of architectural artifact as Türkay has also stated. Categorization of founded and flat forms do not disregard each other. They are already operative in production of architectural form.[261]

For our case in this chapter, concerning the form of the cities, deductive-inductive logic fails to understand the complexity in the present urban condition, since both city and architecture reflect into each other in manifold ways. While the form of architecture is relatively stable, the question of form of the city does not truly make sense. On the other hand, understanding the city as a "flat form" also has disadvantages like theoretical undermining of political urban studies. In both views, the problem arises as an exclusion of temporality from the category of form. In this chapter we will frame the tension between architecture and city within territorial lens that is informed by capitalist urbanism and the two specific architectural formal transpositions of it, namely generic and absolute architectures. Based on this frame, we will introduce a

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[259] Seray Türkay, 'Part and Whole: A Mereological Framework for Architectural Form' (unpublished Ph.D., METU, 2017).
[260] The term "transduction" has been articulated by many, including the figures repeatedly appearing in this thesis such as Lefebvre and Deleuze. Without going deeper in the meaning of the word, I just want to point out that it refers to a logical movement that does not require a "model" in higher degree. In deduction we depart from this model to find particularities, in induction we arrive to the model from particularities. Transduction basically indicates a particular-to-particular movement of logic.
[261] Türkay.

third pole that imagines a level of indeterminacy in the form of territorialization of society, which is barely influenced by the form of architecture.

4.1 The Architectural Logic of the Whole

Mario Gandelsonas defines the city as the *object-cause* of architecture's desire. He states that the architectural discourse established by Alberti calls for an understanding of architecture and city to be in an existential relationship with each other.[262] For Gandelsonas, architecture desires to "domesticate the wild economic and political forces that traverse the urban body to impose an order."[263] Referring to Alberti and his discourse, he says that the desiring fantasy reduces the physical reality of city to the architectural building; in other words, architecture desires a city that is a building.[264] But on the other hand, Gandelsonas also points out the city's desire that is flowing back into architecture. From the modern urban master plans to early architectural treatises, configuration of cities played a major role in architectural discourse.[265]

Even though Gandelsonas used the term city to refer the larger form of human association, he acknowledges the change of its form throughout history. For him, the "X-Urban" city, which is governed by the urban master plan, hides the absence of architecture in modern cities -American cities in particular. A similar change in the way of co-habitation also presented in Pier Vittorio Aureli's book *The Possibility of an Absolute Architecture*.[266] For Aureli, *city* and *urban* present two different logics of human co-habitation where the latter governs the contemporary civilization. In order to differentiate those two, Aureli distinguishes the Greek and Roman models of habitation. Greek words *polis* and *oikos* divides human settlement into public and private parts; the first one is governed by the politics and the other by the economics. On the other hand, Roman words *urbs* and *civitas* proposes dialectically opposing

[262] Mario Gandelsonas, 'The City as the Object of Architecture', *Assemblage*, 37, 1998, 128–44.
[263] Gandelsonas.
[264] Gandelsonas.
[265] Gandelsonas.
[266] Aureli, *The Possibility of an Absolute Architecture*.

categories concerning the habitation. *Urbs* refers to material construction of habitation and *civitas* refers to the political status of inhabitants, i.e., their citizenship.[267] Within that schema, the Roman understanding is poses oblique categories to Greek *polis* and *oikos*; simply because Roman words do not distinguish the political sphere of the city from its economical and private parts, but rather differentiate the material from the social.[268] The difference in conceptualization is followed by the difference in the form of co-habitation. Aureli points out the strict difference between the logic of the Greek polis and Roman urbs:

> Whereas the polis was founded from a preexisting, latent community, the formation of the urbs transcended any community, and thus could be founded ex novo, in a tabula rasa condition, like the building of a domestic space. From this we can affirm that urbs describes a generic condition of protected cohabitation reducible to the principle of the house and its material necessities. While the Greek polis was a city strictly framed by its walled perimeter, the Roman urbs was not intended to be restricted, and in fact it expanded in the form of a territorial organization, in which roads played a crucial role.[269]

Urbs represents the Roman settlement that is an application of a universal and generic template for co-habitation, which can infinitely grow along its roads. The walls of the Greek city-state, on the other hand, provide isolation and *formal separation* with other city-states, thus, produces political potentials in-between. Within the city-state, the *polis* -the realm of politics- becomes the place where the confrontations occur. In Roman settlements, the economical impetus of *urbs* -as efficient infrastructure- have invaded political space. [270]

In order to define contemporary condition of human co-habitation Aureli goes back to the model proposed by Ildefons Cerdà, who has named the logic as *urbanization* with reference to the Roman roots of the word. Cerdà's proposal for Barcelona was based on a strict grid and "rational" distribution of services. Cerdà aimed to provide

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[267] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.
[268] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.
[269] Aureli, *The Possibility of an Absolute Architecture*, p. 4.
[270] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.

infrastructure to the working class in the most efficient way. According to Aureli Cerda's grid hands over the city to the "managerial paradigm" and to the technocrats that eventually suppresses the political character of the city. Cerdà's grid bypasses all political spaces to homogenize the city-scape. [271]

> With the crisis of the ancien régime, the advent of industrialization, and the rise of capitalism, the role of the urbs absorbed the idea of civitas to the point that over the last three centuries we have witnessed the triumph of a new form of human association based entirely on the mastery of the urbs. Enter urbanization.[272]

While Gandelsonas relates architecture and city in accordance to their desire to rewrite each other, Aureli relates them using the term "form." Aureli's conception sees "formal" as "political" because it expresses a condition of confrontation between different parts within a composition.[273] City has a finite form, which creates a political confrontation with other cities. Architecture inside a city claims a political statement because it exists within constant confrontation with other architectures. Urbanization, with its trajectory towards infinity, does not offer a representable whole to have parts that confront each other. Within urbanization "architectural form is no longer seen as representation but as process."[274] The logic of *urbanization,* in contrast to the logic of *cities*, seeks for efficiency through a grid of infrastructure. According to Aureli, the managerial process that is governing the built environment favors the economic space of the house over the political space of the city to achieve the most efficient human association.[275]

4.2 The Architectural Logic of Parts

Sustained dominancy of volumetric notion of space in architectural production is related to urbanization as the contemporary form of human co-habitation. Aureli sees

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[271] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.
[272] Aureli, *The Possibility of an Absolute Architecture*, p. 8.
[273] Aureli, *The Possibility of an Absolute Architecture*, p. 31.
[274] Aureli, *The Possibility of an Absolute Architecture*, p. 14.
[275] Aureli, *The Possibility of an Absolute Architecture*, p. 13.

the volumetric understanding of space in modernist proposals as the reflection of urban desire for efficiency. The architecture of Ludwig Hilberseimer's project Hochhausstadt represents the most radical invention of this desire. It standardizes all the elements of the city in one uniform and infinite grid connected by layers transportation. The needs of inhabitants are decided by the individual living cell.[276] Echoing Albert Pope, Aureli says that "[Hilberseimer's] urban plans were made not for 'form' but of 'space.'"[277]

Urbanization instrumentalizes the volumetric notion of space that is oblivious to socio-temporal dimensions that create differential spaces. Urbanization aims only for its own reproduction. It only needs generic spaces that functions of the city can be efficiently positioned. Political confrontation is minimized as forms -and consequently, experiences- become anonymous and repetitive. Socio-temporal dimensions are homogenized within the urban fabric as infrastructure fills generic spaces with functions. The logic of urbanization has been clearly exemplified -yet not thoroughly critiqued- by Rem Koolhaas with the office towers in Manhattan. He says that the "office building is the first totally abstract program, it does not demand a particular architecture, its only function is to let its occupants exist."[278] As Gandelsonas has stated in his critique,[279] modern urban master plans mask the lack of architecture whose only function to be filled with social dimensions decided by the infrastructure.[280] Volumetric notion of space stays indifferent to the context. Architecture and city, then, only relate to each other via forces of urbanization; not through formal separation and political confrontation but according to the agenda of managerial paradigm.[281]

Space as volume or enclosure occupies a very central role in the conceptualization of architecture and city. It can easily be the atom, or the smallest part of the city. It allows architecture to reproduce itself in the form of "spatial requirements" -as in Koolhaas's

[276] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.
[277] Aureli, *The Possibility of an Absolute Architecture*, p. 35.
[278] Rem Koolhaas and Bruce Mau, *S, M, L, XL* (New York: Monacelli Press, 1995).
[279] Gandelsonas.
[280] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.
[281] Aureli, *The Possibility of an Absolute Architecture*, p. x.

example of the office tower. It wants the city to fill those spaces with infrastructure. However, in the meantime space makes the city and volume close in on themselves; volumetric space cannot make sense of what the city is; and the city cannot make sense of its buildings unless they are provided with spaces to fill in with infrastructures of urbanization.

4.3 Generic vs Absolute Architecture

Aureli's answer to the "generic architecture" of office towers is an "absolute architecture." Starting from the formal-political argument Aureli constructs a possible image for architecture. To exemplify a "formal separation" in contemporary *urban* condition, he reviews some proposals and projects. Oswald Mathias Unger's theoretical project "The City as Archipelago", competition entry "Grünzug Süd"; Rem Koolhaas's "Exodus" and competition entry he made with Ungers for Berlin-Lichterfelde all show the same characteristics of including programmatic parts of a city.[282] Those architectures struggle for formal separation by mimicking the smallest form of human association possible in the modern world that can govern itself: a city. That kind of formal separation does not coincide with the iconic building in urban context as Aureli states. "Iconic buildings are typically singular landmarks whose agency is inscribed entirely within the logic of urbanization."[283] He defines the iconic building as a post-political object that has no meaning other than "the celebration of corporate economic performance."[284] Rather, Aureli argues that "absolute architecture" has a specific way of territorialization like the Greek city-states.

In Aureli's problematic, urbanization as Cerda formulated, can be seen as a territorial strategy which homogenizes the city by dictating identical plots -smaller territories inside. We can say that the rhythms of urbanization govern the relation between parts of the city with a grid of infrastructure, which Aureli sees as the replacement of true

[282] Aureli, *The Possibility of an Absolute Architecture*, chap. The City within the City: Oswald Mathias Ungers, OMA, and the Project of the City as Archipelago pp. 177-227.
[283] Aureli, *The Possibility of an Absolute Architecture*, p. xii.
[284] Aureli, *The Possibility of an Absolute Architecture*, p. xii.

political sphere. Aureli says that "the political occurs in the decision of how to articulate the relationship, the *infra* space, the space in between."[285] The infrastructure is decided by the state, municipalities and agents of the free market. Its spatial logic atomizes architecture to its generic form to fill it with politics of infrastructure and hands over the socio-temporal dimensions of reception to other territories. His example of the Greek polis in contrast to the Roman urbs also presents a territory which defines exteriority and interiority within a boundary, with its walls in the landscape. It presents an understandable whole that can confront with other cities because it presents a finite form.[286] Also, it does not dictate forms inside as urbs did; architectural forms always appear with a constant confrontation with the others and landscape.[287]

The iconic building on the other hand, is very different from absolute architecture. It also presents a territory but proposes a different territoriality that only organizes volumes without imposing a city-like whole. Other forms of territorial arrangements mostly imposed by the urban as the infinite form -the territory with no boundaries. Aureli's formal separation is a specific kind of territorialization. Its examples are proposals in *City as an Archipelago*; Aureli imagines self-contained micro-cities by going in the exact opposite direction of the urbanist "generic architecture" of volumes. Even though the generic architecture that Koolhaas mentioned do not refers to iconic form as differentiated from absolute architecture by Aureli, considering the "celebration of corporate economic performance" we can argue that iconic architecture is another generic architecture. Thus, it provides floors to be filled with infinite cubicles.

Spencer provides a critique of Aureli's absolute architecture, calling it the "new autonomy project." Spencer focuses on the strategy of separation that comes with the definition formal. For him such isolationism and withdrawal from economic reality is

[285] Aureli, *The Possibility of an Absolute Architecture*, p. 27.
[286] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.
[287] Aureli, *The Possibility of an Absolute Architecture*, chap. Toward the Archipelago pp. 1-45.

not critical but pre-critical: "Its affirmations -its identification of architecture with form, and forms of life, the idea of the self as project, and the privilege of isolation from the urban- begin to converge with those promoted by neoliberalism and its architecture"[288] On the other side of Aureli's pre-critical "resistance-through-escape", as Spencer puts it, post-critical view that prioritizes emergence, complexity and autopoiesis. Deeming both sides as formalists, Spencer states that:

> Each party – the post-critical and the pre-critical – stakes a claim to what is proper to life and to architecture, and each articulates this claim in formal terms. But neither party concerns itself with the conditions under which the proper, in terms of life, architecture and the political, is itself produced, historically, politically, economically. Their respective positions, that is, are not critical but dogmatic.[289]

According to Spencer Aureli's absolute architecture does not live up to its critical aspirations. And on the other side, there exists relational and cybernetic theories of architecture that do not seek to grasp the production of economic and political realities. Relational theories in "affectual turn" are withdrawn from social to explore individual sensations. Everyone's individual sensations, obviously, are generic sensations.[290]

4.4 [Im]possibility of the Whole

The conceptualization of political and economic realm of the city by relational theories have also been critiqued in the field of social geography. The meaning of the term urban changes as the forces restructuring it change. For Neil Brenner, the change in the mode of capitalist development -from liberal-competitive and Fordist-Keynesian to global development- requires an update in the critical theory. The critique of global

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[288] Douglas Spencer, *Critique of Architecture: Essays on Theory, Autonomy, and Political Economy* (Basel: Birkhauser, 2017), p. 104.
[289] Spencer, *Critique of Architecture: Essays on Theory, Autonomy, and Political Economy*, p. 106.
[290] Roemer van Toorn analyzes the architectural culture, focusing on the Dutch context. He highlights the two major trends in architectural production, one of them mostly dominates, which he calls "fresh conservatism." For more see: Roemer van Toorn, 'Fresh Conservatism: Landscapes of Normality', Quaderns, 215, 1998, 1–12.

urbanization becomes a multifaceted and politically motivated problematic.[291] Following Lefebvre, he defines the urbanization in modern capitalism as "the vast force field of variegated sociospatial and ecological transformations associated with capitalist industrialization, at once within large, dense cities as well as across the diverse types of industrialized hinterlands, or 'operational landscapes'"[292] that reproduce existing urban hegemonies.

Following the same argument of "planetary urbanism" made by Lefebvre, Andy Merrifield also proposes an understanding of urban fabric which covers all the globe.[293] Urbanization becomes a concept whose very limit is the totality of social exchanges under the dominance of accelerated commodity exchange. Merrifield says that:

> Within this conceptualization we need to dispense with all the old chestnuts between global North and global South, between developed and underdeveloped worlds, between urban and rural, between urban and regional, between city and suburb, just as we need to dispense with old distinctions between public and private, state and economy, and politics and technocracy.[294]

Brenner investigates many concepts and fields to prepare a basis for possible critical readings of urbanization. The relation between urbanization and neo-liberalism, as the mode of capitalist development, is widely discussed and criticized throughout his book. Urbanization in Brenner, like many others i.e. David Harvey and Merrifield, is a strictly profit-driven process. This process is multiscalar and polycentric as it is operated by national or global organizations and initiatives within cities and city-regions. Those neoliberal initiatives use the urban landscape as the field that crisis displacement and crisis management strategies fold out.[295] Neoliberalism is an ever-mutating framework of political regulations prioritizing and imposing market rule over

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[291] Neil Brenner, *Critique of Urbanization: Selected Essays* (Basel: Birkhauser, 2017) chap. Problematique of Critique and; What is Critical Urban Theory pp. 16-24 and 25-41.
[292] Brenner, *Critique of Urbanization: Selected Essays*, p. 270.
[293] Merrifield, chap. Whither Urban Studies pp. 1-10.
[294] Merrifield, p. 4.
[295] Neil Brenner and Nik Theodore, 'Cities and the Geographies of Actually Existing Neoliberalism', in *Critique of Urbanization: Selected Essays*, ed. by Neil Brenner (Basel: Birkhauser, 2017), pp. 42–68.

social life throughout the global economy. Neoliberalisation is conceptualized as "historically specific, unevenly developed, hybrid, patterned tendency of market-disciplinary regulatory restructuring."[296] Dominancy of commodity exchange has been accelerated to a point that social life is needed to be continually restructured to sustain profitability.

Both Brenner and Merrifield, distinguishes critical thinking from the ones which directly reproduces and legitimizes capitalist processes. What Merrifield categorizes them as "positivist-empiricist tradition,"[297] Brenner calls it "naïve objectivism."[298] However, these two conceptualizations represent parallel positions which are proceeding with the instrumentalization of empirical data and inventing solutions to in-situ crisis progressively recreated by the global urbanization. Merrifield and Brenner seek for a theory which is in an antagonistic position towards power, exploitation, and inequality within existing urban forms. At the heart of their criticism there lies the post-political perspective that separates politics from theory and accuses critical perspectives as ideologically warped.

According to Brenner, even though the relational, cybernetic and communicative understandings of urbanization produced meaningful descriptions of global urban forms -by mostly appropriating the concept of assemblage with actor-network theory they have the danger of turning into "naïve objectivisms."[299] He states that they tend to describe urban processes without mentioning "the key concepts and concerns of radical urban political economy", like capital accumulation, class, property relations, exploitation, commodification, state power, uneven spatial development, spatial divisions of labor and crisis formation and many more. In order to conceptualize those dangers, Brenner identifies the three categories of assemblage-theory approaches as empirical, methodological and ontological articulations.[300] The difference between

[296] Brenner, *Critique of Urbanization: Selected Essays*, p. 161.
[297] Merrifield, p. 3.
[298] Quoting from Andrew Sayer. Brenner, Critique of Urbanization : Selected Essays, p. 20.
[299] Brenner, Madden, and Wachsmuth.
[300] Brenner, *Critique of Urbanization: Selected Essays*, pp. 245–46.

them is defined by their variable engagement with urban political economy. While, empirical and methodological articulations work within political economy and expand central concepts of political economic theory, ontological articulations completely ignore the capitalist urban development and focuses on "the redefinition of the city" within new theory. Brenner says that cybernetic theories become useful only when they are used complementary to variety of others. The critique of the interpretations of assemblage theory is not only reserved to social and political geographers like Merrifield and Brenner. Similar points have been made by scholar Ian Buchanan in his piece *Assemblage Theory and Its Discontents.* He argues that the use of assemblage is turned into a way of saying that things are more complex than they look and undermined the emphasis on power in the concept.[301]

I would like to recall Massumi's level of indeterminacy to reflect on Brenner's tripartite understanding of relational urban theories. Epistemological and methodological approaches can be positioned inside the ontological questioning concerning nomenclature of concepts that address virtual potentials of the related level of *poiesis*. As Spencer acutely diagnosed, problem arises from the selective appropriation of the concepts into architectural and urban theories -autopoiesis, affect and assemblage-, which creates "necessary ignorance" as Spencer called. Hence, belief towards impossibility and wickedness of articulating the whole, becomes the heart of neoliberal governmentality.[302] Architectural and urban theories may seem innately disadvantageous considering their multi-disciplinary formation that always contains a kind of selection as we have discussed with the territorialization of the architectural discipline. However, as we covered, theories of territory are closely tied to politico-economic realm. It is a domain for both empirical and ontological articulations. But there is no need for "redefinition of the city within new theory" since it is already a

[301] Ian Buchanan, 'Assemblage Theory and Its Discontents', *Deleuze and Guattari Studies*, 9.3 (2015), 382–92.
[302] Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, chap. Necessary Ignorance: the Art of Neoliberal Governmentality pp. 11-24.

territory. Valuable questions are minor ones that uncover territorial relations and strategies.

So, the problem appears to be the articulation of the whole. Do we see it as something concrete, absolute, formal and out of time? Or do we see it as something everchanging, with porous and heterogenous boundaries, encountering many ecologies at once? How do we locate rhythms and boundaries that signal a whole, an identity in motion? In Aureli's argument the categorization of city and urban -and consequently of the absolute and generic form- is based on a specific distribution of rhythms and boundaries. The city calls for boundaries; the urban, on the other hand, is signified by rhythms. Of course, there are nested rhythms and boundaries in both. For example, the rhythmic expansion of urbs works as a function of bounded plots. The strict boundary of the Greek city needs rhythms of traders between other cities. While thinking about the whole, Aureli tends to stabilize conversions between rhythms and boundaries in both of his examples. Because both poles he presents are basically non-geographical, this means they are not considering how the Earth and its resources are being distributed with labor. They are primarily historical categories that did not arrive to a geographical specificity. Claim of universality of urban logic is already evident. Aureli invents another universal by extracting geographical specificity from Greek city to arrive at absolute architecture. One can imagine an absolute architecture only when the potential for the transformation is neglected. So, how can we imagine a whole, that is not only a boundary or a rhythm but their dynamic conversion. In Kojin Karatani's *Isonomia and the Origins of Philosophy*[303] we can find the traces of conversion between rhythms and boundaries where the level of indeterminacy can be located.

4.5 Isonomia as a Mode of Territorialization

Karatani has a distinct perspective of looking at history, which he calls *modes of exchange*.[304] In that view he reconceptualizes Marxian economic base and cultural

[303] Karatani, *Isonomia and the Origins of Philosophy*.
[304] Kojin Karatani, 'An Introduction to Modes of Exchange', 2017.

superstructure. Then he proposes a new set of abstractions concerning exchange rather than production.

> I do not oppose the idea that the history of social forms is determined by the economic base, but in my view, that base consists not of modes of production, but rather modes of exchange. What I call modes of exchange includes both relations between nature and humans and relations between humans.[305]

This oblique position taken towards the Marxian reading of history, is not a rejection but a new perspective making other substances of economic relations -as also Marx is well aware- more visible through abstraction. Karatani defines three modes of exchange: 1-exchange of gifts that was dominant in primitive ages, among tribes and clans; 2-exchange of submission for protection that was predominant in the Middle Ages in the form of feudalism; and 3-exchange of commodities in the modern world in the form of money-capital. However, the dominant one does not halt the others, rather they transform into different social codes. The capitalist world is dominated by the third mode of exchange. In our age, the exchange of gifts is represented by an idea of community or nation, and exchange of submission for protection is represented by the state.[306]

In *Isonomia and the Origins of Philosophy* Karatani opens a fourth category of exchange where he sees an invention of new societal possibilities in some key historical events. He tells the fourth kind as the invention of "universal religion" that overarches previous three kind -in religious terms, in order, animism, magic and world religion. Such a jump in history have been made by the Israeli prophets, the Chinese school of thought, with Lao Tzu and Confucius, and lastly, by the Ionian philosophers. According to Karatani, all three sides have criticized the understanding of religion, but only the Ionian invention did not propose a universal religion to replace world religion.

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[305] Karatani, 'An Introduction to Modes of Exchange', p. 1.
[306] Karatani, 'An Introduction to Modes of Exchange'.

Karatani's work focuses on the ancient term *isonomia,* which is only explored partially by Karl Popper and Hannah Arendt. While democracy combines *dêmos* (people) and *krátos* (power), isonomia combines *iso* (equal) and *nomos* (law). To make his point Karatani recontextualizes the ancient writings and elaborates on the political and economic life in the Ionian settlements in contrast to the Greek cities. Karatani argues that the Ionian natural philosophy was always a political philosophy. Considering Socrates as the last one of the Ionian thinkers, Karatani says that political aspect of the Ionian tradition has been systematically ignored in Plato, Aristotle and following philosophical lineage. However, Karatani's reading of Homer, Heslod, Thales, Anaximander and other followers of Ionian thought shows demystification of gods, puts human encounter and political potential upfront, and human as a part of the Earth and time in a materialist manner. The Ionian philosophical tradition was marginalized in philosophy but at the same time was also instrumentalized in political realm of the Athens in the name of *sophistry.*[307]

What interests us within this thesis is the territorial definition of co-habitation that is stemming from the Ionian tradition of thought. What Karatani distinguishes between the Greek and the Ionian cities are their definition of equality and freedom. Unlike Athens, there were no slaves in Ionia. Everybody participated to the agora with their own labor and will, equality and freedom. We had mentioned the public-private distinction of city as *polis* (political) and *oikos* (economical) referring to Aureli. Karatani points out that this distinction is only possible through slavery which can delimit private area where the economic production is sustained by slaves. Private means private laborer in all senses. With that, Athenians found time to participate in the politics of *polis.* The division of physical labor from intellectual labor with private and public realms in Greek cities is in stark contrast with Ionian settlements. Karatani says that:

> There was a keen interest in the arts and crafts (*techne*) in Ionia, and they were correspondingly well developed. Athens, though, lacked this. There the love of wisdom (*philo-sophia*) was held

[307] Karatani, *Isonomia and the Origins of Philosophy*.

> in high esteem; however, the practical arts were held in contempt as the work of slaves or the lower classes. By contrast, for Hippocrates, "Wherever the art of Medicine is loved, there is also a love of Humanity." This love of a fellow human is different from the Athenian love of wisdom (philosophy). The Athenian philosophers lacked love of techne. This was because they did not have sufficient love of humanity.[308]

Ionia, in the 8th century B.C. until the Persian invasion in the 6th century B.C. proposed an alternative territorialization in which rhythms and boundaries dynamically transform each other. In Ionia, equality means equal opportunity to produce and participate; freedom means freedom to leave and find another piece of land and city to cultivate and participate. Both terms were problematic for slaves in the Athenian Democracy. What Karatani describes in Ionia is a type of colonialism, which appeared as a territorial strategy of creating new cities as an outshoot. This was only possible when there was available land. Freedom to move came from the productive potential of the geography. Karatani also points out that this way of producing colonies enabled them to sustain their population by helping to reduce the disparity of capital accumulation between participants.

In Ionian cities, most of the participants were colonists. According to Karatani, the multiculturality did not allow the three kind of exchange modes to become dominant. There were no clans to exchange gifts, or kings to exchange security. And the exchange of commodities was not divisive and asymmetrical enough to create dominant power structures. When Karatani says that Ionian philosophers had gotten rid of the world religion and yet still did not arrive at a universal religion, what he point out was the certain stage of habitation, in which territorial rhythms between human and Earth is fundamentally different than Aureli's understanding of both polis and urbs. Isonomia presents a third radical, between the two poles put by Aureli. This third radical dismisses urbs-civitas and polis-oikos distinctions. Because as Karatani has put, there exist no difference between physical and intellectual labor in society that everyone

[308] Karatani, *Isonomia and the Origins of Philosophy*, p. 41.

participates in the agora as they will. Everyone was free to participate in political and economic activities, and free to leave for another city in unresolved conflicts.

In Ionian cities, there is no isolation like in the Greek city, nor an imperial expansion that can be seen in Roman urbanity. Formal characteristics are not decisive here. Ionian cities were not dependent on walls; Miletus even had a grid iron plan.[309] The rhythms of political and economic activities in the agora, is not enough to differentiate those. Rather, rhythms of human-nonhuman relations in terms of land, tools, crafts and arts are decisive. Ionia has an ideology, in which conditions of encounters with tools and environment is explored continuously. In those terms, Ionia presents a prototype of *ethopoietic* production. Architectural expression of territories of *isonomia* are not infrastructure and volumetric spaces as dictated by the modern urban condition that produce generic architecture, or isolated micro cities as in absolute architecture. The question is not about form, but rhythms, boundaries, their transformation to each other, and all the human acts of marking the Earth.

If we disregard the form and replace it with rhythms and boundaries, then what about the temporal acts of marking? Architectural profession always seemed to deal with the act of building which implies a static and concrete outcome. Yet, temporal markings on Earth also have architectural expressions.

[309] Aristotle was talking about Hippodamus of Miletus as the one who invented art of planning cities in Politics Book 2, Part VII. Retrieved from Aristotle, Politics, trans. by Benjamin Jowett (MIT - The Internet Classics Archive) .

CHAPTER 5

CONFLICT, TERRITORY, ARCHITECTURE

> To be governed is to be watched, inspected, spied upon, directed, law-driven, numbered, regulated, enrolled, indoctrinated, preached at, controlled, checked, estimated, valued, censured, commanded, by creatures who have neither the right nor the wisdom nor the virtue to do so. To be governed is to be at every operation, at every transaction noted, registered, counted, taxed, stamped, measured, numbered, assessed, licensed, authorized, admonished, prevented, forbidden, reformed, corrected, punished. It is, under pretext of public utility, and in the name of the general interest, to be place under contribution, drilled, fleeced, exploited, monopolized, extorted from, squeezed, hoaxed, robbed; then, at the slightest resistance, the first word of complaint, to be repressed, fined, vilified, harassed, hunted down, abused, clubbed, disarmed, bound, choked, imprisoned, judged, condemned, shot, deported, sacrificed, sold, betrayed; and to crown all, mocked, ridiculed, derided, outraged, dishonored. That is government; that is its justice; that is its morality.[310]

5.1 Burning Territories[311]

If construction of environment for habitation is the most concrete form of territorialization, then the most volatile one is conflict. Conflicts unfolds with temporal and radical rhythms of violence within a boundary. By conflict, we are not strictly referring to conflict between human parties, but any boundary that is being reformed by situational and intense rhythms from the territories it is dividing. During the preparation of this thesis, data on human conflict that is used in this chapter has been rendered obsolete several times. Conflicts have been increased in rate and violence on a global scale since the beginning of this study. This chapter has witnessed two all-out

[310] Pierre-Joseph Proudhon, *General Idea of the Revolution in the Nineteenth Century*, trans. by John Beverly Robinson (London: Freedom Press, 1969), p. 294.
[311] The name "Burning Territories" have been raised in one of the Ph.D. meetings with Prof. Dr. Ayşen Savaş.

wars between Ukraine/Russia and Palestine/Israel, plus, several high-magnitude earthquakes in the Southeast region of Turkey. Those were the several of the most radical events that killed thousands of people, erased cities from existence and created desolate geographies. It is easy to foresee that humanitarian and environmental tragedy -in Gaza under Israeli bombardment, or in Hatay that was demolished by a series of earthquakes in a single day- will continue.

Elden says that territory is an integral part of sovereign power, but its relationship with national identity, market flows or terrain is not universal. Not all territories search for uniform national identity, and not all the rivers are seen as boundaries between states. Elden indicates that in different histories, the formation of territory may emerge from such aspects of human cohabitation or vice versa; territory may construct those attributes under its name.[312] Systematic conflicts, in that sense, primarily arose from disputes on power over the land. We understand the outcomes of conflicts by reforming territories, redrawing boundaries, and giving new definitions of exteriority and alterity for a group of people. But in the meantime, redrawing of boundaries by systematic conflicts does not necessarily override the states' legal boundaries. A conflict may be over on nested territories within state boundaries to fragment, segment, divide and control not only land but also infrastructure, exchange, and trade routes.

There is a map accompanying this inquiry that shows the systematic human violence in the 21st century.[313] The map overlaps sealines, rivers and lakes, mountains, nation borders and settlement density with conflict data that are gathered, geotagged and categorized by the Uppsala University Conflict Data Program (UCDP).

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[312] Elden.

[313] The map is produced for this chapter by the author, using GIS software and several databases. The first half of the inquiry will give reference to those maps regularly. Since the level of detail is very high, larger versions of some cells in the map are also included in the appendix. The actual scale of violence and overlapping with physical geography especially materializes in the close-up views of those sections. For the UCDP's conflict database see: Pettersson Therese and others, 'Organized Violence 1989-2020, with a Special Emphasis on Syria', Journal of Peace Research, 58.4 (2021); and for the European Commision's built environment data see: Christina Corbane and others, Global Human Settlement Layer, Version GHS-BUILT-S2 R2020A (European Commission, Joint Research Centre (JRC), 2020) .

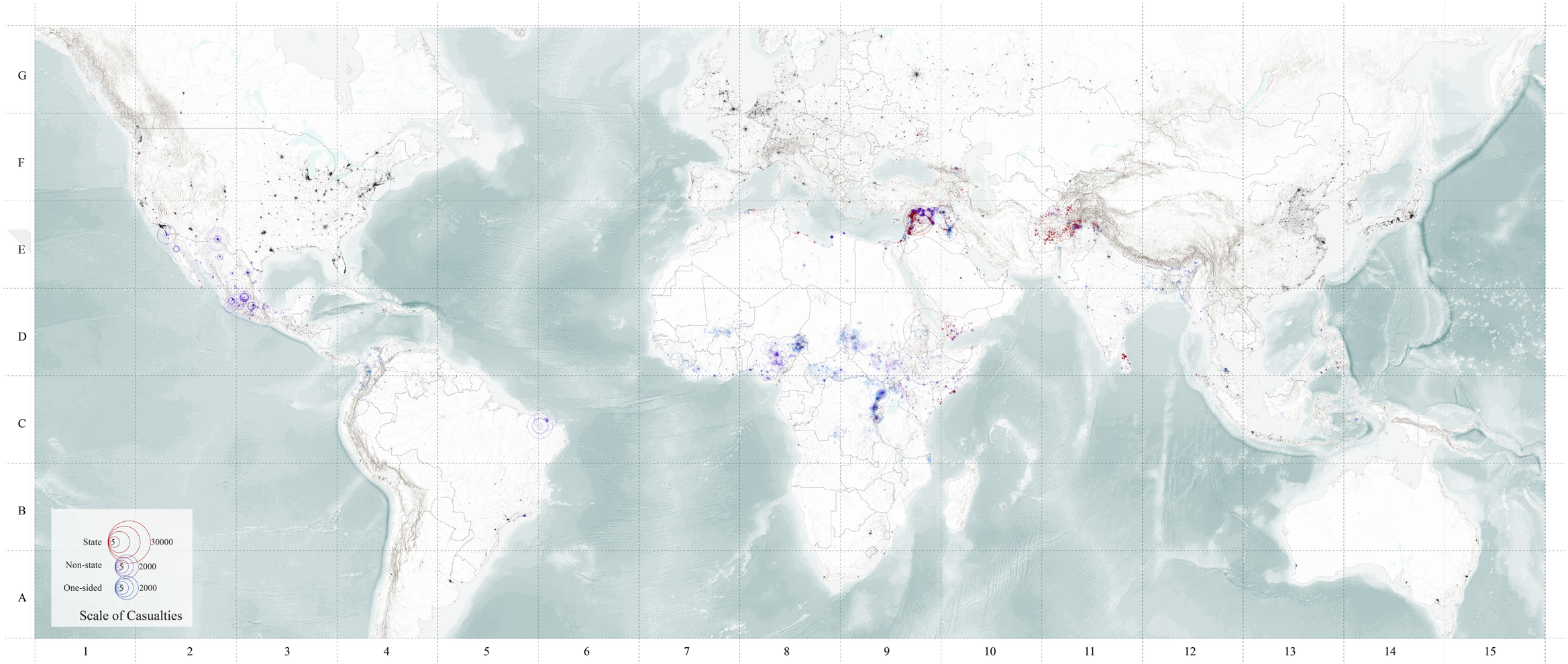


Figure 2 Map. Human Conflict and Violence in the 21st century. Produced by the author.

Even though the era we live in calls for continuous updates to dataset, the map still represents the characteristics of what we will call “burning territories.” UCDP data puts three categories of type of violence. The first one is between states, the second one is between non-state groups, and the last one is events that civilians are killed in one-sided violence. The distribution of events, uncovers the relationship between conflicts and physical geography. Bodies of water, mountains, cities, state boundaries, all seem to play an important role in the distribution of conflicts. In that sense, distribution represents the seemingly human event as dependent and interrelated to nonhuman world. (Figure 2)

The density of non-state conflicts in Mexico and Central America presents a relevant example. Most of the systematic conflict plaguing Mexico is non-state conflicts that stem from disturbances between the cartels. Besides the territories of states and other groups competent in violence, we should also mention the global territory of destruction (cells: E1, D1-2). Burning territories spread on Mexico but also Colombia and other parts of Central America on the east, with a continuous line on Central Africa (D7-9, C8-10), crossing the Red Sea on Bab-el-Mandeb Strait and dissolving after Yemen (D10) just to reappear stronger towards North, in Syria and Iraq, going East towards Afghanistan, Tibet and to Southern Asia almost forming a belt (E9-12). The belt is not exactly equatorial or tropical because what defines its boundaries cannot be reduced only to rules of geology, meteorology, astronomy, and mathematics in the name of latitudes and longitudes or ocean currents. Instead, the complex relationship between power, land, resources, finance and technology forms this imaginary belt (Figure 3). Conflict spreads to outside of the belt, in large metropolises like New York (F4), Paris (F8), with civilian causalities. But, burning territories take the heaviest of scars by witnessing an important share of the violent events between hundreds of governmental and non-governmental actors, sometimes even at large urban centers.

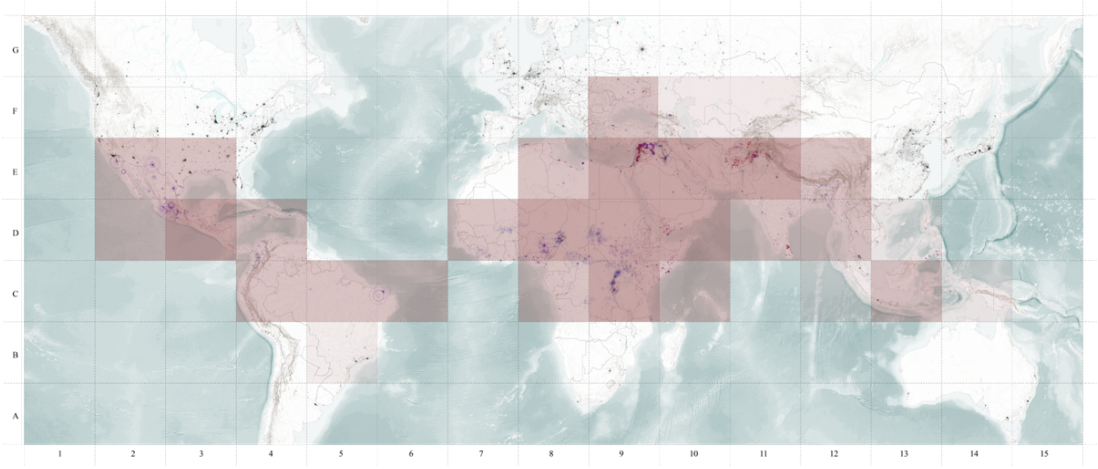


Figure 3 Diagram of the belt defined by the Burning Territories. Produced by the author.

Even though the 21st century did not witness a world war yet, armed conflicts around the planet are persistent and impactful for a significant portion of the urbanity and the globe. The scale and influence of global organized violence continue to be one of the prominent factors in shaping both human and nonhuman territories. The wars of the new world do not only rely on gunpowder and steel and do not strategize for battalions and open fields. Instead, they operate with drones, precision strikes and small teams of combat experts; they operate within cities with thermal vision, satellite surveillance and tools of controlled destruction. However, not all sides have access to those technologies. The disparity between two opposing forces become so common that the term “asymmetric warfare” is befitted as a frequent word to denote conflicts popping up in the different corners of the world. On the other hand, there are also conflicts in which both sides are technologically underdeveloped. For example, there are still massive conflicts between Ethiopia and Eritrea where the number of people killed goes beyond forty-thousand (D9), resembling the preceding century’s world wars.

While the bodies of water, like Lake Tanganyika (C9) or rivers like the Euphrates and the Tigris (E9) immediately express their importance with the frequency of conflicts on them, mountains of Nepal express their geographical challenges with distant and isolated conflicts (E11-12), and more subtle factors like underground resources, capital flows or technological advancement are not immediately visible with this map. The

rhythm of the violent events, dividing time and space, presents a territory as agglomeration in the belt. The boundary of the agglomeration can only be interpreted vaguely in the micro-scales but shows a distinguishable pattern within the globe. Sack says that territories may obscure the existing relations of territoriality to be only visible at the macro level and make effects seem negligible at a micro level: "Molding the geography of actions at various scales, coupled with enforcing long- and short-range planning responsibilities to corresponding levels of the hierarchy, gives organizations the opportunity *to obscure the geographic impact of an event*."[314] Moreover, territories can gather attention to themselves and hide socio-economic reasons and outcomes of conflicts. Consequently, events may seem neutral to their territory, as events that are not hurting actual people, but affecting abstract territories.[315] Sack says that territories "could direct attention away from causes of social conflict to conflicts among territories themselves."[316] What seems more natural than a news article on the bombing of cities and millions of deterritorialized people when it is between two parties in a historical antagonism?

The impacts of continuing conflict and violence differentiate what is inside and outside of the burning territories. Their unity expresses itself not only visually but also via the deterritorializing flows of destruction. "Forcibly displaced people", as the UN calls them, are one indicator of the scale and impact of deterritorialization and destruction at hand. The UN Refugee Agency announced that 82.4 million people had been deterritorialized from their homes by the end of 2020. While 48 million people displaced internally had to move within state boundaries, the rest, over 34 million people, had to cross legislative state boundaries.[317]

There are also global instances escaping UCDP's conflict data and UN Refugee Agency data. Saskia Sassen defines such instances as "the systemic edge" in which

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[314] Sack, p. 39 [emphasis on original].
[315] Also elaborated by Agnew, 'The Territorial Trap: The Geographical Assumptions of International Relations Theory'.
[316] Sack, p. 39.
[317] 'United Nations High Commissioner for Refugees (UNHCR)' <https://www.unhcr.org> [accessed 15 October 2023].

conflict is invisible with our current categories of meaning. Sassen locates the problem in analytical models that are instrumental in economic growth.[318] Like other social and political geographers she sees profitability of global corporations as main drive.[319] She argues that within those statistical simulations, the global market ignores the aspects of exploitation of earth and human resources and appropriates rather primitive forms of accumulation of wealth, creating immense inequality on an individual level and uneven development in a geographical level.[320] For that, we should also mention the deterritorializing flows that are not immediately visible in the first map because of the definitions of categories used in two referenced databases, namely UCDP and UNHCR.

First, we can examine the aspects of human deterritorialization that escape our gaze considering the UN Refugee Agency data. Such an inquiry will point out the mismatches and availability of data in different territories in reference to the UN's undulant reach or the methodology of the study. However, not only numbers but also territorial complexities that manipulate those flows are essential to understand the nature of deterritorializations that burning territories have ignited. Mattias Kärrholm defines territorial complexity as "the co-existence of a large number of non-hierarchical and polyrhythmic territorial productions at one place."[321] The routes that forcibly displaced people take present another layer of territorial violence. One problematic element is the term "territorial waters", denoting a state jurisdiction, which geometrically offsets the coastline on water. Contrary to territorial divisions on land concerning geographic formations, territorial water laws intrinsically ignore global water flows, fauna or weather conditions. The absurdity of those territories becomes evident especially around the Mediterranean and the Aegean Sea. They are regularly used as a political leverage between Turkey and Greece since only an abstract line divides the two sides, with no international waters in-between. Even outside the

[318] Sassen, *Expulsions: Brutality and Complexity in the Global Economy*.
[319] Sassen, *Expulsions: Brutality and Complexity in the Global Economy*, chap. Conclusion: At the Systemic Edge pp. 211-24.
[320] Sassen, *Expulsions: Brutality and Complexity in the Global Economy*, chap. Shrinking Economies, Growing Expulsions pp. 12-79.
[321] Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space*, p. 119.

burning territories, existing territorial configurations participate in the ongoing violence. Refugees trying to cross borders by water illegally can be refused entry and held hostage in the open sea by states. Also, with the harsh environmental conditions and defective equipment, the high risk of losing lives on the road becomes persistent.

Travel on land also has territorial complexities. Besides landmines, which are the remnants of banned territorial strategies, long distances and harsh conditions also produce a significant amount of stress on deterritorialized people. Afghanistan can be named as one of the peculiar territories in terms of complexities surrounding the refugee flows in recent days. The Turkish press has recently focused on Afghan refugees bypassing Iran and illegally reaching Turkey. According to the UN Refugee Agency, Afghans moving to Turkey because of war has not drastically change over the years, since the 1980s. Rather Turkey's international relations policy, and consequently, public opinion about the surrounding territories have changed. Media coverage of the latest refugee waves since the beginning of Taliban's reign, has focused on Iran's role in the events, maybe even more than the Taliban. Iran's role in the refugee waves has been understood as a leverage that Iran holds over the Turkish Government because Iran was allowing refugees to trespass its territory to reach Turkey.[322] Additionally, public analysis has repeated the historical and populist clichés of territorial rivalry between Turkey and Iran about being a potent power in the Middle East or Muslim geography. As an outcome, Turkey built another wall on another one of its borders to control and block the deterritorialized flows.[323]

Similar to the previous one, bypassing of territories is also present between Iraq, Belarus and Poland -and the European Union. However, this time, including more elaborate and fragmented territorial strategies involving issuing Belarus visas in Turkey or Iraq and flights crossing the Black Sea. Question of how that many migrants

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[322] Umut Başar, 'İran Üzerinden Türkiye'ye Düzensiz Afganistanlı Göçü', 2021 <https://www.aa.com.tr/tr/analiz/iran-uzerinden-turkiye-ye-duzensiz-afganistanli-gocu/2338828> [accessed 15 October 2023].

[323] Carlotta Gall, 'Afghan Refugees Find a Harsh and Unfriendly Border in Turkey', 2021 <https://www.nytimes.com/2021/08/23/world/europe/afghanistan-refugees-turkey-iran-taliban-airport.html> [accessed 15 October 2023].

have arrived at the Belarus-Poland border has captured the attention of the European Union.[324] We can assume that their experience with Turkey, involving roughly 3,6 million Syrian immigrants and the relative saturation of xenophobia in Turkey and EU countries, respective internal politics, and bargains on financial help, become decisive in the media outcry.[325] In the end, what is exploited by burning territories may be exploited again by another territory. Deterritorialized flows may end up with reterritorializations on border camps with poor conditions with no access to proper social and physical infrastructure. Moreover, territories also reproduce the conditions that can cause massive numbers in loss of lives during mobility. The deterritorialization of cultures and histories can lead to erasure if those cultures and histories are not studied with in-depth ethnographic and anthropological research. The UN data asks where refugees reterritorialize but do not seek information on the dimensions of deterritorialization.

There are also events invisible to UCDP's conflict data concerning various human and nonhuman territories. Conflict and water can be an illustrative topic, especially with Raffestin's theory of human territoriality. As we have covered in the previous chapters, according to him, human territoriality consists of relations that humans maintain with the environment to produce the greatest possible autonomy with a labor organization, considering resources.[326] The states claim monopolies on violence both human and nonhuman worlds. In their territories they extract and exploit natural resources to achieve maximum possible autonomy. The first example is the Nile Basin. Availability of water around the river and its flood conditions are tense issues that have called for a territorial understanding beyond governmental territories for the states surrounding it and sharing it as a boundary. An intergovernmental organization, the Nile Basin Initiative, was founded by ten states in 1999, mainly because the river does not

[324] 'Belarus Border Crisis: How Are Migrants Getting There?', 2021 <https://www.bbc.com/news/59233244> [accessed 15 October 2023].
[325] UNHCR
[326] The full definition is "the ensemble of relations that humans maintain with exteriority and alterity, with the assistance of mediators, for the satisfaction of their needs, towards the end of attaining the greatest possible autonomy -that is the capacity to have aleatory relations with their physical and social environment- taking into account the resources of the system." For more, see: Raffestin and Butler.

recognize national boundaries and has a territory of its own regarding various climatic, seasonal and geographic realities. Even though there is an initiative -and later a commission- around the issue, there are still disputes over how the territory of the Nile will be extracted, channeled or exploited for clean water and energy.[327] Ethiopia's dam project, *Grand Ethiopian Renaissance Dam,* is one of the current disputes. Since the giant structure can affect habitation and hydraulic regime in the upper Nile territory, filling of reservoirs became an important topic for the region, as it can stimulate more tension and conflict in the area.[328]

Mumbai has problems revolving around water, but territoriality at work operates on different scales than the Nile example. In Mumbai, there is a human control on the hydraulic regime, so also human territoriality, achieved not by utilizing the giant infrastructure of a dam, but with urban infrastructure consisting of pipes and pumps. Stephen Graham, Renu Desai and Colin McFarlane's study based on ethnographic fieldwork tells the story of the clean water crisis in the slums of the city. They argue that Mumbai's water infrastructure -sanitation and clean water- has always been highly politicized and fragmented.[329] Infrastructure is an invention of human territoriality to control, absorb, and distribute the environment. In the meantime, its reach, or according to what criteria it is distributed, also creates a form of human territoriality as access to it can be controlled by a group of people.

[327] Helen Nyambura-Mwaura, 'Nile Basin States Agree to Ruling Body on Water Use', 2007 <https://www.reuters.com/article/idUSL28617360> [accessed 15 October 2023].
[328] Damien Zane, 'River Nile Dam: Why Ethiopia Can't Stop It Being Filled', 2021 <https://www.bbc.com/news/world-africa-53432948> [accessed 15 October 2023].
[329] Stephen Graham, Renu Desai, and Colin McFarlane, 'Water Wars in Mumbai', *Public Culture*, 25.1 (2013), 115–41.



Figure 4 Water pipes cut in Rafinagar in Mumbai during the water raids in December 2009. Photograph by Renu Desai.[330]

According to Graham et al., slums in Mumbai, separated and fragmented throughout the cityscape, did not receive substantial infrastructural investments since the colonial times. Those hundred years old constructions still serve with repairs and minor improvements. But even though Mumbai has "theoretically more water per person than London," there are still disputes over how the water will be extracted, channeled

[330] Stephen Graham, Renu Desai, and Colin McFarlane, 'De-Networking the Poor: Revanchist Urbanism and Hydrological Apartheid in Mumbai', in *Beyond the Networked City*, ed. by Olivier Coutard and Jonathan Rutherford (New York: Routledge, 2016), pp. 115–41.

or exploited for clean water and energy.[331] Infrastructure fails to deliver it to even the wealthiest groups, which leads to even more conflicts (Figure 4). The authors also point out the systematic media coverage and demonization of slum dwellers as "water thieves" for their self-built water systems. Criminalizing certain water usages also led to police raids with hundreds of people arrested and water pumps removed.[332] This part of burning territories does not relate much to state boundaries on the map but operates primarily with rhythms. It concerns how water will be mapped in the subterranean urban fabric. Water booster pumps and pipes are the dominant territorial agents. Police raids targeting that equipment to control access to water and manipulating public opinion to obscure other actors tapping water illegally, like the construction industry and water tanker providers, are the dominant territorial strategies.

Climate crisis poses a strong opposition to urbanity. In that context, water is not only a resource to dispute on but also a prominent risk. In some places of earth, it is siding against humans in conflicts. Conflict with water is present in cities everywhere i.e., Venice in Italy, Rotterdam in Netherlands, Lagos in Nigeria, Bangkok in Thailand and many more. All those cities are sinking and constantly face a vital risk of flooding. We observe that, in the face of risk, to counter tectonic plates, earthquakes, and fault lines, human territories regulate the construction of each structure that makes up urbanity. The violence from nonhuman world territorializes in the structural dynamics of every building. Different territories conduct different codes of building. In the conflict against the water, flood and sinking, human territories act to control bodies of water. The territory of water emerges with the violence of the fluid.

On paper, humanity has devoured the information on population density, built-up areas, croplands, livestock, and mining activities. Furthermore, transportation and energy infrastructures has quantified and digitized them to model the overall impact

[331] Graham, Desai, and McFarlane, 'Water Wars in Mumbai', p. 121.
[332] Graham, Desai, and McFarlane, 'Water Wars in Mumbai'.

of urbanity on the planet.[333] However, in the case of the sinking cities; we know that the overuse of underground water, and oil that undermines the plates, excess of static load created by urbanization, and lastly the rise in the sea levels are seen as major factors leading to the floods for years.[334] Yet, cities continue to sink and get flooded, and buildings continue to collapse.

5.2 Architectures of Burning Territories

Remembering the second assumption that states all scales of territories include some kind of architectural expression, we will now examine and speculate on the relationship between architecture and burning territories. For that, this part will focus on a specific region in the Middle East where conflict and violence have been methodically destroying the built environment and natural resources on an immense scale (Figure 4). The two rivers, Euphrates and Tigris, show peculiar pattern of events and nonhuman reality. This region is home to civilian killings, interstate conflicts, and power shifts between different militant groups for a long time. Some factors regarding those conflicts are widely known and discussed in the public realm, but they are still worth mentioning to illustrate the most dominant territorial forces in the background.

We can briefly sum up those factors in three interconnected headings. Instead of the larger and more inclusive distinction made by Guattari in *Three Ecologies*, under the name of mental, social and environmental ecologies; for the sake of this chapter we will move on with three interrelated headings. 1-Economic territories of finance, sources and network of economic activity 2-Political territories of which the primary indices can be taken on the spectrum of governance between authoritarian and democratic state 3-Territories of Identity made up of national, religious or cultural

[333] For one of the recent studies focusing on risks and potentials of conservation of ecosystems, see: Christina M Kennedy and others, 'Managing the Middle: A Shift in Conservation Priorities Based on the Global Human Modification Gradient', Global Change Biology, 25.3 (2019), 811–26.
[334] Robert Dolan and H. Grant Goodell, 'Sinking Cities: A Combination of Human Activities and Geological Processes Endangers Many of the World's Largest Cities', *American Scientist*, 74.1 (1986), 38–47.

elements. This categorization can be done in a variety of ways. However, the UCDP dataset only refers to specific types of conflict and do not explicitly include nonhuman forces in conflicts. We can also mention territories of resources, stressing oil resources of the area and rest of the world, or territories of soil and other nonhuman rhythms and boundaries. Focus on the nonhuman aspect of territories and nonhuman consequences or elements of human territoriality will be understood in relation to the territories of politics, economy and identity. For this chapter, the distinction provides enough division and interrelation to further the inquiry on specific examples we will present.

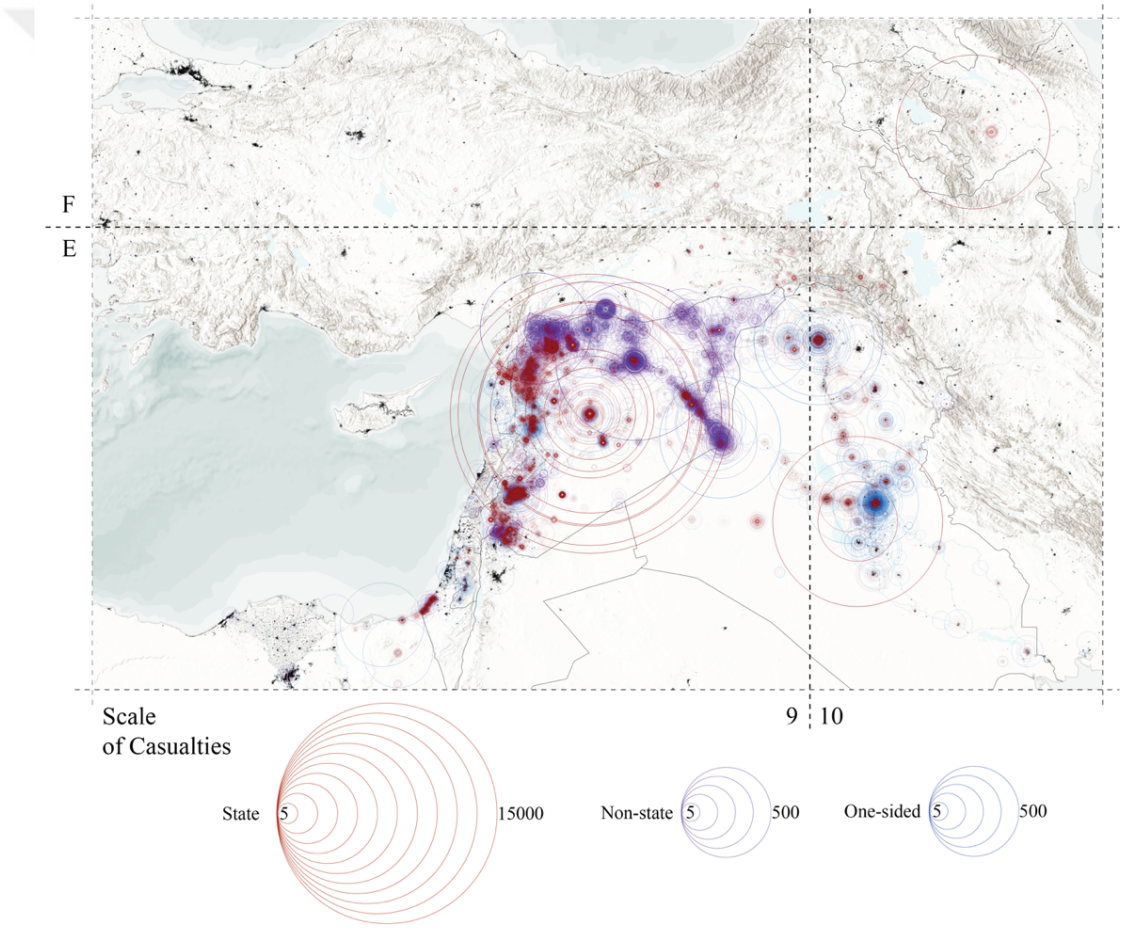


Figure 5 Map, Conflict and Violence in the 21st century focusing on the Middle East. Produced by the author.

Territories of economy may be broadly defined as the accumulation and flow of capital. It is not surprising that those two tendencies somehow coincide with a rhythm and boundary. David Harvey argues that capital should be taken as both a process and a thing simultaneously to understand its capacity to "be the locus of creativity and change as well as of instabilities and crises."[335] Conceptualizing capital with a duality allows Harvey to locate a contradiction: capital needs to circulate to live on, but it also needs to be fixed in the form of infrastructures, built environment, machinery, tools, etc.[336]

In that sense, territories of economy are in close relation with territories of politics, which denotes the legislative boundary that authorizes capital movement, fixation and accumulation within. Territories of politics also relate to the governance of land and people but do not necessarily refer to a local government. As capital flows, it can also bring interventions from any part of the world that has the means to do so, technologically, culturally, diplomatically, for the name of security of the investment.

Claude Raffestin, through a self-critique of his own definition of human territoriality, highlights the role of money that is overtaking all the other mediators that humans had used to maintain maximum possible autonomy in their relations with their physical and social environment. He says that the "mediators are no longer really chosen, but are a function of money" and adds that "It is enough to say that autonomy no longer has the same full sense and that it only continues to exist for a privileged minority and that there are no more aleatory relations for the worst off amongst us."[337]

Territories of identity can also be framed in relation to politics and economy within several layers. Cultural, national, religious unities of population, and even aesthetic unities of built and natural environment may enunciate territories. And they may also show uncanny relations between territories of economy and politics when they are

[335] Harvey, *Seventeen Contradictions and the End of Capitalism*, p. 71.
[336] Harvey, *Seventeen Contradictions and the End of Capitalism*, chap. Capital as Process or Thing? pp. 70-78.
[337] Raffestin and Butler, p. 139.

overlapped. Sacred places may turn into commodities and symbols to be controlled, different cultures may be labeled as heretics to be ousted from the land, and the idea of the nation may dictate political territories. Territories of Identity also have less localized instances as in overseas intervention of states or circulation of capital. A globalized network of information also helps territories of identity to deterritorialize to reterritorialize on different parts of the world, mainly through empathy.

The longest-running dispute is the religious-national conflicts between Palestine-Israel that has been continuing for over 50 years. Besides that, there were an increasing variety of international actors in the region, the United States, Russian, British, French, Turkish and UN forces. In addition to that, there are non-state agents like insurgent groups and extra-state armed militias of factions built around ethnicity and religion to control resources. Some of the complexities directly visible are the variety and rhythm of the conflicts (Figure 4). The excess of military actors sweeps the geography. It is revealed that the region includes all three types of violence defined by the UCDP, densely and shockingly upon a closer look. The rivers Euphrates and Tigris seem to be decisive and take heavy damage in conflicts because of their strategic location and the historic alignment of habitations along those rivers. There is also the issue of hidden or open arms trade between extra-state militias and governments, which contribute to the militarization of the region.[338] At that point, we should note that there is nothing special about conflicts in the region, nothing essential to the middle east, that increases violence to such a degree. Analytical models, compared with Africa, could predict civil war conditions, not including the risk of interstate conflicts. Models can explain the conflicts by looking at the gross domestic product, economic growth rate, ethnic dominance, regime type, resource export dependence of a state. And what they find as the most decisive factors are economical and democratic parameters; oil export dependence, on the other hand, adds to conflicts only in terms of political and economic effects like corruption, authoritarianism and slow growth.[339]

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[338] 'Stockholm International Peace Research Institute (SIRPI)' <https://www.sipri.org> [accessed 15 October 2023].
[339] Mirjam E Sørli, Nils Petter Gleditsch, and Håvard Strand, 'Why Is There so Much Conflict in the Middle East?', *The Journal of Conflict Resolution*, 49.1 (2005), 141–65.

Now, we have framed the conflicts in the Middle East as acts of human territoriality seeking to change territories of economy, politics, and identity synchronically. Within all the violence, occurring at once, in multiple territories, the Middle East presents a peculiar example of conflict and architecture not because of destructions but also constructions and reconstructions. Going back to questions we have asked -how does theories of territory inform the architecture from beyond, as contexts, and from within, as concepts and tools for practice and discourse?- we will mainly mention two instances, with different scales of space boundedness, Diyarbakır Suriçi and Palestine-Israel conflicts. However, we will not go over those examples in a particular order. They will serve as the focused rhetoric nodes to illustrate how theories of territory can inform or be informed by the architectural knowledge along with other smaller examples. We will continue to refer to two distinct theories of human territoriality proposed by Raffestin and Sack as they both provide different readings for further speculations. At an architectural level, both have similar understandings. Sack argues that territoriality is something that the controller of the territory can turn on and off. It is the strategies/tendencies that assert control and organize the use of the territory.[340] On the other hand, Raffestin says that "In my system, territory results from the projection of labor -energy and information- by a community into a given space."[341] Territoriality is all the relations that mark the Earth with human activity.

In both senses, architecture, as a complex organization of material, labor, and environment, can be seen as a territory and territoriality at the same time, depending on the questions asked. According to Sack, the built environment can be seen as a territorial affect, as one of the initiators of strategies to control; and it is a territory because it is a delimited land. For Raffestin, the built environment can be a territorial relationship as they lead to certain relational patterns between human and nonhuman environment; and it also can be seen as a territory because it is space modified by human action towards specific needs. The nuances between definitions present

[340] Sack.
[341] Raffestin and Butler, p. 126.

fundamental distinctions in terms of the scopes of both projects. Yet, this only expands the discussion and adds to the number of critical viewpoints that can be posited.

5.2.1 Destruction

"Destruction of the built environment" has several connotations in Sack's theory of human territoriality, which searches for who is controlling who, and in which delimited land. When addressing military operations by referencing the US Army Manual, he argues that warfare is a bundle of strategies responding to many aspects of the conflict such as geographical variety, complexity of mission, available technology, or type of hierarchy. For Sack, acts of warfare may have differential degrees of territoriality. For example, locking captives in cells is more territorial than handcuffing them to guards for supervision. But at the end they both help to define the territory of the sovereign power by indicating the monopoly on repression and imprisonment.[342] Destruction of the built environment in that sense has a high degree of territoriality as it actively limits and rearranges access to spaces. The first link can be drawn to the strategy of "conceptually emptiable space."[343] Sack says that:

> Space […] would appear as an efficient functional framework for events. Events and space would seem to be only contingently related. This possibility is especially significant in modern society and characterizes the conception of territory most closely linked with modern modes of thought. Science, technology, and capitalism make practical the idea of repeatedly and efficiently 'filling' and 'emptying' and moving things about within territories of all scales.[344]

Within warfare, emptying of space is crucial because it is an efficient way to enforce access to strategic locations. Those strategic locations have coincided with the places with high civilian density in history. Detonation of two nuclear weapons can be the most marginal example of emptying of spaces in the history of warfare. Notions of the

[342] Sack, pp. 207–10.
[343] Sack, chap. Theory pp. 28-51.
[344] Sack, p. 37.

national, enemy, friendly and hostile territories "makes relations impersonal."[345] So that "enemy territory" masks the actual civilian population to be killed and turns the army personnel into operable units. Impersonal relations create relief from guilt; emptying a space is a part of the profession, and actual the authority is the officers' "national territory".

Processes and forces that led to the conflicts that have started in 2015 in Suriçi are an illuminating example to how an "enemy" territory can easily be constructed even within a national territory. Güven Arif Sargın diagnoses the construction of enemy with disseminating particular discourse that fetishizes the term "conquest", which agitates the population by implying categories of good and evil based on ethnicity, culture and religion.[346] In other words, it constructs an "other" as opposed to the interior of the territory of the state. The position of the "new islamist" government towards "others" in the urban setting before the conflicts in Suriçi has already been discussed by Bülent Batuman. According to him, understanding two significant instances where various groups in opposition occupied parts of the urban environment is important in understanding urban protests and conflicts in Turkey. The first one is the TEKEL Resistance, which occupied one of the liveliest districts of the capital, Ankara in 2010. The second one is the Gezi Park Resistance near one of Istanbul's historical, cultural, and economic centers in 2013. Batuman says that those two experiences become decisive in constructing public opinion towards the possibility of change and making the state apparatuses more adept -or vigorous- in emptying those occupied spaces. Batuman highlights the swift intervention of the police to the protesters/occupiers in Gezi Park after their previous experience in Ankara against the workers of TEKEL.[347]

At this point, it would be suitable to recall Mattias Kärrholm and his work that asks how architecture is becoming a part of territorial complexities in public spaces.

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[345] Remember the examples of prison guard and prisoners or foreman and worker in Sack, p. 33.
[346] Güven Arif Sargın, 'As We Said: From the Masculine Regime of Capitalism to Emancipatory Machine of Revolution [or, the Notes on "alla Turca" Reflections of Creative Destruction]', in *Conflict Planning and Design*, ed. by Olgu Çalışkan (Ankara: METU Faculty of Architecture, 2018), pp. 2–19.
[347] Bülent Batuman, *Milletin Mimarisi: Yeni İslamcı Ulus İnşasının Kent ve Mekân Siyaseti* (İstanbul: Metis, 2018).

Kärrholm was saying that there are four ways within which territoriality is produced; they can be impersonal or personal while being intended or emerging.[348] "Territorial strategies" are planned and applied by institutions. "Territorial tactics" are planned but operated by users. Territorialities that are not intentional but constructed through use also have impersonal and personal aspects. "Territorial associations" are impersonal and produced through use. "Territorial appropriations" are personal, and they generate territoriality through use, not with intent. Kärrholm was pointing out rhythms -of use- that are producing temporal boundaries -of territories.

In the framework of Kärrholm, TEKEL, with its in situ urban inventions that use urban furniture as exemplified by Batuman, presents more of a "territorial appropriation". On the other hand, in Gezi Park, we saw "territorial tactics" with modern tents aimed to prevent the destruction of the occupied park. However, in Suriçi, we can say that there is both "appropriation" and "tactics". Military intervention in Suriçi can be distinguished from police interventions in TEKEL and Gezi Park in terms of complexity that constructs the claims on territory, which is probably the most disturbing combination for the government. Because it disturbs the state authority with new territorial relations: 1-dominant Kurdish local population's claim of historical ownership within, a "territorial appropriation" and 2-local population's ability to functionally control to access inside walls and neighborhoods in the time of conflicts with urban manipulations, "territorial tactics". Those two uses of territory, interconnected to larger economic, political and identity processes in history, eventually construct the "enemy" for the masses and political authorities.

We can also distinguish, 6 of 15 neighborhoods inside Suriçi -which means "within walls" in Turkish- have been blockaded by Turkish forces -controlling of access, a

[348] Like Sack, Kärrholm presents a behavioral model, but with alterations. For example, he says that "[…] it would be more appropriate to define territoriality as spatially delimited and effective control, than as an attempt or a strategy." In that sense he proposes new categorizations. To not confuse the reader, categorization and concepts provided by Kärrholm -like "territorial strategies"- will be used in quotation. For more, see: Kärrholm.

territorial strategy.[349] Curfews on over 23000 people are also territorial strategies of authorities; they control to access public space and by that empty the public space.[350] Emptiable space, as we have covered, is also evident in the precise destruction of those neighborhoods (Figure 6). The walled city of Suriçi produces such a distinction between inside and outside that it implies not only exteriority but also alterity, forming a territory inside a territory. So, walls delimit the territory of the "other" from both sides. Thus, the terrain that will be emptied becomes symbolic as well as material. Destruction deterritorializes not only humans but also cultures, histories and economies. Soyukaya presents an inventory of architecture with cultural and historical importance that have been demolished.[351] Destruction of the historic center of Diyarbakır is indicative of how territorial strategies -emptying of space in that case- can be used to manipulate territories of identity to such degree that "territorial appropriations" that had been rooted in the place cannot be constructed again. She also points out to that what has been destroyed by conflicts could not be understood and documented by the civic society because of the strict military control in the area.[352] Destruction continued even after the conflicts ended, in the name of future constructions and rebuilding of the area.

Understanding destruction in Raffestin's terms provides a different viewpoint. With his conceptualization focusing on the space and social markings on it, warfare appears as a collection of territorial relations. Raffestin's emphasis on relationality to claim autonomy requires questions such as: how will the destructive labor be organized? What is the goal, and what are the mediators -instruments and knowledge- And, what are the environmental realities? We observe deterritorialized territorial relations in modern warfare with satellite surveillance and global communication. Architectural knowledge becomes an intricate part of the mediation of human labor. The target's toughness should be understood and interpreted to determine the type of weapon

[349] Nevin Soyukaya, 'Suriçi, Diyarbakır: Before and After the Conflict', in *Conflict Planning and Design*, ed. by Olgu Çalışkan (Ankara: METU Faculty of Architecture, 2018), pp. 52–77.
[350] Soyukaya.
[351] Soyukaya.
[352] Soyukaya.

system to be used against it. In the meantime, relations of warfare need to be territorialized geographically in various scales to respond to rooms, neighborhoods or cities and states. Suggested tools of intervention change according to the objective.

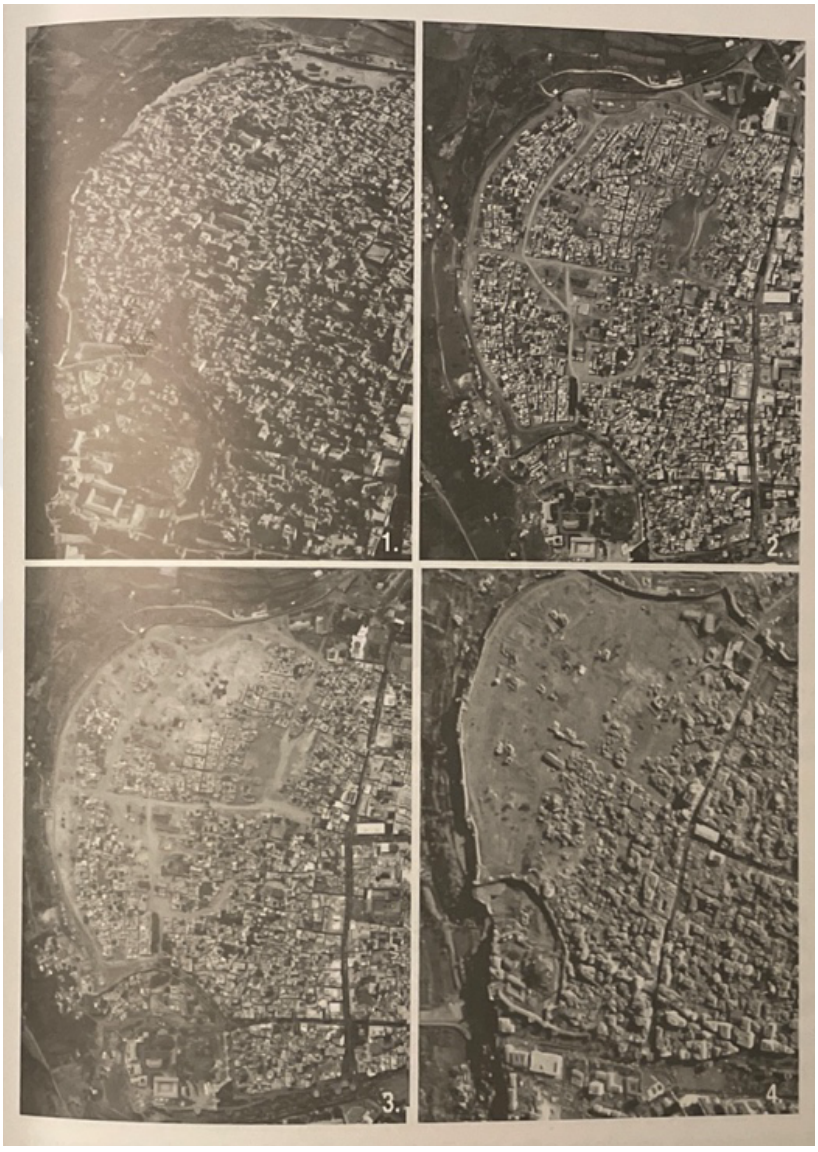


Figure 6 Aerial images of Suriçi before and after conflicts and destruction. Taken from, Soyukaya in Conflict Planning and Design

Palestine and Israel conflicts was a prominent topic in terms of destruction and even weaponization of the built environment. Besides the complex territorial relations in larger scales of geography and states, conflicting sides seems to adopt territorial

relations directly related to smaller scales of built environment, infrastructure and tools to survive or destroy. The underground tunnels of Gaza are such territorial strategies that form an invisible network and spatial control. They construct an alternative space-time by changing the boundaries of environment. By definition, an underground tunnel is formed inside the landscape, not on it. It needs to deal with the subtraction of geological formations. The other side of the conflict has also redefined its environment in the territorial sense. Israeli operations signal a territorial mindset that manipulates the environment where conflict takes place. In his article "Lethal Theory," Eyal Weizman focuses on the appropriation of architectural knowledge -both intellectually and materially- by the Israeli Army.[353] This is evident in an excerpt from the interview, he made with an army officer:

> This space that you look at, this room that you look at, is nothing but your interpretation of it. Now, you can stretch the boundaries of your interpretation, but not in an unlimited fashion, after all, it must be bound by physics, as it contains buildings and alleys. The question is, how do you interpret the alley? Do you interpret the alley as a place, like every architect and every town planner does, to walk through, or do you interpret the alley as a place forbidden to walk through? This depends only on interpretation. We interpreted the alley as a place forbidden to walk through, and the door as a place forbidden to pass through, and the window as a place forbidden to look through, because a weapon awaits us in the alley, and a booby trap awaits us behind the doors. This is because the enemy interprets space in a traditional, classical manner, and I do not want to obey this interpretation and fall into his traps. Not only do I not want to fall into his traps, I want to surprise him! This is the essence of war. I need to win. I need to emerge from an unexpected place. And this is what we tried to do.[354]

The interpretation of architecture made in the interview stems from a territorial understanding. Because operations dismiss the spatial authority of the wall. Whole military operations are based on the rearticulation of boundary in terms of rhythms of visibility, materials and even expectations. Weizman notes the movement of strike teams through walls and ceilings, with explosives and hammers, changing directions

[353] Eyal Weizman, 'Lethal Theory', *Log*, 7 (2006), 53–77.
[354] Weizman, 'Lethal Theory', pp. 55–56.

in three dimensions regularly. It is a common thing to terrorize domestic and private spaces of civilians during such maneuvers.[355] Operations like those rearrange architectural territories by adding new circulatory systems that situate themselves as opposed to the segmentation of existing built environment and to the expected functions created by division and categorization. Theory has a special place in those operations, as noted by Weizman. With reclassifications and reinterpretations, new territories or territorial relations can be formed. For example, about US drone strikes in Pakistan, he says: "Drone strikes can thus be understood not as a direct, linear relation between a drone, via a missile, and a target, but rather as a set of operations enabled by the production of thresholds - territorial, juridical, and visual."[356] It's a statement of relationality weaving geographic, legal and electronic territories. A strike should be precise and "acceptable" within international laws of war. If illegal, it should not be visible over satellite imagery. The new warfare in the urban centers understands the territoriality of architecture, its relationships with humans, materials, weather, available technology and spatial segmentation to rewrite those territories. "We now `write' territory like a text."[357]

In the cases where the source of violence is nonhuman world, problem gains a different characteristic. Within territorial mind, it becomes impossible to locate the real cause of violence. Series of earthquakes hitting to the southeast region of the Turkey in 2023, and the destruction they left behind is a good example. Unexpected magnitude of earthquakes, structure regulations, building amnesty laws and inadequate crisis planning were publicly discussed as the main reason behind the tragedy. All four topics immediately refer to some territorial relations. Unexpected magnitude is related to the territorialization of tectonic plates and how the history of geography is handled by the information systems. Who is expecting what, by using which simulation method? Structure regulations are related to processing of this information to code human territorialization. Building amnesty laws, which legalizes the constructions that defy

[355] Weizman, 'Lethal Theory'.
[356] Eyal Weizman, *Forensic Architecture: Violance at the Threshold of Detectability* (New York: Zone Books, 2017), p. 33.
[357] Raffestin and Butler, p. 131.

regulations, are periodically enacted by populist governments. They are reterritorializations of power. Lastly, crisis management is a territorial strategy which plans ways of mobilization of almost all agents in a specific ecology: What kinds of equipment will be used, how many operators are needed, what kind of transportation methods are available in the crisis zone, what will the needs of the surviving people in the short, medium and long runs?

Caner Arıkboğa asks parallel questions. In the seminar *Ecology of Logistics* in METU, he presents how the 80 million cubic-meter debris is being handled after the destruction of those earthquakes. His research focuses on handling of the debris with its many materials that contaminate the environment. In the debris collection zones, most of them placed near temporary habitation camps for earthquake victims, he finds traces of water and air pollution affecting human and nonhuman ecologies. He calls it a "logistical violence of the debris."[358]

5.2.2 Construction

Territory of the conflict do not always find its architectural expression in destruction. It can also express itself by the construction of built environment. The bunker is the most apparent architectural form that can be related to conflict and territory. The 20th-century concrete bunkers, with their thick and heavy constructions, instrumentalize architectural knowledge in terms of material and form to cover terrain and sustain bombings. The purpose of the mediation of materials, tools and knowledge is to provide surveillance and control of a boundary or a strategic location. Bunkers understand the geography and tools of the enemy -whether they have aircrafts or trucks- and respond to the human and nonhuman environment autonomously. However, this does not necessarily mean that bunkers will be separate and distant from each other; a different scale in autonomy may be sustained by the complex

[358] Organized by Esin Kömez and Caner Arıkboğa, the seminar included multiple territorial discussions around lectures. Negar Sanaan Bensi's "infrastructural space", Gökçe Önal's "image operations of extraction" and Hamed Khosravi's "aesthetics and politics of logistics" were other topics. Caner Arıkboğa, 'Mediums of Logistical Violance', in Ecology of Logistics (Ankara: METU Faculty of Architecture, 2023).

interconnection of bunkers like in the Maginot Line. Nonetheless, we can reflect on more intricate territories while addressing architecture, conflict and construction.

On violence and urban space, Bülent Batuman, capturing the irony of the situation, conceptualizes urbanism as a "weapon of mass construction". He looks at the violence and urban space within three headings: 1-urbanism's instrumentalization of violence, 2-urbanism as a means of violence, and 3-urbanism as a form of violence. The first one refers to political violence and military forces that are starting to shape cities in reference to "new military urbanism". The second one relates to the knowledge of urbanism being used for destruction, which we have also covered. The third one refers to the construction of cities as a form of violence. What he called the weapon of mass construction is the third category, which includes the construction of social masses and the mass production of state housing.[359] We will focus on the third category in which architectural production can be situated as violence in a territorial sense. This violence is not an individual one like Bernard Tschumi's explorations on violence at the level of architecture and bodies.[360] Batuman argues that the giant housing projects managed by the state not only deterritorialize and reterritorialize the capital but also deterritorialize low-income groups and minorities in the city to reterritorialize them in less valuable parcels of the city. Eventually, those groups find themselves in environments that are designed to control and manipulate social life by encouraging ideological activities.[361] A similar tendency of territory can be found in Sack. The emptiable space concept comes with its couple. He says that "Territoriality serves as a device to keep space emptiable and fillable."[362] Different but related statement about constructed territories have been made by Raffestin:

> In a certain manner space and territory are no longer pertinent or determinant precisely because they can be constructed, deconstructed, and reconstructed, functionalized, defunctionalized, and refunctionalized. Places can be imagined from scratch. We have

[359] Bülent Batuman, 'Urbanism as Weapon of Mass Construction', in *Conflict Planning and Design*, ed. by Olgu Çalışkan (Ankara: METU Faculty of Architecture, 2018), pp. 20–31.
[360] Bernard Tschumi, *Architecture and Disjunction* (Cambridge, MA: The MIT Press, 1996).
[361] Batuman, *Milletin Mimarisi: Yeni İslamcı Ulus İnşasının Kent ve Mekân Siyaseti*.
[362] Sack, p. 38.

> entered the era of fabricated geography, which is to say the mise en scène of geography by culture, including advertisement. Produced geography is no longer the result of the effort of generations projected into space, but the result of an "advertising plan."[363]

In the case of Suriçi: we can ask what kind of territorial affects, referring to Sack, and territorial relations, referring Raffestin, are being constructed through architecture. Because, as we have seen, the destruction of Suriçi came from the need of claiming the territory, and consequently, led to the construction of a new territory. Olgu Çalışkan highlights the managerial and controlling character of the new master plan. Six new police outposts and linear streets connecting them are the most basic expressions of state's control policies. Moreover, he adds that the plan lacks the proper programmatic proposal for adequate urban life.[364] The project does not seek harmony with its surroundings nor refer to the previous urban fabric, because it needs to participate in control mechanisms more efficiently.

The wall surrounding Suriçi is a peculiar symbol and boundary for its territory. Like many historic walls it includes inscriptions. In the example of Suriçi, there are 63 inscriptions found that are belonging to different eras ranging from pre-Roman to Byzantine to Islamic periods. Canan Parlar's study of inscriptions on the walls unveils insights into how the city was transformed until the 16th century.[365] Those insights provide information on destructions and constructions, or parts, roads and gates added to the walls in time. But more importantly, they also shed light on the governance and labor organization, almost providing a recipe for territorial relations. Besides the names of kings, emperors, sultans, governors, financers, even names of architects and apprentices have been mentioned in some of those inscriptions. Each inscription contributes to the wall's symbolic power as a boundary with remembering of past territories. Wall and its inside become a "place" that overlived all its controllers. Its durability signifies the temporality of power. The last destruction and the following

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[363] Raffestin and Butler, p. 131.
[364] Olgu Çalışkan, 'Does Urbanism Have Something to Say When Its Cities Are Being Destroyed?', in *Conflict Planning and Design*, ed. by Olgu Çalışkan (Ankara: METU Faculty of Architecture, 2018), p. VII–XV.
[365] Canan Parla, 'Diyarbakır Surları ve Kent Tarihi', *METU JFA*, 22.1 (2005), 57–84.

construction of Diyarbakır did not leave a mark on the walls. It chooses not to contribute to the territory's multiple histories; instead, it decides to rewrite territory prioritizing efficient control. Ironically, with its morphology of walled city in urbanity, with its stark contrast, it recalls the lost territory it has tried to erase. Right after that thought, the feeling of the scale of deterritorialization resurfaces.

We should also note that how the wall as an individual architectural element plays a role in creating interiority and exteriority in other contexts. The Thames Barrier built in London, and operational since 1982, can be briefly mentioned as an example of wall building as territorial operation in face of a conflict. Barrier's ten movable steel gates and piers along 520 meters line on the north bank of the river, provides defense from high tides and storms surges to prevent flood in the city (Figure 7). Wall becomes a strategy to counter water flows, in times of crisis. But in what sense we can distinguish fluid dynamics of water and human movement? Or more precisely, is there a reason for Mongolian Army with its nomad spatial rhythm has resonated with the flood and countered in the same way? In both instances, the wall, from the simplest to the most intricate ones, presents a powerful way to control and block flows.

From the Great Wall of China, and from Hadrian's Wall to the Berlin Wall, the wall became a simple but powerful expression of boundary and territory. Boundary barriers of the new world varies between bare concrete constructions to wire fences with surveillance and control points. However, their role in delimiting a territory to differentiate and control what is outside and inside persists.



Figure 7 Open and closed states of the Thames Barrier in London. Image from Department for Environment Food & Rural Affairs, retrieved from wikipedia.org

On the other hand, complexity of the wall varies according to the complexity of the socio-political relations between the two sides. Where is the wall? What is the length of the wall? What forces the wall controls? And more importantly: who built the wall? Such questions can give the basic impression of territorial complexity in such borders. For example, the UN Buffer Zone in Cyprus or the Korean Demilitarized Zone (Figure 8) impose themselves as boundaries with a thickness of the wall. Thickness may contain many architectural elements like, towers, bridges, barracks, or even entire

villages besides actual delimiting walls. Material limits in those boundaries undulate and transform, create control points, gates, neutral meeting halls, become an electrified fence, a tower or a solid barrier.



Figure 8 Korean Demilitarized Zone. Image from Library of Congress Geography and Map Division, retrieved from wikipedia.org

Ron E. Hassner and Jason Wittenberg points out that most of the boundary barriers in the world were constructed in the 21st century.[366] Flow of people seems to be the dominant factor that concerns boundary of certain states, especially in the burning territories. The simplicity of architectural operation, the construction of the bare wall, presents the most clear-cut delimitation. In concrete walls between Mexico and US, or Turkey and Syria boundary actualizes in the most material sense (Figure 9). The wall is reduced to its most primitive function. It only deals with the separation and only concerns with the inside of the territory. It only chooses to respond outside in terms of geometry to divide space. Consequently, the wall deprives itself from various human activities. It cannot propose a safe sheltering or provide access to water for the people running from conflicts. Towards outside, it becomes another source of deterritorialization.

[366] Ron E. Hassner and Jason Wittenberg, 'Barriers to Entry: Who Builds Fortified Boundaries and Why?', *International Security*, 40.1 (2015), 157–90.



Figure 9 The border wall built by Turkey on the Syria border. Image from Reuters.

Refugee camps, distributed to different states are the most elaborate architectures of the wall. We are not talking about walls that surround refugee camps or walls of spaces inside those camps. In refugee camps, the whole camp materializes as a wall, denoting neither the inside nor the outside for the refugees. Deterritorialized people placed in a "state of exception" where they are striped out of their human rights and citizenship.[367] Starting from this definition, Dicle Kumaraslan critiqued how those spaces of exclusion are being handled architecturally with the territorial strategies of state in case of Turkey. She points out to the lack of state presence within refugee camps in the aftermath of the Syrian civil war. Ironically, state presence defined by Kumaraslan intensifies at the boundary and isolates the camp. The spatial conditions, even the architectural projects are virtually invisible in the eye of the public. Kumaraslan highlights the inhuman conditions and violence that those camps are hiding. She states

[367] Giorgio Agamben, *State of Exception*, trans. by Kevin Attell (Chicago: The University of Chicago Press, 2005).

that they are not for reterritorialization, but for constant deterritorializations inside.[368] Bülent Diken, while talking about biopolitics of the refugee camps[369] in relation to Agamben's *Homo Sacer* and Augé's *Non-place*, says that:

> [However] although the refugee is seen as a sign of displacement, and although his routes are densely controlled by infrastructures of mobility, his own life in the camp can only be described as immobility. The camp is officially a transitory, so to say, an 'exceptional' space, in which the refugee is supposed to spend only a limited amount of time. Yet, everywhere the refugee camp has today become a 'permanent' location and the transient condition of the refugee extends indefinitely, becoming an irrevocable and permanent situation, freezing into non-negotiable, rigid structures.[370]

Architecture, stripped from its social, economic, and political functions cannot provide any space for production or any other civic activities. It can only deal with the minimum requirements of living. Architecture of the wall emerges as refugee camps themselves, which constructs something beyond the other; spatially, legislatively, socially, economically, and politically while remaining inside the territory. A powerful territorial definition of wall has been stated by Anthony Vidler while talking about the barricades of Paris:

> This localization of revolt, of public manifestation, had, of course, been present in the first revolution where the Faubourgs had gained an identity for themselves and even erected temporary barricades; but not until 1830 were the lines drawn so clearly in space that represented the boundaries of class. Increasingly, and in ever more violent forms, the domain of the street, defined by the barricade, took on the character of a kind of self-appropriated utopia.[371]

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[368] Dicle Kumaraslan, 'Conceptualization of Earth as the Monocenter of the Urban: A New Orientation for Architectural Utopia of Reterritorialized Refugees' (unpublished M.Arch., METU, 2018).
[369] Bülent Diken, 'From Refugee Camps to Gated Communities: Biopolitics and the End of the City', *Citizenship Studies*, 8.1 (2004), 83–106.
[370] Diken, p. 93.
[371] Anthony Vidler, 'The Scenes of the Street: Transformation in Ideal and Reality, 1750-1871', in *The Scenes of the Street and Other Essays* (New York: Monacelli Press, 2011), pp. 16–127 (p. 72).

It is a basic partition operation, a wall, that directs human movement, controls entry and exit, and separates inside and outside. It is a resistance to the will that dominates the city. A wall, one way or another, denotes a border. It reproduces the two sides it separates with its own existence. At the scale of human movement, the effect of a barricade or a gated community are the same: stopping and diverting movement.

5.2.3 Reconstruction (of praxis)

Alicia Imperiale and Gavin Keeney tell the story of protests in the cities that host international political summits. Seeing conflicts in protests as an outcome of systematic and continuous violence and control, they ask a powerful question at the end: "If freedom of assembly is prohibited, what expressive recourse will people find? On what side of the barricade, does one find oneself when observing the delineated territories of power within cities?"[372] I want to direct this question to architecture as a discipline with the expectation of more questions ranging from the "how to build a barricade?" to "can architecture conceptualize tools to affect more intricate territories?" to "what kind of role that architecture can play in emancipation of territories?" Until this point, we have examined conflict, territory, and architecture in relation to destruction and construction of architecture. In all those cases, the built environment was a receptor of two operations. Diverse territories and territorialities appeared as a context to architecture. In this last part, we will focus on (re)construction, not for the sake of conceptual symmetry, but to point out reconstruction of architectural knowledge to be able to participate in conscious territorial formations.

We must ask the question; how "theories of territory" -including human and nonhuman territories and notions of human territoriality- informs the architecture from beyond, as contexts, and from within, as concepts and tools for the practice? The (re)construction signals a shift in the framework that allows for a territorial praxis of architecture.[373] However, this will require a territorial understanding, in which a certain level of geography-power relationality has been problematized.

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[372] Alicia Imperiale and Gavin Keeney, 'Territories of Protest', *Log*, 13/14 (2008), 17–24.
[373] Sargın.

The idea of territorial reconstruction is the topic of the exhibition, "The Ambition of the Territory" by a temporary group of designers "AWJGGRAUaDVVTAT," in the Belgian pavilion at the 2012 Architecture Biennale. In the pamphlet of exhibition, the group proposed an alternative development principle for "the future of Europe." They proposal is a shift from consumption -of land or goods- to the territory as an organizational principle. They argue that the territory is an emerging reality and a tool to understand economic, demographic and environmental challenges in development. This means that the complexity of landscape that consists of human and nonhuman material can only be grasped within a territorial mindset. Taking the Flanders as the case, they suggested a strategy that recognizes many aspects of the territory as a productive metabolism and not as a passive landscape waiting to be extracted, exploited and consumed.[374]

We have already mentioned a shift towards a territorial mindset that occurred in the Israeli army. Systematic destruction of Gaza was the expression of new concepts that problematize emerging warfare conditions. Eyal Weizman adopts the mindset but not the methods. The practice of Forensic Architecture specializes on the territories that are at the "threshold of detectability." Their practice reconstructs territories with the tools of architectural representation to provide legal evidence.[375] We will not detail the nature of the practice; its importance lies in the interpretation of architectural data as an intersection of many territories, both human and nonhuman. Forensic Architecture produces digital models, video collages, maps and sometimes physically rebuilds the crime scene to provide evidence based on the spatiality of a specific event.[376] Forensic Architecture's split-second territories are representations of power. Synchronized social media footages, digital modeling and material knowledge, may make invisible

[374] AWJGGRAUaDVVTAT, *The Ambition of the Territory* (Belgian Pavilion, 13th International Architecture Exhibition, La Biennale di Venezia, 2012).
[375] Weizman, *Forensic Architecture: Violance at the Threshold of Detectability*.
[376] 'Murder of Halit Yozgat', *Forensic Architecture* <https://forensic-architecture.org/investigation/the-murder-of-halit-yozgat> [accessed 15 October 2023].

things speak to humans.[377] "[Forensics] embodies a shift from the speech of humans to the communicative capacity and 'agency' of things."[378] In that sense, their repeated field of study, "threshold of detectability", may be considered as a definition of exteriority, thus a territory. Such research focuses on the boundaries of a territory that is physically delimited and digitally absent due to the nature of capturing it in electronic contraptions and radio waves. The boundary relates to the cone of vision of civilian footages, the number and loudness of gunshots or the direction that smoke drifts. Evidence is produced from the reconstruction of the territory with the examination of the boundary and rhythms.

Mattias Kärrholm's and Andrea Mubi Brighenti's scholarship present another example of territorial reconstruction, but of architectural knowledge this time.[379] In their work theories of territory mobilizes the concepts of architectural theory within the framework of public space. Following Brighenti's call for a *territorology,* and the Lefebvrian space conception, Kärrholm proposes a territorial analysis of public spaces.[380] In his book *Retailising Space: Retail and the Territorialisation of Public Space* Kärrholm presents a set of concepts to produce territorial analysis. Besides previously mentioned territorial strategies, tactics, associations and appropriation, he also articulates territorial complexities emerging from overlapping rhythms; territorial stabilisations of power; rhythm boxes of isolation; and interstiality as territorial in-betweenness. Focusing on a specific geography, he reviews historic development, changes in land use, programmes, everyday use, and design interventions to describe territorialisation of the pedestrian precinct in Malmö. Both Brighenti and Kärrholm show the extent of their territorial conceptualization in *Animated Lands: Studies in*

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[377] 'Chemical Attacks in Douma', *Forensic Architecture* <https://forensic-architecture.org/investigation/chemical-attacks-in-douma> [accessed 15 October 2023].
[378] Eyal Weizman and Tina Di Carlo, 'Dying to Speak : Forensic Spatiality', *Log*, 20 (2010), 125–31.
[379] *Urban Walls: Political and Cultural Meanings of Vertical Structures and Surfaces*, ed. by Andrea Mubi Brighenti and Mattias Kärrholm (New York: Routledge, 2019); Andrea Mubi Brighenti and Mattias Kärrholm, 'Beyond Rhythmanalysis : Towards a Territoriology of Rhythms and Melodies in Everyday Spatial Activities', *City, Territory and Architecture*, 2018, 1–12; Mattias Kärrholm, 'The Materiality of Territorial Production : A Conceptual Discussion of Territoriality, Materiality, and the Everyday Life of Public Space', *Space and Culture*, 10.4 (2007), 437–53; Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space*.
[380] Brighenti, 'On Territorology: Towards a General Science of Territory'.

Territorology. They discuss domestic territories, playgrounds, urban walls and even the Kahn-Brick relationship to show the capacity of the territorial mindset to understand the built environment as we will mention in the next chapter.[381]

Theories of territory also mobilizes architectural education as another form of production. Ayşen Savaş and an interdisciplinary group of instructors have conducted an undergraduate research-based design studio that reflects on the territorial complexity of human and nonhuman environments of Bodrum. Their framing treats the densely populated and historical coastal town as a productive territory. However, the group sees the productive potential as something distributed not only "on" but also "under" the landscape. The group seeks for the expansion towards the subterranean world and represent multiple contexts and environments of the site with the term "deep ground." Their shift in focus from the area to the depth while defining territory, highlights human and nonhuman complexities and dismisses preconditioned boundaries. Each student uncovers multiplicity of rhythms and boundaries of human and nonhuman worlds. Savaş and others do not provide a definite architectural program for students. Rather, they expect them to do research, represent and strategize deep ground for inventing productive architectural programs that are emergent from the territory. For Savaş and others, deep ground uncovers invisible layers. Geological, hydrological, and botanical territories are some of them. Going underground also leads to encounters with historical territories, ancients were calling this town *Halicarnassus of Caria.* Even underwater scape bears a human mark with underwater archaeology and sponge harvesting. Cisterns, canals and other infrastructure are invisible marks of human habitation and subterranean expressions of human territories.[382]

All examples we have shared under "reconstruction," Weizman, Brighenti/Kärrholm and Savaş present a territorial understanding of different terms, with a reconfiguration of conventions, methods and priorities of architectural production. Their difference

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[381] Andrea Mubi Brighenti and Mattias Kärrholm, *Animated Lands: Studies in Territoriology* (Lincoln: University of Nebraska Press, 2020).
[382] Ayşen Savaş and others, 'Projecting the Deep Ground', *Journal of Landscape Architecture*, 17 (2022), 6–19.

lies in the spatial and temporal scales that are subjected to reconstruction. In Weizman's Forensic Architecture, scale of space-time relates to micro territories. Those territories are marked by singular events – which drives a law-suit – happening in split-second within the intersection of many flows. In Brighenti and Kärrholm, scales of squares and public walls are cases. Space-time relates to day-night cycles, seasonal changes, usage patterns and various rhythms of urbanity. The last example, Savaş and team's studio experiment of the deep ground aims to represent space-times that exceed the average human lifespan. Archaeological remnants of ancient *Halicarnassus* on one hand, and geological and hydrological regimes of geography on the other, we are given the opportunity for rich readings of multiple, overlapped territories. These examples propose a territorial reconstruction of architectural production with a problematization of the boundary. While the biennale exhibition and the public spaces of Brighenti and Kärrholm question and critique geographic boundaries, "threshold of detectability" opens the discussion of territories that can only be technologically grasped. "Deep ground," on the other hand, points out to an overlooked boundary, that is the surface of the Earth. Understanding the depth of landscape displaces the flat surface of the Earth with the topological form of ground that human and nonhuman ecologies interact.

There are more reconstructions of architectural production that territory is a prominent guide. Various design programs of universities have started to engage with nonhuman territories in different scales to produce architectural knowledge. The nonhuman territories of water, sand, minerals, and their relationship with the urbanity has been recognized, and started to be a topic for architectural research in different scales. Design for resilience towards flood and earthquake risks, for the uncertain future, also requires territorial reconstructions of the issues at hand. Depending on the case, the issue may appear in relation to territory of tectonic plates and individual structural capacities of buildings or, territory of floods and spatially organizing water flow into the reservoirs with the help of topological operations on land. Moreover, humanity recently encountered another pandemic. In times of viral disease, the territorial relationship with airflow and liquid contact has called for architectural interpretations.

Of course, there are more of those links in the theory, and they all deserve reviews and interpretations to situate discursive possibilities. Conflict, as in this specific inquiry, is one of the many topics. Reconstructions of the praxis can critically involve human and nonhuman territories of architecture in multiple scales.

CHAPTER 6

SCALES OF ARCHITECTURE[383]

> Rhythm is the milieu's answer to chaos.[384]

> [architects are] not the technicians or engineers of great variables -territory, communication, and speed. These escape the domain of architects.[385]

Upon Foucault's statement, this chapter proposes a reading of architecture that is already a territory. In that sense architects need to embrace territorial nature of their discipline and problematize architectural expressions of territories.

Considering its concrete -as in volumetric space- and temporal -as in burning territories- phases, architecture plays various roles in various scales while joining in territorial composition of ecologies. In a sense it is an expression of rhythms of urban territoriality. Other way around is also true, architecture itself is a territory with its boundaries. However strict coupling of territory with boundary and territoriality with rhythm is not productive enough for us. Rather I will use boundary-rhythm conversion to move between territories and their architectural expressions. Consequently, an architectural artifact will be understood as a territory and a mediator of its territoriality in addition to territories and territorialities that help its formation. Territorial mind allows an understanding of architectural form that is multi-scalar and multi-dimensional, present and fluid, concrete, and abstract at the same time. Now we will present a rough list, an inventory of concepts/tools that help to construct space-times:

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[383] Part of this chapter has been published in the Turkish journal *Praksis no:60* as "An Essay on Spaces, Geography and Crises of Territoriality" in 2023

[384] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, p. 313.

[385] *Space, Knowledge and Power: Foucault and Geography*, ed. by Jeremy W. Crampton and Stuart Elden (Hampshire: Ashgate, 2007), p. 244.

…earth	class	street
epoch	union	second
tectonic plate	state	sewer
continent	day	campus
century	army	mall
ocean	law	ship
plateau	region	apartment
forest	city	plane
valley	dialect	room
tundra	conflict	second
steppe	minute	area
mountain	center	coordinates
sea	style	wall
year	genre	furniture
lake	periphery	pipe
habitat	neighborhood	cable
month	boulevard	name
urbanity	square	millisecond…

All those words play some role in the construction of space-times. In terms of larger scales than Earth, we can mention stars, solar systems, nebulae and even galaxies as they absorbed by the representation and mind to a degree. On the other hand, in terms of smaller scales than millisecond, humanity have got over with micro-, nano-, pico-, femto- prefixes and arrive to "attosecond" to represent electron dynamics.[386] All those concepts are rhythms, boundaries, boundaries of rhythms, rhythms of boundaries, rhythms of rhythms of rhythms, continues *ad infinitum.* Sometimes they are directly architectural sometimes they are not. But by seeing the space-time manipulation they produce as territoriality we can arrive at architectural conclusions. To avoid distraction, the term crisis will guide this chapter as the trans-scalar indicator of construction of space-time. Basic assumption is that -like conflict- crisis signifies a deterritorialization to a radical degree that it turns into a violent act onto the original territory. What can be a better thing to look at if you understand space-time as a heterogeneous construct, having different rates, speeds, intensities?

[386] Pierre Agostini, Ferenc Krausz, Anne L'Huillier have won the Nobel Prize in Physics for the theoretical and experimental developments in calculating the delay in the absorption of photons, which is the smallest interaction that humanity has observed to this date. For more see, Nobel Committee report; The Royal Swedish Academy of Sciences, Scientific Background: "For Experimental Methods That Generate Attosecond Pulses of Light for the Study of Electron Dynamics in Matter", 2023.

Crisis of territories is most evident in the circulation of money and capital processes, which is the dominant mediator of human territoriality as Raffestin diagnosed. But money single-handedly cannot explain the role that architecture takes in different scales. We also need to consider global information networks, geographical formations, technical and social infrastructures, cities, the nonhuman environment and finally the spaces of daily life as interrelated and dynamic territories that overlap and juxtapose. In this way, the collapse of the crises of capitalism into geography can be observed and problematized in all urbanization practices. In this respect, the first argument of this chapter is that theories of territory can define new politico-aesthetic objects that can be examined, criticized or even designed. Territorial mind can propose an interdisciplinary framework that integrates geography, urban studies and even all spatial practices. The second argument is that the crises of capitalism traverse geographies by naming, describing, delimiting and classifying new territories. In other words: this research proposes to consider the crises of capitalism both as the driving force and as the result of the territorial practices, and reveals its theoretical basis, relations and critical potential. It opens the way to asking multidisciplinary research questions in which crisis inquiries can be deepened.

6.1 To Point out Critically

I would like to make two points before moving on with the scales. As mentioned by most of the writers that are mentioned in the introductory chapter, the terms territory and territoriality are directly related to concepts such as border-limit-boundary; but the boundaries are variable, they do not have to impose the interior of the territory. In other words, territory precedes the boundary. To ask what the boundary is, we need to have a grasp of the places that boundary divides. Theories of territory mostly offers borders that can change dynamically with the conditions of the interior and exterior. In this respect, the word "territory" can refer to all situations in which geography is divided mentally or physically, grasped through any non-specific demarcation or even sense of difference. The second point is the non-specialized and general connotations of the word territory in languages. The concept has been used in different meanings in

various geographies throughout history and it has still not been placed in a broad and common conceptual framework. The lack of comprehensive theoretical framework is also emphasized in the literature. But within the context of this text, the common connotations of the word are important because of their power of signification. “Pointing out” will help us to question the territorial assumptions and to produce a creative leap between boundary and rhythm for reaching different architectural expressions in different geographies-scales.

It is obvious that the aesthetic character of the territories, as first formed in human perception, does not gather attention as state spaces in law literature. Perhaps this is why, apart from the philosophy and art, the acts of naming, pointing out and operating territories in daily life were handled as things that only the authorities could do. However, taking refuge in the general acceptance of the word, many places, which are related to the spatial strategies of the state but not established by the spatial intervention of the state can be pointed out. There are informal but easily graspable territories within cities. Even if the “rich”, “poor” or “dangerous” areas of the city cannot be drawn on the spot, they serve a social function due to their ability to be signified and specified in daily life. By pointing out, a locality can be attributed to the part of the Earth and to processes that are large enough to transcend the life cycle of humanity. Vegetation, climatic conditions and geographical formations can enunciate a whole, offer some perceptible unity or an aesthetic expression of boundaries and rhythms in cultures.

Besides prioritizing the state space, territorial discussions have another important tendency which is about the scales of the territory. Multi-scalarity, which most authors take as a logical presupposition, strikes an invisible limit of scale in empirical studies. We rarely come across analyzes and examples that go below the urban scale. As the territories approach the human scale, they are no longer considered as a problem of geography or urban sciences, but rather as a subject of philosophy, aesthetics and psychology. The territory is the natural habitat of the crises of capitalism when read in

relation to power and land. But it is also possible to relate the territory to philosophy, psychology, ecology or cultural geography to offer deeper insights into architecture.

We mentioned at the beginning of the thesis that naming territories is much easier via discussing their conditions of existence as places -even if their boundaries are vague- can be matched with a word to indicate the territory they refer to. They can be signified. Pointing out a place or naming it in its simplest terms includes both the inside and the outside of the place conceptually. Naming divides. Naming of the territory is a clear reflection of ideology when it refers to the aggregate of complex legal, geometric, cartographic, statistical, and many other "political technologies," as Elden describes.[387]

However, the territory can also appear in the senses, aesthetically, with the absorption of environment. As Raffestin said, if the limits of our mediators are the limits of our territoriality and representation is a mediator of the human mind, all representations of the territory must be included in the equation. Because meaning can appear not only in language but also directly in human perception. No language is needed for high mountain ranges to express a boundary and for this expression to be represented. But when it comes to naming these territories, these names must contain, in one way or another, an echo of the prevailing ideology. Because all language systems are socially constructed and evolved. Therefore, the territory is a political-aesthetic division beyond only Elden's political technology. If pointing out, is indeed ideological, we can take this argument one step further and argue that it is a critical act to name territories that are not traditionally, legally or politically recognized. Nomenclature of territory is the first condition of deciphering and criticizing the existential premises of the territories, namely territorialities.

[387] Elden, pp. 322–30.

6.2 Scales of Architecture

At the first glance, the different scales of the crisis that will be covered in the following pages may give the impression that the larger scales create a background for smaller ones. However, it should be emphasized that the main point is not a top-down causality that arises from differences in scale as an existential hierarchy, but rather the displacement tendency of capitalist crises. Territories in different scales are reassociated in a pragmatic order, new relationships and strategies are invented such that crises can find new geographies territorialize. In this respect, the following examples focus on how territories coordinate with the crises of capitalism in different geographies and scales, exemplifying the relations and strategies that crises mobilize.

6.2.1 Globe and Global Urbanization

The first territory we will point to is the global city itself. It has been widely spoken that capitalist production processes have spread all over the world and that the logic of profit produces inequality and exploitation through force. Perhaps the most influential philosopher of contemporary urban theory, Lefebvre's understanding that he outlined in *The Urban Revolution* portrays the city as the leading actor in capital accumulation and reproduction of society. Urbanization is a tool of capitalism, but precisely because of this, the city is a potential ground of struggle. The boundaries drawn by capital do not divide between rural-urban or global north-south but pervade all urbanization processes.[388] As David Harvey,[389] Saskia Sassen,[390] Neil Smith,[391] Neil Brenner,[392] Andy Merrifield[393] and many geographers, sociologists and critical theorists have stated with nuances -in the name of globalization, world city, global urbanization, etc.- urbanization should be read with the distribution of capital. There are no longer

[388] Henri Lefebvre, *The Urban Revolution*, trans. by Robert Bononno (Minneapolis: University of Minnesota Press, 2003).
[389] Harvey, *Seventeen Contradictions and the End of Capitalism*.
[390] Sassen, *Expulsions: Brutality and Complexity in the Global Economy*.
[391] Neil Smith, *Uneven Development: Nature, Capital, and the Production of Space* (London: University of Georgia Press, 1984).
[392] Brenner, *Critique of Urbanization: Selected Essays*.
[393] Merrifield.

opposite sides defined by borders, distinctions become inherent to urban society. All the centers and exploited peripheries of the world are constantly re-established within the global city. Capital, which moves freely thanks to the developing digital information and communication systems, has the power to mobilize any part of the world.

From this point of view, the variable limits of capital movement represent a territory for us. But this is not always a geographical boundary that can be drawn. Because we must imagine that the limit includes everything that we attribute to nature in one way or another. Through a Marxist analysis, Smith tells how human nature is established by social processes. Society not only produces physical environment in which an individual is born, but it also produces all the social codes that govern his movements and which it deems natural for the life. The nature that the human has built with labor cannot be limited only to the evolution of culture, in fact, the human has also established their own physiology. Smith says: "The development of the hand, from a means of locomotion into a sophisticated limb for the manipulation of tools, is accomplished gradually by thousands of years of labor."[394]

The production of nature is an inseparable part of the production of space. What about inhuman nature? It also gets its share from the production of the space. The environmental crisis is the result of the global nature and insatiability of human activity that exploits natural resources.

According to Sack, territoriality can hide the geographical impact of an event. It uses hierarchies, planning strategies, and dispositions to shape activities. As a result, it positions the existing territories in an asymmetrical manner. As an example, he mentions the nuclear power plants that were decided to be built in the country of Sack. These will meet the country's energy needs to a large extent. Since the waste generated

[394] Smith, p. 56.

by the power plants in their locations did not pose a problem on a national scale, the organization on the scale of local governments was ignored.[395]

From Sack's behavioral point of view, we can also say that territorial strategies categorize the whole world and classify it according to its potential and value. However, this understanding is still not sufficient to describe the global territory. The territory we will point out cannot be composed of the built environment of the global city, which is in motion with capital flow, and its exploitation networks. Because the relationship established with the Earth has the ability to represent all the material boundaries since the first photograph taken from space. Let's remember again: “The limit of my territoriality is the limit of my mediators.”[396] The corners of the solitary world in the middle of the void, whose boundaries were drawn imaginatively with this first photograph, were grasped with technical tools; their potential as a resource has been determined by investigations; Currents, storms, climatic zones and most natural phenomena have been absorbed by analytical models. When we say global territory it should indicate the entire planet. The problematic here, concerns how different localities in the world are being territorialized. The intellectual and physical labor of the society is distributed all over the geography with different intensities and reorganize the Earth both mentally and materially.

Therefore, the global city as a territory must include the entire globe. Its scope is up to the last layer of the atmosphere to the extent of meteorological analysis, underground to the extent determined by geology and satellite technologies, it is the sum of the vacant lands nearby to the extent of the growth projections of cities; and capital movements that can infiltrate all these spaces.

6.2.2 Tectonic Plates and Treaties

The one of the rhythms of global territory most strikingly appears as rhythm of division of land, as a boundary expression. At first glance, the most obvious factor in the

[395] Sack, pp. 39–40.
[396] Raffestin, p. 141.

division of the land can be seen as state borders, which sometimes refer to the cartographic tools and sometimes to the dominant geographical formations. However, outside the borders of the state, the geography may be divided into similar compartments for social territories. For example, natural elements that transcend human existence and have formed over long periods of time can affect and divide social movements, states and capital due to their scale. At the scale of the geological plates, the Himalayan Range, which emerged with tectonic movements, primarily expresses a perceptual boundary for the people who are facing it, that is, it has historically been an aesthetic object before it was a political one. On the other hand, it separates its two sides visually and climatically as well as logistically and, consequently, socially. Oceans and seas similarly divide human activity. These limits are the spaces in which capital must move. To overcome it, territorial strategies and relations including complex technical and social organizations are needed to be invented. On the one hand a ship -or a plane- is an instrument of global territoriality, and on the other hand, it is the territory of its captain.

Besides, we can also talk about territories that do not always recognize state borders and that divide the geography economically, between centers and peripheries. In his book *Uneven Development: Nature, Capital, and the Production of Space*, Smith argues that the trans-state movement of capital fulfills a very basic need for the continuation of capitalist production. The uneven development of geographies is part of the economic logic of capital, as it means new potentials to expand. "Underdeveloped" regions are essential to the growth premise of capital.[397] The center and the periphery are next to each other, not geometrically, but relationally, in different parts of the world. The capital movement that does not recognize the borders of the state causes territories to be reconstructed in the geographies where they settle or leave. States develop new territorial strategies and relations to provide more favorable ecologies for capital. We also talked about the need for states to name territories: such as NATO, the European Economic Area and the Nile Basin Initiative. Treaties between

[397] Smith.

states are the indicator of important territories as they arose from a need that trespasses state boundaries.

Within the boundaries of the state, policies, planning decisions, labor rights regulations, specialized districts or mass housing can be read as these territorial strategies or relations. States have to invent new territories to compete better. For Sack, subdivisions can mean a relatively efficient administrative operation. Bureaucracy and hierarchy depersonalize relations and distribute responsibility, enable communication between scales and rank the individuals' right to access information and physical space.[398] But for the current movement of the capital, traditional city definitions are insufficient for resources to be exploited. At this point, drawing city boundaries for the internal divisions of states remains a relatively old territorial strategy.

6.2.3 Capital and City Formations

The uneven development of geographies creates new scales to compete with and further creates the need to name new territories to manage these scales. Brenner describes this situation with states that create new territorial organizations instead of dissolving in the face of global capital.[399] Later, in his book *New State Spaces: Urban Governance and Rescaling of Statehood* on the rescaling of states, he sheds light on how and why competitive states create new internal divisions and reorganize state space. The state encourages uneven development within its own borders, at different scales and by different means.[400] A similar discussion takes place in Sassen's book *Territory, Authority, Rights: From Medieval to Global Assemblages*, which emphasizes how the new zoning strategies that states operate on behalf of their citizens go hand in hand with international and supranational globalization processes.[401]

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[398] Sack.
[399] Neil Brenner, 'Global Cities , Glocal States : Global City Formation and State Territorial Restructuring in Contemporary Europe', *Review of International Political Economy*, 5.1 (1998), 1–37.
[400] Neil Brenner, *New State Spaces: Urban Governances and the Rescaling of the Statehood* (Oxford: Oxford University Press, 2004).
[401] Saskia Sassen, *Territory, Authority, Rights: From Medieval to Global Assemblages* (Princeton: Princeton University Press, 2006).

David Wachsmuth and Brenner say that the new investment logic, which started to dominate market since the 1980s, forces the states to imagine sub-national territories. They understand the role of those sub-national territories within the term "territorial competitiveness." The four main characters of the capital movement are the determinants of this new age. The first is new industry breakthroughs that prioritize high-tech production techniques, service and finance sectors after the Fordist mass production logic. The second is information and logistics systems that now cover the entire globe. Third, flexible industrial organizations that now allow for less fixed capital investment. Some of the investments are undertaken by local or national governments to attract capital. The last is the globalization of finance. Local governments are increasingly turning to global financial markets for their development projects. Debt and recurring financial crises make it almost imperative for local governments to participate in global competition. These four phenomena push local governments to form associations and create presence in international networks. On one hand, these sub-national unions must compete with other unions for national state investments. As these territories are closed units; their development does not benefit other territories in the same country in the short term. On top of that, those strategies have no contribution to marginalized and systematically ignored peripheries.[402]

For this reason, the sovereign borders and traditional sub-divisions of states do not exactly coincide with the movement tendencies of the capital. Capitalism redivides states into centers, peripheries, capital movements and accumulations, speed and slowness. Its borders are not like the borders of the Earth as a global territory or the borders of state space, it is variable and volatile. These territories are also state territorial strategies as long as they relate to national interests. If we approach from a relational perspective, it can be said that states do not treat to the geography they dominate homogeneously. States have reorganized labor, tools, institutions, and the built and natural environment and defined new territories in order to establish different

[402] Neil Brenner and David Wachsmuth, 'Territorial Competitiveness: Lineages, Practices, Ideologies', in *Critique of Urbanization: Selected Essays*, ed. by Neil Brenner (Basel: Birkhauser, 2017), pp. 85–111.

relationships in different localities. Territorial strategies are the backbone of capitalist production, and they are instrumentalized by companies and states. In this sense, Raffestin emphasizes both the material and social character of these processes when he mentions producing territory with territories.[403] The territory of the old territoriality is a raw material for the territory of the new territoriality, otherwise the old territories are abandoned or destroyed. This raw material could be the built environment, the labor market or technical infrastructure.

6.2.4 Gated Communities and Ghettos

The global territory, and then the territories of the states and capital movements, forces us to see the smaller territorialities that are in operation. David Harvey considers the original organizations of the neoliberal world, think tanks, research universities and military R&D centers, as the most important elements of the global competitiveness of states.[404] In addition to specialized spaces like these, the spaces of daily life are also rearranged by states and local governments. For Merrifield, in the United States, the withdrawal of Ford Motor Plant from Detroit or the 2007 Mortgage Crisis are the clearest examples of such rearrangement. Because the withdrawal of capital triggers its own crises onto itself, repeatedly. In the case of Detroit, the city was no longer profitable enough in terms of the labor market and suddenly become impoverished leaving citizens unemployed, as capital departed. In the case of the mortgage crisis, exploitation of environment and cities run by a debt chain that mobilizes earth to build houses and fix the capital.[405]

In the previous chapter, state sponsored huge mass housing projects -TOKİ- in Turkey is mentioned in respect to capital rent relationship, and production of everyday life with reference to Batuman. Those projects mobilized the construction sector, and the houses they rebuilt mobilized the society. Funding and construction of TOKİ projects were a joint effort between state and metropolitan municipalities. Local governments

[403] Raffestin and Butler.
[404] Harvey, *Seventeen Contradictions and the End of Capitalism*, p. 96.
[405] Merrifield.

had to compete for the state support. Those projects turned into isolated environments where low-income groups are forcibly reterritorialized. NGOs and institutions close to the government filled the public space. TOKİ projects are the territorial strategy of the state.[406]

However, we can also say that Batuman's approach to TOKİ and its urban transformation envisions the emerging projects as territories themselves. The territory of TOKİ, here can be evaluated in many different layers. First, it establishes a dominant inside-outside relationship in the geography where it settles. Formally, the spatial organization of the construction of a new Islamist society is a contrast to the historical fabric of cities. The contents of these territories are established both politically and aesthetically. Residences and open spaces have been classified and rearranged to provide maximum control. The living space of human is cartesian apartments in the same towers that can be multiplied indefinitely. Sociologically, these projects are territories because they offer interiors whose daily life is inspected and controlled by companies on the axis of profit and ideology, compared to the outside, which has a more direct relationship between citizens and the state. NGOs and institutions that point to a certain ideology are territories because they are concentrated in them.[407] From a different point of view, we can understand all of these projects within the borders of Turkey as a single territory composed of distant particles. The territory of TOKİ is free in terms of dividing the place, it does not multiply with a principle of locality, it does not grow towards its surroundings. It appears as a stain in the cities where the appropriate conditions are met within the borders of the country, it grows by leaps, it is not specific to a place. On the other hand, it creates inside-out distinction that do not refer to geographic location. The world envisioned by the sites coincides with the same ideology, even if they are in different cities. It offers a kind of definition of otherness, both inside and outside.

[406] Batuman, *Milletin Mimarisi: Yeni İslamcı Ulus İnşasının Kent ve Mekân Siyaseti*.
[407] Batuman, *Milletin Mimarisi: Yeni İslamcı Ulus İnşasının Kent ve Mekân Siyaseti*.

TOKİ produces territorial strategies and establishes new territorial relations with its strategic and capital-driven expansion. As in Sack's pollution example where the results of decisions taken at the national level are thrown to smaller scales; with TOKİ's instrumentalization of construction sector, finance and civic society, the emerging urban and ecological crises are either ignored or postponed. These projects mobilize enormous capital forces, investors, big companies and huge subcontractor chains during their building. While these forces connect labor, geography, and natural resources, they pursue profit, not for the benefit of society, as their primary goal. Ultimately, it is this promise of high profits that draws the forces here in the first place. The slum dwellers are dragged into a debt economy and dispossessed. Those who cannot adapt to the lifestyle imposed inside are discriminated and deterritorialized once more.

The building activity, which emerged as both a territorial strategy and a definition of a territory in TOKİ example, can be carried to other processes of urbanization. Palaces -both ancient and contemporary ones- university campuses, abandoned theme parks, rows of shopping malls, ports, airports, highways, and bridges reproduce the territory of the state and the capital, both symbolically and materially. They become an instrument of the territoriality of the state and capital by making the sovereign power visible, regulating the distribution of knowledge and resources, classifying spaces, defining human action in physical space, and presenting potential geographies to extract for capital. Like TOKİ projects, these buildings can also express themselves as a territory. But the features of their boundaries are the primary difference between them. In terms of both geography and their relationship to society, this boundary could be concrete walls, highway tolls, security checkpoints or entry permits. These boundaries may be constructed physically, symbolically or bureaucratically.

6.2.5 Squares and Streets

One of the questions Kärrholm asks was how the city square, one of the forms of urbanization that can be directly related to capital and power, is perceived as a

territory.[408] Kärrholm was discussing the public space as a poly-territorial place through the example of Stortorget square in Malmö. He was not particularly indicating a crisis. Rather he was talking about the rhythms constructing, the local and national spaces. In his own words, squares and streets of Malmö:

> The pedestrian precinct of Malmö, although located in the middle of the city, could very well be seen as an example of deurbanisation of retail, where retail can reappropriate the city centre following a different and autonomous logic, *separate* from the old urban morphology and the idea of a multi-use area. It becomes *singularised* as place of its own 'the pedestrian precinct of Malmö', and then *stabilised* partly through design but also through the ways in which the rhythms of the territory are *synchronised*, that is, chronically defined and territorialised through an isorhythmia. Finally, the Malmö pedestrian precinct might be *desingularised* as a pedestrian precinct that could serve as a model for other places, for example the neighbouring town of Lund, where the central retailers have a growing problem.[409]

But we said that naming territories is also a political act. The territorial behaviors conceptualized by Kärrholm in the functioning of daily life can be associated with the territories of the urban struggle. In Batuman's discussion, we have considered the resistances of TEKEL on Ankara Sakarya Street and Gezi Park in Istanbul Taksim Square in their urban and political contexts. Both protests produced new territories in the city. The physical boundaries are not so important. The important thing is the relations of locality, which are established in an intensity that will create an otherness against the ideology the city, the coming together of the people in the public space. Batuman describes the situation on Sakarya Street as follows: "The tents were places that represented provincial union organizations; in other words, the nationwide organization of the union was actually being rebuilt within the borders of Sakarya […]"[410] National union deterritorialized and reterritorialized on Sakarya Street.

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[408] Kärrholm, 'The Materiality of Territorial Production : A Conceptual Discussion of Territoriality, Materiality, and the Everyday Life of Public Space'.
[409] Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space*, p. 134.
[410] Batuman, *Milletin Mimarisi: Yeni İslamcı Ulus İnşasının Kent ve Mekân Siyaseti*.

While these territories are being built, they establish complex relationships with the urban forms and the human structure of the existing territories. Therefore, suspended urban life defines a new definition of inside-outside. They create a bottleneck for both capital movement, state strategies and the dominant urban form. Changing the visual identity and daily life of even a part of the city is one of the most obvious reflections of the inside-outside relationship. To the extent that they are distinguishable, they can make congestion not only in the urban space in which they are located, but also in all global centers, as they become visible and signify a possible world. The Gezi Park resistance mobilizing people in other cities of Turkey is an example of this. As in the Malmö and Lund example given by Kärrholm, or in territorial competitiveness mentioned by Brenner and related TOKİ example, territories of resistance tend to jump and disregard localities. If the most common symbolic structure of the suspension of everyday life is camp tents, then the barricade is the most concrete embodiment of it. While talking about barricades of Paris, in reference to Victor Hugo, Vidler says that: "At this point the fragile glazing of the arcades was threatened by the powerful uprising of the barricades."[411] However, barricade did not stop with only being a threat. In the following years of revolt, it turned from "theatre to fortress."[412]

6.2.6 Rooms and Cameras

Brighenti and Kärrholm discuss the territoriality of a wall in relation to the architect and the public, or we can say, production and reception of it. For the production side, we will look at their animist and neovitalist definition of the famous "Kahn-brick encounter:"

> During this process Kahn negotiated with the brick, deciding possible ways of interacting with it-such as how it should overcome holes in walls, how certain brick bond details should be arranged, and so on. From that occasion in the pit, there emerged the Kahn-brick (a Kahn-brick-architecture) but also a brick-Kahn (the brick-architecture-Kahn). What we see is as

[411] Vidler, 'The Scenes of the Street: Transformation in Ideal and Reality, 1750-1871', p. 86.
[412] Vidler, 'The Scenes of the Street: Transformation in Ideal and Reality, 1750-1871', p. 90.

> much a new formation and territorialization of the brick as it is of Kahn himself as an architect of brick buildings.[413]

They situate the much-elaborated dialogue between brick and Kahn as an "animistic moment" in which materiality of brick, its molding, its placement and brick makers are the part of the reticular response -like a living thing. Thus, articulation of brick as a wall cannot be reduced to a movement from representation to reality, it is a territorialization of material, technique, labor and a program. Not only production of the wall, Brighenti also gives a definition for reception of it. In *Visibility in Social Theory and Social Research*, Brighenti puts urban walls as the basic but important element of public visibility. He says that "basic architectural artefacts, such as walls, can radically reshape publicness as defined by both social theorists and interaction sociologists, creating specialised, enclosed spaces endowed with affordances that foster a specific grammar and practice of interaction."[414]

So, what about a room as the most basic articulation of the wall? The question "can the room be defined as a territory?" is as valid as the question "could there be a territoriality of the room?" Because, both questions draw territories of other scales to the same level of discussion. From the behavioral point of view, a room is a strategy of human territoriality to the extent that it plays a role in controlling the everyday rhythms. In addition to that, it is a territory in terms of the character and subjective administration of its borders. Seeing the room as a strategy, points to the larger territories that this strategy is produced. Housing, neighborhoods, cities, and finally, intertwined territories to the scale of world and global urbanization, which separate the spaces of daily life from each other, portray the room as a logarithmic reflection of the division of space. Not only externality, otherness and control mechanisms, but also geography, resources, tools and the processes that organize labor through these can be problematized. The relations established for the production and maintenance of the room, which is the territory, can point to a wide range of topics from construction

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[413] Brighenti and Kärrholm, *Animated Lands: Studies in Territoriology*, pp. 105–6.
[414] Andrea Mubi Brighenti, *Visibility in Social Theory and Social Research* (New York: Palgrave Macmillan, 2010).

logistics to the unique family definitions of geography and spaceless and digitized information. In addition to the material used in the construction of the room, relationship with the technical infrastructure suddenly makes it part of a network in which natural resources are exploited, managed and distributed. In addition to the social one, the role of the room as an individual territory in the production of subjectivity can also be mentioned. Because “a room of one’s own” is a zone of liberation where the subject is built with the possibilities and aesthetic experiments. The atmosphere of the room created by the user is both a symbol of who has the will and an expression of the subject to the extent that the user reflects.

The management of the room is a multifaceted process for the sovereignty of the smallest territory -the simple user. It would be naive to read the indoor-outdoor relationship only through walls and openings in rooms which are equipped with screens and wireless network signals in most part of the urbanity. Because there is no longer any need to establish a relationship with the outside by thresholds of room-house-apartment-neighborhood and many for socializing, accessing information and resources, even preparing food. Once the technical infrastructure become so complex that it deterritorializes the social infrastructure, the room is just a background for experiences. The importance of location has decrease. Infrastructure transforms cities and traditional forms of surveillance and control like checkpoints, police stations, security booths, etc. These are replaced with a network of security cameras and server rooms. There is no need for control-oriented space hierarchies, access is now controlled electronically with RFID cards, finger and retina scanners. About visibility, Brighenti was saying that there are two opposite poles of it, recognition and control.[415]

Infrastructure, as a strategy of territoriality at the scale of global capital and nature, or as an attractor of struggle and conflict between humans, carries us to another scale of territories. At this scale, the territory is defined only by the micro articulations of the boundary. Technical infrastructure distributes water and energy in a space delimited

[415] Brighenti, *Visibility in Social Theory and Social Research*, chap. Visibility and Social Theory pp. 37-70.

by pipes and cables. The boundary does not give freedom to matter and energy, it only serves the properties of matter and the logic of classification and distribution. The diameter of the pipes is determined by the flow rate of the material to be transported, and the thickness of the cables is determined by the conductivity. In this way, the absorbed nature is temporarily imprisoned in a territory. Pipes are the necessary boundary for the transport of water, just as ships are transformed into mobile territories within the framework of shipping laws. At this point, I would like to touch upon the social infrastructures as well as the technical infrastructure. Housing -or even a room- whose role in the reproduction of society is discussed in the example of TOKİ projects, is a strategy that finds its reflection as part of the social infrastructure on a large scale. Micro-articulation of boundaries in this context is the bending of walls, openings, creating ceilings and floors.

Deleuze touches on emerging and rapidly approaching technological territoriality in a short text. With reference to Foucault, he details the society of surveillance and control that appears on the horizon to replace the societies of discipline.[416] Electronic control was an important part of the territorial strategies of states during the Covid-19 pandemic that reached its peak in 2020. The impact of nonhuman territories -in this case, territory/territoriality of contagion or virus- on everyday life is not just about adding a new set of rules to all physical spaces like obligation to wear mask or restrictions on the number of people in certain places. The digital territorialities are formed by states, citizen databases were constantly updated in line with the Covid-19 tests conducted under supervision; states were able to electronically mark citizens that would pose a risk to the public health. It is not hard to imagine that technology and information systems play more creative and more drastic roles in classifying society, limiting access to the city and even information.

Security cameras keep the streets and squares under constant surveillance. Security cameras evoke the territory of the authority and signifies a viewer. But the camera also

[416] Gilles Deleuze, 'Postscript on the Societies of Control', *October*, 59 (1992), 3–7.

has its limits. That's because a single device -a composition of sensor, lens, plastic, steel, and circuitry- captures light only in a restricted area. For this, they are strategically positioned in the physical space. They have a space-time logic, a rhythm. They can appear in the middle of a square, on a pole, or at the corners where ceiling, and walls intersect. When the light is captured through hundreds of different lenses that connects the movements of individual spaces, much more accurate representation of the boundary of territory is produced than that of a traditional map.

Figures such as Harvey and Merrifield mention that surveillance and control systems are an inherent part of new urban practices. Technological developments have infiltrated not only the control of spaces, but also the daily private communications of individuals. In this way, capital has become able to monitor, criminalize and silence threats against itself from the smallest scales.[417] In the field of geography, the most comprehensive analysis of surveillance systems is put forward by Klauser. Within the framework of Raffestin's relational view, Klauser mentions that these systems are now of vital value for spatial control and capitalist territorial relations. The spaces of daily life are knitted with a flexible system, some of which are physical, and the other part is based on the processing of information. Airports, banks, gyms, squares and even power grids are just a few of the places where surveillance tools are clustered. These tools are adaptable, they can be rearranged according to events and places. This does not always mean adding new equipment to the space. Adaptation is sometimes achieved with software additions, by interpreting the information gathered by the existing hardware in new ways.[418]

The processing of information and its instrumentalization for control, as in the Covid-19 pandemic, is not in the monopoly of state. Private companies use almost every electronic trace to advertise and manipulate. The United States presents a striking example of privatization of everyday life. Some suburban districts are administered by “Home Owners Associations” which has right to regulate public space, issue tickets

[417] Harvey, *Seventeen Contradictions and the End of Capitalism*; Merrifield.
[418] Francisco R. Klauser, *Surveillance & Space* (London: SAGE, 2017).

for speed, garden usage, and even for colors and materials on building facades in the name of maximizing the value of the neighborhood.[419] Working within the same mind with a private company, those associations are able to place cameras and sensors for the name of public good, that is defined in a lengthy document that tenants have to sign to move in.

The territory of surveillance is formed by the micro-articulation of boundaries with the technology. Those boundaries passed from physical to digital, in cameras, microphones and various receivers, gets multiplied in the cables, chips and circuits in servers where information is processed. Understanding the construction of the room and the surveillance as similar territorial strategies can draw an inextricable dystopian image, as the whole environment is an inseparable part of these relationships. Again, it is important to remember that these are process studies that may prevent us from contemplating on a whole. When we name territories that are not always directly visible, but that are separated in any way, the boundaries of these territories and what other territories/territorialities they produce become clearer. Thinking about boundaries is the first condition of changing them. The relationship between territory and territoriality can carry this logic series to many intermediary scales that we have mentioned above, most of which cannot be reduced to the boundaries of states and provinces.

6.3 Crises of Territory, Crises of Mind

Territories and territorial strategies/relationships are visible at all scales of urbanization. Labor and the environment are interconnected over and over at the micro, mezzo and macro scales. The territories and territorialities that we have mentioned above are multi-scalar and multi-geographic acts of place making, heterogenous space-times. Crises, on the other hand, are both the main driving force of space-time construction, that is, capitalist urbanization, and the result of this

[419] Wyatt Clarke and Matthew Freedman, 'The Rise and Effects of Homeowners Associations', *Journal of Urban Economics*, 112 (2019), 1–15.

construction. The uneven development of geographies, environmental crisis, labor exploitation, migrant and border crises, conflicts and wars are just a few of the crises that took place over the territories we mentioned. It is obvious that the relationship of the concept with representation and aesthetics should be handled in a more profound and polyphonic and rooted way. The examples we discussed did not focus on any specific geography, but they were localities where the aforementioned territories and territorialities could be observed. In this sense, the selection presented in the chapter is not complete, but neither this is my aim to do so.

Sack mentioned that territories can present themselves as part of the natural phenomena.[420] Thus, the territories, states, regions, cities -divided, transgressed, sustained, disturbed by the capital flow- are the usual suspects of exploitation. In fact, even the territories that we personally discovered or invented and named are innocent. The emergence of any territory in any mind is impossible without a social construction. Alps with their uncanny image that drives the travelers away, the surface and volume movements interpreted by the architecture referencing a local definition of family are social constructions. That is, it is not enough to name new territories, but how they participate in the production of society should be questioned. Understanding territories and territoriality in this framework includes the cores of a new praxis at the related scales. Naming territories and understanding their relation to territorialities can problematize architecture, critically addressing homes, squares, offices, factories, power plants, villages, city centers, country borders, conflicts and other ways of dividing land, again, but in full extent of different ecologies.

The crises of territories are already under the spotlight for social and political geography with figures like Harvey, Sassen and Brenner. But the traces of the crises of capitalism can be rearticulated in the perceptual, psychological and behavioral boundaries and rhythms. Even new definitions of crisis can be made in this manner. Is the territory of TOKİ an aesthetic crisis for the Turkish cities? How do protests and

[420] Sack, p. 33.

marches establish territories? Or what are the new physical and virtual territories of surveillance and control technologies? Territorial theories can imagine research objects that could be the subject of many such inquiries. In this respect, theories of territory can propose new agendas for architecture in contact with philosophy, art, behavioral science, cognitive science, psychology, cultural studies, as well as geography, sociology, economics and urban sciences. Discussing aesthetic territories, virtual territories, territories of labor exploitation, quarantine territories, gendered territories and their associated territorialities can re-link architectural production and reception. Moreover, they can only be understood and transformed when this link is properly established. A part of this link will be explored in the next chapter with the questions “what do we construct and what do we represent?” as both activities has their own dimensions of production and reception

CHAPTER 7

NOTHING IS EXACT

> There is rhythm whenever there is a transcoded passage from one milieu to another, a communication of milieus, coordination between heterogeneous space-times.[421]

7.1 Problem of Line

Architectural practice is filled with misconceptions about flatness or absolute values. Floors should be flat, properly leveled, and clear of obstructions to allow proper walking. Brick walls get covered with plaster to have a finer finish. Lines in plans and sections should be appropriately drawn; a straight line should be straight. Words should be selected carefully; correct terminology is crucial to communicate within and beyond the discipline. However, the absoluteness attained to those elements is not exact, meaning no surface is exactly flat. We assume their flatness only for practical reasons. In this chapter, we will explore two modes of architectural production, namely representation and construction, within the philosophical implications of problem of exactness. We have already seen the world under the electron microscope and realized that even the smoothest finish has lumps, fractures, dents, and holes. But it does not keep us from drawing straight lines to be turned into imperfect surfaces. About the line and problems of representation and construction Savaş puts:

> A line in architecture is the primary tool of representation, cursed in a way to remain immaterial. The way architects use it is scaleless and formless, and as such, free to represent different scales, heights, materials, even styles and various architectural desires. Architects draw with the assumption that they can represent everything with lines. The orthographic set

[421] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, p. 313.

> constituting plan, section and elevation, is one of the most important indicators of this naïve confidence.[422]

With such confidence to be able to operate, the architect brings different ontological planes governing elementary assumptions about life together like most of the society. Those two planes are 1-philosophies of identity and 2-philosophies of change. From the first plane, the architect appropriates the idea of absolute. Dimensioning is an example. It helps to build in complex ways with the circulation of meticulous construction drawings. The urge to crystalize the identities of classical orders is another example. Thinking with identities can also provide conceptual tools to discuss rules of composition, structural requirements, or ramp slope concerning respective theories of perception, mechanical dynamics, or so-called "universal" design. From the second plane, the architect derives the variations that cannot be fitted into the first plane. In this plane, everything exists within a change. Solid identities turn into expressions of those changes. The "difference" gets rid of its negative connotation as the "opposite," and becomes a positive difference that is driving the genesis of all things. In this plane, dimensional is replaced with proportional. What the architect appropriates from the second plane for practical reasons is a bit more complicated, where philosophical, literary, scientific, or fictional concepts are rapidly being adapted and forgotten in the discourse. Appropriation of the second plane can be summarized as the exploration of new geometric imagination and new ways to explain and engage social phenomena surrounding architecture. As we have discussed in previous chapters concerning the disciplinarity of architecture, what is selectively appropriated is undoubtedly a strategic decision to contain disciplinary integrity, but not always an ideologically sound one.[423]

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[422] Ayşen Savaş, *Erimtan Museum - Signifying Traces: On Museum Architecture, Representation, Conservation* (Ankara: Unpublished).

[423] One example can be the effects of the *spatial turn* and notion of *place* within the space-minded definition of the architecture as it is discussed in the previous stages of this thesis. When the space-minded definition couldn't fully grasp and develop a theory of space-time, discipline appropriated new concepts from other disciplines in a very selective manner. Some of them like "field", "flow" or "attractors" became operable in design; some of them like, "feminist", "post-colonial" or "emancipatory" spaces mostly stayed in the theoretical realm without really changing architects' way of doing.

The truth is, probably none of the theoretical swamps we find ourselves in will change the operative values of a straight line or "fine" finishing of the wall. Microscopic knowledge is beyond our immediate senses, but it has created a fruitful milieu for the "form-finders" or "parametricists." Knowing nothing is exact also leads to a Foucauldian dismantling of categories and identities, which has fueled critical engagements with society in various ways but had little effect on the built environment and daily life in the urban centers or peripheries. Understanding societal functions and the formal capacities of architecture may seem to grow parallel to each other with science and technology. But it is also evident that they have grown apart. The artificial distinction between theory and practice paved the way from critical to post-critical and post-theoretical.[424]

Line is never two dimensional. We have seen that in its representation. Remember the boundary line, which stretches onto the land between conflicting territories. A line on the paper, also never gets rid of its thickness. Most of the time, line hierarchy informs the priorities of an architectural drawing. A different but very matching perspective, not flatness but "thickness", has been discussed by Nesli Naz Aksu. For Aksu, demarcation line should be understood as a dynamic and operative entity. The potential of ground line in section should be activated beyond two dimensions. Within the thickness of the ground, she explores the dialogue of land form and built form. Aksu turns the demarcation line into an interface between human and nonhuman ecologies by declaring it a "topological ground."[425] Both expansions of the line, towards underground, or on the surface indicates a disparity between, representation and the reality it can represent.

Now, the architect is aware that no surface is flat but continues to draw straight lines. So that identities may start to re-conquer the domains that philosophies of change have

[424] Fischer.
[425] Nesli Naz Aksu, 'Topological Ground: Land Form and Built Form' (unpublished Ph.D., METU, 2022).

situated. There exists a sharp contradiction between what architects think they know and what they actually know. We will situate our politico-aesthetic project to operate within that tension. Andrej Radman makes a similar point, referencing several philosophers of change, such as Gilles Deleuze, Jacques Rancière, and Brian Massumi:

> […] architects work with the sensation as the material. They design affordances and not forms. In our view, the basic medium of the discipline of architecture is a 'field of experience', rather than geometry, design, critique, or any formalisable field.[426]

Radman initially proposed a reconfiguration of the architectural theory following James Jerome Gibson's theory of perception. In what Radman calls "Gibsonism," the issue of perception is elaborated beyond the subject-object distinction. Gibson develops the "ecological psychology" in which the environment becomes the basis that means of perception is constructed in the first place. Gibson replaces the computational metaphor, that relates the brain to a computer, the eye to a camera, and perception to the data that can be transmitted and stored, with a dynamic animal-environment system. In that system, senses cannot be exempt from time and the relations they arose from. The idea of "retinal image" is replaced with "optical-array" that is aware of the biological assemblage, continuous movement of the eye and body, and the differences they capture along the way. In Gibson's work, Radman finds a theory of perception inherent to space-time. In *Gibsonism*, Radman extensively discusses the role of perception in architectural thinking and points out fallacies and biases stemming from the uncertainty of the ontological status of the things that architects do and know. One of the main biases that he mentions is the "representationalism."[427]

Representationalism refers to an assumption that mistakes representation with reality. Such view sees senses as mediated processes; environment is represented in mind. However, in "anti-representationalism," as discussed by Deleuze and Guattari in form

[426] Radman, pp. 72–73.
[427] Radman.

of affects and percepts throughout their work, mind/body is already constructed within environment while also constructing it. The role of representation is not to replicate, but to stimulate new realities. Therefore, ecological viewpoint leads to demystifications of architectural representation. In line with Radman, Kousoulas says that:

> To conceptualize architectural representation in terms of an object absent in the present fails on two accounts. First, it assumes that architecture deals with an object – to be represented, projected, built – and not with catalysing the emergence of diverse ecologies and relational assemblages in which modes of subjectification unfold. Second, it presupposes that architecture deals with the present and not with the actual.[428]

As we discussed earlier in the chapter, theories of "object perception" -coming from philosophies of identity- dominates architectural thinking as volumetric space, whereas terms like "smoothness," "fluidity," "multiplicity," "complexity," "emergence," "autopoiesis" or "difference -coming from philosophies of change- become an obsession in form making. We are still designing spaces not territories. Theories of territory -with its polyphony- deals with the construction of senses, meaning, language, subjects, societies and environments. Architects are hesitating to displace all their theories to a new ontological ground.

Construction of subject was the topic of a previous study. Instead of rephrasing, I will directly quote from the master's thesis I have completed in 2017 under the supervision of Prof. Dr. Güven Arif Sargın.[429] Following a similar theoretical line, I reviewed Deleuze and Guattari's notion of sense to situate it as a political concept, as they elaborated in *What is Philosophy*? In doing so, I was arguing that the architecture and the built environment are an essential part of "process of subjectification."

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[428] Kousoulas, p. 29.

[429] While this thesis gains its momentum from the local-global tension as stated in the introductory chapter, the referenced study was unintentionally stimulated by the individual-societal distinction. Sinan Cem Kızıl, 'An Ontological Inquiry on the Potentials of Criticality and Conceptualization of Program in Architecture' (unpublished M.Arch., METU, 2017).

Sense occurs continuously between percepts and affects. Percepts are impersonal perceptible forces exterior to the body and affects are pre-personal reactions of the body as an assemblage. Andrew Conio summarizes affects as; "Waves of affect ripple through our bodies" and add that "we become part of the world through affects, and our relationships with others are affectual. Affects do not arise from subjects but instead pass through them."[430] The body is an assemblage of organs and things -the hand, mouth, a tattoo, or a room- that percepts pass through, and affect are the change those percepts make on their way in "the incorporeal surface"[431] between them. Bogard says that "problems of social structure and power become matters of how flows of desire, down to the most molecular levels, are segmented, rechanneled, and reconnected."[432]

Deleuze and Guattari's theory of percepts and affects sees consciousness as a subset to organic life, "organic life imprisons life, not sustains it" with the *process of subjectification.*[433] Within the ontology of difference, subject/object distinction gets resolved by reversing the timeless categorizations of subject/object with the in-between phenomena -affect- which is immanent to time. Afterward, the sense -percepts and affects- appears as the absolute reality. "Segmentarities" in the senses construct meanings, and thus, social structures are formed. Therefore, political activity and aesthetics get repositioned in everyday life. Instead of having a privileged position that is only accessible through a specialized activity, political action is proposed as "semiotic" and "a-signifying" forms of meaning-making in everyday life against the rigid representational systems of capitalism aimed to control mutations. Hence, politics became an issue of mutation or, in other words, an issue of creativity, which is being kept under the control of the forces of subjectification.

This kind of constructionist stance brings two modes of encounters together. The first one is the aesthetic mode that relates to perceptual phenomena. Rhythms of environmental affects and percepts they bring forth in the body, produce human -signifying, linguistic, social, individual, symbolic etc.- and pre-human / pre-personal -semiotic, evolutionary, biological, animalistic, hormonal etc.- meaning systems. The

[430] Conio, p. 135.
[431] "[…] The problem of the subject, and thus of the constitution of society, is first a problem of how the sense of bodies is produced through the assembly of desiring-machines. The subject, we could say, is the actualization of desire on the incorporeal surface of bodies." For more, see: William Bogard, 'Sense and Segmentarity : Some Markers of a Deleuzian-Guattarian Sociology', Sociological Theory, 16.1 (1998), 52–74.
[432] Bogard, p. 54.
[433] Conio, p. 139.

second one is the political mode that refers to the act of life-making. This act intervenes the meaning systems. We have already mentioned that how human labor have played an active role in construction of species and environment. Life-making always redistributes the societal and environmental affect-percept couplings of the subject. Thus, new rhythms and boundaries of everyday emerges.

Subjectification is aesthetic and political, synchronously. Félix Guattari points out the intense manipulation of both domains in the age of mass media. As a definition for "mental ecology" in *The Three Ecologies,* he presents a vivid image of subjectification under dominance of information systems:

> Mental ecosophy will lead us to reinvent the relation of the subject to the body, to phantasm, to the passage of time, to the 'mysteries' of life and death. It will lead us to search for antidotes to mass-media and telematic standardization, the conformism of fashion, the manipulation of opinion by advertising, surveys, etc. Its ways of operating will be more like those of an artist, rather than of professional psychiatrists who are always haunted by an outmoded ideal of scientificity.[434]

In search for antidotes, Guattari's aesthetic manipulation and standardization of subject is already a political frame. But, what about nonhuman bodies like animals? We cannot say that politics as creative life-making is confined to the human world. Massumi in his paper *Supernormal Animal* touches upon that issue. Supernormal in his understanding does not refer to duality of what is normal and what is not for an animal. Rather it signifies the plasticity of behavior that deforms "good forms." Instinct does not seek for absolute qualities. Massumi gives the example of ethologist Niko Tinbergen who design series of experiments to understand instinctive behavior of herring gull. Experiments portray animal instinct as a movement towards limits of the triggers of instinctive behavior. Animal perception and instinct does not seek a specific form to entangle with but constantly stretches, distorts those forms and invents new

[434] Guattari, *The Three Ecologies*, p. 35.

couplings. Supernormal dynamism is way of inventing life in nonhuman behavior.[435] In the absence of the language, life do not distinguish between what is political and what is aesthetic.

Another displacement of boundary between politics and aesthetics put by Jacques Rancière. In his small but captivating book of interviews, Rancière defines the politics of aesthetics as a *distribution of sensible*.[436] By distinguishing the regimes in which sensible material is attained new meanings, Rancière points out a construction through the redistribution of the concepts to change what falls into the category of art. He exemplifies the social construction of senses through distribution in different regimes of meaning. We will make a slight detour and take Rancière's words to another conclusion focusing on the political nature of the act of distribution. If politics of aesthetics is the distribution of the sensible, we can also think about distribution of sensible not only "in" but also "onto" something. There is a distribution of senses, "in" the meaning systems -animal, pre-human, cultural, or linguistic- as well as, "onto" a physical geography -as in a building or a stick on the sand.

Notions of "subjectification" and "distribution of sensible" helps us to make five points to define what politico-aesthetic means:
1-There is no subject but only processes of subjectification
2-Processes of subjectification construct meaning systems and their relation; first one is pre-personal, pre-individual and only human, the other one is social, .
3-Aesthetics is the relation between affects and percepts
4-Politics is the distribution of affects and percepts
5-Lastly, aesthetics is the pre-personal politics, and politics is the aesthetics of the social.

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[435] Brian Massumi, 'Supernormal Animal', in *The Nonhuman Turn*, ed. by Richard Grusin (Minneapolis: University of Minnesota Press, 2015), pp. 1–18.
[436] Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, trans. by Gabriel Rockhill (New York: Continuum, 2004).

7.2 Intensive Points and Extensive Lines

Intensive and extensive characteristics occupy an important place in Deleuze and Guattari's philosophy. They say that there are two kinds of multiplicities:

> On the one hand, multiplicities that are extensive, divisible, and molar; unifiable, totalizable, organizable; conscious or preconscious—and on the other hand, libidinal, unconscious, molecular, intensive multiplicities composed of particles that do not divide without changing in nature, and distances that do not vary without entering another multiplicity and that constantly construct and dismantle themselves in the course of their communications, as they cross over into each other at, beyond, or before a certain threshold. The elements of this second kind of multiplicity are particles; their relations are distances; their movements are Brownian; their quantities are intensities, differences in intensity.[437]

The frequently used comparison of intensive and extensive characteristics works for us too. You cannot expect to achieve a temperature of twenty degrees by mixing two bottles, each at a temperature of ten. Those are intensive characteristics. However, combining two bodies of water creates an extensive difference which is the total volume. Extensive characteristics change with addition and subtraction. Manuel DeLanda says that "Two extensive properties add up in a simple way, intensive properties do not add up, but rather average."[438] Like the density of points reaching a critical mass and becoming a line, intensive qualities can also change extensive qualities. When heated, water evaporates. Intensive changes are changes in rhythm; a change in heat is a change in the oscillation speed of molecules. The other half is also true; extensive changes correspond to changes in boundaries.

Talking about processes like the oscillation of molecules may seem irrelevant to formal indications of rhythm and boundary. Then, we should remember that no perception is an instant transfer of information from an object to a subject, but it is process by itself. No appreciation of painting can be isolated from the movement of the eye. The trace

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[437] Deleuze and Guattari, *Capitalism and Schizophrenia 2: A Thousand Plateaus*, p. 33.
[438] Manuel Delanda, *Intensive Science and Virtual Philosophy* (New York: Continuum, 2002), p. 69.

that the eye on the canvas distributes elements in both space and time. For a sculpture or volumes of architecture, we should also consider bodily movement, the changes in light qualities, air circulation, etc. *Spatium*[439] can only be perceived by the change in the human or the environment. Since we will talk about the architectural representation at the end, we must define what intensive and extensive mean in visual terms. Most basically, rhythm of points presents an intensive, and a line presents an extensive characteristic. The increase in rhythm changes the expression of dots.

Intensive …... .. . .. . …. .. . . .

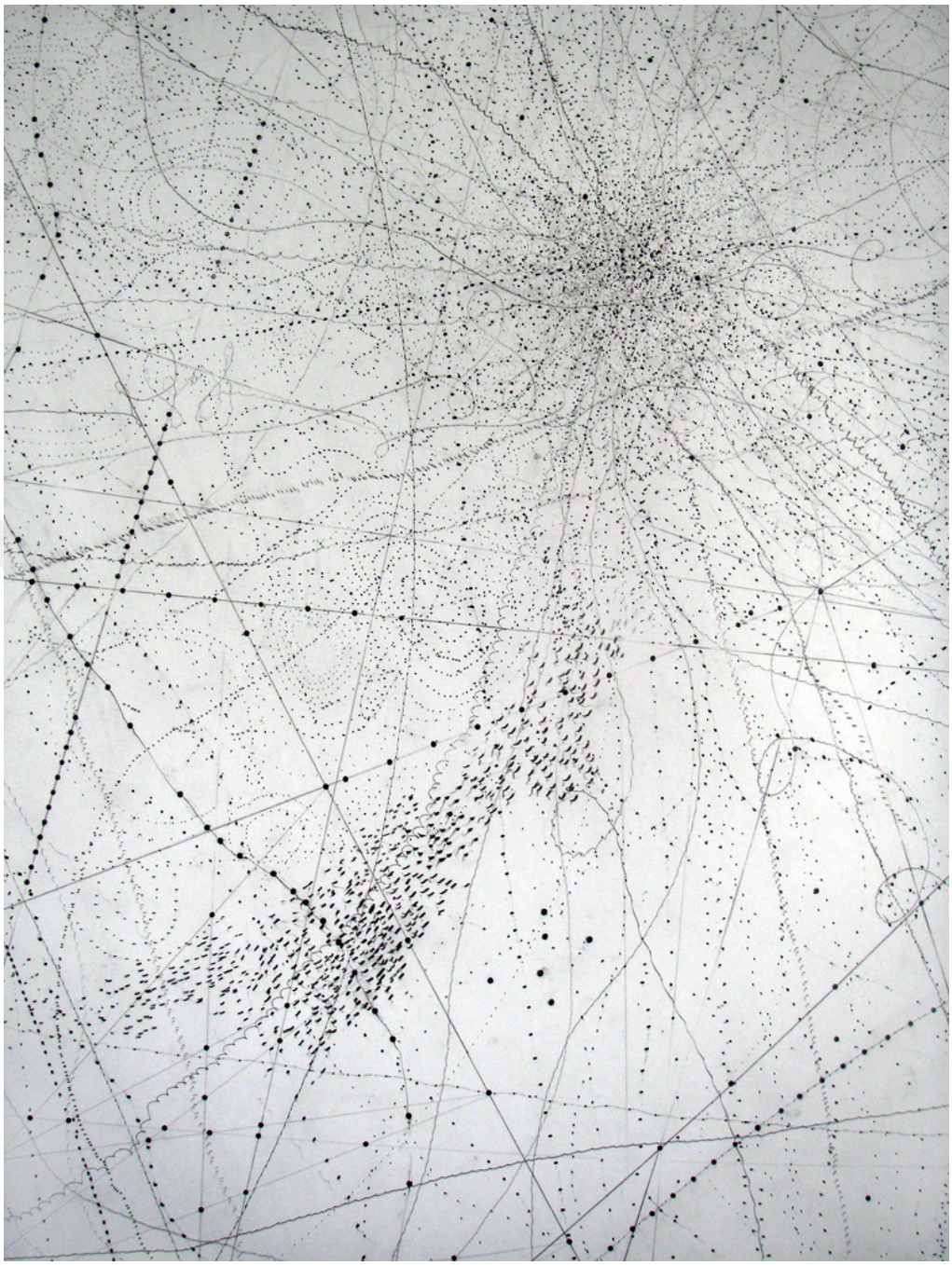


Figure 10 “3” Emma McNally[440]

[440] Emma McNally, ‘3’ <https://www.flickr.com/photos/emmamcnally/3316916584/> [accessed 14 July 2023].

Composition of dots and lines – intensive and extensive:

Variations of elements tend to impose a conversion between the two, dots and lines (Figure 10). The linear rhythm of dots on the lower half of the panel turns into meandering and spiraling curves, driving the movement of the eye. There are fields, forces, movements, vectors, detours, and flights.[441] Towards the ambiguous center, with serpentine vectors converging at the upper half, the movement dissolves. The different rhythms overlap and create a fuzzy stain.

Some bolder dots escape from -or rush towards, depending on where the gaze starts- the fuzzy accumulation. Those dots are tiny curves whose widths change in a tiny instant. On the other hand, straight lines cross all over the panel. Those extensive elements act as boundaries because they drag the eye with a pace. They divide not the panel but the space-time because they do not let the eye fall on either side of the panel. The visual sense of boundary emerges from the speed. After all, a line is a set of points in a rhythm so fast that the eye cannot capture a change in space-time. After a critical threshold, the intensive turns into extensive. Along the lines, we bump into larger dots; they are black circles. It is hard to say whether they are intensive or extensive at first sight. Because they indicate a rhythm on the line, and an instant later, each circle becomes a boundary. They act as a well of gravity that draws movement to a center. They are micro black holes of space-time. The circle's outline becomes the event horizon; everything within falls inside the center.

[441] We should recognize that the “field theory” has made significant contributions to understanding of heterogenous two-dimensional distributions. Stan Allen, ‘From Object to Field’, AD Profile, 1997, 24–31; Stan Allen, ‘Field Conditions’, in The Digital Turn in Architecture 1992–2012, 2013, pp. 62–79.

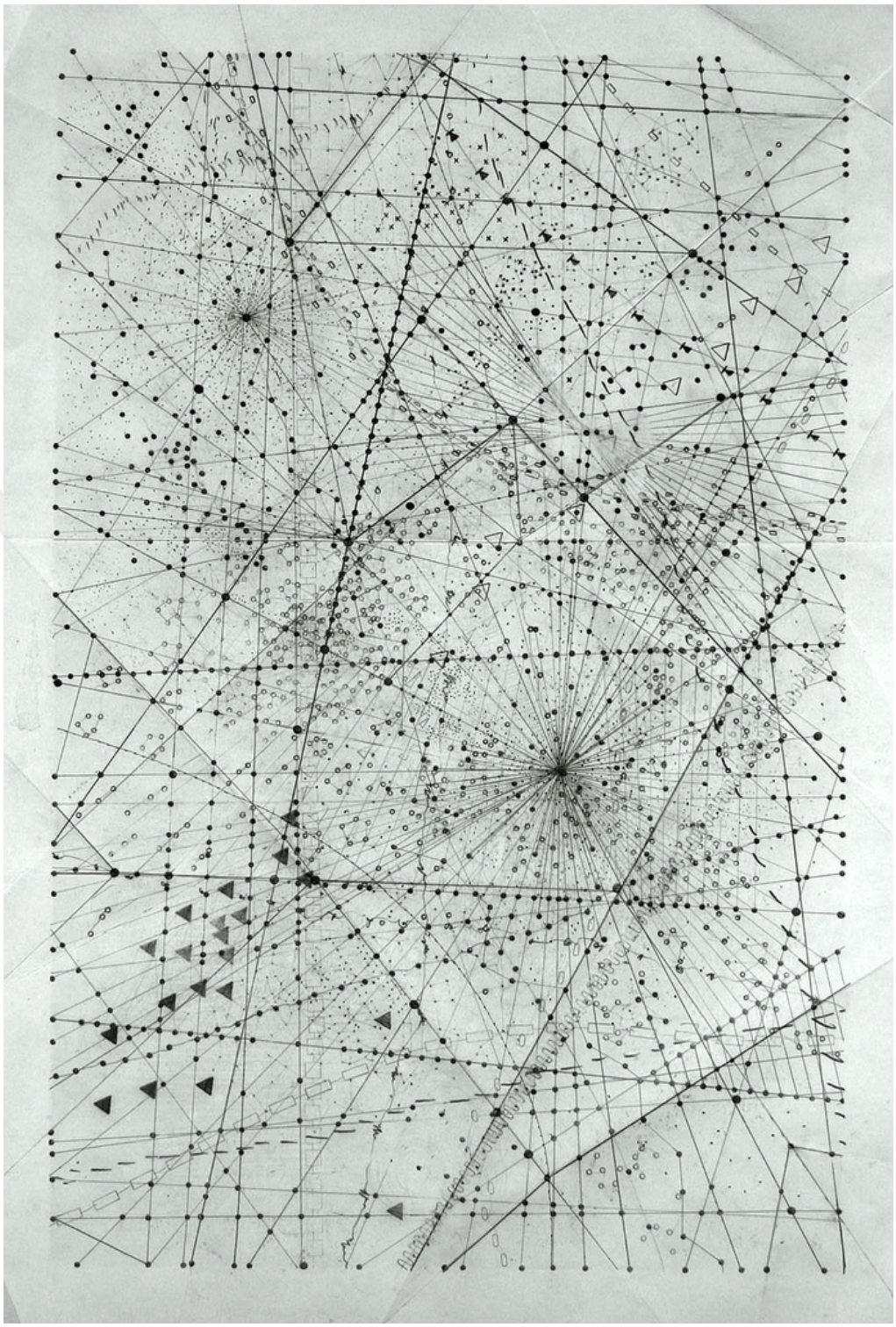


Figure 11 “C5” Emma McNally[442]

[442] Emma McNally, ‘C5’ <https://www.flickr.com/photos/emmamcnally/3316712416/> [accessed 14 July 2023].

Composition of dots, lines, circles, and geometric shapes - gestalt perception:
Here we have another example of conversion between extensive and intensive qualities (Figure 11). In this panel, vectors converge at certain centers. Those centers acquire an intensive characteristic because the rhythm of the radial lines gets tighter towards the center of rotation. On the other hand, a new type of circle, triangles, and rectangles of different proportions appear in groups defined by proximity. Circles communicate with each other and define new lines in between them. Around the radial centers, the eye gets distracted. The noise of small dots around the lines disturbs the movement. If it diverges the eye from the center, the whole panel suddenly becomes an overlapping of rhythms of different elements. Some may even argue that they are not overlapping but interlocking because there is a logic for the space-time on the panel.

We cannot be sure whether the logic can be broken down into axioms. We only encounter a repetition of a relationship as we jump from lines and circles to points and geometric shapes on the panel. There is no direct causality between elements. Nothing proceeds nothing. Everything is just there with their relations to each other. That is why we cannot understand if there is a whole that can be elaborated. The gestalt doctrine, "from above downward"[443] does not work here since there are no whole and parts but only movements and stops. Our eyes do not search for a whole as it is argued. Instead, they are guided by rhythms and boundaries. If there is a whole, it can only be defined by the consistency and continuity of the movements.

[443] Max Wertheimer, 'Laws of Organization in Perceptual Forms', in A Source Book of Gestalt Psychology, ed. by Willis Ellis (London: Routledge, 1938), pp. 71–88. Originally published in 1923, in German.

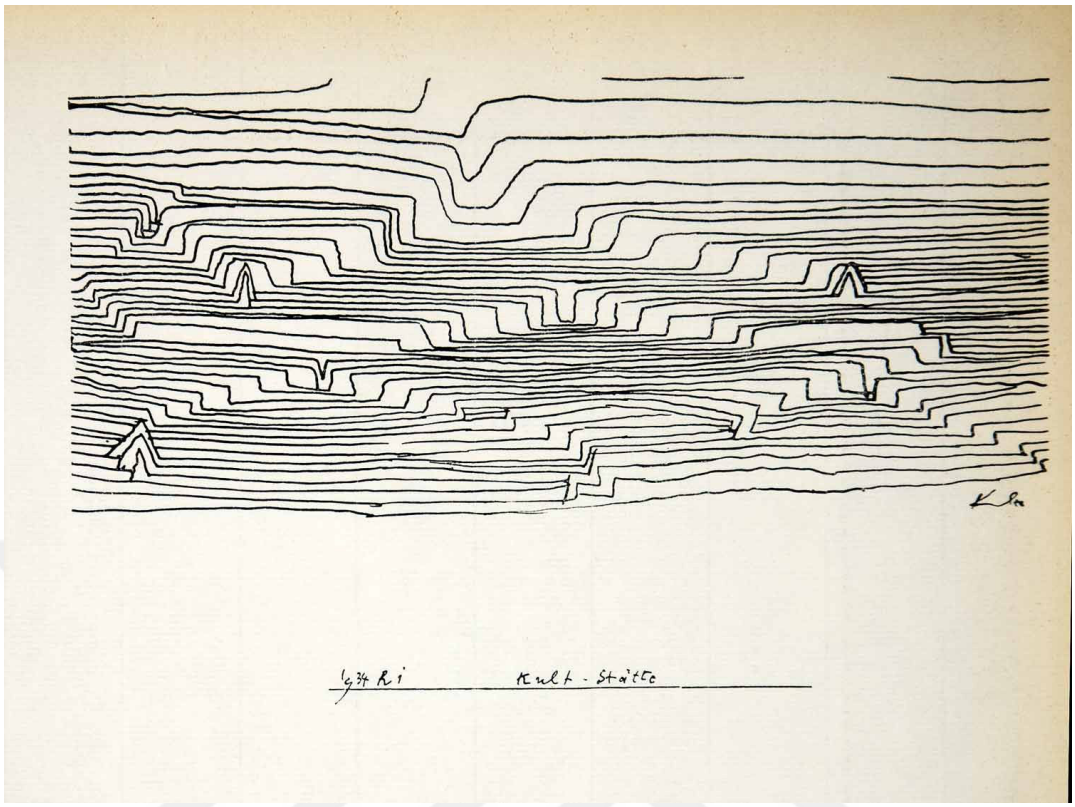


Figure 12 “Place of Worship” Paul Klee retrieved from pubhist.com

Composition of undulating horizontal lines:

Here, the conversion between extensive to intensive occurs within the tension between two vectors, one is vertical, and the other is horizontal (Figure 12). The vertical rhythm of the consecutive lines defines the first vector. The second vector is defined along lines as boundaries. The undulation of each curve creates new proximities with the other curves. As we cover space-time with the eye, variable proximities appear as intensity differences. The vertical rhythm of curves gets denser or sparser. Between the undulation of curves, the third vector diagonal to the first two appears. The relation between extensive lines creates intensive fields.

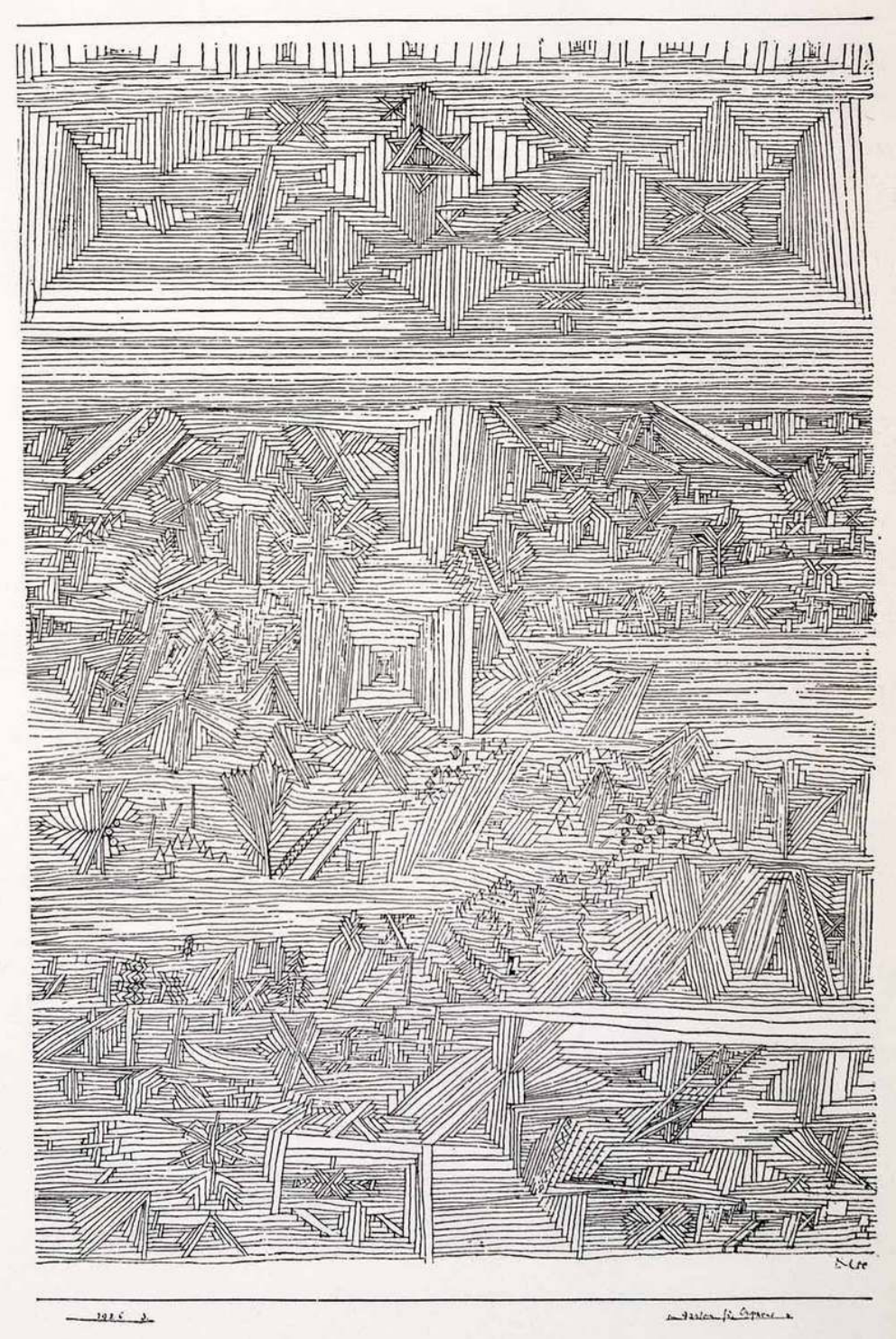


Figure 13 “Garden of Orpheus” Paul Klee[444]

[444] *Paul Klee Das Frühwerk 1883-1922*, ed. by Armin Zweite (Munich: Lenbachhaus, 1980), p. 289.

Composition of lines under various scale and rotation transformations:

In the garden of a bard, we look at the music.[445] Articulation of the rhythm of lines carries the eye everywhere on the panel (Figure 13). We almost do not see individual lines. Together they form a patchwork of movements. We see intensive differences marked by repeated angles. Every line exists within a relationality that is parallelism. But every single line has its history as boundaries. They fade and reappear; they turn into dashes and dots; their directions deviate. However, their individual identity does not matter. Gaze can move much faster and turn everything into a pattern by capturing only neighboring rhythms. That is why you get a sense of vertical lines starting from the top, sometimes "resurfacing" towards the bottom. The extensive characteristics of a line become less and less boundary-like in this panel. Sense of boundary shifts to a new place. It emerges when two lines converge at the adjacent edges of the patches.

[445] Remember that musical notes are also expressions of very fast rhythms of the waves, resonances.



Figure 14 “Nike of Samothrace” after its restoration in 2015, taken by the author

A human figure, with wings, without the head and arms – sympathetic resonance[446]:

We have already stated that perception is much more dynamic when a sculpture is the case (Figure 14). Therefore, we must be aware that the limitations of medium bind us. We are canceling bodily movement and changing light conditions on the surfaces. For now, the representation will be used to talk about the represented object, not the representation itself. Seeing the Nike of Samothrace may be a dull experience for a modern-day human if you do not know what to look for. Humans have been exposed to an immense number of realistic, photo-realistic, and even hyper-realistic representations of almost anything. Nowadays, to learn how to be shocked, we need to look at books that are three hundred years of age. Probably there is an effortless sense of sympathy toward the human figure. We know it is a human form as we know ourselves. It is because the rhythm of the curvature of the surface in three dimensions resonates with the flesh. The extensive materiality of the sculpture gave rise to intensive quality, which is the sense of movement. Even without its head and arms, we understand its movement to some degree. Extensive qualities are divisible and intensive ones are not. Sense of movement endures in the absence of components. We almost sense how muscles are stretched to reach forward under the stone skin. The movement of fabric freezes the force of wind for us to wander around. Space-time is divided as the curvature of the stone differentiates and folds. But we should not forget that nothing is exact. If you look at it close enough, you start to see inhuman deficiencies besides the lack of heat. Then every fold may appear as if they are niches and enclaves. In that scale, boundaries defined by surface start to express not a movement -intensive- but an enclosure or volume -extensive.

[446] Sympathetic resonance is a phenomenon in which a material starts to vibrate under environmental resonances. Tuning forks starts to vibrate when close to another tuning fork resonating in a related frequency. That is the reason we hear low frequencies with larger bones in our body, and higher frequencies with smaller ones. A low note gets captured by jaws, chest and in the resonating flesh if the volume is high enough. When the frequency climbs and note get higher, tiny bones in ear start to resonate more.

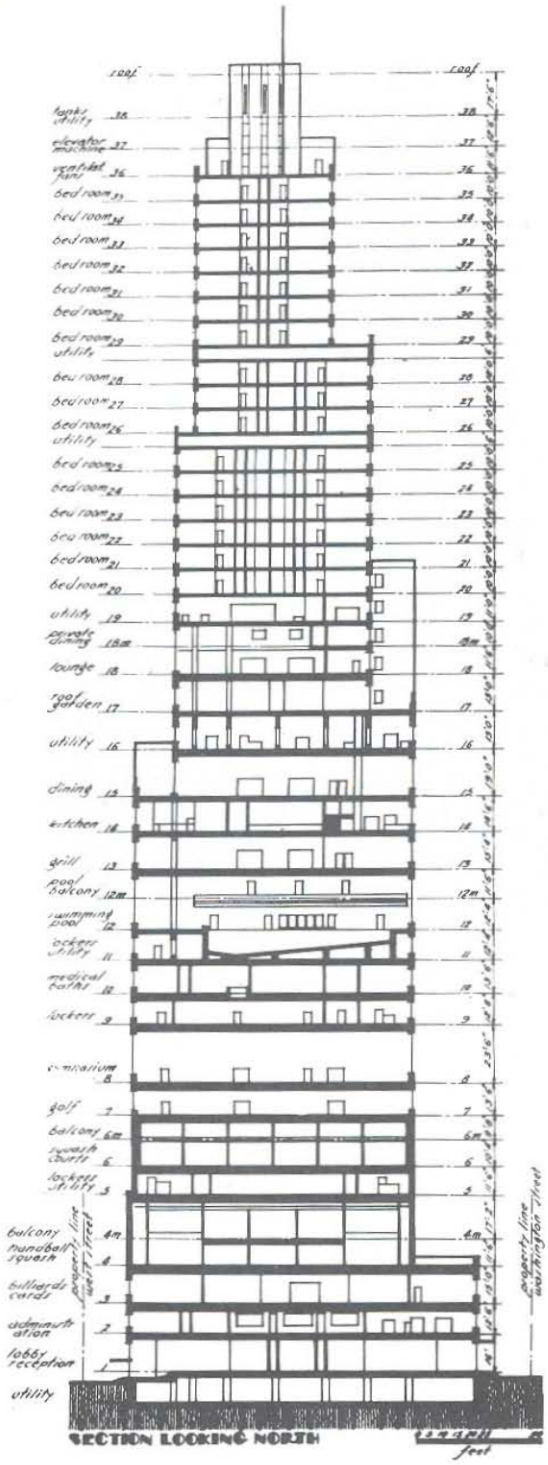


Figure 15 “Section of Downtown Athletic Club” as used by Rem Koolhaas[447]

[447] Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Monacelli Press, 1994), p. 154.

Section drawing of a skyscraper – sensing gravity and variety:

Koolhaas used this drawing because of its representational qualities (Figure 15). He was interested in the represented. But now we will turn our attention from represented to representation itself. We see extensive lines; some are bolder, almost turning into rectangles, and some are lighter. There is a clear hierarchy between lines. Horizontal ones seem privileged. The average thickness ratio increases towards the bottom, resulting in a gradual change in intensity. Overall, various rhythms of lines -thickness, angularity, alignment, and so on- present an intensive quality. There is an energy and movement disseminating from the lines as you traverse the panel guided by the parallelism of horizontals. However, an intensive field as a confined area exists between each vertical. In those white areas, eyes wander without clear guidance of difference until lighter lines redirect eyes to bold verticals, mostly downwards. Something pulls some things towards the bottom. Seemingly not everything. White areas change in size and shape in each interval until reaching a point. Then, they resolve into a clear rhythm towards the top. An architect can appreciate the representative qualities and directly relate the intensive and extensive characteristics with the actual structure to make further deductions. Of course, gravity pulls everything; line hierarchy indicates a tectonic concern. Spaces between slabs have repeating functions on the upper floors. Most importantly, an architect can quickly grasp the proportional relationship between humans and the building, even without a scale indicator or a human figure in the drawing. The size of the openings and thickness of the slabs are easy references for a veteran. When a figure is placed, even a non-professional would grasp the dominant geometric characteristics of the spaces. Like in the Nike of Samothrace, we do not need a realistic representation of a human; a headless one may even work to create sympathetic resonance. When a resemblance with the human is captured, intensive fields in architectural drawing gains proportional metric. Space virtualizes, and then we see a swimming pool in the middle. With the rhythms and boundaries of floors, one can sense the variety beyond recipes and lists. That sensation made Koolhaas write, “eating oysters with boxing gloves, naked, on the nth floor.”

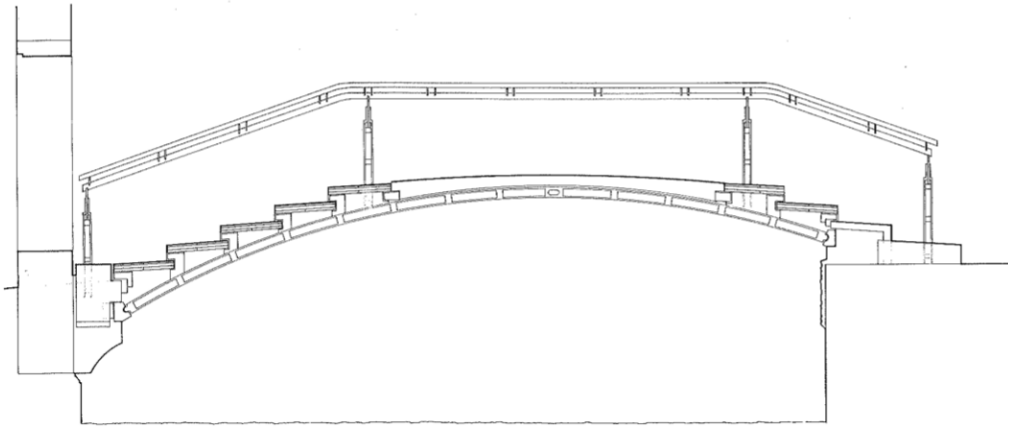


Figure 16 “Section of the Entrance Bridge of the Fondazione Querini Stampalia” as used by Kenneth Frampton[448]

Section drawing of a bridge – adoration of joint:

When Frampton used this drawing, his real object of interest was a particular concept (Figure 16). We will follow him. The concept is the “joint.” According to Frampton, Carlo Scarpa treated joints as an element of expression throughout his work. The specific bridge in the drawing is the most basic example of that mindset. The architect already grasped the scale from the height of the balustrade or dimensions of stairs. Frampton argues that this bridge becomes a joint connecting two sides with different ground characteristics. He points out that the asymmetry arose from functional needs. But for Frampton, asymmetry also holds an invention for the experience of crossing the bridge. He says the bridge is on an asymmetric foundation not by height but materiality, “between the terra firma of the campo and the transformed shell of the palazzo.”[449] Later, he talks about an invention of a rhythm of materials to respond to that asymmetry: “Of the seven wooden treads, three are set flush with the surfaces to which they give access. This redundancy, together with the subdivision of the oak decking, makes the distinction between threshold and span ambiguous.” Scarpa

[448] Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, p. 300.
[449] Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, p. 298.

invents an expression that Frampton senses as “tectonic condensation.” In our terms, what Frampton pointed out is a conversion of intensive and extensive qualities. The clear-cut boundary between the two sides is smoothened with the distribution of materials and vertical movement. Rhythms affects the sense of boundary. In his book, Frampton widely discusses the tectonic expression. We should be aware that tectonic expression is always an invention which is concerned with the conversion of intensive to extensive. To counter the forces of gravity, the architect turns invisible things into sensible ones -but in different degrees of imagination. Joint is a rhythmic invention to display intensive tension and compression forces with the extensive articulation of materials.

7.3 Architecture as Machine, Again?

We have said “nothing is exact” while we begin to elaborate aesthetic and political implications of the anti-representationalism. From then on, we have proposed a way of dealing with architectural representation using terms intensive and extensive -rhythm and boundary. The contradiction between what architects think they know and what they know is simple: we believe we design and construct and represent -and so on- “spaces,” but there is literally no space without time. Therefore, question arises, what do we construct?

We distribute forms in space-time to create sensible differences, with rhythms and boundaries. Examples ranging from a column to a slab and tent to a shopping mall and from a flag, cave, wristwatch, and rug to color and texture are all legitimate. If we assume *territory as conscious human labor projected to mark the earth,*[450] rhythm and boundary become the actual “elements of architecture.” Good architecture does nothing but to curate its sensible. In Radman’s words, who uses the Gibsonian *affordance* which is analogous to Deleuzian *affect*, “Everything begins from the sensible, but the task of architecture thinking is to go beyond the sensible to the

[450] Remember geographer Raffestin’s definition of territoriality.

potentials that make sensibility possible. This argument is pertinent given that the task of architecture, as we see it, is to distribute the sensible."[451]

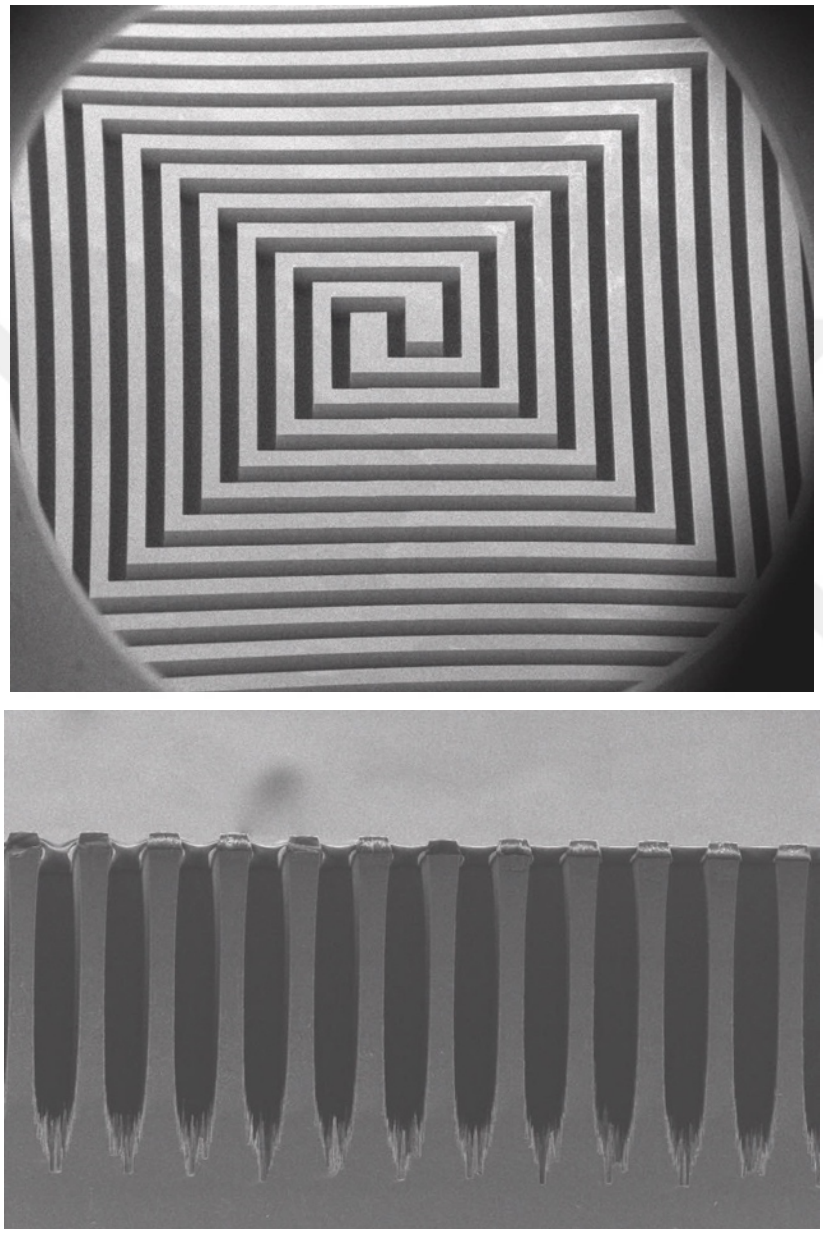


Figure 17 View from an electron-microscope of a gas chromatography equipment. Tilted top view and section. Courtesy of Mustafa Çağatay Karakan.

[451] Radman, pp. 72–73.

Sensible that we talk about do not only circulates within linguistic sphere. It also includes all the aspects of human, pre-human and environmental affects that are participating in process of subjectification. Within an environmental philosophy -that I mention in terms of context debate- there is no need to differentiate between affects that are capturing human, nonhuman or even non-living[452] things. Bryant was pointing out a similar thing in relation to power:

> I refer to the way in which semiotic and physical machines curve the space-time of other entities as "gravity," my proposed replacement term for the concept of "power" common in social and political theory. The advantage of the term "gravity" is that it helps us to overcome the anthropocentric connotations of "power," drawing attention to the way in which non-human machines such as plants, animals, bacteria, technologies, infrastructure, and geographical features also contribute to the form that social assemblages take.[453]

From that point, we will turn to a microscopic example to illustrate how architecture constructs space-time with its rhythms and boundaries (Figure 17). It is a very small gas chromatography equipment, that separates the mixture fed from one of its openings. It is a maze -not a labyrinth- that has one route and two outlets. This piece of micro-architecture fits 1,5 meters long route to a size of a coin. With such a ratio of depth-length in relation to density and velocity of a gas, undulation of the boundary distributes space-time. Thus, it turns into a milieu for different intensive capacities in gas mixture to capture the rhythms of boundaries. Maze of distribution imposes a space-time, a gravitational field, a regime of categorization. The section of the maze, an arcade, almost furnished with an unknown classical order, sheds light on the *techne* that constructs the maze, photolithography.[454] The silicon layer is masked with a film and then bombarded with photons. The remaining film -which alludes to the *abacus* of the order- defines the plan scheme. The reach of the UV light that penetrates the layer creates an inverse *entasis* -columns gets thinner in the middle. The reach of the

[452] The question of life requires a rethinking in that sense.
[453] Bryant, p. 10.
[454] Tania Betancourt and Lisa Brannon-Peppas, 'Micro- and Nanofabrication Methods in Nanotechnological Medical and Pharmaceutical Devices', *Int J Nanomedicine*, 4.1 (2006), 483–95 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2676643/>.

photons marks the fuzzy *crepidoma* of the unknown order at the bottom. The gas chromatography equipment works like the labyrinth on the coins of Knossos.[455] Similar to the ancient tale of Theseus, there is a risk of disorientation for the adventurer, but there is no one to tie a rope on the gas entering the maze. The difference occurs between entering and leaving the labyrinth. The gas mixture that is fed from one side, comes out separated.

Space-time that is constructed by the rhythm of boundary resonates with rhythms of molecules. There is a communication between rhythms. The maze builds itself on this communication; it is designed to intervene resonations by its rhythms and boundary. We cannot say that this specific type of communication, which is also a rhythm, would directly translate to the mental and social ecologies. That would be falling into trap of "infinite idealization" as Kousoulas clarified with the example of Schumacher's autopoiesis. In his analysis of public space and retails, Kärrholm was pointing out a similar characteristic. He was saying that: "Architecture can both act more or less as a rhythm machine, supporting the temporal control of a certain territorial production, or act as a scale transfer node, collecting and ordering different rhythms at a specific place."[456]

Production of architecture includes reception as an intra-rhythmic operation, a communication, encounter, resonation. But one needs to attain those rhythms in correct domains to not misinterpret body with smoke. Within this chapter we have discussed this intra-rhythmic condition with respect to represented, material or tectonic aspects of architecture. Given instances were all defined by their intra-rhythmic inventions in the form of intensive-extensive transformation. Being able to imagine yourself in some kind of enclosure by looking at two-dimensional image is intra-rhythmic communication, a sympathetic resonance between rhythm of lines and human body. In the example of architectonic expression, communication occurs between rhythms

[455] Mariusz Mielczarek, 'More on the Labyrinth on the Coins of Knossos', *Studies in Ancient Art and Civilisation*, 17 (2013), 127–38.
[456] Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space*, p. 91.

of structure and rhythms of material. Program of a building connects bodily rhythms and cultural/legal rhythms. Architectural artifact as a territory is a resonator in that sense. Design of the territory always includes capturing and redirecting various rhythms. Capturing is about deciding which domains of gravitational forces are to be captured -architectonic captures the physical gravity and security concerns capture gravity of power. Redirecting is about deciding on how to respond gravitational fields of different ecologies -tectonic expression is redirection of gravity, and elaboration of public and private distinction is redirection of cultural norms.

The word “deciding” is indicative of ideological potential of the architect. Thus, main concern should be selection of rhythms and boundaries of territories and territorialities that will be carried to and become operational within architectural intervention. This perspective radically differs from the dominant ideology of the profession fixing itself in a managerial, post-political and post-theoretical positions. One may decide only to reproduce, get in tune with or even amplify existing resonations of power centers. Or other way: conversions of intensive and extensive, may lead to disruption or reconfiguration of specific rhythms in specific space-times. One cannot say that disruptions are calculated, as we know, nothing is exact. Deciding, in that sense, should not be understood as if it has a deterministic outcome. Those disruptions can only be strategized by the architect but should be invented by the user.

Architectural response to territories and territorialities is trans-scalar by its nature. We cannot exempt the processes of extraction and mobilization of earth, flow of capital or cultures and geographies from architectural production. Architectural reception as in experience of architectural artifact is also territorial. Its territorial characteristics, lies in the expression of rhythms. Those rhythms always have formal counterparts.

Resistance to earthquake or thermal isolation are the two exemplars of material articulation in different scales. In the *accelerando diagram of sizes* (Figure 18) we see approximate ends of the dimensional scale from pillar to hairline. Adolf Loos’s dual

strategy that is focusing on pure-undecorated exteriors and warm-complicated interiors is demonstrative effort to extend rhythmic grammar of the architect.

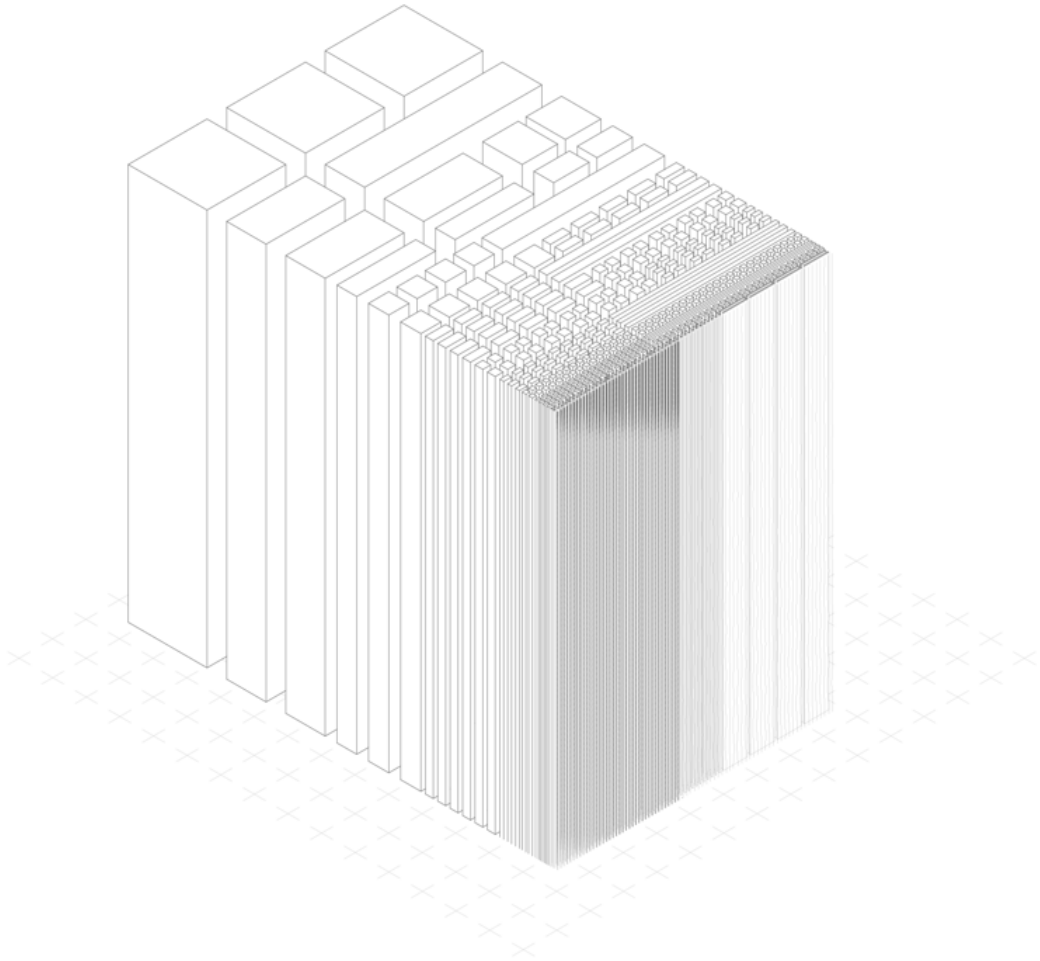


Figure 18 Accelerando Diagram of Sizes, from pillar to hairline. Produced by the author.

Sizes indicate harmonic frequencies that are respondent to resonances. Pillar attains its size according to the resonances of the structural load. Getting smaller we start to see sunshades that are used to tame the rhythm of the sun. Lastly, we see hairlines as in carpets, rockwool sheets or cables. In the diagram, there is no indication of materials although an architect already attained some materials to pillar or others. However, what we need to stress is the proportional -which means ratio(nal)- relation between

rhythms. There are multiple ways to respond resonances. One may build a pillar out of cables. The difference between the rockwool sheet and foamboard is the agreement that they made with intensive and extensive attributes of the material and imagined response.[457] Both are different articulations of the boundary, according to the density of the material. Different intensive properties require different extensive compositions.

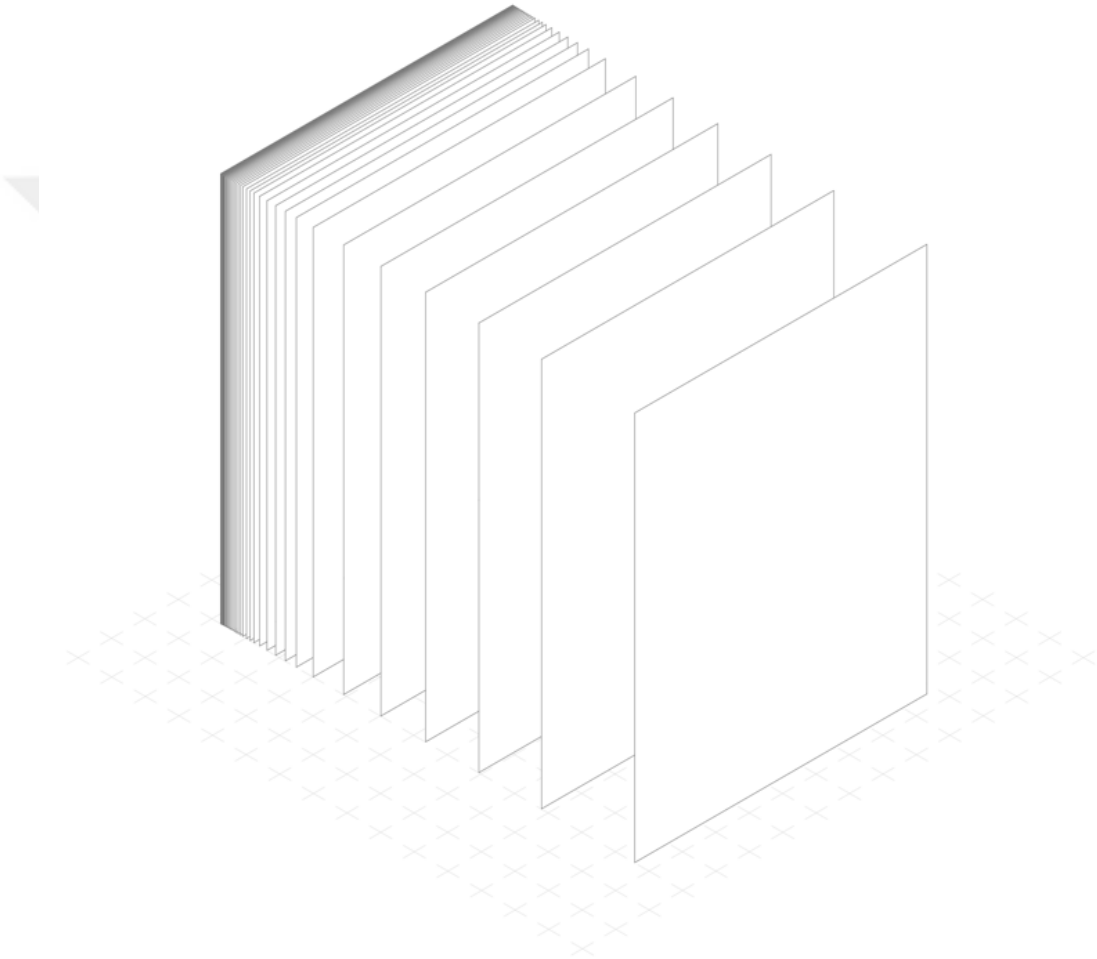


Figure 19 Accelerando Diagram of Distances, from slit to portal. Produced by the author.

[457] The issue of deciding materials and their forms in design process is a topic of its own. Gareth Abrahams presents such analysis focusing on roof and exterior wall design of a "real world" architectural case in Deleuzo-Guattarian framework. For more, see: Gareth Abrahams, 'The Strata/Machinic Assemblage and Architecture', Deleuze and Guattari Studies, 14.4 (2020), 604–33.

The *accelerando diagram of distances* (Figure 19) is to talk about social resonances since both slit and portal imply a human proportion. Smallest distances mean a touch of light, while larger ones allow degrees of visual connection, and then degrees of accessibility. The "elements of architecture" are not formal but rational; always in reference to something else. Grosz was saying:

> If past, present, and future are always entwined and make each other possible only through their divergences and bifurcations, then perhaps there is a way to consider spatiality in terms of nearness and farness, relations of proximity and entwinement, the interimplications of the very near and the very far, rather than of numerals or geometry.[458]

We can even argue that the process of grasping a place is always proportional. "Big and small" in built environment, in everyday life, always refer to a proportion of one's knowledge and not only the size of the place. Even the "bigness" that Koolhaas mentions cannot escape from that statement. Architects while designing and constructing, creates smallness independent of the size. Architectural practice, even when trying to create vastness, had to grasp it first. This seemingly paradoxical position alludes to the Zeno as we mentioned in the introduction. Contradiction only becomes visible when you delimit static object and subject definitions. However, vastness, is not something in essence of the object, but always constructed in relation to one's mental world. Similar proportionality can be found in Virilio's understanding of the sense of territory under high speeds, automobiles, trains and planes.[459]

We must also realize that sizes and distances are not the only rhythms of architecture as territory. One can also talk about material rhythms, transparency, refraction, roughness, reflectivity; or rhythms concerning mass public movements like in field theory or heat maps; or environmental rhythms, including mammals, insects, wind,

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[458] Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*, *Space, Time, and Perversion* (Cambridge, MA: The MIT Press, 2001), p. 129.
[459] Paul Virilio, *The Aesthetics of Disappereance*, trans. by Philip Beitchman (London: Semiotext(e), 1991).

temperature, soil and water and whole logistic chain; rhythms of state-space, everyday life, capital flow, communication or infrastructure. In a small paragraph Loos touches upon rhythms of life and construction of those rhythms at the same time. He says that:

> What is it the architect actually does? He uses materials to arouse feelings in us which are not inherent in those materials themselves. He builds a church. People should be put in a reverent mood. He builds a bar. People should feel at ease there. How do you do that? You see what buildings aroused those feelings in the past. That is where you must start out from because for their whole lives people have prayed in certain rooms, drunk in others. The feeling is acquired, not innate, and an architect, if he is at all serious about his art, must take these acquired feelings into account.[460]

Bryant, following the philosophies of change,[461] was saying that universe is filled with machines. They produce space-time, in relation between their constituent machines and other machines. From his lens I am proposing architecture as machine, again. This is not a universalist but a realist machine. In a territorial manner architecture participates in the construction of space-time for all three ecologies, mental, social and environmental. But no machine is eternal, no machinic production is absolute as Bryant confirms;[462] and no line is exact. What is important for the architect is the composition of rhythms and boundaries that can amplify and stimulate potential becomings by inventing new intra-rhythms, communications that resonates between mental, social and environmental ecologies. Transformations of rhythms and boundaries to each other across ecologies marks the potential of the architectural representation and construction.

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[460] Adolf Loos, *On Architecture: Studies in Austrian Literature, Culture and, Thought* (Riverside: Ariadne Press, 2007), chap. The Old New Style p.33.
[461] We need to put a remark to state he is also a philosopher of identity as the name giver of "Object Oriented Ontology."
[462] Bryant, chap. Machinic Assemblages and Entropy pp. 75-108.

CHAPTER 8

CONCLUSION

This study has started with one assumption and two propositions. Assumption was that "human habitation's primary function is to mark the Earth, in any way, with its labor." The propositions were "all forms of human habitation produce territories" and "all scales of territories include some kind of architectural expression."

The first proposition indicates the human dependence on territories. The conditions of being human cannot be separated from the environment that humanity unfolds in the first place. The second one indicates that those territories have an architectural expression. However, our conception of territory is not only a "bounded human landscape." To illustrate the extent of the conception I have looked into multiple theories of territory under three headings, "territory," "territoriality" and "territorialization."

First one, territory, has diverse connotations in literature and reflects cultural and historical conditions, but mostly, implies a geographic and cultural space. It is delimited landscape, whose boundaries are produced by various human operations. Territory is a political technology and an aesthetic expression of marking the Earth. The second term, territoriality, refers to human processes that are creating a territory. Both territory and territoriality refer to political and geographical issues in their respective discourses. Aesthetic geography, which is crucial for this study had been treated a minor topic in studies of territory and territoriality. The third term, territorialization, provides a reading of philosophical, aesthetic and ecological links. Furthermore, it extends the definition of territory to include abstract territories that do not directly refer to physical geography. Instead, the term territorialization puts geography into all forms of material encounters. All things, mental, social, environmental, operate with the principles of "deterritorialization" and

"reterritorialization." Three categories for theories of territory do not completely coincide. Rather, they have different degrees of interaction between them. Providing an overarching theory of territory is not our aim. Their collection allows us to see constructions in material universe without distinguishing the categories of human and nonhuman or natural and artificial. What those theories offer to architectural thinking is not only their power to define but also their power to problematize human and nonhuman ecologies.

Such inclusive conception of the territory creates a question of architectural expression in reference to second proposition. If we conceptualize human territory as something mental, social and environmental, synchronously operating and interacting with each other, we should be locating architectural expression beyond "buildings." If there are cultural territories, mental territories, nomad territories, superstate territories and so on, what would be the architectural expressions of those abstract or geographically unbounded territories? To answer this question, I have proposed the term couple rhythm and boundary which has potential to refer to abstract as well as concrete markings of the Earth. Those terms help to locate architectural expressions in several ways. Firstly, their philosophical connotations as repetition and difference presents a differential milieu that can move between different scales of territories. Secondly through their construction of and conversion to each other, they constantly challenge the absoluteness of a limit, concreteness of an identity or autonomy of a whole. This view leads to an ecological conception that understands all entities -living or non-living- on Earth in constant interaction. Geological formations, atmospheric movements, water regimes, species, and lastly human bodies and psyches co-produce each other. Consequently, rhythm and boundary situate "what is architectural" within many territories and territorialities. In that sense, a building, a sundial or a percussive instrument are architectural expressions of human territories. They are human territorial strategies in forms of selection, extraction and articulation of materials according to a program, for constructing environment and life. Human labor reforms materials, changes their boundary, and through their usage, distributes and gives rhythm to life. Rhythm and boundary highlight the role of human acts in constructing

space-times while also allowing an understanding of the environment that constructs human in turn. In that sense, theories of territory recapitulate the critical and creative potential of the architectural production for the construction of space-times.

How does the territorial mind reimagine architectural production? How does architect operate, what concepts, tools, materials does it use? The conceptualization of a territory of knowledge for architecture is crucial to answer those questions. However, we cannot put a limit to the territory of knowledge in reference to the "ideal architect." Knowledge and memory of the discipline have very little to do with an architect's mind, rather they are constantly externalized by conventions and traditions, like mythmaking, or delimiting practices, like institutions and definitions, or tools, like pen and software. Architects construct their profession: sometimes with rhythms, sometimes with boundaries that distinguish what is architecture and what is not. In that sense externalizing itself and rhythmically redrawing boundaries is a major part of the history of the discipline.

Starting from the same point, Wigley's prosthetic metaphor, discusses such externalization and relimiting practices. However, we cannot take prosthetics only as metaphors. Extensions of the human body changes the mode of relation between the architect and the Earth, consequently, in turn, those relations construct humans. Moreover, as a discipline that primarily deals with the construction of the environment, architectural acts turn into an externalized memory of the species and not only to a "context." Architectural production is an extended inheritance, an *epiphylogenetic* memory, in Stiegler's words. In the territorial mind, architectural production and reception cannot be distinguished from other prosthetics of humanity: they are ways of externalizing mind whether in the form of drawing, writing, constructing or inhabiting. Such a definition of production/reception disrupt the normative division like theory/practice and toolset/context of architecture by intertwining them. There are multiple feedbacks between production and reception of architecture in every phase. The continuity of human with nonhuman tools also introduces another aspect of the environment to architectural discussion. Territorial mindset not only expands the

understanding of context in architecture but also appropriates the environment as the primary conceptual toolset.

If the environment is not a context but the toolset of the discipline, what do architects design? Theories of territory displaces specific architectural concept that has been privileged for a long time, which is space. Spatial discourse in its current state in architecture is still caught in the dichotomy between volumetric and social understandings. Architectural production fuels the division between theory and practice as it reproduces the difference between volumetric and social notions of space. Because of its easy operability as a simple volume, space became a problematic concept that always excludes a variety of time dimensions. Only recognizing the temporality of the moving body is not enough. There are also movements of masses, semiotic movements, cultural, economic and political flows, deterritorialization and reterritorialization of mental, social and environmental ecologies that participate in spatial phenomena. Architects must agree on one thing: distances are never meters or kilometers, and durations are never seconds or minutes; the difference is always in both space and time, simultaneously. Space, as articulated by master architects of the 20th century is problematic because of the half-hearted acceptance of space-time. However, from circular to linear, and lastly to relative time conceptions, we should be arriving at a constructed notion of space-time.

Operationality of volumetric space for the architect, leads to complications in the architectural theories of the city. When understood as a “part of the whole,” space does not allow for a meaningful relation between city and architecture. From an architectural point of view, the city cannot be grasped. Urbanism that regulates the contemporary condition of human habitation produces volumes. The logic of urbanism defines a role for architecture in the territory that is the urbanity. The problem arose because volume of architecture and territory of city has been resolved in two radical poles. First one is the generic architecture, which is homogenous, infinitely repeatable, harmonious with division of land in urbanization, whether in form of normative office block or unique, iconic building. It is a rhythmic definition of the architecture of the

city. The second pole is the absolute architecture, which tries to reclaim its form in contra to architecture of urbanity. It replicates the program of a city and tames it in the architectural form. It is a boundary definition of the architecture of the city. However, I argue that both conceptualizations are deficient in terms of their views on marking the Earth with labor.

Roman order of urban claims universality that demands no specific place thus ignores the specificity of geography. Generic architecture is its architectural expression. Absolute architecture, on the other hand, claims universality by extracting geographic specificity of Greek city-states. Both conceptualizations present a static rhythm or boundary. Therefore, the potential transformations between rhythms and boundaries are neglected. One can only imagine an absolute architecture within those conditions. In both examples, human habitation transcends the human-earth relationship by separating intellectual and physical labor. Third ancient archetype, not from Rome or Greece but from Ionia, helps to show alternative territorialization of the society. Architectural form plays a minor role in this type of habitation. Rather, politics and aesthetics of the society allows a both nomadic and settled -rhythmic and bounded- modes of habitation.

Urbanism is the sustained mode of habitation, and the “global city” is the dominant human territory. However, territories do not only refer to concrete markings of Earth. The destructive force of global urbanity produces “burning territories.” The conflict zone is another territory within the abstract boundary line that has stretched to geography, between conflicting sides. In that sense, conflicts, cannot be reduced to territories in antagonism. Rather, they should be conceptualized what deterritorializations they stimulate, or how space-time is constructed under the abstract line. Temporality of conflict and violence is definition of territory, and I argue that those temporalities also have architectural expressions. Destruction is an architectural expression because it always refers to reorganization of the territory. If you think of human destruction, as in the case of Gaza or Diyarbakır, reorganization includes cultural as well as material territories. Whereas nonhuman destruction, like

earthquakes and floods, reorganizes political territories by showing the incompetence of authorities, institutions, building codes and crisis plans. Even though it contradicts the common sense, architectural expression of burning territories, are not necessarily destructed environments. Sometimes conflict expresses itself as construction of environment to control and transform cultures. Building a wall may be a simple expression of conflict that leads to flow of refugees or to flow of water indicating a risk of flood. Both construction and destruction of the built environment plays a major role in conflicts of human and nonhuman ecologies. In that manner, not only destructions and constructions, but also reconstructions of architecture -like the one I have proposed within this study- is open to debate.

To reconfigure architectural production, we must be aware of the real extent of territories and their architectural expressions. If all forms of human habitation are territories, all scales of human interventions marking the Earth can be interpreted in terms of architectural operations. Every articulation of boundary and rhythm, with concepts and prosthetic extensions imply an architectural technique. Sound of a drum that marks the territory of the clan, devices that divide time, sundial or an electronic wristwatch, logistic equipment, cables or planes, or representations, maps, sections, plans or photographs, all indicate a mode of territorialization. Whether they are material or mental, they always include an architectural expression. Sometimes the very act of constructing a tool, sometimes the basic act of drawing denotes this expression. Even naming a territory leads to a series of architectural problematizations ranging from labor, earth, techniques, aims, authorities and all the operations that constructs heterogeneous space-times. Here the critical impulse of the territorial mind crystalizes. Architects need to point out territories to understand, intercept and strategize them.

Naming territories or representing them has problems in its own. There is always a danger of confusing representation with reality. Deleuze's thought proposes an anti-representationalism that focuses on the limits of the object at hand. He says: "One images a *philosophically* bearded Hegel, a *philosophically* clean-shaven Marx, in the

same way as a moustached Mona Lisa"[463] Difference and repetition replaces the representationalism that creates the identical and seeks sameness. Thus, grand identities like mind and body are dissolved and replaced with assemblages.[464] Thinking that there is one-to-one correspondence between the reality and its representation is a mistake. Architecture as a discipline that representation plays a pivotal role in its development is not an exception. We draw lines and think those lines are representing uniform surfaces. However, as there is no "total transfer of information," there is also no "completely flat line" and there is no "absolute smooth surface" to be represented. Nothing is exact.

Thinking inexactness of representation is nothing to be depressed about even for an architect. Drawing has always been creative and operative within the difference between the real and representation.[465] The creative force of perception, the way a sketch stimulates imagination and inspires architectural decisions,[466] resonates strongly with Deleuze's reading of sensations. Previously mentioned critique of "affectual turn" exemplifies the architects' enthusiasm to appropriate that kind of theory of sense. However, the theory of affect and percept not only provides a theory of architectural form. Thinking that paintings, photographs, maps, diagrams, sketches, plans and sections are not representations but dynamic affect-percept couplings, also has consequences with respect to construction of the subject, or "subjectification."

Political and aesthetics are transposed in the same domain but as different expressions of affect-percept couplings that construct biological, mental, social, ecological

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[463] Deleuze, *Difference and Repetition*, p. xxi.
[464] There are many implications of this kind of philosophy. For example, a critique of phenomenology that has been mentioned in the chapter "Territory of the Discipline" contests the idea of representation of the "I". Another anti-representationalist example was the affect and percept which initially opposes the idea of sense and knowledge as representation of environment in mind. In case of architecture, Radman explores the anti-representationalism of Deleuze in reference to ecological perception of J. Jerome Gibson. Radman highlights the representationalism in pictorial theory of perception. "Sensations do not carry information and memories are not snapshots stored as representations." For more see: Radman.
[465] Anthony Vidler, 'Diagrams of Diagrams: Architectural Abstraction and Modern Representation', *Representations*, 72, 2000, 1–20.
[466] The diagram of Evans, "Projection and its analogues," exemplifies the ways of encounters between architectural production and the architect. Evans, p. 367.

realities. Affects and percepts are the basic blocs of human and nonhuman encounters. They define the relation with the environment, and they cannot be separated from the biological evolution, construction of desires/languages/subjects. What about the construction of line and its encounter with human? I have transposed the concepts of rhythm and boundary as the intensive and extensive attributes of a visual perception. Rhythms and boundaries guide the eye in architectural representations as well as in abstract paintings or in photographs. The intensity of point creates a change in extensive characteristics. Rhythm of points transforms into a boundary. A line is a boundary because it drags the eye along itself and does not allow eye to fall either side of it. Looking at a drawing never starts from a whole as Gestaltists argued,[467] rather it is always a construction of space-time that emerges from the movement of the eye, head and hand on the two-dimensional surface.

There is a relation between what an architect draws and understands -produces and receives. What Koolhaas has seen on the section of Downtown Athletic Club, is a perfect example for an intra-rhythmic human/drawing encounter, which leads to the grasping of the proportions of the volume with a rhythm on the two-dimensional surface that resonates with the observer's body. Understanding the perception of the architectural representation in terms of rhythms and boundaries that transform to each other, also defines the simple yet poetic architectural invention, which is tectonics. Tectonic expression is about how intensive forces of load is being distributed within extensive formation of materials. The architect turns invisible forces into perceptible sensations. Frampton's exploration on hinge and tectonic expression is a search for the mastery that invents rhythm-boundary transformation.

Architectural representation is not something that exist with a definite material counterpart, rather it has its own reality that differentially communicates with the material reality. Rhythm and boundary are "real and not representative" in the architectural drawing. What about the architectural artifact? In the second part of the

[467] Wertheimer.

last chapter, I have proposed a notion of architecture that is a machine of resonations. From the most functionalist to the most symbolic one, architecture always dealt with the selection of resonances and responded by amplifying or numbing them. Physical resonances of earthquake are transferred in the structure as bending potential. Articulation of material responds to rhythms of moving people and geological plates. Sunshades control the rhythm of the sun, and foamboards capture and silence the soundwaves. There is no conceptual symmetry between all those categories, no resonances are countered in the same manner. There is also no one way to respond those resonances. A simple roof can be interpreted in a variety of ways, concerning the articulation of its air pockets, layers, details and materials in an agreement with the environment in terms of potential labor, materials, climate and so on. From the response, the new space-time is constructed. Under snow, the interior is warmer than the exterior.

Architecture as territory, is political and aesthetic project because it understands sensations, subjects, societies and earth as constructions that are operating and interrelating in various domains at once. Good architecture does nothing but to curate its sensible material. This curation, or distribution, is always political. It is a composition of rhythms and boundaries that can amplify the potential becomings by inventing new intra-rhythms, encounters that resonates between mental, social and environmental ecologies. What I think worth investigating is the communication of rhythms that can produce novel sensations; and potential reinventions of modes of subjectification by producing new rhythms and boundaries with encounters. The architect is always in-between production and encounters with many ecologies. This is the actual milieu where an architect territorializes -with its knowledge, technics, decisions, acts. This is the politico-aesthetic potential and character of the architecture as territory. It presents a way out of architectural ideology that fixes itself on production of the volumes, infrastructures, statistics and profit. Curating and distributing, when done rigorously, invents transformation between rhythms and boundaries and thus, participates in construction of senses and world of meaning. There is no way we can understand the human, nonhuman and architecture encounters

in their full sense within a framework that withdraws from either political or aesthetic realms.

Withdrawal from the aesthetic and political domains is evident in architecture when it does not acknowledge its territorial characteristics, in all forms of its production. The territory of the architectural knowledge only surrounds a void when discipline confines itself on construction of voids. Territorialization of architecture's disciplinarity -with tools and concepts- territorialization of its ideology -with space- its accumulation and destruction -in cities and conflicts- were some of the topics that are preconditioned, and static boundaries of the architectural knowledge have been discussed. Architecture produces -defines, intervenes and invents- many other territories. I have only exemplified a small portion of the potential of architecture as territory to problematize, critique and construct new space-times.

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