

A NEW CONCEPTUAL FRAMEWORK FOR  
ARCHITECTURAL UTOPIA(NISM)S

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ARCHITECTURAL UTOPIA(NISM)S**

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## **ABSTRACT**

### **A NEW CONCEPTUAL FRAMEWORK FOR ARCHITECTURAL UTOPIA(NISM)S**

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The writings of urban theorists that have studied urban settings as fields of ingenuity, and utopias that propose the possible-other in parallel lines go back to very early periods in history. However, works dwelling on the influence of such imaginary constructs on actual spatial practices, in the form of architectural output, per se, are comparably new.

Since the appearance of the very first theoretical work on the relationship between utopia and architecture, barely a century has passed. During this period, theory in this area has developed and expanded rapidly. However, due to a lack of any structure for providing a comparable base and a lack of consensus on what utopia really means, this theory did not indicate a consistently constructed developmental growth. This yielded a great accumulation of unintegrated knowledge, impossible to comprehend in its totality.

Fitting into this gap, this work dwells on and manifests the different patterns of the relationship between the utopian and actual practices of architecture. The aim is to survey the varieties of these relationships in their broadest sense to derive potentialities for contemporary practices.

**Keywords:** Architectural Utopia, Architectural Utopianism

## ÖZ

### MİMARİ ÜTOPYALAR İÇİN KAVRAMSAL BİR YAPI ÖNERİSİ

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Kent kuramcıları, oldukça eski dönemlerden beri, yaratıcılığın beşiği olarak düşünölegelmiş kentsel mekânları ve bunların bambaşka tahayyülleri olan ütopyalari birbirine paralel tartışagelmişlerdir. Ancak, bu tahayyüllerin gerçek mekânsal pratikler üzerindeki etkilerinin gündeme gelmesi görelili olarak oldukça yeni kabul edilebilir.

Bu konunun bir tartışma alanı olarak ortaya çıkışının üzerinden neredeyse bir yüzyıl ancak geçmiştir. Bu süre içinde bu alanın hızla büyümesine rağmen, tutarlı bir kavramsal gelişme ve genişleme sağlanamamıştır. Bunun başlıca sebepleri mevcut herhangi bir kavramsal altyapının oluşturulamamış ve ütopya kavramının anlamları üzerinde bir anlaşmaya varılamamış olmasıdır.

Bu çalışmada bu boşluğun doldurulması amaçlanmıştır. Bu nedenle, ütöplik ve gerçek mimarlık pratiklerinin farklı ilişki biçimleri kapsamlı bir şekilde çerçevenilmiş ve buradan günümüz pratiklerine yarar sağlaması kuvvetle muhtemel ilişki biçimleri ön plana çıkarılmıştır.

Anahtar Kelimeler: Mimari Ütopya, Mimari Ütopyacılık

*To My Parents Meray & Turhan Güneri  
and to My Brother Cem*

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## CHAPTER 1

### INTRODUCTION

#### 1.1 The Theme and its Significance

Utopian dreams in any case never entirely fade away.<sup>1</sup>

The bases of these ‘dreams,’ however, shift quite substantially over time. The concept of utopia was originally based on spatial associations. Lineally, it entailed spatial representations in essence. In time, temporal implications of the concept coupled and almost transcended whatever may have been preserved of its strict etymology.<sup>2</sup>

Utopia’s relationship with the production of space, however, implicit or explicit, has always been enduring and has generated channels of experiment. As utopia carved its path to the surface through these channels and gained materialized bodies, disappointments, and thus, criticisms were aroused. One immediate and strict response to such disappointments was to “reject the utopian altogether” and to seek ways to strip real-world practices of any remaining “utopian garb”.<sup>3</sup> On the other hand, many and possibly most contemporary social theorists believe that this is a null attempt, if not, as put by Harvey, ‘impossible’. For this reason, theorists agreeing on this line put the blame on the social processes mobilized in the materialization of utopias, rather

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<sup>1</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000).

<sup>2</sup> Cunningham, David. "Architecture, Utopia and the futures of the avant-garde." *Journal of Architecture* 6 no. 2 (2011): 178.

<sup>3</sup> *Ibid.*, 176.

than on the utopias themselves.<sup>4</sup> This shifts the stress from the *concept* towards the *process*. By this means, utopia is freed from its bad press, and exposed for its potentialities to be laid off.

This work is based on this second line of thought, which aims to uncover the processes which either inhibit or add up to the constitutive potential of utopian thinking and imagination. *Departing from this line, it is intended to expose different patterns of relationships between architectural utopianisms and architectural space.* The emphasis here is exerted on the processual dimensions of this relationship rather than the concept of utopia itself.

In order to be able to reflect on processualities of utopia(nism), distinguishing between the utopian form and the utopian wish is primary and essential. According to Fredric Jameson, this postulates two lines of descendancy from More's text:

The one intent on the realization of the Utopian program, the other an obscure yet omnipresent Utopian impulse finding its way to the surface in a variety of covert expressions and practices.<sup>5</sup> (Figure 2.1.)

To stage the distinction in more spatial terms: if the city itself is a fundamental image of the program, the building, which cannot be the whole and yet attempts to express it, is one of the impulse.<sup>6</sup> Even though Jameson makes a clear distinction between the two, these two lines of descendancy from utopia are not mutually exclusive but potentially complimentary. If the program is what suggests that things should be otherwise, the impulse is the impetus to action and invention with the dream of that other world. Thus, what gets

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<sup>4</sup> David Harvey, Nathaniel Coleman, Reinhold Martin, Marius de Geus, being a few yet significant ones of the many urban/social theorists, have reflected on utopia's potential for holistic thinking and envisioning the whole through different texts.

<sup>5</sup> Jameson, Fredric. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Perso, 2005), 3.

<sup>6</sup> Ibid.



expressed with the utopian impulse in the actual world relates to what the utopian program suggests.

It is possible to see the impulse in the program, and the program in the impulse: the whole in the part and the part in the whole. As Nathaniel Coleman puts it, this is an imaginary similar to architectural projection, and it guides the “exploration of architects who envision an exemplary architecture as a setting for social life, as utopias envisage wholes made up of interdependent parts”.<sup>7</sup> *The scrutiny within this text is built upon the hypothesis that this tidal movement between the part and the whole is the way that utopia(nism)s are evaluated, and for this reason, this should be the centerline of any research that dwells upon architectural utopianisms.*

Thus, *the aim* is to develop a conceptual framework through which architectural utopianisms can be discussed unbound by any specific utopian moment or any specific definition of the concept of utopia. This departs from the fact that there are different patterns of this tidal movement, some of which are almost totally disregarded. By putting forth all these different patterns, and the means which yield them, into consideration, it is intended to uncover certain resilient approaches which may potentially feed into the current architectural thinking and practice.

The writings of urban theorists “that have studied the city as a field of creation, as a place for creativity and utopias that propose a ‘counter-space’, as the basis for a ‘counter-society’”<sup>8</sup> go back to very early periods in history indeed. However, works dwelling on the influence of such theoretical constructs on actual space, in forms of architectural outputs *per se*, are comparably new.

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<sup>7</sup> Coleman, Nathaniel. “Inventing an Exemplary Architecture: The Function of Utopia in Architectural Imagination.” (PhD diss. University of Pennsylvania. 2000), vi.

<sup>8</sup> Ramos, Iolanda. "Utopia Re-Interpreted: An Interview with Vita Fortunati." *Spaces of Utopia*, Summer 2006: 1-14.

Since the revival of the very first theoretical work on the relationship between utopia and architecture, barely a century has passed. During this period, such theory has developed and expanded rapidly. However, due to the lack of any structure to provide a comparable base, the theory did not indicate a consistently constructed developmental growth. This yielded a great accumulation of unintegrated knowledge, impossible to be comprehended in totality.

The significant contributions of urban theorists such as Lewis Mumford, the author of the founding text *The Story of Utopias: Ideal Commonwealths and Social Myths* (1923) and *The City in History: Its Origins, Its Transformations, and Its Prospects* (1961), Françoise Choay, author of *L'Urbanisme: Utopies et Realites: Une Anthologie* (1965) and *The Rule and the Model: on the Theory of Architecture and Urbanism* (1980), Manfredo Tafuri with his well-known text *Architecture and Utopia: Design and Capitalist Development* (1979), Anthony Vidler with his perspectives in *Ancien Régime* (1990), or more recently, Nathaniel Coleman and Reinhold Martin with their analyses of modernism and postmodernism provide different platforms of discussion on different themes and periods of the relationship. These as such, however, only offer tunnel and static visions into a complex phenomenon. None provide a full theorization of the dialectic relationship between utopia and architecture.

The aim of this research is to integrate architectural utopian discourse and its physical counterparts into a whole. In other words, to repeat and emphasize, it aims to survey the varieties of relationships between architectural utopias and actual space, in its broadest sense to derive potentialities for contemporary practices.

For this reason, in this chapter, the importance and relevance of discussions of architectural utopianism for the contemporary discipline of architecture are

elucidated. The urban and disciplinary crises are discussed in relevance to the calls for re-solidifying the utopian artery of the practice of architecture.

## **1.2 The Background**

Before commencing to discuss the varieties of the tidal movement between the part and the whole, it is crucial to understand the reasons of the recent putting-in-question of utopia within architectural debates. This shall reveal the significance of this research as a response to the urgent need for a systematized approach to utopia(nism) from an architectural frame of reference.

### **1.2.1 The Disciplinary Crisis**

As Andrzej and Robinson puts forth, the contemporary architect very rarely focuses on how his/her seeing, thinking, and understanding of the field or on how the social construction of the field can obstruct or advance his/her abilities to create a built world viable and valuable for the upcoming centuries.<sup>9</sup> It would not be amiss to claim that many, if not most, architects of the time are overbusy with individualistic expression and the field is no longer organized by shared principles bound by the disciplinary faith in Vitruvius's Ten Books on Architecture or the venerability of certain orders.<sup>10</sup> Therefore, unsurprisingly, the contemporary building practice is far from establishing a comprehensive human environment, not only because of the competing forces of different urban agents, but also because of a lack of any conscience that can guide efforts and provide criteria for evaluating the built environment. This signals what most urban theorists call the *urban crisis* within which 'the professionals

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<sup>9</sup> Piotrowski, Andrzej, and Julia Williams Robinson. *The Discipline of Architecture* (Minneapolis: University of Minnesota Press, 2001).

<sup>10</sup> Coleman, Nathaniel. *Utopias and Architecture*. Abingdon: Routledge, 2005., and Önür, Selahattin. "Architectural Experiences and Experiments in the Public Sphere." (PhD diss., Middle East Technical University, 1992).

of the city are like chess players who lose to computers.’<sup>11</sup> As a responsible party of such paroxysm, the profession of architecture is also in depression. Within it, considerable fragmentation of knowledge exists, as do inconsistent claims on truth.<sup>12</sup>

According to Ulrich Beck, such crisis, however, has the power to confuse the mechanisms of organized irresponsibility. These moments activate and connect actors across borders, who otherwise do not want to have anything to do with one another; and global norms can be created through these cosmopolitan moments.<sup>13</sup>

Several urban theorists/critics/practitioners have reflected recently upon this disciplinary crisis, and the current opportune era. Krista Sykes, in her book *Constructing a New Agenda: Architectural Theory 1993-2009*, published in 2010, uses the word *theory* as a code to define this specific period, which commenced in the 1960s as a movement to strive to (re)constitute the discipline of architecture through mandatory concepts, simultaneously connecting them to other social realms and attempting to claim architecture as a unique territory.

Theory, depicted as such, covers several parallel and opposing tendencies. Among those, Sykes’ survey from the last 30 years yields “critical theory” as an overarching and ideologically grounded practice that strives to interrogate, elucidate, and therefore enhance the world we live in. This is an endeavor to

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<sup>11</sup> Koolhaas, Rem, and Bruce Mau. *S M L XL* (New York: Monacelli Press Inc., 1995).

<sup>12</sup> Koolhaas, Rem, and Bruce Mau. *S M L X*. (New York: Monacelli Press Inc., 1995); Leatherborrow, David. «Architecture is Its Own Discipline.» in *The Discipline of Architecture*, Ed. Andrzej Piotrowski and Julia Williams Robinson (Minneapolis: University of Minnesota Press, 2001), 83-102.

<sup>13</sup> Beck, Ulrich. «Risk Society's "Cosmopolitan Moment" .» *New Geographies*, no. 1 (2009): 24-37.

‘improve upon the utopian modernist quest to rescue society from its ills’.<sup>14</sup> According to Sykes, however, this is a *lofty goal* for urban practices. The struggle to achieve such a wide-ranging and unattainable task is what put architecture in an impossible position and gave way to the so-called post-modern era.

*Many critics, today, however, find leaving such broad agendas aside an easy escape from the responsibilities of arresting and correcting problems within urban settings.* As Reinhold Martin recognizes in his 2010 book *Utopia’s Ghost: Architecture and Postmodernism, Again*, there is a strong call from theorists and urban practitioners to put broader agendas back on the table with a revision on *what to be critical of*.<sup>15</sup> At this point, parallel to the arguments set forward by Marius de Geus, David Harvey, Marcel Wissenburg, Michael Sorkin and several other urban theorists, Martin proposes to turn to *utopia as a revived version of criticality*.

### **1.1.2 Why Utopianism?**

Certainly, the idea of placing the components of utopia and those of urban production in the same pot is not a new one.

The figures of ‘the City’ and of ‘Utopia’ have long been intertwined. In their early incarnations, utopias were usually given a distinctively urban form and most of what passes for urban and city planning in its broadest sense has been infected (some would prefer ‘inspired’) by utopian modes of thought.<sup>16</sup>

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<sup>14</sup> Sykes, Krista, ed. *Constructing a New Agenda: Architectural Theory 1993-2009* (New York: Princeton Architectural Press, 2010).

<sup>15</sup> Martin, Reinhold. *Utopia’s Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010).

<sup>16</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000).

More's book, published in 1516, introduced the word utopia for the first time in history. More depicted utopia – his compound word of ou- 'not' and topos – 'place' – as a 'perfect world' within which universal happiness is guaranteed. If, however, utopia is taken with this initial meaning to be such an ideal future state or some imagined general condition of perfection – social, political, institutional, or personal – then it does not find a place in contemporary thinking. As such, it is impracticable, nostalgic, or contradictory.<sup>17</sup> The definitions adopted by contemporary scholars, on the other hand, as discussed in detail in the following chapter, have looser boundaries, enabling utopia to find a place in contemporary culture. According to Levitas, utopia, *per se*, is the desire for a better way of living expressed through a definition of a different kind of society that makes possible that alternative way of life.<sup>18</sup> Her definition openly encourages the inclusion of a wide variety of things, ranging from intentional communities to imaginative fictions, and from visions of the good life in social and political theory to the goals of social movements. Approaches like these open paths towards taking what utopia embodies as a positive model.

Despite its capacity as a positive model, utopian projection is commonly associated with the 'all-or-nothing' demand, which flaws its constitutive potential. This potential is embedded in utopia in that it is one of the very few survivors of holistic thinking, as Coleman puts it. This positions utopian vision as a positive informing model, as mentioned referring to Levitas, rather than an absolute, restrictive and impossible one. It, in this way, implies a desire, in Levitas' words, for wholeness, but not exclusively totalizing projects for

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<sup>17</sup> Bisk, Tsvi. «Utopianism Comes of Age.» in *Viable Utopian Ideas*, ed. Arthur B. Shostak (New York: M. E. Sharpe Inc., 2003), 34-39; Coates, Joseph. «Utopia - An Obsolete Concept.» in *Viable Utopian Ideas*, ed. Arthur B. Shostak (New York: M. E. Sharpe Inc., 2003), 29-33; Miles, Malcom. *Urban Utopias: The built and social architectures of alternative settlements* (Abingdon: Routledge, 2008); More, Thomas. *Utopia* (Cambridge: Cambridge University Press, 2003).

<sup>18</sup> Levitas, Ruth. «The Future of Thinking about the Future.» in *Mapping the Futures: Local Cultures, Global Change*, ed. Jon Bird (London: Routledge, 1993), 256-265.

absolute application.<sup>19</sup> This brings a kind of psychological comfort found in the idea that a city can still be a product of vision, rather than unintended consequences.<sup>20</sup> At this point, departing from this hope, many urban critics/theorists /practitioners, in search of enlarged disciplinary bodies, pose fruitful questions:

What can I learn from utopia? What insights and practical wisdom can be gained from it? What striking contrasts are evoked by utopia, to stimulate our imagination and possibly enable us to more clearly reflect on political issues? To what extent does it provide a useful and challenging way of solving existing problems? Is utopia a source of original ideas, and does it indicate relevant ways for solving our modern social problems? Can the ideas from utopia contribute to modern-day discussions and enrich political debate on a future sustainable society?<sup>21</sup>

These succinctly reveal the emergent perspective from which the utopian tradition is approached. Rather than being out to find faults with utopias, urban critics/theorists/practitioners are now looking for useful elements in the utopian genre. They seek the ‘relevance of utopia’ today, with an awareness of the dangers and risks of their direct translation into real-life practices. The aim in this approach is to examine the utopian tradition to drag out ‘useful ideas, enlightening images, challenging visions, and perspectives’ and therefore use it as a ‘navigational compass’ to respond to the wide-ranging issues of contemporary urban settings.<sup>22</sup>

The discussions on utopia, within these debates, emerge as focusing on this compass’ value as a *tool* (but not as a goal, as in the early periods) appropriate

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<sup>19</sup> Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005).

<sup>20</sup> Sudjic, Deyan. «Theory, Policy and Practice.» in *The Endless City*, ed. Deyan Sudjic, Ricky Burdett (London: Phaidon Press, 2008).

<sup>21</sup> Geus, Marius de. «Futuristic and Visionary Imagery.» in *Organization and Environment* (2002).

<sup>22</sup> Geus, Marius de. *Ecological Utopias: Envisioning the Sustainable Society* (Utrecht: International Books, 1999).

for practitioners, whose objectives have shifted from the goal of creating a perfect world towards the challenge of designing a viable and sustainable environment, capable of evolving in an era of constant growth.

However, this research does not aim to come up with a *new definition of utopia* which could potentially release itself from the criticisms of earlier periods and equip the architect with such a tool of provision of the whole while working within the boundaries of actual space, producing the part.<sup>23</sup> Conversely, a definitive approach is deliberately avoided because of two major reasons: its restrictiveness, and more importantly, its needlessness.

It is quite apparent that what utopia came to mean has shifted through time, attached to the facets of its materialization.<sup>24</sup> In other words, the way it influenced reality influenced its own course, and thus, how it has been defined.<sup>25</sup> Ergo, a frozen definition of utopia encapsulated in a certain time period would, one way or the other, miss out on certain dimensions it gained or lost through time, and thus be restrictive. What is constant is not the definition of utopia(nism) but its shifting relation with reality. Therefore, mapping relationships as such gains more relevance. Thus, an attempt to achieve a fixed definition of utopia is not only assumed restrictive but also needless.

*The main purpose in this research is, as mentioned earlier, rather, to achieve a developed and comprehensive understanding of the different patterns of relationship between architectural utopia(nism) and architectural*

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<sup>23</sup> Kraftl, Peter. «Architectural movements, utopian moments: (in)coherent renderings of the Hundertwasser-Haus, Vienna.» *Human Geography* 92, no. 4 (2010).

<sup>24</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000).

<sup>25</sup> The recent fear of utopia, for instance, according to Harvey, rests mainly on its totalitarian dispositions, and the exemplary results of such dispositions in recent history. However, Harvey upholds the constitutive potential of utopia. Rather than rejecting utopianism altogether, he develops a more resilient perspective which involves a dialectical relation between its spatial and temporal forms. It is worth considering that, in amending the definition of utopia so as to include idealized social processes without ultimate forms, he brings social theorists like Marx and Hegel into the discussion. Marx becomes a utopian figure of social process in Harvey's terms, whereas, interestingly, Marx himself had claimed his opposition to utopia several decades previously.



*product(ion)*. This is because any aim to invigorate the utopian artery of architectural thinking and production should consider “how and with what consequences it has worked as both a constructive and destructive force for change in our historical geography”.<sup>26</sup>

In order to reveal the significance of the research as such, here, it may be crucial to briefly reflect on the reasons of the post-modern retreat of utopia from the urban arena/practices.

Zorach, in the book *Embodied Utopias: Gender, social change, and the modern metropolis*, blames utopias themselves for the retreat.<sup>27</sup> According to her, utopias hold by their nature the danger of totalitarian results when their enormous energy is used instrumentally by structures of power, mobilized as an instrument of force that turns against the very masses who were supposed to benefit. She exemplifies her point by referring to the most inspiring utopian projects - mass sovereignty, mass production, mass culture- and their marks on the scene of history as serious catastrophes. To be more specific and to speak of an exact moment in time, Zorach turns to Peter Hall’s analysis in *Cities of Tomorrow*. According to Hall, among the many symbolic moments that mark a kind of end to utopian hopes of modernism, the failure of the Pruitt-Igoe Housing Complex in St Louis shall be highlighted. For this, Hall primarily blames the planner, architect, designer, or philosopher that exerted an overriding power, stripping the ‘ordinary’ person. In doing so, he shifts the blame on utopia towards the urban utopianist, who attempts to materialize utopias without a negotiation with spatiality and the geography of place.<sup>28</sup> This is because, according to him, the spaces of Modernism, in the hands of urban practitioners, failed at this interface, where utopias lost their ideal character and

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<sup>26</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000).

<sup>27</sup> Bingaman, Amy, Lise Sanders, and Rebecca Zorach. *Embodied Utopias: Gender, Social Change and the Modern Metropolis* (London: Routledge, 2002).

<sup>28</sup> This shall be read as a smart maneuver which saves utopias from being retrospectively trashed together with all their potentials.

produced results which were in many instances exactly the opposite of those intended.<sup>29</sup>

As Reinhold Martin emphasizes, this failure to transform utopian ideals into real word practices turned the modern movement into a taboo. According to him, even though many may still believe in its relevance, most want to push it away, frightened by its complexity, its potential for criticism, and the likelihood of lost commissions with this agenda. He claims that in the short term this “retreat” was counterproductive, yielding protectionism, small-scale thinking and introversion instead of liberty, grandeur and extroversion. According to Martin, this entailed “*a transformation of the modernist crisis of representation into a crisis of projection*”.<sup>30</sup>

Another frame of reference claims that this should not be defined as a *retreat* of utopia from the urban scene but as a *relocation* of its functions. According to Levitas, for instance, utopian speculation continues. However, there have been quite important changes in the space that the utopian vision holds in contemporary culture, yet this is not due to a failure of utopian imagination. What changed the position of the utopian vision is more concrete: it is the difficulty of identifying spots of intervention in the increasingly complex social and economic structure of contemporary cities. It is also the difficulty of identifying the agents and bearers of social transformation within those structures.<sup>31</sup>

Cities, more than the buildings they contain, are containers for politics, economics and debates which constitute webs of these structures. They are

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<sup>29</sup> Bingaman, Amy, Lise Sanders, and Rebecca Zorach. *Embodied Utopias: Gender, Social Change and the Modern Metropolis* (London: Routledge, 2002), 17.

<sup>30</sup> Martin, Reinhold. «Critical of What? Toward a Utopian Realism.» In *Constructing a New Agenda: Architectural Theory 1993-2009*, edited by Krista Sykes (New York: Princeton Architectural Press, 2010), 346-362.

<sup>31</sup> Levitas, Ruth. "The Future of Thinking about the Future." In *Mapping the Futures: Local Cultures, Global Change*, edited by Jon Bird (London: Routledge, 1993), 256-265.

produced, on the one hand, in a context of social relations that stretch beyond their physical boundaries and, on the other, by the intersection of social relations within them. As containers they stage a complex interaction of issues and ambitions which are shaped by the everyday choices of their citizens as much as by the political leaders, or their officials. They are governed by the forces of the market.<sup>32</sup> These issues and ambitions operating on cities and making them operate are tripartite: *forces and wills of the community*, *forces and wills of politics*, and *forces and wills of the market*, each in contact with and under the influence of the other two. (Figure 1.1)

The urban community, part of this operating body, is a heterogeneous compound. The expanding scale and networks of contemporary cities bring about a cosmopolitan society, constantly flowing into these containers from different locations, through many different routes and networks, and ending up in distinct parts of the city.<sup>33</sup> All these distinct parts constituting the whole, the city itself, are under the control, influence and pressure of both political and financial forces and wills, accompanying, yet competing with, the community interests.

A political system which measures success by the quantity of buildings it can erect in the shortest period of time is dominating the contemporary scene. Politicians need quick solutions within the timeframes of elections, yet there are only a very limited number of problems which can be addressed in such short timescales. This leaves broader urban agendas – major (or future) concerns of the community – intact. It yields cities of haphazard incremental

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<sup>32</sup> Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009); Allen, John, Doreen Massey, and Steve Pile. *City Worlds: Understanding Cities* (London: Routledge, 1999).

<sup>33</sup> Allen, John, Doreen Massey, and Steve Pile. *City Worlds: Understanding Cities* (London: Routledge, 1999).

actions, subject neither to rationalization nor to control.<sup>34</sup> This is on account of market forces intervening on different scales in urban settings. The short-term focus of the markets dominates all these differing scales. It operates and acquires wealth through the control of the resources of capital and land, on both an international and domestic scale, as emphasized by Clark. On one side, it competes with the wealth of politics, which holds control of the bureaucracies and has decision-making power. On the other side, it is either resistant to or in accordance with the flux of community will and forces which exert pressure on politics regarding control over the actions this short-term focus yields.<sup>35</sup>

Realistically, there is no choice but to work with these competing forces within contemporary cities. Yet, as cities expand in size, the difficulty of achieving the goals set by utopian visions increase. Those visions and ideals start falling away from practical ideals because of the blocking forces of reality. The expanding power structures and struggles tend to filter and block critical flows of information necessary for achieving responsive urban civilizations over the long term.<sup>36</sup> As Levitas emphasized, it becomes difficult or even impossible to achieve consensus between different agents and bearers of a cosmopolitan society in such a complex scene of wills and forces.<sup>37</sup>

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<sup>34</sup> Behin, B. «Recovering "The Future:" A New City in the Gulf.» *New Geographies*, 2009: 122-137.

<sup>35</sup> Behin, B. «Recovering "The Future:" A New City in the Gulf.» *New Geographies*, 2009: 122-137.; Burdett, Ricky, and Deyan Sudjic. *The Endless City* (London: Phaidon Press, 2008); Clark, David. *Urban World/Global City* (London: Routledge, 2003); Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009), Önür, Selahattin. "Architectural Experiences and Experiments in the Public Sphere." (PhD diss., Middle East Technical University, 1992).

<sup>36</sup> Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009).

<sup>37</sup> Levitas, Ruth. "The Future of Thinking about the Future." In *Mapping the Futures: Local Cultures, Global Change*, edited by Jon Bird (London: Routledge, 1993), 256-265.

Not only because of this difficulty of achieving a general agreement but also because of the impossibility of intervening in the city as a single entity, Paul Downtown has suggested departing from ‘urban fractals.’<sup>38</sup> An urban fractal is a fraction of the whole, with all crucial components of the city present and in function through interrelationship. As a part of the city, ranging in scale from several blocks to a whole district, it is far easier to build than whole cities at once.<sup>39</sup> The assumption here is that the imperative for change lies more at the grass-roots level of urban production than it does at the metropolitan level. This supports the argument of Steven Holl, as he claims that projects on the scale of urban architecture/urban design have greater potential to shape cities when compared to civic master plans. According to him, such plans move too slowly to be effective and are usually changed beyond recognition or not implemented at all due to endless debates over them and their political positions.<sup>40</sup> This approach seems to find its reflections worldwide, as urban production through master plans is currently leaving its place to strategic planning in many important cities ranging from Sydney to Quebec. This exerts emphasis on opportune urban projects as key regulators of urban futures.<sup>41</sup> This places architecture and urban design in the center of urban agendas worldwide.<sup>42</sup>

Even though cities are more than mere accumulations of buildings, it is through their built form that all the invisible forces operating on and within them become concretized. It, therefore, is an important challenge today to achieve architecture and urban design practices which meet the challenge of

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<sup>38</sup> Ibid., 26.

<sup>39</sup> *Ecocity Builders*. n.d. [www.ecocitybuilders.org/conferences.html](http://www.ecocitybuilders.org/conferences.html) (accessed January 15, 2012).

<sup>40</sup> Holl, Steven. *Urbanisms: Working with Doubt* (New York: Princeton, 2009).

<sup>41</sup> Cantrill, P. J. «Beyond Planning and Architecture: The Urban Project in Sydney.» *Urban Design International*, no. 14 (2005): 147-163.

<sup>42</sup> Miles, Malcom. *Urban Utopias: The built and social architectures of alternative settlements* (Abingdon: Routledge, 2008).

accommodating city communities in places that are legibly structured, properly related to infrastructure, environmentally responsive and adaptable in the long term. These projects need to contain a sustainable mix of uses and an integral implementation programme.<sup>43</sup> Several experiments, to achieve such goals have been and are being pursued by a number of architects and urban designers.

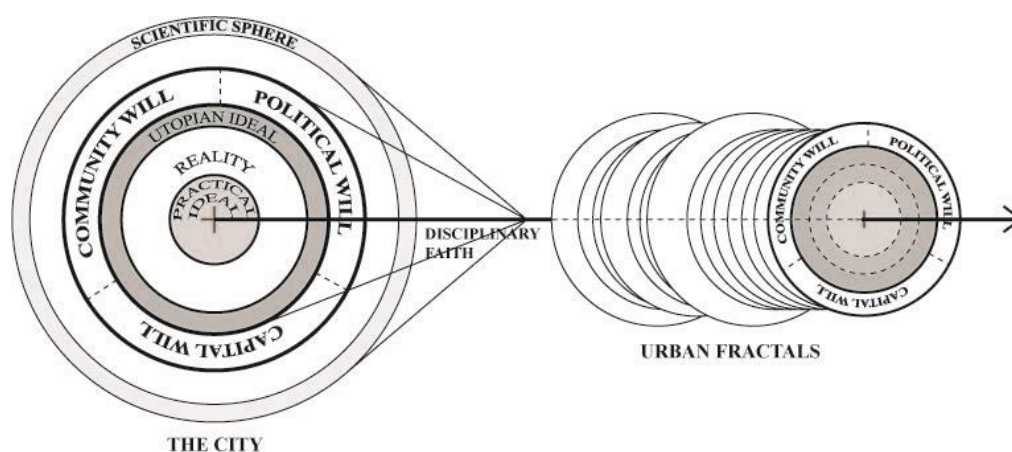


Figure 1.1 Urban Production Diagram illustrating the concept of 'urban fractals' introduced by Downtown and the forces and wills acting upon cities

Successful urban fractals, however, do not guarantee successful and comprehensive urban wholes, because there are very many different segments of cities being developed under different ideals of different actors, which compete with each other. Achieving successful wholes relies on achieving a common vision and target under which different approaches can still flourish. (Figure 1.1) Here then, reflecting on the concept of utopian vision gains relevance in order to question the gap between fractals and the whole these visions suggest. It is, in a way, a question of incorporation of a common vision into real life practices. *However, given the cosmopolitan structure of the world, the idea of achieving anything common to bind urban practitioners across*

<sup>43</sup> Cantrill, P. J. «Beyond Planning and Architecture: The Urban Project in Sydney.» *Urban Design International*, no. 14 (2005): 147-163.

*borders may itself sound quite 'utopian'.* Yet, as mentioned earlier, the moments of crisis have the strength to bring together otherwise distinct parties around a common table.

I use the word “table” in two superimposed senses: the nickel-plated rubbery table swathed in white, glittering beneath a glass sun devouring all shadow – the table where, for an instant, perhaps forever, the umbrella encounters the sewing-machine; and also a table, a tabula, that enables thought to operate upon the entities of our world, to put them in order, to divide them into classes, to group them according to names that designate their similarities and their differences – the table upon which, since the beginning of time, language has intersected space.  
Michel Foucault, *The Order of Things*

### 1.1.3 Why Now?

The 21st century is marked by the word ‘crisis.’ The world witnessed the collapse of the free market economy – “the missionary idea of the West” – overnight.<sup>44</sup> However, it is not only the financial crisis which is dominating the scene. It is the crises of context, security, the environment, and that born out of the collapsed financial forces which push cities to be built before they are envisioned.<sup>45</sup>

The greatest debt humanity has, among all these, is the one owed to the environment. Since the mid-1980s when humanity’s ecological footprint surpassed the earth’s capacity, the massive ecological loan is increasing rapidly. The establishment of the Kyoto Protocol in 1997 has not yet proven to inhibit this augmentation. The global sea level is expected to rise by up to one meter by the year 2100 and global carbon emissions have already shot up by another 26 per cent since the protocol. This catastrophic increase couples up

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<sup>44</sup> Beck, Ulrich. «Risk Society's "Cosmopolitan Moment" .» *New Geographies*, no. 1 (2009): 24-37.

<sup>45</sup> Pope, A. «Ex Nihilo Urbanism.» *New Geographies*, no. 1 (2009): 12-23.

with the accelerating global shift from rural to urban populations.<sup>46</sup> A hundred years ago, only 10 percent of the world's population lived in cities; towards the end of 20th century, this proportion had risen to a half. As the United Nations estimated in 2001, by the year 2025, there will be around 7.9 billion people on the earth, of which 4.6 billion – roughly the same as the total population of the world today – will be living in urban settings. Such rapid urban growth, accompanied by increased urbanization, brings about important questions regarding the future of urban development, and the concept of sustainability is central to these questions.<sup>47</sup>

Certainly, acknowledgment of the environmental crisis and the impact of urbanization on its rapid boom is not new for the decade. However, what is new is the paradigm shift in environmentalism, from the narrow approach of the past decades which handled the 'urban' and the 'natural' as separate entities, towards a more comprehensive one which depicts both as parts of a single body. This emergent line of thought puts forward the idea that the making and the nature of cities should be understood on a theoretical basis that unifies the living and the inanimate worlds, and that urban ecology provides the means to do this. It is this paradigm shift which marks the decade and invokes a response from real life practices.

According to Paul Downtown, urbanization replaces natural ecosystems with artificial ones. Today, every function of the biosphere is in some way engaged with urban systems, and thus, the capacity of the biosphere to sustain civilized humans depends on the nature of the civilization, and therefore the artificial system. Hence, it is vital to reflect critically on the operations of cities as

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<sup>46</sup> Rode, P. "City Making as Climate Policy." (Paper presented at *Urban Age Istanbul Conference*, Istanbul, 2009).

<sup>47</sup> Clark, David. *Urban World/Global City* (London: Routledge, 2003).



(artificial) living systems, embedded in the processes of the biosphere, as key regulators of global ecology.<sup>48</sup>

Cities are more than mere accumulations of buildings. As Massey, et al. illustrate through the case of Chicago, cities include services and infrastructure, hinterland and agriculture, all built on top of, out of and through nature. Thus, when such networks expand, so does the footprint of the city over nature. On this side, cities are seen as facilitators of a catastrophic scene. However, they are also 'the cradles of new ideas' and potentials.<sup>49</sup>

As intense foci of social and political relations, cities are critical geographical units where sectorial policies that shape the future of humanity are both formulated and implemented. Being dynamic and reflexive organisms, cities have the potential to be quickly mobilized for the implementation and testing of such new policies and approaches. Moreover, the effects of any intervention in the city have the potential to stretch far beyond its physical extent as a function of the networks constituting the cities. This makes them very precious even though they are also problematic, and brings about a need for their conscious design and understanding.<sup>50</sup>

The concept of urban ecology puts forward an integrated approach to examining cities. This approach can best be understood as a means of propitiating the natural and the artificial in a systematic way, seeking connectivity between diverse areas of knowledge and ways of comprehending

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<sup>48</sup> Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009).

<sup>49</sup> Allen, John, Doreen Massey, and Steve Pile. *City Worlds: Understanding Cities* (London: Routledge, 1999).

<sup>50</sup> Allen, John, Doreen Massey, and Steve Pile. *City Worlds: Understanding Cities* (London: Routledge, 1999); Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009); Rode, P. "City Making as Climate Policy." (Paper presented at *Urban Age Istanbul Conference*, Istanbul, 2009); Skuhdev, P. "Green Economy for an Urban Age." (Paper presented at *Urban Age Istanbul Conference*, Istanbul, 2009).

the world.<sup>51</sup> According to Vitousek, et al., recognition of this concept suggests three complementary lines of action towards viable urban futures.<sup>52</sup> The first line recommends working to reduce the rate at which the environment is being altered by human interventions. The second proposes accelerating the efforts to understand Earth's ecosystems and how they interact with the numerous components of human-caused global change. Finally, the third line suggests active management of Earth's resources. All these three lines of action imply concerns regarding the sustainability of cities, and according to Clark, such concerns are expressed primarily on two levels: global and local. At the global level a plethora of issues surrounding the long-term stability of the global environment and its implication for cities are deliberated. At the local, on the other hand, the possibility of urban life being undermined from within is elucidated. These two different layers of concerns call for interventions on two different scales: first, the international scale, within which governments cooperate on agreed programmes, and second, the domestic scale, in which city authorities address local sustainability issues.<sup>53</sup> It is critical to note here that interventions on the international scale cannot be implemented without proper implementations at the local level. This puts further emphasis on the potential role of cities towards ecologically sound futures.

This loads serious responsibilities onto the shoulders of urban practitioners. Many are already well aware of such responsibilities but lack the tools to respond. Environmental issues are, thus, very often seen as pragmatic or technical issues among most architects / urban designers / planners and are left to specialists to worry about. When this happens, urban production professions miss a great opportunity, if not a responsibility, for renewal of their knowledge base and for reflection on the ethical consequences and values of their

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<sup>51</sup> Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009).

<sup>52</sup> Vitousek, Peter M., Harold A. Mooney, Jane Lubchenco, and Jerry M. Melillo. «Human Domination of Earth's Ecosystems.» *Science* 277, no. 5325 (1997): 494-499.

<sup>53</sup> Clark, David. *Urban World/Global City* (London: Routledge, 2003).

practices.<sup>54</sup> However, the cosmopolitan moment the environmental/urban/disciplinary crisis provides and the paradigm shift harbors the potential to become a set to get engaged with that opportunity. The challenges posed by the emergent comprehensive understanding of the environment, coupled with its urgent risk-based notion, illustrate why urban practitioners have now commenced seeking a shift in their understandings and practices. The environment, redefined and urgent, has climbed on top of a table around which urban actors across borders (should) gather.

This marks the re-surfacing of grand agendas that urge collective action on the urban/disciplinary scene. Setting shared visions that will guide involved parties along the line of agendas as such, however, is not enough. Around this table, the agenda is the achievement of ecological solidarity. This agenda, as a matter of course, necessitates changing the lines of thought which take actual social and economic orders for granted. It involves shifting from this superficial line towards recognizing the roots of environmental dislocations in the anti-ecological society. The recognition of the social dimension of this great agenda takes us back to calls for ‘utopia’: the medium of desire for social and physical arrangements that transcend existing forms.

The engagement of environmental concerns with utopian perspectives, illustrations of desires as such, is undoubtedly not new.

#### **1.1.4 From Utopia to Reality and Back Again**

It was not until the advent of activist ‘ecocity’ groups that the American understanding of the term ‘urban ecology’ corresponded with a major emphasis

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<sup>54</sup> Watson, Donald. "Environment and Architecture." In *Discipline of Architecture*, by Julia Williams Robinson and Andrzej Piotrowski (Minneapolis: University of Minnesota Press, 2001), 158-172.

on environmental issues.<sup>55</sup> This places the concept of ‘ecocity’ at the heart of issues regarding the interventions at the local level with outreaches at the international.

The overarching concept of urban ecology puts forward the claim that any city can be analyzed and understood as an ecosystem. However, an ecological city, or an ecocity, is a term implying a particular type of city upon which there is no absolute consensus in terms of definition, functions or language.

According to ecocity pioneer theorist Richard Register, an ecocity is an ecologically healthy city with no built examples.<sup>56</sup> While reflecting on the term for the first time in his book *Ecocity Berkeley: Building Cities for a Healthy Future*, published in 1987, and later through his work in the Ecocity Builders Group, formed in 1992, Register is inspired by Soleri’s arcological imaginings and his concept of super-dense, car-free, cities.<sup>57</sup> The cities of Soleri exploit three-dimensional form in order to maximize the proximity of people and activity, reducing energy and resource requirements and amplifying the potential for social interaction, exemplified within the partly built arcology of Arcosanti in the Arizona desert.<sup>58</sup> Soleri has inspired not only Register but also many ecocity theorists, advocates and practitioners since the early 1970s, as has Buckminster Fuller. Fuller published the book *Operating Manual for Spaceship Earth* in 1968. Inspired by Henry George, he reflected on the concept of ‘spaceship earth’ expressing concerns on the use of the limited

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<sup>55</sup> Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009).

<sup>56</sup> Register, Richard. *Ecocity Berkeley: Building Cities for a Healthy Future* (New York: Atlantic Books, 1987).

<sup>57</sup> Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009); Register, Richard. *Ecocity Berkeley: Building Cities for a Healthy Future* (New York: Atlantic Books, 1987); *Ecocity Builders*. n.d. [www.ecocitybuilders.org/conferences.html](http://www.ecocitybuilders.org/conferences.html) (accessed January 15, 2012).

<sup>58</sup> Register, Richard. *Ecocity Berkeley: Building Cities for a Healthy Future* (New York: Atlantic Books, 1987), 45.

resources available on Earth, and the behavior of people on the planet, acting as a harmonious crew working together toward the common good.<sup>59</sup>

The second half of the 20th century, together with Register, Soleri and Fuller, also included other theorists and practitioners influential on the ecocity movement such as: Mumford with his 1961 book *The City in History*, Jacobs with her seminal 1962 book *The Death and Life of Great American Cities*, McHarg with his theory built in his seminal 1969 book *Design with Nature* and tested through practical applications in difficult environments, typically where urban development pressures threatened nature, Yeang with his remarkable, innovative, technologically sophisticated high-rise buildings and publications on bioclimatic skyscrapers dating back to the 1970s, and Alexander with his books *Notes on the Synthesis of Form*, published in 1964, *A City is not a Tree*, 1965, *The Oregon Experiment*, 1975, and *A Pattern Language*, 1977.

As a forerunner of the issues highlighted by these figures contributing to the growth of ecocity ideas, Howard's 'Garden City' is of particular importance. Howard recognized that the city and the productive landscape are interdependent, and thus made appropriate provision in his plans, with the city in a two-way mutual benefit relationship with the surrounding farmland. Through these plans, he provided a combination of breadth of vision and hard practicality regarding mundane details. In doing so, Howard brilliantly introduced to the task a Utopian vision of an altogether better way of living together in cities, coupled with the practical common sense that would make it achievable.<sup>60</sup> A utopian vision becomes apparent not only in Howard's narratives and plans but also in the works of his successors, dwelling on urban ecology in different forms. Even Jacobs, who saw a need to work with facts

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<sup>59</sup> Fuller, Buckminster. *Operating Manual for Spaceship Earth*. 2<sup>nd</sup> edition (Baden: Lars Müller Publishers, 2008).

<sup>60</sup> Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate*. Collingwood: CSIRO, 2009.; Howard, Ebenezer. *To-Morrow: A Peaceful Path to Real Reform*. 2nd edition (London: Routledge, 2003); Mumford, Lewis. *The Story of Utopias* (New York: Boni and Liveright Inc., 1922).

rather than fantasy and within the frameworks of existing urban environments, held a powerful vision of how cities might be in the future.

This reveals that *the fusion of ecological concerns into utopia is not new. However, what is new is the will of constructing real-life practices grounded in that couple.* This puts forward the idea that, rather than an instrument of politics, economics, and sociology, *the environment is now becoming the empirical medium through which urban practices radicalize their approaches to new and existing settings.* The asserted value of such a shift in empirical medium, within which global norms for the 21st century are to be defined, is that it conceives a horizon for diverse contemporary work that, manifest at all scales of practice and collected under various sub-disciplines, might nevertheless be criticized for the broadly singular character of agency in its response to the socio-environmental challenges of our time.<sup>61</sup>

It is important to open a parenthesis here and mention that this is, undoubtedly, not to claim other grand agendas on table concentrating on issues such as urban economy, globalization or urban health irrelevant. Furthermore, this is not to claim environmentalism as the one and only base for renewing the discussions on architectural utopianisms. However, as man-environment relationship is central to architectural production and how environment is defined and perceived is efficacious in defining the discipline's fields of operation, among others it is discussed as the most dominant, if not urgent, and central issue around which to radicalise the discipline of architecture.

This lays down the current trajectories of urban development and the discipline of architecture in parallel lines. It becomes apparent that, revitalizing the utopian artery of architecture is ineluctable in response to the grand challenges which both the discipline and the urban settings are confronting in the current

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<sup>61</sup> Colman, Scott. "Float on Succession of Progressive Architectural Ecologies." In *Design Ecologies: Sustainable Potentials in Architecture*, edited by Lisa Tilder, Beth Blostein and Jane Amindon (2010), 146-163.

age. This loads heavy responsibilities onto the shoulders of architectural theorists and practitioners. The emergent proposals and strategies require a knowledge base which weaves together utopian discourse and architectural production. Here, a conceptual framework for structuring a knowledge base as such is developed through a critical frame of reference emphasizing resilient perspectives.

### **1.3 The Method and the Structure**

A survey of the different implicitly and explicitly existent patterns of relationship between architectural utopias and actual space necessitates a bipartite structuralist and integrative research method. First, it entails a comprehensive deliberation of the evolving nature of both the concept of and the debates on utopia. Second, it also necessitates a thorough disputation of the specific means of architectural utopianism, which vary not only parallel to how utopia is framed and continuously re-framed but also parallel to the varied levels of approximations between the imaginary and real spheres of architecture.

This opens a vast area of research, breadthwise. To limit and structure this wide and complex scene, two major strategies are utilized. First of all, for the first part, through a comparative and critical analysis of contemporary theories, the concept of utopia is purged from any controversial definitive barricades and reduced – expanded from another point of view – to its most inclusive meaning. Thus, it has been defined as a method through which will-full and wish-full imaginary architectural constructs can be read.

Secondly, and for the second part, as a means of a reading as such, a non-exclusive categorical framework is developed through logical argumentation, in that each category defines a different level of conversation between the imaginary and real architectural constructs. In other words, rather than

attempting to define different types of architectural utopias, they illustrate different modes of interference between architectural utopian programs and the utopian impulses they trigger. These are namely: *Utopia as Model*, *Utopia as Critical Reference*, *Utopia as Speculative Reference*, and *Utopia as Project*.

In elaborating on these categories a consistent depth is deliberately refrained from.<sup>62</sup>

Even though the constitution of the analytical conceptual framework has been central to the work and all these categories deserve detailed disputation, a stronger emphasis is placed on the mostly neglected and yet potent types of architectural utopianisms through elaborated cases. This shall be read as a manifestation of potential perspectives for radicalizing the contemporary ill-defined discipline of architecture.

The text is structured in four chapters, this being the very first. The second chapter involves the development of the foundational debates on the theme and the framework discussed above. The third and fourth chapters dwell specifically and critically on the categories of the conceptual framework, both through definitive means and illustrative cases.

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<sup>62</sup> That may be one of the defficiencies of the study.



## CHAPTER 2

### ARCHITECTURAL UTOPIA(NISM): (UN)DEFINITIONS AND CATEGORIES

There is hardly any text which focuses on utopia(nism)<sup>63</sup> that does not cite Thomas More for his seminal book published in 1516: *Utopia*. With this book, More introduced the word *utopia* for the very first time in history. It was constituted via fusing the Greek adverb *ou* – ‘not’ – with the noun *topos* – ‘place’ – and giving the resulting compound a Latin ending.<sup>64</sup> As a pun, it had basically two denotations: a good place and no place. Since that time, the meaning that utopia has come to have as a ‘perfect world’, ‘universal happiness,’ or a literary account of one, seems to be authorized by More’s book. This initial meaning, however, shifted quite profusely over time. Oftentimes, Utopia has been firmly associated with destruction.<sup>65</sup> It, however, also acquired comprehensive denotations such as a form of critique that identifies problems or lacks in a contemporary system<sup>66</sup>; or an unsettling and

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<sup>63</sup> What is referred to by utopia and utopianism is used alternatively by contemporary social theorists. (See Sargent and Levitas in the Trialogue of Nathaniel Coleman, Ruth Levitas and Lyman Tower Sargent in “Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011)”) Within the scope of this text, an inclusive understanding is adopted within which both words are drained from absolutist meanings. The word utopia is used both as a concept which refers to utopian thinking and as a construct which refers to the holistic utopian program that triggers impulses, whereas utopianism is used to refer to a way of approach which is triggered by a utopian program.

<sup>64</sup> Even though the term was first introduced by Thomas More in 1516, the concept itself is considerably older, stretching back to Plato.

<sup>65</sup> See Hannah Arendt, Karl Popper, and Isaiah Berlin.

<sup>66</sup> Kumar, Krishan. «Aspects of the western utopian tradition.» *History of the Human Sciences* 16, no. 1 (2003): 63-77.

temporary moment of transcendence;<sup>67</sup> or else as a desire for a better way of living expressed through a definition of a different kind of society.<sup>68</sup>

This flux in the definition of utopia(nism) has, in all, been firmly attached to the responses which the actualization attempts and processes of utopian ideals received over time,<sup>69</sup> as well as the ever-changing mindsets, demands and dreams of societies. In other words, the way utopian moments have influenced reality has influenced their own course and vice versa. For this reason, it has been recognized by contemporary social theorists that any attempt to achieve a static definition of utopia(nism) unbound of social processes is devoid of reason. A more resilient perspective compels a discussion of utopia(nism) not as an inanimate concept as such but as a dialectical and dynamic one evolving parallel to the realities it is fed by, critical to and influential on. This necessitates an analytical and systematic understanding of the structures which constitute utopia.

The recognition of this exigency is quiet recent. A skepticism regarding utopianism's place in contemporary society has dominated the scene since the failure of modernist and socialist experiments. By that time, there was a preponderant tendency toward rejecting the utopian altogether. As a reaction to these dark thoughts of the postmodern theorists, new advocates of the concept of utopia have been working to develop *new resilient understandings* to redefine utopia's relevance. David Harvey, Wayne Hudson, Russell Jacoby, Ruth Levitas, Martin Parker and Lyman Tower Sargent are among the many who uncover different dimensions of utopia(nism) through their works.

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<sup>67</sup> Bloch, Ernst. *The Principle of Hope* (Cambridge: MIT Press, 1995).

<sup>68</sup> Levitas, Ruth. in «The Future of Thinking about the Future.» in *Mapping the Futures: Local Cultures Global Change*, eds. John Bird, Barry Curtis, Tim Putnam and Lisa Tickner (London: Routledge, 1993), 256-265.

<sup>69</sup> Kraftl, Peter. «Architectural movements, utopian moments: (in)coherent renderings of the Hundertwasser-Haus, Vienna.» *Human Geography* 92, no. 4 (2010).

In this chapter, such different approaches to developing a resilient perspective are discussed and integrated. The structures which affect and constitute utopia are revealed in order to form the basis for resolutions on architectural utopia(nism)s. Former and evolving theories on the meanings and structures which constitute utopia are discussed and woven together on this ground. Major concept couples, either opposing, mutually exclusive, or inclusive, which mold the flux of utopianisms are deduced from these discussions. Consequently, a new conceptual framework for architectural utopianism discussions is introduced.

## **2.1 (Un)Defining Utopia(nism): Developing a resilient perspective**

The choice we have is not between reasonable proposals and an unreasonable utopianism. Utopian thinking does not undermine or discount real reforms. Indeed, it is almost the opposite: practical reforms depend on utopian dreaming.<sup>70</sup>

What is Utopia? It is the dream of well-being without the means of execution, without an effective method. Thus, all philosophical sciences are Utopias, for they have always led people to the very opposite of the state of well-being they promised them.<sup>71</sup>

The category of the Utopian, then, besides its usual and justly deprecatory meaning, possesses this other meaning – which, far from being necessarily abstract and turned away from the world, is on the contrary centrally preoccupied with the world: that of going beyond the natural march of events.<sup>72</sup>

Do not allow your dreams of a beautiful world to lure you away from the claims of men who suffer here and now. Our fellow men have a claim to our help; no generation must be sacrificed

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<sup>70</sup> Jacoby, Russel. *Picture Imperfect* (New York: Columbia University Press, 2005).

<sup>71</sup> By Charles Fourier, cited in “Geoghegan, Vincent. *Utopianism and Marxism* (London: Methuen, 1987).”

<sup>72</sup> Bloch, Ernst. *The Principle of Hope* (Cambridge: MIT Press, 1995).

for the sake of future generations, for the sake of an ideal of happiness that may never be realized.<sup>73</sup>

Most definitions of the concept of utopia have been tightly attached to the background tones and assumptions of the inquirer who has been questioning *what utopia is*. These presumptions, mainly sculpted by utopia's own transformative evolution in history<sup>74</sup>, have retrospectively been translated into definitions. These, according to Levitas, rest substantially on three main aspects of utopian expressions: Formal, Functional and Contextual.<sup>75</sup> In making this distinction, Levitas is considerably influenced by the approach of Ernst Bloch. According to her, Bloch is the first to disclose rich varieties of utopian contents and functions. He is also the prime upholder of the methodological rejection of form for defining utopia.<sup>76</sup>

According to Bloch and consequently Levitas, definitions, when based on such subjective aspects of utopian expressions, become strictly exclusive and, at worst, biased. They place "unsatisfactory limits on understanding the historical shifts in the utopian imagination."<sup>77</sup> Furthermore, they prohibit conceptual clarifications as they are in search of a conceptual divergence. In order to clear the shades of such definitions over utopia(nism), it is seen as crucial to free utopia from this definitional trap.

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<sup>73</sup> Popper, Karl. «Utopia and Violence.» *World Affairs* 149, no. 1 (1986): 3-9.

<sup>74</sup> As mentioned earlier, this involves the responses to the actualization attempts and processes of utopian ideals received over time.

<sup>75</sup> Levitas, Ruth. «Looking for the blue: The necessity of utopia.» *Journal of Political Ideologies* 12, no. 3 (October 2007): 289-306.

<sup>76</sup> Balasopoulos, Antonis. "Ruth Levitas, The Concept of Utopia." *European Journal of American Studies* (2010): 2-5.

<sup>77</sup> *Ibid.*, 290.

Many eminent contemporary social theorists who dwell on utopian queries,<sup>78</sup> not only Levitas, as mentioned earlier, have been seeking ways and methods of escaping this dead-end that utopianism has been drawn into. Even though there is considerable disagreement in the field of Utopian Studies on new ways of encapsulating utopia(nism), two major courses of approach<sup>79</sup> can be traced within this scrutiny: The *Analytical-Definitive Approach*, and The *Structuralist*<sup>80</sup> *Approach*. The Analytical-Definitive Approach suggests amending the definitive boundaries around utopia for what it is, whereas the Structuralist Approach dwells mainly on the essence of utopia in terms of its processes.

### 2.1.1 The Analytical-Definitive Approach

The term utopia has been used in widely unsteady ways through history, as mentioned earlier. It has gained and lost several of its meanings over time and it has, on certain occasions, even been reduced to an *escapist nonsense*. Its sympathizers were found foolhardy and at worst even murderously totalitarian. However, many contemporary social theorists recognize that such approaches, which associate utopian projection solely with an *all-or-nothing* demand, flaw its constitutive potential.<sup>81</sup> And thus, “the view that utopia is not escapist nonsense but a significant part of human culture is a fundamental assumption of the expanding field of utopian studies.”<sup>82</sup>

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<sup>78</sup> After the publication of Ernst Bloch’s seminal book *Principle of Hope* in 1950s (and its translation in 1986), utopia has incrementally started to be handled as a concept which encompasses all sorts of visionary thinking.

<sup>79</sup> These two lines of approach are not mutually exclusive. Either may involve characteristics from both sides.

<sup>80</sup> The word *Structuralist* is used unbound of its associations with the theoretical paradigm of Structuralism. It, rather, refers to a method of analysis, to uncover organizing principles and processes of a phenomenon.

<sup>81</sup> Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005).

<sup>82</sup> Levitas, Ruth. *The Concept of Utopia* (Hertfordshire: Philip Allan, 1990).

Ruth Levitas, a key figure in the field, is the first and most prominent to dwell on these alternating meanings of utopia and to canvass, chronologically, how expositors and social theorists have used it in different ways, via her now classic text *The Concept of Utopia*, published in 1990. Her purpose in the book is twofold<sup>83</sup>: Highlighting the areas of divergence and disagreement in definitions based on alternating emphasis on *different aspects of utopia*,<sup>84</sup> and consequently, proposing a new, in her terms, more flexible and less exclusive definition of the term. According to Fredric Jameson:

This book, central to the constitution of utopian studies as a field, argues for a structural pluralism in which, according to the social constructions of desire in specific historical periods, the three components of form, content, and function are combined in distinct and historically unique ways.<sup>85</sup>

As Levitas concludes from her survey in the book, narrow definitions of utopia are all undesirable. “The definition of utopia in terms of content, form and function not only limits the field of study, but leads to mistaken judgments.”<sup>86</sup> It is, according to her, necessary to comprehensively accommodate different approaches and questions within a multidimensional approach.

She thus suggests bringing the concept of utopia to its very roots. This, as she puts, primarily involves making a more flexible and less problematically exclusive, definition of the concept of utopia. This will allow the utopian aspects of a wide range of cultural forms and behaviors to be included, while exploring, in them, “the ways in which form, function and content interact and

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<sup>83</sup> Balasopoulos, Antonis. «Ruth Levitas, The Concept of Utopia.» *European Journal of American Studies* (2010): 2-5.

<sup>84</sup> Principally, these are: Form, function and content.

<sup>85</sup> Jameson, Fredric. , *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Perso, 2005).

<sup>86</sup> Charles, Matthew. “Utopia & its Discontents: Dreams of Catastrophe & the End of "The End of History".” (Paper presented at *Utopia, Dystopia & Critical Theory Conference*, Sussex, 2010).

are conditioned by the social context of utopia.”<sup>87</sup> She, thus, broadly defines utopia as “the expression of the desire for a better way of being.”<sup>88</sup> For her, the effect of this is “to dissolve boundaries, but also to sidestep the question of whether a particular text, plan, building, or musical work is or is not utopian.”<sup>89</sup>

The search for either dissolved or loosened definitive boundaries for the concept of utopia, in fact, started earlier than Levitas’ distinctive contribution. Ernst Bloch’s broad definition of utopia as a form of anticipatory consciousness has, for a long time, acted as an inspirational spark for many contemporary social theorists. Infused by Bloch, Fredric Jameson and also Herbert Marcuse’s contributions to the field, Tom Moylan may be considered to be the first to contour the emergent discussions around constructing an account of utopian imagination. Moylan, in his book *Demand the Impossible: Science Fiction and the Utopian Imagination*, illustrates a deliberate move towards widening the understanding of the utopian. An awareness of the limitations of the utopian tradition and a scrutiny for new comprehensive understandings of utopianism come to the fore with Moylan. The following decades see Fredric Jameson’s return to the theme with his seminal book *Archaeologies of the Future: The Desire called Utopia*, English translations of Bloch’s texts and constitution of utopian studies research institutes and programs.<sup>90</sup>

All these figures contributed amply to developing *a new definition* for utopia that will find its place in contemporary culture. However, Levitas marks a critical breaking point. As she comprehensively structures the earlier meanings

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<sup>87</sup> Levitas, Ruth. «Looking for the blue: The necessity of utopia.» *Journal of Political Ideologies* 12, no. 3 (October 2007): 289-306.

<sup>88</sup> *Ibid.*, 290.

<sup>89</sup> Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011).

<sup>90</sup> Charles, Matthew. “Utopia & its Discontents: Dreams of Catastrophe & the End of “The End of History”.” (Paper presented at *Utopia, Dystopia & Critical Theory Conference*, Sussex, 2010).

of utopia and constructs an articulated approach for framing what utopia is in its broadest sense, she, in a way, constructs a new *tabula rasa* for theoretical discussions. She marks a paradigm shift from discussions on what “a” utopia is towards analytical conceptions of utopia, or *utopianism* in Sargent’s words.<sup>91</sup> Thus, it would not be improper to state that Levitas achieves an *(un)definition of utopia(nism)*.

I don’t think definition is unnecessary – I just prefer a different form of definition. And an analytic definition doesn’t imply Utopia is just a form of definition, any more than does a descriptive one.<sup>92</sup>

Her integrative analytical approach openly encourages the inclusion of a wide variety of things, ranging from intentional communities to imaginative fictions, and from visions of the good life in social and political theory to the goals of social movements. John Carrey upholding a very similar conception of utopia<sup>93</sup> possibly influenced by Levitas, illustrates the inclusive potential of this approach through his *Faber book of Utopias*.<sup>94</sup> In virtue of this approach, Carey charts the course of every conceivable dream world – whether communist, fascist, anarchist, green, golden age, techno-fantastic or hermaphroditic.

His work reveals that, when utopia is (un)defined as such to allow for temporal interpretations, the multiplicity of its forms, functions and contents becomes considerably apparent. *Thus, it evidently becomes clear that the structures and processes which yield such different forms and contents are at least equally if not more important to be dwelled on. The structuralist line of approach complements the analytical-definitive approach on this line.*

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<sup>91</sup> See the Trialogue of Nathaniel Coleman, Ruth Levitas and Lyman Tower Sargent in “Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011).”

<sup>92</sup> Nathaniel, ed. *Imagining and Making the World* (Bern, 2011), 304.

<sup>93</sup> He, briefly, like Levitas, states that the expression of desire is central to utopia.

<sup>94</sup> Carey, John. *The Faber book of Utopias* (London: Faber & Faber, 1999).



In casting the analytic definition of utopia in terms of the desire for a better way of being rather than in terms of the function of utopia, we can explore both historical changes in the dominant function of utopia and the relationships between content, form, function and indeed the location of utopia, demonstrating that the fear that utopia is dead is unfounded.<sup>95</sup>

### 2.1.2 The Structuralist Approach

It is, undoubtedly, fallacious to think of the Analytical-Definitive and Structuralist Approaches to relieving utopia from the definitive limits of the past, defined and discussed here, as distinct approaches. They are on many occasions inclusive, either implicitly or explicitly. The works of social theorists who dwell on clarifying utopia's meaning, boundaries in other words, on many occasions do not solely make use of descriptive means. Their works generally involve, to differing degrees, a certain understanding of the structural and processual components of utopianism. However, some of these understandings stay at primitive levels, whereas some are further developed.

Social theorists who reflect mainly on the structures and processes of utopianism, on the other hand, *always* behold a certain understanding of what utopia is, either critical or not. While they incorporate “a way of thinking about becoming as opposed to what has become, and what is emerging as opposed to what is fixed and static,”<sup>96</sup> they depart from this understanding of theirs. Therefore, it is quite crucial to decode the way they draw the boundaries, shaped by their presumptions, around the concept of utopia in order to critically examine their structuralist perspectives.

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<sup>95</sup> Levitas, Ruth. *The Concept of Utopia* (Hertfordshire: Philip Allan, 1990), 198.

<sup>96</sup> Zarka, Yves Charles. *The Stone*. 28 August 2011. <http://opinionator.blogs.nytimes.com/2011/08/28/the-meaning-of-utopia/> (Retrieved on July 12, 2013).

The work of Ruth Levitas, discussed in the previous section, illustrates how a dominantly Analytical-Definitive Approach may also host Structuralist aspects. This becomes apparent when it is closely read. Levitas, aiming to re-theorise the concept of utopia, dwells brutally on the temporal conditions of utopia in the conclusive chapter of her book *The Concept of Utopia*. Her theory's Structuralist tones become perspicuous in this chapter. According to her:

We should be encouraging the pursuit of more and different questions relating to this process of imagining, not attempting to impose orthodoxy; and any attempt at a rigid and narrow definition will have the effect of defining some questions as not properly part of utopian studies.<sup>97</sup>

Levitas has been extensively inspired by Ernst Bloch. "Bloch's fundamental position is that utopia is a mode of our being."<sup>98</sup> It is a form of anticipatory consciousness and its correlate is process. In his three-volume book, Bloch lays down the foundations of the philosophy of process and renders the idea of *Not-Yet-Conscious*. This is the anticipatory element, which is central to human thought according to Bloch. Our human condition, for him, is one of *not-yet*. In other words, it is a function of the fundamental directionality of the world and its unfinished-ness. Bloch puts emphasis on reality as process. For him, "imagination which affects the utopian function in humanity coheres reality, understanding it as a totality."<sup>99</sup>

Bloch urges us to grasp the three dimensions of human temporality: he offers us a dialectical analysis of the past, which illuminates the present and can direct us to a better future.<sup>100</sup>

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<sup>97</sup> Ibid.

<sup>98</sup> Brown, Judith. «Ernst Bloch and the Utopian Imagination.» *Eras Journal*. Accessed May 10, 2013. <http://www.arts.monash.edu.au/publications/eras/edition-5/brownarticle.php#content>.

<sup>99</sup> Ibid.

<sup>100</sup> Kellner, Douglas. *Illuminations: The Critical Theory Project*. December 1998. <http://pages.gseis.ucla.edu/faculty/kellner/Illumina%20Folder/kell1.htm> (accessed March 15, 2013).

According to Bloch, the past, containing a wide plethora of circumstances and events, is a pool of possibilities. These possibilities may be regarded as alternatives for future action. The present is constituted both by these potentialities and by indications of the courses of events, from the present into the future.

This three-dimensional temporality must be grasped and activated by an anticipatory consciousness that at once perceives the unrealized emancipatory potential in the past, the latencies and tendencies of the present, and the realizable hopes of the future.<sup>101</sup>

This reveals that Bloch is not after a utopianism, which he himself illustrates as an impossible ideal, but after one, which targets a real and concrete final state that is achievable. This reveals his primary opposition to “abstract utopia” for “concrete utopia.” According to him, abstract utopias that render perfection are both “products of individualistic bourgeois whimsy and sealed spatialities cut off from historical processes.”<sup>102</sup> He, thus, rather celebrates concrete utopias, which lead the society forward into historical transformation. This postulates that through stages of possibilities, utopian thinking may impel the process of history.

Lefebvre shares a similar perspective. Like Bloch’s, his general conceptual orientation is also centered on time. According to him, the past and the present are dialectically related and “the present prefigures (‘prehends’) possible futures.”<sup>103</sup> The key concept in his approach to utopianism is

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<sup>101</sup> Ibid.

<sup>102</sup> Spencer, Nicholas. *Utopia's Doubles*. March 19, 2008. <http://www.electronicbookreview.com/thread/fictionspresent/spacely> (accessed March 10, 2013).

<sup>103</sup> Cunningham, Frank. "Triangulating utopia: Benjamin, Lefebvre, Tafuri." *City* 4, no. 3 (June 2010).

“transduction.”<sup>104</sup>This is a notion which “goes from the (given) real to the possible.”<sup>105</sup> In other words, it implies an intellectual construction of possibilities. Transduction involves stepping back from the real without losing sight of it; thus, it is a form of utopian critique. Utopia, in this respect, becomes an illuminating imaginary, bound tightly to the present.<sup>106</sup>

Very similarly, utopian impulse governs all future-oriented components of life and culture according to Bloch. It encompasses “everything from games to patent medicines, from myths to mass entertainment, from iconography to technology, from architecture to eros, from tourism to jokes and the unconscious.”<sup>107</sup>

According to Fredric Jameson, Bloch’s approach, and inferentially also Lefebvre’s, is mainly effective in unfolding such alternating operations of the utopian impulse. However, by definition, the impress of the form and category of totality is lacking in different forms of Bloch’s utopian impulse. Bloch, again like Lefebvre, either neglects or elides the “deliberate and fully self-conscious Utopian Programs.”<sup>108</sup> Along with this, he also omits the interpretive process between the utopian program and the utopian impulse.<sup>109</sup>

At this juncture, Jameson proposes, as opposed to the single line illustrated by both Bloch and Lefebvre, another dimension of processuality regarding the

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<sup>104</sup> Lefebvre, Henri. *Critique of Everyday Life: Foundations for a Sociology of the Everyday*. Vol. II (London: Verso, 2002).

<sup>105</sup> *Ibid.*, 118.

<sup>106</sup> Purcell, Mark. *The Down-deep Delight of Democracy* (West Sussex: Wiley-Blackwell, 2013).

<sup>107</sup> Jameson, Fredric. , *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Perso, 2005).

<sup>108</sup> *Ibid.*, 3.

<sup>109</sup> *Ibid.*

interpretive process mentioned, which departs from what Jameson defines as the *two distinct lines of descendency from More's inaugural text* (Figure 2.1):

...the one intent on the realization of the Utopian program, the other an obscure yet omnipresent Utopian impulse finding its way to the surface in a variety of covert expressions and practices.<sup>110</sup>

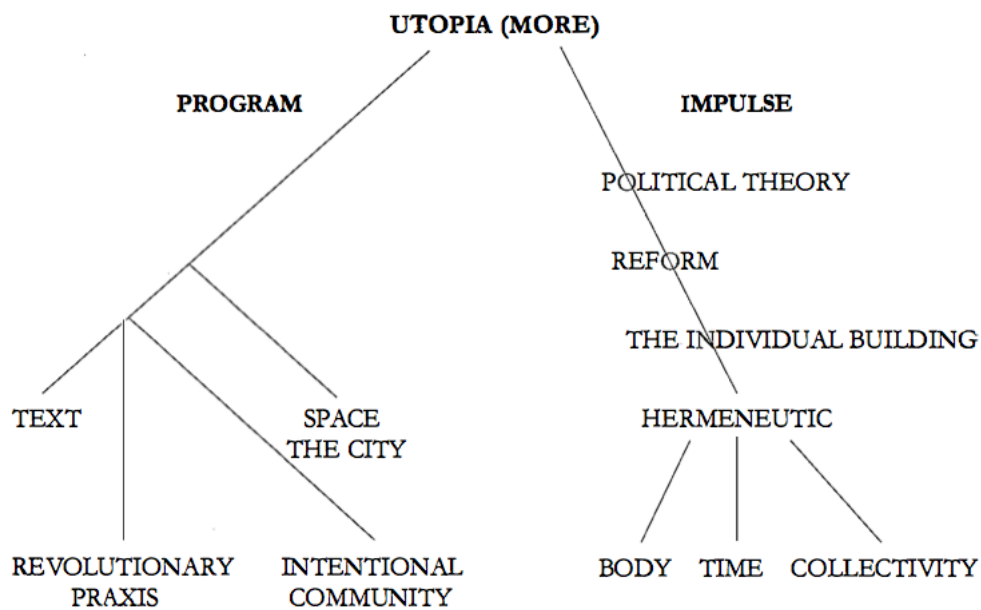


Figure 2.1 Fredric Jameson's Utopia diagram<sup>111</sup>

According to him, this is a way of distinguishing between the utopian form and the utopian wish. The first, the utopian form or program, is systematic and involves the projection of spatial, social, or political totalities. The second, on the other hand, the wish or the impulse, is more concealed and more diversified. The program involves a commitment to closure, whereas the impulse is a critical category without a pure manifestation, and thus, closure.

<sup>110</sup> Ibid.

<sup>111</sup> Ibid., 4.

Even though Jameson's diagram (Figure 2.1) illustrates a clear distinction between the two, these two lines of descendency from More's *Utopia* are not mutually exclusive but potentially complimentary. If the program is what suggests that things should be otherwise, the impulse is the impetus to action and invention with the dream of that other world. Thus, what gets expressed with the utopian impulse in actual world relates to what the utopian program suggests. (Figure 2.2)

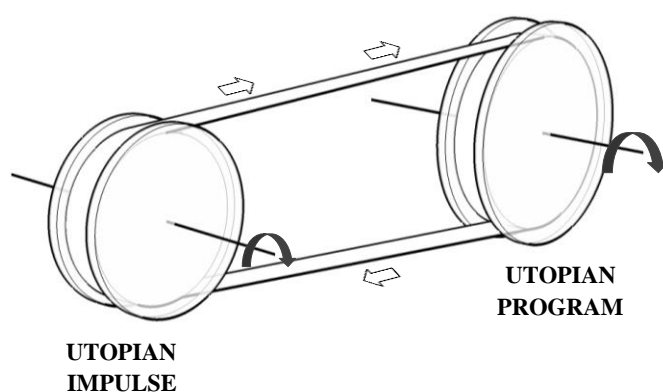


Figure 2.2 Frederic Jameson's Utopia diagram interpreted

Jameson brings distinctive insights on utopia's oscillation between a comprehensive image of the mind and the existing reality. However, neither Jameson's, nor Bloch or Levitas' approaches, excluding Lefebvre's<sup>112</sup> here, dwell specifically on the spatio-temporal duality of utopian processes. In other words, the impetus of geography in the formation and evolution processes of utopia is mainly disregarded.

David Harvey suggests freeing utopia from any over-determinate definitions via retaining a broader perspective that allows for diverse spacings and

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<sup>112</sup> For Lefebvre, space is a function of time. Therefore, the production of space can never be dissociated from an analysis of the production of time. Thus, it may be assumed that he covers the spatial dimension of utopianism in his theory.

timings.<sup>113</sup> Rather than dwelling solely on the temporal dimensions of the concept of utopia, he theoretically exercises on expanding the senses of utopianism in spatial dimensions in addition to those temporal ones. It is crucial to mention here that his is rather a proposal for a new form of utopianism, as he presents his discussion outside the utopian tradition. However, herein, it is deliberately read as an alternative structuralist approach to understanding the processes of the concept of utopia, as his theory uncovers different dimensions postulated by utopias.

Harvey's suggestion is to (re)connect the temporal and spatial dimensions of utopian thought, which, according to him, has diverged into different courses. To illustrate his point, Harvey departs from his own argument on the spatial instantiation of capitalism. He manifests the multiplicity of ways in which different geographical themes, generated by "uneven geographical development"<sup>114</sup> are addressed. According to him, effective oppositional movements need to be able to function across different scales. As he illustrates with the case of Baltimore, otherwise, incorporation of certain utopian elements may still yield dystopian results.

A description of contemporary Baltimore presents a picture of rising poverty and urban decay. Increasing inequality is exacerbated by public-private partnerships that effectively channel public funds into private profits. These processes are inscribed in the changing structure of the city. A major soup kitchen is forced to move from its downtown site to the shadow of the prison. There are proposals to set up an out-of-town campus for the homeless. The only solution the bourgeoisie can find for the problems of the inner city is to move them around. Capitalism seeks a spatial fix. The image is dystopian, but incorporates utopian elements: the bourgeois utopia of suburbia; the degenerate utopia of urban spectacle especially around the

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<sup>113</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000).

<sup>114</sup> Ibid.

regenerated waterside; yuppie utopias of gentrification and privatopias of gated communities.<sup>115</sup>

He puts the blame for such results on the utopian tradition, which, according to him, severs space and time and results in two kinds of utopianism: ‘utopias of spatial form’ and ‘utopias of process.’<sup>116</sup>In the first, “the imagined geography controls the possibility of social change,” and the “temporality of the social process, the dialectics of social change – real history – are excluded.”<sup>117</sup> Utopias of process, on the other hand, imply temporal processes which never come to a point of closure.

Harvey’s perspective, as this depicts, has certain deficiencies. Foremost, despite his careful and deliberate avoidance of definitive limits for what he introduces as ‘spatiotemporal utopianism’, Harvey’s approach still departs from a rigid descriptive schema, which mainly depends on distinguishing between utopias of spatial form and utopias of process. Harvey reads the histories of utopias of spatial form and utopias of process separately and exclusively. According to Levitas:

There is a shadow presence of a ‘utopian tradition’ here, never fully spelt out, which is the history of ‘utopias of spatial form’. Harvey presents his discussion of processual utopianism as outside that tradition, and essentially separate. Traditional (spatial) utopias are seen as systemic, static, ostensibly perfect, and actually authoritarian – a very conventional view of utopianism, which has been repeatedly challenged by utopian scholars.<sup>118</sup>

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<sup>115</sup> Levitas, Ruth. «On Dialectical Utopianism.» *History of the Human Sciences* 16, no. 1 (2003): 139.

<sup>116</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000).

<sup>117</sup> Levitas, Ruth. «On Dialectical Utopianism.» *History of the Human Sciences* 16, no. 1 (2003): 140.

<sup>118</sup> *Ibid.*, 142-143.



Assuming that utopias of spatial form wholly exclude process and vice versa, Harvey lets the opportunity of developing an analytical stance slip. He, in a way, fails to embrace a new way of thinking about actual utopias that manifest characteristics of both utopias of spatial form and utopias of process to certain degrees. His hidden yet rigid presumptions regarding the definition of utopia curb any further development of his processual perspective.

This may explain why Harvey provides considerably limited discussion on “the different senses in which utopias may be regarded as ‘processual’”<sup>119</sup>. Thus, as a second deficiency of his text, it may be stated that the potential of expanding the readings of utopianism in temporal dimensions, fed by spatial associations, is not fully fulfilled. Harvey neglects several momentous discussions of eminent social theorists that unpack the complexities of utopian processes and utopia’s relation to practice such as Bloch, Lefebvre, Marin, Jameson and Levitas. What is implied by process is left open to debate. Thus, it is crucial to distinguish the different meanings of *process* implied by him.

According to Levitas, Harvey implies two different kinds of “processual-ity”: *process as the historical transition to utopia* (process to utopia), and *process of utopia* in itself (process as utopia).<sup>120</sup> Both implications hinder potentials for unpacking the structures and potentials of utopia(nism). It is, nevertheless, crucial to recognize both the processes which lead to utopia and the processes within utopia to reveal a generally underplayed social dimension of utopianism.

What is meant by process to utopia should be quite clear by its name: basically, the historical transition to utopia, which involves certain physical, social, political and economic forces and actors. However, what is meant by process as utopia deserves further clarification. Process as utopia, according to Levitas,

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<sup>119</sup> Ibid., 142.

<sup>120</sup> Ibid., 146.

implies “an ideological abstraction from an actually existing process serving as a legitimation for its resultant inequities.”<sup>121</sup> This is what Harvey illustrates with his exploration of free-market utopia in his text. As Levitas expounds, the outcomes of the free market economy do not annihilate its theoretical purity. Thus, the major difference between a process to utopia and process as utopia rest on the denotations given to outcomes. In process to utopia, the outcome is the representative of an end-state. In process as utopia, however, the outcomes are not indications of closure but only instantiations of an ongoing process, and thus, they are not subject to any sort of judgment. According to Harvey both are problematic: process to utopia because of rigid closure, and process as utopia because of endless unclosure.

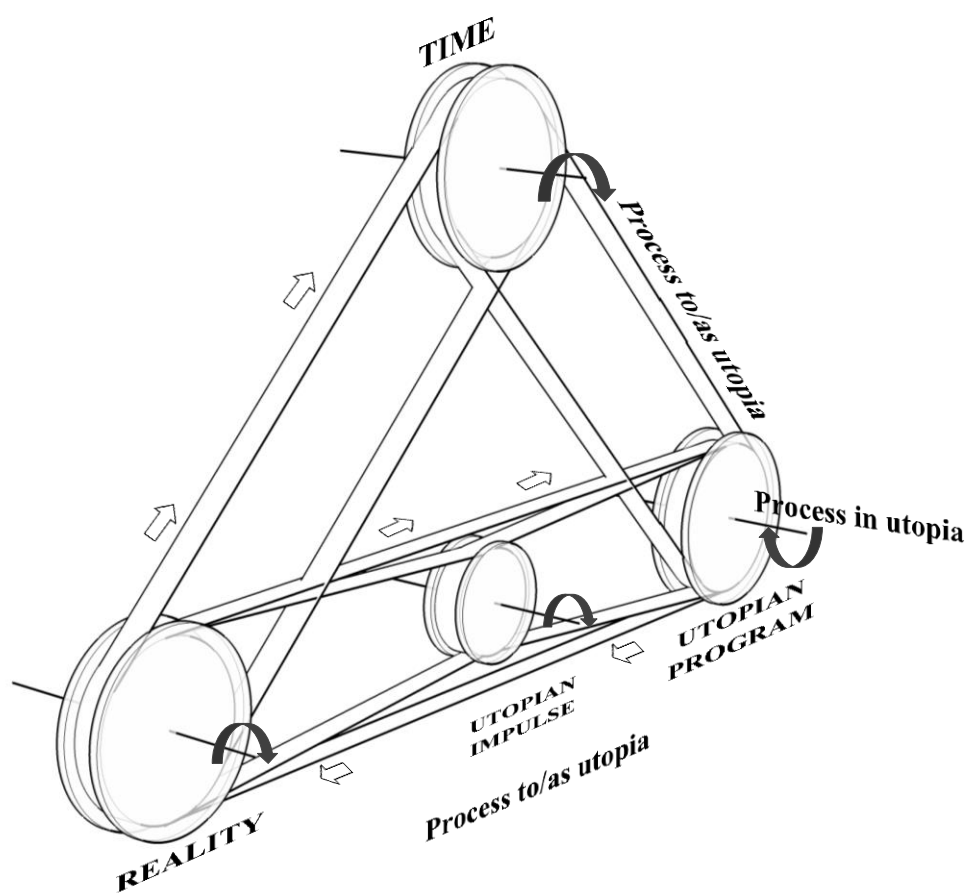


Figure 2.3 Processes of utopia(nism)

<sup>121</sup> Ibid.

In addition to these two implications of processuality in Harvey's text, Levitas also dwells on a third dimension – *process in utopia*.<sup>122</sup> By this, she refers to social change within utopia. This is also associated with the processuality implied within Harvey's concept of spatio-temporal utopia. This dimension is rather related to the content of utopia. Levitas expounds this as such:

The content of utopia has become *more* concerned with process. At the same time, the transition to utopia has become less central and less clear, and less tied to a historical grand narrative than, for example, in the utopias of Edward Bellamy and William Morris. In this sense, utopia has become *less* concerned with process.<sup>123</sup>

Harvey leaves these different meanings of process – process to, process as, and process in utopia – unaddressed. However, he, owing much to Levitas' reading of his text, opens ways of analyzing, if not defining, processuality in utopia, which shall inform the effort of exposing the structures of utopia, within this text.

### **2.1.3 Integration: Utopia and Architecture**

The different but non-exclusive approaches to structuring utopianism discussed above reveal two major areas of concern. One is regarding the way the concept of utopia is undertaken and pursued, and the other one is regarding its relationship with reality, with the here-and-now.

For the first, the analysis of both Levitas and Jameson are illuminating. And for the second, a close reading of Bloch, Lefebvre and Harvey's arguments allow for constructing a comprehensive understanding of the relationship between utopia and reality.

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<sup>122</sup> Levitas, Ruth. «On Dialectical Utopianism.» *History of the Human Sciences* 16, no. 1 (2003): 147.

<sup>123</sup> Ibid.

### 2.1.3.1 Defining Architectural Utopia(nism): Utopia as Method

Levitas' descriptive-analytical approach is considerably illuminating when read concurrently with Jameson's theory in exposing the varieties of the utopian. According to her, utopia is a concept which has been and may still be defined variously for different purposes. Thus, she aims to sidestep questions regarding what may be considered a utopia and what not. In other words, Levitas is not after a definition of "a" utopia. She is, rather, interested in questioning the utopian aspects of phenomena which can be read from her inclusive analytical-definitive approach discussed earlier. According to her, this conception leads to a particular method of analysis she names as *utopia as method*.<sup>124</sup>

Utopia as method ... has three interlinked aspects: the archeological, which reveals the model of the good society in a political program, text, artwork or indeed piece of urban design; the architectural, which proposes an alternative set of social institutions based on a set of premises, such as the need for sustainable production; and the ontological, which addresses the nature of the subjects or agents interpellated in the society in question.<sup>125</sup>

When utopia is taken as a method as such, its multiple meanings, forms, functions and contents are subsumed. This shifts the understanding of utopia from a didactic blueprint for a new world towards a concept with multiple reflections, both on imaginary and real contexts.

What Levitas defines as the archeological aspect can be associated with what Fredric Jameson calls the utopian impulse. It implies different fissures through which the utopian program meets the surface of the world. This, undoubtedly, involves practice, as a product of a developed mindset.

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<sup>124</sup> From the triologue of Coleman, Levitas, and Sargent in "Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011), 305."

<sup>125</sup> Coleman, Levitas, and Sargent in "Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011), 305.

The archeological and ontological aspects of utopia as method, on the other hand, merge under the utopian program in Jameson's theory. This implies a rather grand, integrative and systemic approach, as defined earlier. It is crucial to note here, however, that this line also does not totally stand apart from practice. According to Levitas, archeological and ontological elements of utopia as method, as alternative constitutions and constructs of everyday practices, are primarily essential for actual reconstruction of the existing. It may thus be deduced that such a reading of utopia as *method* propagates a comprehensive analysis of its real-life constituents –rather it be the program or the impulse.

Channeled into architecture, this suggests two major lines of investigation. One is based on an analysis and evaluation of the architectural outcomes as forms of utopian impulses of grand utopian programs. The other one, per contra, is based on a reading of architecture informed by utopian theory – dwelling on the utopian aspects of architectural products, either under a subfield of architecture, which may be regarded as utopian, or in its broadest sense.

At this juncture, what is read as an architectural utopia breaks off from what utopianisms may be read from architecture. What the term *architectural utopianism* refers to, here in this text, is based on this distinction. The architectural imaginings, illustrations and/or products of utopian moments are excluded from this definition unless they depart from agendas specific to the field of architecture. Rather, a framework is developed for reading utopian dimensions of architectural constructs.

Opening a parenthesis here, at this instance, it is critical to define what is handled as 'utopic' in relevance to architecture. In architectural terminology, "there are instances when anything that is unrealizable is called

utopic.”<sup>126</sup> However, within this work, “the contributions that project from the present state of architecture into a different one in the future”, those “that envisage architecture in different societal, economic, cultural or technological context”, and those which stand as “the criticism of the present state of architecture, referring to a better state as the one idealized”,<sup>127</sup> will be elaborated upon.

The conception of architectural utopianism within the scope of this text owes much to Nathaniel Coleman’s approach in his book *Utopias and Architecture*, published in 2005. Coleman is one of the most significant contemporary figures who dwells on the relationship between architecture and utopia. In doing so, he is more “concerned with how architects invent exemplary buildings than with some fixed notion about the good life and its setting, which, at any rate, might quickly become outdated.”<sup>128</sup>

In Coleman’s conception of exemplary architecture, such works are always a part of some potential whole that the architect imagines. This whole serves as an organizing model. Coleman, in developing his perspective, departs from David Leatherbarrow’s idea<sup>129</sup> that each building should be conceived as the partial fulfillment of a potential whole. For this reason, according to Coleman, “utopia, as an imaginary similar to architectural projection, guides this exploration of architects who envision an exemplary architecture as a setting for social life.”<sup>130</sup> By this he encourages a reading of architectural utopia(nism)s that aim to expose the whole in the part and the part in the

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<sup>126</sup> Özkan, Suha. “An Introduction to Theory of Architecture.” (PhD diss., Middle East Technical University), 19.

<sup>127</sup> Ibid.

<sup>128</sup> Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005), 2.

<sup>129</sup> Leatherbarrow, David. *The Roots of Architectural Invention* (Cambridge: Cambridge University Press, 1993).

<sup>130</sup> Coleman, Nathaniel. “Inventing an Exemplary Architecture: The function of utopia in architectural imagination.” (PhD diss., University of Pennsylvania, 2000), vi.

whole. Within the scope of this work, architectural inventions are explored in this line.

Furthermore, departing from Levitas and Jameson, the scrutiny of architectural utopia(nism)s is also not reduced to certain forms or contents, but rather left open so as to include both imaginary architectural constructs which become holistically engaged with people whose lives are either facilitated or restrained by design – representations of the whole – and also, actual works of architecture which are products of utopian visions as such – the parts.

By all means, an investigation into architectural utopia(nism)s necessitates a thorough comprehension of the processual dimensions of utopia.

### **2.1.3.2 Unpacking Structures of (Architectural) Utopia(nism): Utopia and Reality**

... as soon as a creative act is involved, there is the human tendency toward change and transformation [and] these two notions begin their mutual relationship, to condition and check each other. Their relationship could grow to a passionate interdependence and dramatic activity especially if a revolutionary action is involved. In that moment we begin to measure reality by [ideas of] utopia, while utopia begins to merge with reality: things, which seemed to us incomprehensible attain the highest sense of existence.<sup>131</sup>

It is not possible to develop a comprehensive understanding of the concept of utopia without a complete comprehension of the patterns and components of its relationship with reality. This involves an understanding of its processes. The discussions based on Bloch, Lefebvre, Jameson, Harvey and Levitas' insights on such processes, illustrated earlier, reveal that there is not a single line of process in regards to the concept of utopia. Where Bloch and Lefebvre mainly

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<sup>131</sup> Supek, Rudi. "Utopia and Reality." *Praxis* 1, no. 2 (1972): 351-363.

dwell on the historical processes of utopia, Jameson and Harvey's<sup>132</sup> texts nurture implications of different dimensions regarding the processuality in and as utopia.

According to Bloch, there are two types of utopianisms as mentioned earlier: abstract and concrete. Abstract utopia implies compensation or an unworldly dream. In other words, it is set off from reality. Concrete utopias, on the other hand, are counterparts of reality. "The unfinished nature of reality locates concrete utopia as a possible future within the real."<sup>133</sup>

Bloch's distinction between the two types of utopianism rests mainly on their relationships with reality, being either distant or close. Thus, *if the journey of utopianism as a function of reality represents the breadth of its historical process, the tidal relationship between utopia and reality represents its depth*. Bloch, by rejecting abstract utopias, in his approach discussed earlier, prefers to remain blind to the depth of this processuality, which actually complements its breadth. He neglects the fact that, even though abstract utopias may not function as torches that directly illuminate paths towards possible alternative futures, they are still informed and molded by past experiences and present conditions within reality and they involve critical judgments regarding both.

In addition to these two dimensions of utopian processes, David Harvey stresses on a third one – spatiality – as mentioned earlier. However, a thorough discussion of the concept is dismissed in his text. In recognition of the importance of this third dimension, here, as an attempt of integration, spatiality will be elucidated through a cross reading of Henri Lefebvre and Edward Soja.

Lefebvre, who shares a similar Marxian perspective with Bloch, may be assumed to be the first to seriously dwell on spatiality for utopianism. He

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<sup>132</sup> With close readings of Levitas in "Levitas, Ruth. «On Dialectical Utopianism.» *History of the Human Sciences* 16, no. 1 (2003): 137-150."

<sup>133</sup> Levitas, Ruth. *The Concept of Utopia* (Hertfordshire: Philip Allan, 1990).



discusses this dimension as an extension of his emphasis on temporality. For him, the spatial dimension is firmly attached to the temporal. He states that space is a deployment of time – from the past to the present and into the future. According to him, the present should be read as an extending complex, which involves both past paths and future directions. It is departing from this association that he defines cities as works-in-progress – *oeuvres*. This postulates that the temporal and spatial dimensions of utopianism evolve simultaneously.

It is, however, important to mention here that reading *space*, as a corollary of *time*, does not imply that space is incidental to actions that take place within it. Departing from a critical engagement with Henri Lefebvre and also Foucault, Edward Soja puts forward that space shall also be understood as a disregardable force that shapes human actions.<sup>134</sup> According to him, spatiality must be recognized alongside historicity and sociality in a balanced “trialectic.” (Figure 2.4 (a))

According to him:

It is a way of thinking that sees the spatiality of our lives, the human geographies in which we live, as having the same scope and critical significance as the historical and social dimensions of our lives.<sup>135</sup>

This involves an integrative understanding of both the material and mental dimensions of spatiality. Here, he introduces the concept of *Thirdspace* “to refer to a particular way of thinking about and interpreting socially produced space.”<sup>136</sup> Soja, once again inspired by Lefebvre, departs from a

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<sup>134</sup> Soja, Edward. *Thirdspace: Journeys to Los Angeles and other Real-and-Imagined Places* (Massachusetts: Blackwell Publishers Inc., 2000).

<sup>135</sup> Borch, Christian. "Interview with Edward W. Soja: Thirdspace, Postmetropolis, and Social Theory." *Scandinavian Journal of Social Theory* 3, no. 1 (2002): 113.

<sup>136</sup> Edward Soja in “Borch, Christian. "Interview with Edward W. Soja: Thirdspace, Postmetropolis, and Social Theory." *Scandinavian Journal of Social Theory* 3, no. 1 (2002): 113-120.”

conceptualization of space as a consecution of relationships rather than as a simple phenomenon that can be defined precisely. This consecution of relationships originates from three different areas, which equally inform one another. These are namely: *perceived*, *conceived* and *lived* spaces in Lefebvre's terms (Figure 2.4 (b)), and Firstspace, Secondspace and Thirdspace in Soja's.

Perceived space is the material space that can be measured or described. Conceived space, on the other hand, is the imagined space. It accounts for how space is thoughtfully represented in mental or cognitive forms. And lived space, being the most tentative, captures the fluctuation of ideas, events, appearances, and meanings.

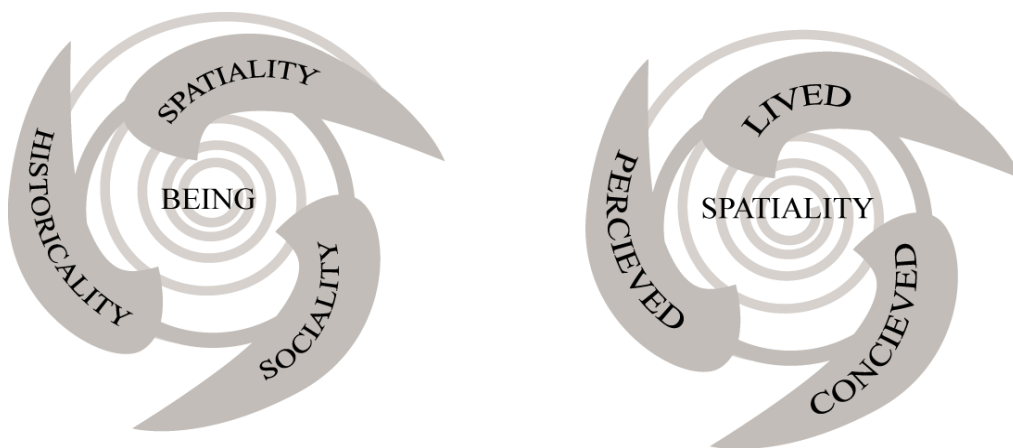


Figure 2.4 (a) The Trialectics of Being by Edward Soja  
 (b) Components of Spatiality by Edward Soja<sup>137</sup>

This tri-partite conception of spatiality in Soja is an integration of the balanced trialectic of the three dimensions of *being*. This indicates that dwelling on reality, as a single entity is defective. It is crucial to recognize the structures and processes within reality, which have social, historical and spatial dimensions. It is, thus, as this suggests, crucial to recognize the *forces and*

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<sup>137</sup> Soja, Edward. *Thirdspace: Journeys to Los Angeles and other Real-and-Imagined Places* (Massachusetts: Blackwell Publishers Inc., 2000).

*actors* within reality, which shape and inform perceived, conceived and lived spatialities.

According to Krista Sykes:

... a multitude of external forces condition the present, and architecture, inextricably tied to such forces, has in no way been exempt from the impacts of current events, such as the sequencing of the human genome and the terrorist attacks in the early part of this decade.<sup>138</sup>

These forces – as well as actors – operating in and on real contexts – as functions of the structural components of the *world system*<sup>139</sup> – may be covered under four major lines: economic, political, social, and physical/environmental. (Fig. 2.7) These have distinct and specific characters, yet they are synchronized in their evolutions. While being affected by the course of reality, they also collectively shape the evolutionary processes of and within reality.

Peter Kraftl's text reveals why it is crucial to recognize these components and processes within reality when dwelling on utopia(nism)s, and specifically, architectural utopia(nism)s. Kraftl, in his text, is strongly against the reliance of utopian discussions upon the authors of the utopian programs. In the case of architecture, it is the architects, architectural theorists and/or architectural critics who are mostly relied upon. However, according to Kraftl, there are a number of potentialities for constructing broader narratives which depart from a more "extensive reconfiguration of the relationship between architecture and

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<sup>138</sup> Sykes, Krista, ed. *Constructing a New Agenda: Architectural Theory 1993-2009* (New York: Princeton Architectural Press, 2010), 27.

<sup>139</sup> World Systems Theory is rooted in classical sociology, Marxian revolutionary theory, geopolitical strategizing, and theories of social evolution. However, it is after the 1970s that the concept has been more explicitly pronounced with the contributions of Samir Amin, Andre Gunder Frank, and Immanuel Wallerstein. However, within this text, the term is not used to refer to any of these figures' analytical history of the modern world system. It is rather used as an evolutionary concept, which implies the process of advancing "the social and conceptual organization of the human species, actual or potential" owing to George Modelski.

utopia.”<sup>140</sup> In this way, it is possible to integrate the processes to and following utopian moments. This may be viewed as a concretized extension of the discussions, which focus on the spatial dimensions of utopianism, but should not be reduced to only these. It is possible to read this as an attempt to lay rarely discussed issues regarding the people and the community, which are directly affected by architectural experiments, on the table.

According to Kraftl, there are four recent methodologies which allow for multiple readings of utopia(nism)s, unbound of their authors, and, in a way, bound to their material geographies, and social contexts.

The first is regarding the schooling of symbolisms invested in the design and construction of buildings. It involves reading *social* meanings from built forms, in order to uncover the different relationships among the forces and actors within reality and their influences on the form. Moreover, it is possible to state that this involves a reading of the prevailing *modes of thought* through built form. In addition to the effects of the requirements of the architect’s clients and the social, political, economic and environmental imperatives of the time, a reading of the mode of thought which acts as a filter between the real and the imaginary worlds comes to fore within this methodology. (Figure 2.7)

Adding to this, according to Kraftl, “more recent “critical” geographies of architecture have articulated a (re)turn to human inhabitation of buildings.”<sup>141</sup> By this, Kraftl, as the second methodology, illustrates a shift towards multiple readings of materialized utopias – buildings – by a diverse population of architectural meaning-makers. This involves the readings of processes which transform the perceived spaces into conceived and lived ones, in Soja’s terms. (Figure 2.7)

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<sup>140</sup> Kraftl, Peter. "Architectural movements, utopian moments: (in)coherent renderings of the Hundertwasser-Haus, Vienna." *Human Geography* 92, no. 4 (2010): 328.

<sup>141</sup> *Ibid.*, 329.

The third methodology in Kraftl's text departs from Jane Jacob's "key insight for understanding how things and processes *become* architecture."<sup>142</sup> The emphasis in this methodology is on *relationality*. According to Jane Jacobs:

... building events can be apprehended 'not simply by talking with or watching users, but by thinking about the diverse fields of relations that hold this building together over time and space, including pipes and cables, managers and users, owners and investors.'<sup>143</sup>

By this, Jacobs integrates all the *physical*, *non-physical*, and *technological* components, which operate before, through and after the construction of a built form, interconnectedly. (Figure 2.7)

The fourth methodology, according to Kraftl, is regarding the technologies of *effect and/or emotion*<sup>144</sup> with which buildings become invested. This implies that "the power to manipulate affective dispositions should thus be a key artifact of critical geographical inquiry."<sup>145</sup> In other words, a combination of the other three approaches mentioned above is to be filtered through a critical inquiry on how affects are produced, controlled, and conferred by built forms, by their architects and also users.

All four approaches illustrate that materialized outputs in reality – architecturally speaking: buildings – move in and with time in multiples of ways. Buildings, specifically, according to Kraftl, evolve:

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<sup>142</sup> Ibid.

<sup>143</sup> Jacobs, Jane. "A geography of big things." *Cultural Geographies* 13, no. 1 (2006): 11.

<sup>144</sup> "Affect and Emotion" can be defined as a new social science understanding impressively expanded in the last 20 years. It explores how affective states – subconscious impulses of the human mind – influence both the content and processes of everyday life.

<sup>145</sup> Kraftl, Peter. "Architectural movements, utopian moments: (in)coherent renderings of the Hundertwasser-Haus, Vienna." *Human Geography* 92, no. 4 (2010): 330.

...in symbolisms and inter-textuality; in the practices of use and inhabitation that constantly crisscross and elide stable meanings; in the translations and co-implications of design practices, building technologies and everyday praxes, at whatever scale; in the emotions/affects that circulate and stabilize in and around an architectural edifice.<sup>146</sup>

This reveals that dwelling on *processes to* and *processes after* utopia(nism) is specifically important while discussing architectural utopia(nism)s. This entails a recognition of the three major question fields regarding reality: its *complexities, possibilities* and *evaluation*.

It is crucial to recognize the complexities and possibilities within reality and how they are evaluated because of two major reasons. First, it is because reality – the here-and-now – is the medium within which utopias are stemmed – either to change, criticize or to escape it. And secondly, because, when they become materialized they get directly involved in, transform, and are transformed by the processes within this here-and-now.

Even though Constantinos Apostolou Doxiadis<sup>147</sup> in his analysis of utopia did not depart from specific questions as such, his graph of utopia (Figure 2.5) is illuminating in terms of clarifying the two dimensions of utopia(nism)s which are critical especially for architectural utopianism discussions as expounded by Kraftl.

According to Doxiadis the major dilemma in the very nature of utopia itself stems from its association both with “the good” and with “the bad” by definition.

Doxiadis notes Patrick Geddes' observation that "utopia" could have originated in either of two Greek words: u-topia, meaning no-place, or eutopia, meaning good place. Considering both

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<sup>146</sup> Ibid.

<sup>147</sup> Doxiadis, a well-known Greek planner and architect, is the father of Ekistics and is also well known for his analysis of utopia.

meanings valid and necessary, Doxiadis proposes a diagram that overlays them on two axes.<sup>148</sup>

On one of the axes the degree of zeal is gauged. This axis progresses from place to no-place. By this, Doxiadis weighs the utopian ideal's possibility of realization. This is an evaluation of how realistic a utopia is. On the other axis, the degree of quality is evaluated. This is a measure of "goodness"; therefore, the axis progresses from bad place to good place. (Figure 2.5)

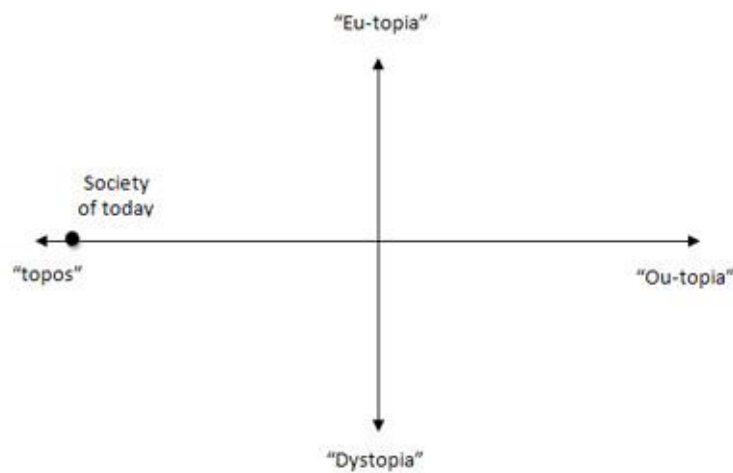


Figure 2.5 Doxiadis' graph of utopia<sup>149</sup>

These two dimensions in Doxiadis' conception very closely relate to Kraftl's points regarding architectural utopianisms. The first axis of possibility of realization, the axis of zeal, may be read as the ground for discussions on complexities, possibilities and evaluations of real settings. The other axis, measuring the "goodness" of a utopian ideal – being a nightmare or a dream – opens ground for discussions regarding the results of processes to and after architectural utopianisms.

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<sup>148</sup> Barnecut, Stephen. *Planning Architecture* (Calgary, March 1999).

<sup>149</sup> Bruchansky, Christophe. *Philosophical Notions of Utopia and Progress*. July 5, 2009. <http://bruchansky.name/2009/07/05/philosophical-notions-of-utopia-and-progress/> (accessed February 18, 2013).

It is, however, also crucial to mention the defects of Doxiadis' conception of utopia to be able to construct a better understanding of the two important dimensions of architectural utopia(nism)s.<sup>150</sup>

First of all, on Doxiadis' axis which appraises how realistic a utopia is, the definition and confines of ou-topia is unclear. In judging what is realistic and what not, the relevant time scale, which is the main identifier, is neglected. Furthermore, in his ou-topia no distinction is made between utopia(nism)s which are not implementable for a specific time and place and those which are contradictory or false in essence, and therefore, truly impossible.

Secondly, defining a single axis which sequences utopia(nism)s, from 'good' to 'bad', inhibits further objective readings regarding the effects of utopianisms in actual space in different times and by different parties.

Ergo, while dwelling on processes to and after utopia(nism)s it is important to clarify the temporal framework through which they are discussed. Furthermore, it is also crucial to leave ground for multiple readings of architectural utopianisms rather than targeting generalizations regarding these processes of utopia(nism)s.

In conclusion, it becomes clear that a firm grasp of the structure of utopianism is based on the recognition of the multiple processes which affect its fertilization, birth, life and death, when or if happens, and also its own evolution over time.

Bloch and Lefebvre's prescriptions can be read as attempts of identifying the senses of, in Levitas' terms, processes to and processes as utopia. They touch upon the fertilization, birth, and, partially, the life and death processes of

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<sup>150</sup> Ibid.



utopias. Their sequential perspective suggests that utopias are triggered and informed by past experiences, influenced by and influential on the present, and do or do not come to closure in the future. In other words, both processualities may be read from their expressions: process to utopia – materialized and closed, and process as utopia – continuously evolving with time.

As mentioned, it is David Harvey who, implicitly, adds a third dimension to this discussion, owing to Levitas' close readings. This third dimension is regarding the evolution of the concept of utopia in itself – process in utopia. It is crucial to capture the fluidity of this concept in order to be able to recognize different forms, contents and functions of it in relevance to the temporal and spatial dimensions discussed. Thus, it is a recognition of utopia as an evolving concept.

Finally Peter Kraftl enlarges the discussion so as to include further insights regarding a close reading of reality in relevance to the life of utopias, and specifically, in relevance to architecture. This displays the further meanings of processes to utopia, as well as the importance of dwelling on the processes after utopia – specifically when architecture is the case.

All these complimentary perspectives are integrated into a whole, in this study, in order to be able to systematically expose the processualities related to utopia(nism). (Figures 2.6 and 2.7) As can be inferred from the course of the text, the major emphasis is on revealing the generic model – from which further architectural readings were made possible through references, specifically to Kraftl. (Figure 2.6)

It is important to highlight here that, in this work, to keep the study concise, none of these processes are explicitly discussed through cases, even though they have been covered to a certain degree embedded in the close readings of the architectural utopianisms of Alberti – in Chapter 3 – and Peter Cook – in

Chapter 4. They are acknowledged and elaborated on conceptually in detail in order to reveal the complexity of the scene within which both the concept of utopia and its various spatial embodiments evolve. They are also exposed to reveal the significance of constantly evolving architectural utopianisms rather than concretized and static ones.

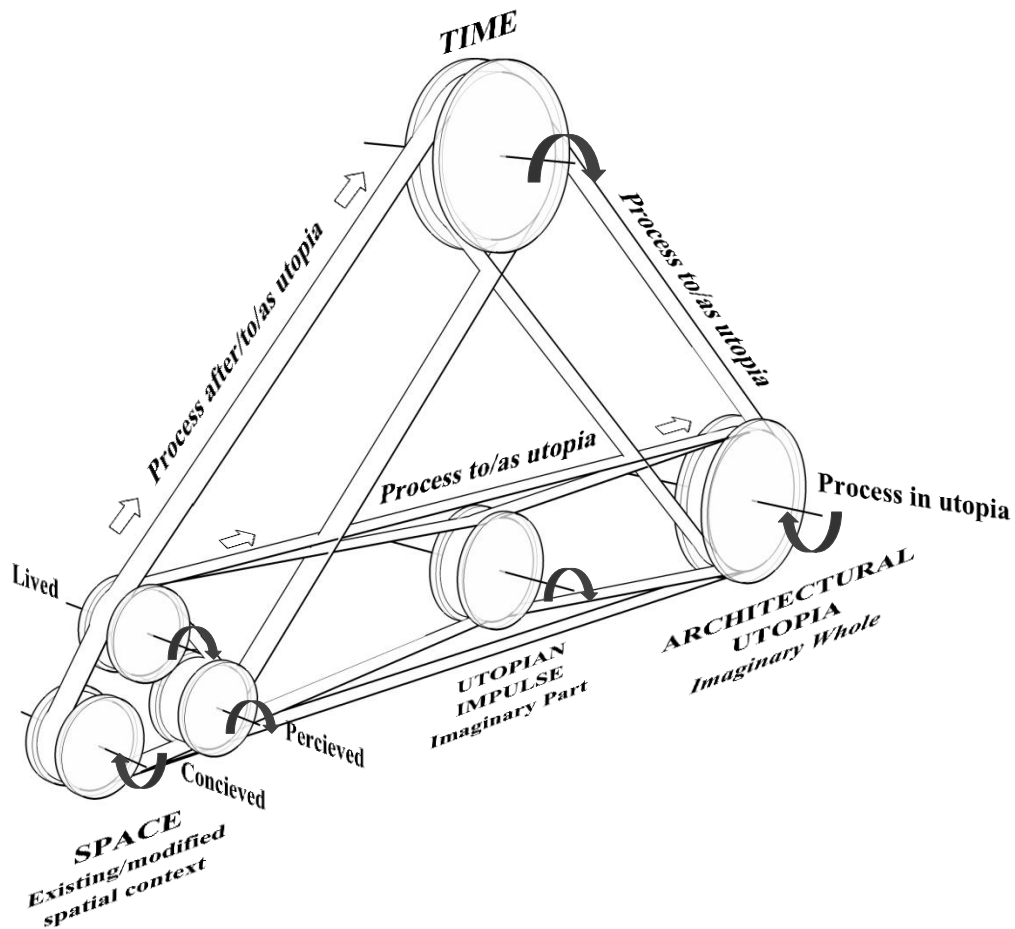


Figure 2.6 Processes of Architectural Utopia(nism)

While attempting to reflect on these varieties, certain concepts which define specific and yet crucial areas of concern come to the fore. These not only light the way for further readings of the processualities of utopianisms; they also become complimentary sub-themes that correspond to formal, functional and contextual dimensions of architectural utopianisms – those aspects, as

discussed earlier, that should not be central and yet not totally neglected in discussing approaches as such.

Here, however, it should be mentioned that these are not proposed as means and domains of discussion. They are, rather, proposed as a *reader's mind filter* in both reading the following chapters of this text and also in reviewing the multiple other approaches not mentioned here.

## **2.2 How to Read (Architectural) Utopia(nism): Concept Couples**

As mentioned earlier, utopia(nism)s cannot be discussed unbound by reality. Utopian moments are firmly attached to the components and processes within the here-and-now. Thus, it is important, for any discussion on utopia(nism)s to explore how the *complexities, possibilities* and *evaluation* of reality impacts the imaginary. (Figure 2.7)

Here, it may be significant to refer back to Frederic Jameson's distinction between the utopian program and the utopian impulse. The utopian program suggests a comprehensive whole – a utopian form –, which is stemmed, in a certain mode of engagement, with reality. This engagement may either be critical, projective or a combination of both. Utopian impulse, on the other hand, - the utopian wish – sails closer to reality as a *part of the whole* the program suggests.<sup>151</sup> How utopian program or impulse meets the surface of reality and becomes materialized depends on the complexities and possibilities of the reality. (Figure 2.7)

In discussion of a certain utopian moment, it is critical to recognize both to what extent the complexities and possibilities of reality trigger or limit the travel of a utopian program towards or with reality, and also how reality is

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<sup>151</sup> The *part-whole* discussion within this text is owed to Nathaniel Coleman's theory on the relationship between architecture and utopia in his book "Coleman, Nathaniel. *Utopias and Architecture*. Abingdon: Routledge, 2005."

evaluated and handled. In other words, it is crucial to discuss whether reality, in developing a utopian program, is undertaken as a constant as is – only a projection of what can be imagined –, or else criticized to be altered from its very roots. It is also important to discuss to what extent the complexities and possibilities of reality distance any utopian form or wish from its actual context. (Figure 2.7)

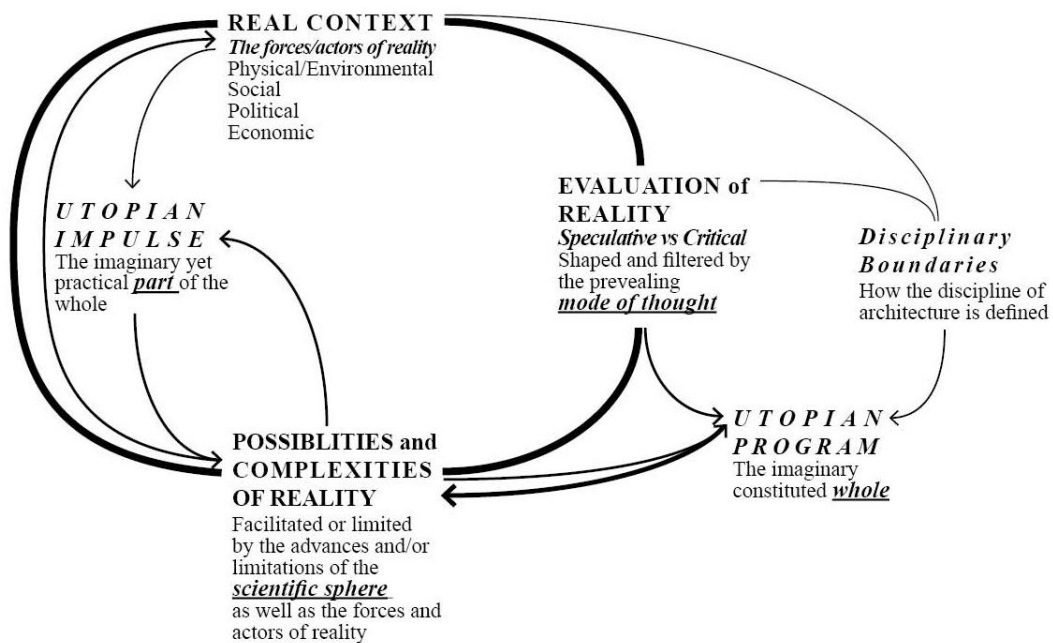


Figure 2.7 Interaction of  
the real context – the utopian program – the utopian impulse

As illustrated with Soja, and further with Kraftl, reality is a complex phenomenon which involves multiple actors, forces and spheres – either physical or non-physical. Its complexity is in accelerating change with expanding geographies, networks and technologies. Bound to the accretion of the complexities of reality – but not as a direct function of any – the possibilities of reality are also in change – if not in growth. The difficulty of identifying spots of intervention within the complexities of reality subtracted

from the evolving technologies yield a vast variety of possibilities, and also impossibilities, which channel modes of thought and actual actions. Parallel to this is the change in utopia(nism)'s positioning within and in reference to reality. This change will be traced with five major *concept couples*<sup>152</sup> defined here, namely: **Autonomy - Agency, Unthinkable - Thinkable, Comprehensiveness - Specificity, Destruction - Construction, and Creativity - Technicality.**

The evaluation of reality, as mentioned above, is, undoubtedly an extension of an understanding of these complexities and possibilities, as well as the impossibilities. How actual reality is filtered through the modes of the mind and assessed deeply influences utopian imaginary. The very roots of a utopian program come from this deliberation regarding the here-and-now. An additional concept couple arises from this evaluation: **Criticality - Forecast.**

It is essential to mention here that none of these concept couples are exclusive. There are certain interfaces between the couples as well as among the concepts that form the couples. Therefore, they shall not be directly read as discrete evaluative categories or compositions of two opposing sides of a single phenomenon. They shall rather be understood as complimentary concepts, which balance one another between ideality and practicality. (Figure 2.8)

These concept couples are not specific to architectural utopianism discussions and analysis and should not be read as the only ones. They are, rather, dualities that utopia(nism)s can be built upon, or nurture, and which come to the fore most dominantly. Here, within the scope of this text, they will be discussed specifically in reference to architecture.

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<sup>152</sup> These concept couples are driven from thorough readings of bibliography materials and investigation of the cases illustrated in the following chapters.

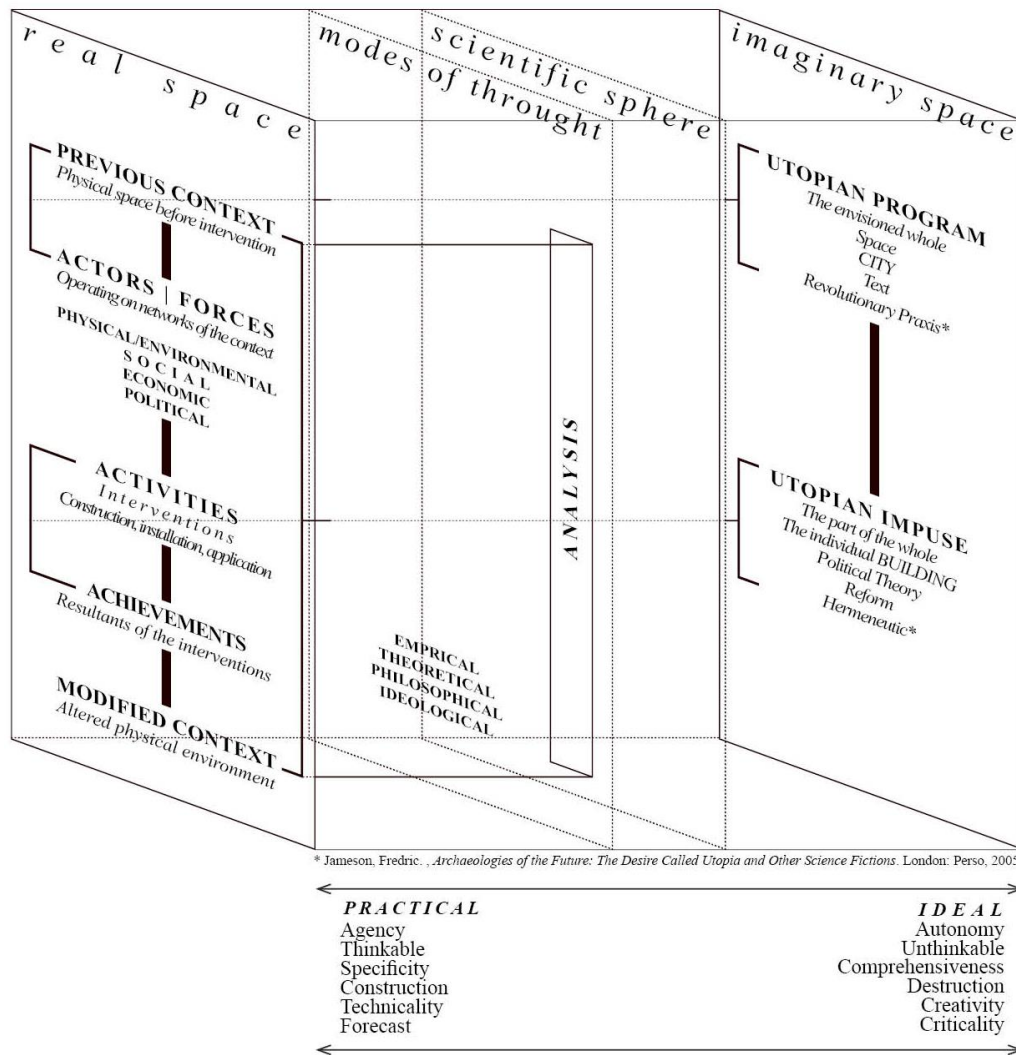


Figure 2.8 Spatial processes of utopia(nism)

Filtered through the lens of architecture, none of the discussions regarding these dualities can be made unbound by disciplinary debates in architecture. This is because the tidal movements of architectural utopia(nism)s among these dualities cannot be studied as discrete from the tidal movements within the discipline of architecture regarding its domain and boundaries. The prevailing modes of thought, how reality is evaluated, and the complexities and possibilities of reality inform and mold disciplinary definitions. These inform

the ways architectural utopian programs are developed. Further elaborations on the concepts depart from this unavoidable relationship.

### 2.2.1 Autonomy – Agency

What lies at the very roots of utopia(nism) is, certainly, *change*. Every utopian ideal basically departs from two basic, yet vital, questions: What to change, and why? The first is the residue of a mind-filter – an evaluation of complexities and possibilities of the present to identify fields or spots for further reasoning. The second one, on the other hand, is more directly associated with the self. One's assessment of his/her self's competence to effect and tame change either restrains or eases his/her response to the question. In other words, what is desirable for one is affected by what one thinks he/she can desire. This connotes the famous quote from Karl Marx:

... mankind always sets itself only such tasks as it can solve; since, looking at the matter more closely, we will always find that the task itself arises only when the material conditions necessary for its solution already exist or are at least in the process of formation.<sup>153</sup>

However, here, the line shall not be drawn as sharp as Marx's. The implication is not that any utopian ideal may only depart from what one implicitly thinks is achievable. Rather, this is to emphasize that the breadth and depth of utopia(nism)s are affected by one's own personal sphere, the boundaries of which are defined by both forces inside and outside the very self.

Architecturally speaking, the thickness of the utopian artery which feeds the architectural imagination, depends on the architects' – preferred or compulsory – positioning among other urban arbiters. The definition of the boundaries of the field of operation either confines or triggers architects' involvement in utopia(nism)s. This is not to say that utopian thought is either internalized or

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<sup>153</sup> Marx, Karl. *A Contribution to the Critique of Political Economy* (Moscow: Progress Publishers, 1977).

externalized from architectural thinking and design.<sup>154</sup> Rather, the scope of utopian imagination is either widened or narrowed through different modes of criticality, but never caused to vanish. As Doucet and Cupers put forward:

Architecture is, by its very nature, ‘in the world’, in both spatial and temporal terms: buildings are concrete and tangible elements of our everyday life-world. Yet, also architectural designs, urban plans, utopian schemes or paper architecture are ‘in the world’: they might not define the way things work, but they do change the way we think about how they work, or should work. It is this peculiar, myriad being-in-the-world-ness of architecture that raises fundamental questions about how architecture enacts, how it performs, and consequently, how it might ‘act otherwise’ or lead to other possible futures. This possibility underlies all questions regarding architecture’s ability to be critical. Agency can be understood as the very vehicle of such *drive* or intention to create alternative worlds.<sup>155</sup>

Major questions regarding the agency – autonomy of architecture – boundaries of the discipline emerged mainly with the twentieth century. This was parallel to the changes in the everyday life and in the modes of thought – influenced by the rapid development of technology.

According to Manfredo Tafuri, this was also because of the failure of the discipline of architecture in taming the new emergent forces and wills operating on cities. According to him, architects’ insistence on approaching cities as their autonomous fields of intervention and aims to solve all existing and emergent ills of urban environments through formal means triggered crisis both in the city and in the disciplinary field. However, despite his criticisms on architects’ reductive approaches towards cities, he is also against approaches

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<sup>154</sup> Within this text, utopia(nism) is not undertaken as a concept which either appears in or retreats from the arena of architecture. Owing to Reinhold Martin’s theory fully developed in his book “Martin, Reinhold. *Utopia’s Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010),” shifts in the position – but not retreat – of utopia(nism) in architectural thinking and design is stressed.

<sup>155</sup> Doucet, Isabelle, and Cupers Kenny. "Introduction." In *Agency in Architecture: Rethinking Criticality in Theory and Practice*, edited by Isabelle Doucet and Cupers Kenny (Delft: Footprint, 2009): 1-6



that bind the fate of architecture directly to the fate of the city.<sup>156</sup> By this, he refers to the American city:

In the American city, absolute liberty is granted to the single architectural fragment, but this fragment is situated in a context that it does not condition formally: the secondary elements of the city are given maximum articulation, while the laws governing the whole are rigidly maintained.<sup>157</sup>

Tafuri's ascertainties and criticisms in his text, based on his critical rereading of the history of modern architecture, are invaluable within the scope of this text, due to one main reason. Tafuri, as very briefly discussed here, illustrates the extent to which the domain of the field of architecture may expand or shrink. These mentioned above – the city as a work of architecture, and architecture as a residue of the city – reveal the two sides of the pendulum of architectural domain. Both refer to conditions where architecture and city planning meld together. However, in the first, architecture is widely *autonomous* in giving shape to the urban, whereas in the second, it is reduced to an *agency* governed by greater wills and forces. (Figure 2.9)

According to Reinhold Martin, “the active “unthinking” of Utopia”<sup>158</sup> is a function of the swing of this pendulum from the side of autonomy towards the side of agency. In other words, as far as architecture withdraws from the urban arena, its utopian contents also withdraw to individual spheres. As one's level of involvement with the structures and networks of the existing context decreases, utopian imagination parallels.

This has two major denotations. One is regarding the detachment of self from grand utopian programs and the other is the involvement of the very self with

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<sup>156</sup> Tafuri, Manfredo. *Architecture and Utopia: Design and Capitalist Development* (Cambridge: The MIT Press, 1976), 42.

<sup>157</sup> *Ibid.*, 49.

<sup>158</sup> Martin, Reinhold. *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010), xiv.

even greater utopian programs through this withdrawal. Martin clearly illustrates this with his example:

... imagine an atomic physicist withdrawing daily into the laboratory to do science and only science, only to wake up one late-summer morning to discover that she had been working on the Manhattan Project.<sup>159</sup>

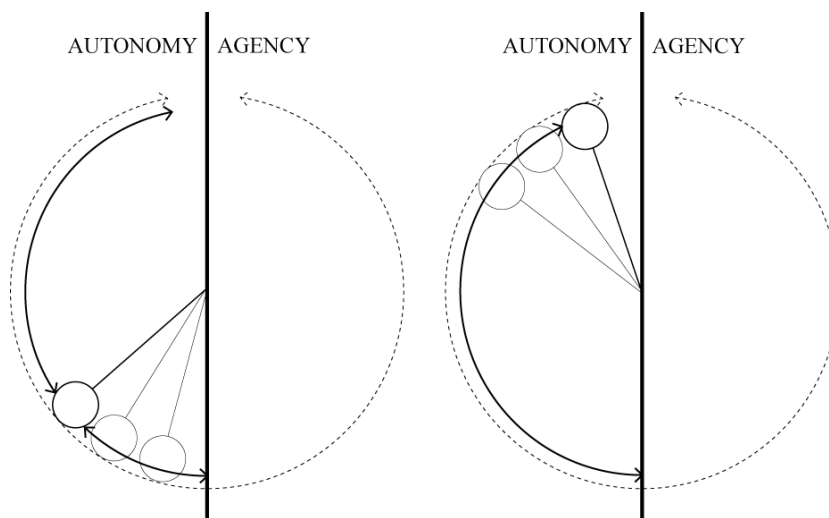


Figure 2.9 The pendulum of Autonomy – Agency duality

This illustrates that autonomy and agency are not two extremities of a single rod. They operate in a cyclical manner. As the scope of autonomy is constricted in search of well-defined domains of architectural operation, the field surrenders to the agency of grandly autonomous outside wills and forces. As the opposite happens, control over the detail is forfeited. (Figure 2.9)

To conclude, it may be stated that the discussion of the autonomy-agency duality in relevance to architectural utopia(nism)s is crucial due to two main reasons. The first one is regarding the relationship between disciplinary

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<sup>159</sup> Ibid.

boundaries and the confines of utopian imagination in architecture. The second one, on the other hand, is regarding the various ways a work of architecture may involve or be involved in utopian agendas.

### **2.2.2 Unthinkable – Thinkable**

What is thinkable and what is not is a function of possibilities and impossibilities of the existing context, and estimations for the future. Therefore, this concept couple may best be read through an association with the practice of imagining. There are, as discussed earlier, structures and processes which affect the mode of thinking and imagination. However, it may still be stated that – in opposition to Jameson’s statement that we can only imagine what is imaginable – imagination has no limits, even though its frame of reference is under influence.

There are two main branches of imagination. One is regarding the imagination of a possible construct, and the other is regarding the opposite, imagining the impossible. A utopian ideal may well depart from a thinkable notion. However, it can also dwell on the unthinkable.

What is thinkable and what is not is mainly framed by the structures of reality and chiefly by the *zeitgeist*: To what extent is there room for imagination? Architecturally speaking, this is, as mentioned earlier, associated with the disciplinary boundary problems, as in the other mentioned dualities. Reinhold Martin, while dwelling on postmodernism, subtly reflects on an instantiation of this duality between the thinkable and the unthinkable.

With postmodernism, what was in fact thinkable was subject to new epistemic limitations on which architecture provides a unique perspective. In particular, architectural discourse reproduces the resulting boundary problem, in which what is thinkable is derived from what is not. This is especially true for architectural discourse on the city. I therefore begin with the

term territory, instead of the more resonant and more modern *space*, to mark an oscillation between the territoriality of thought—its epistemic delimitations—and thought concerned with the city and its territories, especially as translated into architecture. More specifically, in postmodernism Utopia is not only a special kind of territory; it is also another name of the unthinkable.<sup>160</sup>

According to Martin, with postmodernism, utopia's denotation as a limitless frontier was replaced by an approach, which kept utopia both in and out at the same time. In other words, as has already been elucidated earlier, within autonomy-agency discussions, secession of architectural practice from grand utopian programs ended up in an unavoidable involvement of the practice in even greater utopian programs through this withdrawal. This means that what utopia comes to mean in reference to what is thinkable or unthinkable within the domain of architecture also determines its position and force within the discipline.

Utopia may be associated with the thinkable as well as the unthinkable. In architectural utopianism discussions, it is important to recognize both perspectives without any bias. Both the architectural utopian ideals, which may directly be or have already been transferred to materialized bodies, and those which are continuously haunted by the *ghost of impossibility*<sup>161</sup> deserve remark. However, on many occasions, architectural utopian discourse is reduced solely to close readings of built forms, which are concretized products of utopian moments. This is questioned by Ruth Levitas:

... what about the practice of imagining (currently) unbuildable buildings? Has that nothing to offer? Was Leonardo da Vinci wasting his time imagining flying machines?<sup>162</sup>

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<sup>160</sup> Ibid., 1.

<sup>161</sup> This is a term used by Ruth Levitas when discussing the problems regarding the integration of utopian studies with architecture with Sargent and Coleman in “Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011), 316.”

<sup>162</sup> Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011), 319.

Undoubtedly, both practices of imagination are forms of architectural utopia(nism)s. Ignoring any side prohibits a comprehensive understanding of the whole. However, within the scope of this text, the practices of imagining the unthinkable will be excluded unless they offer developmental paths for architectural discourse under any means. In other words, elaborations on compensatory utopias are deliberately refrained from.

A discussion of the thinkable and the unthinkable duality, here for architectural utopianisms, is important in order to be able to expose the extents to which architectural utopian imagination is cultivated by already discussed structures, processes, forces, and the self-limitations. It is also important to avoid any negligence regarding different forms of architectural utopia(nism)s – either built or unbuilt.

### **2.2.3 Comprehensiveness – Specificity**

...it was hardly self-evident that the goals of all Americans, including their environmental goals, coincided. Nor was it clear that these coincided with the interests of so-called man.<sup>163</sup>

Within the complex nature of reality it is, certainly, arduous to refer to any universal consensus, universal model, or even – on many occasions –very generic universal norms. This is a derivative of the diversity of the humanware both formative and part of various social, political, economic and physical networks. It is through the change in the scale of social consciousness regarding this diversity, and thus regarding the impossibility of achieving an ideal for all, that utopian imagination is mainly affected by this fact.

In the field of architecture, it is specifically the complexity of context and the forces and the wills operating thereon, which directly influence the range of utopian inquiries. Whether a utopian scrutiny dives into the depths of a specific

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<sup>163</sup> Martin, Reinhold. *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010), 51.

issue – whether it departs from a specific theme within the whole – or it aims to cover the breadth of architectural domain – as a holistic, comprehensive model for architectural production – is bound to this very complexity of its setting.

According to Levitas, utopian speculation evolves continuously. There have been quite important changes in the space that utopian vision holds in contemporary culture, yet this is not due to a failure of the utopian imagination. What changed the position of utopian vision is more concrete. It is the difficulty of identifying spots of intervention in the increasingly complex social and economic structure of the contemporary cities, and of identifying the agents and bearers of social transformation within those structures.<sup>164</sup>

Cities, more than the buildings they contain, are containers for politics, economics and debates, which constitute webs of these structures. They are produced, on one hand, in a context of social relations that stretch beyond their physical boundaries and, on the other, by the intersection of social relations within those. As containers, they stage a complex interaction of issues and ambitions, which are shaped by the everyday choices of their citizens as much as by the political leaders, or their officials, and governed by the forces of the market.<sup>165</sup> These issues and ambitions operating on cities and making them operate are, thus, tripartite: forces and wills of the community, forces and wills of politics, and forces and wills of the market, each in contact with and under the influence of the other two (Figure 2.7)

Realistically, for the architect, there is no choice other than working with these competing forces operating on the cities. However, the way the disciplinary boundaries are drawn around architecture affects the extent to which the

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<sup>164</sup> Levitas, Ruth. "The Future of Thinking about the Future." In *Mapping the Futures: Local Cultures, Global Change*, edited by Jon Bird (London: Routledge, 1993), 256-265.

<sup>165</sup> Elucidated both in "Allen, John, Doreen Massey, and Steve Pile. *City Worlds: Understanding Cities* (London: Routledge, 1999)" and in "Downtown, Paul. *Ecopolis: Architecture and Cities for a Changing Climate* (Collingwood: Csiro, 2009)."

architects become involved in urban battles. The matter is whether the architect sets to tame all these competing components, or withdraws, as discussed earlier, into his sphere to dwell on specifically formal or technical issues of the discipline and be tamed by the conducts of the forces outside his/her domain.

This is not to neglect the decisive role of the individual within the discipline. Undoubtedly, what is unique about individual creation – the utopian imaginary – is a derivative of what is unique about the individual.<sup>166</sup> However, the pool within which the individual takes his/her references from is manipulated by major disciplinary discussions. In discussions of the case studies, both inputs will be given attention.

#### **2.2.4 Destruction – Construction**

Reality contains multiple undesirable components coupling the desired. Architecture, as a configurative discipline, becomes involved in the generation processes of many of these either desirable or undesirable components through the production of settings. This involvement transpires at two levels. The first one is through the production of interdependent parts of the city – with buildings and urban designs. The second one is through the constitution, provision and, in certain occasions, construction of wholes out of these parts.

Architectural utopia(nism)s rely on the fusion of these two dimensions. In this way, the idea of the whole either guides the creation of parts, or, in more aggressive cases, is materialized in totality through complete master plans. This level of aggressiveness of a utopian ideal determines whether an idea of literally destroying the existing make-up to replace it with the new and

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<sup>166</sup> Coleman, Nathaniel. "Inventing an Exemplary Architecture: The function of utopia in architectural imagination." (PhD diss., University of Pennsylvania, 2000).

alternative, or one playing within the existing realities to transform them from within predominates the utopian imaginary.<sup>167</sup>

In order to erase the extant undesirable elements, both approaches are existent among architectural utopia(nism)s. This is what differentiates Corbusier's utopianism from Oswald Mathias Ungers' or Bruno Taut's.

Architecture, by its very nature, is directly related to the reality of production<sup>168</sup> mainly through the act of construction. This very act of construction has many points of tangency with destruction. The decision an individual architect makes either to change himself/herself or to change the environment determines whether destruction is seen as mandatory or not. This is to say that, if an architect is insistent on the fact that only a new setting can bring about sound futures, destruction – of the existing – is posited to be inevitable. On the other hand, if he/she believes that the existing setting provides potentialities that shall be exploited, destruction is needless.<sup>169</sup>

Thus, what is emphasized here with this concept couple is the dissociation between architectural utopia(nism)s which identify spots of intervention within the existing reality, and those which consider destruction of the existing as a prerequisite for all other architectural production actions.

This, certainly, relates to the level of applicability of the utopian ideals by the existing means of the present. What is doable and what is not – the possibilities

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<sup>167</sup> There are, certainly, approaches which set themselves apart from the existing realities. These rather compensatory approaches may best be exemplified by Paolo Soleri's Arcosnati. Soleri, in his design, radically isolates the setting through the Arizona Desert.

<sup>168</sup> Tafuri, Manfredo. *Architecture and Utopia: Design and Capitalist Development* (Cambridge: The MIT Press, 1976), 48.

<sup>169</sup> To illustrate this, in his dialogue with Sargent and Levitas in the book "Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011)", Nathaniel Coleman refers to Bloch, Ruskin, Morris and Tafuri on one hand, and Lefebvre on the other. According to him, Bloch, Ruskin, Morris and Tafuri were theorists who were convinced that a true architecture is only possible through a new society. Lefebvre, on the other hand, represented the other perspective, as he believed that possibilities of the existing were potential.



of the reality – determine the course of any intervention – either as partial construction, or else as destruction for construction. The complexities of reality also play their parts in sculpting architectural utopia(nism)’s aggression regarding construction and destruction. The mode of behavior regarding any architectural action departs from the constraints of the existing context. The attempt is either to play with the rules of the game or to undertake an alteration of the rules from the very roots.

It is, as this reveals, crucial to discuss the duality of destruction – construction in order to unpack what any form of architectural utopianism primarily attempts – either consciously or subconsciously.

### **2.2.5 Creativity – Technicality**

Creativity, by definition, is a concept firmly bound to the individual and his/her abilities. However, the individual, giving shape to any imaginary, drives his/her references from the existing context and filters them through a mode of thought, which is again a function of the processes of and processes within that context. Therefore, his/her themes, if not capacity, are affected by that reality – in all dimensions: historical, social and spatial. In Coleman’s terms, creativity is “an interweaving of identity as both empirical and structural.”<sup>170</sup>

Beyond doubt, creativity is an inseparable component of utopia(nism), as is technicality. A structured imaginary model – the utopia – necessitates laboring on both dimensions. Thus, what is implied here with the concept couple technicality – creativity is not a cross tabulation of the concepts as one versus the other. It is rather a question of dominance among both sides. In other words, it implies a scrutiny that aims to uncover the reasons beyond the undulation of emphasis among the concepts.

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<sup>170</sup> Coleman, Nathaniel. "Inventing an Exemplary Architecture: The function of utopia in architectural imagination." (PhD diss., University of Pennsylvania, 2000), xxix.

Whether a utopian ideal is predominantly technical or creative is bound to the way the initial question, which triggers the imaginary, is defined. In architecture, many questions have multiple answers. The way the question is framed defines the method through which the answer or solution will be formulated, and thus, molds the response among these many. Certainly, how questions are formulated within a discipline is affected by the preponderant mode of thought within that discipline.<sup>171</sup>

Depending on whether the question is, predominantly, one of a “what?” or one of a “how?”, the utopian imaginary is either directed towards heavily creative, less dominantly technical corollaries or vice versa.

Architecturally speaking, the relevance of the discussion of this concept couple may best be illustrated by Reinhold Martin’s example. In his book *Utopia’s Ghost: Architecture and Postmodernism, Again*, published in 2010, Martin differentiates the utopianism of Le Corbusier from the utopianism of Buckminster Fuller.<sup>172</sup> As he identifies, in the Spaceship Earth<sup>173</sup> of Buckminster Fuller, the utopian future is preprogrammed. Therefore, it is representable, as well as optimisable. The utopianism of Le Corbusier, on the other hand, is based on images. His designs are “represented in panoramic aerial views and integrated master plans”, whereas Fuller’s “were represented

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<sup>171</sup> This is again a derivative of the disciplinary discussions. How the discipline is defined – either as more technical or as more creative - effects how the ideal architectural constructs are constituted.

<sup>172</sup> What Reinhold Martin illustrates with this comparison in his book “Martin, Reinhold. *Utopia’s Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010), 35.” also sheds light on the forecast-criticality concept couple.

<sup>173</sup> In his book “Fuller, Buckminster. *Operating Manual for Spaceship Earth*. 2<sup>nd</sup> edition (Baden: Lars Müller Publishers, 2008)” initially published in 1969, Fuller traces the evolution of the mindset of man, and evaluates his capacity to survive on the Spaceship Earth. The Earth is defined as a spaceship since, similarly, the earth has finite resources that cannot be resupplied.

discursively and probabilistically, in charts, graphs, and statistics describing world-historical “trending” (his term).”<sup>174</sup>

Beyond doubt, both works are invaluable epitomes of architectural utopia(nism)s. However, their imaginary procedures are completely different. How these procedures affect the product – the utopia – deserves further elaboration.

Architecture has never been simply a question of building; a blurred boundary has long existed between architecture and art, engineering and other disciplines. In recent years architecture appears to have broadened its reach, though co-opting and infiltrating different realms.<sup>175</sup>

This oscillation in the boundaries of architecture brings to the fore the importance of discussing the duality between creativity and technicality. It is specifically important for architectural utopianism discussions here since it allows for recognition of the effects of other domains – different realms, as mentioned by Sykes, which intersect with architecture.

### **2.2.6 Criticality – Forecast**

... the gap that architecture (and planning) as ocularcentric, emphasizing images of the good life, without any deep understanding of what is required to assure it, opens up and is revealed as being fundamentally a social void because it is aesthetic rather than ethical.<sup>176</sup>

The way architecture is defined by the architects themselves, and by the discipline’s auxiliary, the institutional context of architectural education,

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<sup>174</sup> Martin, Reinhold. *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010), 35.

<sup>175</sup> Sykes, Krista, ed. *Constructing a New Agenda: Architectural Theory 1993-2009* (New York: Princeton Architectural Press, 2010), 26.

<sup>176</sup> From Nathaniel Coleman in the dialogue between Coleman, Levitas and Sargent in “Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011), 313.”

orients extensively how existing settings are approached and shaped. The primary emphasis within both affects the architect's conception regarding himself/herself. At one extreme, the architect sees himself/herself as an "artist" preoccupied with the beauty of his products, and at the other as a mere "specialist" or "technician" who satisfies the wills of his/her client in best technical way possible. On the other hand, an architect may also see himself/herself as responsible for designing settings that are welcoming to people, influenced by and influential on social life. This reflects the distinction between a predominantly vocational approach and a humanistic one.

The major distinction between a vocational approach and a humanistic approach to architecture is regarding the internalization of the existing dominant systems within reality.<sup>177</sup> Once, these systems – together with the ideologies – are internalized, they are no longer questioned by the architect. Thereon, only artistic and technical issues are left to utopian speculation and imagination.<sup>178</sup> The existing setting is accepted as it is and these imaginaries are rather built on possible futures, which are primarily projections of the here-and-now. On the other hand, within a more humanistic approach, social conditions are questioned for the better. Reality is criticized. A utopian imaginary, within this approach, is mostly based on this criticism rather than on any projected future.

In order to be able to discuss the different forms of Utopia's vocation in these approaches, the concept couple forecast – criticality will be utilized. The

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<sup>177</sup> According to Ruth Levitas, as she emphasizes in her dialogue with Coleman and Sargent in "Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011)", one of the major problems within the discipline of architecture is the internalization of dominant ideologies.

<sup>178</sup> For some theorists such creative imaginary acts should not be read as utopian. According to Sargent in "Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011)", for instance, architecture is very rarely utopian. This is because, on many occasions, it is not concerned with people and communities. It is important to recognize such perspectives as they deserve discussion. However, within the scope of this work, a more inclusive form of definition for utopia(nism) is employed, as discussed earlier. Therefore, when discussing architectural utopianisms, imaginaries which primarily stress technical or artistic aspects of architecture are not excluded.

concept forecast will be used to refer to the uncritical – or less critical – perspectives within architectural practice. Criticality, conversely, refers to approaches which depart from critical engagements with the here-and-now. As Levitas states, “although the future is open, in that there is a range of real possibilities, it is not unconstrained.”<sup>179</sup> This is, thus, to make a distinction between approaches which challenge these possibilities and approaches which challenge the constraints.

This, however, deserves expansion, and it shall be possible in light of the question posed by Reinhold Martin: “Critical of What?”<sup>180</sup> As Krista Sykes briefly summarizes in the introductory chapter of the book she edited *Constructing a New Agenda: Architectural Theory 1993-2009* “critical theory”<sup>181</sup> appears as “an overarching and ideologically grounded practice that strives to interrogate, elucidate, and thus enhance the world in which we live.”<sup>182</sup> This postulates that criticality is a counterpart of architectural discussions. However, it is rather in crisis due to lack of any overarching concept within these architectural discussions. Reinhold Martin in his text *Critical of What? Toward a Utopian Realism*, by posing the question mentioned earlier “Critical of What?” makes an important critique of this criticality.

According to Martin, there are two major strains of criticality in architecture. The first one is political critique developed by theorists such as Manfredo

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<sup>179</sup> Levitas, Ruth. "Educated Hope: Ernst Bloch on Abstract and Concrete Utopia." *Utopian Studies* 1, no. 2 (1990): 15.

<sup>180</sup> Martin, Reinhold. "Critical of What? Toward a Utopian Realism." In *Constructing a New Agenda: Architectural Theory 1993-2009*, by Krista Sykes (New York: Princeton Architectural Press, 2010), 346-362

<sup>181</sup> Critical theory is redefined by Sykes in relevance to contemporary discussions, by weaving the coupling the discussion of Hays and Nesbitt in “Sykes, Krista, ed. *Constructing a New Agenda: Architectural Theory 1993-2009* (New York: Princeton Architectural Press, 2010), 15.”

<sup>182</sup> Sykes, Krista, ed. *Constructing a New Agenda: Architectural Theory 1993-2009* (New York: Princeton Architectural Press, 2010).

Tafuri. The second one is aesthetic critique, which he associates with architects like Peter Eisenman. His ascertainment here is that there is currently a line of architecture, which is neither politically nor aesthetically critical but rather *post-critical*. This means that there are architectural practices which do not challenge any socially accepted norms.

This reveals that there are different approaches to criticality within architecture that deserve elaboration. It is important to refer to these different perspectives as they yield different forms of architectural practices which have different forms of relationships with utopianism. In order to uncover these different forms of relationships, it is thus crucial to refer to this duality between criticality and forecast.

### **2.3 Developing Categories for Architectural Utopia(nism)s**

... there is no single relationship between architecture and utopianism.<sup>183</sup>

Beyond a shadow of doubt, as Levitas states, there have been multitudes of intersections between utopia(nism)s and architecture through history. By all means, most utopian programs entail spatial dimensions. As Nathaniel Coleman observes, “interdependence of part and whole as constitutive of potential is a persistent theme of social and architectural imagination.”<sup>184</sup> However, within the scope of this work, as mentioned earlier, utopian architectural discourses and their real-life counterparts – either realized or unrealized projects – will be explored to display different patterns/modes of relationships between architectural utopian moments and actual contexts.

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<sup>183</sup> Coleman, Nathaniel, ed. *Imagining and Making the World* (Bern, 2011), 331.

<sup>184</sup> Coleman, Nathaniel. “Inventing an Exemplary Architecture: The Function of Utopia in Architectural Imagination.” (PhD diss. University of Pennsylvania. 2000), vi.

The earliest explicit wave of architectural utopia(nism)s date back to the Renaissance. Encounters within the Renaissance were mostly through the design and planning of cities, especially ideal cities.<sup>185</sup> The main purpose of these utopia(nism)s was the improvement of the medieval institutions to create new stable and successful settings to house societies. This period was followed by both the imaginary and physical construction of intentional communities. It is in this period that the followers of Charles Fourier and Robert Owen developed designs for buildings with an aim to constitute real-life communities as imagined.

However, the major period within which architectural utopia(nism)s started becoming more and more aggressive dates back to the end of the eighteenth century and stretches to the beginning of the twentieth. This is the period within which utopia(nism)s influenced the very rise of the modern city.<sup>186</sup> The utopia(nism)s of the period were rational rather than fictional, and were eager to be realized.

At the turn of the first half of the twentieth century, right after the second world war, architectural utopia(nism)s lost their modern aggressiveness. Within the period between the 1950s and the 1960s conceptual and intellectual perspectives came to the fore.<sup>187</sup> The utopia(nism)s of this period were rather fragmentary. By the late 1980s, nourished by these fragmentary utopia(nism)s *Deconstructivism* as a new mode of architectural utopianism came to the

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<sup>185</sup> The major figures for renaissance architectural utopia(nism)s are Filarete, Alberti, Francesco di Giorgio Martini, Pietro Cataneo, Bernard Palissy, Jaques Perret, Scamozzi, Morelly, and Claude Nicolas Ledoux.

<sup>186</sup> The major figures which represent the architectural utopia(nism)s of the period are Ebenezer Howard, Buckminster Fuller, Bruno Taut, De Stijl, Antonio Sant'Elia, Le Corbusier, and Frank Lloyd Wright.

<sup>187</sup> These perspectives may best be represented by references to Arata Izosaki, Peter Cook and Archigram, Frei Otto, Yona Freidman

fore.<sup>188</sup> It was based on challenge – challenging the ordered rationality. Following this period after the Second World War, within which both fragmentary and holistic utopian approaches flourished, an epoch of loosened utopian boundaries commenced. This period may best be defined as blurry in terms of identifying the course of utopia(nism)s.

This brief survey reveals that the journey of utopian imaginary parallel to real context is not a smooth one. Furthermore, when read chronologically as such, only a generic undulation between utopia and space through time may be revealed. This prevents any close readings. In order to comprehensively trace the varieties of relationships between imaginary and real architectural spheres, a framework which renders different modes and patterns of relationships must be developed. Certainly, this brings with it certain difficulties.

First of all, notwithstanding the fact that utopia is as old as, or even older than, Plato<sup>189</sup>, utopian studies is a relatively recent disciplinary field, and thus, bibliographies of theoretical interventions in it are still relatively rare<sup>190</sup>. Expectedly, there are limited resources that reflect on varieties or types of utopias, which depart from an analysis of relationship patterns between imaginary and actual contexts.

Secondly, most of the existing categorical frameworks which dwell on varieties of utopia(nism)s depart mostly from, in Levitas words, formal, functional or contextual categories. These are those such as the social-physical

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<sup>188</sup> For the Deconstructivist period, architects Bernard Tschumi, Peter Eisenman, Zaha Hadid, Daniel Libeskind, Frank Ghery, and Rem Koolhaas as well as philosopher Jacques Derrida may be cited as the most important figures.

<sup>189</sup> Ollman states in “Ollman, Bertell. “The Utopian Vision of the Future (Then and Now): A Marxist Critique.” *Monthly Review* (2205): 57-3. Accessed August 20, 2012. <http://monthlyreview.org/2005/07/01/the-utopian-vision-of-the-future-then-and-now-a-marxist-critique> ” that Lycurgus’s utopia, which served as the model for Sparta, preceded Plato’s ‘Republic’ by four centuries.

<sup>190</sup> Jameson, Fredric. , *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Perso, 2005).



utopia(nism)s<sup>191</sup> of Martin Meyerson, utopias nowhere and utopias now/here<sup>192</sup> of Lewis Mumford, and fictional – public utopias<sup>193</sup> of Akın Sevinç.

According to Meyerson, as a reflection of the division of contemporary intellectual life into two separate spheres – “that of the humanists and that of the natural scientists”<sup>194</sup>, there has been a split in the verbal and visual culture. This, as he states, yielded a distinction between *social* (or verbal) utopias and *physical* (or visual) utopias. As he illustrates, social utopias deal with physical elements of an environment only superficially, whereas physical utopias tend to ignore social structures, economic bases and the processes of government. They, nevertheless, have commonalities as well. According to Meyerson, both forms of utopias aim to structure settings within which man can be happier. Furthermore, it is both traditions that suffer from over-simplification as well as exaggeration due to the limitations of the human mind – or else the negligence of the other dimension.

Mumford, on the other hand, does not depart from a formal distinction as Meyerson does. He, rather, dwells on the functional aspects of utopia(nism)s in his distinction. He differentiates between utopia(nism)s which are *now/here* and utopias which are *nowhere* through his temporal perspective. According to him, utopia(nism)s which are *now/here* may be defined as practical utopias which aim to improve the existing context through readily applicable actions. These are utopia(nism)s with preponderant technical dimensions. Utopia(nism)s *nowhere*, on the other hand, are rather fictional. These entail imaginaries, which float far from the existing context.

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<sup>191</sup> Meyerson, Martin. "Utopian Traditions and the Planning of Cities." *Daedalus* 90, no. 1 (1961): 180-193.

<sup>192</sup> See Akın Sevinç in “Sevinç, Akın. *Ütopya: Hayali Ahali Projesi* (Istanbul: Okuyan, 2004)” on Mumford’s time-based categorization of utopias.

<sup>193</sup> Sevinç, Akın. *Ütopya: Hayali Ahali Projesi* (Istanbul: Okuyan, 2004).

<sup>194</sup> Meyerson, Martin. "Utopian Traditions and the Planning of Cities." *Daedalus* 90, no. 1 (1961): 180.

Akın Sevinç dwells on both Meyerson's and Mumford's approaches and composes his own perspective in his book *Ütopya: Hayali Ahali Projesi* built upon both. Sevinç bases his analysis on a historical-categorical perspective in his text. According to him, utopia(nism)s of the Renaissance may best be defined as *fictional projects* as they were not practically applicable in the period in which they were constituted. Utopia(nism)s of the modern period, on the other hand, are defined as *public projects* by Sevinç. This is because they involved practicality to a great extent and they were meant to be for all people. The postmodern period, according to Sevinç, yielded *fictional public projects*. These were utopia(nism)s different from the ones of the modern period, involving sound critical theoretical backgrounds and fewer practical domains. After this period, as Sevinç analyses, follow *neither-fictional-nor-public projects* – utopianisms devoid of a common purpose, form or function.

Undoubtedly, both Meyerson's and Mumford's distinctions between two opposing forms of utopia(nism)s, and Sevinç's historical categorizations are invaluable in terms of identifying different forms, reasons and periods of constructing desirable states of affairs. However, these approaches are also rather simplistic as they only depart from formal<sup>195</sup>, functional<sup>196</sup> and/or contextual aspects<sup>197</sup> of utopia(nism)s. As mentioned earlier, basing understandings of utopia(nism)s on such subjective aspects yields exclusive understandings and places limits on a full conceptualization of utopian imagination's relationship with reality.<sup>198</sup> This way, certain varieties of architectural utopia(nism)s are either neglected or else suppressed under time-based generalizations.

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<sup>195</sup> As of Meyerson's conception of utopia(nism).

<sup>196</sup> As of Mumford's conception of utopia(nism).

<sup>197</sup> As of Sevinç's conception of utopia(nism).

<sup>198</sup> See earlier discussions on page 30.

In order to be able to develop a comprehensive framework, which does not seek a conceptual divergence, but rather one which allows further conceptual clarifications, a new categorical perspective is developed in this work. This is done in reference to the discussions already put forth in the text.

In developing the categories that will be discussed in detail in the following chapters, two main spheres of elaboration are given priority. The first is regarding the definition and processes of utopia(nism)s relative to reality, and the second is regarding the effect of the complexities, possibilities and evaluations of this reality in the composition of architectural utopia(nism)s.

Beyond doubt, it is crucial to discuss any concept within the framework of the time and the space it is born out of and born into, as well as the time and space it lives through and leaves. It is also important to recognize the fluctuations in its confines bound to these evolving times and settings and also processes within these, to be able to recognize multiple forms of its existence through time.

In order to be able to dwell on both spheres, an analytical framework that is built upon recognizing different modes/patterns of relationship between utopian imaginary, and space and time is developed in this work.

This categorical framework, at the very roots, departs from Fredric Jameson's distinction between the utopian program and the utopian impulse; as well as Nathaniel Coleman's theory<sup>199</sup> based on a part – whole reading of utopia(nism)s in architecture. The way a utopian program is developed and the way that program engenders a utopian impulse reveals the mode/pattern of engagement of that utopia(nism) with the existing setting and time – a

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<sup>199</sup> The theory developed by Coleman and illustrated in his book “Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005)” may also be read as an interpretation of Fredric Jameson's theory mentioned here: The whole, in a way, represents the utopian program, and the part, the utopian impulse.

mode/pattern of engagement with the reality. The categories of this framework that will be further discussed in the following chapters, thus, depart from two major areas of concern discussed earlier regarding this engagement: The complexities and possibilities of reality, and the mode of evaluation of these complexities and possibilities. The importance of these two areas of concern is illustrated in the following paragraphs of this text through references to Mumford, Bloch, Lefebvre, and Rowe and Koetter. The emphasis on these areas is to adduce that, the categories developed within this work are not categories that define different types of utopia(nism)s. They are rather categories that define different modes/patterns of approaches to these two areas of concern. In other words, they are not categories that either define types of utopias, they are categories which specifically define utopianisms but not types of utopias.

The categories to be utilized in this work are namely: **Utopia as Model**, **Utopia as Speculative Reference**, **Utopia as Critical Reference**, and **Utopia as Project**.

Here it is crucial to recognize earlier approaches that aimed to illuminate different patterns of relationship between imaginary and real spaces and informed the construction of these categories before unpacking them in detail.

Lewis Mumford<sup>200</sup>, Ernest Bloch, Henri Lefebvre and Colin Rowe and Fred Koetter<sup>201</sup> provide inspiring insights for this construct – despite limitations.<sup>202</sup>

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<sup>200</sup> Here, Mumford is not referred to for his conception of utopia(nism)s based on functional aspects as discussed earlier – utopias nowhere and utopias now/here. His approach to be discussed here, rather, departs from a recognition of the temporal and spatial fetch between imaginary and real contexts. This is illustrated in detail in his book “Mumford, Lewis. *The Story of Utopias* (New York: Boni and Liveright Inc., 1922)” In the book, Mumford surveys the development of the concept of utopia and explores its prospects in relation to urban planning.

<sup>201</sup> Colin Rowe and Fred Koetter, while making a critical reassessment of contemporary urban planning and design theories and the role of the architect-planner in an urban setting in their book “Rowe, Colin, and Fred Koetter. *Collage City* (Cambridge: The MIT Press, 1978)”, introduce a brief history of utopian visions. By this, they illustrate uncertainties and

Through their theories, they lay departure points for constructing the framework of this study that will foster elaborations on the effect of complexities, possibilities and evaluations of reality on the constitution of utopia(nism)s.

Rowe and Koetter state that:

For which purpose, and particularly since we are speaking of cities, there are two stories: the first that of ‘the classical utopia, the critical utopia inspired by universal rational morality and ideas of justice, the Spartan and ascetic utopia which was already dead before the French revolution; and the second that of the activist utopia of the post-Enlightenment.’<sup>203</sup>

By this, Rowe and Koetter distinguish between two types of utopianisms. According to them, the ‘classical utopia’ never exhibited a detonative component, “that sense of an impending and all transforming new order which belongs to the utopian myth as it was received by the early twentieth century”. Thus, it did not entail a relationship between what Jameson calls the utopian program and the utopian impulse. In other words, classical utopias, as objects of contemplation, are defined as utopias of program, which did not find reflections in actual space. Rather, a classical utopia behaved as “a detached reference, as an informing power, rather more of a heuristic device than any form of directly applicable instrument.”<sup>204</sup>

The architectural corollary of the classical utopia was the ideal city. However, this ideal – the program – stayed as an emblem of universal and final good,

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discrepancies of Modernist urban planners and dwell on the reasons of failure of these highly influential visions.

<sup>202</sup> Rowe and Koetter dwell on utopianism in relevance to urban planning and design, whereas Mumford’s, Bloch’s and Lefebvre’s elaborations are more generic.

<sup>203</sup> Rowe, Colin, and Fred Koetter. *Collage City* (Cambridge: The MIT Press, 1978).

<sup>204</sup> Ibid.

rather than becoming a prescription of transformation. It was defined to be set discrete and further distanced from actual reality.

What Rowe and Koetter came to define as the classical utopia is very similar to what Mumford calls the 'utopia of escape'<sup>205</sup> and what Bloch and Lefebvre call the 'abstract utopia'. According to Mumford, the utopias of escape leave the external world as it is, and the *idolum* becomes a substitute for the external world. It is a way of wishful thinking. However, "the wish is not accompanied by a will to change anything."<sup>206</sup>

In opposition to utopias of escape, according to Mumford, are 'utopias of reconstruction'. This type of utopia, in Mumford's terms, "seeks to change the external world so that one may have intercourse with it on one's own terms."<sup>207</sup>

According to him:

The utopia of reconstruction is what its name implies: a vision of a reconstituted environment which is better adapted to the nature and aims of the human beings who dwell within it than the actual one; and not merely better adapted to their actual nature, but better fitted to their possible developments.<sup>208</sup>

Even though this category Mumford introduces may embrace similarities with what Rowe and Koetter called the 'activist utopia', there is a slight but important difference. What Mumford calls the utopia of reconstruction in 1922, is apparently a less aggressive version of what Rowe and Koetter call the activist utopia of the post-Enlightenment. If Mumford lived through post-modernism, he would possibly introduce a third category, utopia of deconstruction, which could correspond to what Rowe and Koetter called the activist. According to Rowe and Koetter, an activist utopia, or what Bloch and

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<sup>205</sup> Mumford, Lewis. *The Story of Utopias* (New York: Boni and Liveright Inc., 1922).

<sup>206</sup> Levitas, Ruth. "Educated Hope: Ernst Bloch on Abstract and Concrete Utopia." *Utopian Studies* 1, no. 2 (1990): 14.

<sup>207</sup> *Ibid.*, 16.

<sup>208</sup> *Ibid.*, 22.

Lefebvre very similarly distinguish as a 'concrete utopia', is "a far more energetic utopian directive"<sup>209</sup>. It delivers a message, which can be seen as a means for the transformation of society as a whole. If the produced results of the ideals of Filarete and Castiglione, of More and Machiavelli, owe to what Mumford called the reconstructivist utopia; the results of the project of modernity owe to what Rowe and Koetter call the activist utopia. This is to say that, activist – or concrete – utopias wallow very close to the surface of reality, whereas reconstructivists – neither abstract nor concrete utopias – are more distant. In other words, if abstract utopias are a form of *wishful* thinking, reconstructivist utopias are forms of wishful thinking with hopes and activist utopias are of *willful* thinking.<sup>210</sup>

What determines where a utopia stands in this fetch between imaginary and real contexts, and between wish and will, undoubtedly, is a function of the complexities and the possibilities as well as impossibilities of reality. As Chris Butler writes in his book *Henri Lefebvre: Spatial Politics, Everyday Life and the Right to the City*:

The distinction between concrete and abstract utopia is ... one made by Lefebvre in order to contrast political and cultural interventions that arise out of possibilities of everyday life, from those that remain unable to grasp such possibilities, and consequently fail to confront the status quo.<sup>211</sup>

The categories drawn by Mumford, Bloch, Lefebvre and Rowe and Koetter set a basis for an introductory discussion about the dichotomy between ideal and actual space in relevance to utopians' apprehensions of the complexities and possibilities of the reality. They distinguish between utopian programs transferred to real life practices through utopian impulses, and those which

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<sup>209</sup> Rowe, Colin, and Fred Koetter. *Collage City* (Cambridge: The MIT Press).

<sup>210</sup> Levitas, Ruth. "Educated Hope: Ernst Bloch on Abstract and Concrete Utopia." *Utopian Studies* 1, no. 2 (1990): 15.

<sup>211</sup> Butler, Chris. *Henri Lefebvre: Spatial Politics, Everyday Life and the Right to the City* (Cavenish: Routledge, 2013).

stayed as distant references. Utopian programs which travel to the surface of actual space, however, do not follow a single path. The way they influence and alter the existing is a complex phenomenon, which this research primarily aims to uncover. This is mostly why, according to Ruth Levitas, Bloch's, and inferentially also Mumford's, Lefebvre's and Rowe and Koetter's, distinction between abstract and concrete utopia is problematic.<sup>212</sup> According to her, this distinction departs majorly from "the relationship between utopia and any political orientation involving a commitment to social transformation."<sup>213</sup> Thus, it is very limiting for recognizing different modes of utopia-reality engagement.

Here it is quite crucial to refer back to Akın Sevinç, who unpacks further patterns of such engagement. According to him, apart from 'imaginary projects', or classical utopias in Mumford's words, there are three other types of *projects*, which define different paths utopian programs followed to the surface of the earth, through history. These are, as discussed earlier, namely: the public projects, the imaginary-public projects and neither-public-nor-imaginary-projects.<sup>214</sup> These categories correspond to different modes of relations between utopias and the architectures they proposed and yielded. This is an extension of discussed distinctions of Mumford, Bloch, Lefebvre and Rowe and Koetter between utopia(nism)s close to the surface of reality and utopia(nism)s which are distant. As a repetition here, but a crucial one, it is important to expound Sevinç's perspective in order to be able to elaborate on different levels of propinquity between real and imaginary spheres, in addition to those defined by Mumford, Bloch, Lefebvre and Rowe and Koetter.

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<sup>212</sup> Levitas, Ruth. "Educated Hope: Ernst Bloch on Abstract and Concrete Utopia." *Utopian Studies* 1, no. 2 (1990): 13-26.

<sup>213</sup> *Ibid.*, 13.

<sup>214</sup> Sevinç, Akın. *Ütopya: Hayali Ahali Projesi* (Istanbul: Okuyan, 2004).



According to Sevinç, imaginary projects define ideal spaces, which are not achievable by any existing means, and thus, the program never turns into a spatial impulse, and meets the surface of the earth. The other three categories, however, correspond to different levels of aggression the utopian program reveals while aiming to get materialized, either fully or partially.

As per Sevinç, ‘public projects’ refer to utopias, which involve practical details and prescriptions towards achieving a desired ideal. ‘Imaginary-public projects’, on the other hand, do not look for a direct translation from the ideal to the real. They are, rather, radical alternatives to inspire the public to think about different ways of living, and thus, building. What Sevinç emphasizes with his final category, ‘neither-public-nor-imaginary-projects’, is what could be called fractal utopias. According to him, these fractal ideals, rather than addressing grand agendas, propose ideal solutions to certain well-defined problems.

Sevinç’s analysis is very inspiring in terms of the elaborations it provides on different forms and ranges of utopian impulses. However, even though Sevinç unpacks further patterns of engagement between dreams of the ideal and reality, his direct association of the categories he defines with certain time periods prohibits a deeper reading of the projects discussed. Furthermore, different modes of relationships in this study are categorized mostly according to their contents – being either socially engaged, or else, less or not engaged with social issues.<sup>215</sup> This content and function bound categorization further inhibits potential discussions on utopia(nism)’s varieties.

However, despite their confines, in all these studies it becomes apparent that in distinguishing between types of utopia(nism)s in relevance to the different relationship modes/patterns between utopia(nism)s and reality, the problem

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<sup>215</sup> Within the scope of this research, any direct chronological-categorical and any content-based associations as such are deliberately avoided. The categories are discussed in reference to each and every architectural utopia and its real world counterpart(s) if existant.

concerns two major issues: the relationship between dreams and reality – how far they are fetched from each other and through which processes of reality –, and the definition of reality itself – how reality is conceptualized and evaluated.<sup>216</sup> The positioning of a certain utopia(nism) within these two areas of concern defines where it stands between a desire and a hope, or a wish and a will. This also determines its method and level of engagement with the real.

The perspectives discussed above reveal that the extremities of this engagement may be represented with utopias of escape at one end and activist utopias on the other. Here, utopias of escape as described by Mumford – classical utopias as by Rowe and Koetter, or abstract utopias by Bloch and Lefebvre – are excluded, since at the very extreme they imply that the real and the imaginary worlds are completely discrete. When such compensatory approaches are excluded, the most remote utopianism from reality, the least willful, becomes what Mumford defines with the utopia of reconstruction, or what Sevinç defines with imaginary – public projects. These utopianisms are ones, which take **utopia as model**. The implication is that the utopian program stays as a distant reference and indirectly influences the actions in reality. It is crucial to mention here that these are remote not because they do not become engaged with reality comprehensively. They undoubtedly do as much as, and on many occasions more than, the other types of utopianisms that will be discussed in this study. However, their engagements are very often at a deeper level within which the readily changeable or intervenable aspects of reality are not defined as the main means of transformation.

Within utopianisms where **utopia** is taken **as a project**, on the other hand, these aspects are the major constituents of the construct. These take utopia as a project to be realized extensively as is. Therefore they are more aggressive, or activist in Rowe and Koetter's terms. However, it may not be sententious to directly associate these utopianisms with public projects as Sevinç does, since

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<sup>216</sup> This reveals the importance of dwelling on the possibilities and complexities of reality and the way and methods of evaluating reality in the discussions.

they may or may not be engaged with social agendas as their agendas. These are rather to be defined as approaches, which look after the possibilities of reality to transcend its complexities and to immediately commence the *urgent* project of transformation here-and-now.

In between utopianisms which take utopia as an urgent project and those which take utopia as a model, distant but informative, there are approaches which are neither as aggressive as the first nor as circuitous as the second. These utopianisms, which Sevinç partially encapsulates through his content-based discussions, are defined as those which take **utopia as reference**. In these utopianisms, utopia closely guides the actions in the here-and-now, and yet is materialized in multiple forms.

All these utopianisms, which take utopia as a model, as a reference, or as a project, are in one-respect derivatives of the complexities and possibilities of reality and in another, derivatives of the ways and methods of the evaluation of reality. In other words, to repeat the earlier statement, they are accounts of both the relationships between real and ideal imaginary spheres and also how reality is defined and conceptualized within these relationships. This means that it is important to recognize whether a certain approach is either **critical** or **analytical** in its confrontation with the status quo.

It is doubtless that a critical engagement goes hand in hand with analytical thinking. It involves a breakdown of the existing occurrences. Based on this breakdown, an evaluation follows. A critical engagement leads to questions rather than answers. It questions the solutions to certain problems. An analytical perspective, on the other hand, involves the analysis of the givens. It engages reasoning in logical thinking and aims to arrive at conclusions. Thus, it is an attempt to arrive at answers rather than questions.

This means that reality may be approached either critically, questioning and challenging the status quo, or else analytically, trying to find the already existing patterns within that status. A utopian perspective which departs from a critical evaluation of / engagement with reality may be defined to be critical as it challenges the existing. A perspective which, however, departs from an analytical engagement, rather dwells on the course of reality. This means that a perspective as such is more concerned with the future that can be projected from the here-and-now through reasoning, whereas a critical perspective is more engaged with the here-and-now itself. This postulates that any construct of an ideal may either be dominantly **critical** or else dominantly **speculative**. Both perspectives involve the other to a certain degree. Both criticality and speculation are inseparable from utopian imagination. However, depending on the dominant way of engagement with reality, one side outweighs the other.

Hence, all approaches which engage with utopia – as model, as reference, and as project – also entail a certain means of engagement with and evaluation of reality. However, utopia as model being far-fetched from, and utopia as project being very close to the surface of reality do not always explicitly reveal which means of engagement dominates the other, or even when they do, this does not have direct effects on the materialization processes of utopia(nism)s.<sup>217</sup> It is through the approaches where utopia is taken as reference that this distinction becomes the most explicit. Thus, these approaches will be discussed in two categories: **utopia as critical reference**, and **utopia as speculative reference**.

The different modes/patterns of the relationship between architectural utopias and urban space will be discussed through these categories in this study. The aim is to develop a complete understanding of the reciprocal relationship between the utopian program and the expression of the utopian impulse in actual space.

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<sup>217</sup> The duality of speculation and criticality is elaborated under the concept couple Forecast – Criticality when dwelling on utopias as model and utopias as projects.

*Within this chapter, previously disparate discussions on utopianism and specifically architectural utopianism are woven together in order to develop a comprehensive framework to discuss architectural utopia(nism)s. This is to introduce a new way of looking at and dwelling on the theme.*

*In order to be able to uncover deeper dimensions of this evolving relationship between approaches and reality, utopia's confines and processes are explored. This is done through a reading of contemporary and earlier theories – and their contemporary readings – that lined up along and were discussed under two main approaches: Analytical – Definitive and Structuralist.*

*Through a close reading of analytical – definitive approaches to the concept of utopia, a comprehensive conceptualization of the concept that guides the framework of this study is manifested. This is, as defined by Levitas, utopia as method. In this, the purpose is not to discuss a utopia, but rather to discuss the utopian aspects of phenomena. In other words, in this approach, multiple forms of utopianisms are to be explored rather than solely utopias themselves. For the scrutiny on architectural utopia(nism)s in this work, this implies that a discussion of architectural utopias is not primary. Rather, a discussion of architectural utopianisms that can be read from built or unbuilt works or theoretical constructs of architecture is to be developed.*

*The deliberation of the structuralist approaches, here enlightened the processes through which such utopianisms were formulated. This exploration facilitated the exposure of the processualities of utopia(nism)s in relevance to reality. Processes within and which shape both the concept of utopia and the reality are integrated to form a holistic understanding of the operators and components of the relationship between the ideal and the real. From this structure two major processes, which are specifically important for architectural utopianism discussions, are highlighted through references to Peter Kraftl. Those that come to the fore are processes to and processes after*

utopian moments.<sup>218</sup>

*In regard to their positioning within two major areas of concern in relevance to these processualities, categories of architectural utopianism are defined for this study. These areas of concern are complexities and possibilities of reality, and the definition and evaluation of reality. The ways and methods complexities and possibilities of reality are worked out and resolved – through compensation or through full engagement –, and the way reality itself is approached – either critically or analytically – in utopian conducts are used as determinants for architectural utopianism categories that are used in this work: **Utopia as Model, Utopia as Critical Reference, Utopia as Speculative Reference, and Utopia as Project.***

*To deliberate on the profound dimensions of these two major areas of discussion and to provide the reader with a conceptual filter, certain concept couples are highlighted. These couples that represent dualities within different types of architectural utopianisms are as follows: Autonomy–Agency, Unthinkable–Thinkable, Comprehensiveness–Specificity, Destruction–Construction, Technicality–Creativity, and Forecast–Criticality.*

*This chapter constitutes the first part of the work within which a new framework to discuss architectural utopianisms is formulated through logical argumentation. In the following chapters the four categories that constitute this framework will be further discussed in comparison and clarified through cases. In these discussions, approaches which are found potent and yet poorly explored will be given emphasis as mentioned earlier.*

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<sup>218</sup> These are not discussed as discrete from other processes of utopia(nism)s while dwelling on the case studies in the following chapters, but rather given emphasis.

## CHAPTER 3

### THE TWO EXTREMES: UTOPIA AS MODEL AND UTOPIA AS PROJECT

In this chapter, architectural utopianisms, which may be least associated with immediacy, and those which almost become blueprints will be illustrated, compared and contrasted. In doing this, the former is revealed further in an attempt to reveal alternate – less aggressive, and yet latent – languages of architectural utopianisms which are very frequently ignored. For this purpose, Alberti's descriptive disciplinary discussions will be elucidated on in detail.

#### 3.1 Architectural Utopia as Model / Project: A Comparative Analysis

All types of utopianisms, regardless of how they are categorized, share a common denominator. They are all alternative constructs challenging established settings and situations, which are perceived either as problematic or insufficient and must be considered further. All utopianisms are triggered by such reflective queries. Undoubtedly, a critical examiner may choose to articulate his or her visions while avoiding the strings attached to utopianism. In this way,

General features of a desirable future are negatively identified by reference to oppressive characteristics of the present—justice instead of injustice, community spirit instead of profit seeking, and so on—while more concrete prescriptions are 'left to the democratic experience of those in fact implementing the vision.'<sup>219</sup>

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<sup>219</sup> Marcuse, Peter. «From critical urban theory to the right to the city.» *City* 13, no. 2 (2009): 185-197.

However, even though this may seem attractive, “it faces the problem that a campaign to unseat existing oppressive urban arrangements must include at least some concrete alternative recommendations.”<sup>220</sup> Furthermore, these recommendations should be radical in order to succeed in unsettling the existing constructs. This is why many critical examiners, instead of solely developing visions, choose to advance constructs that project genuine alternatives to what they want to improve and/or criticize in the existing settings. Consequently, this reveals that a critical examiner may hardly “avoid a measure of utopianism.”<sup>221</sup>

The tone and explicitness of these critical queries, however, as well as the intensity of the desire to implement a new alternative, vary. This tone and stance affect the way in which critical thinking is transformed into a comprehensive construct of the mind – how thoughts are transformed into will.

Regardless of the impetus of these criticisms and the desire for change, all utopia(nism)s are triggered by the fact that the existing reality needs rethinking. The raw materials for all types and forms of utopianisms – this rethinking – are the same: hopes, wishes and intuition. These may either be envisioned by the individual himself/herself – inspired or not by earlier theories/theorists–, or they may be fished out from the constructs of other utopian thinkers. These materials are aggregated to form a vision that is a function of one’s analysis and understanding of the existing reality. This construct – the vision of an alternative – may or may not be connected to the present with explicit strings. Irrespective of this matter of explicitness, the constructed model acts as an independent standard for making evaluative judgments about both the present and the past, as well as developing designs that function best for that model.

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<sup>220</sup> Cunningham, Frank. «Triangulating utopia: Benjamin, Lefebvre, Tafuri.» *City* 4, no. 3 (June 2010): 269.

<sup>221</sup> Ibid.



The desired reforms may either follow it or not.<sup>222</sup> This depends on the characteristics of the model developed. As mentioned earlier, these characteristics are derivatives of the methods through which complexities, possibilities and evaluations of reality are undertaken.

When the model developed involves components which are unthinkable for and not implementable within the here -and- now, it functions more as a tool of critique, or a distant reference, rather than an applicable plan. It thus indirectly becomes engaged with the existing complexities and possibilities of reality and informs present actions through referential means.

These types of utopian models are, rather, concerned with a remote time and place – also very frequently with a timeless and placeless construct – which is better-functioning than the existing one. The main aim, primarily, is to convert a world of random happenings into a more highly integrated situation of dignified and serious deportment. Utopianisms – parts – that depart from such utopian programs – wholes – yield impulses, which seek alternatives for the here-and-now in reference to the remote model. These types of utopianisms are defined within this text as utopianisms which take **utopia as a model**.

Prevailing in these is the *emphasis on values and norms* rather than instruments. As discussed earlier, utopianisms that take utopia as a model may best be associated with what Mumford defines as utopias of reconstruction. According to Mumford, utopias of reconstruction “offer a set of references, which enable society to critically evaluate its values, institutions and technology.”<sup>223</sup> Thus, such utopia(nism)s involve not only corporeal

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<sup>222</sup> Ollman, Bertell. «Montly Review.» *The Utopian Vision of the Future (Then and Now): A Marxist Critique*. 01 July 2005. <http://monthlyreview.org/2005/07/01/the-utopian-vision-of-the-future-then-and-now-a-marxist-critique> (Retrieved on December 20, 2012).

<sup>223</sup> Critchley, Peter. «Lewis Mumford and the Search for the Harmonious City.» *Academia*. 2004. [http://www.academia.edu/652983/LEWIS\\_MUMFORD\\_AND\\_THE\\_SEARCH\\_FOR\\_THE\\_HARMONIOUS\\_CITY](http://www.academia.edu/652983/LEWIS_MUMFORD_AND_THE_SEARCH_FOR_THE_HARMONIOUS_CITY) (accessed on May 15, 2012).

improvements, but also, and more predominantly, an instauration of relationships, breeding, habits and values. Leading outwards into the world, these become deeply involved with the structures of and within reality rather than any specific material or social component of it. *They reconstitute systems in their essence through purposive construction without a precondition of any extensive destruction.*

What varies in different forms of these utopianisms is the means of this reconstitution either being definitive, as in Alberti's disciplinary prescriptions, or normative as in Aldo Van Eyck's configurative discipline. This variety yields multiple different forms of utopian impulses, which are materialized in a variety of ways.

However, it should be mentioned here that what is discussed through utopianisms which take utopia as a model should not be directly associated with what Mumford defines as utopia of reconstruction. This is because, according to Mumford, there are only two types of utopia(nism)s: namely, utopias of escape and utopias of reconstruction. The implication in his distinction between the two is that utopia(nism)s may be categorized according to their engagement with reality. However, utopia(nism)s for him, in this engagement, may either escape from or else aim to resolve the complexities of reality. Thus, utopia(nism)s which become engaged with the conditions of reality in different ways are not at all differentiated. This explains why, for instance, Constantinos Apostolou Doxiadis<sup>224</sup> associates utopia(nism)s of reconstruction with immediacy, whereas Rowe and Koetter with never explosive components. According to Doxiadis, utopias of reconstruction seek "immediate release from the difficulties or frustration of our lot."<sup>225</sup> Therefore, he associates utopias of reconstruction with topias – place – in contrast to

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<sup>224</sup> Doxiadis, a well-known Greek planner and architect, is the father of Ekistics and is also well known for his analysis of utopia discussed for his analysis of utopia earlier.

<sup>225</sup> Doxiadis, Constantinos. *Between dystopia and utopia* (Hartford: The Trinity College Press, 1966).

utopias of escape such as Plato's eutopian *Republic* and Huxley's overly dystopian *Brave New World*. (Figure 3.1)

What Doxiadis defines as utopias of reconstruction approaches what is to be discussed here as utopia(nism)s which take **utopia as project** – those that sit considerably close to reality on the line that alienates utopia(nism)s from reality, at whose other extreme sit utopia(nism)s which take utopia as a model.

Most elaborations on such will-full and comparably concrete architectural utopia(nism)s – utopia(nism)s which act as/become projects – are made in reference to modern architecture, and are better defined as a critique of its failure. Colin Rowe, Philip Johnson and Manfredo Tafuri are three of the most prominent figures on the theme, all of whom believed in forms without utopia.

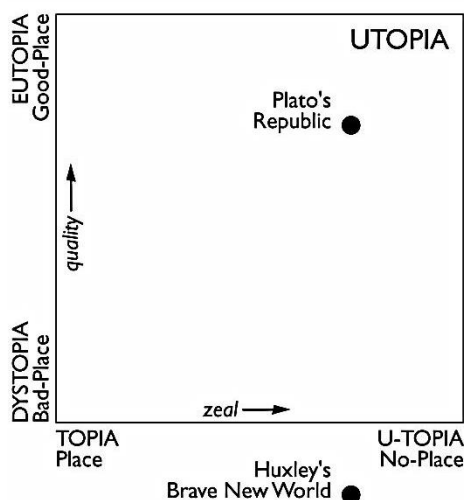


Figure 3.1 Doxiadis' graph of utopia illustrating utopias of escape<sup>226</sup>

According to Rowe, talking about cities, there are two types of utopias: the classical, as an un-explosive object of contemplation<sup>227</sup> and the activist, as the

<sup>226</sup> Barnecut, Stephen. *Planning Architecture*. Calgary, March 1999.

nutrient of the appetite, triggered by the classical utopias, for the ideal.<sup>228</sup> Leaving the former outside the scope of this text, it will be fruitful to elaborate on the latter. Rowe associates activist utopias with the post-Enlightenment. According to him, they are based on the stimulus of the Newtonian rationalism that prevailed the time.

... if the properties and behavior of the material world had at last become explicable without resort to dubious speculation, if they were now provable by observation and experiment, then as the measurable could increasingly be equated with the real, so it became possible to conceive the ideal city of the mind as presently to be cleansed of all metaphysical and superstitious cloudiness. ... Then and soon it would no longer be necessary for the ideal city to be simply a city of the mind.<sup>229</sup>

Rowe's temporal association is not unjustifiable; however, it should also be emphasized here that in his elaboration on activist utopias, he is specifically concerned with the city as a single entity. He is concerned with the content and fate of the totalitarian approaches as such rather than their varieties. For this reason, he disregards the very possible existence of activist architectural utopianisms until that time.

Philip Johnson's approach is also on a parallel line. According to Nathaniel Coleman, "if Rowe attacked the utopian content of historical modern architecture", Johnson went after what he saw as "the unrealistic social content common to the work of a group of architects" that he called functionalist.<sup>230</sup> Johnson, well-known for his multiple turns in architectural styles, believed that "movements can be neither transformative nor developmental."<sup>231</sup> This

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<sup>227</sup> These should not be associated with utopianisms which take utopia as a model. The classical utopias in Rowe's definition are escapist, whereas utopianisms which take utopia as a model are, rather, reconstructivist.

<sup>228</sup> See discussions on page 87.

<sup>229</sup> Rowe, Colin, and Fred Koetter. *Collage City* (Cambridge: The MIT Press), 15.

<sup>230</sup> Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005),. 70.

<sup>231</sup> Ibid.

basically meant that what Rowe called the activist utopias of the post-Enlightenment were mere products of a style phase and thus futile. This actually meant that utopia itself, to its very core, was futile.

Tafuri's perspective is rather different. According to him, architecture and urban design are "built-form expressions of ideology."<sup>232</sup> According to him:

Being directly related to the reality of production architecture was not only the first to accept, with complete lucidity, the consequences of its own commercialization, but was even able to put this acceptance into effect before the mechanisms and theories of political economy had furnished the instruments for such a task. Starting from its own specific problems, modern architecture as a whole had the means to create an ideological situation ready to fully integrate design, at all levels, with the reorganization of production, distribution, and consumption in the new capitalist city.<sup>233</sup>

This is an extension of his Marxist critique of capitalism and is discordant with both Rowe's and Johnson's *naïve* conviction in an architecture free of social content.

Tafuri further opens his point, referring to the *raison d'être* of CIAM. According to him, it was CIAM which institutionalized, at the political level, "the search for an authority capable of mediating the planning of building production and urbanism with programs of civil reorganization."<sup>234</sup> This brought about a search for totally articulated new forms as means of attracting the consumers of the architectural product.

Most criticisms of modern architectural utopias base their critiques on the insufficiencies of these articulated forms which basically make them **projects**.

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<sup>232</sup> Cunningham, Frank. «Triangulating utopia: Benjamin, Lefebvre, Tafuri.» *City* 4, no. 3 (June 2010).

<sup>233</sup> Tafuri, Manfredo. *Architecture and Utopia: Design and Capitalist Development* (Cambridge: The MIT Press, 1976), 48.

<sup>234</sup> *Ibid.*, 125-126.

In other words, the failures of built formal experiments are blamed on the concept of utopia, and as a pioneer who “formulated the most theoretical hypothesis of modern urbanism,”<sup>235</sup> Le Corbusier very frequently becomes the target board.

However, this text asserts that utopianisms such as his, which take utopia as a project, do not actually fail only due to the inconsistencies and ill definitions in their structures and contents. They, rather, mainly seem to collapse due to the *misinterpretations of their concrete formal languages*, and it is again the case of Le Corbusier which best explains this statement.

Le Corbusier’s *Vers une Architecture* is certainly one of the most significant manifestos of modern architecture which still have an enduring impact. In this work, Corbusier prescribed architecture to house the *new mode of living* in accordance with the new emergent spirit of the industrial age. He was, different from his European contemporaries Gropius and Mies van der Rohe, also “anxious to develop the urban connotations”<sup>236</sup> of this architecture. For this reason he developed *Ville Contemporaine* in 1922, *Ville Radieuse* in 1924, *Plan Voisin* in 1925, his proposals for Algiers between 1931 and 1940, his proposals for Nemours – eighteen Unité apartment blocks – in 1933, and the Radiant City in 1935. All had differences and were residues of his evolving theory of modern architecture, and yet they all became immense *formal manifestations* of his ideal modern city and ideal architecture for that city.

The new city would compromise elegant, carefully designed apartment blocks having every possible amenity, with handsome office towers rising above parkland. ... Everything depended on the choice of forms, and the soft domes and picturesque spires of yesteryear would be replaced with horizontal and vertical slabs, generously glazed to give views and admit sunlight. ... A City of Towers was proposed placed amidst gardens, with traffic

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<sup>235</sup> Ibid., 127.

<sup>236</sup> Frampton, Kenneth. *Modern Architecture*. 4th edition (London: Thams & Hudson Ltd., 2007), 155.

deployed along arteries graded into easy, rapid or very rapid circulation.<sup>237</sup>

*Unité d'Habitation* in Marseilles, built between 1945 and 1952, was a very powerful embodiment of the ideas he developed for *Ville Radieuse* in Nemours and Algiers. (Figure 3.2) In the following years, his scheme for the *Unité* became a new typology for architectural projects – especially for mass-housing. “One of the most optimistic designs for mass housing of poor people after the Second World War was (Minoru) Yamasaki’s Pruitt-Igoe plan in St. Louis.”<sup>238</sup> (Figure 3.3 (a)) This has also become one of the most striking examples of the “failure of Utopian planning in architecture”,<sup>239</sup> even though it was given an award by the American Institute of Architects right after its completion in 1956. Only a few years after that, there was serious evidence of decline due to disrepair, vandalism, crime and poverty. In as short as sixteen years’ time, “it became a symbol of separation of plan and Utopia in architecture”<sup>240</sup> and was totally demolished in 1976.

Most have blamed this on the sterile and ‘totalitarian’ schemes of Le Corbusier – the content of his utopianism. Not devoid of reason, these criticisms, however, very often – if not always – totally neglected the fact that it was not only the program or the scheme of Le Corbusier that was problematic. If it were so, “the Lakeshore Drive modernism of Mies van der Rohe in Chicago, which used the best of everything, including real estate and views” would have also faced a similar fate. (Figure 3.3 (b)) Instead, this became a prototype for steel and glass skyscrapers all around the world, and in 1996 received Chicago Landmark Status.

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<sup>237</sup> Baker, Geoffrey. *Le Corbusier: The Creative Search* (London: E & FN Spon, 1996), 278-279.

<sup>238</sup> Johnson, Craig. "Colloquy: Text, Theory, Critique." *Monash University*. 2007. <http://artsonline.monash.edu.au/colloquy/> (accessed May 15, 2013). p. 33.

<sup>239</sup> *Ibid.*, 34.

<sup>240</sup> *Ibid.*, 33.

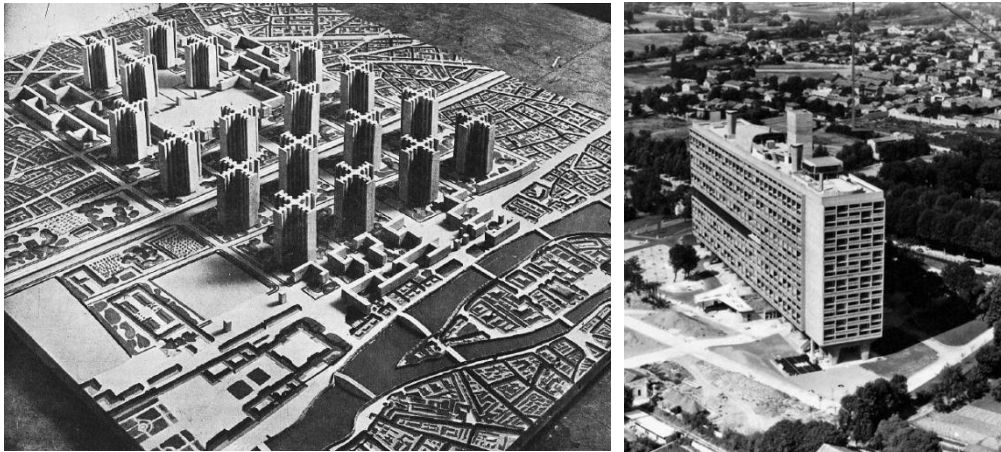


Figure 3.2 (a) The Radiant City, 1935 <sup>241</sup>  
 (b) Unité d'Habitation in Marseilles, 1945 -1952 <sup>242</sup>

Undoubtedly, the precise socio-historical contexts of the two schemes are fairly different, and yet, it is greatly important to recognize how the materialization of a single scheme –tower block housing – yielded almost opposite consequences in the two.

According to Johnson, Corbusier’s modernism actually meant “bourgeois modernism”, and it was implicitly incoherent with the low-cost, low-service plan of the Pruitt-Igoe. For such positions, Coleman critically questioned and explained:

Can a single building be the embodiment of Utopia? Maybe, but only if it is also the physical manifestation of, and frame for, a community of agreement. So for example, whereas, an operational Fourier *Phalanstère* would be a building-based utopia, the vast majority of public housing projects, wherever they might be found, would not be. The key difference between usual public housing schemes and a *Phalanstère* has more to do

<sup>241</sup> *Envision Baltimore*. July 3, 2013.  
<http://envisionbaltimore.blogspot.com.tr/2013/07/dissolving-border-vacuums-part-7.html>  
 (accessed January 13, 2014).

<sup>242</sup> *Brutalism: Architecture of Everyday Culture, Poetry and Theory*. 2012.  
<http://www.brutalismus.com/e/?/concept/> (accessed March 17, 2013).



with the social organization of the communal living it houses than with the specific architectural form it takes; although whatever its form, it must be shaped around the social forms it is meant to house. Thus, a conventional public housing scheme might take a form similar to a *Phalanstère*, but that alone would not make it utopian.<sup>243</sup>

This meant that (utopian) schemes that do not find actual bodies in accordance with the author architect's fancy fail to become operational. For this reason, even though the scheme pictured by the architect may be utopian, the resultant built form may never become an operational utopia.



Figure 3.3 (a) Minoru Yamasaki's Pruitt-Igoe plan in St. Louis, 1956

(b) Mies van der Rohe's Lakeshore Drive in Chicago, 1951<sup>244</sup>

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<sup>243</sup> Coleman, Nathaniel. "Utopia on Trial?" In *Imagining and Making the World*, edited by Nathaniel Coleman (Bern: Peter Lang, 2011), 183-222.

<sup>244</sup> *A History of Architecture - Postmodernism*. n.d. <http://www.historiasztuki.com.pl/kodowane/003-02-02-ARCHWSP-POSTMODERNIZM-eng.php> (accessed January 17, 2014).

Utopian schemes within which utopia acts as a project – schemes which are formally absolute and concretely illustrated – very often yield architectures as such, and it is argued here that this is a residue of their *language* – the way they transmit their message. In these instances, the architectural language is extremely straightforward and very often obviates the conceptual depth of the original construct. Accordingly, each and every detailed and concretely illustrated component of the whole becomes readily available for architectural form-hunters. Components as such are extracted out of their conceptual and theoretical context within that construct and are used anywhere, and even for any purpose, as mere figures.

Unfortunately, as mentioned earlier, most elaborations on architectural utopianisms revolve around schemes as such and these have been proven to fail in recognizing how critical the very language of the scheme is. Furthermore, they have been proven to fail in recognizing other existent utopian architectural languages and, consequently, fail in enlarging the discussion. For this reason, here, departing from the fact that there are multiple elaborations on such approaches and that they have been proven problematic, a further discussion is refrained from. Instead, architectural utopianisms which act either as distant or else close references – utopias as model and utopias as reference – but not blueprints, are laid bare.

Among these, the most distant and yet the most abstract approach comes up when utopia acts as a model. In these cases, the utopian program constitutes a whole new system, departing from the existent facts of the real context. It is doubtless that these, together with the utopian program, foster the utopian impulse. However the impulse does not trigger, all at once, a radical alteration of the physical and mental context. Thus, what Doxiadis defines as a more aggressive and immediate version of utopianism, even though it may be harbored under Mumford's utopias of reconstruction, cannot be associated with what this text discusses as utopianisms within which utopia acts as a model.



Figure 3.4 (a) Exterior of Alan I W Frank House by Gropius and Breuer  
(b) Interior of Alan I W Frank House <sup>245</sup>



Figure 3.5 Louis Kahn's Salk Institute <sup>246</sup>

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<sup>245</sup> *The Alan I W Frank House*. n.d. [http://en.wikipedia.org/wiki/The\\_Alان\\_I\\_W\\_Frank\\_House](http://en.wikipedia.org/wiki/The_Alان_I_W_Frank_House) (accessed December 11, 2013).

<sup>246</sup> *AD Classics: Salk Institute / Louis Kahn*. n.d. <http://www.archdaily.com/61288/ad-classics-salk-institute-louis-kahn/> (accessed November 6, 2013).

The major reason for this is the fact that different categories of architectural utopianisms are defined through their different ranges of immediacy in the categorical framework of this scrutiny.

Thus, architecturally speaking, the remotest utopianisms from physical definitions, and ergo actual place, are defined as utopianisms within which utopia acts as a model. *Within these, rather than spatial expressions, general norms and definitions regarding the discipline of architecture are put forth.* They *wish* to (re)structure the way spaces are produced.

Since these utopianisms are not directly engaged with physical attributes of ideal spaces, their implementations through utopian impulses yield different architectures in different scales and forms, which share a common wish – satisfying ideal norms that will guide the discipline. In other words, these utopianisms, within which utopia acts as a model, construct frameworks for architectural thinking and imagining, but not ideal spaces. Therefore, their realization is only possible through internalization of the definitions and norms regarding architecture in its broadest sense and by all. Therefore, they cannot be associated with immediacy.

In many occasions it is not easy or even possible to read this type of utopianism through the built works of architecture. This is because they are utopianisms which may well be associated with what Levitas reads from Harvey's text as utopia(nism)s as process.

To clarify, if Filarete's<sup>247</sup> Sforzinda is an escapist utopia that has primarily acted as a tool of critique but not an informative model of architecture for the

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<sup>247</sup> Antonio di Pietro Averlino Filarete was a sculptor, architect and theorist of architecture. He is best known for his design of the ideal city Sforzinda (c. 1400 – 1469). One of the earliest complete ideal city designs of the Renaissance, Sforzinda was named after Francesco Sforza, the Duke of Milan. It, never built, was constituted by Filarete as a direct response to the congested Medieval towns. It would not be amiss to state that the Renaissance humanist interest in classical texts may have stimulated its geometric layout. As Paul Grendler stated in his text "Grendler, Paul. «Utopia in Renaissance Italy: Doni's "New World"» *Journal of the*

time, his conception of how architecture should be structured<sup>248</sup> in producing spaces stands for utopianism as process, which acted as a model for, at least, his own actual practice. Or, if Patrick Geddes<sup>249</sup>'s sectional illustrations are utopian imaginings which may be regarded as constructs that act as references for constituting viable urban spaces for his time, his model of urban architectural scrutiny, which is based on survey and diagnosis, yields a utopianism within which what is idealized acts as an informing model.

It is possible to multiply these examples with utopianisms that can be read from Walter Gropius<sup>250</sup>'s distinctly modern approach to the concept of 'Gesamtkunstwerk'<sup>251</sup> in architecture (Figure 3.4), or Kahn<sup>252</sup>'s anthropological conception of the practice, exemplified in the Salk Institute (Figure 3.5).

Here, however, Leon Battista Alberti, for his conception of the practice of architecture in his *De re aedificatoria*, will be discussed in detail.

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*History of Ideas* 26, no. 4 (1965): 479-494." it remained in manuscript until the twentieth century and probably had no influence on other utopias of the time.

<sup>248</sup> Filarete puts forward in his Treatise on Architecture that ideal or original designs are modified during the process of construction. For him, these amendments do not blemish the initial construct but push it towards perfection. In his ideal conception of architecture, the design and construction processes are inseparable. Thus, he postulates that the designer should guide all processes of architectural production from the very early stages to the end.

<sup>249</sup> Patrick Geddes is a pioneering town planner well known for his inspirational thinking in urban planning and sociology based on primary human needs. He was after the scientific method regarding urban production and thus encouraged close observation to discover relationships among places.

<sup>250</sup> Walter Gropius, one of the pioneers of modern architecture, is the founder of the Bauhaus school. In the modern approach to the concept of Gesamtkunstwerk Gropius contended that architects should be equipped with craftsmanship to be able to work with different materials and in different artistic mediums.

<sup>251</sup> When the term 'Gesamtkunstwerk' (total work of art) is used in the context of architecture it signifies that the architect is responsible for the design of a building in totality, including its shell, accessories, furnishings and surrounding landscape.

<sup>252</sup> Louis Khan, the well-known American architect, according to Nathaniel Coleman in "Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005)" was one of the very few American architects who envisioned an emotionally expanded modern Project through a search for themes of cultural continuity.

### 3.2 Alberti and his disciplinary perspectives in *De Re Aedificatoria*

Leon Battista Alberti is best known for his treatise that he wrote around the mid-fifteenth century: *De Re Aedificatoria*. The fame of this enchiridion comes from its leadership among the first emergent books on architecture after antiquity.<sup>253</sup> As Joseph Rykwert puts forward in his introduction to the 1988 publication of the treatise in English:

Indeed, it was only second to be entirely devoted to architecture: the very first, the *De architectura* of the Augustan architect Vitruvius, was, like Alberti's, divided into ten books, and Alberti's very title was a deliberate challenge to the ancient author across a millennium and a half.<sup>254</sup>

This is why it has been recognized to be revolutionary for its time. Through the book, Alberti does not deal with the construction methods of any antecedents. He, rather, stresses new ways and methods of building. For this reason, it is considered to be the first modern approach to architecture as a profession. Within this text the utopian dimensions hindered in Alberti's approach will be elucidated.

Regarding utopia(nism)s of the Renaissance, however, rather than disciplinary discussions ideal city imaginings rush first to mind. Alberti also talks of ideal cities, yet he does not clearly define or illustrate<sup>255</sup> in his texts what that ideal is. A close reading of his oeuvre reveals that there is not a single city construct that he advocates as ideal.

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<sup>253</sup> As Lefaivre and Tzonis state in "Lefaivre, Liane, and Alexander Tzonis. *The Emergence of Modern Architecture: A Documentary History from 1000 to 1810* (London: Routledge, 2004)" there were earlier attempts during the middle ages to produce treatises entirely devoted to architecture. This is what Villard de Honnecourt's illustrated pages covering multiple subjects related to architecture suggest.

<sup>254</sup> Alberti, Leon Battista. *On the Art of Building in Ten Books*. Translated by Joseph Rykwert, Neil Leach ve Robert Tavernor (Cambridge: The MIT Press, 1988), ix.

<sup>255</sup> Alberti's intellect and imagination, and even his practice, were centered on the written text. His treatise did not contain any illustrations.

Indeed, were he writing about a single ideal city, Alberti's proposals would sometimes appear contradictory. He discusses tyrannies, kingdoms, and republics, cities where the people are separated by class and those where they are mixed together. Sometimes he outlines urban situations inspired directly by the contemporary situation of late medieval Italy, while at other times he seems to be speaking of a far-distant **city** of antiquity, replete with showgrounds, theaters, and temples to different gods.<sup>256</sup>

This reveals the open nature of Alberti's discourse, unbound of specific formal delimitations, in that Alberti does not construct the ideal through formal means but through defining relationships and systems. This may well be read as an atypical form of revolutionary thinking for the Renaissance.

In this atypical form, several utopianisms may be discussed. According to Caspar, for instance, Alberti is visionary because of two main reasons. First, it is because he rationally approaches urban planning not only by dwelling on buildings but also on their relationships with each other. And secondly, he is visionary because he relates built form to social institutions and ethical problems.

However, here, as mentioned earlier, Alberti's utopian approach to the main theme of his text – “the relationship between designing and building, or thinking and making architecture”<sup>257</sup> – will be elucidated, rather than his imaginings regarding the construction of cities.

### **3.2.1 The Birth of Alberti's Concepts**

Alberti is very often considered to be the most important architect of the Renaissance. However, difficult to believe, he actually produced very few

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<sup>256</sup> Pearson, Caspar. *Humanism and the Urban World: Leon Battista Alberti and the Renaissance City* (Pennsylvania: Penn State University Press, 2011).

<sup>257</sup> Trachtenberg, Marvin. «Ayn Rand, Alberti and the Authorial Figure of the Architect.» *California Italian Studies* 2, no. 1 (2011).

buildings throughout his life. Nonetheless, his ideas very clearly mark a switch from the Classical movement towards the eclectic freedom of the Renaissance. It is important to recognize what the conditions at the time were that contributed to this shift.

According to Lefavre and Tzonis, the extremely poor living conditions of the dark middle ages were one of the most significant preconditions for this transformation in architectural thinking, contributing to the constitution of a new values system.

At the very root of this new way of architectural thinking lie recognitions regarding the value of the human being. This is at a very primary level associated with the increasing indulgence of sensual gratification – pleasure. What triggered this indulgence in the late medieval society was the emergent *idea of efficiency*. The idea of efficiency was stemmed in the prevailing incompetency and high cost of the workforce. As a reaction to this, a search for mechanical and organizational devices that would add productivity to labor commenced. As Lefavre and Tzonis put forward:

This, in turn, boosted the belief in science as a means for achieving technological innovation. These conditions together with the decentralized structure of Western Europe were conducive to the rise of the guilds and corporations that will play a most significant role in the revolution of building.<sup>258</sup>

With the rise of the guilds a movement towards a **culture of luxury** was initiated. For architecture, this triggered attitudes within which buildings were seen as commodities of sensual pleasure, luxury and fascination. This also induced a split between the kind of norms applied to “military architecture,” including regular buildings such as residences and warehouses – dealing with the questions of firmness and stability as a function of efficiency – and the kind

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<sup>258</sup> Lefavre, Liane, ve Alexander Tzonis. *The Emergence of Modern Architecture: A Documentary History from 1000 to 1810* (London: Routledge, 2004), 8.



of norms applied to buildings that are seen as objects of pleasure and beauty. Methodology for the second had to be developed.<sup>259</sup>

In the new emergent **economy of luxury**, these buildings as objects of sensual gratification became significant, not only because they became commodities, but also because their possession signified power. In order to be able to develop norms that would yield pleasurable and beautiful buildings, Renaissance architects referred to ancient texts for a conscious revival and development of certain elements of ancient Greek and Roman thought and material culture. In this revival – **humanism** in architecture<sup>260</sup> – archaic elements of design thinking were reinterpreted and recruited in new ways as responses to emergent problems of the time.<sup>261</sup>

Humanism was a prevailing method of learning, not only for architecture, in Renaissance. In resolving contradictions of the time in varying fields, humanists studied ancient texts and appraised them through a combination of reasoning and empirical evidence. These scholars shaped the intellectual landscape of the early modern period.

Many historians have been distracted from the intimate connection of humanism with the new time regime by the socioeconomic interpretations exemplified by Jacques Le Goff's celebrated article<sup>262</sup> describing a shift after ca. 1300 from "church time" to "merchants' time," whereby profit-driven commercial and financial interests led the way. To understand how the humanists were even more deeply implicated in the new temporal regime, one needs to grasp not only how much more attentive to the passage of time people became under the regime

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<sup>259</sup> Lefaivre, Liane, ve Alexander Tzonis. *The Emergence of Modern Architecture: A Documentary History from 1000 to 1810* (London: Routledge, 2004).

<sup>260</sup> Browarny defines Renaissance humanism in architecture in *Leon Battista Alberti: Defining Humanist Architecture as the recognition and utilization* of Greco-Roman concepts and methods.

<sup>261</sup> The invention of printing facilitated a faster propagation of ideas.

<sup>262</sup> Le Goff, Jacques. «Merchant's Time and Church's Time in the Middle Ages.» in *Time, Work, and Culture in the Middle Ages*, written by Jacques Le Goff, translated by Arthur Goldhammer (Chicago: Chicago University Press, 1980), 29-42.

of the mechanical clock, but implications of another new means of temporal measure, which may be termed the “**human clock**,” that emerged along with the mechanical devices (not only the twenty-four hour bell-ringing and hour- displaying device but the ubiquitous, fearful hour- or sandglass that appeared simultaneously only around 1300).<sup>263</sup>

In this new perception of time it was not only the concept of an ending to time that was central, but also the personalized anxieties regarding this ending. This marks the emergent existential orientation within which death did not signify a transition from an earthly life to an afterlife anymore, but rather a termination of the very existence.

According to Alberti, the merchant’s time is consubstantial with one’s own deepest being. In other words, for him, human beings are both body and soul, and it is through the scale of time that they are measured. Therefore, if one uses time intensively to its fullest extent, he/she can realize the best possible outcome.<sup>264</sup>

This reveals the reason of the preoccupation of Renaissance architects – as well as all other theorists and practitioners – with literary fame. It marks a very important shift in architectural thinking. By this, something other than producing extraordinary buildings came to the fore, and that was the virtuous founding architect.

It is through the recognition of this shift in focus from the building to the architect that Alberti’s utopian thinking discussed here becomes clearer.

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<sup>263</sup> Trachtenberg, Marvin. «Ayn Rand, Alberti and the Authorial Figure of the Architect.» *California Italian Studies* 2, no. 1 (2011).

<sup>264</sup> Tenenti, Alberto. «The Merchant and the Banker.» in *Renaissance Characters*, edited by Eugenio Garin, translated by Lydia Cochrane, 154-179 (Chicago: University of Chicago Press, 1991).

### 3.2.2 “Building-outside-Time” in Alberti’s text

Alberti’s main message in question in his *De Re Aedificatoria* is, as mentioned earlier, is “the relationship between designing and building, or thinking and making architecture.”<sup>265</sup> He explains in detail different stages of design and building in his text. Doing this, he also keenly emphasizes the processes of review to achieve perfection in the design before initiating any process regarding the construction of the work.

According to him, the design and building of architectural works are separate processes. Thus, construction starts only after the design of the architectural work is fully complete and perfection is achieved. Even though this may seem quite an ordinary idea through the lens of our day, it is not tough to surmise that this architectural program of Alberti’s could have been shocking for his time.

In Alberti’s conception, architecture, among the many and various arts, is the one which is “wholly indispensable” and one which “gives comfort and the greatest pleasure to mankind, to individual and community alike.”<sup>266</sup> And departing from this, he pampers the architect:

Let it be said that the security, dignity, and honor of the republic depend greatly on the architect: it is he who is responsible for our delight, entertainment, and health while at leisure, and our profit and advantage while at work, and in short, that we live in a dignified manner, free from any danger. In view then of the delight and wonderful grace of his works, and how indispensable they have proved, and in view of the benefit and convenience of his inventions, and their service to posterity, he should no doubt be accorded praise and respect, and be counted

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<sup>265</sup> Trachtenberg, Marvin. «Ayn Rand, Alberti and the Authorial Figure of the Architect.» *California Italian Studies* 2, no. 1 (2011).

<sup>266</sup> Alberti, Leon Battista. *On the Art of Building in Ten Books*. Translated by Joseph Rykwert, Neil Leach and Robert Tavernor (Cambridge: The MIT Press, 1988), 2-3.

among those most deserving of mankind's honor and recognition.

In his conception, the architect is considerably **autonomous** and deserves a respected status – glory and fame. And significantly this status is the ultimate point of making architecture in Alberti's mind, not the fine building itself. It is because of this fact that an alteration of the original design of the author should definitely be impeded.

To assure this, Alberti conceptually isolates the design process. According to him, the crafting of a design to its fullest extent is a prerequisite for construction, as mentioned earlier. The multiple components and processes of design should be developed in exhaustive detail and repetitively reviewed to seal perfection. As he emphasizes in this passage:

Finally, when every aspect of the proposed work has been fully approved, so that you and the other experts are satisfied that there is no longer any cause of hesitation or opportunity for improvement, even then would I advise you not to let your desire to build impel you headlong into commencing the work by demolishing any existing buildings or layering extensive foundations for the whole of it: this is what a foolish or rash man would do. Rather, if you heed my advice, allow the proposals to settle a while, and wait until your initial enthusiasm for the idea has mellowed and you have a clearer impression of everything; then, once your judgment is governed by soberer thoughts than your enthusiasm for inventions, you will be able to judge the matter more thoroughly.<sup>267</sup>

In reviewing this approach of Alberti, Marvin Trachtenberg develops a very informative analysis, which extensively guides the reading of Alberti's utopian constructs within this text.

In the book *Building-in-Time: From Giotto to Alberti and Modern Oblivion*, published in 2010, Trachtenberg primarily distinguishes between “**Building-in-**

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<sup>267</sup> Alberti, Leon Battista. *On the Art of Building in Ten Books*. Translated by Joseph Rykwert, Neil Leach ve Robert Tavernor (Cambridge: The MIT Press, 1988), 35.

**Time**” and “**Building-outside-Time.**”<sup>268</sup> In this way, he constructs a new framework for reading structural and operational temporalities of building in medieval and Renaissance Italy.<sup>269</sup> According to Trachtenberg, in pre-modern Europe, the architect built not only with his/her imagination and a composition of materials and components, but also with time. Architects were building in time. Here, “in time” refers not only to the protracted process of realization of an architectural work. It also refers to the developing nature of the structure itself.

Trachtenberg states that, with the turn to modernity, this notion of time and its role in architectural processes changed. Departing from that change, he discusses temporality as an epistemic condition that affects the production and experience of the built world. At the center of his discussion stands Alberti, as being the author of the primal theory of irrevocable architectural design – building-outside-time.

According to Trachtenberg, Alberti reveals with his theory a radical and a-temporal vision of architecture.

This vision of Alberti is extremely radical and **unthinkable**, especially for his time, mostly because of the predominating insufficiencies of construction technology. Over time, and for quite long, there arise on many, if not most, occasions, unforeseen circumstances regarding the implementation processes of the designs. However, Alberti stays very rigid in responding to these circumstances. According to him, the original design, no matter what, should remain unaltered. It should be frozen outside time so that any alteration results in imperfection.

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<sup>268</sup> Trachtenberg, Marvin. *Building-in-Time: From Giotto to Alberti and Modern Oblivion* (New Haven: Yale University Press, 2010).

<sup>269</sup> Merrill, Elizabeth. «Time and Architecture in Premodern Italy: A Review of Trachtenberg's Building-in-Time.» *Architectural Histories* 1, no. 1 (2013).

I feel that the original intentions of the author, the product of mature reflection, must be upheld. Those who began the work might have had some motive that escapes you; even though you examine it long and thoroughly, and consider it fairly.<sup>270</sup>

This reveals Alberti's insistence on the unthinkable. As a matter of fact, it was actually possible to think of an almost complete autonomy of the author architect over the design and construction of an architectural work at the time. According to Tahl Kaminer:

The initial conditions for an emergence of an idea of architectural autonomy were set already in the Renaissance, when, in the struggle to elevate architecture from the status of a craft to that of a liberal art, architecture was understood as a product of the mind, privileging the architectural idea over the reality of the building.<sup>271</sup>

However, it was not possible to ignore the technical limitations which inhibit the realization of the authors' designs without alterations. Alberti himself is also aware of these limitations; nevertheless, he does not provide any **technical** solutions and yet proposes solely that:

First, nothing should be attempted that lies beyond human capacity, nor anything undertaken that might immediately come into conflict with nature.<sup>272</sup>

Persisting in the unthinkable, even though he does not define any means of achievement, he expands the frame within which architecture and the architect are mentally confined. This reveals his inventiveness and genius, and holds the utopian dimension of his architectural theory.

According to Bill Hillier, architectural theories have two distinct components:

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<sup>270</sup> Alberti, Leon Battista. *On the Art of Building in Ten Books*. Translated by Joseph Rykwert, Neil Leach ve Robert Tavernor (Cambridge: The MIT Press, 1988), 319.

<sup>271</sup> Kaminer, Tahl. «Autonomy and Commerce: The Integration of Architectural Autonomy.» *Arq* 11, no. 1 (2007): 64.

<sup>272</sup> Alberti, Leon Battista. *On the Art of Building in Ten Books*. Çeviren Joseph Rykwert, Neil Leach ve Robert Tavernor (Cambridge: The MIT Press, 1988), 35.

...one in the realm of broad intention, telling architects what they should aim to achieve through architecture, and one in the realm of what we might call architectural technique, telling architects how to realize that intention.... The broad proposition, or intention, sets a goal while the narrow proposition, or architectural technique, proposes a way of designing through which the intended effect will be realized.<sup>273</sup>

Alberti's broad proposition is based on his challenge regarding how architecture may become an essential contribution to, or the constituent of, a civilized society.<sup>274</sup> For this reason, he becomes **comprehensively** engaged with the major principles of architectural production and constitutes a model based explicitly on mathematical order to achieve perfection, and less explicitly, yet in essence, on *building-outside-time*, to sustain the perfection achieved through that order and immunity of design to glorify the author-architect. As for architectural techniques, Alberti offers methods for calculating proportions.

Even though he is very intricate regarding these techniques; he keeps his tone more susceptible to various readings in his broad proposition. However, it is not in the openness of this proposition, his **model**, but in the way it is linked with *time* that Alberti's utopian thinking becomes apparent.

Alberti's utopian tones lay in this constitution and construction of a radical alternative to the everyday practice of architecture, challenging time. It is important to mention here that his utopian propositions are invigorated by his experimental narrative. Alberti, while building up a utopian model of architectural production, stylistically experiments with the method of transmitting architecture for what it is, primarily a language for setting up a fresh enterprise. Different from his contemporaries, he presents "an analysis of

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<sup>273</sup> Hillier, Bill. *Space is the Machine: A configurational theory of architecture* (London: Space Syntax, 2007), 47.

<sup>274</sup> Eck, Caroline Van. "Enduring principles of architecture in Alberti's On the Art of Building: How did Alberti set out to formulate them?" *The Journal of Architecture* 4, no. 2 (2010): 119-127.

architecture based on an a-historical and a-stylistic conceptual framework,”<sup>275</sup> in which Nature becomes the authority rather than the ancients. In so doing, he carefully refrains from prescribing how to build, even though he elaborates on details.

Although he did not consider architecture to be a language, this framework did enable him to use the methodological and structural models offered by classical treatises on rhetoric to construct his own systematic treatment of architecture as an art.<sup>276</sup>

This systematic treatment is how he attains a model rather than a specific style for architectural production; and what proves this as a model is the way it allows for different readings and interpretations by different groups of scholars. According to Anthony Grafton:

At least two Alberti's are reflected in the fun-house mirrors of the modern scholarly literature. One of them came into existence, appropriately, in the high age of modernism. This Alberti devised a totalizing theory, based on a limited, coherent set of what the brilliant and influential German émigré scholar Rudolf Wittkower called “architectural principles.”... Alberti ... highlighted the architect's role as an impresario of society and space. Some scholars treat this Alberti as the first in the great series of humane utopians that stretches from Leonardo da Vinci in his own era to Robert Owen and Peter Behrens; others treat him as the first in the grandiose series of tyrannical dystopians that runs from Tommaso Campanella more or less directly to Le Corbusier and Robert Moses. The second Alberti has emerged in the last generation of scholars, in an age of vernacular styles and sympathy with built environments. This Alberti stands for close attention to context, for deep commitment to the histories of sites, buildings and cities, for love of tradition. His work looks forward not to the monolithic unity of the modern housing Project but to the varied historicism of the last fin-de-siecle and to the suppler post-historicism of ours...<sup>277</sup>

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<sup>275</sup> Ibid., 119.

<sup>276</sup> Ibid., 120.

<sup>277</sup> Grafton, Anthony. *Leon Battista Alberti: Master Builder of the Italian Renaissance* (Harvard University Press, 2000).



What is discussed as a utopian dimension in this tractable model which allows such readings is, however, illegible from these examples. So, to repeat, is the way it challenges mundane practice. Alberti devises a totalizing theory, a model, of controlled architectural creativity, which in essence rests on his challenge with *building-outside-time*, and this is coupled up with an experimental architectural narrative for the time.

### 3.2.3 Influences of Alberti's Model

Alberti's architectural writings, as well as his practice, undoubtedly exerted great influence on 16th and 17th century architecture. It has been extensively possible for many scholars to read the influences of his architectural principles from several works from the Renaissance, especially from those of Mantegna, Piero della Francesca and Fra Angelico. According to Tavernor, Alberti has been the one to succeed in raising the status of architecture to that of an art, and the one who paved the way for the High-Renaissance architecture of Rome.<sup>278</sup>

However, even though it has been possible to trace the influences of Alberti's architecture and architectural principles from a multitude of works and proceeding writings, it is extremely difficult to uncover the effects of his utopian architectural production model based on *building-outside-time*. In other words, the utopian dimension of his broad proposition, based on his challenge with time, is not easily legible from the proceeding practice or built work, whereas his architectural techniques are widely traceable. This is partially because:

The broad propositions are in the realm of philosophical abstraction, where the theory engages the vast world of ideas and presuppositions, implicit and explicit, which eventually rests nowhere but in the evolution of human minds. The narrow

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<sup>278</sup> Tavernor, Robert. *On Alberti and the Art of Building* (Yale University Press, 1999).

propositions are in the realm of direct experience of the world where theories engage the minutiae of everyday experience.<sup>279</sup>

However, this does not mean that broad propositions put forth in architectural theories are never detectable from real life practices. On many occasions they may be so through readings of the narrow propositions from built forms. However, in the case of Alberti, as his architectural utopianism is not directly associated with form, but time, serious difficulties for tracking any of its influences arise. There is almost no information regarding any changes that were obligatory and were made during any of the construction processes, even of Alberti's own designs. How many of his works followed his initial designs is uncertain. Furthermore, any further attempts of other proceeding figures or practices to build outside time are also not easily detectable, or else not meaningfully associable. This is because at least until the scientific revolution, the dominant technical limitations of the time persisted. Furthermore, striving to discuss the different experiences of the periods following the transcendence of the major technical difficulties in reference to Alberti would be too bold due to the wide time gap.

For this reason, no concrete examples have been found to be illustrated here to elaborate on the influences of Alberti's utopianism on real life practices. This may open a potential line of research for further studies. However, within the confines of this work and for its purposes, concrete examples are not seen as obligatory, even though they are found to be extremely illustrative and informative. Therefore, no associations are forced. This is also a deliberate attempt to reveal that in approaches within which utopia acts as a model, further influences may be not at all legible or traceable.

*Despite the fact that referential utopianisms such as those which take utopia as a model may not be directly associated with any specific built work and be*

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<sup>279</sup> Hillier, Bill. *Space is the Machine: A configurational theory of architecture* (London: Space Syntax, 2007), 47.

*further detailed from thereon, elaborating on approaches other than those which take utopia as project are of great importance. This is not only because such approaches are very often neglected, but also because, safe from merely formal counterfeits, these provide us with potentialities for radicalizing contemporary architectural thinking. Nevertheless, in approaches which dwell on general norms and definitions regarding the discipline of architecture, as illustrated with the case of Alberti, these possibilities are rather limited as the ideally constructed model does not really aim to approximate the here and now. For this reason, it is crucial to elaborate on the two other types of referential utopianism defined and framed here as: those which take utopia as a speculative reference and those which take it as a critical reference.*



## CHAPTER 4

### UTOPIA AS REFERENCE: A RESILIENT APPROACH

In this chapter, architectural utopia(nism)s, which are neither as remote as utopia(nism)s as models, nor as concrete and will-full as utopia(nism)s as projects, are dwelled upon. Utopia(nism)s which act as critical references are discussed in further detail through a reading of Peter Cook's utopian architectural thinking and promoted as the most resilient means of utopianism, being based upon a critical dialogue with the existent reality.

#### 4.1 Architectural Utopia as Reference

In his book *Architecture and Utopias*, Nathaniel Coleman, exploring the varieties of architectural utopias, elucidates on two distinct and yet broadly defined lines of approach towards architecture and utopia. According to him:

Writers in the first group argue either utopia must end, or that already has. Those in the second group propose a kind of utopia that is not really utopian. Their visions are almost exclusively technological and nearly devoid of a social dimension.<sup>280</sup>

For the first group, Coleman talks of Colin Rowe, for his effort to liberate architecture from “concerns lying beyond formalism,”<sup>281</sup> and Philip Johnson for his attempt to drain architecture of “whatever content it inherited from modern art and politics.”<sup>282</sup> Coleman's reading of both figures undoubtedly deserves further discussion; however, here the emphasis is deliberately put on his reading of the second group.

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<sup>280</sup> Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005), 65.

<sup>281</sup> Ibid.

<sup>282</sup> Ibid., 68.

For the second group, Coleman depicts Buckminster Fuller and Archigram, which within this text both become cases for discussing architectural utopia(nism)s from different frames of reference. This is a deliberate choice so as to reveal how an alternative resilient perspective of architectural utopia(nism)s may help uncover different dimensions of certain approaches.

According to Coleman, Fuller's thinking, in many senses, disregarded the *qualitative*, being the social and emotional, and stressed mainly the *quantitative*, that is, the scientific and industrial. Fuller saw the survival of the world population through the achievement of a universally high standard of living. He thus introduced the concept of 'ephemeralization', which basically meant doing more and more with less and less. His technological thinking was based on this concept, through which the survival of the human species could be assured. To this end, Fuller stressed the necessity of a "design-science initiative and technological revolution."<sup>283</sup> With such a breakthrough, industrial capacity could shift towards "a focused preoccupation with the bio-technical conditions of planetary existence."<sup>284</sup>

For Coleman, this thinking of Fuller was based on *prognosis*, and thus shall not be considered a utopia. He states that:

His (Fuller's) vision was firmly grounded in the present, making it a kind of futurology; simply offering a version of maximized existing reality extended into the future. As a glorification of a nearly verifiable potential already held within present reality, Fuller's fantasy proposed little genuine change.<sup>285</sup>

Coleman may have been right in putting forth that Fuller should be claimed a futurist rather than a utopist *per se*. It was in the 1960s that Buckminster Fuller developed a collaborative simulation game to be played on what he introduced

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<sup>283</sup> Fuller, Buckminster. *Critical Path* (New York: St. Martin's Press, 1981), xviii.

<sup>284</sup> Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005), 74.

<sup>285</sup> *Ibid.*, 75.

as the ‘Dymaxion map’: The World Game. (Figures 4.1 and 4.2) This was a logistics and a world peace game “that was intended to be a tool that would facilitate a comprehensive, anticipatory design-science approach to the problems of the world.”<sup>286</sup> To this end, resources, trends and scenarios were plotted on Fuller’s Dymaxion Map. This seriously cogitated tool was introduced as a ‘game’ to invite *all*, not just the powerful elite, onboard to steer the Spaceship Earth towards anticipated futures. However, according to Reinhold Martin, this not only proved Fuller’s futurology; in essence, this dominantly futurist game also nestled “a postmodernist struggle with futurity.”<sup>287</sup>

Its scenario-planning format was modeled on the war games played by cold warriors and thus offers some insight into the epistemologies of Vietnam. A notable difference however, was that the Manichean “drop dead,” zero-sum premises of the latter were replaced here by a distinctly Fulleresque formulation: ‘Everybody must win.’<sup>288</sup>

Certainly, as Martin also stated, “with a certain tautological precision,”<sup>289</sup> **this was utopian**. It is in Fuller’s conviction in the holistic survival of humankind that his utopian perspective is nestled. That is to say, even though his futurist tendencies have the greater weight, his thinking also harbors strongly utopian dimensions. It is, therefore, certainly fallacious for the approach defined within this text to claim his proposal *a kind of utopia that is not really utopian*, as does Nathaniel Coleman. By such a definition, what utopia comes to mean is considerably limited and limiting for further readings of many rich and broad works. It does not enable any exploration for the utopian within what is called a ‘non-utopia.’

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<sup>286</sup> *Buckminster Fuller Institute*. n.d. <http://www.bfi.org/about-bucky/buckys-big-ideas/world-game> (accessed 01 8, 2014).

<sup>287</sup> Martin, Reinhold. *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minesota Press, 2010).

<sup>288</sup> *Ibid.*, 34.

<sup>289</sup> *Ibid.*, 34.



Figure 4.1 World's Future Society General Assembly in 1982: The map used by the World Game Institute in the 80s and 90's<sup>290</sup>

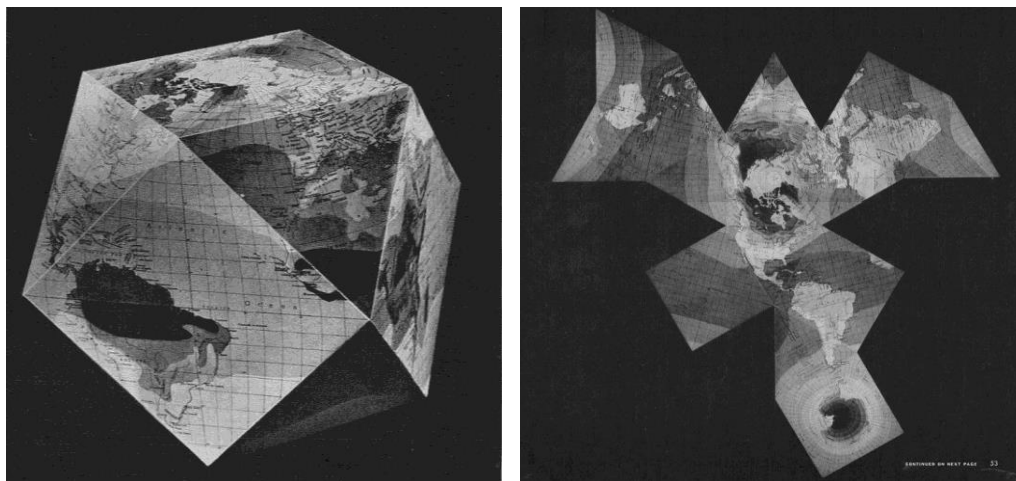


Figure 4.2 Dymaxion Map, also known as the Fuller Projection Map developed by Buckminster Fuller by 1954<sup>291</sup>

<sup>290</sup> *Dymaxion Map*. May 15, 2013. <http://www.ref17.net/hunziker/etc/dymaxion-map/> (accessed December 8, 2013).

<sup>291</sup> *Ibid.*



As discussed earlier, new resilient perspectives favor open definitions of utopia, such as Levitas's "expression of desire for a better way of living and of being."<sup>292</sup> To recall the discussions on the theme, according to her:

This analytic rather than descriptive definition reveals the utopian aspects of forms of cultural expression rather than creating a binary separation between utopia/non-utopia. It allows that utopia may be fragmentary, fleeting, elusive.<sup>293</sup>

Within such a perspective, utopia(nism)'s formal, functional and thematic variables multiply. As Levitas puts forth, "those functions may include compensation, critique or change."<sup>294</sup> The essence of all, however, is to radically challenge the taken-for-granted, whether it be the whole or a specific part of any system. As Levitas states, utopia aims at "broadening, deepening and raising ... aspirations in terms different from those dominating the mundane present." Thus, utopia may depart from a *speculative* point of view as well as from a *critical* one, provided that it radically challenges the depicted theme. It may well also leave certain dimensions of phenomena, whether the social or formal, unaddressed while dwelling on others in depth. From this frame of reference, Frampton's remark about Fuller's failure to address class struggle may only become a criticism but not a criterion for evaluating his *utopian-ness*.<sup>295</sup>

Levitas strengthens this perspective through her reference to Bloch. According to Bloch, utopian thinking can be read in a multitude of forms throughout human history in art, architecture, medicine, sport, literature and many other fields of human practice. Some of these are grandiose, whereas others simply

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<sup>292</sup> Levitas, Ruth. *Utopia as Method: The Imaginary Reconstitution of Society* (New York: Palgrave Macmillan, 2013), 4.

<sup>293</sup> Ibid.

<sup>294</sup> Ibid.

<sup>295</sup> Frampton, Kenneth. *Modern Architecture: A Critical History*. 3<sup>rd</sup> edition (London: Thames and Hudson, 1992), 191

relate to immediate ends. In other words, utopia does not necessarily “require the imaginative construction of whole other worlds.”<sup>296</sup> It may well be present as a pointed impulse embedded in different spheres of daily life.

From this point of view it is possible to read the utopianism embedded in Fuller’s thinking and in many others’ as beyond what Coleman calls a “technological utopia”, which is not *really* a utopia by his own definition. Here, then, it becomes clear that through such a limited perspective Coleman allows the opportunity to read Fuller’s utopia(nism) of *lightness* slip away.<sup>297</sup> However, not only Coleman but also many other theorists disregard or lay little store in utopia(nism)s as such. Here, though, these imaginary constructs, which are in most instances in-depth scrutinies of depicted themes and not blue-prints but *references* for current and future practices, are elucidated upon to open up new discussions on architectural utopia(nism)s, which may either be *speculative*, as Fuller’s, or *critical*, as Archigram’s and specifically Peter Cook’s, which will be discussed in further detail in the following sections.

Utopia(nism)s which become *references* for architectural production share certain common attributes distinguishing them from other types of utopian constructs. In terms of their literal forms, they are not solely verbally descriptive, as are utopia(nism)s within which the imaginary construct acts as a model. On the other hand, they are also not formally closed and visually illustrated in extreme concrete terms as utopia(nism)s which are projects rather than constructs. They dwell mostly on the readily changeable and intervenable aspects of reality, refraining, however, from the physical determinism of will-full utopianisms to allow for multiple interpretations. Without a laborious exploration it is also in most cases quite possible to distinguish between the

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<sup>296</sup> Ibid., 5.

<sup>297</sup> Letizia Modena in her book “Modena, Letizia. *Italo Calvino's Architecture of Lightness: The Utopian Imagination in an Age of Urban Crisis* (New York: Routledge, 2011)” close reading Italo Calvino’s *Invisible Cities*, dwells on the utopian concept of lightness in architecture through a discussion of emergent paradigms of urbanism in the 1960s and the beginning of the 70s.

two different approaches by looking at their representative materials. A visual comparison of the visuals of Le Corbusier's *Ville Radieuse* and Taut's *Alpine Architektur*, for instance, is self-explanatory in that sense. (Figure 4.3)



Figure 4.3 (a) Le Corbusier's *Ville Radieuse*<sup>298</sup> (b) Bruno Taut's *Alpine Architektur*<sup>299</sup>

In his *Alpine Architektur* Taut manifests the use of glass on a grandiose scale, yet prefers to leave his representative material at an abstract level, whereas Le Corbusier is quite sharp in his architectural language for his *Ville Radieuse*.

To open a parenthesis here, it is crucial to mention that, in comparing and contrasting the two imaginaries, the influence of the time frame these perspectives were born out of is not being neglected. The influence of the prevailing mode of thought shaped by the conditions of the real context on the mode of utopian imagination is without dispute. (Figure 2.7) This may certainly, to a great extent, explain the difference between the approaches of Le Corbusier and Bruno Taut, as put by Iain Boyd Whyte in *Modernism and the Spirit of the City*. Departing from a discussion of the emergent new world of

<sup>298</sup> *AD Classics: Ville Radieuse / Le Corbusier*. n.d. <http://www.archdaily.com/411878/ad-classics-ville-radieuse-le-corbusier/> (accessed January 19, 2014).

<sup>299</sup> *Bruno Taut, Architecture in the Alps, 1919*. n.d. [http://etsavega.net/dibex/Taut\\_Alpine-e.htm](http://etsavega.net/dibex/Taut_Alpine-e.htm) (accessed January 19, 2014).

the 1920s, less beneficent than anticipated, Whyte marks a shift in thinking and illustrates this with the very same two figures. According to him:

Two images capture the condition well. In 1919 Taut in his *Alpine Architektur*, extravagantly embraces nature in a text that proclaims: ‘Pillars and arches of emerald glass set upon the snow-capped summit of a high mountain project above the sea of clouds. An architecture of frames, of open space flowing into the Universe. Le Corbusier, in contrast, building a decade later, creates a timorous rectangular aperture on the roof terrace of the Villa Savoye, offering a controlled, enframed and abstracted view of the external world.’<sup>300</sup>

However, what is critical to note here is that it is also quite limiting to bind the difference in the tone of utopia(nism)s only to the modes of thinking specific to different periods. This is because it may not explain how Fuller’s and Corbusier’s utopianisms from the very same decade differ.

Closing the parenthesis, apart from the representational difference between the two approaches, regarding their contents, Utopia(nism)s which act as references for architectural practices may best be defined as being more placid. They do not put the problem or the theme they dwell on as urgently as utopia(nism)s that are taken to be projects do. They rather become trainings of the imagination, being both as specific and as comprehensive as can be, on the line between a model and a project.

Undoubtedly, utopia(nism)s as such had been existent throughout the history of architecture at different periods. To add to Fuller and Cook, Filarete’s challenge with the Platonic concept of ideality in his treatise, Christopher Alexander’s entirely new attitude towards architecture and planning in *The Timeless Way of Building*, or Rem Koolhaas’s utopian urbanism of the void in *S M L XL* may be counted as a few. However, their intentional rendering is

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<sup>300</sup> Whyte, Iain Boyd. "Introduction." In *Modernism and the Spirit of the City*, edited by Iain Boyd Whyte (New York: Routledge, 2003).

grounded in the urbanism debates of the 1960s and early 1970s. Those were the years that:

Visionary architects, especially in France, radically exploited the concept of utopia as a methodology, or something to think with, not as an outcome.<sup>301</sup>

Their explorations centered on utopian forms and/or formal utopias to arrive at new solutions for urban problems. Several architectural historians and theorists in the current decade have become “engaged in a reappraisal of the visionaries’ quest for potential forms.”<sup>302</sup> Here, however, to repeat, the scrutiny of approaches as such is deliberately liberated from any specifically time-, content- or form-based discussion. Rather, utopianisms which become challenges and references for the current practice are explored in two different lines, defined according to their evaluation of the reality in and from which they are born, as mentioned earlier, namely: speculative and critical.

#### **4.2 Architectural Utopia as Speculative Reference**

Fuller’s challenge of technology as a means to achieve a sort of lightness and less-ness in architecture may be defined as one of the best representatives of architectural utopia(nism)s which become *speculative references*. In such utopia(nism)s, the present is projected to the future through certain narratives to come up with a range of possible timeless futures.<sup>303</sup> These depart either from a presumption that the utopian future can best be “represented transparently and thereby optimized”<sup>304</sup> by means of futurology or else from a

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<sup>301</sup> Modena, Letizia. *Italo Calvino's Architecture of Lightness: The Utopian Imagination in an Age of Urban Crisis*. New York: Routledge, 2011. p. 132.

<sup>302</sup> Ibid.

<sup>303</sup> It is on this account that Buckminster Fuller may be defined as a futurist without doubt.

<sup>304</sup> Martin, Reinhold. *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010), 35.

conviction in and a non-critical stance towards the modes of operation within the here-and-now.

Perspectives within the first group may well be associated with what Reinhold Martin defines in his “Utopia’s Ghost: Architecture and Postmodernism, Again” as the “postmodernist utopias of risk”, which are in their construction very different from “modernist utopias of form.”<sup>305</sup>

In fact, reflecting on utopian constructs through a periodical basis is deliberately refrained from within the framework drawn by this text. However, Martin’s approach has a certain right in associating utopias of risk with postmodernism.<sup>306</sup>

According to Anthony Giddens and Ulrich Beck, both of whom discuss the notion of risk in relevance to modernity, risks are socially constructive. As they put forward, it is possible to talk of a clear shift from a class society towards a “crisis dominated risk society”, or in other words, a shift from “the questions of the production and distribution of wealth to the production, definition and distribution of risks.”<sup>307</sup>

Modern society, being much more dynamic than any previous one, “lives in the future rather than the past.”<sup>308</sup> For this purpose, in the 1980s Giddens and Beck coined the term “risk society”,<sup>309</sup> which referred to the risk-based organization

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<sup>305</sup> Ibid., 36.

<sup>306</sup> Martin’s direct association of modern utopias with form, however, is quite reductionist.

<sup>307</sup> Levitas, Ruth. “Discourses of Risk and Utopia.” In *The Risk Society and Beyond*, edited by Barbara Adam, Ulrich Beck and Joost Van Loon (London: Sage Publications, 2000), 198-210.

<sup>308</sup> Giddens, Anthony. *Runaway World: How Globalization is Reshaping Our Lives* (London: Profile, 1999), 94.

<sup>309</sup> The term gained further recognition towards the 1990s due to its link to trends in thinking about wider modernity and the growing popular discourse on environmental concerns.

of modern society. This was done in order to give a name to the shift in society's perception of reality. As Suha Özkan puts it:

Since the utopic nature of a theory has mainly to do with the handling of reality, it is the message that must be considered for the evaluation of a utopic work.<sup>310</sup>

The perception of occurrences within this reality affects the way of addressing them. When occurrences are perceived to be external, only their consequences are addressed, whereas if they are perceived as manufactured, this brings their causes into question.<sup>311</sup>

For Beck “modern society has become a risk society in the sense that it is increasingly occupied with debating, preventing and managing the *risks that it itself has produced*.”<sup>312</sup> Thus, it has become reflexive, which is to say “it becomes a theme and a problem”<sup>313</sup> unto itself.

Going back to Martin's definition, this explains how the emergent notion of *manufactured risk* may well be associated with the postmodern utopian imagination but not with the earlier periods' thinking, within which risks were external to human practice, and thus were, in many instances, not predictable and, more importantly, not at all navigable.

However, what are referred to here as utopianisms which become speculative references cannot be reduced to what Reinhold Martin defines as postmodern utopias of risk. As mentioned earlier, some utopian constructs depart neither

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<sup>310</sup> Özkan, Suha. “An Introduction to Theory of Architecture.” (PhD diss., Middle East Technical University), 20.

<sup>311</sup> Ibid., 26.

<sup>312</sup> Beck, Ulrich. "Risk Society's Cosmopolitan Moment." *Harvard University Lectures*. November 12, 2008. <http://www.labjor.unicamp.br/comciencia/files/risco/AR-UlrichBeck-Harvard.pdf> (accessed January 10, 2014).

<sup>313</sup> Beck, Ulrich, Anthony Giddens, and Scott Lash. *Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order* (Stanford: Stanford University Press, 1994), 8.

from a genuine engagement with the future or the status quo, but rather mainly, if not solely, speculate how a certain technology or theme may lead to something radical. Bruno Taut's "Glass Utopia"<sup>314</sup> may well be a representative of this line, yet still with certain important tones of criticality – a major component of all utopia(nism)s to varying degrees.<sup>315</sup>

Bruno Taut is best known for his part in the expressionist architecture of the early 1900s, ever since Behne's adaption of the term 'expressionism' to architecture in reviewing a work of Taut's in 1913.<sup>316</sup> As Behne observed, Taut worked on emancipating buildings from all sorts of non-artistic considerations. In so aiming, Taut "challenged some of the most fundamental orthodoxies of modern architecture."<sup>317</sup> It is undoubtedly not only because he experimented with architecture through his radical pavilions in Berlin, Leipzig, and Cologne but also because of his active participation in organizing his revolutionary artist and architect colleagues that his name is associated with expressionism. (Figure 4.4)

Like many of his colleagues, he was convinced that specifically architects and artists must play a central role in the development of a new society. At the end of 1918, Taut became one of the founders and activist of the *Arbeitsrat für Kunst* ("Working Council of Art") and the "November Group," both short-lived associations of utopian and revolutionary Expressionist minds.<sup>318</sup>

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<sup>314</sup> Ersoy, Ufuk. "To See Daydreams: The Glass Utopia of Paul Scheerbart and Bruno Taut." In *Imagining and Making the World: Reconsidering Architecture and Utopia*, edited by Nathaniel Coleman (Bern, 2011), 107-137.

<sup>315</sup> Taut's well-known utopian projects *Alpine Architektur* and *Die Stadtkrone* are deliberately not centrally discussed here. It is preferred to discuss his utopianism grounded in his elaboration on glass through a reading of his built works. The *Alpine Architektur* project is referred to only in order to reveal the abstract dimensions of his utopian thinking.

<sup>316</sup> Gutschow, Kai. "From Object to Installation in Bruno Taut's Exhibit Pavilions." *Journal of Architectural Education* 59, no. 4 (2006): 63-70.

<sup>317</sup> *Ibid.*, 63.

<sup>318</sup> Lupfer, Gilbert, Jürgen Paul, and Paul Sigel. "20th Century." In *Architectural Theory: From the Renaissance to the Present*, edited by Bernd Evers (Cologne: Taschen, 2003): 695.



This challenge of Taut was manifested in his architectural thinking and work which was centered on the use of glass. He believed that glass was “much more than an emergent modern building material.”<sup>319</sup> It, especially when used colored, would brighten up the world.

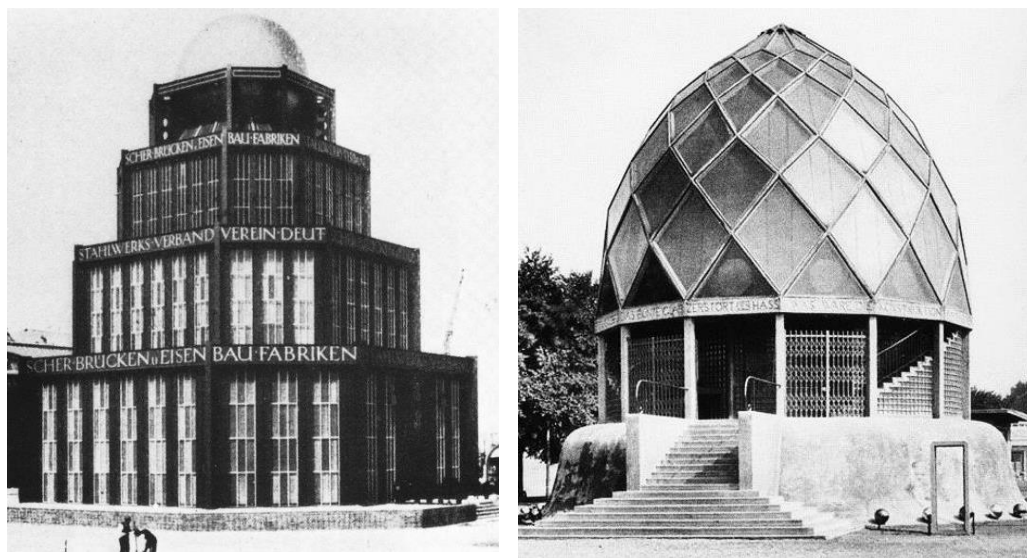


Figure 4.4 (a) Taut’s “Monument to Iron” pavilion constructed at the International Building Exposition in Leipzig in 1913 (b) Taut’s Glass Pavilion at the first Werkbund Exhibition of 1914 held at Rheinpark in Cologne <sup>320</sup>

Paul Scheerbart, the author of *Glasarchitektur*, also shared Taut’s fascination with glass. He was a “German architectural visionary, author, inventor, and artist engaged in the avant-garde circles of the day.”<sup>321</sup> Together with Taut, and in collaboration, he also believed that the extensive use of colored glass would end up in a global and spiritual transformation of civilization. He, however,

<sup>319</sup> Ersoy, Ufuk. "To See Daydreams: The Glass Utopia of Paul Scheerbart and Bruno Taut." In *Imagining and Making the World: Reconsidering Architecture and Utopia*, edited by Nathaniel Coleman (Bern, 2011), 108.

<sup>320</sup> Gutschow, Kai. "From Object to Installation in Bruno Taut's Exhibit Pavilions." *Journal of Architectural Education* 59, no. 4 (2006): 63.

<sup>321</sup> Scheerbart, Paul, and John Stuart. *The Gray Cloth: Paul Scheerbart's Novel on Glass Architecture* (Cambridge: The MIT Press, 2001), xv.

rejected considering this premise as *utopian*, highlighting the very existence of the material and the building technology that would facilitate this change through time.

Yet this was doing injustice to his own work.<sup>322</sup> Both Taut's and Scheerbart's focus on glass as a means of liberating "a range of cultural values from the pragmatic rationality and hegemony of technology"<sup>323</sup> was utopian in its very essence. This was what led them towards radical experimentation with the use of existent technology both literally and architecturally – experimenting with the **thinkable**. Glass, in Taut's exploration, became the medium through which the literary and materialist meaning of building was challenged. As Ufuk Ersoy puts forward:

... in defense of Scheerbart's and Taut's utopian vision, it is worth noting that their aim was to create a *Traumkunst* (art of dream) in glass architecture but not a *Raumkunst* (art of space). The ambiguous substance of glass appealed to them, especially by virtue of its fictive attributes. The potential of glass to act in the subjunctive mode of "as if" and to suspend material reality invited both men to explore a different way of engaging with the environment.<sup>324</sup>

Unlike utopia(nism)s which act as projects for realization, the attitude of Taut was not a formally solid and dominantly will-full construct. It was rather an in-depth scrutiny into a **specific** domain of architecture as a means of facilitating still broad objectives. Therefore, its influence was less formal but more thematic and conceptual.<sup>325</sup>

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<sup>322</sup> This was also done injustice to the concept of utopia.

<sup>323</sup> Ersoy, Ufuk. "To See Daydreams: The Glass Utopia of Paul Scheerbart and Bruno Taut." In *Imagining and Making the World: Reconsidering Architecture and Utopia*, edited by Nathaniel Coleman (Bern, 2011), 122.

<sup>324</sup> *Ibid.*, 133.

<sup>325</sup> Here it is important to distinguish between the influence of Taut's architectural works and the influence of Taut's utopian thinking. Since his utopianism is quite abstract in his

Kai Gutschow's reading of Taut's work in his text *From Object to Installation in Bruno Taut's Exhibit Pavilions*, should be quite explicative in representing the conceptual influence of his Glass Utopia(nism).

According to Gutschow, Taut was one of the most influential figures in the evolution of the idea of *installation*. In his text, the pavilions of Taut are explored as early experiments in creating installations. As he puts it:

They can be identified as landmarks in shifting twentieth-century visual "objects," to multisensory "experiences," ideas that continue to resonate in art today.<sup>326</sup>

As Gutschow emphasized, Taut aimed at an architecture of pure sensual experience. He believed that the artistic purpose should be central to all work, outweighing the functional and the purist. For this, Taut claimed in the opening phrase of the visitor's guide to the Glass Pavilion that its purpose was nothing more than an achievement of beauty.

The building did not act as an object or a background for a display and offered experiences both psychologically and sensorily rich. (Figure 4.5) It, as Gutschow described:

... was among the first exhibition buildings designed primarily as a mechanism to create vivid experiences throughout, from exclusively optic to partly haptic. The circuitous circulation up, around, and down the narrow glass stairs, the pervasive colored light filtering through the colored Luxfer prisms on the interior that simultaneously illuminated the space and closed off all visual contact with the outside, and finally the synaesthetic experience of water, light, stairs, colored tiles, and the cinematograph in the lower floor powerfully commandeered the spectators' sensory experiences.<sup>327</sup>

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comprehensive thinking and only its parts are concretely elaborated upon and realized through his work, the influences of his holistic perspective are discussed within the scope of this text.

<sup>326</sup> Gutschow, Kai. "From Object to Installation in Bruno Taut's Exhibit Pavilions." *Journal of Architectural Education* 59, no. 4 (2006): 63.

<sup>327</sup> *Ibid.*, 66.

Like an installation, it was “immersive,” “theatrical,” and “experiential.”<sup>328</sup> It was also site-specific.



Figure 4.5 (a) The staircase of Taut’s Glass Pavilion<sup>329</sup>  
(b) An interior view of the Glass Pavilion

Taut, in designing the Glass Pavilion, focused on the experience and the choreographed movement within space which would add up to its spatiality. With such concerns he actually shifted the focus of architecture from the object as something visual towards a rich and multisensory experience. According to Gutschow, this approach “continues to resonate in modern installations today.”<sup>330</sup>

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<sup>328</sup> Ibid., 63.

<sup>329</sup> Conway, Amélie. *The Gray Cloth: Paul Scheerbart's and Bruno Taut's Glass Architecture: What Modernism Forgot*. 2010. <http://www.presidentsmedals.com/Entry-12540> (accessed January 19, 2014).

<sup>330</sup> Ibid., 63.

This reveals that Taut's speculatively utopian thinking finds not a formal body but a conceptual extension which goes beyond its time. This is also valid for Fuller's utopia(nism).

When a discussion of Fuller's architecturally utopian thinking is reduced to the formalism of his inventive Geodesic Dome or else to the Dymaxion House, the essence of his utopia(nism) gets lost in the midst. It is in such a perspective that he may not be counted as being at all utopian.<sup>331</sup> However, when discussed in relevance to the concept of *lightness*, his referential utopianism is exposed.

Fuller is one of the most prominent figures contributing to the imagining of "the most abstract, least material and most conventionally 'elegant' of all megastructuralist designs"<sup>332</sup> with his structural and speculative inventiveness. It is not because "Fuller's futures were represented discursively and probabilistically, in charts, graphs and statistics describing world-historical 'trending'" "in contrast to the modernist utopias of Le Corbusier, for example, which were represented in panoramic aerial views and integrated masterplans,"<sup>333</sup> that his utopia(nism) differed from the utopia(nism)s which acted as projects. It is because at both a formal and a representative level, besides all those charts and graphs, he maintained the abstractness, and/or relative impossibility in most occasions, of the whole he imagined while still concretely experimenting with the part. In other words, he remained vaporous – in a good sense-, dominantly **creative** and thus speculative, dwelling on the **unthinkable**, rather than technically engaged, in his **comprehensive** thinking; whereas he **technically** challenged the formal at the micro-scale, dwelling on

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<sup>331</sup> The Eden Project in Cornwall designed by Nicholas Grimshaw may be referred to here as one of the most well-known examples in reference to the formal experiments of Fuller. However, it is deliberately not discussed here in detail in order not to reduce the discussion to solely formal references.

<sup>332</sup> Modena, Letizia. *Italo Calvino's Architecture of Lightness: The Utopian Imagination in an Age of Urban Crisis* (New York: Routledge, 2011), 133.

<sup>333</sup> Martin, Reinhold. *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010), 35.



Figure 4.6 (a) Buckminster Fuller's Dome over Manhattan, 1960 (b) 1967 World Fair in Montreal US pavilion (c) Fuller flying in a helicopter over one of his projects in Ohio in 1959 <sup>334</sup>

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<sup>334</sup> *Buckminster Fuller Institute*. n.d. <http://www.bfi.org/> (accessed 01 8, 2014).

the **specific**. (Figure 4.6) This allowed for a theoretical rather than a formal sphere of influence. His virtue went far beyond his formal/stylistic innovations, and this is clear from his profound influence on the works and thinking of

Cedric Price, Peter Cook<sup>335</sup> and more recently, Foster Associates.<sup>336</sup> Peter Cook frames this quite well:

The objects are innovative, the structures are understandable and cheap. The contextual offerings are at once exciting and directly related to the imagery of the objects. So excited does he become with his inventions, that they lead to greater and greater statements of universality. The story of his life is that of a continuing search for comprehensiveness which leaves behind the limits of designed objects as merely sufficient onto themselves and their function. So the titles of the projects have a heroic ring: the 'World Town Plan' (1927), the 'World Energy Map' (1940), the 'Geospace dome' (1961).<sup>337</sup>

The same is valid for Bruno Taut's glass utopianism and Peter Cook's non-solid architecture, to whom and which the following section is dedicated.

Taut, in his *Alpine Architektur*, a treatise on utopian architecture, elaborates on the construction of an ambitious urban fabric in the Alps. Through the text he builds up his imaginary via notes and illustrations. These illustrations elaborate abstractly on a gigantic task of **construction** as an antithesis of war destruction. His illustrations give very little information about the formal qualities of the setting, as mentioned earlier. Compared to his glass utopianism's reflection on his pavilions, his thinking here is revealed through very abstract means: typical for utopianisms which act as references. (Figure 4.7)

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<sup>335</sup> As well as Archigram.

<sup>336</sup> Frampton, Kenneth. "Place, Production and Scenography: International theory and practice since 1962." In *Modern Architecture*, by Kenneth Frampton (London: Thames & Hudson, 2007), 280-314.

<sup>337</sup> Cook, Peter. *Six Conversations* (London: Academy Editions, 1993), 121.



Figure 4.7 Alpine architecture by Taut, c. 1917-1919 <sup>338</sup>

### 4.3 Architectural Utopia as Critical Reference: The Most Resilient of All Utopianisms

Peter Cook’s utopian thinking converges with and diverges from the utopianisms of both Fuller and Taut. Cook’s utopianism, in convergence with the two, goes beyond his built work and is richly elaborated through his abstract drawings. However, in divergence, Cook steers clear of a critique of the status-quo, but not from an effort to improve already existing or emerging conducts. His utopianism is very close to, almost a live architectural representative of, what David Harvey defines as “dialectical utopianism” in his text *Spaces of Hope*.<sup>339</sup>

According to Harvey, as discussed earlier, there are two types of utopias: utopias of spatial form, and utopias of social process. Departing from this deficient categorization<sup>340</sup>, Harvey looks for and proposes an alternative type

<sup>338</sup> Bruno Taut, *Architecture in the Alps, 1919*. n.d. [http://etsavega.net/dibex/Taut\\_Alpine-e.htm](http://etsavega.net/dibex/Taut_Alpine-e.htm) (accessed January 19, 2014).

<sup>339</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000).

<sup>340</sup> See discussions on page 42.



of utopianism which relies on *dialectics*. This involves both space and process, and is defined as spatiotemporal. In his exploration of this, Harvey questions:

How spatial form utopianism would look under conditions of the dynamic production of space and in relation to a theory of uneven geographical developments.<sup>341</sup>

This is a question of finding an equilibrium between what he defines distinctively as spatial and processual utopianisms. In other words, it is about responding both to the materialist problems of *authority* and *closure* within utopias of spatial form – to the “static spatial form” – and a dangerous evasion of both in utopias of process – to “some perfected emancipatory process.”<sup>342</sup>

Harvey’s purpose in this, being a committed Marxist, is to respond extensively to, cope with and defeat the forces of global capitalism. For this, in Levitas’s highlights, as his “political and theoretical position demands both an analysis of the real conditions of the present and a search for agents and means of transformation over time,” “rather than rejecting utopianism on classical Marxist grounds,” he “suggests that utopianism is particularly necessary and appropriate.”<sup>343</sup> It is on this ground that he proposes *dialectical utopianism* as a way to engage with the possibilities of real time and space.

Harvey does not deny the well existence of such a form of utopianism. To illustrate, he refers to Patrick Geddes, Lewis Mumford, Ursula LeGuin, Marge Piercy and Kim Stanley Robinson; however, these are all from the realm of art and literature. Even though he is after concrete practices – utopianisms rooted in real possibilities for change – he fails in, or else refrains from, providing us with an example of any. Ruth Levitas’s critical remark about Harvey’s

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<sup>341</sup> Harvey, David. *Spaces of Hope* (Berkeley: University of California Press, 2000), 196.

<sup>342</sup> Ibid.

<sup>343</sup> Levitas, Ruth. «On Dialectical Utopianism.» *History of the Human Sciences* 16, no. 1 (2003): 137

approach in *Spaces of Hope* may very well explain the reason behind this. According to her::

The salience of the concept of dialectical utopianism depends on the pertinence of the distinction between utopias of spatial form and utopias of process. This distinction may be treated analytically, as a way of thinking about actual utopias which may manifest both characteristics to a greater or lesser degree. Or it may be treated descriptively, as a mode of classifying and categorizing utopian thought. It is probably more usefully used analytically. But Harvey uses it as a descriptive schema, referring to ‘the lessons to be learned from the separate histories of utopianisms of spatial form and temporal process.’<sup>344</sup>

That is to say, Harvey was after a non-analytical definitive approach. In this way, he missed the opportunity of recognizing the existent, which he could have done from a post-Blochian perspective. Levitas’s critical reading, however, uncovers a great potentiality of Harvey’s ill-defined approach, which may well inspire, to repeat, “a way of thinking about actual utopias which may manifest both characteristics to a greater or lesser degree.” This very much juxtaposes with the purpose defined all through this very text. And yet here, strictly refraining from Harvey’s descriptive overstatements, the potential is defined to be exposed in this resilient category. For this, it is also important to recognize Reinhold Martin once again, this time for his approach to (architectural) utopianism as a form of criticality.

Martin, in his text *Critical of What? Toward a Utopian Realism*, refraining from an exclusive categorization of utopia, importantly proposes/values an alternative form of architectural practice grounded in utopian thinking. This is a reaction to what he discusses as ‘post-critical’ architecture. He suggests:

... rather than lapse into the post-utopian pragmatism of that grandfather of “post-critical,” Colin Rowe, the question of utopia must be put back on the architectural table. But it must

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<sup>344</sup> Levitas, Ruth. "On Dialectical Utopianism." *History of the Human Sciences* 16, no. 1 (2003): 137-150.

not be misread as a call for a perfect world, a world apart, an impossible totality that inevitably fades into totalitarianism. Instead, utopia must be read literally, as the “non-place” written into its etymological origins that is “nowhere” not because it is ideal and inaccessible, but because, in perfect mirrored symmetry, it is also “everywhere.”<sup>345</sup>

In this reading, utopia is dialectical, but this goes beyond Harvey’s form- and content-based dialectics. It diffuses into everyday reality as a critical means of taming the real via imagining the other possible. According to Martin, it is like a specter that haunts real architectural practices without having any specific form – it is a formless style. It is not a stepping out of historic processes, not an impossible dream. Instead, it is a diffusion into the existing, recognizing reality precisely as “an all-too-real dream enforced by those who prefer to accept a destructive and oppressive status quo.”<sup>346</sup> As such, it is very close to what Levitas suggests as an alternative reading of Harvey’s dialectical utopianism, and what is meant by critical referential utopia(nism)s.

Martin claims that such utopianisms, which he covers under ‘utopian realism’, are very probably existent but hidden:

Meanwhile, utopian realism must be thought of as a movement that may or may not exist, all of whose practitioners are double agents. Naming them, or their work, would blow their cover.<sup>347</sup>

This is, however, an overstatement within which a limiting and limited definition of *utopia* – as something negative and totalitarian – still floats. Furthermore, there is also an implicit presumption, in both Harvey’s and Reinhold Martin’s texts, that most, if not all, of these utopian approaches are

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<sup>345</sup> Martin, Reinhold. "Critical of What? Toward a Utopian Realism." In *Constructing a New Agenda: Architectural Theory 1993-2009*, by Krista Sykes, 346-362 (New York: Princeton Architectural Press, 2010), 360.

<sup>346</sup> *Ibid.*, 361.

<sup>347</sup> *Ibid.*, 361.

emergent rather than existent. They are new forms of utopianisms born in response to the earlier failures of utopias and current urban complexities.

It is not only Harvey and Martin who *propose* a kind of utopianism grounded on criticality. As Sabia puts forth, the current time compels a form of utopian thinking which does not depart from prescriptive means of perfect futures. It rather necessitates utopianisms “as critique[s] of the inadequacies of all ideals and forms of life.”

The speculative debates, as such, on this proposed role of utopianism in an age of extended complexities, however, fail to develop *a way of thinking about actual utopias*, as Levitas states. In other words, they very frequently ignore the precedents apart from the literary ones. Moreover, the matter is very often reduced to “lessons to be learned from the separate histories”<sup>348</sup> of exclusively categorized utopias to develop a brand new type of utopianism almost out of the blue to respond to the challenges of the age. When this is done, a great opportunity for uncovering the potentialities of existent utopianisms slips away.

Within this text the main purpose has been to open up the path for such readings, freeing the concept of utopia, and its debates within the domain of architecture, from any definitive and distinctive boundaries, and approaching it as a method.<sup>349</sup>

Therefore, critical referential utopianisms are not discussed here as an emergent typology. Rather, their very existence is deliberated through an analysis of Peter Cook’s architectural utopian thinking. By this, the purpose is to reveal the **resiliency** hindered within this utopian approach and its potential as a response to recent calls for critical utopianisms as a critical artery of architectural thinking and practice.

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<sup>348</sup> Levitas, Ruth. «On Dialectical Utopianism.» *History of the Human Sciences* 16, no. 1 (2003): 137

<sup>349</sup> See discussions on page 46.

### 4.3.1 Peter Cook and his Non-Solid Architecture and Urbanism

Peter Cook is widely known for his practice in Archigram, and discussions of his utopian thinking in many spheres, quite unfortunately, are limited to a reading of his works within the Archigram group. Certainly, Archigram's great influence, expressed through its critical hypothetical projects in many emergent discourses based on a critique of the course of modernism and on multiple practices from and beyond its time, is doubtless. Archigram was a group constituted of radical British architects. Together with Peter Cook, the group members included Warren Chalk, Dennis Crompton, David Greene, Ron Herron and Michael Webb. Archigram was not only used as a name for the group; it was also the name of the genuinely critical magazine, or newsletter, produced by this group between the years 1961 and 1970.

Archigram members aligned themselves against the canon of conventional architecture, especially the idea that the architect's job is to design a fixed form for buildings and cities. Instead, their object was *adaptive architecture*—architecture that could somehow change shape to accommodate the emergent needs and desires of its users.<sup>350</sup>

The group did not get to build any of their projects, and yet the magazine remained as a penetrant instrument for imaginary architecture. As Simon Sandler put forth in his *Archigram: Architecture without Architecture*, the practice of Archigram was beyond being merely architectural. It was also cultural, which certainly involved criticality in its very essence.

Archigram was a partisan intervention into practice and publishing, the group's drawings and texts are just as rewarding when read iconologically – as arguments about style, society, modernity, technology, and the architectural profession in the sixties – as they are when scrutinized for facts of architectural

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<sup>350</sup> Pickering, Andrew. "Archigram: Architecture without Architecture (review)." *Technology and Culture* 47, no. 3 (2006): 661

technique or principle, which often melt into the spectral have of Archigram's distinctive presentational style.<sup>351</sup>

Cook's utopian thinking, undoubtedly, is very closely grounded in this critical perspective, but is not only limited to that. The Archigram group was, in any event, not univocal. Its members' purposes revealed subtle differences.<sup>352</sup> On this account, dwelling on the utopianism of Archigram as a single line would be an ineffective exercise, if not a spurious one. Instead, a close reading of the utopian construct of Peter Cook's practice is presented here as a form of architectural utopia(nism) which became a reference for many practices and theories beyond Archigram.

#### **4.3.1.1 The Emergence of Peter Cook's Utopian Thinking: His Archigram Period**

The engine behind Archigram's output was excitement over what this new world was going to look like. The excitement was palpable. It was a *geist universal* at that particular *zeit*. With enthusiasm and much innocence, being boys at heart, we involved ourselves in society and its supposed needs. In that sense it was truly a plebian movement. Architecture today, at least the high end, glamorous part of it, seems to have lost the connection. 'Self-referential' is the term given to the stars producing architecture today; the 'f' in referential could well be changed to a 'v.'<sup>353</sup>

Peter Cook's drive for his utopian architectural constructs has always been his critical dialogue in search of ambiguous and unexpected possibilities for the environment. He emerged as the most loquacious member of the Archigram group.<sup>354</sup> His voice, however, more often swelled through his illustrations

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<sup>351</sup> Sadler, Simon. *Archigram: Architecture without Architecture* (Cambridge: The MIT Press, 2005), ix.

<sup>352</sup> *Ibid.*, x.

<sup>353</sup> Webb, Mike. "Boys at Heart." In *Archigram*, edited by Peter Cook (New York: Princeton Architectural Press, 1999), 3.

<sup>354</sup> Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999).

rather than his writings. The drawing, for Cook and also for the Archigram group was:

... never intended to be a window through which the world of tomorrow could be viewed but rather as a representation of a hypothetical environment made manifest simultaneously with its two-dimensional paper proxy.<sup>355</sup>

It was a proposition of how things would look freed from the impeding forces of the previous age. This involved a strong critique of, a dialogue with, and also an escape from the past as well as from the prevailing.

Archigram distinguished itself from the Modernist architectural establishment as well as from the Brutalism of the 1960s. The establishment had been installed by the second generation of modern architects. Mainstream modernism, by that time, was based on the interpretation and institutionalization of the works of the pre-Second World War modernist pioneers by its practitioners. However, many “intelligent members”<sup>356</sup> of the profession held positions against this replication and reproduction process. This was because it implied a contradictory state within which the ‘modern movement’ became *streamless*. Many of these members, for this reason, preferred to plunge into creative experiments. According to Kenneth Frampton “one cannot help regarding it as the return of a repressed creativity, as the implosion of utopia upon itself.”<sup>357</sup>

Among these professionals, Archigram came to the forefront with an attitude “closely tied to the technocratic ideology of the American designer

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<sup>355</sup> Webb, Mike. "Boys at Heart." In *Archigram*, edited by Peter Cook (New York: Princeton Architectural Press, 1999), 2.

<sup>356</sup> Frampton, Kenneth. "Place, Production and Scenography: International theory and practice since 1962." In *Modern Architecture*, by Kenneth Frampton (London: Thames & Hudson, 2007), 280.

<sup>357</sup> Ibid.

Buckminster Fuller and to those of his British apologists, John McHale and Reyner Banham.”<sup>358</sup>

Even though Archigram’s thinking was closely linked to that of Fuller’s, it was beyond a mere speculative challenge with an emergent high technology. For them, within post-war architecture “the idea of system building” was “confused with that of industrialized building, which was highly developed in the nineteenth century.”<sup>359</sup> This reading owes to the influence of Banham’s thinking.<sup>360</sup> The Group’s contemplation involved a critical dialogue with the existing in order to derive alternative possibilities out of the prevailing conduct. In this way, technology only became a means of fulfillment and, more importantly, a field of *exploration* influenced by Banham rather than a domain of experimentation. *It was the answer but not the question.*<sup>361</sup> As Coleman put forth:

The group wanted to shock establishment practice through a coordinated, multimedia, attack on the social structures of post – World War II architecture offices, which continuously reproduced existing settings for the routines of business culture.<sup>362</sup>

For this purpose they departed from the emergent architectural concept of “indeterminacy”<sup>363</sup> – as an alternative to the deterministic approach of modern

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<sup>358</sup> Ibid., 281.

<sup>359</sup> Cook, Peter. *Architecture: Action and plan* (London: Studio Vista Ltd., 1967), 81.

<sup>360</sup> Banham, well known for his theoretical treatise *Theory and Design in the First Machine Age* (1960) and for his 1971 book *Los Angeles: The Architecture of Four Ecologies*, put forth that architecture should not employ a formal symbolism of technology but a functional one.

<sup>361</sup> See relevant discussions on Cedric Price’s Fun Palace in “Canadian Center for Architecture. *Cedric Price: Fun Palace*. n.d. (accessed January 15, 2014).”

<sup>362</sup> Coleman, Nathaniel. *Utopias and Architecture* (Abingdon: Routledge, 2005), 80.

<sup>363</sup> The concept dated back to the 1950s. (See: Fontenot, Anthony. "Non-Design and the Non-Planned City." (PhD diss., Princeton University, 2013).



architecture – of which Cedric Price’s Fun Palace was an extraordinary example. (Figure 4.8)

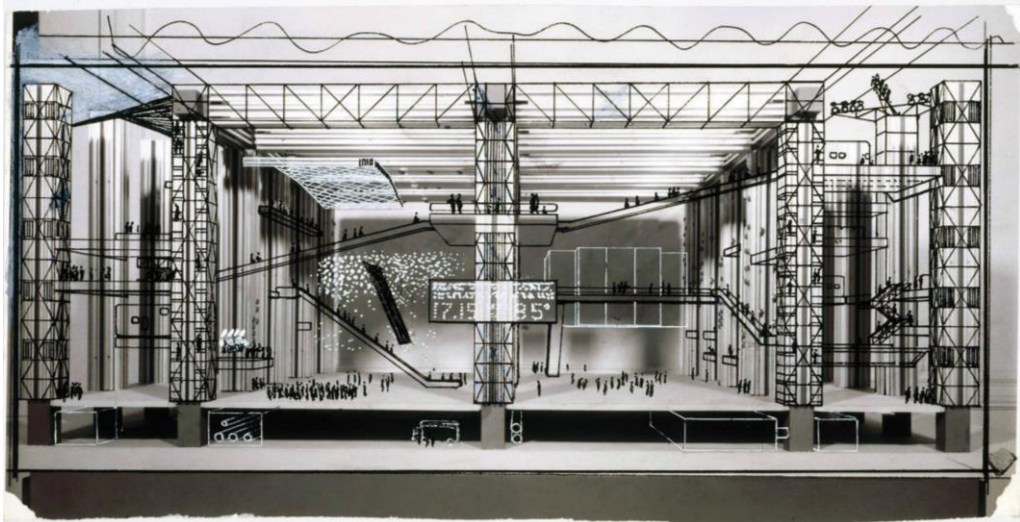


Figure 4.8 Cedric Price’s Fun Palace, 1961-1965 <sup>364</sup>

The interest in Price’s Fun Palace resided in “its radical reliance on structure and technology, its exemplification of notions of time-based and anticipatory architecture,”<sup>365</sup> and yet it was not limited to that. Price addressed social and political issues beyond the typical confines of architecture through his project. In the design, the occupants were allowed to reconfigure the components of the building according to their very own wills. They were to be active participants in the process of design. Price’s ultimate objective in this was achieving a scheme which would allow maximum possibilities for change in response to the wishes of the users. For this purpose, time was the fourth dimension of architecture and change was its champion.

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<sup>364</sup> Cedric Price & the Fun Palace. March 24, 2012. <http://citymovement.wordpress.com/2012/03/24/cedric-price/> (accessed January 23, 2014).

<sup>365</sup> Canadian Center for Architecture. *Cedric Price: Fun Palace*. n.d. (accessed January 15, 2014).

Certainly this revealed strongly utopian tones. Price's thinking, favoring and challenging with growth and indeterminacy in opposition to the restrictive predetermined ultimate form, edged far ahead of his formal experimentation. His referential utopia(nism), rooted in this challenge and in his implicit criticism of the contemporary notions of architecture, thus influenced many fellow architects such as Will Alsop, Arata Izosaki, Rem Koolhaas, Bernard Tschumi, and the Archigram group, as mentioned.<sup>366</sup> The traces of his thinking – parallel to the mode of thinking prevailing in Britain by that time<sup>367</sup> – are easily legible from the works of Archigram.

The *Plug-in City* scheme developed by Peter Cook was the first project which comprehensively epitomized the preoccupations of the group in their early years – between 1962 and 1964 – and revealed the extent of Archigram's ambition. (Figure 4.9) The scheme evolved through a critical dialogue with two relatively less formative themes of modernism –

...tried in theory in Le Corbusier's Algiers project (1931) and in the Soviet linear city projects of the 1920s; megastructures existed in built form in Karl Ehn's Karl-Marx-Hof in Vienna (1927) and Le Corbusier's Unite d'Habitation in Marseilles (1947-1953)<sup>368</sup>

– namely the 'megastructure' and the 'building-in-becoming'. The inherent aim within the scheme was an inquiry into the ways of vitalizing the city in an era of rapid change.<sup>369</sup> It departed from an exploration of expendable buildings

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<sup>366</sup> Ibid.

<sup>367</sup> See elaborations in 'Fontenot, Anthony. "Non-Design and the Non-Planned City." (PhD diss., Princeton University, 2013)"

<sup>368</sup> Sadler, Simon. *Archigram: Architecture without Architecture* (Cambridge: The MIT Press, 2005), 14.

<sup>369</sup> Ibid.

and arrived at an investigation of an urban environment programmed and structured for change.<sup>370</sup>

Parallel to the Plug-in City scheme was the *Living City* Exhibition in 1963. This was the very first project the group produced as a whole. Its purpose was to reveal the importance of vitality in the city, and yet a suggestive plan for a new city – a blueprint – was refrained from. (Figure 4.10) The project set off from the critical recognition of architecture's small part within the urban environment. It exerted an emphasis on the significance of the city as a pot for moods and a climate of opinions – a pot for life. The critical stance of the group was quite outspoken in this: "We must perpetuate this vitality or the city will die at the hands of the hard planners and architect-aesthetes."<sup>371</sup>

The Living City was a kind of an *organism* which had a giant brain.<sup>372</sup> That brain had compartments, namely the "Gloops",<sup>373</sup> which defined specific areas of basic constant and reasonably predictable facts. These were namely: the Survival Gloop, the Crowd Gloop, the Movement Gloop, the Man Gloop, the Communications Gloop, the Place Gloop and the Situation Gloop. All of these contributed to and interacted with one another, and their sum totaled the Living City. This was in order to reveal that the city was composed of systems and interactions between those systems, rather than mere "Architects' Architecture."<sup>374</sup>

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<sup>370</sup> Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999).

<sup>371</sup> *Ibid.*, 20.

<sup>372</sup> Not only Archigram but many other architects of the time envisioned dynamic buildings as biological organisms as a response to the increasing complexity of postwar society. (See discussions in: Fontenot, Anthony. "Non-Design and the Non-Planned City." (PhD diss., Princeton University, 2013)

<sup>373</sup> The word *Gloop* also defined an area of the exhibition (See: Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999), 20.)

<sup>374</sup> Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999), 20-22.

Outside architecture, the intensity of metropolitan life has been sought and cherished as being somehow more conducive to all the great positives: to creativeness, emancipation, involvement, enlightenment and the rest.<sup>375</sup>

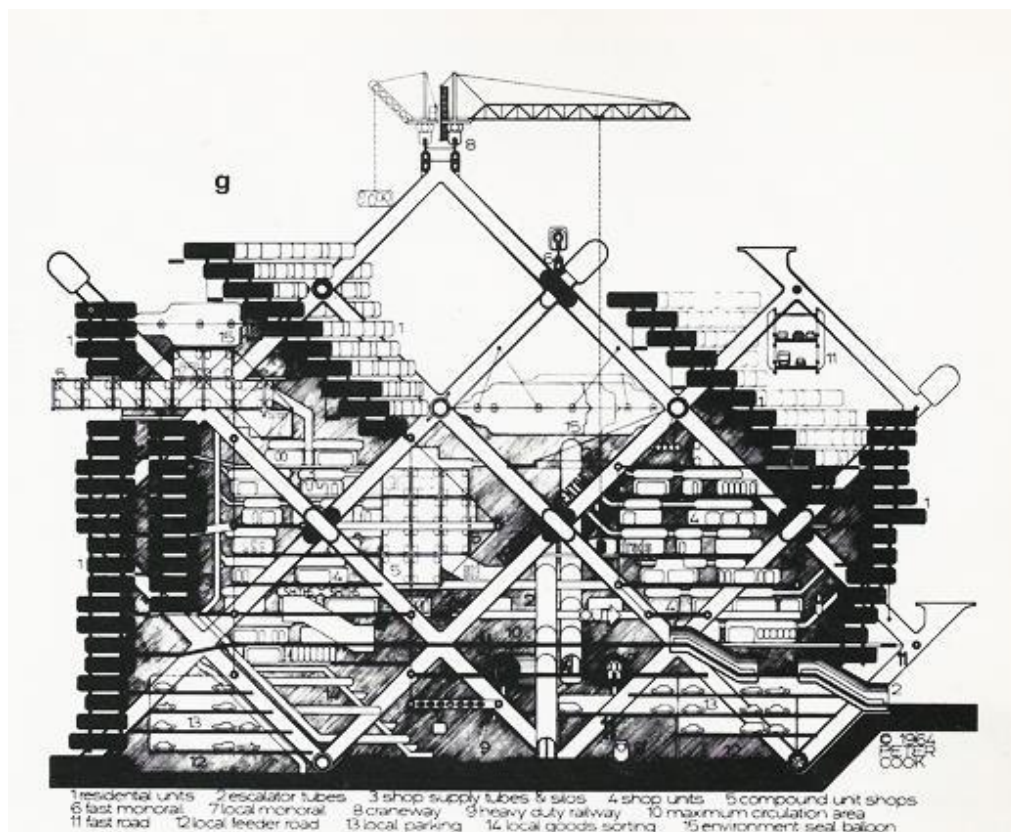


Figure 4.9 Peter Cook's typical Plug-in City section, 1964<sup>376</sup>

For this reason, Cook asked: "If architecture remains by definition a static format, can it ever complement the mobility of life that is now lived?"<sup>377</sup> This took him to the Plug-in City scheme.

<sup>375</sup> Ibid., 24.

<sup>376</sup> *Architectural History, 1920-1960*. n.d. <http://quizlet.com/6902106/architectural-history-1920-1960-flash-cards/> (accessed January 23, 2014).

<sup>377</sup> Cook, Peter. *Architecture: Action and plan* (London: Studio Vista Ltd., 1967), 80.

This was due to his belief in the future of architecture in *system-building*. The *Computer City Project* of Dennis Crompton (Figure 4.11), based on the very same belief, also paralleled his study of the Plug-in City. (Figure 4.9) It suggested the importance of information flow within urban spaces and described the city as a network of flows: flows of traffic, flows of goods, flows of people and, most importantly, flows of information. This became a diagram that substantially fed into the Plug-in City scheme.

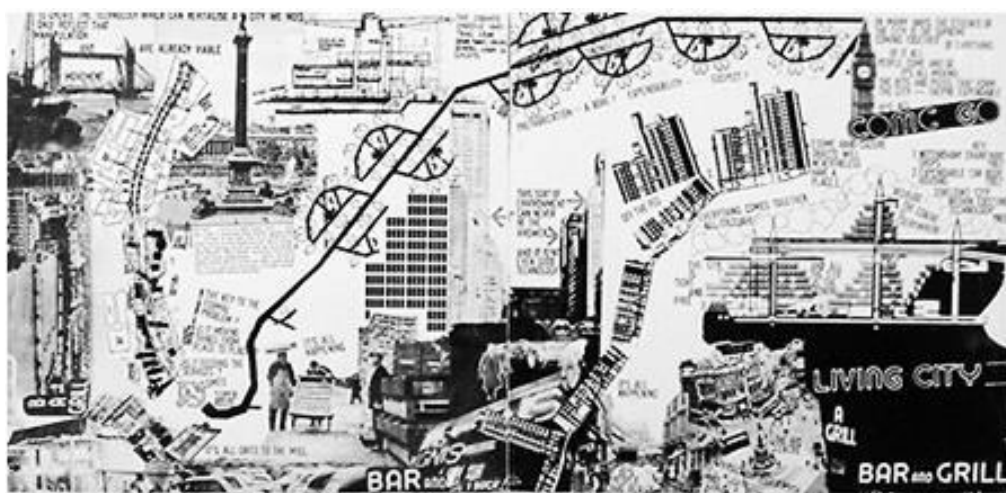


Figure 4.10 Pages from the Living Arts magazine, which formed the catalogue of the Living City Exhibition, issue No. 2, June 1963<sup>378</sup>

The Plug-in City actually departed from the proposition that “the whole city might be contained in a single building.”<sup>379</sup> The project, by that time, was defined as such:

The Plug-in City is set up by applying large scale network-structure, containing access ways and essential services, to any terrain. Into this network are placed units which cater for all

<sup>378</sup> *Archigram and technological utopia in the 1960's*. n.d.  
<http://architectradure.blogspot.com.tr/2005/11/archigram-and-technological-utopia-in.html>  
 (accessed January 8, 2014).

<sup>379</sup> Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999), 25.

needs. These units are planned for obsolescence. The units are served and maneuvered by means of cranes operating from a railway at the apex of the structure. The interior contains several electronic and machine installations intended to replace present-day work operations.<sup>380</sup>

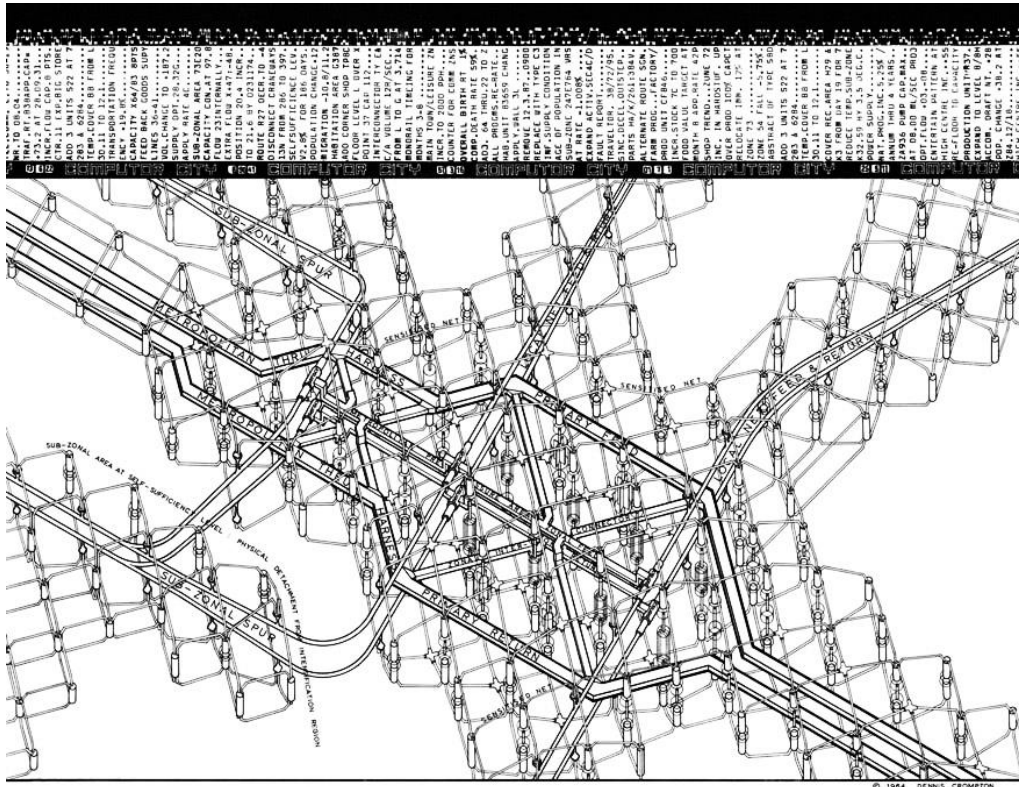


Figure 4.11 Dennis Crompton's Computer City, 1964<sup>381</sup>

It was a proposal which responded both to discussions of the vitality of the city and the proposition of system-building. In the proposal, the architect was both fully **autonomous** and also totally marginalized. Architecture was freed from most formal constraints. On the other hand, it became involved and yet dissolved – to the level of a carcass – in grand agendas.

<sup>380</sup> Ibid., 39.

<sup>381</sup> *Prosthetic Knowledge*. n.d.  
<http://prostheticknowledge.tumblr.com/post/53306821706/computer-city-1964-by-dennis-crompton> (accessed December 28, 2013).

The message was clear: *architecture without architecture*<sup>382</sup> – not because the group did not get to build or because the magazine remained a penetrant instrument for imaginary architecture, but because architecture was deemed futile – and genuinely utopian, its roots from a critical dialogue with the practice of architecture as well as its presence *per se*.

Cook's, and Archigram's, survey for an architecture without architecture, indulging in the concepts of indeterminacy and growth, took multiple forms. Yet, as transitory and significant projects for Cook's further career, it is quite crucial to dwell briefly on his Mound and the group's successful competition entry for the Monte Carlo Entertainment Center.

#### **4.3.1.2 Metamorphosis: Cook's Utopian Thinking**

I cannot resist the disclosure of an increasing feeling of dissatisfaction with the role, the constraints and the formal mythology of most architecture... This is shared by an increasing number of young architects and students, with reasons that are the result of an increasing awareness of the environment – but a decreasing respect for the relevance of institutionalized blocks of building and decrepit technologies propped-up by an elitist aesthetic language.<sup>383</sup>

Not only in his rapturous Archigram days but also through his ensuing career, Cook frequently expressed his displeasure about the prevailing conducts of architecture. He opened his 1970 book *Experimental Architecture* by doing so. He repeated this in the opening of his 2011 spring lecture named *Towards a*

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<sup>382</sup> Sadler, Simon. *Archigram: Architecture without Architecture* (Cambridge: The MIT Press, 2005).

<sup>383</sup> Cook, Peter, interview by Stuart Harrison. *Fluidity and response, bigness and naughtiness - Stuart Harrison talks to Peter Cook at Unlimited*, Brisbane Architecture Media Pty Ltd, (January 2011).

<sup>383</sup> Cook, Peter. *Experimental Architecture* (New York: Universal Books, 1970), 133.

*Non-Solid Architecture* at the Syracuse University School of Architecture.

Thus, he departed from his critical reading of the American city:

I am always puzzled by the American city because it is very obsessed by the idea of the block, the rectilinear block. I come from a kind of a picturesque tradition which gets very irritated if there are more than two or three blocks in a row. And I think that the notion of a kind of looser architecture, the non-solid architecture goes along with the picturesque tradition. And I look at this and I think some of these buildings are not very large but they are all very solid.<sup>384</sup>

As a response to this perpetual dissatisfaction, Cook piles up a thematic development in his thinking in return – something that he inherited from the Archigram tradition. Cook's propositions do not evolve chronologically from the Plug-in City to the Kunsthaus Graz. In many instances, he claims to find thematic advancement more interesting, since what interests him intellectually is “the recurrence of certain themes.”<sup>385</sup>

Cook stated that the effect of Archigram on his thematic advancement was quite drastic. He claimed that:

In fact, few of the shapes and the objects themselves seem important now and I have the suspicion that I might return to using a rounded corner or two at any time – having got over the self-consciousness of so many memories associated with form. Similarly, I might want to use a mobile element or two... in fact I am, in the current ‘Way out West’ scheme for Berlin. It is in the range of ideas that were suggested by the group and reinforced by project after project – almost creating a serious of mega-projects that were made from the close-packing of project over project – that I now dwell upon the Effect of Archigram.<sup>386</sup>

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<sup>384</sup> Peter Cook: “Towards a Non-Solid Architecture”. April 15, 2013.  
<http://www.youtube.com/watch?v=IFIS09DMJyc> (accessed January 8, 2014).

<sup>385</sup> Cook, Peter, interview by Stuart Harrison. *Fluidity and response, bigness and naughtiness - Stuart Harrison talks to Peter Cook at Unlimited*, Brisbane Architecture Media Pty Ltd, (January 2011).

<sup>386</sup> Cook, Peter. *Experimental Architecture* (New York: Universal Books, 1970), 133.



His continuing interest in the *transient* and the *impermanent*, which yielded an attack on architectural typologies,<sup>387</sup> is rooted in that effect. Certain ongoing themes departing from there gained *a multitude of different forms* in Cook's works – even in the early years of his career – as contrasting as the formal languages of the Plug-in city and the Monte Carlo Competition entry. (Figure 4.12) In these forms resided his referential utopianism.

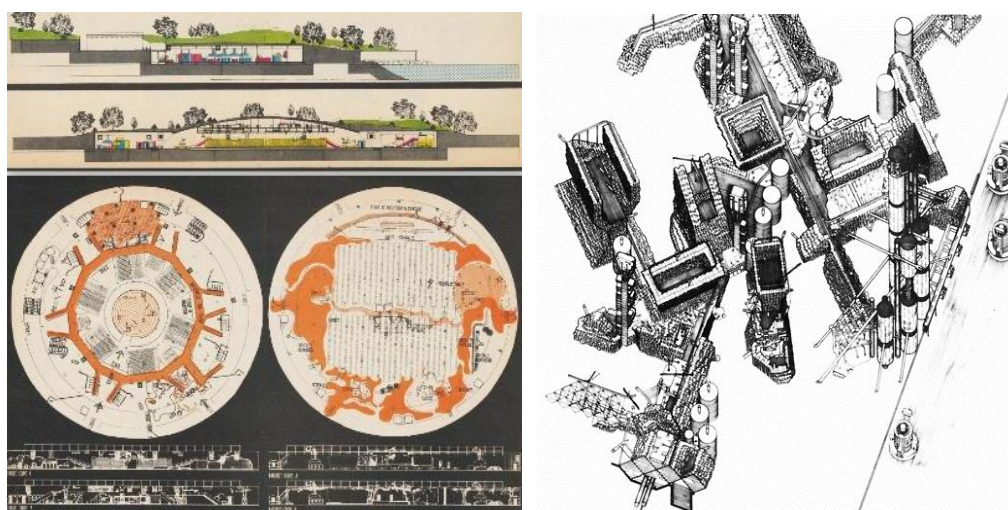


Figure 4.12 (a) Monte Carlo Entertainment Center by Archigram, 1970 (b) Plug-in City by Peter Cook, 1964<sup>388</sup>

Archigram's winning, yet never built, competition entry for the Monte Carlo Entertainment Center revealed a noteworthy maneuver of the formal language of the group, which was later reflected in Cook's strong interest in naturalistic forms and the idea of landscape. It was a successor of the *Mound* designed by Peter Cook. This was a grass-covered hill holding underneath it a center for various uses. It was basically a shed allowing for endless reconfigurations of activities and services. (Figure 4.13) Conceptually, it was very similar to Cedric Price's *Fun Palace*, but formally it was erratic.

<sup>387</sup> Ibid.

<sup>388</sup> Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999).

The idea of the shed was interpreted in Cook's design as a shell roof which was basically an extension of the ground. In the post-war years shell roofs were found to be appropriate as structural solutions and were a point of focus for many architects and engineers such as Jorn Utzon and Felix Candela. Specifically Cook's and, for the Monte Carlo Competition, Archigram's approach, however, stood out in opposition to experiments with expressive forms.<sup>389</sup> It had become a probe *into invisible architecture* – “an apparent nothing,” “just a piece of ground.”<sup>390</sup>

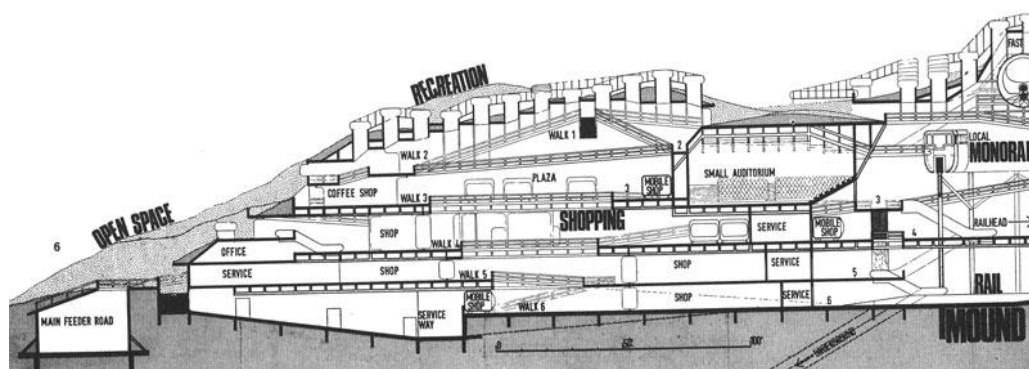


Figure 4.13 The Mound by Peter Cook, 1965<sup>391</sup>

Even though Cook claimed that the group had “remained fascinated with the idea and the formation of the ‘mound’”<sup>392</sup> since the early 1960s, it was only after Archigram 9, which came out in 1970 – and dwelled on emergent ecological issues, claiming a new attitude for the group, – that they visibly

<sup>389</sup> Costa Carbal, C. P. "The architecture of absence: building, landscape and the changing character of technology in the post-war era." In *Structures and Architecture: New concepts, applications and challenges*, edited by Paulo J. da Sousa Cruz (London: Taylor & Francis, 2013), 417-422.

<sup>390</sup> Cook, Peter. "Accurate reminiscences." Edited by Eleonora Louis and Toni Stooss. *Archigram Symposium zur Ausstellung* (Vienna: Kunsthalles Wien, 1997), 18-39.

<sup>391</sup> Cook, Peter. *Experimental Architecture* (New York: Universal Books, 1970).

<sup>392</sup> Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999), 120.

distanced themselves from a solely technological language and intimated one which integrated machines and natural forms. As Cook put forth in the text *Mound, Ground and Hidden Delights*, this shift was conceptually linked...

... to the idea of the 'city-as-a-single-building', to the aggregation of the unlike to the unlike in some amorphous, polyglot organism that is beyond single buildings, to the notion of place as ground and artifacts as transient plantings.<sup>393</sup>

For the Monte Carlo Competition the group proposed a building buried totally underground with all its robots, services and apparatus at the disposal of the show producers. Their purpose in this was maintaining the landscape of this precious area of the city.

Here could be a place, next to the beach, that extends its services but is complimentary in atmosphere and experience. David Greene's Rokplug/Logplug provided a clue: a grassy bank with trees, with service outlets at 6 metre intervals. How about a telephone-parasol-airbed-fan-TV appliance that you hire and plug in? Keep cool. No rok or log needed this time, just a neat hole in the ground like a golf-hole. And the hot features? The events? They are inside.<sup>394</sup>

Through the project the group not only succeeded in aggregating the building and the landscape. They also and quite notably succeeded in integrating devices to the building and to the landscape. This was "devices-with-architecture-with-landscape."<sup>395</sup>

Peter Cook's further private investigation headed in this direction with a special concern about *landscape*.<sup>396</sup> What he started with the Mound "as a

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<sup>393</sup> Ibid.

<sup>394</sup> Ibid., 104-105.

<sup>395</sup> Cook, Peter. *Six Conversations* (London: Academy Editions, 1993).

<sup>396</sup> Even though Cook does not himself claim the influence of the rising environmental consciousness, this could also have triggered his interest in landscape.

separate vein of intellectual therapy”<sup>397</sup> evolved into a major preoccupation which nourished his utopian constructs.

A remarkable project along this line was his 1975 *Sponge City* – or the *Sponge Building* – project. (Figure 4.14) The Sponge grew from Cook’s interest in inserting buildings into ‘lump’s.<sup>398</sup> To do this, he basically bared the outer skins of existing buildings and clothed them with a landscape-like, porous zone which consisted of a variety of skins. This yielded a brand new typology within which both stable and ‘floppy’ architecture could coexist.<sup>399</sup> According to Michael Spens it was an experiment with *building as landscape*. Furthermore, it was an experiment with cities and their fragments. It manifested one of the many possible ways that cities could be beset by the growing landscape. According to him,

No other late 20<sup>th</sup>-century design exercise better opened up the potential of site/non-site... Landscape was here represented as a growing, enfolding aspect of urban expansion, an absorbent city conurbation, rather than something appropriated by the city.<sup>400</sup>

As this reveals, Cook referred to the issue of landscape as urbanism. With this, he was also preoccupied with *vegetation* as an architectural artefact. He aspired after blurred lines in defining buildings. For this he proposed soft boundaries – of veggies, growies and floaties – which allowed the continuity of the outside to the inside and vice versa – a continuity of the rolling, groaning *metamorphosis* of the ground.

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<sup>397</sup> Spens, Michael. "From Mound to Sponge: How Peter Cook Explores Landscape Buildings." *Architectural Design*, March/April 2007: 14.

<sup>398</sup> See his elaborations on the lump in Cook, Peter. *Six Conversations* (London: Academy Editions, 1993).

<sup>399</sup> Cook, Peter. *Six Conversations* (London: Academy Editions, 1993).

<sup>400</sup> Spens, Michael. "From Mound to Sponge: How Peter Cook Explores Landscape Buildings." *Architectural Design*, March/April 2007: 14-15.

Cook has widely dwelled on the concept of metamorphosis throughout his career.<sup>401</sup> It was first spelt out in the editorial of Archigram 8 as one of the notions prevailing in the works of the group. It was stated that:

There... emerges a stage where the notions themselves can be taken outside the description of a single design or proposition, and read against several. They can be detected in some ideas, and come through fiercely in others... They are dreams because they may never be completely satisfied by what a designer or a strategist or any operator can do. They are open-ended, and, whatever we are doing by the time you are reading this, may in some way have sprung out of a dream or two.<sup>402</sup>

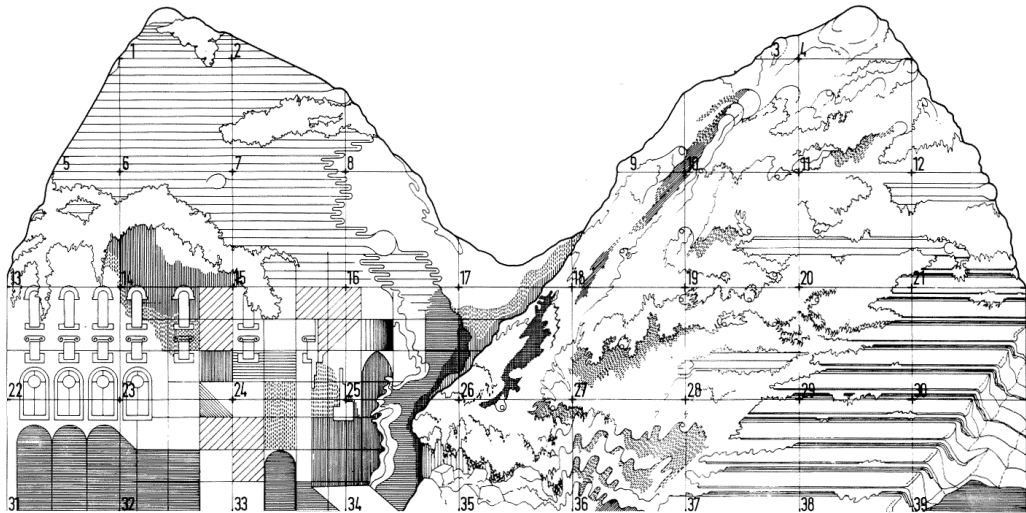


Figure 4.14 Peter Cook's Sponge City, 1974<sup>403</sup>

<sup>401</sup> It is important to open a parenthesis here and note that Cook collaborated with several figures during his career. His presence in the Archigram group continued until 1998. In 1976 he initiated his collaboration with Prof. Christine Hawley, which lasted until 1998. At that time, he started his partnership with Colin Founier, which ended in 2004, the year he started his ongoing collaboration with Gavin Robotham in the CRAB studio.

<sup>402</sup> Cook, Peter, ed. *Archigram* (New York: Princeton Architectural Press, 1999), 74.

<sup>403</sup> *Anti-Vitruv & Super-Brunelleschi*. n.d.  
<http://relationalthought.wordpress.com/2012/10/11/1270/> (accessed December 29, 2013).

In the text, metamorphosis is associated with growth and growth with change as its natural analogue. The term was used to refer to two levels of constant change. The first is the necessary ongoing change in an object to keep going. The other one, which is more complex, is the profound change of one's regard for phenomena. Cook, however, in his *Six Conversations* claims that metamorphosis is not simple change, even though it has to do with that.

According to Cook in his 1997 speech in Sci-Arch, metamorphosis is a tidal action which, architecturally speaking, involves both a form of thinking and a physicality. For a form of thinking metamorphosis he refers to Bernard Tschumi's Manhattan transcripts. In these, Tschumi explores things which are normally removed from conventional architectural representation such as "the complex relationship between spaces and their use, between the set and the script, between "type" and "program," between objects and events."<sup>404</sup> Cook dwells on physical metamorphosis, on the other hand, through a reading of his own exemplary experimental works starting from one of the early Archigram projects: *Blow-out village*. This is a mobile village which expands and contracts seasonally according to the needs of its community. (Figure 4. 15 (a)) According to Cook, metamorphosis is a notion that is considerably rich and fruitful. It is for this reason that he questions: "Why don't cities do this more? Why can't they metamorphose? Why do they have to be so tight? Why can't our architecture respond to circumstances?"<sup>405</sup>

He explores answers to these questions through multiple projects on different scales. Among the notable ones dwelling on the urban condition are *Arcadia*, *Layer City*, *Way Out West-Berlin* and *Veg. Village* as early examples, and *Hidden City* and *Soak City* as more recent elaborations.

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<sup>404</sup> Bernard Tschumi Architects. *The Manhattan Transcripts*. n.d. <http://www.tschumi.com/projects/18/> (accessed February 1, 2014).

<sup>405</sup> Cook, Peter. *Six Conversations* (London: Academy Editions, 1993), 15.

A key example which set the bases for these schemes, however, according to Cook, is the *Urban Mark* he proposed in 1972 – in between the Mound and the Sponge. This is Cook's first urban challenge with disintegration and metamorphosis. The scheme, as he defines it, starts almost like a *Plug-in City* and very rapidly starts decaying. It decays further and further until it becomes almost like a moon landscape, and yet the architecture within it subsists in a much less formalized condition.<sup>406</sup>

The next urban experiment is *Arcadia City*, which Cook worked on between the years 1975 and 1978. "The project ... lasted for three years and incorporated a series of sub-projects."<sup>407</sup> In these, Cook continually experimented with the melting of typologies parallel to the melting of substances and boundaries. Not for the first time, here the question of vegetation and landscape was handled both as a question of vocabulary and of edges and conditions. One of the most *expressive sequences of drawings* which represent the metamorphic stages of the scheme is the group of illustrations of the trickling towers of Arcadia. In them, as Cook describes:

At first the tower is simple and smoothly styled. People move in, they are allowed to dangle things out and change the façade. This develops. They express themselves more and more exotically...it becomes spooky and decidedly 'gothic.' One imagines that a committee of tenants meets and starts to control things, and over the next stages of the cycle the Gothic becomes stylized and then cleaned up. In the end, inevitably, we have returned to something pretty similar to the original tower.<sup>408</sup>

As his narrative reveals, Cook, here, still delves extensively into the temporal facets of the concept of metamorphosis – its cyclical-ness. This is something

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<sup>406</sup> Cook, Peter. November 05, 1997. "Peter Cook Metamorphose Actions Speak Louder Than Words." In *SCI-Arc Media Archive. Southern California Institute of Architecture*. <<http://sma.sciarc.edu/video/peter-cook-metamorphose-actions-speak-louder-than-words/>>. (February 10, 2014).

<sup>407</sup> Cook, Peter. *Six Conversations* (London: Academy Editions, 1993), 48.

<sup>408</sup> *Ibid.*, 18.

that he started to experiment with in *The Metamorphosis of an English Town* in 1970, and *Addhox in the Hedgerow Village* and *Urban Mark* in 1972. (Figure 4.15 (b))

Cook quite frequently elaborated on his survey in this line through *sequential illustrations* which represented the architectonics of metamorphosis. In certain instances, he took a bit from the whole and massaged it with the concept – as in *Arcadia Towers* (1975 – 1978) and *Veg-house of Veg-village*. (Figure 4.16) In others, he worked with silhouettes or plans, as is most significantly visible in *Urban Mark* and *Way Out West Berlin* (1988). (Figures 4.15 and 4.17)

It would not be difficult or erroneous to claim that this was his experiment in what the Archigram 8 editorial called the necessary ongoing change in an object to keep going. Even though he took great delight in this, in letting the drawing take over for him – or else even better, the project itself – to produce these sequential schemes, *he also allowed his own understanding of metamorphosis metamorphose*. This was remarkable and it refers to the second dimension of metamorphosis discussed in the very same editorial about the profound change of one's regard for phenomena.

In experimenting with the soft and changing boundary, Cook got into 'layering,' which was a major instigator of this change. His first and most significant undertaking was the *Layer City* – a city he placed "somewhere along the Oslo Fjord"<sup>409</sup> – in 1986. In it, Cook skilfully played with the scheme to combine strategy, form and place. He used layering as a means to knit the collage in his mind with the three-dimensional form.

In the project ... one set up a series of formal sequences and informal cadences. A wide variety of matrices – grids, terracing, axes, swathes, series, broken series – were scrambled or deliberately made to collide. There are, of course, vestiges of the

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<sup>409</sup> Ibid., 34.



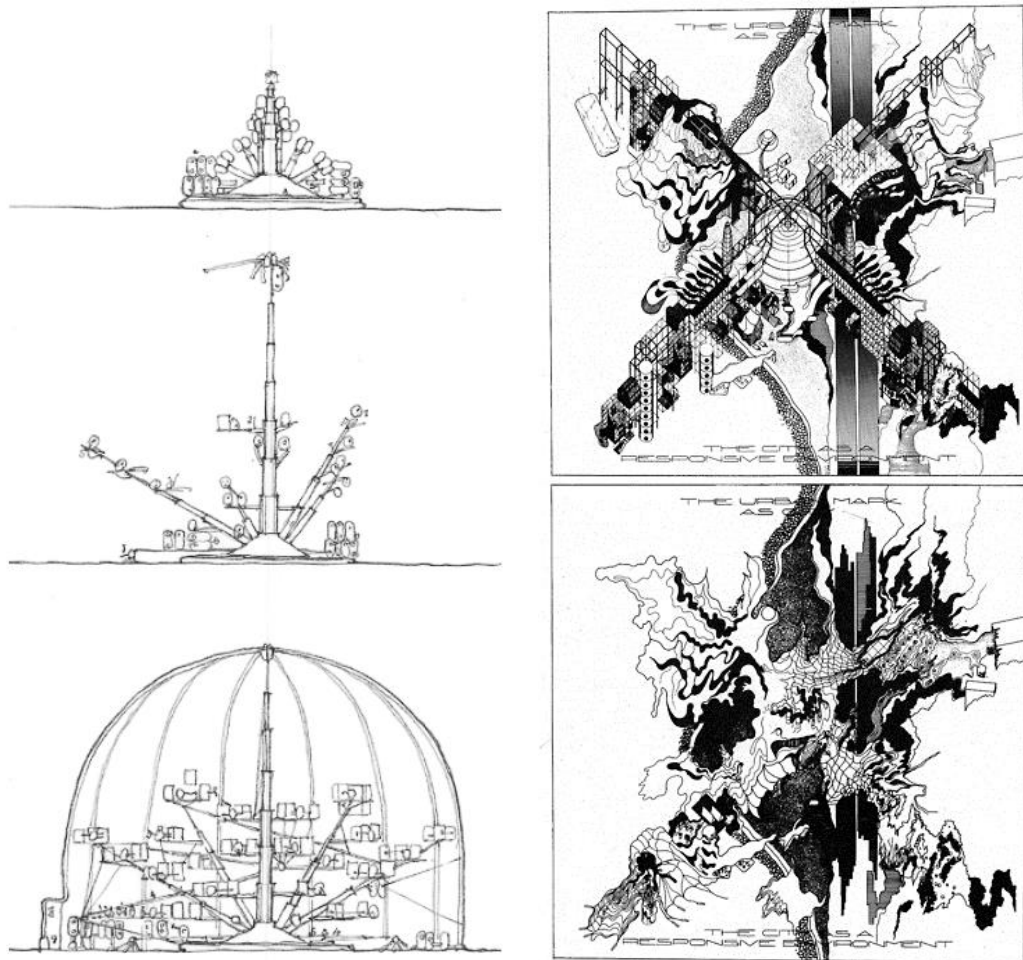


Figure 4.15 (a) Cook's Blow-out Village, 1966 (b) The Urban Mark, 1972<sup>410</sup>

<sup>410</sup> Cook, Peter. *Six Conversations* (London: Academy Editions, 1993).

19<sup>th</sup>-century urban method involving the street and the strip of path; the boulevard and the planted monument; watercourses falling down steep terrain...; meshing and folding.<sup>411</sup>

This was an urban experiment in non-solid architecture. Cook's purpose here was to explore ways of creating cityscapes which are not solid but porous. He looked for urban landscapes which reserve several layers and incidences, and in between the layers, multiple interstitial spaces. Cook's fascination with layering was not new at the time; however, his use of it as a strategy as such was novel. Nigel Coates states that:

... if Arcadia, Monte Carlo and all their subsequent hide-and-seek monsters peep playfully through nature's camouflage net, then most of his post-Oslo drawings, whilst apparently softer, seek to join landscape and building into one and the same.<sup>412</sup>

Cook's shift towards a revised strategy of metamorphosis as such also found its reflection in his drawings by the mid-80s. Cook has always described drawings as investigative devices "in which more than 60 per cent was, at the outset, merely a 'sniff' of what was to come"<sup>413</sup> and which were not static. This was a constant. However, the way that he played with the kinesis he wanted to demonstrate in his drawings to illustrate change has mutated. As an extension of his growing interest in layering he headed towards drawings which evolved through layers. Talking of his *Hidden City* scheme, he illustrates how he worked with drawings as such (Figure 4.17):

The big predominantly green drawing was made during the Christmas 2008 and New Year 2009 vacation in Oslo. Staying with the Blackstadt-Pran household and sitting at a large window on the top of a small hill, with bits of fjord and wooden houses among trees as a backdrop that I had already known for

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<sup>411</sup> Ibid., 34.

<sup>412</sup> Coates, Nigel. *The Architectural Review*. November 22, 2011. <http://www.architectural-review.com/home/innovators/1980-october-folio-cooks-chefs-doeuvre/8622857.article#> (accessed December 23, 2013).

<sup>413</sup> Cook, Peter. "Looking and Drawing." *Architectural Design*, 2013: 80.

30 years. A stack of carefully cut sheets of quality cartridge and a fountain pen filled with black ink. I knew the theme, the idea of a created landscape that would reveal, from time to time, some pieces of architecture.... Operationally, I completed most of the line work in Oslo and brought it back to London. I connected the sheets and had it enlarged by another 50 per cent.<sup>414</sup>

While advancing in this new technique, Cook also continued producing series of drawings for his schemes. This time, however, they were very rarely sequential. Their purpose was rather to challenge, either with their vocabulary or their organization of the scheme. For *Swiss Cottage Tower*, for instance, Cook claims to work on “four separate sheets to be butted together.” In this, his aim is to “set up a contrast of various treatments of the tower surface.” For the towers he designed for Taichung in Taiwan, on the other hand, he investigated, with a set of drawings, different forms of experimental organizations.<sup>415</sup> (Figures 4.19 and 4.20)

For Cook, drawing is the “the motive force of architecture.”<sup>416</sup> He states that architectural drawings link statemental notions with visual accompaniments. According to him:

It can be argued that during periods in which all drawn imagery, even the most visionary, was expected to refer to built or crafted form, the statement would gain power through the likelihood of the drawn image. Now it is likely that the spoken or written statement will have the acknowledged power and the drawing will be consigned to a supportive role.<sup>417</sup>

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<sup>414</sup> Ibid., 82.

<sup>415</sup> Cook very frequently plays with the typology of tower to illustrate his architectonic intentions and experiments in the concept of metamorphosis. In addition to the two discussed above, also see: Trickle Towers, Hampstead Towers, Lepeija Towers, Murcia Towers, Oslo Towers, Paris Towers, and Tel Aviv Towers.

<sup>416</sup> Cook, Peter. *Drawing: The Motive Force of Architecture* (West Sussex: John Wiley and Sons Ltd., 2008).

<sup>417</sup> Ibid., 12.

It may be quite bold to talk of an exact mutation in the way architectural drawings are *read* through time – either as solely formal, or else as statementally charged – as does Cook. However, it is fairly possible to claim that Peter Cook succeeded in conceiving a *language* for architectural drawings that reads statementally. To do this, Cook deliberately distanced himself equally from his motive and also from the tectonics of architecture.

Cook, more than crucial to note, has been very deliberate about the *tone* he uses in his language – something that he calibrates very delicately according to his *audience*. He claims, with his utopian illustrations, to speak in many media to architects, and on most occasions, to a *certain group of architects*. Referring to his Way-Out-West Berlin, for instance, Cook states:

The question ... concerns the nature of the audience. As with the submission drawings for a competition one is talking to other architects, here in Berlin one was talking to a very particular set of architects: with Lebbeus Woods, Daniel Libeskind, Zaha Hadid and Thom Mayne on the list...<sup>418</sup>

Speaking to the “Fast Company” Cook very frequently depicts an abstract yet complex language within which, as mentioned earlier, *he wittingly refrains from drawing everything that is implicit in the very idea*. This certainly makes it more open-ended, and thus much more *conceptually* and *linguistically* influencing, for his colleagues.

The influential marks on his successors’ works, as well his very own work, of his utopian thinking, which he not only illustrates in but also develops through his drawings, is substantially non-formal.

Cook’s search for a non-solid architecture that metamorphoses finds a more unidirectional course in his built works.<sup>419</sup> In these, his search for the porous –

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<sup>418</sup> Ibid., 50-51.

<sup>419</sup> All products of collaborations with partners mentioned earlier in footnote 108.



Figure 4.16 The sequential drawings for the Veg-house, inspiration for the Veg-village<sup>420</sup>

<sup>420</sup> *Metabolism: Fantastic combination of utopia and dystopia*. October 28, 2011. [http://matslovesit.blogspot.com.tr/2011\\_10\\_01\\_archive.html](http://matslovesit.blogspot.com.tr/2011_10_01_archive.html) (accessed December 29, 2013).



Figure 4.17 Way out West Berlin, 1988, sequential plans of the scheme illustrating the process of metamorphosis <sup>421</sup>

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<sup>421</sup> Archigram - Peter Cook: *Metamorphosis*. July 12, 2008. <http://375gr.wordpress.com/2008/07/12/archigram-metamorphosis-of-an-english-town-1970/> (accessed December 23, 2013).



Figure 4.18 Hidden City, 2009 <sup>422</sup>

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<sup>422</sup> CRAB Studio. *Peter Cook Drawings*. n.d. <http://www.crab-studio.com/peter-cook-drawings/> (accessed February 1, 2014).



Figure 4.19 Swiss Cottage Tower, 2010<sup>423</sup>

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<sup>423</sup> *Drawing Architecture*. n.d. <http://drawingarchitecture.tumblr.com/post/510972522/a-tower-for-swiss-cottage-by-peter-cook> (accessed January 7, 2014).





the non-solid – is very often manifested through free and experientially rich circulatory spaces – interstitial zones – on the ground where the building sits, inside the building, and also on the roof. Two of the most notable examples of this are the Vallecas Housing in Madrid he designed with Gavin Robotham and Salvador Perez Arroyo, completed in 2011, and the Departments of Law and Central Administration of Vienna University with Gavin Robotham, Mark Bagguley, Stefan Lengen and Theresa Heinen, completed in 2013.

Vallecas Housing is a social housing block which is elevated from the ground. This is done in order to treat the street level as a free zone of kiosks and variable facilities that serve the town. Furthermore, the roof is also allocated for facilitated recreation. Internal light and ventilation tubes become holes which extrude from the ground to the roof and around which a variety of apartments are organized.

The scheme for the Departments of Law and Central Administration of Vienna University derives from Cook's considerable experience with university life. Cook's keenness on the value of extra-seminal spaces – “spaces, pockets, incidental locations or coincident conditions in which academics, researchers, students or visitors may start to unwind, chat or speculate together”<sup>424</sup> – proceeds to a design which curls and wraps a series of informal gathering pockets both inside along circulatory spaces and outside on terraces, balconies, decks and courts.

In both schemes the emphasis is on social gathering spaces which diffuse into the impervious components of the plan to break their *solidity* and allow, to a degree possible, the coalescence of the indoor and outdoor facilities. It is, however, not at all possible to state that the buildings blend or else are open to blend through a metamorphic process – into the surrounding terrain.

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<sup>424</sup> CRAB Studio. *Departments of Law and Central Administration, Vienna University*. 2013. <http://www.crab-studio.com/vienna/> (accessed January 5, 2014).

Cook's experiments that merge buildings and landscapes do not literally transform to his built forms *and yet precede his built work, always from a critical distance and through a critical dialogue*. His influence on certain other important figures of architecture also goes along this line.

Cook has always been after fostering a bold group of architects. The very first and most potent means of this encouragement lay in his drawings, which were open to multiple readings and interpretations. He has been the "doyen of the architectural drawing world."<sup>425</sup> According to Spiller, Cook has been enthusing and championing the graphic in architectural schools across the globe.

The second means through which he encouraged potent architects, on the other hand, was basically through lobbying. Cook, early in his career, got involved in running spaces for art for which he believed "architecture not only is art, but must be art."<sup>426</sup>

He directed the Institute of Contemporary Arts and later Art Net, an independent gallery in London in the 1970s and 80s. There, "he introduced new ideas and people to London audiences, and stimulated discussions about the nature of art and contemporary culture."<sup>427</sup> Even though his experience at the Art Academy in Frankfurt "soured" his relationship with such institutions, he continued curating, organizing and exhibiting around the world. Cook's capacity as a teacher also widened his sphere of attraction. He encouraged radically new possibilities for architecture through his teachings in and outside UK as well as through his jury memberships in significant competitions.

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<sup>425</sup> Spiller, Neil. "Editorial." *Architectural Design*, 2013: 81.

<sup>426</sup> Cook, Peter. *Six Conversations* (London: Academy Editions, 1993), 126.

<sup>427</sup> CRAB Studio. *Peter Cook Drawings*. n.d. <http://www.crab-studio.com/peter-cook-drawings/> (accessed February 1, 2014).



Figure 4.21 The Peak Hong Kong designed by Zaha Hadid, 1982-1983 <sup>428</sup>

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<sup>428</sup> Zaha Hadid Architects. *The Peak Leisure Club*. n.d. <http://www.zaha-hadid.com/architecture/the-peak-leisure-club/> (accessed February 01, 2014).



Figure 4.22 Ken Yeang's Editt Tower, 2010 <sup>429</sup>

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<sup>429</sup> *Eco-Architect Ken Yeang, Facades+Performance Conference Keynote*. June 26, 2013. <http://blog.archpaper.com/wordpress/archives/65234#.U7VvYsKKCAg> (accessed December 17, 2013).

It was Peter Cook who carved the path for Zaha Hadid's international recognition. Cook, as the jury chairman at the Hong Kong Peak Competition held in 1983, insisted on Hadid's unrealizable scheme which he believed developed a new emergent form of architecture.<sup>430</sup> Hadid, in her winning entry, extended the verticality of the site and, working with *layers*, stratified the building, like a mountain. (Figure 4.21) It was a proposal...

... for an architectural landmark to stand apart above the congestion and intensity of Hong Kong – centered on the creation of a 'man-made polished granite mountain.' Excavated subterranean spaces, distinctive horizontal layers and floating voids house(d) the club's various activities within a unique 'geology,' symbolizing the high life.<sup>431</sup>

This was Hadid's interpretation of layering and land/city-scape. Hadid, in the following years, continued expanding these themes in her works, which beyond doubt had references to her AA professor Cook's preoccupation with layers and landscape. Especially landscape became a predominant theme in Hadid's work: "If the volumes of her designs are increasingly fluid, so are their exteriors."<sup>432</sup> She experimented with landscape-like building forms as well as building skins.

Cook's influence on Hadid, however, is not limited to this. His mark can also be traced in her experimental architectural language – in her unusual modes of representation. Patrik Schumacher claims that this language plays a fundamental role in her highly original and influential formal and conceptual repertoire.<sup>433</sup> Hadid does not see the representational medium as neutral and

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<sup>430</sup> Betsky, Aaron. *Zaha Hadid: The Complete Buildings and Projects* (London: Thames & Hudson, 1998).

<sup>431</sup> Zaha Hadid Architects. *The Peak Leisure Club*. n.d. <http://www.zaha-hadid.com/architecture/the-peak-leisure-club/> (accessed February 01, 2014).

<sup>432</sup> *Ibid.*, 12.

<sup>433</sup> Schumacher, Patrik. *Digital Hadid: Landscapes in Motion* (Basel: Birkhauser, 2004).

external to her work. She rather binds it to design thinking and expands its scope through digital design tools.

Zaha Hadid is not the only student of Cook who came under his influence. Rem Koolhaas and Ken Yeang are two other considerable figures with radically different approaches that have been taught by Cook.<sup>434</sup> It is possible to read Peter Cook in Koolhaas's critical engagement with modernization and experiments with hybridization and Yeang's belief in the connectivity of all systems in nature and the critical importance of integrating the natural and the man-made. It is also possible to read Cook in Mohsen Mostafavi, a former student of Koolhaas, through his founding contribution to landscape urbanism as a means of "conjoining landscape and architecture as a single, collusive environment."<sup>435</sup>

As is seen, it is actually possible to read Cook in *concepts and languages* better than in figures. Cook has become a reference for a multitude of different practices and his critical utopia(nism) of a non-solid metamorphic architecture, and the language he uses to transmit its essence, has found many different interpretations and thus different bodies. However, Cook himself is strictly against being called 'utopian.' He claims:

It is in the interest of those philistines to keep you off the game. I get annoyed about utopianism—that way they put you in a nice sort of box saying "utopic." But then you build something down the street, and what do you say then?<sup>436</sup>

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<sup>434</sup> It is critical to note there that the Architectural Association at the time had a hothouse atmosphere. This was after it was revolutionized by the Archigram group. The staff attracted to the school in addition to Peter Cook included Robin Middleton, Charles Jencks, Elia Zhenghelis, Bernard Tschumi, Dalibar Vasely, Joseph Rykwert and Daniel Libeskind. It is thus important to claim that the influences of these other pivotal figures on the names discussed here is not at all neglected, but left deliberately out of scope to refrain from long and inconsequential discussions.

<sup>435</sup> Spens, Michael. "From Mound to Sponge: How Peter Cook Explores Landscape Buildings." *Architectural Design*, March/April 2007: 14.

<sup>436</sup> Mas Context. *Amazing Archigram! Clara Oloriz and Koldo Lus Arana interview Sir Peter Cook*. 2013. (accessed February 4, 2014).

*Undoubtedly, Cook may be right in refraining from the word; however, here utopia(nism) is used in its most open sense and, as discussed earlier, as a method. In other words, this is a reading of the utopian dimensions of his work rather than a labeling it as utopian or not. In this way his architectural attitude is also promoted as the most resilient form of utopia(nism), being based on a critical dialogue with actual reality which both conceptually and formally renews itself through time.*



## CHAPTER 6

### EPILOGUE

The necessity of ‘looking for the green’, a viable mode of living within ecological limits, requires a utopian approach, but only insofar as utopia is understood as a method rather than a goal, and accompanied by the recognition of provisionality, responsibility and necessary failure.<sup>437</sup>

This work was founded on this very fact, that an exploitation of a *resilient* utopian approach as such, which would potentially respond to the emergent and urgent problems of the current and coming decades, is essential to the discipline of architecture.

It is, however, certainly not this foundational theme which makes this study significant and unique. Sharing the very same lucid recognition, multiple studies in and associated with the field of architecture have been pursued. Marius de Geus’s *Ecological Utopias: Envisioning the Sustainable Society*,<sup>438</sup> offering a concise review, critical analysis, and synthetic appraisal of ecological utopias spanning the last five centuries, has been a significant contribution. Similarly, David Harvey’s *Spaces of Hope* has also been widely influential in the field. In this work, as discussed earlier, Harvey looked at the history of utopias to ask why they had failed and what the ideas behind them might still have to offer. It is by all means possible to replicate these examples. It is, however, not possible to cite any that, as a means of inquiry into the

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<sup>437</sup> Levitas, Ruth. «Looking for the blue: The necessity of utopia.» *Journal of Political Ideologies* 12, no.3 (October 2007): 290.

<sup>438</sup> To keep the study concise, de Geus’s contribution has not been dwelled upon within the text as it specifically depicted ecological approaches.

possibilities of the already existent,<sup>439</sup> have comprehensively focused upon the existent and (being) challenged varieties of patterns in the tidal relationship between imaginary and real architectural constructs.

Settling in this fissure, this work has aimed to develop a new conceptual framework for architectural utopianisms which have both laid down these different patterns –utopia as model, utopia as critical reference, utopia as speculative reference, and utopia as project – and among these, accentuated referential utopianisms as a latent approach to radicalizing the crisis-ridden discipline of architecture.

Primarily, embarking on this work, it was strategically crucial to underline the significant lack of any structural basis which would allow different theoretical works on the relationship between utopia and architecture to consistently construct developmental growth in the field. The major importance of this highlighting is to accentuate that it is due to this hiatus that there exists a vast pool of unintegrated knowledge on the theme which is not eloquent in its totality.

Departing from this assumption, it was intended to provide a framework within which architectural utopianisms could be discussed, both bound and, more importantly, *unbound* to any specific utopian moment and/or any specific definition of the very concept of utopia. The proposition, to repeat, was that there existed multiple different patterns of relationship between architectural utopian thinking and architectural practice, most of which have been almost totally *disregarded*.

The primary importance of revealing such alternating patterns is expressed through a reading of the latterly supervening calls for reclaiming the utopian

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<sup>439</sup> ... and yet on most occasions disregarded...

artery of the practice of architecture into the work, where the crisis-dominated *late/reflexive modern*<sup>440</sup> urban milieu is defined as the chief motive.

Among the crises which dominate these urban settings, the disciplinary crisis in the field of architecture and the environmental crisis as a momentous global matter are laid weightily bare and discussed as ‘spouses.’ In this wise, the reasons behind the (re)consolidation of the concept as an uplink by those looking for *constitutive potential* are clarified. At this exact point, it is manifested that, to be able to respond to the quests of the urban critics/theorists/practitioners in search of useful elements in the utopian genre, a comprehensive understanding of the reasons behind the triumphs and failures of its relationship with the practice of architecture is obligatory.

For this, two major *modi operandi* were employed. First, it was intended to purge the concept of utopia from any definitive restrictions. In this way, it was defined as a *method* to read utopianisms. And secondly, this *method* was clarified through the categorical framework structured for this research. The first *modus* forged Chapter II of this work, and the second, Chapters III and IV.

Emancipating the concept of utopia from any sumptuary definitions and (re/un)defining utopia, utopianism, and architectural utopia(nism) in specific, constitute the very spine of this work. This incorporates the main theoretical framework that is proposed as a model for reading and elaborating on architectural utopia(nisms).

Accordingly, first, the concept of utopia itself had to be (un)defined in order to be able to develop a resilient understanding which responded to the contemporary milieu dominated by rapid change and fluctuations. For this purpose, it was theoretically reduced to its most inclusive denotation. This was

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<sup>440</sup> For further information on the term see: Beck, Ulrich. “*Risk Society: Towards a New Modernity*” (London: Sage Publications, 1992) and Beck, Ulrich, Anthony Giddens, and Scott Lash. “*Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order*” (Stanford: Stanford University Press, 1994)

facilitated by elaborations on mostly novitious Analytical-Definitive and Structuralist approaches to framing the notion. Opening a parenthesis here, it is important to mention that these discussions on utopia(nism) were grouped under these categories since specifically these two major approaches to liberalizing attitudes towards this imaginary thinking dominated the contemporary scene, dwelling upon different dimensions of the concept. The Analytical-Definitive approach frames perspectives which depart from a pursuit of *loose definitive boundaries*. The Structuralist approach, on the other hand, identifies those which dwell on the *process* rather than the definitive and analytical aspects of the concept in order to develop a better understanding of its essence. These two non-exclusive approaches are integrated within this work, not only to emancipate utopia from any definitive traps of different periods, but also to reveal the complexities and potentialities of the concept in its relationship with the real.

It is manifested that the Analytical-Definitive Approach suggests amending the definitive boundaries around utopia for what it is, whereas the Structuralist Approach dwells mainly on the essence of utopia in terms of its processes. Ruth Levitas may be named as the protagonist of both, although being more explicitly linked to the first. Reflections on her challenge to utopia are woven together with Bloch's and Moylan's approaches to illustrate how the Analytical-Definitive Approach enlarged the restrictive boundaries around the very concept. This also revealed how, by loosening the limits, varieties of utopia(nism)s accrued and why it has become crucial to expose the processes which yield these varieties.

This carries the argument to the Structuralist Approach, which is, in essence, defined as a counterpart of the Analytical-Definitive.<sup>441</sup> Through a reading of Bloch's time dependent definition of utopia(nism), Lefebvre's elaborations on transduction, Jameson's distinction between the utopian program and the

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<sup>441</sup> See discussions on pages 35-45.

utopian impulse, and Harvey's emphasis on diverse spacings and timings of utopianisms and Levitas' reading of his proposal of "dialectical utopianism", different processes of utopian thinking are exposed.

Weaving these elaborations on the concept of utopia together with specific theoretical discussions on architectural utopia(nism)s, the focused perspective of this work is structured in that a reading of architectural utopia(nism) as a *method* is proposed. This departs from Levitas' approach to the concept, not as an *object*, but as an *adjective* which may qualify varying utopian aspects of phenomena. This, for this study, meant a reading of the utopian views/sides of different forms of architectural products in their broadest sense. Therefore, not only have buildings, which involve and get involved in trialectics of spatiality as defined by Soja<sup>442</sup>, been assumed as products of architectural utopian thinking, but also varieties of what Fredric Jameson calls utopian impulses. These are all portrayed within a processual network in order to reveal the critical importance of developing utopianisms which may potentially evolve through time, interlinked to the fluxes of both the mind and the physical contexts.<sup>443</sup> This processual *portrait* – one of the major contributions of this work to the field – comprehensively illustrates (Figures 2.6 and 2.8) the *different spheres*, and the *actors, components and filters within those spheres* in totality for the first time.

As Michael Sorkin puts it, "in utopia's discourse, the static is dangerous."<sup>444</sup> In other words, utopia is *timeless*. This is actually the most significant dispatch of revealing the processes of utopianism all in a network and bound to the rolling wheel of *time*. However, this portrait should not be read deductively as a diagrammatic demonstration of rolling wheels and arrows. It is important to accentuate that this has become a means for revealing how *not only these*

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<sup>442</sup> See the discussions on pages 51 – 53.

<sup>443</sup> See Figures 2.6, 2.7, 2.8, 2.9.

<sup>444</sup> Sorkin, Michael. «Eutopia Now.» Harvard Design Magazine, 2009-2010.

*different spheres, and actors, components and filters within the spheres of the network, but also the never-cited specific language of the author of the utopian program – and language, here, simply refers to the representational methods and techniques of the architect – are extremely and, on many occasions, more operative on the type and varieties of utopian impulses. This was facilitated through elaborations on the different categories of utopianisms defined in this work and the depicted cases.*

That is to say, in the diagramming of the spheres, the filters and the actors of utopianism within this work, two major purposes came to the fore: *underlining the importance of the continuously evolving nature of the subject*, and subsequently, *seeking the role and the means of the author architect to capture and punctuate approaches in the field of architecture which cohere with this nature*: those which are defined as *resilient approaches* and may well feed into the quests for new disciplinary definitions. Consequently, the detection of the crucial importance of the author architect – chiefly for his *language* – comes to the fore being primarily illuminating and encouraging/promoting for further discussions on radicalizing the discipline on/around utopian grounds.

This accent on the tone of the author architect, constructed and revealed predominantly in the second part of this work, lies behind two major factors. First of all, as the main purpose of this work is to deduct approaches which may effectively feed into the contemporary discipline and practice of architecture, it is critical to detect the position of the “architect” within the complex scene of evolving processes – ranging from one that is inefficacious to one that is totally vigorous – in bringing resiliency to utopianisms. And secondly, it appears that this range itself depends on the deliberative/affective senses of the *architect*.

Even though the progenies of the complexities and possibilities of reality, and the way it is evaluated – namely the different spheres, and actors, components

and filters within those spheres of the processual network of architectural utopianisms – do influence/shape the formal, functional and contextual milieu and attributes of the utopian program when depicted solely, a reading of these alone does not fully explain how their spatial/architectural interpretations multiply. In other words, as earlier discussions within this text<sup>445</sup> have revealed, how a utopian program turns into a utopian impulse – the relationship between the imaginary architectural construct and its real-life counterparts as buildings or practices – does not directly reside in how the impulse is shaped by these exogenous actors and forces. Beyond these, it is strongly influenced/shaped by the specific tone of its procreator, who may or may not have an idea of the shape of impulses to come.

Chapters 3 and 4 primarily revolve around this detection, manifesting and exploring, parallel to the components of the processual network, how the language of the author architect procures its *audience* – to whom the program speaks either deliberately or else without intent – and refracts into different forms of impulses through this very audience.

Among these, referential utopianisms, and specifically those which take *utopia as a critical reference*, are asserted as the most potent. The prime fact behind this is propounded as the use of a *dialectical language*. As represented in the case of Peter Cook, it is this specific parlance, speaking only to a targeted group of the audience and through a very deliberate complexity, which evolves through its variable receptions by this audience. The resilience of this approach lies not only in this, which is mostly a very deliberate avoidance of immediacy, but also in its controlled proximity to and companionship with reality. Unlike speculative approaches, which project existent and/or emergent themes towards the future, and may well become outdated over time, these continuously evolve as they endure through critical dialogue.

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<sup>445</sup> See the discussions on pages 104-111..

*As a means of bringing the concern for the whole while working within the part – the promise of viable holistic urban environments – back to the table of the discipline of architecture, a reading, exploration and exploitation of utopianisms as such is extremely crucial. The major contribution of this work resides here, in the detection and manifestation of this very potential embedded in utopian thinking and imagination, while recognizing its existent deficiencies.*

From here on, it is proposed that further discussions and studies depart from this extant and non-depleted potential, which may well lead to a radical transformation from within of a discipline that is falling short for the current and upcoming decades.



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## CURRICULUM VITAE

### PERSONAL INFORMATION

Surname, Name: Gizem Deniz Güneri  
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### EDUCATION

Degree	Institution	Year of Graduation
MAUD	Columbia University GSAPP	2007
BArch	Middle East Technical University Department of Architecture	2005

### EXPERIENCE

Year	Place	Enrollment
2014	METU Department of Architecture	Part-time Instructor
2010-2013	METU Department of Architecture	Research Assistant
2009-2010	METU Faculty of Architecture	Part-time Instructor
2007-2009	Foster + Partners	Architect

### HONORS AND AWARDS

2009-2014	TÜBİTAK PhD Scholarship
2008	Beijing Huadu Masterplan Competition Winning Entry in Foster + Partners Competition Team
2007	Kinnie Travelling Fellowship awarded by Columbia University
2006 - 2007	Fulbright Scholarship
2005	METU Faculty of Architecture Valedictory Medals
2005	Fatih Veysoğlu Award for Architecture Students
2001 - 2005	METU High Honour Medals
2001	ECIS Award for International Understanding
2000	Young Reporters of the Environment Award awarded by European Foundation of Environment

### PUBLICATIONS/CONFERENCE PAPERS

Güneri, G. D. 2013, "No Place in Place: Utopia v.s. Context in the 21st century", 13th International Conference of Utopian Studies Society: The Shape of things to come, Tarragona. (Paper presented and to be submitted for the Special issue of Utopian Studies (25:1, Spring 2014) on Architecture and Utopia: The Problematic of Architecture and Utopia)

Güneri, G. D. 2010, “From Eco-topia to Eco-polis: A Needful Path to Real Reform”, 1st International Graduate Research Symposium on the Built Environment, Edited by: S. T. Ozkan, 15 – 16 October, Ankara, pp. 185 – 190.

### **RESEARCH PROJECTS**

<b>Year</b>	<b>Project</b>	<b>Enrollment</b>
2012	Antalya-Bodrum-İzmir Airports Masterplan METU Research & Implementation Centre for Built Environment and Design	Researcher
2011	Halkali Masterplan Project Brief Development METU Research & Implementation Centre for Built Environment and Design	Advisor
2005	Temelli Model Village Research METU ARCH 714 Course led by Prof. Dr. Ali Cengizkan and Res.As. Didem Kılıçkiran	Researcher

### **CONFERENCES/WORKSHOPS ATTENDED**

Feb 2013	2nd International Green Building Summit, Istanbul
Feb 2012	1st International Green Building Summit, Istanbul
Oct 2011	Learner/Learning Centered Approaches in the Context of the Bologna Process: Implications for Architectural Education Symposium, Ankara
Mar 2011	EU 7. Framework Programme - Sustainable Consumption and Production Workshop, Ankara
Jun 2010	Fundació Mies van der Rohe, Istanbul Metropolitan Planlama, Aga Khan Award for Architecture Mediterranean Cities Istanbul International Workshop
May 2005	UIA 2005: Cities   Istanbul

### **WORKS CITED/PUBLISHED/PRESENTED**

2007	Columbia University Abstract 2006 – 2007   GSAPP studio work published
2007	GSAPP Online   Columbia University   GSAPP studio work selected / published
2007	Andrea Khan et al. Constellations: Constructing Urban Design Practices   GSAPP studio work cited
2005	UIA 2005: Cities   International Confrontation of Student Projects   Graduation project exhibited

### **RESEARCH INTERESTS**

Urban Design, Urban/Architectural Utopias, Landscape Urbanism, Urban Futures, Ecological Urbanism